

Crafting Soft Power in Thailand

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STATEMENT OF ORIGINALITY

I hereby certify that this thesis entitled “Crafting Soft Power in Thailand” is my own work and to the best of my knowledge it contains no materials previously published or written by another person, or substantial proportions of material that have been accepted for the award of any other degree or diploma at Macquarie University or any other educational institution, except where due acknowledgement is made in the thesis. Any contribution made to the research by others, with whom I have worked at this university or elsewhere, is explicitly acknowledged in the thesis. I also certify that the intellectual content of this thesis is the product of my own work, except to the extent that assistance from others in the project’s design and conception in style, presentation and linguistic expression is acknowledged.

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ABSTRACT

Despite international scholars' pervasive research on national soft power, scant attention has been given to Thai soft power. Existing Thai research examines impact of foreign countries' soft power diplomacy toward Thai society when only one thesis in 2015 studies the Thai government's soft power development role on Thai film industry. The government draws on intangible (processes and values) and tangible (products) cultural heritage outputs of creative industries to enhance national development and national image through its cultural export policies. This study elucidates soft power intentions incorporated in Thai cultural export and reflects on future soft power potential. The research objectives are (1) to identify the soft power intentions incorporated in cultural export policy; (2) to identify civic motivations of Thai stakeholders; (3) to examine the soft power dimensions of "Thainess" in cultural products and (4) to find out the future soft power potential of Thai cultural export. The study draws on the literatures of creative industries and International Communication. Thai silk industry was selected as a case study. A mixed-methods approach was adopted with in-depth interviews and Delphi technique with silk industry-related intermediate experts from government, business and civil society sectors. Fifteen intermediate experts from the government, silk-related businesses and think tanks were interviewed on soft power intentions in cultural export policy. Five Jim Thompson employees were interviewed on soft power intentions in creative industries management. Five weavers were interviewed on soft power intentions in the silk industry and products. Five foreign visitors were interviewed on views about Thai silk products. Deductively and inductively derived individual frames were reported. Nine Thai heterogeneous experts forecasted cultural export's future potential in the Delphi technique – round one was inductive. Analysis of the interviews revealed frames of virtuosity of craftsmanship and beautiful culture for national economic and image enhancement when the visitors reflected on soft power dimensions. The stakeholders' gratefulness of their nation as a value-based civic virtue played roles in cultural export policy and practice. The Delphi technique reaffirmed the emphasis of traditional cultural products as cultural export drivers when the experts concerned its limitations on international stages and recommended that stakeholders draw on the use of pop/contemporary culture. This study is part of growing soft power research in Asia using largely untapped Thai cultural data. It will contribute to creative industries policymaking, support Thai soft power operation and

act as a bridge to future research on topics of creative industries and soft power for Thai and international scholarship.

ABBREVIATIONS

ANCE	Advocacy Subcommittee of National Creative Economy, Thailand
ASEAN	Association of Southeast Asian Nations
BBC	British Broadcasting Corporation
CDD	Community Development Department, Thai Ministry of Interior
COV	Corporate Virtue
DCMS	Department of Culture, Media and Sport, the UK
DDR	Deductively Derived Results
DITP	Department of International Trade Promotion, Thai Ministry of Commerce
DQ	Delphi Question
DOI	Department of Information, Thai Ministry of Foreign Affairs
E-SP	External Soft Power
FPRI	Foreign Policy Research Institute
ICH	Intangible Cultural Heritage
ICSAC	International Confederation of Societies of Authors and Composers
IDR	Inductively Derived Results
IICR	Institute for International Cultural Relations
IQ	Interview Question
I-SP	Internal Soft Power
ITD	International Institute for Trade and Development
KI Asia	Kenan Institute Asia
MDES	Thai Ministry of Digital Economy and Society
MFA	Thai Ministry of Foreign Affairs
MOAC	Thai Ministry of Agriculture and Cooperatives
MOC	Thai Ministry of Commerce

MoC	Thai Ministry of Culture
MOE	Thai Ministry of Education
MOI	Thai Ministry of Interior
MoI	Thai Ministry of Industry
MOL	Thai Ministry of Labour
MOTS	Thai Ministry of Tourism and Sports
NCEC	National Creative Economy Committee of Thailand
NESDB	National Economic and Social Development Board of Thailand
NESDP	National Economic and Social Development Plan
NESTA	National Endowment for Science, Technology and the Arts, the UK
NGOs	Non-governmental Organisations
NPOs	Non-profit Organisations
OCB	Organisational Citizenship Behaviour
OKMD	Office of Knowledge Management and Development, Thailand
ONCC	Office of the National Culture Commission, Thailand
OTOP	One <i>Tambon</i> [sub-district] One Product
PICF	Participant Information and Consent Form
QSDS	Queen Sirikit Department of Sericulture, Thailand
RQ	Research Question
SACICT	Support Arts and Crafts International Centre of Thailand
SDGs	United Nations Sustainable Development Goals
SEP	Sufficiency Economy Philosophy
TAT	Tourism Authority of Thailand
TCDC	Thailand Creative and Design Centre
TECA	Thailand Creative Economy Agency
ThaiJO	Thai Journal Online

ThaiLIS	Thai Library Integrated System
TNRR	Thai National Research Repository
TRF	Thailand Research Fund
UIS	UNESCO Institute for Statistics
UNCTAD	United Nations Conference on Trade and Development
UNDP	United Nations Development Programme
UNESCO	United Nations Educational, Scientific and Cultural Organisation
USC CPD	University of Southern California Centre on Public Diplomacy
USIA	United States Information Agency
WIPO	World Intellectual Property Organisation

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CHAPTER ONE

INTRODUCTION

Background and Justification

Background

Since Joseph Nye coined the term soft power in the 1980s, state and non-state actors around the world have progressively drawn on it as their policy and practice in modern world politics. This is because of its attractive and persuasive characteristic that allows actors to receive what they want through attraction rather than through coercion or payments (N. Snow, 2009; Nye, 2011). Global political trends also demonstrate changing roles and values of hard power that have been shaped in alignment with soft power behaviours, such as military for positive defence and disaster relief and funds directed to benignant and cooperative international programs (Mowlana, 1998c; Nye, 2004). Soft power does not only benefit nation branding internationally – for example, the US export of democracy – in Asia, it also benefits nation building, such as attracting foreign investment and tourism, enhancing cultural export potential and revenue, and asserting a nation's culture in the international community (IICR, 2017; Government of Canada, 2018). According to several reports and research papers, many countries globally have employed soft power strategies and practices with concrete outcomes. For Asian countries, exercising soft power through public diplomacy or cultural diplomacy programs, engenders *Asianisation* in the Asian region and some Western countries through mechanisms, such as popular culture, media and sports. It increases an Asian-ness appeal and people flows, creates a mutual understanding of Asian culture, lessens misperceptions and fosters an interest in Asian cuisine, education and languages. Some countries (e.g., Japan and Korea) successfully employ their creative industries in soft power strategies and gain substantial economic benefits aside from reaching other soft power goals (Chung, 2016; Singh & MacDonald, 2017).

The establishment of ASEAN¹ (Association of Southeast Asian Nations) in 1967 in Bangkok indicated that SEA nations were concerned about the imbalance of global power in the region and they attempted to enhance their capabilities and negotiating power on the global stage. ASEAN aims to build three pillars of political security, economic and sociocultural community in the region, promote regional peace and collaboration and promote cooperation with international and regional communities with similar aims and purposes (ASEAN, 2017). However, it was formed by member countries with different sociocultural backgrounds (e.g., political systems, religions and languages) and with bitter histories with each other; these factors substantially affect its communication and policy direction and perhaps spur regional conflicts when discussing its core ideology (Nimmannorrawong & Doungkaew, 2015). Therefore, ASEAN uses soft power approaches in which member countries place importance on humanitarian international relations and see citizens as important actors in interweaving regional policy and peace initiatives. Thailand, a founding member country, also focuses on cultural diplomacy as a tool to encourage foreign civilian participation and aims for foreign publics to influence their governments positively regarding Thai foreign policies (Sukhampha, 2016; Pitipat, 2017).

This research's aim is to uncover Thailand's soft power intentions regarding its creative industries sector and the future potential of the creative industries sector in Thai soft power. Thailand is not only a member of the ASEAN community, but is also a member of the global community. Thai Minister of Foreign Affairs, Don Pramudwinai, stated in 2015 that Thailand does not have hard power, but has soft power capable of building Thailand's positive images and immense revenue if all Thai sectors collaborate conscientiously (Kafedum, 2015). Therefore, soft power should be the key approach in Thai foreign affairs. The Thai government has employed Thai culture and heritage – particularly Thai crafts, cultural tourism and cuisine – as staples of its international cultural relations since 1979 when it saw tourism as the nation's highest potential cultural export tool (Rubio, 2015; TAT, 2016). A policy that explicitly relates to soft power appears to have first appeared in 2002 alongside the establishment of the Department of Information (DOI) in the Ministry of Foreign Affairs (MFA), which are tasked with implementing cultural diplomacy (MFA, 2002).

¹ Comprising 10 member states (i.e., Brunei Darussalam, Cambodia, Indonesia, Lao PDR, Malaysia, Myanmar, Philippines, Singapore, Thailand and Vietnam).

Soft power diplomacy is essential for Thailand for many reasons. First, Thailand has sour relationships with neighbouring countries, originating in its regional history, cultural conflicts and Thais' chauvinistic behaviour regarding belittling neighbouring peoples. Since ASEAN's establishment, Thailand has had soaring conflicts with Cambodia and Singapore and lesser ones with other countries, mainly on the issue of national culture – for example, Thai *Khon*² and Cambodian Royal Dance (Nimmannorrawong & Doungkaew, 2015). A soft power approach is capable of resolving misunderstandings between Thailand and those countries and can create better relationships among Thais and their people. Second, as Thailand has employed culture and heritage in international relations (IR) for a significant time, it may not be too difficult for the government to adapt these resources to soft power diplomacy. The government may appoint an experienced taskforce to help other Thai state and non-state actors develop a more precise and realistic cultural export policy. Third, Thailand has many creative industries that are unique and represent Thai culture. These industries are responsible for a major proportion of Thai exports (MOC, 2017), attract a large number of foreign visitors, develop local economies and Thais' wellbeing and preserve the national identities rooted in Thais' ways of living. As the government focuses on cultural diplomacy, creative industries are the essence of cultural diplomacy and can be developed to be soft power accruals (TCDC, 2016; McClory, 2017). As the MFA minister claimed, soft power may be the most viable solution for Thailand for both nation's branding and building. Even superpowers endeavour to win others with soft power and Thailand has various potential resources to invest in its soft power. It should do so before it misses the opportunity to influence its neighbours and others through the power of attraction.

However, concerns exist regarding the effectiveness of Thai cultural export. Thai experts criticise current Thai soft power policy for having ambiguous policy directions, procedures and goals, and for not clearly setting responsibilities for related entities and lacking collaboration from non-state actors. Regarding its four-year strategy (2015–2018), the MFA does not define the cultural export taskforce and how it entrusts tasks to Thai stakeholders. The DOI seems the only entity that designs and implements the activities for Thailand, which contradicts what the minister has said (MFA, 2014b; ASEAN Watch, 2017). Additionally, the government has never conducted systematic evaluation for cultural export operations; therefore, the effect of cultural diplomacy and other cultural programs is unclear. For example, the MFA's latest report briefly summarised the effect of cultural diplomacy

² *Khon* (โขน) is the highest Thai dramatic dance integrating all kinds of Thai arts into one performance.

programs solely on the number of program participants (MFA, 2014a). Although Thailand has used intangible and tangible heritage cultural values from Thai creative industries in cultural export and various cultural programs, the present government has already abolished the Thai creative industries policy, BE 2556 [2013], its related entities and creative industries funds in 2015 (Voice TV Editorial Department, 2015; Isranews, 2016). This decision is against the trend in which countries across the world continuously develop their creative industries and creative economies. It directly affects the continuity of Thai creative industries development that is crucial for Thai cultural export.

Soft power scholars and professionals in developed countries recognise the importance of creative industries in cultural diplomacy as tools for soft power accrual. They believe that cultural diplomacy reveals the soul of a nation and recommend that countries should commit to the implementation of long-term cultural diplomacy to win the hearts and minds of foreign publics and enhance their economic potential and sustainability. A cultural diplomacy's essence is others' positive experience. Culture and people are the best sources for communicating values, diversity and ideologies. The government should frequently promote the importance of cultural diplomacy at all levels, and the creative industries and cultural diplomacy should be developed simultaneously to reciprocally support and sustain each other – these are for the benefit of the nation and international communities (Centre for Arts and Culture, 2004; Anholt, 2005; US Department of State, 2005; Schneider, 2006; H. Kim, 2011; Maskin, 2012). This research concurs with and acknowledges these recommendations; it seeks to empirically demonstrate the significance of and the indispensable relationship between Thai creative industries and cultural export's effectiveness.

Justification

A cursory historical review illustrates the tensions and difficult relationships between Thailand and neighbouring countries and demonstrates that its foreign affairs has heavily relied on cultural activities. These factors demonstrate the significance of and the indispensable need for Thailand to develop systematically its soft power policy to project its presence and visibility in the global community. Soft power will also be a persuasive tool to build or rebuild strong relationships with neighbouring countries. The formulation of soft power policy and its implementation is to create an enabling environment for Thai foreign policies in approaching the ASEAN community. Thailand and member countries have established ASEAN as a regional key to balance power with Western communities, enhance their negotiating capabilities for reasons of economic competitiveness and set the agenda

regarding transnational issues in interacting with the global community to achieve shared goals. Thailand has employed national culture, particularly traditional culture and heritage, as its selling points for decades. However, the government has discontinued its support for Thai creative industries, focusing only on the national economic development to overcome the ‘developing country’ trap. This decision has occurred without full comprehension that the creative industries – with precise policy and measures – are sustainable industries that potentially drive the economy. The creative industries play crucial roles in the preservation and development of national culture and help shape national images among domestic and international audiences.

This research highlights the importance of the development of national culture. Culture is not only a staple of Thai creative industries, but (by definition) is also a resource of soft power that influences the nation’s ideologies and foreign policies (Nye, 2004). This research also emphasises the indispensable relationship between the development of Thai creative industries and Thai cultural export effectiveness, particularly via its cultural diplomacy programs, as cultural diplomacy mainly employs cultural values embodied in intangible and tangible cultural products, such as Thai art, architecture, cuisine, handicrafts and even Thais, as fundamental in cultural activity design and implementation. Therefore, this research will uncover the active roles of Thai creative industries, cultural products and the virtuosity of Thai craftsmanship in cultural export, investigating through its soft power intentions at different levels of operation its relationships to Thai actors’ civic motivations behind the cultural export activities and its future soft power potential from the viewpoint of Thai experts.

Systematic development and improvement of soft power will benefit Thailand and Thais in several dimensions as well as Thai neighbours, allies and their citizens. This research endeavours to illustrate the essence of Thai creative industries and soft power in pushing Thailand in a proper direction that is in accordance with global ideologies and practices. A clear outlook and deeper understanding of Thai soft power intentions and the functions of the creative industries in cultural export aims to create a soft power study in Thai context and provide viable guidelines for government regarding future policy formulation and implementation. The intentions are for soft power to flourish in Thai academia, to connect Thai research with the international research community, and for Thailand to benefit alongside foreign communities by contributing to the creation of global harmony using that which Thailand possesses and values.

Proposed Plan of Research

Statement of Purpose

In the previous sections, the following were examined: The soft power situation in world politics, the relationship between the creative industries and cultural diplomacy, and the situation regarding Thai soft power diplomacy. In this research, the focus is on creative industries and soft power concepts by investigating their relationships when the creative industries sectors not only play roles as policy vehicles for cultural preservation, economic development and national image building, but are also used as tools of public/cultural diplomacy that help a nation to exercise soft power. The research objectives are as follows.

First, this research seeks to elucidate soft power intentions incorporated in Thai cultural export, mainly focusing on Thai cultural export policy, creative industries business management and Thai craft level. The intentions elicited from Thai government, business and civil society³ sectors will help to establish the foundational knowledge of the Thai soft power situation and the understanding of the Thai state and non-state actors' policies aimed at the global community – either for competitiveness or cooperation – and whether their intentions are against or are in accord with each other.

Second, using international communication's civic virtue, this research aims to elicit Thai actors' civic motivations regarding their positive impulses to contribute/sacrifice their personal resources to Thailand, particularly to exercise soft power. This objective will unearth the relationships between the actors' self-interests, cultural values, rules and nationalism as components of the Thai cultural export policy's aims and design. Further, the government may employ the civic virtues uncovered in this research as part of soft power promotion in the future.

Third, regarding creative industries' production of culture, this research aims to elucidate the virtuosity of craftsmanship as a soft power fount when Thai craftspeople invest their efforts and employ their skills to produce cultural products with value and values. The virtuosity of craftsmanship elicited from the craftspeople' and foreign visitors' perspectives will be compared to elucidate their mutual and/or different understandings, and whether they perceive this as a part of Thai soft power accruals.

³ Civil society is "...the sphere in which people exercise their own preferences outside the government's sphere of enforced action and the corporate sphere of financial power"; a flourishing civil society, social enterprise and non-profit sector are the cultural export's hallmarks (Howkins, 2011, p. 25).

Fourth, this research aims to elucidate the current Thai cultural export situation and its future soft power potential from Thai heterogeneous experts. Their feedback will illustrate a clearer picture of the Thai soft power situation regarding the results from the first three objectives. Further, its future soft power potential may provide viable and beneficial recommendations for future Thai cultural export policy formulation and implementation.

Research Questions

According to the statement of purpose, this research focuses on the relationship between creative industries development and soft power crafting and the importance of civic virtues and virtuosity of craftsmanship as a nation's tools to achieve its soft power goals. There are two main research questions along with seven sub-questions (RQs) to achieve the four objectives in this research.

Main Research Questions

- 1) What are the soft power intentions incorporated in Thai cultural export?
- 2) What is the future soft power potential of Thai cultural export?

Sub-research Questions

The first question has five RQs

RQ1: What are the soft power intentions incorporated in Thai cultural export policy?

RQ2: What are the soft power intentions incorporated in Thai creative industries management?

RQ3: What are the soft power motivations of Thai craftspeople?

RQ4: What are the soft power dimensions in Thai cultural products?

RQ5: What is the virtuosity of craftsmanship in foreign visitors' perspectives?

The second question has two RQs:

RQ6: What is the current situation of Thai cultural export?

RQ7: What is the future soft power potential of Thai cultural export?

The first three RQs will elucidate the soft power intentions incorporated in cultural export policy and the managerial policies of creative industries businesses and the Thai creative industries sector and will elicit Thai actors' civic virtues through their civic motivations. RQ4–5 will elucidate the soft power dimensions (the virtuosity of craftsmanship) of Thai

cultural products from the perspectives of craftspeople and visitors. These five RQs will be answered through in-depth interviews. The last two RQs will elucidate Thai heterogeneous experts' views and recommendations using the Delphi technique on the current Thai cultural export situation and its future soft power potential. The results from RQ1–5 will be compared with RQ6 and some of their results (e.g., concerns and suggestions) can be used to ascertain the results of RQ7 regarding recommendations to enhance future soft power potential.

Literature to be Reviewed

According to the research objectives, this research relates to the fields of creative industries and international communication. The literature to be reviewed will cover: 1) Creative industries concepts that relate to communication study, analysing models, cultural production and consumption, and the virtuosity of craftsmanship as a craft value and wider value and 2) soft power concepts, including its definition in global politics, the creative industries as a soft power multiplier to link the two fields, public diplomacy, cultural diplomacy, the civic virtues that motivate citizens to exercise soft power, and the virtuosity of craftsmanship as a soft power source that expands its functions from the creative industries field.

The research framework outlines the soft power intentions incorporated in Thai cultural export at three levels of government, creative industries business and craft, Thai actors' civic motivations behind their cultural export activities, and the soft power dimensions of Thai crafts. These three elements then link to the current Thai cultural export situation that relates to the future soft power potential. The research is concerned with the social construction and subjective interpretation of Thai actors' intentions towards Thai cultural export policy, the situation and future soft power potential and the subjective interpretation of Thai actors and foreigners towards Thai virtuosity of craftsmanship. This attempts to elucidate relationships between the policy intentions, Thais' civic motivations and the use of Thai cultural products and virtuosity of craftsmanship in exercising or crafting Thai soft power.

The creative industries concepts will be clarified first. Creative industries study in the field of communications has mainly focused on the effects of cultural production and consumption in the symbol-making process between a cultural maker and consumers, how it creates additional values for cultural products and the creative industries, and the use of cultural products as tools of a nation's image building/shaping. The effects of cultural consumption and the aesthetics of crafts illustrate the cultural products' influences on in-

house and international audiences' perceptions towards a nation by shaping their individual meaning and values. Audiences perceive the cultural products' values from their cultural values, such as the virtuosity of craftsmanship and captivating stories and that generates economic values. Policy communities then employ creative industries in their policy design aimed at these effects.

Soft power study has been prevalent in the field of international communication, focusing on various aspects of the concept, such as the development or adjustment of its theoretical concept, policy and strategy and state and/or non-state actors' use of cultural values, ideologies and foreign policies in public/cultural diplomacy programs. The following will be reviewed: Soft power and hard power, ways to exercise soft power through intercultural communications and international communication, public diplomacy's and cultural diplomacy's strategies and procedures, the civic virtues to uncover the civic motivations behind Thai cultural export, and the virtuosity of craftsmanship as a soft power source regarding its influences in the creative industries field as a contributory factor of the cultural products' value and values.

The Thai literature on the creative industries and soft power will help situate the research in the Thai research context. Thai creative industries research has been prevalent both in the past and after Thai creative industries development policy was implemented in Thailand (2012–2015). However, there is little Thai research on any soft power topic. Searching through Thai research databases, the term 'soft power' appeared in Thai mainstream media in 2015 as used by a Thai minister who gave a statement on a Thai television program (Kafedum, 2015). Because of the paucity of soft power in Thai scholarship, this research will illustrate a topography of Thai soft power operation from the aspect of the cultural production to the use of Thai cultural products in Thai cultural export implementation.

Research Methods

The primary research objectives are as follows: To elucidate soft power intentions regarding Thai cultural export, understand Thai actors' motivations behind their policy design and practice, elicit the interpretation of Thai virtuosity of craftsmanship, and forecast Thai cultural export's soft power potential for future policy formulation and adjustment. The research methods for this research are in-depth interviews and the Delphi technique with the Thai silk industry selected as the case study.

Regarding the little data available in the Thai context, the Thai silk industry was selected as the case study as it is a key Thai creative industry involving Thai identity and heritage factors. The Thai government focuses on the use of culture and heritage in its cultural promotion and tourism. Information regarding this industry is strong in Thai public entity databases (e.g., silk craftspeople as the national artists, industry reports and export statistics) and in Thai research. The industry has all agents available for data collection, such as silk weavers (cultural producers), Jim Thompson – The Thai Silk Company, many public entities that develop and export Thai silk (intermediary organisations), and foreign visitors (cultural consumers) who visit Thailand to explore the Thai silk culture. Additionally, the case study shapes the research scope and timelines in this three-year research project, allowing for a specific and deep exploration.

In-depth interviews will be used for RQ1–5 and the responses from four groups of key informants will be analysed: 1) Thai intermediate experts from the government, silk and related businesses, and civil society sectors (RQ1); 2) Jim Thompson’s managerial-level employees (RQ2); 3) the weavers in the Thai silk city (*Pak Thong Chai* District, *Nakhon Ratchasima* Province) (RQ3–4); and 4) the visitors who bought silk products and/or visited Thai silk communities (RQ4–5). The in-depth interviews will allow the researcher and each key informant to co-construct a deep and unique meaning from his/her perceptions, attitudes and values in relation to each RQ. To uncover RQ6–7, the Delphi technique will be used by analysing the final responses of Thai heterogeneous experts (from the summation of mean and median scores). The Delphi technique is recommended when the research data is small, but experts are available to clarify a RQ. The heterogeneous experts will provide diverse responses from their exclusive experiences that will develop inclusive results and expand each RQ’s horizon.

Outline of Chapters

Chapter 1, as the introduction chapter, provides the background and justification for the research and illustrates the proposed research plan, which includes the statement of purpose and RQs. The literature to be reviewed and the methods to be employed to study the RQs are also covered.

Chapter 2 reviews creative industries literature regarding the policy and communication fields. First, the following are discussed: Definitions of cultural industries, theoretical development or relationship with the creative industries and how the Thai government

defines its own operational definition to develop Thai creative industries. The next section discusses the agents and their roles in creative industries recursive processes of production and consumption, and how they relate to the research design. The review of foreign creative industries models and the Thai creative industries model and creative economy help locate Thai creative industries in the international scholarship and illustrate how Thailand should develop its concepts further. The review of cultural product and cultural consumption uncovers their influences for individuals, particularly how they shape audiences' perceptions regarding a cultural product, its producer and the wider nation. The creative industries and craft policies in the foreign and Thai contexts are then discussed; this outlines how creative industries can be viable tools to develop a nation across various dimensions via appropriate policies and measures. The aesthetics of crafts section explains how craftspeople create the virtuosity of craftsmanship through a craft's beauty and quality with virtuosity of craftsmanship being a concept in the soft power literature. In Thai context, the virtuosity of craftsmanship represents the image of Thai beauty that creates additional values for Thai cultural products. The last section discusses the existing Thai literature, focusing on the Thai silk industry and its products. The Thai government uses creative industries, particularly the cultural heritage sector, as a driver of the Thai economy and international reputation. Much research recommends the government support creative industries development and integrate all Thai creative industries in the heritage sector with contemporary creative industries to improve their value and images, expanding this to international markets and audiences.

Chapter 3 reviews the soft power literature in the international communication field. The following concepts are discussed: Soft power concepts and trends and the distinction between soft power and hard power in modern politics. International communication scholars encourage their nations to exercise soft power when they note its limitations and challenges. The next section presents soft power resources and recommendations to use in policies and strategies. This research relates to the use of national cultural values and cultural product in cultural export policy to facilitate cultural transmission among audiences in which Chitty's recent theory (2017a) that a nation may employ media, mobility and creative industries as soft power multipliers will be reviewed. Public diplomacy and cultural diplomacy are then reviewed as the main communicative tools to exercise soft power, and scholars' recommendations are discussed and used as guidelines for interview and Delphi technique questions, such as regarding public/cultural diplomacy design and purpose and the importance of creative industries development and citizen participation in cultural

diplomacy. The review of civic virtue concepts from the fields of philosophy, organisational psychology, political science and international communication reveals that civic virtues are contributory factors for an individual's content, organisation's success and a nation's democratic growth. Chitty (2007b) theorised civic virtue as a soft power behaviour motivator. In this current research, civic virtues are adapted to study Thais' civic motivations behind their contribution to Thai soft power. The virtuosity of craftsmanship is discussed again in this chapter as a soft power source by passing the values and exerting attraction among audiences. The last section reviews the existing Thai soft power and civic virtue literature. The former emphasises the lack of research in Thai scholarship, and that the Thai government places its policy only within the MFA without a clear direction, taskforce and task devolvment. The latter illustrates that Thais link their civic virtues with the qualities of a virtuous person and that scholars encourage Thai entities to promote the civic virtues for their and Thailand's benefits (e.g., building Thais' passion to enhance productivity, cultural product quality, and encouraging Thais' virtuous actions to build positive feelings among Thais and foreigners).

Chapter 4 proposes an appropriate methodological approach, methods and research procedures for fieldwork. The RQs begin this chapter, then communication research, using social scientific and qualitative approaches, is outlined. Constructivism is the research worldview and symbolic interactionism is the theoretical perspective using frame analysis as the methodological approach. The methods comprise a case study, in-depth interviews and the Delphi technique; both inductive and deductive approaches are used. Justification is then provided regarding the methods' protocols and data credibility as follows: Identifying the research procedures including sampling, research sites, in-depth interviews and Delphi technique design and creating a research framework drawing relationships between the methods and RQs. The last section outlines the human research ethics of the methods and how this research adheres to research ethics.

Chapter 5 has two substantive parts that outline the findings of the in-depth interviews and the Delphi technique. *The first part* – the in-depth interviews – has two sections. The first section illustrates the findings for each interview question. The second section illustrates additional frames emerging from the interviews that reflect the concepts and scholars' recommendations in the two literature chapters – these selected themes help ensure data credibility and support the analysis. All findings are classified into different categories in

reference to the reviewed concepts (deductively derived data) or as they distinctly appear (inductively derived data) in the fieldwork; then, the dominant, secondary and tertiary frames from the categories are derived to outline the most frequent responses the key informants mentioned in the interview questions. *The second part* has two sections, representing the two rounds of the Delphi technique. The first section illustrates the findings for each question in the first round of Delphi technique questionnaires. Similar responses are grouped into sets of statements and these are ordered from the sets mentioned by most experts to the sets mentioned by one expert. The second section outlines the findings from the Likert's Scale used in the final round of the Delphi technique questionnaires. The sets of statements are ordered from the highest mean and median scores to the lowest mean and median scores in two parts regarding the current Thai cultural export situation and its future soft power potential.

Chapter 6 discusses the findings for each RQ (1–7). The findings that best answer each RQ and that address the key informants' suggestions and concerns for that RQ will be outlined; then, they will be analysed using the concepts/recommendations reviewed in the two literature chapters, outlining how the findings are significant in Thai context, and how they will be beneficial for future policy design. The relationship between the findings from the two methods will be outlined and the findings between each part of the in-depth interviews and between the in-depth interviews and Delphi technique will be compared. Consistent and similar results from the different RQs will highlight the perceptions and values of the key informants from the different groups and methods regarding Thai cultural export and ascertain the significance of the findings for future use.

Chapter 7 draws conclusions from the research, summarising the findings and discussion to regarding how they respond to the research objectives, addressing the relationship between the findings and the research framework, and presenting this research's significance and limitations regarding soft power study in Thailand as well as to the creative industries and international communication fields. The last section provides research recommendations for future Thai cultural export policy formulation and implementation and future research, particularly the use of the creative industries and cultural product in cultural activities to build a nation's soft power.

Summary

In this introduction, creative industries and soft power issues in world politics and in Thai context were provided as background as well as social and academic justification for this research. The research plan was then outlined, including the statement of purpose, RQs, literature to be reviewed, methods and the seven chapters comprising in this thesis. Chapter 2 will review the literature on cultural and creative industries in Thailand.

CHAPTER TWO

CUTURAL AND CREATIVE INDSUTRIES IN THAILAND

Introduction

The creative industries are a principal theoretical concept in this research together with soft power (Nye, 2004) and Chitty's (2017a, 2017b) theory of civic virtue as sources of soft power creation; these concepts will be discussed further in Chapter 3. The creative industries are illustrated as resources or tools to create a nation's wealth and shape structural change as they help a nation's socio-economic growth through the cultural/creative/knowledge economy, local urban employment and development, cultural preservation and social and cultural transition into knowledge societies. The degree of effect, however, is contentious among scholars and policymakers who have different standpoints.

This chapter comprises two parts: Theoretical concepts and Thai creative industries literature. The former discusses the concepts of intangible cultural heritage and creative industries – their definitions, agents, models, cultural/creative economy, cultural product and consumption, creative industries development policy and the aesthetics of craft. The latter explores recent key creative industries' reports and research in Thailand to understand their situation, particularly that of the Thai silk industry as the case study in this research.

Theoretical Concepts

Intangible Cultural Heritage

Cultural heritage is not only collections of tangible objects, but also comprises intangible manifestations e.g. living traditions and expressions. These are commonly called tangible and intangible cultural heritage respectively (Ruggles & Silverman, 2009; Snopek, 2011). Intangible cultural heritage gains most attention nowadays from international institutions

and countries globally seeking to preserve it in this dynamic global culture as well as develop it as a development resource (ICOM, 2019; Kaufman, 2013). UNESCO, via 2003 Intangible Cultural Heritage (ICH) Safeguarding Convention, differentiates between *tangible natural and cultural* heritage and *intangible cultural* heritage. It acknowledges the latter as a source for cultural diversity and sustainable development, harnessing it in cultural and creative industries' cultural production and consumption (UNESCO, 2003).

Intangible cultural heritage indicates "...the practices, representation, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their Cultural Heritage." It includes oral traditions, food cultures, traditional knowledge and skills, and craftsmanship (UNESCO, 2003, p. Online) etc. This heritage's characteristics are traditional, contemporary and living at the same time; inclusiveness (shareability with others to create social cohesion and identity); representativeness (propensity for exclusivity and exceptional value; not being merely a cultural ware); community-based heritage (communities must recognise, create and transmit it) (UNESCO, 2019). UNESCO is concerned that tangible and intangible heritage require different approaches for preservation and safeguarding. Ways to safeguard a country's intangible cultural heritage, for example, are to preserve and develop it concurrently; disseminate its tangible/intangible products in global contemporary society; develop its symbolic creators (e.g. craftspeople) as living human treasures (Riches Project, 2014; UNESCO, 2003).

Scholars in this field studied intangible cultural heritage using the UNESCO's definition as a guideline, recognising its initiative to safeguard the heritage. Much research focused on heritage management – how international (particularly UNESCO) and national bodies formulated policies to support and safeguard the heritage; how heritage was used to support other international and national tasks such as economic development⁴ and political power exercise (found often in creative industries research); what different management perspectives were raised between western and other practitioners and scholars (Bwasiri, 2011; Bille, 2012; Harrison & Rose, 2010; Howell, 2013; Kaufman, 2013; Ruggles &

⁴ Kaufman (2013) suggested that to effectively manage intangible heritage, stakeholders must look beyond cultural manifestations favoured by tourism industries and focus on the heritage value generated by people in a community, and their actual narratives that occur through everyday customs, stories and memories. A genuine policy of heritage management will benefit heritage preservation and create psychological bonds between the locals and their heritage. On the contrary, Zabbini (2012) illustrated successful cases of cultural tourism using intangible heritage and argued that cultural manifestations that are well designed to support tourism are keys to heritage preservation.

Silverman, 2009; Salomon & Peters, 2009; Smith & Akagawa, 2009; Zabbini, 2012). In the research, there is inquiry into traditional textiles. For example, Moon (2013) studied a Japanese silk community as it faced various crises of economic recession, lifestyle changing and skilled craftspeople scantiness. Sarashima (2013) studied how the Japanese government successfully supported a traditional textile community using its intangible heritage (stories) to attract the public to experience and consume its products. Both Moon's and Sarashima's research explored approaches to develop the traditional textiles and their intangible heritage value. Their recommendations were to promote the textiles using creative industries' development policies and to collaborate between the government, business and civil society sectors.

As the Thai silk industry is the case study in this research, it is considered by UNESCO and Thai scholars as valuable intangible heritage and cultural capital of Thai wisdom and skills of weaving and motif design. UNESCO's research illustrated that textiles are a fundamental evidence of civilisation; it is a medium of ethnic traditions and customs that has lasted until present. Latterly, textiles transformed into an industrial product as one of four requisites and holds a substantial part of international markets (Smachet et al., 2012). The Thai Ministry of Commerce (2017) reported that Thai silk has been responsible for a major share of Thai exports, benefiting from its long reputation and captivating stories. The Ministry of Culture (2012) and the Ministry of Foreign Affairs (2014a) see silk as an important cultural product, and the Ministry of Tourism and Sports (Rubio, 2015) designates it as a luxury tourism product. These ministries play upon its intangible heritage value, aiming to cultivate cultural transmission (Mueller, 2009) among foreign visitors to Thailand since the transmission may benefit the country's economic development and national image building. This research then uses the concepts of creative industries to frame the Thai silk industry to follow the Thai government's policies and programs since it harnesses the silk's intangible heritage value to accrue soft power in its creative industries' cultural heritage sector (NESDB, 2017a).

The next section explores the concepts of cultural and creative industries when some cultural and creative sectors capitalise on a nation's cultural heritage – both tangible and intangible – to create socio-economic advantages for their sectors, society and the country as a whole.

Definition

The creative industries – either cultural industries, creative industries or ‘cultural and creative industries’ – are defined variously depending on the scholar’s field of interest and expertise. Some scholars refer to them as media industries, information industries, leisure industries or entertainment industries (Hesmondhalgh, 2013). The term *cultural industry* first appeared in the 1930s in the post-war period by the Frankfurt School members, Theodor Adorno and Max Horkheimer, at a time when culture and industry were considered opposite terms, with the aim of encouraging scholarly debate (Flew, 2012; Howkins, 2011; UNCTAD, 2008). Hesmondhalgh stated that the cultural industries “...deal with the industrial production and circulation of texts” (2002, p.12) when texts are all kinds of content and cultural products. O’Connor defines the term as “...those industries whose primary economic value is derived from their cultural value” (2004, p. 39); they are created in an attempt to shift a cultural discourse towards economics with economics apparently moving towards culture. The creative industries sector is “...that group of activities primarily concerned with the production and distribution of symbolic goods – goods whose primary value derives from their function as carriers of meaning” (1999, p. 33). The creative industries are considered a contemporary cultural infrastructure of production, distribution and consumption that is “...crucial both to nation building and protecting local identity in the face of a globalizing culture” (Oakley & O’Connor, 2015a, p. 2). The UNESCO referred to creative industries as the “...industries which combine the creation, production and commercialisation of creative contents which are intangible and cultural in nature” (n.d., p. 3). From these definitions, scholars indicate that the production, distribution and consumption of symbolic products are the foundational elements of the creative industries.

O’Connor (1999) and UNESCO (2012) suggested that creative industries discourse should be defined uniquely for each city or country. The pervasive (Western) definitions may be ambiguous when other countries try to apply them to their contexts. Local discourses are derived in accordance with wider social and cultural policies in those specific countries. As different relationships exist between the culture and economy, some notable cultural firms may be included in the creative industries sector in some countries and not be in others. For policymakers, they should select different ideas from their unique definition to drive their country’s agenda (e.g., increasing local employment, commercialising their culture,

developing new industries and building new talents). For cultural producers, the appropriate discourse may also give them an opportunity to contemplate their situation, role, advantage and disadvantage in their actual context, which will benefit a nation at large from policy to procedural levels. O'Connor (2004) added that the creative industries discourse is not simply about policymaking; it is a part of wider shifts in governance that require self-understanding as a crucial skill in a new cultural economy. The UK, for example, has developed its creative industries from theoretical concepts to a made-to-work policy employing its own understanding of the social and cultural context. This is one reason its policy is recognised widely.

The creative industries have distinctive characteristics from other industries. First, they can straddle local and global dimensions – they operate within local infrastructures of production and consumption, but their markets, industries and ideas can operate across global structures. Second, they identify with cities or countries; therefore, a cultural plan should be designed to be congruent with wider social and educational policies (O'Connor, 1999). Power and Scott (2004a) and UNCTAD (2008) noted that the creative industries today tend to be localised and place-bound industries, environmentally friendly, often employ skilled and creative workers, and create positive effects for their region contributing to local quality of life, image and prestige. Third, they must manage high levels of creative labour input in efficient ways. Fourth, they are a unique economic sector because of their products' nature. Their appeals are uncertain to different markets as they have a tendency to become public goods (O'Connor, 1999; Pratt, 2004).

Hesmondhalgh (2013) explained that the creative industries today have changed in unprecedented ways. They have moved closer to the centre of economic action. Rantisi (2004) called them commercial art. They have conglomerated in a complex web of alliance, partnership and joint venture rather than a standalone specialty. Cultural SMEs (small- and medium-sized enterprises)⁵ have proliferated and grown complex relationships with large firms. The internet, digitalisation and mobile phones give audiences an opportunity to gain access to content and allow an information technology sector to compete with other creative industries as they understand present cultural production and consumption. Cultural products

⁵ According to the EU definition, micro-sized enterprises are those with up to 10 employees, small-sized enterprises have between 10 and 50 employees and medium-sized enterprises have between 50 and 250 employees. Thus, the term SMEs are technically those with 10 and 250 employees (Howkins, 2011).

are circulated across national borders; they are adopted and adapted by different cultures. Therefore, cultural authenticity becomes more valuable. The creative industries emphasis on audience research⁶, marketing and niche markets, and advertising is key to generating their growth. Government policies have changed considerably from a local to international focus while the creative industries have become more important to local urban and social policies as tools for improving the economy. These changing trends of the creative industries are interesting and will be used to study the Thai silk industry as it is one of the prime industries and one that has survived many economic crises.

Industries Shift – Cultural to Creative

The term *creative industries* has its origin in policy discourse (Flew, 2012) and first appeared in the Australian Government's Creative Nation Report in 1994, which led a policy direction for the creative industries development (Kusumavalee, 2010a). In 1998, Chris Smith, the Secretary of State for Culture, Media and Sport, Department for Culture, Media and Sport (DCMS) in the UK government, used it as an official term in the UK. This was because its cultural sector focuses on creativity as a key input of cultural production and intellectual property (IP) commodities (DCMS, 1998; Hartley et al., 2013; Oakley & O'Connor, 2015a). In its *Creative Industries Mapping Documents 1998*, the DCMS established the foundational definition of the creative industries as "those industries which have their origin in individual creativity, skill and talent which have a potential for wealth and job creation through the generation and exploitation of intellectual property" (DCMS, 1998, p. 3). After the launch of the document, the department reported in 2001 that the creative industries were widely recognised as an element in the knowledge economy and as national wealth. The industries have led to the policy development at national, regional and sub-regional levels and have become more mainstream through the collaboration of people in the creative industries and public agencies (DCMS, 2001). The UK's National Endowment for Science, Technology and the Arts (NESTA) later proposed a new simpler and robust definition: "Those sectors which specialize in the use of creative talent for commercial purposes" (Bakhshi, Hargreaves, & Mateos-Garcia, 2013, p. 34).

⁶ The audience research relates to an *attention* economy. The increasingly rich, customers' attention becomes a scarce resource. Creative industries businesses must sustain it and allocate economic resources to it (Hartley et al., 2013).

Pratt (2004) explained that the DCMS has mapped the creative industries as it recognises the economic dimension of culture; the mapping document is the foundational systematic analysis of the industries that raises awareness of the creative industries, examines their contributions to the national economy, explores issues they confront and supports them (DCMS, 1998, 2001). Chung (2016) stated that whereas a cultural industries policy emphasises only citizens' lives, a creative industries policy emphasises more broadly the industries' effect on jobs and revenues. The shifting of the boundary between the cultural and the economic effects a nation; policymakers must prioritise more public-private partnerships, which is not an issue discussed in cultural policy.

In their theoretical worldview, Oakley and O'Connor (2015a) summarised three concurrent phenomena that explain movement from cultural industries to creative industries. First, digitalisation (Hesmondhalgh, 2013) and globalisation (Hartley et al., 2013) – the internet, digital and computing technologies reconfigure the nature and connection between cultural products and consumers; these phenomena transform creative industries models, consumers' behaviour of cultural interaction, purchase and adaptation and induce new entrants into the creative industries.

Second, the emerging of the term *creative city*⁷ as articulated in Richard Florida's *The Rise of Creative Class* in 2002. He stated: "The most valuable asset that a city has is its people" (McFee, 2013, p. 11); he aimed to transform a city, preferably in an urban area, into amenities to attract artists, cultural workers and professionals to move in to a designated city and then let them generate economic, social and cultural dynamisms. This creative class includes people whose jobs create new ideas, technology and content, using creativity in problem-solving to create economic value. Florida employs the three Ts for building a creative city – talents, tolerance and technology (Florida, 2002, 2003; Talton, 2012; UIS, 2012). His idea has enlarged the distance from the cultural to creative professionals as it

⁷ Charles Landry, who coined the term 'creative ecology', explains in the Creative Economy Report 2008 that the term creative city is used in four ways with respect to policy. First, 'arts and cultural infrastructure' policy supports the arts and artists and the institutional infrastructure to match to strengthen a city's cultural fabrics. Second, 'creative economy' policy aims to foster the creative industries and economy through a utilisation of the arts and cultural heritage, media and entertainment industries, creative business-to-business services, and through innovation drivers such as design, advertising and entertainment in the broader economy. Third, 'creative city is a strong creative class' (cf. Richard Florida). Fourth, 'culture of creativity' policy focuses on a holistic approach in which everyone in a city can participate in creating inventive solutions and leveraging an entire community. It requires integral works from various organisations and sectors to help a city become highly competitive in facing challenges (Howkins, 2009; UNCTAD, 2008).

requires creativity to build a city. The creative city index (Florida, 2002) further indicates strong relationships between the creative workforce, technology and cultural diversity with a city's prosperity and growth of the knowledge-based economy.

Third, are the influence of institutions, the aforementioned use of the term by DCMS since 1998, and adoption by many countries in East Asia of the term to advance their national value chains (Hartley et al., 2013). The UNESCO initiative is another driver as it has employed the creative industries sustainable development policy in developing countries to enhance their economies; these industries can help generate international or transnational investments in these countries, such as through the World Heritage List and cultural tourism (Anholt, 2005; UNCTAD, 2008; UNESCO, n.d.). The UNESCO states in a recent report that the creative industries generate USD 2,250 billion per year (3% of the world gross domestic product (GDP)) and employ 29.5 million workers. These exceed many industries in developed countries (ICSAC & EY, 2015).

Since their emergence, professionals and scholars have had different standpoints towards the terms cultural industries and creative industries – they are either different or interchangeable. UNESCO, for example, summarises in its report that the creative industries encompass a broader range of activities including cultural industries and all cultural or artistic productions, whether live or produced as an individual unit. It defined creative industries as “...those in which the product or service contains a substantial element of artistic or creative endeavour” (n.d., p. 3). For UNESCO and the EU, the two terms are not interchangeable. These two institutions prefer to use the term *cultural and creative industries* in their reports. Scholars such as Power and Scott (2004b), Garnham (2005), Shaeffer (2005) and Hesmondhalgh and Pratt (2005) used the terms interchangeably⁸ when the creative and/or copyright industry broadened its range of activities; however, they agree that these two terms are distinguishable in theory, sector and policy analysis (UNCTAD, 2008).

Thailand's definition is also unique. The Thai government uses the term creative industries⁹ as a source of innovation; the industries are originated from intellectual capital (i.e., human,

⁸ Scholars have their own preferences and rationales for the term usage; for example, Hesmondhalgh uses *cultural industries* to emphasise the downside of marketisation and commodification of culture, and Cunningham prefers *creative industries* to recognise the value of creativity input in the new economy (Flew, 2012; Hesmondhalgh, 2013).

⁹ Thailand uses this term as a strong influence regarding the UK's creative industries concept and model and its strategic promotion of the concept through the British Council. Australia, China, Hong Kong, Indonesia, New Zealand and Singapore also use this term (UIS, 2012). The researcher then uses the

cultural and social capital) and adaptive skills using cultural-based creativity to create commercial value (NESDB, 2017b). The National Economic and Social Development Board of Thailand (NESDB) adopted the UNCTAD's definition¹⁰ and adjusted its own model to Thai socio-economic circumstances since the NESDB has been constituted specifically to outline the national development plan and strategy for stimulating socio-economic development. According to the NESDB, Thai creative industries are "...those industries which use Thai-ness, culture, heritage, local wisdom and technology for economic development" (Srisangnam, Sermcheep, & Anantasirikiat, 2015, p. 11). From this definition, Thailand sees its traditional culture and values as staples in the creative industries when it prefers to use the term creative industries instead of cultural industries.

Summarily, creativity is considered essential in cultural industries. Social capital embedded in a cultural context also became a crucial component of modern economies as they enrich the development at all levels (Hartley et al., 2013; Putnam, 2000). The creative industries provide two types of effect: Economic and non-economic. The latter refers to social development; for example, social cohesion, integration of marginalised groups, creation of new value systems, affirmation of creativity, talents and excellence, development of cultural diversity in both the national identity and identities of different cultural groups and facilitation in creativity and innovation. They also play an important role in *culturalisation* or *creativisation* of the modern economy, generating a greater effect on a nation's GDP and gross value-added growth rate, employment of a skilled workforce, and business and investment (UIS, 2012).

Agents in Creative Industries

Rantisi (2004) illustrated that the creative industries are comprised of three agents: 1) cultural creators (also entrepreneurs¹¹), 2) intermediary organisations (i.e., agents and agencies¹²) and 3) cultural consumers. The creative industries by recursive processes

creative industries throughout the research. Although the two have some significant differences in the meaning and usage, it is not a concern here in this research.

¹⁰ The UNCTAD defines the creative industries as "...the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs." They are an intersection of artisan, services and industrial sectors; create a new dynamic sector in world trade; and potentially generate revenues from trade and intellectual property rights (2008, p. 13).

¹¹ An entrepreneur is an individual who drives changes through his/her own agency by turning constraints into innovation; he/she creates new value, finds a way to appropriate some of them and exploits ideas in a practical venture (Hartley et al., 2013).

¹² Hartley et al. (2013) use terms *agent* and *agency* for the intermediary organisations when an agent denotes a representative between a principal (e.g., makers and entrepreneurs) and a third party, and an

comprise the creation, production, distribution and consumption of the cultural products when these processes are interconnected with the three agents in the cycle of cultural production and consumption. When the creators design and produce the cultural products, the intermediary organisations, such as wholesalers and media, take roles in establishing links between the creators and consumers by employing marketing, distribution channels and media channels. The creative industries today tend to agglomerate as a specialised cluster to avoid competitive pressures. This increases their productivity, develops complementary relationships, creates more innovative opportunities and circulates their products more efficiently in global markets. They also increase their competitive advantages by accentuating the design, content, style and quality of their products (Flew, 2012; Hartley et al., 2013; Power & Scott, 2004a; UNCTAD, 2008).

Some scholars may study the intermediary organisations as gatekeepers who promote specific types of goods, and some focus on the cultural makers, firms and cultural products and their contributions to a nation's social and economic development (Mowlana, 1998a; Power & Scott, 2004b; Pratt, 2004; Rantisi, 2004; Santagata, 2004; Scott, 2000). Scholars such as Oakley and O'Connor (2015b) suggest that the creative industries can be analysed employing the triad of production, texts and audience by considering what kinds of texts are produced? What are consequences for the audiences that consume them? What role do the creative industries play in social reproduction and social control? This guideline will be employed in this research, investigating roles of the Thai silk industry in shaping Thailand's soft power discourse elucidating from silk weavers', support entities' and international visitors' perspectives.

The creative industries are important for scholarship because of three related elements: Their ability to make and circulate the cultural products that influence people's knowledge, understanding and experience of the world; their role as a system for the creativity and knowledge management; and their effect as the agents of the economic, social and cultural change (Hesmondhalgh, 2013). For the first element, the cultural products comprising the informational and entertainment dimensions establish senses of who we are, how we might live together or how rights should be employed; they help create the consumers' fantasies, emotions and identities. Although the creative industries aim to generate profits as do other

agency denotes a firm (a legal entity). Consumers are audiences or users and are important to the attention economy, affordable communication technologies and the consumers' unique identity.

industries, they frequently produce and disseminate the cultural products that push consumers towards a way of thinking for better contemporary societies. The second is that the creative industries manage and sell the products crafted using symbolic creativity. Hesmondhalgh names the creators who create, interpret or rework texts as symbol makers. When a symbol is made, organised and circulated, it can enrich people's lives as well as serve power and promote commercialism using creativity and knowledge. The creative industries businesses must concurrently control and give the makers freedom to create their cultural works. A work is then produced with its unique meaning with a comparable controlled quality and has its own cultural value and appeal (Hesmondhalgh, 2013; Pratt, 2004). Creative industries businesses search for a group of consumers with interests in their unique cultural products by circulating those products widely in global media. The last element is that the creative industries are sources of wealth and employment in many economies. With the influence of digitalisation, the creative industries also play roles in social and cultural transition at home and abroad by leading the way to a knowledge society. Harnessing the creative industries in the right direction is an effective means to stimulate a nation's growth and prosperity as well as elevate its citizens' wellbeing through a better daily life experience (Power & Scott, 2004a; Pratt, 2004; Rantisi, 2004; Santagata, 2004).

Creative Industries Models

Scholars, entities and countries have typologised creative industries in their endeavour to analyse them systematically, employing various data such as cultural statistics, theoretical concepts and cultural and social policies. Several models have been employed pervasively as analysing tools. These models have some differences and co-characteristics, depending on the articulators' policy focus, interpretation of characteristics of the cultural production and the purposes of usage. This part outlines the creative industries models from both scholars and international institutions as Thailand designed its model from the latter bodies.

David Hesmondhalgh's *symbolic texts model* emphasised the texts mainly from the media industries. The model was formed in three layers of core, peripheral and borderline sectors in which the core industries are various media (e.g., advertising, marketing, film, music and publishing). Its analysis is through the processes of industrial production, circulation and consumption of symbolic goods, which aims to explain how the culture is formed and transmitted in society. Hesmondhalgh believed in the impact of the media as a key to

promoting cultural products and other cultural institutions, and that culture and art are social and political shapers (2013).

David Throsby's *concentric circles model* classified the sectors into four layered circles: 1) core creative arts (e.g., literature, music, performing arts and visual arts), 2) other core creative industries (e.g., film, museums, galleries, libraries and photography), 3) wider creative industries (e.g., heritage services, publishing, TV and radio) and 4) related industries (e.g., advertising and design). The characteristics of this model are the accentuation of cultural and creative ideas at the core as influencers of the outward layers of the concentric circles; from the core outwards, their contents move from more cultural to more commercial (2008). Contrary to Hesmondhalgh's model, Throsby focused on the cultural value of the cultural product and arts as they distinguish creative industries from other industries. The model has been adopted extensively in European countries as a research approach in reports (UNCTAD, 2008).

The UK government's research initiative that emphasised regionalisation of the creative industries development led to the *DCMS model*. It is comprised of 13 sectors (advertising, architecture, arts and antique markets, crafts, design, fashion, film and video, music, performing arts, publishing, software, television and radio, and video and computer games). Because of its localised research, this model works effectively in the UK as a tool to reposition its economy, build national wealth from creativity and innovation and create the sectors' competitiveness in each region (DCMS, 1998, 2001).

Some models articulated by the international institutions focus on specific purposes/areas of global development. The World Intellectual Property Organization (WIPO)'s *copyright model* focuses on sectors' levels of involvement regarding copyrighted work and the intensity of IP as the manifestation of creativity. It classifies the cultural products as three groups of core copyright, interdependent and partial industries (WIPO, 2003). The UNESCO Institute of Statistics (UIS) designed its model under a distinction between cultural and creative industries. It focuses on the exploitation of a cultural value by these industries as a stimulus to the global economy and as a sustainable development tool for developing countries (UIS, 2012; UNCTAD, 2008). UNESCO indicated that the creative industries can be placed in at least three main groups for policy development purposes: 1) artistic creation and production, 2) classic creative industries (local cultural production) and 3) mass creative industries (global cultural production). These groups are divided into sub-sectors with their

own professional traditions and identities, and each group has its own business model, tradition, size, extent of replicability of its original artistic input and number of copy and scope of end users it reaches. They all have different needs for policy support and resources (Askerud & Engelhardt, 2005). UNCTAD had an initiative in 2004 to develop a model that can be used as a standardised framework across the global economy. It divided the creative industries into four broad groups: Cultural heritage, arts, media and functional creations. Cultural heritage is considered an origin of the arts in all forms and the soul of the creative industries as it comprises traditional knowledge and cultural expressions in the creation of arts, crafts, folklore and traditional cultural festivities. The arts sector is based purely on art and culture as it is inspired by heritage, identity values and symbolic meanings. The media produce creative contents aimed at large audiences. The functional creations are service-oriented industries driven by demand and functional purposes (2008). Other examples are the *EU model* adopted from the Throsby's model (Flew, 2012), Potts and Cunningham's *four models of the creative industries* (2008) and Hartley et al.'s (2013) *four phases of the creative industries* (Hartley et al., 2013).

The models above were designed from two perspectives: Sub-sector and value chain. The former, as with the DMCS model, does not distinguish between each sector when the latter focuses at the core industries, and the articulators have their specific purposes regarding how and where to use them. Having different purposes, the methodologies employed in their research were also different. The DCMS, for instance, illustrates that although it is concerned with creative businesses and creative people, its research recognises the close economic relationship with other sectors (e.g., tourism, museums, heritage, sport) (DCMS, 1998, 2001). This may be why its mapping documents are reliable information-rich reports that are widely referenced by scholars and used as templates for national studies in several countries (Bakhshi et al., 2013; Hartley et al., 2013; Higgs, Cunningham, & Bakhshi, 2008).

The Thai model was adapted from the UNCTAD's and UNESCO's models in comparison with four countries: Australia, Britain, Indonesia and Korea. The NESDB articulated the model from the National Income of Thailand into four sectors with 15 sub-sectors. The first sector is *cultural heritage*, comprising crafts; historical, cultural and biodiversity tourism; Thai food; and Thai traditional medicine. The second is *arts*, comprising visual arts and performing arts. The third is *media*, comprising film, publishing, broadcasting, and music.

The fourth is *functional creation*, comprising design, fashion, architecture, advertising and software (Howkins, 2011; ITD, 2010; NESDB, 2017a).

Interestingly, Thailand designed its unique model and definition (e.g., the addition of Thai food and massage in the cultural heritage and the exclusion of museum, library and sport from its sectors). This differentiates its model from the others and clearly emphasises the importance of the traditional sectors in the nation's development. However, scholars and strategists suggest that its model is ambiguous for policy monitoring and evaluation, such as of how to assess the economic contributions of cultural tourism against general tourism, how traditional medicine is creative, or how a small number of Thai food businesses are creative-based (Howkins, 2011; KI Asia & FPRI, 2009; Srisangnam et al., 2015).

Cultural and Creative Economy

The term cultural economy demonstrates economic activities that are fundamentally cultural or economic aspects of cultural activities. This economic system is distinctive as it cannot be cultural economy without cultural value (O'Connor & Gibson, 2015). Hesmondhalgh (2013, p. 38) defined it as "...the branch of economics devoted specifically to culture and to the arts." *Creative economy* is another term used alongside the creative industries. It first appeared in John Howkins' book *The Creative Economy*¹³ in 2001. It covers economic activities and creativity-based values from the creative industries sectors, including the cultural and non-cultural sectors. The creative economy is a modern economic system based on the cultural and creative sectors and combines culture, economy and technology (Howkins, 2002). As with the creative industries definitions and models, its definition is also subjective; it is still being shaped and is debatable. For instance, Bakhshi et al. defined the creative economy for the UK as "those economic activities which involve the use of creative talent for commercial purposes" (2013, p. 34). UNCTAD (2008) explains that the creative economy fosters income, job and export revenue while helping promote social inclusion, cultural diversity and human development. Segments at the heart of the creative economy are a group of industries that are broadly identified as suppliers of cultural product (Scott, 2000). The cultural and creative economy are the foundation of the knowledge-based economy as they are the commodification of culture and require innovative,

¹³ According to Howkins' definition of creative economy (2002), his creative industries model covers a broad range of cultural and creative sectors; from arts to science and technology, which have not appeared in other models.

multidisciplinary and inter-ministerial actions for policy formulation. These two economies have the same nature – they combine the social and cultural with the economic to create an extraordinary value and wealth (Power & Scott, 2004a; UNESCO, n.d.).

Scholars believe that the creative economy is a potential form of economy that enhances competitive advantages and mobility of wider national and international markets (Scott, 1997) as it is derived from the importance of culture – knowledge in general and aesthetic knowledge in particular – integrated in its manufacturing process. “Local cultures help to shape the nature of intra-urban economic activity ... economic activity becomes a dynamic element of the culture generating and innovative capacities of given places” (Scott, 1997, p. 325). This connection is significant for the creative industries as they interrelate between cultural attributes and the logic of the local production system. O'Connor and Gibson (2015) stated that the creative economy has plausible internal and external effects. The internal effect is that of cultural value within the creative economy as it is a resource for cultural production. The external effect is its contribution to society through culture, as culture is an indicator of civilised society. It then indicates a flourishing society of freedom, self-expression, experience and meaning. Culture is a marker of a nation's identity when the creative industries help circulate it internationally. Further, culture is not just an end; it is an instrument for a nation's prosperity and people's quality of life.

Creative economy study focuses on various dimensions, including production and consumption, industry and texts, structure and agency. The economics of cultural production is embedded in specific social and cultural contexts as the creators influence how the cultural products are produced and consumed (Lash & Urry, 1994). Cultural studies scholars examine it through the cultural products, its function as consumers' identity and its representation of marginal groups (Gibson & Connell, 2004; Power & Hallencreutz, 2004; Power & Scott, 2004b). Anthropologists emphasise culture and development in developing countries when the “culture is a means and an end of development” (ICSAC & EY, 2015; O'Connor & Gibson, 2015, p. 8; UNESCO, n.d.). Communications scholars see the creative economy as a cause and result as it has effects on a nation's policy, markets and cultural sector's structure. It contributes to social and cultural change, is implicated in cultural preservation and diversity and promotes political, social and cultural value. Cultural activities can increase cultural value that subsequently increase economic value. It is a distinct/desirable value (Hesmondhalgh, 2013; Higgs et al., 2008; Oakley & O'Connor,

2015b; Rantisi, 2004; Santagata, 2004). Du Gay and Pryke (2002) explain that the economy tends to become more cultural as the cultural products' aesthetic or symbolic dimensions are increasingly important and require skilled production. This convergence is an expanding opportunity for policymakers to grow local income, employment and social wellness (Power & Scott, 2004a). A communication research perspective is that the creative economy helps promote a nation's political, social and cultural value. This is what underpins this current study into Thai cultural products' role in soft power diplomacy, using the silk industry as a case study.

The NESDB defined Thai creative economy as follows: "A process or economic activities which are cultural asset-based and involved in creativity, innovation or technology to create products and services which can add value in commercialisation and society." This definition is derived from a *Thainess* that provides intrinsic economic value (NESDB, 2017d; Srisangnam et al., 2015; TCDC, 2016, p. 28).

Cultural Product and Cultural Consumption

Cultural products "...and services signify a wide range of products and services that are the output of the cultural industries" (Askerud & Engelhardt, 2005, p. 3). Hesmondhalgh (2013) defines them as all works produced by the cultural industries – objects, artefacts and events that are meaningful. UNESCO (n.d., p. 3) describe texts as being "...typically protected by copyright and they can take the form of a good or a service." Power and Scott's cultural products are products and services imbued with high levels of aesthetic and symbolic content and tend to be crafted in non-manufacturing-based forms (e.g., fashion and media industry). Many countries have produced and exported more cultural products in accordance with a shift in global patterns of cultural consumption (Power & Scott, 2004b). These symbolic goods are similar to culture as they are rooted in time and space, linked to a place/community and its history and inherited as cultural capital by one generation from another. Santagata believed that when the cultural products have been developed along with time and space, they will be more specialised in creativity as their value. Thus, market mechanisms that regulate their production and consumption will have less capacity to control their price system (2004). The NESTA classified the cultural products into four types: Creative original, content, experience and service (Flew, 2012).

The DCMS (1998, 2001) explains that the cultural products are created through an individual's creativity as a capital potentially generating economic values. They are a basic element of the industries as they categorise the sectors and create effects regarding the consumers' habits and lifestyle (Power & Scott, 2004b). They have the symbolic attributes as a key in their production strategy and have a competitive nature as they have the ability to entertain and provide forms of social identity and status that transcend their utilitarian value (Rantisi, 2004). Consumers recognise the cultural products not only for their measurable quality and quantity, but also for their symbolic values that touch their emotions and ambitions and allow them to advance their sense of social belonging (Santagata, 2004). The cultural products draw a complex web of cultural assets conveying their unique look and feel. These create both real and imagined images of their place of origin that later become a cultural asset of their city. These functions are recursive as their existing asset can turn into a new input for new rounds of production. Their reputation and authenticity then provide competitive advantages in trade for their origin (e.g., *Hollywood* films, *Champagne* wine or *Thai* silk). This prestige drives the creative industries successes and concurrently brands their place; a city's success (e.g., New York, Paris and Tokyo) is also obtained from the neat management of cultural production and creative industries space allocation (O'Connor, 2004; Power & Scott, 2004a; Santagata, 2004; Scott, 1997).

Cultural products from all sectors share some characteristics. First, a cultural product is a creation from an input of creativity in which value is tied to symbolic content. Second, it is a vehicle of symbolic messages as it serves some communicative purposes. Third, it contains some IP attributes of the individual(s) who crafted it. Fourth, it generates experiential reactions in consumers. Fifth, its consumption rate depends on the consumers' budget as it is a non-essential or luxury product (Flew, 2012; Hartley et al., 2013; Power & Scott, 2004a; UNCTAD, 2008).

Featherstone (1991) coined the term *aestheticisation* of everyday life to refer to an individual's identity being formed through symbolic consumption of products and services. Customers have their own judgement of good taste regarding what constitutes beauty and recognise it in nature and arts. Meanwhile, their choices are guided by others through the media, but those choices must also express their aesthetic value and identity. They determine the cultural product value by how others value it and the status of those others, which perhaps are more important than the intrinsic value of the cultural products and the concernment of

their own taste. Scholars such as Pierre Bourdieu and Daniel Miller believed that consuming/spending on the cultural product is a way to illustrate a membership of particular class as the consumers signal their social position and standing. cultural products are recontextualised into consumers' everyday lives when they invest in them for their meaning and value (Hartley et al., 2013).

Regarding consumer behaviour, individuals today are more attracted by the production and consumption of symbolic goods and beliefs as symbols influence social actors' reactions to symbolic attributes in things and reinforce actions in accordance with their common beliefs in society. Consumers are prone to modify their choices by replacing products characterised by high information costs with ones that have low information costs such as symbolic-rich cultural products. *Cultural* consumers sometimes place weight on the enticing symbolic values that they identify individually instead of evaluating the market structure or hidden quality of the cultural product. Both tangible and intangible cultural products have intangible character – symbolic value – that can resonate with consumers' minds and feelings, rather than fulfil their utilitarian needs and values. Conversely, *rational* consumers focus on rational choices that cost them more as they require technical skills and sufficient knowledge to evaluate the goods (Santagata, 2004).

Creative Industries Policy

Creative industries policy, or cultural policy, in different countries has different definitions, scope, strategy and means. Hartley et al. (2013) stated that it was invented following the French Revolution in 1789 when the government transferred art works from the Versailles Palace to the Louvre Palace, which became a public museum, and viewed those works as the nation's cultural heritage. Cultural policy can include creative arts subsidisation, tax concession for donation of art, education and training assistance, cultural institution investment, cultural preservation (particularly in developing countries), creative product development and economic drive. The UK's regionalisation policy¹⁴ and the Taiwanese Government's digital industry development policy are notable policies in the field (Flew,

¹⁴ The transition of creative industries policy in the UK changes global perspectives towards cultural policy. Its policy is traditionally conceptualised as the heritage management and humanist ideal before it is redirected to the new economic model balancing between the French central authority and the US approach of laissez-faire (non-interference). By this initiative, the government has focused on the regionalisation in all policy areas, as its cultural agenda is to promote the creative industries as important players in the economy and export earnings (Pratt, 2004).

2012; UNCTAD, 2008). Today, creative industries policy tends to embrace a broader conception of creativity and expands to other policies, such as public¹⁵, industry, media, trade and international policy, with multi-ministerial collaboration. Policy intervention is considered an effective means to support the creative industries output, export and employment. (Garnham, 2005; Hesmondhalgh & Pratt, 2005; Higgs et al., 2008; Howkins, 2002; O'Connor & Gibson, 2015; Oakley & O'Connor, 2015b; Power & Scott, 2004b; Throsby, 2008).

Twenty-first century policy focuses on the management of multiculturalism in a nation via cultural institutions and the creative industries agglomeration – the latter substantially shapes the creative economy topography. This approach supports the assemblage of local creative industries as an institutional infrastructure that creates an enabling environment for their growth. To design this policy, scholars suggest a nation should promote collective competitive advantages by building inter-firm relations to create a latent synergy, establish a cluster of locally skilled labour markets, potentiate local creativity and innovation and design the policy uniquely in the local context (Hartley et al., 2013; Power & Scott, 2004a; Scott, 2000; UNCTAD, 2008). Power and Hallencreutz (2004) and Gibson and Connell (2004) indicated that the success of the policy depends on the integration of cultural firms into global cycles of production and consumption. Small firms are vital for the agglomeration when large multinational corporations play important roles in economic activities such as collaborating in a local production network and distributing their cultural products to broader markets. International collaboration also allows new creators from different regions to participate in global markets of cultural production and provides them with competitive advantages; for example, a joint venture and international regime to protect them from the IP piracy or imitation (Power & Scott, 2004a).

In Thailand, the creative industries *development* policy began in 2006. The UIS report (2012) illustrates that the policy in the Asia-Pacific commenced in 2005 from the UNESCO's first initiative aimed at the creative industries as the regional source of capital assets for cultural and socio-economic development. Its second initiative in 2006 is the cooperative policy in South Asian countries (but including Thailand) aimed at poverty reduction, community revitalisation, skill formation, creative industries mapping and sustainable development.

¹⁵ Throsby (2010) defines cultural policy as a form of public policy. It is for the production, distribution, consumption and trade in cultural products. Other related policies (e.g., urban planning, education and IP rights) can be considered implicit forms of cultural policy.

UNCTAD (2008) reviewed many government and research reports on cultural policy and recommends policymakers emphasise *inter-ministerial* policy as creative industries development today is far beyond just a cultural development policy. First, a nation should build collaborations between ministries. Second, the public, private and non-profit sectors and civil society are stakeholders who share the same cultural dialogue and help design policy. Third, an effective institutional mechanism to integrate an approach/measurement is necessary for policymaking as the multidimensionality of the creative industries has an inevitable tendency for the policy to become fragmented. UNESCO Bangkok (Askerud & Engelhardt, 2005), Kenan Institute Asia (KI Asia) and the Fiscal Policy Research Institute (FPRI) (2009) and Shaeffer (2005) indicated that the region requires a propitious environment for policy implementation through the development of an infrastructure, institutional and financial framework that will support creative industries policy in their countries.

UNCTAD (2008) and UNESCO (2012) supported developing countries to employ the creative industries, particularly arts and crafts, to enhance their economies and communities. As Thailand's value is from trade in crafts, it should emphasise a formal policy and formal work on the development of the craft value chain to outline the intricacies. Effective implementation requires further research and analysis, policy intervention and support of the cultural export drivers: Demand for cultural products, technology and tourism. Moreover, the government should act as a facilitator and coordinator of creative industries development and embody its local knowledge system and experience into the policy, institutional and program environment to ensure that its policy embraces national values. Policy challenges are the lack of articulation between the creative industries and other priority policies and the implementation of good governance across all sectors.

Craft Policy

The UNESCO and International Trade Centre International Symposium on 'Crafts and the International Market: Trade and Customs Codification' defined the term handcrafts as follows:

Products which are produced either completely by hand or with the help of tools. Mechanical tools may be used as long as the direct manual contribution of the artisan remains the most substantial component of the finished product. Handicrafts are made from raw materials and can be produced in unlimited numbers. Such products can be utilitarian, aesthetic, artistic, creative, culturally

attached, decorative, functional, traditional, religiously and socially symbolic and significant (UNESCO Bangkok, 2017a, p. Evaluation Criteria).

The DCMS is an exemplar of craft policy implementation. It defines what should be included as crafts, including various creative industries agents, related products, related activities and related industries (e.g., fashion and tourism). Its analysis is inclusive and comprises information such as that craftsmen tend to sell works for more than craftswomen, contemporary crafts have a good profile as their quality is highly regarded internationally and British craftspeople' success stories overseas enhance the national reputation and promote inbound cultural tourism. These findings are useful for policy design as they help clarify the UK's situation, opportunities and threats, which can precisely set a research direction and solution to stimulate the craft sector in more accurate and efficient ways. Its policy focuses on the sector's direct support – such as business and design workshops, product distribution, e-commerce and IP rights promotion – and indirect supports – such as enticing prospective domestic and international markets, educating its publics in craft appreciation and integrating creativity with all educational levels to nurture and develop new talents. It also employs other policies to support crafts, such as promotion through trade fairs, export policy and collaboration between different sectors, professional councils and international institutions, such as the British Council (DCMS, 1998, 2001).

A KPMG report commissioned by the British Crafts Council explained: “Craft skills and knowledge have a strong economic impact and significant potential to drive further growth and innovation in other sectors...” (KPMG, 2016, p. 4). The crafts, under a proper policy, have the potential to create a nation's socio-economic benefits and a collaboration of craftspeople with other sectors – cross-sectoral innovation – can lead to a breakthrough and remarkable new products (Bakhshi, 2016; Crafts Council & From Now On, 2016; DCMS, 2001; KPMG, 2016). Bennett (2016) and KPMG (2016) illustrated many successful cases that apply craftsmanship in other creative industries and non-creative industries; the combination of a creative, technological and enterprise mindset via cross-sectoral collaboration is a key for successful businesses. Using crafts innovatively offers potential to improve productivity, develop new cultural products and differentiate a nation's outputs from other countries. These expand opportunities to reach new international markets and yield socio-economic benefits from the creative economy. Moreover, international regard for craftspeople' master skills and their notable quality also heightens a nation's reputation (DCMS, 2001; KPMG, 2016). Such research demonstrated that an effective policy is to

develop the craft industry in cross-disciplinary ways to increase its global competitiveness and revenue as well as improve its product's quality and virtuosity of craftsmanship to build a nation's reputation among international communities.

The International Institute of Trade and Development (ITD) (2010; 2013) suggested that in policy implementation one must be aware of negative effects such as the law of diminishing returns (for creative industries) that leads to the productivity paradox. Production is decreased after a cultural product or innovation saturates the market. The spatial gap expansion is the imbalance between the creative industries development in urban and disadvantaged areas. This expansion may shorten the cultural product's product life cycle and entrepreneurs must continually develop new creative products. There are also cases of the negative impact of creative industries when they cause degradation of nature, environment and tradition as can happen with foreign entertainment programs; further, some creative industries clusters also pollute their surroundings. The ITD believed in the importance of Thais' passion built from civic virtue as it is an indispensable intangible source in Thai creative industries development; the love of doing something for their country motivates people to attach themselves to what they are doing and spend their time developing skills. Running businesses based on worker satisfaction is important for business success and creative economy growth as is customer satisfaction.

There are two important concepts in this research on crafting Thai soft power: Craftsmanship and the civic motivation of craftspeople. These are addressed in the DCMS and KPMG reports on the virtuosity of crafting and in the ITD's concern regarding Thais' civic motivations for craftspeople to develop themselves for the benefit of the country. These policy concepts are congruent with concepts in the soft power theory by Chitty (2017b), regarding creative industries as a soft power multiplier together with media and mobility. He identified the virtuosity of crafting as a source of soft power, and civic virtue as being a motivator for soft power promotion by citizens. Soft power resources such as cultural products, ideas and content that are exported through various channels and multipliers and that are acknowledged by international audiences as exhibiting virtuosity of craftsmanship, generate soft power for a country. For example, cultural products are tools of cultural diplomacy – strategic communication that uses culture to generate soft power, as well as vehicles for various policies. Many countries address cultural diplomacy in creative industries policies for socio-economic development, multiculturalisation and generating

international recognition of a nation's culture. Civic virtue – a citizen's voluntary actions at some cost to oneself in crafting products that exhibit virtuosity – not only benefits the creative industries and contributes to national socio-economic development, but also helps a country accrue soft power among audiences at home and abroad. Chitty suggests intangible and tangible heritage and contemporary culture can be used in soft power multipliers, such as creative industries, to achieve soft power dividends of internal soft power and external soft power (vide. Chapter 3).

Aesthetics of Crafts

Richard Sennett explains that craftsmanship¹⁶ "...names an enduring, basic human impulse, the desire to do a job well for its own sake. Craftsmanship cuts a far wider swath than skilled manual labor ... improves when it is practiced as a skilled craft, as does citizenship." Trying repeatedly, succeeding or failing, leads to profound learning and true understanding (i.e., skills). What is crafted by one's hands reflects an identity of its craftsperson as demonstrated in Immanuel Kant's remark: 'The hand is the window on to the mind'. Craftsmanship emphasises objective standards from a coordination of hand(s), eye(s) and brain and is driven by quality. It rewards a craftsperson with a sense of pride in their work and from skills that mature, although the reward is difficult to achieve because of his/her internal and external resistances. For Sennett, craftsmanship is not only about crafts, it is also about daily activities that can be improved – the crafting of experience¹⁷ (2008, pp. 9, 149).

Craftsmanship is accomplished through two elements: A craftsperson's desire to do good work and his/her ability that is required to do that work. "...It is the motivation¹⁸ and aspiration for quality that takes people along different paths in their lives. Social conditions shape these motivations" (Sennett, 2008, p. 241). That is, personal motivation is inseparable from the social institution a craftsperson is under as the latter forms a value system for him/her and his/her work. Expertise in an expert or skilled craftsperson has the implication

¹⁶ In craft theory, craftsmanship differs from workmanship and design. Workmanship relates to a technical ability of hand(s) to work on physical materials; manual skills, and design relates to a plan in forms of an illustration, drawing and ideogram (abstract notations). Scholars may argue that craftsmanship is an honorific title for workmanship or workmanship used as synonym undermines craftsmanship's essence, but it is a common agreement that they are different from design (Risatti, 2007).

¹⁷ Sennett links it with diplomacy or state *craft* when soft power, coined by Joseph Nye (2004), relates to a craftsmanship's concept of self-control since unrestrained power and brute force is counterproductive for handwork (and cooperation), and that is likely the same effect from too much hard power in international affairs.

¹⁸ Motivation is more important than talent to consummate craftsmanship (Sennett, 2008).

of one who is capable to equally make and repair as these occur continually along the processes to becoming skilled. Craftsmanship originates from the ability to localise, question and open up. The first is an ability to turn ingredients or things around oneself into a concrete work, the second ability is a reflection on the work's qualities and the third is how to expand its sense in its own way. Again, all relate closely with the craftsperson's senses (e.g., visual and tactile), language and symbol system. A good output turns a craftsperson outward, reflecting on what he/she does, and it has a unique property of stimulating people's sensory, social relations and internal growth.

In the artistic dimension, scholars explain that arts and crafts have positive effects on individuals and societies. For example, self-confidence and esteem are developed, creative thinking is increased, communication of ideas and information is improved, appreciation of arts is improved, social capital is created, community and identity are strengthened, understanding of different cultures is improved, social cohesion is enhanced, interest in the local environment is promoted, public awareness of an issue is raised, a contribution is made to urban regeneration, poverty is alleviated and people's employability increases (Education Business, 2018; Jermyn, 2001).

Aesthetics in the creative industries is discussed in two ways. First, it denotes a high cultural value; the circulation/consumption of the cultural product in the form of creativity and artistry creates aesthetic experiences. Second, it attenuates its authority in the *democratisation of culture* as the aesthetic judgement can be employed with many things across different media and cultural contexts without the restriction of class, income and taste. When there is no wide agreement on aesthetic degrees (Wichayathian, 2010b), the cultural product aesthetics are inevitably perceived from their market value. Therefore, some creative industries base their business model on the appeal of beauty (rather than just fashion/lifestyle) as their value is determined in the markets. The creative industries aesthetic value is combined in its production process with cultural products, demand and government regulation and is determined by consumers and prices. This integration of the aesthetics in the economies, markets and popular culture shifts the determination of taste from an objective to subjective preference and turns aesthetics into public goods. Fine arts became non-rival and non-excludable goods as no-one is excluded from enjoying and using such products. Further, an aesthetic experience investment helps boost other sectors; for example,

a creative city brings tourists to enjoy its galleries, libraries and museums as public goods (Hartley et al., 2013).

Kant explains the judgement of the beauty:

Aesthetic judgement requires an understanding of what is beautiful by reference to the disinterestedness¹⁹ of the spectator, the universality and necessity of the judgement, the non-utilitarian ‘purposiveness’ of a work, the genius of the artist, and the aesthetic (as opposed to rational) ‘idea’ being communicated (cited in Hartley et al., 2013, p. 4).

Disinterestedness, universality, necessity and purposiveness without purpose are four distinguishing features of aesthetic judgement. For Kant, when someone says, *something is beautiful*, he/she takes pleasure²⁰ in it as he/she judges it beautiful rather than it is beautiful because he/she finds it pleasurable. A way people judge something pleasurable is through its agreeability (e.g., ‘we like this food’, which is judged by individuals’ sensation). This indicates his/her belief that the aesthetic judgement has a deep similarity to moral judgement, and fundamentally relates to the ordinary theoretical cognition of nature. Burnham illustrates that, for many purposes, beauty is the real property of an object, as is weight and chemical composition, but Kant explains that there is no objective property that makes it beautiful. The universality and necessity of the judgement, as common senses, make everyone agree with others on the beautyfulness (2017).

In the creative industries, as Hartley et al. (2013) mentioned, the aesthetic judgement once preserved for high culture experts is diffused by cultural democratisation. Cultural customers then internalise their taste judgement both by themselves and by guidance of markets, media and education. The creative economy also plays an important role in inciting people to look back and yearn for values of the past engraved in the handmade crafts; for example, when craftspeople develop their craftsmanship by integrating it in contemporary products to respond to customers’ changing lifestyles (Cullerton, 2010; Apichit, 2016a). Smith, Busch, and American Craft Museum (2001), Risatti (2007) and Cullerton (2010) illustrate that a handmade object’s value is from its tangible, sensual and personal sense deriving from a

¹⁹ An emotional engagement with an object that does not want a return, such as looking at a land that you want to buy. There is an interest in its utility but admire its scenery when you travel; show your delight and disinterestedness (N. Kim, 2014).

²⁰ Kant distinguishes pleasure into three kinds of feeling: The agreeable, the good and the beautiful. The first two have the interestedness and the third is the aesthetic judgement or disinterestedness (Forsey, 2013).

relationship between a creator and an individual. A creator invests energy, thought and feeling – story – in his/her creation. An individual completes this process by selecting and using the object.

Craft appreciation looks closely at a craft's quality manifested from skilful craftsmanship – how well components fit together, how details are polished, and how material and design serve their function; however, looking at the craftsmanship may not fully represent the aesthetic responses as skill is applicable to anything artistic or non-artistic (N. Kim, 2014). This consideration is from the Renaissance understanding of craft as utilitarian objects when art comprises aesthetic creations. A difference between the craft and non-artistic utilitarian object is the skill applied to the craft is for the final look/feel as well as its function, and its quality of craftsmanship stokes admiration for its creator and imagination about the culture that created it (N. Kim, 2014; Prater, 2014; Apichit, 2016b). Scholars demonstrate that the craft is posited between the fine arts and utilitarian object as people determine its look; however, it lacks an aesthetic element of the Kantian disinterestedness because of its function²¹. Customers then may look at its beauty²² (or message²³), its utility or both to different degrees when they decide to buy a craft.

For Thai crafts, UNCTAD (2008, p. 115) mentioned that crafts for developing countries are crucial national development tools because of their distinctive features: "...They can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, and religiously and socially symbolic." Crafts are examples of Thai cultural capital that have been employed to generate the nation's exports, socio-economic development, cultural preservation and inclusion, and sustainable development. The government uses this to create a positive national image of Thai quality and beauty. It does so with an aesthetic touch that generates happiness in consumers (TCDC, 2010b; Termittayapaisith, 2011).

Thai traditional crafting resources include wisdom, craftsmanship, material selection and unique techniques that express Thai identities and reflect the social and cultural development of Thai communities. Thai silk is a unique Thai craftsmanship generating from distinctive

²¹ Fine art is non-functional and non-instrumental in contrast to craft (Risatti, 2007).

²² Forsey (2013) explains that beauty is both normative (in fine arts) and subjective. It relates to pretty, delicate, graceful and elegant, which provide a general sense of being pleasing when those terms are not synonymous. An experience of beauty then is an experience of value.

²³ Nanyoung Kim (2014) suggests that a phenomenon of craft activism in the contemporary craft studies focuses on a craft's message rather than its beauty.

crafting processes; through the wearing of apparel, the social status of the wearer is expressed (Department of Cultural Promotion, 2012, 2016, 2018; Wichayathian, 2010a). Its beauty²⁴ is from its fluid and graphical patterns that express a weaver's way of life, culture and cultural history; ways and techniques the weavers design the patterns; and balanced proportions between the colours and patterns. Thai silk from different regions has derived its characteristics from natural colours (dyes) from the regions, techniques and ways the weavers express the local culture and ideas on their silk. Some patterns symbolise local virtue and are used only on important silk (e.g., silk used in Buddhist ceremonies). These identities of the silk make it beautiful and provide unique social and economic value (Buahapakdee, 2015; Nakhon Phanom National Library, 2018; Smanchat et al., 2012; Wichayathian, 2010b). Apart from its craftsmanship, Thai silk has distinctive characteristics that make it beautiful (i.e., its natural fibres from mulberry worms). These fibres are dyed using unique colours and are handwoven. They demonstrate their lustre and uneven textures that are well-known identities of Thai silk (Sirikasemlert, 2014; Smanchat et al., 2012; TCDC, 2009a, 2009b).

For example, the beauty of *Mudmee*²⁵ or Ikat silk is considered to arise from a weaver's experience and craftsmanship as the fabric must be tie-dyed before it is woven. A weaver's precise and correct positioning of tie-dyed silk yarns creates the desired motifs. This process makes Thai Ikat different to Ikat in other countries as the weaver ties the patterns by rote and his/her experience. Others mark exact positions beforehand. The dyeing process demonstrates his/her skills to adjust the motif and correct mistakes. The last element is from his/her technical skills and knowledge to weave the correct patterns to create beautiful silk. Thus, its beauty is through the virtuosity of traditional craftsmanship that expresses its correct natural colours and patterns when the patterns illustrate the nature, surroundings, beliefs and tradition around a weaver (Department of Cultural Promotion, 2010, 2016; Vuddhakul & Punyura, 1993).

²⁴ Thai beauty in traditional culture is from both a creator's virtue and decorum and an output's quality of craftsmanship. For example, women who craft a fine silk, showing high patience and delicateness, is considered ready to be an adult (have a family) (Smanchat et al., 2012).

²⁵ *Mudmee* (ผ้ามัดหมี่), or Ikat, is a kind of Thai silk crafted by tie-dye processes.

Thai Creative Industries Literatures

In 2010, the Thai cabinet established the National Creative Economy Committee (NCEC) and Thailand Creative Economy Agency (TCEA) under the Prime Minister's Office as the Thai creative economy development hub. The TCEA performs as the consultant on creative industries policy and strategy, analyses and suggests projects and budgets, develops the cultural products' production and marketing plans and implements, monitors and evaluates the policy. The NCEC also appointed the Advocacy Subcommittee of National Creative Economy (ANCE). The ANCE forms many creative economy taskforces that work on policy advocacy for specific creative industries sectors (e.g., media, *One Tambon*²⁶ One Product: OTOP, tourism, football, rice, fashion, academy and R&D) (Polabutr, 2010). In 2011, the government established the creative economy fund to support their work (ITD, 2010; Srisangnam et al., 2015).

The Thailand Creative and Design Centre (TCDC) (2016) and Creative Thailand (2017) reports outline that Thai creative industries value was USD 55.52 billion in 2014. It shared 13.30% of the GDP. There were new 2090 registered patents of product designs in 2015. In the 1st quarter of 2016, the National Statistical Office indicated that there were 860,654 Thai creative workers²⁷ and 359,515 cultural/creative SMEs; the largest sector was the craft industry with 323,276 workers (37.56%). Education levels of 23.3% for the creative workers were lower than primary school, and they worked in the craft industry and lived in countryside. Thailand ranked 15th among global cultural product exporters in 2012 with a 10% growth rate when it retained the same ratio of the world market share. The government estimated that the cultural product export gained in proportion every year (KI Asia & FPRI, 2009; Srimanee, 2010; UNCTAD, 2008, 2015).

Different institutes in Thailand have different creative industries measurement frameworks; for example, the KI Asia and FPRI included science and R&D in their report to the UNESCO following the DCMS definition when the NESBD assessed creative industries contributions using its own definition (KI Asia & FPRI, 2009; NESDB, 2017c; UIS, 2012). It should be

²⁶ *Tambon* (ตำบล) is a Thai provincial/public-administrative unit. It is a village or sub-district. The OTOP is replicated from the one village, one product movement in Oita Prefecture in Japan (Askerud & Engelhardt, 2005; Royal Thai Embassy Singapore, 2017).

²⁷ The age range was 15–59 years old.

noted that varied approaches without a unidirectional framework are problematic for Thai policymaking.

The creative industries development policy first appeared in the 10th *National Economic and Social Development Plan (2007–2011)* (NESDP) prepared by the NESDB. Its aims were to employ the creative economy to support the NESDP, nurture creative capacities, enhance cultural product competitiveness and encourage sufficient creative industries. It identified creativity, wisdom and Thainess as value creators and implemented international trade policies to support the scheme with assistance from more than 30 public entities; for example, the Support Arts and Crafts International Centre of Thailand (SACICT)²⁸, Tourism Authority of Thailand²⁹, and Office of Knowledge Management and Development (Creative Thailand, 2017; TCDC, 2010a). *The Creative Economy* report determined that Thailand is ready to employ creative economy as a developmental tool; however, but it requires profound research to create bodies of knowledge in five domains: Cultural heritage, wisdom and biodiversity; identity of arts and culture; handicrafts; media, entertainment and software industries; and design and product development (NESDB & TCDC, 2009a; Srisangnam et al., 2015). The creative industries policy also appeared in the 11th NESDP (2012–2016) and 12th NESDP (2017–2021). A successful program during the 11th plan is the cluster development; for example, the OTOP promotes the local production of attractive specialty cultural products based on local culture, tradition and nature and the *Chiang Mai* Creative City Initiative³⁰ (Askerud & Engelhardt, 2005; UNDP & UNESCO, 2013; Wichayathian, 2010b). The current plan has creative industries policy keystones to promote business partnerships and investment; search for new markets; create cultural product designs, tourism and news; develop creative-based sports; and establish Thailand's creative roles for international collaborations – all of these are under the SEP³¹ for sustainable and human-centred development (NESDB, 2017b).

²⁸ SACICT organises projects to promote cultural heritage, particularly the craft industry, such as an innovation craft award, master craftspeople, craft business and marketing management workshop, sustainable crafts and craft community development (2017).

²⁹ Tourism plays a role in cultural acceptance. Many countries design strategies that promote cultural tourism; for instance, the cultural diplomacy called the *Korean Wave* in Southeast Asia has increasingly accrued revenue for the Korean tourism industry (ITD, 2010).

³⁰ *Chiang Mai* (เชียงใหม่) has been appointed a creative city prototype as the government aims to join the UNESCO International Creative City Network (UNDP & UNESCO, 2013).

³¹ The Sufficiency Economy Philosophy (SEP) was conceived and developed by the late King Rama IX (NESDB, 2017b).

Thailand recently (2016) announced the *Thailand 4.0* model and designated the creative economy as its engine of growth. The government focuses on the creation of sustainable wealth based on Thai comparative advantages – biodiversity and cultural and creative diversity – to create competitiveness in five new industrial sectors, including the creative industries as creative, culture and high-value services. Its goal is to transcend the middle-income trap to enter an era of sustainable economy (Creative Thailand, 2017; KI Asia & FPRI, 2009). Additionally, it aims to develop the creative industries through three players: Creative people, products and places. The main theme is the creative industries infrastructure development, such as the investment, creative cities and regional development, and enactment and measures (Srimanee, 2010).

Although the government has adopted the creative industries as developmental tools for decades and has commissioned many agencies to work on this, scholars still demonstrate concerns regarding the propriety of the policymaking, its direction and strategy with no lead agency to control and mediate between sectors. Other concerns are that few creators and private agencies – crucial stakeholders – participate in policymaking and little research exists. Therefore, a steering body comprising representatives of government, industry and academia is needed to close the gap and formulate an effective evidence-based policy and the government must implement an information management system to subsume cultural data under national statistics (Howkins, 2011; ITD, 2013).

Thai Craft and Silk Industry

In 2016, the Thai craft industry generated USD 2.04 billion, with Thai silk revenue USD 4.7 million (4.99% decrease between 2012 and 2016)³² (MOC, 2017; SACICT, 2017). The NESDB (2017c) has studied the industry using the value chain analysis of creation, production, distribution and consumption. Agents in creation and production are designers, compliers (e.g., TCDC), weavers and craftspeople. They pass the craft wisdom, arts, culture, way of living and identity on to the next generations in their crafting process. Distribution is supported by intermediary organisations – arts and crafts agencies, museums, distributors, retailers, marketing practitioners, storytellers and the internet. Agents in the consumption process are galleries, customers, collectors, tourists and exporters. The government, via crafts promotion agencies, supports the entire chain by providing subsidies, funds and R&D.

³² Silk shawls/scarves had the highest growth rate of 21.13% (SACICT, 2017).

Little detail exists about this industry as the agents do not collect their industrial data systematically or share it publicly (e.g., film, advertising and architecture sector). The ANCE indicates that the industry has many issues downstream in the value chain. Major concerns are the commercialisation of crafts, new market access, distribution and marketing. The government should support it by organising more international trade fairs and exhibitions, designing new marketing strategies, employing new media and e-commerce to enter the new markets and improving its management and the international standing of the value chain (Howkins, 2011; Polabutr, 2010).

Termpittayapaisith (2008) explained that the silk industry has many strengths – it creates handicraft masterpieces with stories to tell, its products are crafted using a unique method and it has been supported widely by many Thai sectors. Many public and private reports also recommend the silk industry promotion as an activity in which Thailand has high potential as a competitor in the global markets. In accordance with the ANCE, Termpittayapaisith (2008) concluded that the silk industry lacks financial and marketing management and systematic collection of local wisdom. Fortunately, the 12th NESDP aims to elevate the cultural product standard, particularly the silk, cotton and cultural tourism industries, and promote high potential areas (e.g., *Nakhon Ratchasima* and *Sakon Nakhon*³³) to be fashion hubs in the provincial regions. The policy focuses on product design development, technology improvement and intensive research into innovation. Its strategy is to develop local products and entrepreneurs by forming partnerships between local enterprises, SMEs and the industrial sector to create commercial opportunities and a diversity of cultural expression (NESDB, 2017b).

Moreover, the silk industry is protected under the Alien Business Act BE 2542 [1999]; only Thais can work in sericulture, silk spinning, weaving, pattern making, and their products have an export duty exemption. The government provides subsidies, grants, loans, training and workshops to support the family businesses in the silk industry. Many specialised agencies work on product development, branding, international marketing and promotion and international trade promotion (DITP, 2017; NESDB & TCDC, 2009b; QSDS, 2017). Strengthening Thai cultural export through the silk industry is a goal that the government can accomplish soon. However, craftspeople must also imbue creativity into their

³³ These provinces are in the north-east of Thailand. They are well-known for their rich culture and unique cultural products such as *Nakhon Ratchasima*'s silk and *Sakon Nakhon*'s *Kram* (indigo-dyed cotton).

craftsmanship and exploit technology wisely. The focus of Thai crafts should be on their unique beauty – the essence of which is derived from the creators’ originality and passion (Apichit, 2016a).

Summary

The creative industries incorporate recursive social processes of cultural production and consumption with three key agents: 1) symbolic creators, 2) intermediary organisations and 3) consumers. Creators craft products and services employing cultural and symbolic contents and creativity that create cultural rather than utilitarian value. The intermediary agents as gatekeepers then circulate those products to groups of consumers striving to reach a prospective group. Consumers select the cultural product based on their implicit value. The consumption then adds value to individuals that turns into a source for cultural production in the continuing recursive processes of the creative industries.

This research will unearth soft power intentions in Thailand through the Thai silk industry: 1) silk weavers; 2) public entities, silk entrepreneurs, Jim Thompson and Thai think tanks; and 3) international visitors will be selected as key informant in this research. Representatives from the three creative industries agents will be interviewed to uncover their civic motivations for the production of silk and Thai cultural export, creative industries management and how the virtuosity of Thai craftsmanship can be interpreted as fuel for Thai soft power. In Chapter 3, Chitty’s theory of soft power multipliers is discussed. creative industries are one of three multipliers that drives a nation’s soft power. Virtuosity of finely crafted content is not only a value-added characteristic of the cultural product, but also a factor that helps craft soft power for a nation among members of other nations.

CHAPTER THREE

SOFT POWER AND THAILAND

Introduction

In Chapter 2, Thai creative industries, particularly the *cultural heritage* sector (Thai crafts, cultural tourism, food, traditional medicine) have been employed by the Thai government as a tool to steer its national economy towards a sustainable economy, develops locals' wellbeing, preserve the national culture and build a national image of rich Thainess and quality cultural products. The aim to promote the nation's culture to impress international communities can be considered part of cultural diplomacy as a driver of Thai soft power through cultural virtuosity. What is soft power and how a nation may achieve it will be explored in this chapter.

This chapter comprises eight substantive sections dealing with hard power and soft power, soft power resources, soft power and creative industries, public diplomacy, cultural diplomacy, civic virtue and virtuosity and Thai soft power literature. For the last section, recent key soft power and related research in Thailand is used to understand the current topography and how soft power has been managed, drawing on Thai intangible and tangible cultural values.

Theoretical Concepts

Hard Power and Soft Power

Winning the peace is harder than winning a war, and soft power is essential to winning the peace (Nye, 2004, p. XII).

The term ‘soft power’ was coined by Joseph Nye in the late 1980s and was adopted widely across the world by political administrators, editorial writers and scholars in various fields (2004). Nye defines the prevailing meaning of power as “...an ability to do things and control others, to get others to do what they otherwise would not” (1990, p. 154). It is commonly correlated with resource possession (Vuving, 2009). In the past, politicians and diplomats defined power resources as population, territory, natural resources, economic strength and military capability. The power of a nation, for instance, was traditionally assessed by its strength in war.

Nye has illustrated that, since 1990, the conceptualisation of power has been detached from military capability. The rising importance of power attributes, such as the national growth of technology, education and economy, has been recognised by post-positivists (Chitty, 2017a; Nye, 1990; N. Snow, 2009). This conversion phenomenon unexpectedly portions out power from great powers to other actors internationally. The US has just realised its significance in international politics in the post-Cold War period (Nye, 2004) when other countries (e.g., Japan, France and Germany) successfully employed cultural influence in international politics (Snow & Taylor, 2009).

US scholars and political leaders have learned from past wars and noted that international cooperation and cultural diplomacy bear fewer transaction costs compared to military power in influencing foreign countries. They have recognised soft power’s influence in world politics and adjusted the measurement of national power by adding stability and advancement in key areas as indicators: Political affairs, economy, education and technology. National security is also human security (Bain, 2000; Nye, 2011; UN, 2009; Walt, 1991). Subsequently IR scholars have come to affirm Nye’s newly named source of power as one of two primary ways power is exercised in modern politics: 1) Hard power – coercion and inducement and 2) soft power – attraction (Nye, 2011; Taylor, 2009; Wyne, 2009). At this point, international politics still approves of hard power behaviours.

Scholars insist that hard power can still be as important as soft power for every country, but its roles and values have changed over time (Mowlana, 1998c; Nye, 2004; N. Snow, 2009). A military force, for example, sharply declines in its roles because of several considerations. To trigger war is a moral taboo and will lead to retaliation or international censure and valency deficits, as demonstrated in the cascading of US popularity after the Iraq War (US Department of State, 2005; Gregory, 2008). Force can be too costly, a state will face domestic public opinion, and, in every conflict, several solutions exist, some being prudent and attractive (i.e., soft power) and are ultimately likely to lead to better relationships. Thus, for hard power, some scholars recommend the redirection of hard behaviour in alignment with soft power, such as positive defence, disaster relief, joint training and assistance programs. Economic power can also induce desired short-term effects. However, there are also good cases of economic power having a soft power dimension. For example, the EU's successful economic model led others to emulate it, and the UK directs funds into benign and cooperative international channels, such as exchanges, scholarships, international social development and aid projects (Nye, 2011).

For Nye, soft power is a descriptive concept (2011) – it is not bound by ethics. In his view, many scholars mistakenly believe soft power can be ethical. While it is a double-edged sword, he underlines that welding soft power's good practices with hard power strategies (coercive diplomacy and sanctions) is essential for the design of smart power³⁴. Smart power is not a new administrative strategy; rather, Nye recently coined the term – the essence is that hard power and soft power behaviours must be pragmatically balanced to suit particular international contexts (2011).

Soft power has become a global buzzword and transcends hard power as a preferred solution of IR because of the power shift phenomena. Power in the 21st century is changing in two ways: Power transition and diffusion. The former is change of power among states as it is moving from West to East, and the latter is the moving of power from state to non-state actors influenced by the substantial drop of computing and communication costs making communications available to anyone (Nye, 2010). Nye explains that a state still matters, but that world politics is crowded with state and non-state actors (1990, 2011). These actors are

³⁴ Smart power (Nye, 2010, 2011) is an innovative approach where hard power and soft power elements are strategically deployed by an actor. The smart power strategy is designed from five considered issues: Preferred goals, available resources and their effectiveness in different contexts, targeted audience analysis, success tendency proportioning between hard power and soft power behaviours, and probability of success.

good and bad, and they have more significant roles in the rise and fall of national power as good non-state actors can employ their power to provide wider benefits to their nations (Mowlana, 1998b; Ronfeldt & Arquilla, 2009). A strategy that will lead a state to succeed in exercising influence must consolidate informational policy with continuity and change international politics in the long term (Nelson & Izadi, 2009; Nye, 1990).

As global power is not determined by the capital rich, but by the information-rich, information wars by all actors can win the hearts of others (Taylor, 2009; J. Brown, 2018). Moreover, national culture increasingly occurs as an important indicator of a nation's intangible, yet compelling power. When information becomes power, a state's timing and style of response to new information become power resources (Mowlana, 1998c). Chitty believes that communication constructs world politics; he emphasises the soft power of communications and other cultural intangibles and tangibles crafted with virtuosity as critical for a state to increase its valence in the eyes of other actors (2017a). Timeliness and attractive communication design will be delineated through the identification of soft power policy in alignment with the current study's research questions (RQs).

Many scholars acknowledge Nye's soft power definition – the ability to influence others to willingly do what one wants (Hayden, 2012; N. Snow, 2009; Solomon, 2014; Zaharna, 2009). This definition covers three faces of relational power: The ability to make others do something contrary to their initial preferences or strategies, set agendas by precluding others' choices of strategies and shape others' initial preferences to confine their purviews of strategy consideration (Nye, 2004). Actors can exercise soft power through agenda-setting, aiming to structure situations at home and abroad to make others change, follow or agree with particular cases, and then collaborate for mutual achievements, which is a soft power goal. For the three power dimensions, Nye believes that the US is the only military superpower in a multi-polar international economy that has been balanced by many actors (e.g., the US, EU, BRICs³⁵ and Japan). Transnational relations, the last dimension, is cross border and outside the control of any single state. Global problems are drastically spreading and growing in severity. Cooperation and networking are vital to manage these problems;

³⁵ BRICs comprise of Brazil, Russia, India and China. These four countries are considered emerging global markets as they have captured extensive shares of world production, population and growth (Goldman Sachs, 2001).

thus, soft power takes an important role. The idea of ‘I gain, you lose’ in the past becomes: *We can mutually get benefits together* (2011).

An easy way to determine good and effective hard power and soft power is when it is viewed by international eyes as legitimate. Legitimate soft power, such as attractive culture and appealing ideology, will influence others to look more favourably on a nation’s policies (Nye 2004; Wyne, 2009). Nancy Snow (2009) suggests three factors to determine soft power effectiveness: National culture and ideas match current global norms, a nation can access many influential communication channels to frame issues in global news, and national credibility is heightened by internal and international behaviours. For example, the US proves an effective soft power ‘earner’ through its international policies from many (but not all) quarters. American popular culture has been disseminated globally. American English is the lingua franca for international business. In the researcher’s experience, Thai youngsters are fanatics of American comic superheroes, and wear American fashionable clothes even though they may never visit the US. The American ideologies of democracy, liberalism and a free market are adopted in more than half the world’s countries (Nye, 2004). US actors establish many international institutions, funds, general agreements and multinational organisations around the world (Snow & Taylor, 2009). Further, its market is a giant target for foreign businesses, including Thai cultural products (Dailynews Editorial Department, 2016; Manager Online, 2016; Marketeer Editor, 2015; Rassarin, 2016). Behind the soft power structuralisation is the implementation of informational policy that conveys American values via international media channels. Hence, Snow’s inclusive factors can be used in this research to ascertain whether Thai stakeholders are concerned about these factors and how foreign visitors receive and perceive Thai soft power programs and cultural values.

What concerns scholars about soft power is its policy formulation, as interweaving soft power with governmental strategies is difficult (Nye, 2011). A state does not fully control all soft power resources as they are dispersed among non-state actors. To yield optimum outcomes, soft power initiatives must engage audiences³⁶ more deeply than hard power, which generally takes a very long time, and few people have the requisite patience (K. Brown, 2017). Its potential also depends on a nation’s credibility (image) originating from the audiences’ positive perception towards that nation’s good governance and transparency

³⁶ Today, people do not consider themselves as audiences in politics, but rather as fluid publics, and identify themselves as political participants (Zaharna, 2017).

of information and communications (Ronfeldt & Arquilla, 2009; Zöllner, 2009). Regarding good governance – the humanistic tradition and rule of law – Chitty (2014; 2017a) explains that soft power has two vectors: Internal soft power (I-SP) and external soft power (E-SP):

One is internally focused in a nation-state and represents the nature of governance, the relationship between the state and the people. We may call this internal soft power or I-soft power. I-soft power is exemplified positively when the relationship between a governing institution and the people being governed takes on a dialogic approach. Good governance represents high quality I-soft power. The second soft power dividend from instituting a rule of law culture is that it will generate soft power vis-à-vis the external world as well. This is external soft power or E-soft power (Chitty, 2017a, pp. 27-28).

These soft power dividends emphasise an innate attractiveness of fairness (laws resonating with a nation's cultural values and people being treated the same under the laws) in the rule of law that is for everyone. As this research will unearth soft power intentions in many levels of Thailand's soft power operation, these power dividends are important for high-quality soft power and may be evident at many levels of Thai cultural export. It would be useful to investigate them further and this may be elucidated empirically in this research through in-depth interviews.

Soft power became an effective tool in international politics because of the three breakthrough phenomena. First, power transition and diffusion – all countries require *internal* and *international cooperation* to enable effective action on transnational issues (e.g., global warming and terrorism) (Gallarotti, 2011; Nye, 2004). When many actors become power stakeholders, states must collaborate with them as their power is tacitly a country's major power. Second, new technology advancement in the age of *noopolitik* also increases the capabilities of developing countries and non-state sectors (Ronfeldt & Arquilla, 2009). Third, as the *noopolitik* unfolds, affordable communication technologies in developing countries have led to globalisation, modernisation, urbanisation and nationalism. These phenomena allow many countries to give consideration to developing their latencies – intangible and tangible power attributes that they can wield effectively – as soft power tools. Global communication also furthers collaborations (with allies or business partners) and the flow of global markets has incrementally removed hard power in everyday world politics (Mowlana, 1998a). The effect of *noopolitik* and the development of a nation's latency is in accordance with the Thai government's national development policy that aims

to employ Thai intangible and tangible cultural heritage as the nation's socio-economic drivers of growth and branding.

Soft Power Resources

Many scholars recommend soft power rather than hard power approaches, so that countries may work for a better world and that states may maximise state power (Hayden, 2012; Mueller, 2009; Nelson & Izadi, 2009). For whichever purpose, actors require resources to fuel soft power. For Nye, soft power originates from three resources: Attractive culture, political values and legitimate and morally foreign policies, communicating through fitting channels and approaches (2004, 2011).

Culture "...is the set of values and practices that create meaning for a society" (Nye, 2004, p. 11). Both high and popular culture have distinguishable values to attract specific groups of people; for instance, while high culture and higher education appeal to elites, Hollywood films are mainstream entertainment for wider international audiences. Thus, their effectiveness depends on context (Nye, 2011). A state must find its universal cultural value, then promote it with international policies, having thoroughly considered cultural the side effects. This congruence of values between a nation and international publics can enhance the desirability evinced by foreign countries by building relationships (Vuving, 2009)^{37, 38}. An American film, for instance, maybe screened successfully in non-Muslim countries with the intention to project a positive image of American values, but its projection of sexual freedom and feminism would arouse negative reactions in Muslim countries.

The second resource is political values. These are found in national ideologies and can be reflected by either state or non-state actors. An attractive political value encourages foreign countries to pursue the same goal. This international acceptance directly benefits a state's soft power by making its international policies legitimate. However, as with culture,

³⁷ Vuving (2009) illustrates the distinctions between power *resource* and power *currency*, both as sources of power. The former is a source used to exercise power, and the latter is a property that causes power, either in resources or activities. Soft power currencies help generate attraction and comprise three Bs (*Beauty* – the resonance of shared norms and goals; *Brilliance* – the shine of capabilities and successes, and *Benignity* – the kindness of behaviours and attitudes. Asserting these currencies with Nye's soft power resources, one resource can provide more than one currency depending on a nation's soft power policy implementation.

³⁸ "The power of attraction for most humans is shared emotions. Emotions are the glue of human relations." People identify themselves as part of a group that reflects their emotions or the 'that's me' emotion (Zaharna, 2017, p. Online).

involved actors and contexts also affect outcomes. For example, when a state endorses freedom of expression, it gains international admiration. Meanwhile, its media may legally project and criticise other countries' negative images and this affects a state's reputation and relationships with those countries (Nye, 2011).

Foreign policies, as a resource, are designed with cognisance of a nation's values and ideologies. The policies simultaneously increase and decrease national influence towards different others, although they are considered legitimate and/or humane policies. A piece of global news is a good example, such as right-wing Pakistani men protesting against laws promulgated to protect women from violence (Fernando, 2016).

It is noted that these resources can perform a supportive or impedimentary role; it is not simple to implement them in international politics for many reasons. First, their complicated relationships interrelate between each resource. A state's decision to use one resource can alter the effectiveness of others, either in positive or negative ways. Second, soft power's effectiveness overwhelmingly depends on the context (e.g., current agenda, religious power, norms and political situations). Using soft power without consideration can make a situation worse. Third, soft power influences milieu goals, but hardly influences possession goals (Nelson & Izadi, 2009; Ronfeldt & Arquilla, 2009). A state may use soft power policies to attract others to democracy or participate in addressing global warming, yet hard power is more suitable for national security or illegal immigration prevention. Finally, soft power is largely generated from private sources, such as the entertainment industries, fashion setters, academia, sports and religious institutions. Although a state should not control its culture (Nye, 2004), it has responsibilities to further its national cultural values and exhorts non-state actors through concordant soft power policies.

One of the soft power resources relating to this research is using cultural values in commerce. A state can export its national values implicitly through visitors' minds (e.g., international students, business partners, entrepreneurs and tourists) (Nye, 2011); in other words, Chitty's (2017a) mobility. This *cultural transmission* is effective as these visitors involuntarily help a state disseminate its values and ideas to their own communities at large (Fisher, 2009; Mueller, 2009; Ogawa, 2009). Employing Thai creative industries in cultural export is mainly about using culture, but scholars' suggestions remind us that the Thai government cannot overlook Thai ideology. If Thai ideology does not resonate with universal values,

how should soft power policy manage this in shaping cultural production? To explore this matter, in-depth interviews and Delphi questions will be used in the current research.

This section emphasises the significant relationships between state and non-state actors to build their national power. Non-state actors play major roles in utilising soft power resources, such as cultural values, to earn a living (particularly in creative industries) and reflect their ideologies, norms and values through various channels and public opinions. A state should endeavour to grasp those actors' cultural characteristics, crystallise the national values and ideologies, and encourage its state and non-state actors to convey the right messages to international audiences in well-designed policies.

Soft Power and Creative Industries

Chitty (2015) explains that soft power can be forms of intended or unintended influence, and that unintended influence is best³⁹. This current research is interested in this explanation as creative industries and their cultural products, services and ideas that can be exported internationally without (or can avoid) involving the policy part of the soft power operation. In accordance with other scholars, such as Schneider (2006) and N. Snow (2009), audiences will be more open to a cultural program when they do not see relationships between the activity and state policy and intentions as the state's (intended) influence will be interpreted as propaganda.

In Chitty's model, when left alone, soft power sources are passive and can be intangible or tangible heritage or contemporary sources. Conversely, channel and multiplier resources (mobility, media and creative industries) that draw on sources are active. Soft power resources (e.g., cultural products⁴⁰, ideas and contents) delivered through these channels, and the virtuosity of their production and delivery being recognised generate soft power. These passive and active resources are associated with public and cultural diplomacy – forms of strategic communication used to generate soft power. States, firms and civil society can

³⁹ Nature of power comprises (1) intended/active hard power, (2) unintended/passive hard power, (3) intended/active soft power and (4) unintended/passive soft power. While (3) is exercised strategically and purposively, (4) is an effect from actors' values without strategy (Chitty, 2017b).

⁴⁰ Clarke (2016) explains that cultural products in cultural diplomacy are effective for influencing international audiences because of the reception processes when the audiences participate in meaning making and identity investment (Solomon, 2014). This is in accordance with the aestheticisation by Featherstone (1991) mentioned in Chapter 2. Clarke argues that a nation notices that its cultural products are popular in a target country, but never pays attention to what meanings are crafted in those audiences' own contexts.

creatively employ these in their development of policies and programs seeking to accrue soft power dividends (2017a).

Table 3.1: Passive and Active Soft Power Sources and Multipliers

Sources (Passive Soft Power)		Channel and multiplier resources (Active Soft Power)	
	Heritage	Contemporary	<i>Mobility:</i> Academic, business, cultural, military, migration, political, scientific, voluntary, tourism
Intangible	Knowledge, behaviour (living culture) and culture including art forms, education, folklore, history, language, law, literature, philosophy, religion, rituals, science, social media, sports, soft technology	Knowledge, behaviour (living culture) and culture including art forms, education, folklore, history, language, law, literature, news, philosophy, policy, religion, rituals, science, social media, sports, soft technology	Electronic networked <i>media</i> (including social media)
Tangible	Archaeological and historical sites and artefacts	Books, cultural products, museums, music, movies, people	<i>creative industries</i> (including prosumers)

Source: Re-illustration from the same table in the chapter entitled: ‘Soft power, civic virtue and world politics’ in *The Routledge Handbook of Soft Power* (Chitty, 2017a, p. 26).

Soft power core values are heritage⁴¹ and contemporary cultural values (e.g., aesthetic, civic, ethical, philosophical and political values) while enduring heritage soft power is from architecture, art, literature, language and other expressions of culture. Soft power multipliers are tools of public/cultural diplomacy as well as vehicles for policies in various areas. This helps create links between the creative industries development of policies mentioned in Chapter 2 and soft power diplomacy, as the soft power active sources can be employed to incrementally and simultaneously develop a nation in other dimensions. Chitty explicates that what activates soft power is an assertive, directive or commissive message that is

⁴¹ Winter (2015, 2016) delineates that heritage diplomacy and heritage in diplomacy are different; distinguishing these two notions/practices benefits how actors can exercise their relations with others. Heritage has been a part of international hegemony and conflict discourses for very long time, and state, non-state and international actors employ it in international politics for various purposes. Heritage diplomacy, if developed properly, can provide a vantage point in the governance of culture of political and economic relations and strategies. He argues that heritage diplomacy is distinct from cultural diplomacy and is not a subset. Its aims go beyond cultural export; hence, soft power.

intrinsically attractive, and that *dialogic communication* is attractive to less powerful participants in the process, even when it masks strategic use (Chitty, 2017a).

Many countries and provinces employ creative industries as soft power multipliers in cultural diplomacy programs (Chitty, Ji, Rawnsley & Hayden, 2017). Chung (2017) provides Japan and Korea as examples that implement their soft power policies to internationalise their creative industries to global markets, leading to these two countries to represent Asian-ness in the Northeast and Southeast Asian Regions. An attractive content and communication style in media and creative industries can generate soft power in global affairs and international communities. Creative industries and their policies in soft power competition between countries in East Asia expand the direction of cultural flows to the Southeast Asian nations and increase the growth in intra-Asian cultural flow. The popularity of Thai popular culture (T-pop) in China and Japan also contributes to this regional growth. Vlassis's (2016) results indicate that China's transformation of its film industry has started to have a minor effect in the global circulation of cultural product and is an exemplar of the US foreign policy that supports Hollywood in becoming the only global cultural symbol of the industry. These studies reflect the mechanisms of soft power sources, particularly of creative industries as a multiplier.

The case study of the Thai silk industry in this research will employ this theory. It will explain the relationship between creative industries and soft power and how Thai stakeholders (state and non-state actors) can employ Thai creative industries to achieve soft power.

Public Diplomacy – Conveying Soft Power

Cull (2009) studied the history of public diplomacy, determining that it appeared in international media since 1856 with many meanings and in different contexts. In accord with Nye (2004), Cull explains that in the 1950s, its meaning came to be international information and propaganda. Edmund A. Gullion (Cull, 2009; USC CPD, 2016) is acknowledged by scholars as the one who used the term public diplomacy in academia as an alternative to propaganda. Gullion also established the Edward R. Murrow Centre of Public Diplomacy and defined public diplomacy as:

Public diplomacy ... deals with the influence of public attitudes on the formation and execution of foreign policies ... the cultivation by government of public opinion in other countries; the interaction of private groups and interests in one country with another ... communication between those whose job is communication ... and the process of intercultural communications⁴² (Cull, 2009, p. 19).

Understandings of public diplomacy are diversified depending on original contexts and practices, such as propaganda, international diplomacy or cultural diplomacy (Cull, 2009; J. Brown, 2018)⁴³. There are three milestones that distinguish propaganda and public diplomacy. In 1957, a director of USIA gave a clear direction of what good propaganda (i.e., public diplomacy) is and how it should be conducted. In 1960, the Voice of America Charter was approved, with the intention of balancing coverage of information and news – it elevated the propaganda concept from selling a nation to broadcasting news. The term public diplomacy was redefined later during the Johnson administration⁴⁴ by USIA director Leonard Marks. He directed the USIA to stop conducting covert public diplomacy. Cull (2018) adds that governments have their favourite kinds of public diplomacy that reveal the nature of each society. Britain, for example, is proud of its BBC and the implementation of the BBC World Service, Japan emphasises international exchanges and France prefers the use of culture as public diplomacy.

The emergence of modern media changes the ways of information dissemination and public diplomacy (Gregory, 2008). An outdated practice such as diplomatic communications once aimed to influence foreign leaders. It was later considered unpractical in influencing foreign nations in which public opinion influences policy and in which the sole support of leaders can be insufficient to influence changes. In this information age, public opinion is considered a game changer (Adams, 2014; N. Snow, 2009; Wyne, 2009). When a public's favourable opinion is a goal, public diplomacy practice is refocused on manipulation of opinions of publics in targeted countries or of international communities. Information portentously

⁴² Intercultural communication is the exchange of information between individuals who are unlike culturally. It involves co-culture and different cultures, which are increasingly important in global communications. "A culture is unique combination of rituals, religious beliefs, ways of thinking, and behaving that unify a group of people...". Intercultural communication's goals are assimilation; accommodation; separation, which occur under various obstacles such as ethnocentrism, stereotyping, individual/collectivist cultures and low-/high-context cultures (Pearson, Nelson, Titsworth, & Harter, 2008, p. 170).

⁴³ Some scholars see public diplomacy as an oxymoron when an activity that should be conducted carefully by diplomats is now in the hands of *capricious* publics and media (public diplomats). Some governments even see it as a foreign trick to intervene in domestic affairs (J. Brown, 2018).

⁴⁴ President Lyndon B. Johnson was in office between 1963 and 1969.

intertwines with power as the effects of cyberspace, infosphere and noosphere (Ronfeldt & Arquilla, 2009; S. Graham, 2014) as global citizens have access to information whenever and wherever they want. These global audiences, therefore, easily check their states' messages, and the states then necessarily implement transparent public diplomacy to express their ideas, values and ethics (Chitty, 2009; Ronfeldt & Arquilla, 2009). Additionally, public diplomacy is a tool to communicate and build understanding with in-house and international publics, manage any misleading information and sensitive issues to prevent unforeseen crises and shape national images in anticipated ways.

Scholars such as Nye (2004), Melissen (2005), Gregory⁴⁵ (2007) and Snow and Taylor (2009) synthesis three public diplomacy practices from several international incidents and suggestions from experts in public opinion manipulation: Daily communications, strategic communication and development of lasting relationships with key individuals.

Daily communication is a basic practice set for an apparent explanation of a state's policy decisions in different contexts. In the past, states set only governmental communications via their domestic media. International media, who try to follow, cannot thoroughly understand information tailored for in-house audiences; they mislead their publics with interpretations based on their own cultural filters. Through this, daily communication must adjust from a multi-step flow (a state to local media, and local media to foreign publics) to direct communication. A state should communicate its important or sensitive information directly to foreign presses by tailoring content meaningfully for their different filters and contexts. Nye (2011) explains that this practice is an effective tool to keep unfavourable information away from the global media.

Strategic communication involves sets of communication themes tailored for specific targets and purposes. The main scheme must be planned beforehand and then portioned as simpler strategies for specific time to build or shape/reshape national images (K. Brown, 2017)⁴⁶. Gregory (2007) and Taylor (2009) suggest implementing a strategic communication plan for

⁴⁵ Gregory (2007, 2008) names public diplomacy practices as three (short to long) timeframes or strategies: 24/7 news streams, medium range campaigns on high values policies, and long-term engagement; however, the communication procedures are the same as for the others.

⁴⁶ Katherine Brown (2017) proposes the use of ABCDE (audience, behaviour, content, delivery, evaluation) model in public diplomacy. This begins with primary research on target audiences, determines objectives for desired behaviours as outcomes, designs content and messages, sets tactics for message conveyance and delivery, and uses quantitative and qualitative methods that can evaluate outcomes through longitudinal data collection.

particularly political issues relating to international policies. Each campaign's deliberate focus on a specific problem with one direction of theme, purpose and target audiences is useful. Its effectiveness can be derived from a well-designed communication scheme, firm connections between each campaign, provision of concrete and attractive content and varieties of media channels in accordance with an appropriate timing.

Citizen diplomacy (Mueller, 2009; Ronfeldt & Arquilla, 2009), or developing lasting relationships with key individuals, comprises long-term projects employing various international instruments (e.g., scholarships, exchanges, trainings and conferences). All activities aim to maintain strong bonds of friendships between host countries' and visitors' countries. The activities help expose holistic aspects of a host country to foreign visitors, elites and potential targets. When these visitors complete their sojourns and return to their home countries, they will be reconnected with each other and the host via alumni or associations. Scholars believe that both domestic and international civilians are robust soft power wielders and sources as their cultural transmission overwhelmingly influence their local media and peers compared to governmental communications (Adams, 2014; Duffey, 2009; Fisher, 2009; Mueller, 2009; Nye, 2011; Wyne, 2009).

For effective public diplomacy, scholars recommend interpersonal communication, especially face-to-face communication, as it encourages two-way communications, peer-to-peer relations and people-to-people contacts that can overcome cultural differences (CPD, 2017; Chitty, Ji, Rawnsley, & Hayden, 2017; Wong, 2016). Group communication among NGOs (Gregory, 2007) yields good results when relationships are built and maintained, and networks are facilitated between civil actors at home and abroad, whose opinions can influence their states' decisions. However, mass communication is still the essence of daily communication and strategic communication when *international communication* helps project attractive values to persuade overseas audiences. The internet is also a recommended channel for launching soft power policies for all communication levels and stakeholders (Nye, 2004; Zaharna, 2009).

Nye (2004) believes that communication is a key to accomplishing soft power purposes. He suggests that soft power policy should be a good story and that not only governments, but also all state and non-state actors, should participate in soft power crafting. Non-state actors, such as transnational companies, can be the principal actors who convey a nation's good stories to the target. Nye focuses on the use of the internet and face-to-face communications

when the actors communicate with in-house and international audiences. Nancy Snow (2009) suggests that in designing policy, policymakers should avoid using the term policy to successfully build trust, understanding and friendships, and that only non-state actors are effective soft power creators. Citizen diplomats should be national representatives who communicate tailored messages to the target. Snow focused on interpersonal communication through different channels when the actors communicate with exchange programs and only target international civil audiences. Chitty (2015) noted regarding public diplomacy implementation⁴⁷ that, apart from diverse groups of actors who export people, cultural products and ideas cross boundaries either as an effect of state policy or on their own. Audiences at home and abroad cannot be excluded from public diplomacy. State and non-state actors, individuals and institutions cannot be excluded as agents of public diplomacy. In this diasporic world, it seems impossible to set boundaries between a state's audiences and its citizens as both groups stay/live at home and abroad and media cross borders – they all are important for public diplomacy.

As public diplomacy demands high communication consistency and transparency, Chitty (2009) suggests that public diplomacy should be formulated by experts drawn from heterogeneous, but relevant fields (i.e., foreign policy, political communication, strategic communication, international public relations and other specialists) on particular issues under consideration. A capable public diplomacy practitioner should be skilled in new media and IT, and public diplomacy must be executed under the two-way dialogic communication relations model (Chitty, 2015; Grunig, 2001; Melissen, 2005b). This is achieved through performing both as a speaker and a listener to extract shared values and understandings between interlocutors. Thus, public diplomacy is and should be designed for an exchange rather than a dissemination (N. Snow, 2009).

In the field of international communication, Mowlana (1998c) developed the two stages of information flow model conceptualising communication processes between actors and international audiences. He combined senders and messages in the production stage of information and combined channels and receivers in the distribution stage of information for

⁴⁷ Chitty (2011) emphasises that public diplomacy can include public affairs as support from people at home is also an important factor in a state's foreign policy formulation and public diplomacy implementation. They should know of and take part in soft power activities. He suggests the use of a dialogic approach and soft public diplomacy – low politics programs related to areas like culture, education, sports that are open for civil society to discuss and participate in.

international audiences. Applied to soft power and public diplomacy, in the production stage, state experts impose soft power policies from national values and expedient conditions; they then plan public diplomacy aimed at audiences (non-state actors) at home and abroad. In the distribution stage, public diplomacy is designed via various communication channels to deliver designed messages (of culture, ideology) to targets. Delineating these stages of information flow with scholars' recommendations, the current study has involved interviewing participants, including government officials, creative industries businesses, civil society and foreign visitors, to elicit the entire Thai public/cultural diplomacy process and determine whether it conforms to the scholars' guidance.

Therefore, the focus of this research is on the cultural part of public diplomacy – employing intangible and tangible national cultural values in cultural diplomacy programs. Cultural diplomacy is discussed in the following section to expand on the extent and understanding of public diplomacy and a nation's culture.

Cultural Diplomacy – Power Through Cultural and Civic Engagement

High politics – hard power and land security – is considered a significant tool in international politics, but low politics, such as cultural policy, has increased its importance since the Cold War. Two poles of superpowers employed cultural diplomacy in their international strategies to gain support for their ideologies. Post-Cold War, international cultural relations is redirected to the dissemination of cultural influence mainly by non-state actors (under state support) from stronger to weaker countries, and for the expansion of economic influence in global markets (Gould-Davies, 2003; J. Brown, 2018).

Scholars note no commonly agreed cultural diplomacy definition exists (Zamorano, 2016). The *Cultural Diplomacy Dictionary* by the Institute for Cultural Diplomacy describes it as states' means of "...[promoting] their cultural and political values to the rest of the world ... to allow people access to different cultures and perspectives ... foster mutual understanding and dialogue" (Chakraborty, 2013, p. 30). Alternatively, it is "...a set of practices through which state or non-state actors draw on their heritage or contemporary culture, using media (including social media), mobility or cultural production (including prosumption), for purposes of building sustainable mutually beneficial relationships and generating mutual goodwill in groups with which they wish to partner" (Chitty, 2017a, p. 19). There are two forms of cultural diplomacy – positive and negative. Positive cultural diplomacy uses

persuasion and soft power to support cultural exchanges, intercultural relations and national interests. Negative cultural diplomacy restricts cultural interactions to protect national interests and image (Chakraborty, 2013). The USC Centre on Public Diplomacy (CPD) explains that cultural diplomacy is conceived “...as part of a country’s foreign relations, in that cultural dialogue can sometimes achieve what political dialogue cannot ... the possibility of communicating through culture and ideas to achieve national interests” (2014, p. Online). In Arndt’s study (2005), classic cultural products are architecture and libraries, such as those that France and Germany initially employed in cultural relations⁴⁸ programs in their international strategies towards countries in Latin America.

In the beginning, cultural diplomacy was solely the bailiwick of state actors and was known as cultural propaganda (H. Kim, 2011; Pwono, 2009). States later realised that non-state actors (e.g., philanthropic foundations, professional organisations and universities) are true cultural diplomacy specialists as their credibility and skill constellations are resources, and they had practiced cultural relations with foreign countries long before the war. During the Cold War, the US implemented cultural diplomacy via educational and art exchanges through cultural, economic and military activities (Feigenbaum, 2001; White, 2015). For example, the Fulbright Act 1946 facilitated a prestigious international educational exchange. For policy convergence, the US government communicated with universities and professional institutions, emphasising how their collaborations could serve national interests and sponsoring them to pursue the programs effectively (Bu, 1999). This low politics history underlines the importance of a government’s keen cultural relations policy and indispensable collaborations from non-state actors in the implementation of cultural diplomacy programs.

The globalisation that stimulates world politics to espouse soft power also creates an enabling environment for cultural diplomacy. This phenomenon constitutes the fabric of global markets and allows businesses to expand into new markets abroad and these markets urge states to impose market-based policies. The internationalisation of communications, media and information delivery and distribution systems also drive the emerging global economy and helps businesses market their cultural products instantly and globally (Hurn, 2016; Wyszomirski, 2000). Regarding social and business aspects, Feigenbaum (2001) and

⁴⁸ British Council relates cultural relations to public/cultural diplomacy and refers to “...interventions in foreign cultural arenas with the aim of enhancing intercultural dialogue and bringing about mutual benefits connected to security, stability and prosperity”, but distinguishes cultural relations as genuine intentions (Gillespie et al., 2018, p. 5).

Maskin (2012) believe that cultural diplomacy connects different cultures; learning about other countries' and people's cultures allows one to understand how to conduct business or successfully cooperate with those countries for cultural export. Anholt (2005) explains that cultural relations through cultural export are not just a political tool for superpowers, but an effective instrument to facilitate the growth of prosperity in developing countries and strengthen their soft power. Thus, "...the configuration and production of culture is a legitimate concern of public policy, for it comprises both public and private goods" (Feigenbaum, 2001, p. 7).

Wyszomirski (2000), Finn (2003) and Hurn (2016) view cultural diplomacy as a strategy for international cultural interaction. This is because it relates to commercial ventures, such as cultural tourism, co-production, investment or trade in intellectual and cultural properties; development activities (i.e., national economic, social, creativity and human capital development); non-economically motivated contacts, such as cultural sensitivity and understanding, representation, foreign exposure, creative collaboration and conservation activities; and activities prompted or conditioned by other policy frames, such as trade agreements, IP regulations, immigration, education and technology policy. Every cultural diplomacy activity can be supported by several means, such as via endowment or trust funds for cultural exchanges, governmental resources for interagency collaborations, mutual funds for particular projects, public-private partnerships, non-profit co-production and international collaborations. Not only at state level, Feigenbaum (2001), Pwono (2009) and H. Kim (2011) underline a government's direct support to cultural producers who use cultural heritage and knowledge in cultural diplomacy, and that new communication technologies should be promoted as a quintessential cultural diplomacy means to convey cultural values at home and abroad (Chitty, 2017a).

Gienow-Hecht and Donfried (2013a) studied cultural diplomacy models in several regions from the Cold War to the twenty-first century and present a *concept* and *structure* approach to determine cultural diplomacy's significance. The conceptual approach examines cultural diplomacy motivations by posing questions. For example, what do nations or citizens aim to achieve by familiarising others with their culture, and what is the content of their programs? The concept is varied; it can involve selling a positive image abroad or correcting a false image; creating a dialogue with foreign publics; strengthening trade, commerce, and political influence; or improving cultural recognition. The structural approach examines the cultural

diplomacy establishment by asking questions, such as who are the responsible agents, and how do they correlate with state interests? The results indicate that different countries and scholars define agents differently. Most scholars recommend state actors to support non-state actors and collaborate with them, while some scholars argue that cultural diplomacy should be solely associated with civil society and citizen contributions to their countries. These two approaches can be employed in this current research to define functions, visions and interpretations of what cultural diplomacy aims to achieve, who undertakes it and how to accomplish its task.

Feigenbaum (2001) suggests that cultural diplomacy should be tailored specifically for each targeted country's situation and unique cultural contexts; further, it should be derived from a state's attractive values from soft power resources – intangible and tangible cultural products – to strengthen its national creative and knowledge economy. For developing countries, effective cultural diplomacy can support a country to set a precise direction of cultural affairs and cultural export at an international level and help shape its cultural protection and identity preservation at a national level⁴⁹. Scholars (Feigenbaum, 2001; Gienow-Hecht & Donfried, 2013b) note that cultural diplomacy in Asian countries is intrinsically robust because of their cultural product exoticness at a time when Americanisation is depreciated among international communities and with other countries endeavouring to protect their cultural identities (Mulcahy, 2002; Centre for Arts and Culture, 2004). Fruitful examples of cultural export in Southeast Asian nations indicate that their cultural product background stories and permeated cultural values attract Westerners' attention and those countries gain market share in Western countries (Anholt, 2005).

Cultural diplomacy scholars (Channick, 2005; Finn, 2003; Gienow-Hecht & Donfried, 2013b; Schneider, 2003, 2006; Wyszomirski, 2000) suggest that the best practices for cultural diplomacy programs should contain one or several of six characteristics: 1) communication in some aspect of national values; 2) a two-way learning and communication experience in the spirit of exchange and mutual respect (to eschew the propagandistic approach with two-way promotions); 3) an emphasis on building long-term relationships as a foundation for continuing and developing projects; 4) attention to customisation as global reach is not homogeneous (content design, administrative agents and management process

⁴⁹ These functions of cultural diplomacy are in accordance with Anholt (2005)'s concept of nation branding when these cultural activities (e.g., cultural export) act as complementary functions to brand a nation.

for different contexts are priorities for international interactions); 5) political awareness – when cultural diplomacy has its specific policy goals, practitioners should be aware that cultural diplomacy and international exchanges are opportunities for openness, international support, political shifts or can mislead and turn into propaganda; and 6) a program's creativity.

From a scholarly perspective, a cultural diplomacy spectrum that works effectively (at least in the US context) involves cultural ambassadors (Schneider, 2003) or cultural diplomats (Channick, 2005) through three modalities: 1) collaborations/performances of artists (e.g., actors, musicians, writers, photographers) in other countries, 2) exchange programs and 3) messages projected through media, such as cultural centres in other countries, radio broadcasting, music, literature and film diplomacy, that project popular culture, the value of free speech and a merit-based society (Finn, 2003; Schneider, 2006). The exemplars of cultural centres are the British Council (Fisher, 2009) and the Confucius Institute⁵⁰ (Bamrungsuk, 2014).

Cultural export and cultural diplomacy can be implemented in several ways. One way is through bilateral and multilateral trade negotiations, policy exhortation and regulation towards creative industries businesses, such as increasing their competitiveness in international markets. A second way is through improving product distribution and the IP protection system. A third way is by providing support for new technologies (e.g., digital media traffics and cultural content access). A fourth way is through reconciling conflicts between public diplomacy and cultural diplomacy, as sometimes short-term and long-term programs may be projected in opposite directions. As cultural diplomacy is beyond a state's administrative and expertise capacity, it must act as an interlocutor and supporter of the creative industries actors who have essential knowledge and skills to pursue cultural diplomacy and cultural export strategies (Feigenbaum, 2001; Gienow-Hecht, 2013; Wyszomirski, 2000). Well-designed cultural diplomacy may positively affect cultural production and consumption; therefore, a state should develop its creative industries simultaneously with cultural diplomacy, as they are cultural and social firms that "...create jobs, revitalise neighbourhoods, reaffirm identities, and build confidence and community

⁵⁰ The Confucius Institute, as the Chinese government's cultural diplomacy strategy, has been a controversial topic in many regions, particularly in North America. The dispute is that the institute is the Chinese government's propagandistic tool; this has led to the shutdown of the institute in eight universities and schools in North America (Munro, 2016).

pride” (Pwono, 2009, p. 302) that benefit soft power development. In harmony with public diplomacy, it is recommended that its working team be comprised of state actors who work on educational and cultural affairs, arts and educational administrators, IT specialists, university professors, journalists, trade union officials and artists (Feigenbaum, 2001; Finn, 2003; H. Kim, 2011; Schneider, 2003). As cultural diplomacy is both a cause and solution (Pwono, 2009), a state should construct its national culture by projecting such a culture outward and collaborate with non-state actors at home and abroad to form their collective identities. Aoki-Okabe et al. (2013) define it as a ‘*we-feeling*’ in the successful Japanese cultural diplomacy essence.

This research adopts cultural diplomacy as an instrument to exercise soft power using a nation’s culture. Cultural diplomacy scholars accentuate a cultural interaction program that is a long-term two-way street project to gain mutual understanding and respect between people from two countries, and non-state actors, particularly citizens, are important actors in a people-to-people diplomacy. The Thai silk industry is selected as a case study as it is a traditional creative industries sector considered a key aspect of Thai culture and its products have been exported to other countries for hundreds of years. However, no empirical study of the industry nor of its actors regarding roles for Thai soft power currently exists.

Civic Virtue and Virtuosity

Civic virtue – Crafting Admiration

Theoretical viewpoints and suggestions from scholars and professionals in Chapter 2 and in earlier parts of this chapter emphasise the importance of civil society and Track 3 diplomacy⁵¹ as part of creative industries and soft power policy and implementation. This is in accordance with the researcher’s interest in motivations behind citizens’ (or stakeholders’) actions supporting their country’s cultural diplomacy efforts. Positive and genuine creative industries business practices and stories are fundamental for soft power through cultural

⁵¹ The US Institute of Peace (2017) explains that the term diplomacy traditionally depicts an interaction between states, but scholars develop it further into four tracks of diplomacy. *Track 1 diplomacy* is official discussions of high-level political and military leaders on important topics (e.g., ceasefires, treaties, agreements). *Track 2 diplomacy* is unofficial dialogue and more freely problem-solving activities. Its aims are to build relationships and to encourage new ideas for official process. It involves academic, NGO, religious leaders and other civil society actors. *Track 3 diplomacy* is people-to-people diplomacy. It focuses at the grassroots level to encourage interactions and understanding between communities. *Multi-track diplomacy* is an operation of several tracks simultaneously. It involves official and unofficial efforts and many actors (e.g., exchanges; international business negotiations; international cultural activities).

diplomacy or other communication channels and means. A recent theory in 2017⁵² identifies civic virtue and virtuosity as key soft power sources and civic virtue as an important motivational driver for citizen's cultural diplomacy contributions.

Chitty (2010) explains that cultural products are not merely material things, but are intangibles, ideas and ways of doing things that are unique to a nation. Citizens, under this way of thinking, are also cultural products who bring a nation's unique and intangible value with them wherever they are. Accordingly, Melissen (2005a, 2011) states that societies today are interconnected because of communication technologies and IT; therefore, public/cultural diplomacy as a tool to convey a nation's soft power to international audiences should be employed via public affairs at home as civilians who realise their roles towards their country can be trusted and credible makers who can win hearts and minds. *Civil diplomacy* (between civil society opinion leaders in two or more countries) and people-to-people diplomacy (between ordinary citizens of two or more countries) then act as complementary functions for cultural diplomacy and nation branding. Schneider (2003, 2006), H. Kim (2011) and Aoki-Okabe et al. (2013) etc. emphasise the effectiveness of people-to-people diplomacy, as it is capable of building trust and mutual understanding with foreign publics. Gienow-Hecht and Donfried explain that civil society institutions⁵³ are legitimate for cultural promotions; they "...have slowly and organically grown from the bottom up, rooted naturally and with integrity in the people they are designed to serve." Further, "...citizens of any country tend to dislike messages distributed by foreign governments, and very often people will associate government programs with propaganda" (2013a, p. 23). Thus, the closer the soft power strategies are linked to government agendas, the less legitimacy they will have among target audiences. What make civil society actors' actions trustworthy and legitimate is civic virtue, as it is considered independent and less compromised by policy concerns; although, their intentions may be controversial (Putnam, 2000; Gienow-Hecht & Donfried, 2013b).

Civic virtue in philosophy, organisational psychology, political science and international communication, has three dimensions. The first is an individual's virtue as an inner source to do good things (N. E. Snow, 2008, 2016a). The second is organisational civic virtue (or corporate virtue) as a key to corporate success (Organ, 1988; J. Graham, 2000). The third is

⁵² The researcher developed RQs from personal interests based on Chitty's unpublished manuscripts in 2016. The theory is published in the *Routledge Handbook of Soft Power* in 2017.

⁵³ Civil society institutions, for example, are academia, NGOs, NPOs (non-profit organisations), community foundations and organisations, consumer organisations, charities, voluntary organisations, professional associations, religious organisations, social enterprises (Edwards, 2009; O'Connell, 1999).

civic virtue as citizens' voluntary responsibilities towards their (democracy oriented) country (Putnam, 2000; Chitty, 2017a).

Nancy E. Snow (2008; 2016b) states that virtue is an individual's inner source to do good things. She concludes this from empirical and positive psychological research that people cannot be happy or feel fulfilment if they act without virtue (i.e., moral intentions)⁵⁴. Virtue comprises various qualities including conscientiousness, loyalty, trustworthiness, honesty, benevolence, generosity, compassion, justice, kindness, cooperation, considerateness, tolerance, temperance and friendliness. Virtue in individuals can drive them to perform *virtuous* acts – things that are good for themselves and others. However, not all kinds of happiness require virtue as wicked behaviours can gratify some individuals. However, empirical psychology research suggests that some kinds of deep and enduring happiness occur only through (or is psychologically impossible without) virtue (Han, 2015; N. E. Snow, 2016a). This kind of virtuous behaviour drives people from different regions, cultures or countries to express similar sympathy or benevolence towards the same social issues. This Aristotelian virtue has been adopted and developed and has influenced the understandings of virtue in many fields including political philosophy. Virtue, both moral and civic virtue, is important for individuals to fulfil their happiness and for a state to achieve its goals. Virtue-driven happiness then comprises three elements: Virtue, subjective wellbeing and objective welfare (N. E. Snow, 2008, 2016a).

Putnam (2000) identifies civic virtue in political philosophy⁵⁵ as an essence of civilians, civil society and a nation, as citizens voluntarily contribute to their peers, communities and societies around them. Civic virtue comprises socially valued personal qualities regarding civil and political functioning, preservation of values and principles, and levels of civic engagement and virtue (e.g., justice and honesty) that motivate people to maintain civic virtue. Scholars in political science discuss civic virtue as the citizens' obligations to perform/participate in necessary activities that will support their nation; therefore, civic virtue is social cooperation. In two political traditions, the republican tradition requires its citizens to be more active – demand more of civic virtue – than in the liberal tradition, but both traditions believe that civic virtue must be developed, rather than a human's inherent

⁵⁴ Nancy E. Snow calls it as *eudaimonist* virtue ethics or neo-Aristotelian virtue (2008).

⁵⁵ It has been developed from Aristotle's civic virtue – citizens take part in ruling and being ruled, and humans take pleasure in virtue, either civic or moral (Bosin; 2016; Banyan, 2017). Aristotle believes that virtue is necessary for being happy – it flourishes happiness, but it does not mean that the virtuous will be happy (N. E. Snow, 2008, 2016b).

quality. Civic virtue is developed in different ways depending on how a political order inspires individuals (Banyan, 2017; Callan, 2015).

Civic virtue as morality or as a social standard builds citizens' understandings regarding how they relate to communities and their responsibilities – citizens with civic virtue are public goods. This is a reason that the education or promotion of civic virtue should commence at home (Bosin, 2016). Putnam (2000) is concerned that individualism deteriorates civic virtue. He believes that active participation in public life, trustworthiness and reciprocity are three civic virtues, and that they can be developed through *social connectedness*⁵⁶. This encourages people to care and look beyond their circles of personal interests, family and friends to build their social fabric, social networks and sense of community, and these are required for their nation's democracy to flourish. No matter what enthusiasms or interests are behind people's exercising of civic virtue, this civic virtue positively affects their personal health and wellbeing as well as strengthens communities and social capital (Smith, 2001, 2007).

In organisational studies, Organ (1988) coined *organisational citizenship behaviour* (OCB) grounded from the foundation of much scholarly research. J. Graham (1991) is an influencer as she is the one who applied the term citizenship in organisation studies. She presents corporate virtue as responsible participation in political life or common welfare of an organisation (2000). An employee as an organisational citizen should contribute to corporate governance when her civic virtue implies a sense of involvement in what policies are adopted, which candidates should be supported, and speaks in an appropriate tone and context (J. Graham, 2000). The OCB is discretionary (Organ, 1994), which means that behaviours are not an enforceable requirement of roles or job descriptions – it is rather a matter of personal choice. For instance, a student studying very hard to write an excellent research paper is not an OCB; it is his/her duty or contractual obligation. However, the way he/she helps other students to do their research or voluntarily helps faculty activities are examples of OCB. The praise received for conducting high-quality research is not at the same level as appreciation for engaging in OCB. Rather, OCB is an aggregate improvement for the functioning of organisations. It relates with *benevolent* behaviours – assistance that

⁵⁶ Putnam's social connectedness can be exercised through many activities that indicate civic engagement, social ties and tolerance and trust such as voting, reading news, participation in politics and local associations, volunteering (Smith, 2001, 2007).

it is not one of job duties, is spontaneous, does not meet a formal reward system and the actor unwittingly, yet undeniably, contributes in a small way to the functioning of groups, departments or organisations (Organ, 1988). Much research initially indicated that OCB comprises five dimensions – altruism, conscientiousness, sportsmanship, courtesy and civic virtue. Among these five dimensions, Organ (1994) and Graham and Van Dye (2006) suggested that civic virtue is the most admirable form, and the preceding empirical research indicates strong evidences of civic virtue (virtuous behaviours) as an effective inducement for individuals, organisations and society (Jackson, 2011).

J. Graham explained that civic virtue comprises obedience, loyalty and political participation (Van Dye, Graham, & Dienesch, 1994). The nature of political citizenship is the status of people who belong somewhere with relational ties (of individuals and their collectivities), which also implies rights and responsibilities. She illustrated that relational ties and rights establish a context for responsibilities that is civic virtue in both a political manner and OCB. Some political theorists explain that relational ties between citizens and states can be strengthened by shared moral commitments or covenantal relationships – the pledge to maintain relations, support shared values, mutual respect and accountability. There are three categories of citizen rights: 1) civil (legal protection), 2) political (participation in decision-making) and 3) social (appropriate socio-economic benefits). They vary with time and place, and the substance and distribution of rights directly affects ties between a citizen and others. Obedience is respect for orderly structures and processes and obeying existing laws. Loyalty is uncompensated contribution of effort, money or property to protect and enhance a state's reputation to outsiders and to cooperate with others to serve common interests. Participation is devotion of time and effort to the responsibilities of governance, such as by sharing information and ideas with others, engaging in discussions in controversial issues and voting under the law (J. Graham, 1991). In the OCB context, organisational obedience, loyalty and participation as corporate virtues cover Organ's five dimensions when the loyalty can be both the promotion of organisational and national goodwill. Civic virtue influences internal and external customers', business partners' and media's admiration⁵⁷ (Organ, Podsakoff, &

⁵⁷ White (2015) defines this as corporate diplomacy – parts of public diplomacy that parallel with corporate activities. It affects a reputation and image of a firm's home country and a firm itself, either intentionally or unintentionally. A firm, as non-state actor, works in consort with government policies such as exports products that helps brand a country or works in relation to cultural diplomacy programs.

MacKenzie, 2006; Jackson, 2011; Mogensen, 2017). However, effective civic virtue requires supportive behaviours, policies and supervisions from a leader (J. Graham, 2000).

For international communication, Chitty (2017b) explains that civic virtue is rhetoric of human interaction that exercises soft power, and this echoes what scholars in other fields reflect on civic virtue and its ability to build an admiration to many extents and levels. Benignity and rectitude are core civic virtues that promote public good rather than personal interests and good governance, such as an endeavour to reduce corruption and respect rule of law. Not only are civic virtues of citizens applied in the domestic sphere, but also international civic virtue – such as “...listen, engage in dialogue, exchange values for mutual benefit, develop mutually beneficial relationships, cooperate in humanist projects, eschew violence, coercion or inducement” – also play roles as they are attractive in global communities (Chitty 2017a, p. 24). Thus, civic virtues that are attractive sources that can be employed as soft power instruments in cultural diplomacy programs to yield I-SP and E-SP, as audiences at home and abroad may demonstrate appreciation and gratitude towards those compassionate and decent behaviours.

Civic virtue motivates citizens to engage in soft power activities that demonstrate virtue or virtuosity. This is intended/active soft power in which people may work for their country with the intent of enhancing its international competitiveness or cooperation. However, state and non-state soft power programs may indicate different qualities of intention. According to Chitty:

Civic virtue operates alongside an individual's (1) values, (2) propriety, (3) nationalism/patriotism and (4) self-interest; the relationships are complex and intertwined; there can be different balances for each individual and context ... Civic virtue that grows out of values that resonate with what an individual's society deems to be its highest values and resonate with the common good is value-based civic virtue, and soft power arising from this would be value-based. Civic virtue that is a product of careful observance of laws and rules that are meant to curb civic vice is rule-based civic virtue, and soft power arising from this would be rule-based. Civic virtue coming out of nationalness is nationalness-based civic virtue, and soft power arising from this would be nationalness-based. Alternatively, rather than being principally values-, rules- or nationalness-based, civic virtue could be principally expedience-based and a mere posturing that stems from self-interest. Soft Power arising from this would be expedience-based (Chitty, 2017b, p. 455).

Virtuosity – Crafting Attraction

In Chapter 2, scholars explained that the virtuosity of craftsmanship provides additional economic, social and cultural value towards handicrafts as it presents the skilled craftsmanship developed across time and craftspeople's individual experiences and stories. Sennett (2008), for example, even mentions that the skilled craftsmanship links to a nation's administration, particularly the use of soft power in international politics, as it requires time, patience (Nye, 2011) and skills that lead to a nation's internal and external improvement.

In accordance with other fields, research in music and aesthetics, for instance, indicates that when all musicians in an orchestra are skilful, they will create an environment of virtuosity – every musician demonstrates virtuosity through his/her performance and feels the skilled performance of other musicians. This collective virtuosity engenders a sense of timelessness and enhances the appreciation of the orchestra's overall performance by audiences (Marotto, Roos, & Victor, 2003, 2007; Marotto, Victor, & Roos, 2001).

Further, Chitty explicates that *virtuosity* in the production of ideas, content and cultural products (i.e., virtuosity of craftsmanship) that is delivered through channels and multipliers generates soft power. It builds foreign publics' positive sentiments and accrues soft power from their admiration for and inspiration in the skilfulness and in soft power discourses. As Chitty states: "Cultural production results in artefacts which if they demonstrate virtuosity will exert attraction on others." These attractive cultural products "...carry cultural values from one society to another changing behaviour" (2017a, p. 28, 2017b).

Civic virtue and the virtuosity of craftsmanship are concepts in this current research and will be employed to elucidate the soft power intentions at many levels of Thai soft power operation, including state and non-state actors behind Thai cultural export policy and agents in the Thai silk industry (weavers, Jim Thompson employees and foreign visitors). Civic virtue that intertwines between the four bases and the Thai virtuosity of craftsmanship will be explored in relation to Thai cultural export's effectiveness and how Thailand employs passive soft power sources (silk heritage) and active sources (the Thai silk industry) as a soft power multiplier in its cultural export programs.

Thai Soft Power Literatures

Thai Soft Power

In the *Soft Power 30* report by Portland and USC CPD, Thailand ranked 36th in the world according to soft power indicators with international perceptions remaining strongly positive. Thailand has strengths of untapped soft power potential in its distinctive and rich cultural heritage influenced by Buddhism, Thais' hospitality and warmth, beautiful attractions such as temples and beaches; however, the report focused on its unstable politics and civil unrest, high corruption and inequality that prevent it from climbing in the global ranking. The report recommends that Thailand should extensively promote cultural production and invest more in digital infrastructure and public diplomacy to increase its visibility on international stages (McClory, 2017).

The MFA believes that "...foreign policy is a vital component of overall policy in national administration" (2014, p. Online)⁵⁸. Its four-year strategy (2015–2018) regarding soft power aims to play a constructive and responsible role in international communities, enhance the nation's economic competitiveness and cooperation, promote international confidence in and a positive image of Thailand, promote understanding and participation of all sectors in the conduct of foreign affairs and improve services for the public (MFA, 2015). Its recent annual report published in 2014 states the following about Thai public diplomacy⁵⁹:

One priority of the Ministry of Foreign Affairs is to excel in people-centred diplomacy. The Ministry seeks to provide information regarding the country's foreign policy direction and implementation, as well as how they can impact the lives of the Thai people and community. This is because the involvement and participation of all sectors of Thai society is an important element of successful foreign policy implementation. In 2013, activities under public diplomacy took many forms such as training programmes, conferences, and seminars (MFA, 2014, p. 105).

⁵⁸ Prayut Chan-o-cha, PM, delivered the policy statement to the National Legislative Assembly that, maintaining national security and foreign affairs, the government employs integrated diplomatic mechanisms for the maximum benefit of Thais such as exchanges in education, culture, trade, human resources development and broadening perspectives to be more universalistic (Secretariat of the Cabinet, 2014).

⁵⁹ Pitipat (2017) mentions that Thai public diplomacy is substantially influenced and inspired by late King Rama IX. The King's royal duty and royal initiative projects reflect active and positive soft power intentions that are employed widely in Thai soft power policies such as the SEP and people-centric approach.

Public diplomacy aims are keeping the public informed about foreign policy through various kinds of media channels and conferences, raising awareness of international laws and boundaries, preparing for the ASEAN community and community network buildings and building capacity and network creation for its officials. cultural diplomacy aims are extending strong cultural ties through people-to-people contacts and promoting multicultural societies through mutual understanding and acceptance. Its programs include international cooperation in development (e.g., scholarships, training, development assistance and tools), humanitarian assistance and disaster mitigation and cultural activities to promote culture, films, dramas and *Muay Thai*⁶⁰ (MFA, 2014). This current research will verify the aims and intentions through its cultural export policies and activities.

Unlike many countries, research on Thai public/cultural diplomacy, particularly from a Thai perspective, is limited. While there is research about the UK's *listening to telling* public diplomacy (Fisher, 2009), Germany's *Land of Ideas* public diplomacy (Zöllner, 2009) or *Cool Japan* cultural diplomacy (Ogawa, 2009; Otmazgin, 2012), much research in Thailand studies the impact of other countries' soft power diplomacy towards Thai society with no focus on how Thai actors exercise soft power.

In 2018, there were seven soft power studies in the ThaiLIS (Library Integrated System) and ThaiJO (Journal Online). Six explored Chinese, Japanese, Korean and the EU's programs towards the superpowers or Thailand. Two of these studies related to public/cultural diplomacy. Deejaloen (2010) and Pannuam (2012) studied the effectiveness of Korean and Japanese soft power to Thais, respectively. Korea employs mainly popular culture through TV dramas and K-pop music in its cultural diplomacy, and Japan implements its foreign policies, international trades and cultural export model as its essential tools to achieve soft power. They emphasise their high cultural diplomacy achievement among young Thais, and how the programs shape their cultural consumption and social trends. It should be noted that the Korean cultural diplomacy employs only popular culture while the Japanese one employs both heritage and contemporary culture, such as cultural tourism and *manga* (comic).

In accordance with the first and only government report on cultural diplomacy in 2001, after World War II, Thailand has paid little attention to its culture's potential. Most Thai cultural diplomacy programs are organised by Thais abroad and foreigners through volunteering

⁶⁰ *Muay Thai* (มวยไทย) is the traditional Thai kickboxing.

programs (e.g., festivals at Thai temples, language schools); few active programs are organised by the government and those are considered ineffective as the government aims for only short-term outcomes and excessively ties the programs with international political issues that are sensitive and too complicated to be solved. Foreign countries via their embassies in Thailand implement the active cultural diplomacy programs with concrete results. Their programs cover art, entertainment, language, literature, technology and education and tend to select a taskforce with appropriate elements and expertise. However, the report defines cultural diplomats as officials commissioned by their governments only and cultural diplomacy is their task aimed at disseminating and exchanging culture (Chanbunjong, 2001).

Thongmee (2015) studied the roles of the Thai film industry as a soft power actor and whether the government provides any support to help achieve soft power goals. Results indicated that the industry cannot reach soft power goals, although it has potential and strengths, the government lacks prioritisation and support and it has complicated working procedures and ineffective policies. Stakeholders (e.g., filmmakers, viewers, actors/actresses) believe that the industry cannot exercise soft power effectively without the government's proper and adequate support, and it should follow measures from other countries that successfully develop their film industries. This research demonstrated Thongmee's endeavour to use the film industry as a soft power multiplier as she is an insider (actress) who wants to see Thai films acknowledged on international stages. When the government launched film diplomacy in many countries, particularly in ASEAN (ASEAN Watch, 2017), the industry voiced that the government hardly supported it. A problem in this context may exist in public and industry affairs; how the government communicates with the industry or its program may not be extensive as the government may select films from specific studios that express certain messages of positive Thai stories.

At the TRF [Thailand Research Fund]-ASEAN Public Forum 2017, Amporn Jirattikorn revealed that Thai melodramas were more popular in Myanmar, Cambodia and Vietnam, as Thai producers export their products to many countries in Asia and ASEAN; the proliferation of cable TV in these countries requires them to find new content to fill schedules. Further, their economic and political shifts – for example, the repeal of media control in Myanmar – unlocks their media to present Thai dramas. The development of the internet and social media has also allowed producers to share dramas fast and widely. This T-pop phenomenon

generates audience interest in Thai language, culture and products and people become online followers of Thai actors/actresses. Although it is unclear if T-pop can overtake K-pop in those countries, Jirattikorn's presentation emphasises the importance of media and creative industries as soft power multipliers and Thai drama virtuosity that lead to consumption of other Thai cultural products. The forum's policy roundtable also suggested that Thailand establish a precise soft power aim in line with others – for example, Korea, which exports soft power for economic returns – create a roadmap to promote soft power in the long term that is not dependent on one government, clearly disseminate tasks to related entities and improve the public sector's image to attract collaborations from private sector firms (ASEAN Watch, 2017).

Others are individual study reports from the Devawongse Varopakarn Institute of Foreign Affairs⁶¹ that Thai diplomats completed in their training programs. Chotikanta (2012) studied the *Tout a Fait Thai* (Thai Festival) in France. She suggested that cultural diplomacy is an important and active tool for Thailand to exercise soft power as it makes audiences realise, understand and accept the excellence of Thai culture, and that Thailand should employ cultural diplomacy more widely to promote a nation's good image. Khuhaprema (2013) reported that Thailand often uses culture, cultural products and religions (particularly Buddhism) as resources to build relationships with foreign audiences. Although these reports endeavour to elucidate Thai public/cultural diplomacy practices, their results have little depth.

Thai Civic Virtue

Thai civic virtues are considered drivers of democracy and peace in a society that should be focused on Thais. Related to Thai culture, Thailand has nine civic virtues as Thai values: Responsibility, discipline and respect for rights of others; honesty and integrity; devotion, generosity and public mind; peace and compromise; being family oriented; being industrious, patient and sufficient in life; pride and preservation of Thainess; seeking knowledge and creativity; and being faithful in religion practice (ONCC, 2010). Recent research asked 1,500 Thais about civic virtues for contemporary Thai society. They highlighted work trustworthiness, pride in Thainess, respecting your voting rights, paying

⁶¹ The MFA's training institute for Thai diplomats and officials.

tax and abiding by the law; in particular, pride in Thainess was considered the most important (Bureekul, Saengmahamat, Merieau, & Volpe, 2012).

ITD (2010) indicated that Thai employees in the private sector have the upper-medium level of passion; the most important passions for them, in order, are the continuity of self-development, resilience and dedication to excellent work. Recognition and respect from peers, organisational support for knowledge acquisition and growth, feeling as one in an inner circle, working on meaningful tasks and being part of a successful team are the five passion drivers they expect from their firms. They unanimously agree that social motivations (e.g., recognition, work acknowledgement and being rewarded fairly) are more important than economic returns. Meanwhile, Thai norms, such as the importance of saving one's face and dignity, make it difficult for them to express their opinions, and social positions of seniority and qualification discourage the generation of innovative ideas.

Summary

The reason to discuss Thai creative industries in relation to soft power is that the focus of this current study is on Thai soft power through international communication using the Thai silk industry and silk products. Creative industries are a soft power multiplier mechanism that can be employed as strategic resources and tools of Thai cultural diplomacy. A well-designed creative industries policy and soft power policy can reciprocally strengthen national development – both the internal socio-economic development and I-SP and external foreign relationship development and E-SP. Further, employing culture is considered low politics when business and civil society actors can effectively engage in Track 2 and Track 3 diplomacy; these benefit Thailand from programs' milieu goals, non-sensitive political agendas and culture as products for in-house and international audiences with low resistance.

Theoretical concepts and literature were discussed in Chapter 2 and Chapter 3 with the aim to establish the research framework; this context allows for the determination of prospective key informants for in-depth interviews and the Delphi technique and clarifies how interview and Delphi technique questions should be generated. In accordance with scholars' recommendations, participants should be heterogenous experts and selected from state and non-state actors. The questions should cover the policy design and stakeholders' intentions behind this, and how the actors integrate Thai passive and active soft power sources – heritage culture and creative industries – in cultural diplomacy to accrue soft power. Key research objectives are to elucidate the soft power intentions incorporated at government,

business and civil society levels of Thai cultural export using the Thai silk industry as the case study and forecasting its future soft power potential. The research design and methodology will be discussed in Chapter 4.

CHAPTER FOUR

METHODOLOGY

Introduction

This chapter introduces the methodology and methods that will be employed in this project. The chapter has five sections. Section one illustrates the two main research questions and their seven sub-research question (RQ1–7) that will be explored. Section two discusses constructionism, symbolic interactionism and frame analysis as this qualitative research's epistemology, theoretical perspective and methodology, respectively. Section three examines the justification, designs and protocols of the in-depth interviews and Delphi technique as the research approaches. Section four explains how the methods and data sources in this research can enhance the findings' credibility, employing a triangulation technique. Section five explains how the data resources and research sites are selected, the research procedures for the in-depth interviews and Delphi technique and their timelines, ethical concerns and how this research adheres to human research ethics, and how the data collection and presentation will be undertaken and reported. The chapter ends with a summary.

Review of Research Questions

The research questions provide the scope and direction of the research project and guide the selection of quantitative or qualitative research. This research project explores the role of civic virtue and virtuosity of craftsmanship in the Thai cultural export sector, focusing particularly on production and export policy for silk handicrafts. There are two main research questions in this research: 1) what are the soft power intentions incorporated in Thai cultural export and 2) what is the future soft power potential of Thai cultural export?

The first research question has five RQs:

RQ1: What are the soft power intentions incorporated in Thai cultural export policy?

RQ2: What are the soft power intentions incorporated in Thai creative industries management?

RQ3: What are the soft power motivations of Thai craftspeople?

RQ4: What are the soft power dimensions in Thai cultural products?

RQ5: What is the Thai virtuosity of craftsmanship in foreign visitors' perspectives?

The second research question has two RQs:

RQ6: What is the current situation of Thai cultural export?

RQ7: What is the future soft power potential of Thai cultural export?

The RQ1–RQ5 will be elucidated by in-depth interviews of key informants in the Thai government sector, business sector, civil society and foreign visitors as a target of the soft power operations. As Thai soft power operation focuses on the use of traditional culture, the Thai silk industry and Jim Thompson are selected as the case studies to demarcate a clear research scope, centring it within Thai traditional culture. Thais from the different sectors and visitors will be interviewed with a similar set of interview questions to triangulate research data and ensure the data will reach its saturation through the iteration of the research process.

For RQ6–RQ7, the aim is to elucidate the current cultural export situation and its future soft power potential by undertaking the Delphi technique with Thai experts whose works relate to cultural export activities. The current situation regarding cultural export will be employed to draw a comparison with the findings – the cultural export policies and practices – from the interviews. The future soft power potential will be used to support the future Thai policymaking. The justification of the research methods and procedures will be discussed in the following sections.

Methodological Discussion

Communication research is conducted using scientific and systematic methods. Its research techniques and methods try to reveal humans' communication behaviours and communication artefacts. It is undertaken from a social science worldview – to uncover patterns regarding the lives of people, which is distinct from rhetorical and critical research.

Communication scholars employ both quantitative and qualitative methods as appropriate in their research. Empirical methods are based on observations or experiences of communication. The principal goal is to explain communication phenomena – describing, explaining, predicting behaviour or determining causes of behaviour – and explore or illustrate relationships among them (Keyton, 2006). Regarding qualitative research, Creswell (2009, p. 232) defines it as:

...a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The process of research involves emerging questions and procedures; collecting data in the participants' setting; analysing the data inductively, building from particulars to general themes; and making interpretations of the meaning of the data. The final written report has a flexible writing structure.

Qualitative methodology is influenced by research traditions in anthropology that highlight the concept of a case study – such as, people and groups, specific events and processes or institutions. Its analysis focuses on understanding a specific case and it is qualitative in the analytical process and intensive contextual descriptions (Lindlof & Taylor, 2019). Qualitative research relies on the inductive research model. This model begins with identifying a research problem, considering existing research findings, developing RQs, designing methods and procedures, gathering data, analysing or interpreting the data, developing a theory and then asking new questions (Keyton, 2006). Such research uses discourse as data and researchers use interpretative research processes to make the interpretative subject meaningful (Anderson, 1987). The subjective nature of qualitative research generates interest in discovering intersubjectivity – how people co-construct, experience and set rules of interaction for their social lives together (Gubrium, Holstein, Marvasti, & McKinney, 2012). Inductive reasoning or inductive analysis (Lindlof & Taylor, 2019) – the moving from specific to general – plays an important role as researchers discover and develop theories from the emerging data. After the researchers became familiar with the data through their first-hand experience and their substantive time spent on the data, the analysis can commence, comparing and contesting the data for themes and patterns, and synthesising the data. Then, the researchers can write tentative and plausible statements regarding the phenomena they have studied (Hansen & Machin, 2013; Keyton, 2006).

Crotty (1998) explains that the foundations of social science research comprise four elements: *Epistemology* or worldview, *theoretical perspective*, *methodology* and *method*. These four elements are interrelated, connected and cannot be viewed separately (King &

Horrocks, 2010) as all elements define the breadth and depth of the research and provide practical decisions on its approaches, data collection and analysis (Creswell, 2009). The constructivist perspective explores knowledge inherent in societies employing qualitative approaches. A truth or meaning in this context is an existence of people's engagement with multiple realities. There is no meaning without a mind, and meaning is constructed, not discovered. Knowledge in constructionism is constructed from interactions between humans and their worlds by consensus. An insightful understanding is developed and transmitted within a social context (Crotty, 1998). This current research operates under the paradigm of constructionism and the theoretical perspective of symbolic interactionism. It will apply frame analysis as methodology and use in-depth interviews and Delphi technique as methods.

Communication research scholars supporting qualitative research may call it *interpretivism*, *naturalism* or *hermeneutic empiricism*. Communication realities and social realities are prolific and occur through symbolic activities of human expression and interpretation. Scholars mainly employ verbal and narrative approaches to collect and present data (Creswell, 2009; Lindlof & Taylor, 2019) such as via interviews. It has also been firmly established in mainstream IR theory alongside realism and liberalism, as it helps gain insights into intersubjective knowledge, change, social communication, language, power, practice, rationality and becoming rather than being. In the IR context, its research approaches place importance on social actions and on the notion that social realities are constructed by norms. IR constructivists empirically focus on norms, social identity and its strategic consequences, power and national interests, institutions and habits that substantially focus on metaphysics and social theories. Knowledge, under this perspective, is a resource people use in their daily lives to construct a social reality, and the theoretical concepts, meanings and symbols for researchers to analyse in interpreting that social reality. Social facts are collective understandings of interaction of knowledge and the material world, human motives and international acts; these have the power to construct and/or change the world (Adler, 2013). The current research project will employ interpretative strategies as part of this paradigm to construct new social knowledge in the specific Thai social context.

The theoretical stance of this project is symbolic interactionism. Its philosophical view of the human world and social life deals directly with issues, such as communication, interrelationships and community when people become part of the meaning-making process

(Creswell, 2009). This human interaction has its central role in creating, maintaining and transforming culture. Individuals then have substantive influence in managing and transforming their culture and can co-construct coherent meanings. Plummer (2000a, 2000b) explains that four influences are interwoven in symbolic interactionism. First, human worlds are not only material/objective, but are also semiotic/symbolic worlds. Humans are capable of elaborating and producing symbols that create history, culture and communication. Second, societies, situations and lives are always evolving, adjusting and becoming. Third, it is the interaction or collective behaviour that organises lives and assembles societies. A *self* cannot be formed alone, but it is formed through the others. Fourth, symbolic interactionism can explore all aspects of the social world by engaging with the empirical investigation. Hence, symbolic interactionism scholars are concerned with how we define ourselves, perceptions, behaviours and situations; how we adjust to others; and how we do things together by staying grounded with people or matters of interest. It focuses on social shared meanings crafted interactively by scholars and participants. The symbolic interactionism provides four truths: Human interpretation indicates what is perceived as real, knowledge is what people remember because of its usefulness, a social object is valued and perceived by its usefulness and action is studied to reveal its actor's milieu (Davetian, 2010). Its research logic and criteria seek and reveal meanings and perceptions from participants through the backdrop of their culture (Crotty, 1998).

Symbolic interactionism development was influenced by the *model of the self* by Mead⁶² and the development of the notion by his student Blumer. Mead argued that communication is fundamental to self-development. People learn who they are through the communication process of discerning, internalising and referencing others' expectations. In social interactions, they distinguish each other's intentions using significant verbal or non-verbal symbols to invoke others to respond to them. People and society are in a continual process of interpretation and interactive action; they imagine and think how they are seen by their interactive significant partners and try to take the others' roles (Lindlof & Taylor, 2019). Blumer believes that meaning making emerges from social interaction; meanings are from the interrelatedness of subject and object, and are not inherent in things, from ways people

⁶² Some scholars suggest that Charles Peirce is the symbolic interactionism founder from his pioneer of thought in the North American academic history (Davetian, 2010) while many scholars mention Mead and Blumer since Blumer coined the term in 1937 (Creswell, 2009; Denzin, 1978; Oliver, 2012; Plummer, 2000a, 2000c).

deal with others or things they encounter through the interpretative process. This helps explain why there are multiple social realities for individuals. A person's perspective then is an angle of reality when he/she tries to understand reality from his/her individual perspective. Blumer encouraged researchers to align themselves in the participants' setting to understand the meanings (i.e., perception and interpretation) of their actions using inductive inquiry via qualitative methods, such as in-depth interviews, case studies, autobiography and documentary analysis (Davetian, 2010; Oliver, 2012).

Symbolic interactionism and RQs lead to the use of frame analysis, which was introduced in 1974 by Goffman, who was heavily influenced by Mead and Blumer. Goffman's frame analysis is related to the agenda-setting tradition, but the concept has expanded to various fields aside from media and communication. Its theory is based on the media's attention focusing on a particular event and placing that event in a field of meaning. *Frame* is what is presented to audiences. frame analysis demonstrates how that frame influences audiences' choices to process information. Frame is abstract yet functions to construct a meaning of messages (Goffman, 1986; Chong & Druckman, 2007). The common use of frame is media frame: Researchers study the influences of media that shape perceptions of audiences in the second-level of agenda-setting (Scheufele, 2000; Weaver, 2007) since frames not only tell audiences *what to think about* – Shaw and McCombs' agenda-setting (1977) – but also indicate *how to think about* it (Pearson, et al., 2008; Davie, 2017).

Goffman investigates how individuals frame^{63, 64} their activities variously when the social world structures the individual's real-life experience; experience is used to orient themselves and to monitor their behaviour. He views a frame as a *strip* or "...arbitrary slice or cut from stream of ongoing activity ... real or fictive, as seen from the perspective of those subjectively involved in sustaining an interest in them" (1986, p. 10). Frame locates, perceives and identifies events and helps individuals interpret data and render meaning and

⁶³ Individuals' primary frameworks comprise natural and social frameworks. The former identifies events as physical occurrences without any social force. The latter identifies events as socially driven occurrences as influences of other people. Individuals articulate frameworks and frames through communications that direct how data will be interpreted, processed and communicated. Although individuals are not aware of the frameworks, they competently use them every day (Goffman, 1986) as interpretive devices (Van Gorp, 2007) of the world around them.

⁶⁴ Gregory Bateson mentioned the term *frame* in 1955 referring to two communication aspects. The first aspect refers to frames as cognitive models that individuals employ to interpret and evaluate messages particularly shared cultural understandings. The second aspect refers to frames as metacommunications – a meaning in messages that bring some interpretations to minds (1972). Bateson's thinking on frames influenced frame analysis in later eras.

experience that guide their actions. Scholars believe that frames are significant in social activities; individuals use them to unfold meanings behind the activities (Pan & Kosicki, 1993). This concept generates two basic questions: 1) What are the frames in individuals' minds? and 2) How do they intercommunicate with individual perceptions and guide actions? Fairhurst and Sarr explicated that individuals' own views of reality⁶⁵ from their mental models (individual frames) and specific contexts shape their communication goals – specifically, task, relationship, identity, global, short-term and emergent goals. Individuals create memorable frames through communication techniques i.e. metaphor; stories; traditions; slogans, jargon, catchphrases; artefacts (objects with intrinsic symbolic value); contrast; spin (positive and negative connotations). Fairhurst and Sarr believe that framing is a human tool to realise that people shape their own realities, and that they can employ it to allow others to see the world they see (1996). Individuals' techniques to derive frames, such as stories, traditions and artefacts, relate to individual frames that this current research seeks to elicit from key informants.

Early on, scholars adopted and tried to develop frame analysis as a methodological approach, but it was criticised as a fractured paradigm as it lacked unity or a shared theoretical model (Entman, 1993). Later, Scheufele (1999) developed the *four-cell typology of framing* model (media frames and individual frames as dependent variables and independent variables). This model substantially contributes to frame analysis's theoretic development, particularly in media effect research. Frame analysis scholars, such as de Vreese, Peter and Semetko (2001), D'Angelo (2002) and de Vreese (2003, 2005) were influenced by Scheufele's concept and considered framing a communicative process. According to Scheufele, media (or news) frames structure reality in everyday life when the media select some aspects of a perceived reality and make them more salient or promote a particular interpretation, recommendation and moral evaluation. Media frames are capable of creating context, knowledge, moral and cultural values. Individual (or audience) frames are individuals' mental repositories of ideas that guide the information processing. They help individuals to interpret and apprehend the nature and social worlds. These *stored ideas* in individual minds include previous knowledge and perception regarding specific events (Scheufele, 1999; Chong & Druckman, 2007). Scholars study individual frames to uncover what *stored ideas*

⁶⁵ Neuman, Just and Crigler call it *a version of reality* (1992).

are and/or how they relate to media frames (Entman, 1991, 1993; Neuman, Just & Crigler, 1992).

Frame analysis has three paradigms: Cognitive, critical and constructionist (D'Angelo, 2002). The constructionist paradigm, such as Van Gorp (2005, 2007), relates to this research; constructionist scholars view frames as part of a communication system that articulate public opinion and political socialisation when they do not limit frames' effects from only the media. Van Gorp (2007) outlined frame analysis as part of the constructionist tradition and placed importance on culture as part of frame building and setting⁶⁶. He followed Goffman's concept (1986) that frames are part of culture and cultural phenomena. Individuals form them with their own logic and meaning and institutionalise them in various ways; people (e.g., media and audiences) may view the same event in different ways depending on their individual frames and specific social interaction. Since frames are abstract, Van Gorp (2005, 2007) suggested combining the deductive and inductive approaches in frame analysis to collect and interpret frames. Media or other actors play a role in constructing social reality using economic and cultural resources in accordance with their political and cultural values. Frames allow audiences (the public) to perceive policy issues and to drive social and community movement (Pan & Kosicki, 1993; Borah, 2011; Ardèvol-Abreu, 2015). This paradigm views individual frames by eliciting individuals' interpretations and perceptions of policy issues and political discourses. It is from the constructionist tradition that individual frames are articulated from personal experience, interaction with peers and selective/subjective interpretation of messages (Neuman, Just & Crigler, 1992).

Frame analysis is a useful methodological tool for this research's analysis as it allows the researcher to view particular individual frames that key informants employ when they consider/examine particular issues (e.g., Thai cultural export policy). Comprehension of their frames demonstrates what they distinguish as important information (Fairhurst & Sarr, 1996) that will lead to a better understanding of why they take particular positions. Integrating frame building and setting (Scheufele, 1999, 2000; D'Angelo, 2002) in Mowlana's international communication model (1998c), state actors build frames of soft power policy in international communication production processes and deliver them through

⁶⁶ Frame building relates to production and selection of information (e.g., news). Frame setting relates to interaction between media frames and individual frames. The latter results in individual-level consequences of framing such as problem definition, causal interpretation and moral evaluation (Scheufele, 2000).

channels (and multipliers (Chitty, 2017a)) in distribution processes to set frames in audiences' minds. These influence political power, civic agenda and policy outcomes (Entman, 2007; McCombs & Reynolds, 2009). These audiences (key informants) are influenced by frame setting that result in their individual frames. This current research is concerned with individual frames occurred through individuals' construction of social reality (constructivism) and subjective interpretation of social realities (i.e., symbolic interactionism).

Since the research aim is to elicit soft power intentions incorporated in Thai cultural export, the research design focuses on individual frames of soft power actors (Thai actors and foreign audiences) or creative industries agents (cultural producers, intermediary agents and cultural consumers) regarding their policy intentions, civic motivations behind Thai cultural export and soft power dimensions of Thai cultural products. Frame analysis will help demonstrate dominant frames held in Thai actors' and visitors' minds that are influenced by informative messages of Thai cultural export by any channel/means, such as through policy, media, Thais and even cultural products (artefacts), as in Fairhurst and Sarr's theory (1996). The individual frames for key informants will reveal their perceptions and values towards Thai creative industries and cultural export. Media frames that establish firmly in the field of media and communication that contribute to media effect research can be investigated in future research to further this current research.

Frame analysis is compatible with a wide spectrum of data-gathering methods, such as semi-structured interviews and documentary research (Willig, 2013). Thus, it will be employed with the interview analysis to help manage, order and construct meanings from collected data to reveal answers for the RQs. The methodological application of frame analysis of the in-depth interviews will be demonstrated in the section on the deductive and inductive approaches.

Discussion of Selected Methods

Case Study

A case study is a qualitative method employing various data sources to systematically investigate individuals, groups, organisations or events (Wimmer & Dominick, 2000). Researchers employ case studies when they aim to understand or explain a contemporary phenomenon in its real-life context (Yin, 2008). Case studies include both single and multiple cases (Bailey, 2010; Merriam, 2010; Wimmer & Dominick, 2000). It is a good

technique if the researchers want to collect rich information on their research topic as it facilitates the gathering of both descriptive and explanatory data, and it is good way to obtain initial clues and information for further research. Case studies can involve a wide spectrum of sources such as documents, artefacts, interviews and observation, and many sources can be combined into the one study (Merriam, 2010; Yin, 2008).

Merriam (2010) explains four characteristics of a qualitative case study. First, it is *particularistic* in that it focuses on a particular situation, program, phenomenon and policy; this means it is an appropriate method to study practical, real-life problems. Second, *descriptive*, as its findings will be a detailed description of the cases that have been studied. Third, *heuristic*, as case studies assist researchers to understand what is being studied by generating new interpretations, perspectives, meanings and insights. Fourth, *inductive*, as most case study research analyses data using inductive reasoning in which the researchers try to elucidate new relationships in the cases rather than try to verify a hypothesis.

A case study has five development stages (Wimmer & Dominick, 2000): Design, pilot study, data collection, analysis and report writing. Regarding design, if a review of previous literature provides substantive information of the case(s) the researchers are interested in, the researcher may select cases at a similar level (e.g., individuals, groups, organisation) for the purposes of comparison. However, if their research is new, they may need to determine what to analyse to help answer the research aims. The pilot stage is the time to establish good protocol and to refine design and procedures. Data collection and analysis depend on what methods or sources the researchers will use in their research; however, generally, more than one source will be used to allow for triangulation (Bailey, 2010; Wimmer & Dominick, 2000). Report writing can also take several forms, but researchers may follow the traditional format of problem, methods, findings and discussion (Merriam, 2010).

This research focuses on the crafting of Thai soft power where soft power is a descriptive notion that covers many issues, sectors, policies and activities at many levels of operation. Elucidating the whole picture in Thailand can be considered too broad and large for a three-year project undertaken by a single researcher. Hence, the multiple case study approach will be used instead. Soft power operation in Thailand will be explored through the cultural export, using the Thai silk industry as the case study, and this will be comprised of Thai government entities responsible for the silk industry and its cultural export promotion; Jim Thompson as the representative of the industry's business sector; and Thai silk weavers and

silk products in the Thai silk city in *Pak Thong Chai* District, *Nakhon Ratchasima* Province, as representatives of the industry involved in the chosen cultural production. All participants will be interviewed to ascertain answers for the RQs. Further, foreigners with experience of the industry through cultural consumption will also be interviewed to obtain an external perspective on the topic.

In-depth Interview

Qualitative researchers tend to use many kinds of interview techniques in their research, particularly open-ended questions that allow participants to share their views (Creswell, 2009). The "...interviews are usually used when we are seeking qualitative, descriptive, in-depth data that is specific to the individual and when the nature of the data is too complicated to be asked and answered easily" (Pickard, 2013, p. 196). Further, the "...open[-ended] questions are particularly helpful when the topic you are studying is relatively new" (Keyton, 2006, p. 168) as they allow participants to freely express their ideas and knowledge of a topic.

The *qualitative interview* (Creswell, 2009; King & Horrocks, 2010) generally involves a small number of unstructured or semi-structured open-ended questions. These are intended to elicit the participants' personal views and opinions. Researchers also engage in a specific setting of the participants to gather their personal data, then interpret that data shaped by the researchers' own experiences and background. "A major advantage of the interview is that it permits the respondent to move back and forth in time – to reconstruct the past, interpret the present, and predict the future, all without leaving a comfortable armchair" (Lincoln & Guba, 1985, p. 273). Its procedures are largely inductive in that researchers generate meaning from the collected data. According to the methodology in this project, its theoretical perspective suggests the use of the semi-structured and non-directive questions to interview participants to explore their social interaction regarding their perceptions, attitudes and values.

The semi-structured interview is used to gain a holistic understanding of the thoughts and feelings of an interviewee. Researchers attend an interview to learn the interviewee's perspectives. Open-ended questions are employed to allow the interviewee to express stories in his/her own words (King & Horrocks, 2010; Pickard, 2013). Silverman (2013) suggests two approaches for this kind of interview. The first involves researchers conducting informal interviews that are purposeful conversations, allowing questions to flow from intermediate

contexts; researchers then engage in and steer that purposeful conversation. The second approach is a guided interview. The researchers prepare a basic checklist to ensure that all relevant areas are covered and determine when it is viable to elicit ideas from outside the checklist.

Kvale (1996 as cited in Pickard, 2013) outlines seven stages for the interview process:

First, thematising – researchers should be clear about the research’s purpose, set themes and structure them in a natural order for each participant.

Second, designing the interview – researchers select and design the structured, semi-structured or unstructured interview, depending on the type or purpose of the interview.

Third, interviewing – researchers should build a rapport with an interviewee to make him/her feel comfortable and relaxed. The researcher’s relaxing gestures will make the interviewee more open to questions (Keyton, 2006; Lindlof & Taylor, 2019). Researchers should also know their questions well and should not recite questions rigidly; rather, they should listen to the interviewee carefully and then ask follow-up directive questions on what they learn (Lindlof & Taylor, 2019). First impressions are important; they should dress appropriately. Timing is of serious concern; researchers must set an interview time, finish early and not overstay. Further, it is better to record using an audio recorder and/or handwritten notes, but the key is to concentrate on the interview – listen, reflect and respond to the interviewee. Notes should be made immediately after the interview without including unnecessary details.

Fourth, transcribing – it is not necessary to transcribe everything word-by-word; researchers may select some parts from the interviews for verbatim quotes.

The fifth and sixth processes are to analyse and verify the data to check whether they answer the RQs, then report the data and its subsequent analysis. Lincoln and Guba (1985) suggest that, if available, researchers use a *member check* by returning the transcribed and analysed data to the interviewees to confirm the ideas. This technique is also called *member validation* and is a triangulation method (Keyton, 2006). Pickard (2013) explains that these processes are not always a linear; the nature of the interview will lead the researchers to a proper process, so these seven stages should be employed as a broad outline.

In-depth Interview Protocol

Interview research has its limitations. Researchers must carefully and politely refocus on purposeful conversation when interviewees stray off the topic. This is sometimes difficult to manage as cutting off the conversation without careful consideration may result in a loss of background information or stories that may be useful for the analysis. Another limitation is that while interviewees consent to be interviewed, they may be hesitant to talk (Guba & Lincoln, 2005; Gubrium et al., 2012; Keyton, 2006). Keyton (2006) suggests two solutions for this limitation: The researcher may try to ask the same question with alternative wordings or ask it in multiple ways (since some words may not make sense to some people). Further, the research may use broad-based questions to allow the interviewee to begin talking about something close to his/her experience before using follow-up questions to lead his/her the question.

Regarding the number of interviewees, scholars explain that the total cannot be predetermined as a fixed number. No textbook offers a universal formula to calculate the appropriate number. Keyton (2006) explains that in some research the number of interviewees may be limited to the number of identified experts whose knowledge and experience are justifiable in that research context; in other research, interviewees may be less limited key informants and ordinary folk such as high school students. In the latter case, the researcher may stop the interviews when their collected data can answer the RQs and begin to demonstrate redundancy. Lindlof & Taylor (2019) suggest that the researcher may set a quota sample in advance based on informal judgement that number may be sufficient to establish conclusions. Lincoln and Guba (1985) and Pickard (2013) also suggest that researchers should reiterate the purposive participant selection, data collection, inductive analysis and data interpretation until data saturation is reached. This is called an *emergent design*, which is a qualitative research characteristic. Because of this characteristic, Denzin (1978) suggests that researchers may implement the snowball technique in their research.

In this current research, in-depth interviews using semi-structured open-ended questions were conducted with Thai intermediate experts to elicit views and opinions on Thai cultural export and on Thai silk as a cultural product. The intermediate experts are stakeholders whose work or experience are associated with the research topic. This concept is based on Lasswell's theory of influentials and Chitty's method of relying on intermediate experts with a range of views and insights into the public mind and policy fabric. The intermediate experts

can be classified into four sectors: State, corporate, civil society and media (Li & Chitty, 2009). In this current research, only the first three sectors were involved in the interviews as the RQs focus on the soft power intentions that motivate Thais in the Thai state, creative industries and civil society sectors. Additionally, the researcher interviewed visitors to Thailand who have experience of silk products and/or the silk industry to determine their perspectives towards Thai silk as a cultural product. This is important as foreigners are civic diplomats who can help a host nation disseminate its culture and image through cultural transmission in their home countries.

Thirty interviewees were initially set as the quota (25 Thai intermediate experts and 5 foreign visitors). The first 15 intermediate experts from the three aforementioned Thai sectors were interviewed for RQ1, five managerial-level employees from Jim Thompson were interviewed for RQ2, five silk weavers were interviewed for RQ3 and RQ4, and five visitors were interviewed for RQ4 and RQ5. The researcher began the interviews with an introduction of the project, explained the role of the interviewer and interviewee in this research and then followed up with ice-breaking questions. After this, the main questions, probe and follow-up questions were asked. If the data collected from the interviews did not reach saturation, the snowball technique would be employed to search for more prospective interviewees. Using frame analysis, some interview questions (IQs) were framed using the literature chapters to elicit the key informant individual frames of Thai cultural export's soft power intentions, civic motivations and soft power dimensions in Thai cultural products, such as virtuosity of craftsmanship. RQ1–5 are outlined below:

RQ1 (Policy level) (15 interviewees from Thai government, silk and related businesses and think tanks)

IQ0: Ice-breaking questions

IQ1: How does your job relate to Thai cultural exports at a procedural or policy level?
[Relationship between career and cultural export]

IQ2: What are the reasons behind your decision to work in this position? Do you think this position directly or indirectly supports the Thai common good or Thai reputation in the international community? How? *[Expedience-based civic virtue]*

IQ3: Regarding cultural export policies, what are the policy aims of your organisation/department in relation to Thai soft power and towards the international community? *[Soft power intentions in cultural export policy]*

IQ4: Are any Thai cultural values used as a core for cultural export policy design?
[Value-based civic virtue]

IQ5: Do Thai laws or your organisation's/ministry's regulations confine or exhort the ways you design the policies? *[Rule-based civic virtue]*

IQ6: In your opinion, what are Thai civic virtues? Which ones do you think are important to you and for the country in relation to the cultural export exhortation?
[Cultural export promotion]

IQ7: Could you say that what you are doing is for the love of society or the country?
[Nationalness-based civic virtue]

IQ0: Conclusion, from that ... [issue] ... could you please recommend persons who can explain the issue more clearly? *[Snowball technique]*

RQ2 (Creative industries level) (5 Jim Thompson employees)

IQ0: Ice-breaking questions

IQ8: How does your job position support Jim Thompson's business management and growth? *[Relationship between career and cultural export]*

IQ9: What are Jim Thompson's managerial policies in relation to organisational civic virtues? *[Policies and corporate virtue]*

IQ10: What is the Jim Thompson's organisational culture? How does it relate to Thai values? What is your opinion towards it? *[Value-based civic virtue]*

IQ11: Does Jim Thompson have policies that aim to: 1) develop the nation's economic growth, 2) preserve Thai culture, 3) disseminate Thai cultural values at home and abroad, 4) support Thai craftspeople's skills and lives, 5) build international collaboration and competition and 6) help the nation to build positive cultural images? Do you have examples? *[Soft power intentions in its management]*
[Nationalness-based civic virtue]

IQ12: In your opinion, what are Jim Thompson's corporate virtues that make it admired or positively recognised internationally? *[Corporate virtue]*

IQ13: What are the reasons you decided to work with Jim Thompson? *[Expedience-base civic virtue]*

IQ0: Conclusion, regarding ... [issue] ... could you please recommend persons who can explain the issue more clearly? *[Snowball technique]*

RQ3 & RQ4 (Craftspeople) (5 Thai silk weavers)

IQ0: Ice-breaking questions

IQ14: Does your silk weaving require specific knowledge and skills? What are these skills? Are they considered traditional/folk knowledge? How long have these bodies of knowledge been retained and passed down in your family or in your community? *[RQ3] [Silk and cultural value]*

IQ15: Are weaving skills valuable for you and society? What is their value? *[RQ3] [Virtuosity and value-based civic virtue]*

IQ16: In your opinion, do weavers and silk industries help the nation to develop Thai values, nationalism, economy and international recognition? *[RQ3] [Soft power intentions]*

IQ17: What are the reasons you decided to be a weaver? Is it just your family's traditional career or do you have any other reasons? *[RQ3] [Expedience-based civic virtue]*

IQ18: Are you proud to be a traditional weaver? Why do you feel that way? *[RQ3] [Value-Based and nationalness-based civic virtue]*

IQ19: What is virtuosity of Thai craftsmanship? How can you tell if a product is beautiful and authentic? *[RQ4] [Virtuosity] [Soft power dimension]*

IQ20: How could we distinguish between the products of amateurs and skilled craftspeople? *[RQ4] [Virtuosity] [Soft power dimension]*

IQ21: In your opinion, what are factors or characteristics that make Thai silk recognised by or attractive for international tourists? *[RQ4] [Soft power dimension]*

IQ0: Conclusion, regarding ... [issue] ... could you please recommend persons who can explain the issue more clearly? *[Snowball technique]*

RQ4 & RQ5 (International perspective) (5 foreign visitors)

IQ0: Ice-breaking questions

IQ22: Why did you decide to buy silk products or pay to experience Thai silk (e.g., visit Jim Thompson House)? What did you buy? What are your criteria to select silk products for purchase? *[RQ5] [Virtuosity]*

IQ23: How could you tell if a product is high quality? What are their characteristics? What is virtuosity of Thai craftsmanship in particular? Does virtuosity provide additional value to the products? *[RQ5] [Virtuosity]*

- IQ24: What do you personally feel about Jim Thompson or other Thai silk products? If we look at their beauty or attractiveness, how could you explain the beauty of the products? *[RQ5] [Virtuosity] [RQ4] [Soft power dimension]*
- IQ25: Aside from their utilitarian functions, in your opinion, what are the values of Thai silk? *[RQ4] [Soft power dimension]*
- IQ26: Do the Jim Thompson or other Thai silk products reflect Thai identity? Are they distinguishable when compared with the products in other countries? *[RQ4] [Soft power dimension]*
- IQ27: Using your cultural filters, are there any Thai culture, people's way of lives and stories that impress you? *[RQ4] [Soft power dimension]*
- IQ28: What did you know about Thai silk or Jim Thompson before you visited Thailand? What are the channels through which you have heard the stories about it? *[Thai Soft power through cultural export]*

Delphi Technique

Delphi technique was designed by Helmer and Rescher at the RAND Corporation, a think tank working for the US Air Force. Its purpose is to "...obtain the most reliable consensus of opinion of a group of experts by a series of intensive questionnaires interspersed with controlled opinion feedback" (Pickard, 2013, p. 149; Rowe & Wright, 2001). Originally, it aimed to predict future events or trends based on experts' knowledge, but later it was applied in many research fields including communications. Cape (2004) suggests that Delphi technique is suitable for qualitative research as a gathering tool for rich and deep data. Delphi technique can be employed when 1) data is found to be deficient/scarcely when the literature is reviewed, 2) experts are available and 3) expert judgement is necessary (statistical methods are inappropriate) as the Delphi technique panellists' responses are more accurate than individual experts and statistical groups (Creswell, 2009; Rowe & Wright, 2001).

How many experts should comprise a panel? The suggested number is varied. Rowe and Wright (2001) suggest that the number should be between 5 and 20 experts from disparate fields of expertise. A number above five experts is unlikely to affect the research quality, but experts from heterogeneous domains significantly increase the diversity and aspects of responses that may increase forecast accuracy. Too many experts have the reverse effect as they will provide too much information and the Delphi technique will take excessive resources, such as time to contact experts, wait for responses and summarise data. Panellists

who do not have expertise in the fields – *naïve panellists* – will extend rounds of study when their decisions negatively affect its accuracy. Pickard (2013, p. 150) voices the same opinion that “...it is better to have fewer members on the panel who are prepared to engage in all stages of the study than to have a large panel to begin with, only to lose members as the research progresses.” A few members with strong commitment to complete a questionnaire are better than a large number of members who continually withdraw/disappear from each round of study as this will affect the timeline, statistical summation and accuracy of the study.

Using an intensive questionnaire has many advantages, such as reaching a dispersed expert community at low cost, harvesting the data from a larger sample rather than by any other techniques and being able to offer anonymity and confidentiality. However, it is the nature of survey research that the questionnaire may indicate a low response rate, so researchers should administer them personally. To encourage a high response rate, the questionnaire needs to read well and have clear and plausible instructions (Pickard, 2013).

In the first round of the study, all or most questions will be open-ended questions (or descriptive questions) together with the cover page detailing a research title, researchers’ contact details, research instructions and ethical considerations. It should be designed with open-ended questions as these questions are for panellists to offer their perspectives and it is aimed at specific experts who know how to respond appropriately in qualitative detail (Pickard, 2013; Wimmer & Dominick, 2000). The first question should be a friendly sample question. It should be relevant to the research subject and panellists and should be easy to answer. The researchers then move on to the more complex questions to engage with the panellists’ knowledge. The questionnaires should be individually sent to panellists. The researchers should give them an adequate time to generate ideas. The questions will create multiple responses that must be grouped and themed together as sets of statements for the second and following rounds of the study (Keyton, 2006; Pickard, 2013).

From the second round of the study, the questions in the questionnaire will be turned into scaled questions using a Likert’s Scale, which is a unidimensional measure of either more or less, using a bipolar scaling technique. The panellists’ responses from the first round will be sorted and grouped into sets of statement (Pickard, 2013). Likert’s Scales are used extensively in communication research. Providing sets of statements, researchers ask panellists to respond indicating the degree to which they agree or disagree with the

statements in each set. The response scales are usually designed in five points (strongly disagree, disagree, undecided/neutral, agree and strongly agree)⁶⁷; although, some researchers may use a 7-point scale. Likert's Scales are designed with close-ended questions to obtain attitudes and perceptions towards the sets of statements with numerical values assigned to each point of the scale. These numerical values are *interval* data, so the responses to each set of statement can be summed for a total score (Keyton, 2006; Wimmer & Dominick, 2000).

The interval scale is measured based on specific numerical values. It suggests which panellists scored highest and lowest. The difference between any two adjacent data points in this scale are assumed to be equal. The responses across items on the questionnaire are summed for a score. This and all other scores are totalled and averaged to provide a *mean*⁶⁸ (\bar{x}) or *median* score as the representation of the sample as a whole. The Likert's Scale is purposefully used to measure attitudes, beliefs or perceptions with the statistical scores representing the overall response (Keyton, 2006; Rowe & Wright, 2001). Panellists can select a choice that best demonstrates their level of agreement. Commonly, each choice in the scale is assigned 1, 2, 3, 4 or 5 from strongly disagree to strongly agree. The results from the scale are gauges of attitudinal intensity (Keyton, 2006; Pickard, 2013).

In this research, the Delphi technique was designed and employed via online questionnaires to ask intermediate experts in the three sectors to examine and predict the cultural export situation at present and its future potential as one of the core activities in Thai cultural diplomacy. Its prospective policies, opportunities and key comments from the experts were elicited from the panel.

The stages for Likert's Scale development in this project are as follows. First, the researcher constructed sets of statement determined from the first round's responses. Second, the 5-point Likert's Scale was constructed. Third, the sets of statements were randomly arranged

⁶⁷ Some scholars argue that the term 'strongly' is not suitable since it acts as an emotional trigger. The researchers may replace it with 'completely, generally and mostly' (Fowler, 1995 as cited in Keyton, 2006).

⁶⁸ Central tendency is one of descriptive statistics that helps answer a question. It is a typical score that provides information about groups of numbers in a distribution by generating one number that represents the entire distribution. It can be *mode* or the most frequent score(s); *median* or the score(s) at the midpoint of the distribution; *mean* as the average score(s), but the mean takes all values in a set into account including outliers (or extreme scores.) For nominal data, only mode is meaningful. For ordinal data, either mode or median is meaningful. For interval and ratio data, the three measurements are appropriate (Wimmer & Dominick, 2000).

in the scale to create anonymity and to mix the positive and negative sets of statements to avoid panellists falling into a routine of ticking only one column. Fourth, after the round completion, the responses from each set of statements were summed and averaged; these were then ranked from high to low values. Some or all of the statement may be evaluated in the third round of the study if the mean scores did not reveal consensus. Fifth, after the termination of the study, the scores were averaged to find the mean and median for all sets of statements, the data illustration was created and the final data was analysed (Pickard, 2013). RQ6–7 for the Delphi technique were as follows:

DQ1: In your line of work and experience, how could you summarise the current situation of Thai cultural exports? [*Current situation*]

DQ2: Do today's Thai cultural exports have strengths and weaknesses in relation to international collaboration and competition in the future? [*Current situation*]

DQ3: Soft power is fuelled by cultural values, a nation's ideologies, legitimate international policies and successful domestic and economic model. Has the Thai cultural export sector employed any of these resources in its policy design? From the current situation, which of these resources could be employed to increase Thai soft power potential in the future? [*Current situation*] [*Future potential*]

DQ4: Thailand has exported many lines of cultural products, such as handicrafts, food, *Muay Thai*, traditional arts via Thai temples and festivals, to many countries worldwide. In your opinion, could Thai cultural products be robust sources of soft power in the long run? How? [*Future potential*]

DQ5: Is virtuosity of Thai craftsmanship important to Thai cultural exports? What is its role or value in this purpose? [*Current situation*] [*Future potential*]

DQ6: In your experience, how can Thai civic virtues play a role in the cultural export policy to operate Thai soft power's potential in the future? [*Future potential*]

DQ7: Should the Thai government emphasise the cultural export policy? What are the policies that the government needs to adopt to develop and strengthen Thai cultural export in the future? [*Future potential*]

DQ8: Don Pramudwinai, Minister of Foreign Affairs, announced in the media last year that Thailand will wield soft power as a core instrument in international affairs through collaboration between the Ministry of Foreign Affairs, Ministry of Tourism and Sports, and Ministry of Culture. In your opinion, which ministry, department or new state department/entity should take responsibility as a

hub/centre to build, plan strategically and sustain Thai soft power in the long run of the nation's administration? [*Future potential*]

DQ9: Do you have further ideas, concerns or suggestions about Thai cultural exports? Are there any questions to be raised as important issues or to be discussed further in the following rounds? [*Current situation*] [*Future potential*]

DQ10: Could you please suggest prospective experts in Thailand who may be suited to this questionnaire and who could attend the study in the following rounds? (name and affiliation or name, affiliation and contact details, if available) [*Snowball technique*]

Delphi Technique Protocol

There are some frames that help create Delphi technique's robust justification. First, only experts should be appointed in the panel and they should provide written answers for empirical analysis. Second, at least two rounds should be undertaken since the second round and others are employed to systematically attempt to produce a consensus or divergence. Third, all data provided in all rounds should be anonymous. Fourth, new technologies can be employed to make it accessible and flexible for the researchers and panellists. Fifth, if the questionnaire is designed in accordance with the Delphi technique's rules and structure, its outcomes will be constant and reliable (Pickard, 2013; Rowe & Wright, 2001).

There are criteria to help researchers determine the moment of termination for the Delphi technique. Researchers can consider results from each round of the study in two scenarios (Pickard, 2013; Rowe & Wright, 2001). First, the results reach a *consensus* – all panellists unanimously 'agree' and/or 'disagree' with each set of statement or a majority 'agree' and/or 'disagree' in the same direction or the results reach a *divergence* – panellists respond to the sets of statements in very different directions, indicating extreme opinions on both 'agree'/'disagree' sides of the scales. Second, the results reach *stability*. In this scenario, the results cannot reach consensus or divergence as panellists' opinions do not represent an agreement by the majority. After the second round, if panellists review the results and comments in the questionnaire, but still prefer not to change their opinions to follow the majority in the panel and the results from the third round demonstrate the same or almost the same results as in the second round, the panellists may be asked to provide solid reasons in the following round for why they decided to stand by their decisions or beliefs in their forecast. The study can be terminated at this point as it indicates the stability of the existing results. However, if the results change greatly in the third round from the swingers (a group

of panellists who completely changes their opinion following others), additional rounds must be conducted until the results meet one of the mentioned scenarios (Rowe & Wright, 2001).

Deductive and Inductive Approaches

There are two possible approaches for analysing data elicited from in-depth interviews and Delphi technique: deductive and inductive. Scholars refer to these approaches as methods of reasoning (Trochim, 2006). The deductive approach works from the more general to more specific. Researchers consider a theory that relates to their topic, narrow its concept to a specific hypothesis and collect specific data to address the hypothesis. The collected data is used to test the hypothesis. This testing may lead to a confirmation of the theory. The inductive approach works from a specific observation to a broader generalisation and theory. Researchers begin with specific observations to elucidate patterns and regularities, devise a tentative hypothesis and finalise their data by developing some general conclusions or theory. Social scientific research relates to the two approaches at some point in a project (Wimmer & Dominick, 2000; Creswell, 2009; Silverman, 2013).

For frame analysis, frames can be derived following either or both approaches. An inductive approach allows researchers to analyse research data (i.e., interview transcripts in this research) with an open view. This labour-intensive approach attempts to reveal a spectrum of possible frames employing loosely defined preconceptions of the frames (issue-specific frames). A deductive approach involves predefined frames derived from related theoretical concepts. This approach attempts to analyse predefined frames to verify the extent to which these frames exist in the data (Semetko & Valkenburg, 2000; Van Gorp, 2005, 2007). For the former, the researcher will read the interview transcripts many times and will highlight dominant, secondary and tertiary issue-specific frames from codes mentioned the most, the second and the third by key informants. The latter will be predefined as deductively derived frames from related concepts in the literature chapters before the researcher begins coding the interview transcripts.

Hallahan (2005) applied frame analysis in the field of public relations (PR) in that PR practitioners frame situations in ways that are favourable to clients. This would be the same in international communication since states or soft power actors frame situations (news, events) in ways that are attractive to domestic and international audiences; they aim to offer frames to audiences, so they have positive perceptions towards the selected situations/countries. This current research aims to identify how key informants perceived

their world through their frames (Volkmer, 2009), focusing on Thai cultural export and creative industries. Frame analysis is used in the research design, such as by defining many IQs for RQ1–5 and some DQs for RQ6–7, regarding important concepts (i.e., civic virtues, corporate virtues, soft power resources and virtuosity of craftsmanship as a soft power source). This is to ascertain the applicability of these concepts to Thai context.

For data collection and analysis, following Van Gorp’s suggestions (2005, 2007), frame analysis is applied to help derive research data. He recommends the use of both deductive and inductive approaches in frame analysis to reduce the subjectivity of constructionist traditions in method operationalisation (Van Gorp, 2010). Each RQ employs both approaches as appropriate. For example, RQ1 has seven IQs. IQ1, IQ3 and IQ6 elucidate key informant frames regarding Thai cultural export actors and their policy, soft power intentions in their policy and general Thai civic virtues, respectively. Their results will be inductively derived results (IDR) depending on what key informants answer to each IQ. IQ2, IQ5 and IQ7 elucidate key informant frames regarding civic motivations from civic virtue of value, expedience, rule and nationalness, respectively, and IQ4 will elucidate key informant frames regarding soft power resources used in their policy. These IQ will be deductively derived results (DDR), placing their results in predefined frames. For this procedure, frame categories are derived in harmony with related concepts in the literature to ascertain the results in the Thai context.

For IQ2, IQ5, IQ7 and other IQs with the same questions, codes were deductively derived using the civic virtue concept (Chitty, 2017b). For IQ4, codes were deductively derived using soft power resources (Nye, 2004) and the soft power multipliers concept (Chitty, 2017a). Examples of their categories are in Tables 4.1 and 4.2.

Table 4.1: Categories of Civic Virtue

Categories	Sub-Categories
Value-based civic virtue	Norms Beliefs Cultural values
Expedience-based civic virtue	Personal interests Work experience
Rule-based civic virtue	Curbing rules and regulations Exhorting rules and regulations
Nationalness-based civic virtue	Loving country Developing country Preserving country’s interests

Table 4.2: Categories of Soft Power Resources

Categories	Sub-Categories
Tangible cultural values	Heritage (e.g., historical sites, artefacts) Contemporary (e.g., cultural products, movies, music, people)
Intangible cultural values	Heritage (e.g., knowledge, behaviour, culture and art forms, history, folklore, language, philosophy, religion, rituals) Contemporary (e.g., knowledge, behaviour, culture and art forms, education, history, language, law, literature, news, philosophy, policy, science, sports)

These approaches were applied in all five RQs and IQs. Their IDRs and DDRs are outlined in Part 1 of Chapter 5.

For Delphi technique, in the first round of the study, data was elicited using the inductive approach. Its IDRs were from the grouping of panellists' responses from the first nine DQs (open-ended questions) into sets of statements (DQ10 is designed for the snowball technique). In the second round and the following rounds, data was elicited using the deductive approach. The DDRs were from the mean and median scores of each set of statements using the Likert's Scale to determine the panellists' attitudinal intensity towards the results. All DQs' IDRs and DDRs are outlined in Part 2 of Chapter 5.

Selected Methods and Data Credibility

Different from quantitative research, the criteria of reliability and validity cannot be employed easily with qualitative research. Denzin (1978) mentions that although the researchers select a method that best answers their RQs, unavoidably, there still are alternative explanations for the same questions that may derive from other methods. Hence, *credibility* is employed in qualitative research as "...the extent to which interpretation can be validated as true, correct, and dependable" (Keyton, 2006, p. 65). Credibility is essential as the results can be interpreted in different ways; researchers should ensure that they analyse and interpret data into plausible, insightful and useful interpretations (Lindlof & Taylor, 2019). Credibility will be enhanced if the findings are agreeable to different participants and sources. *Triangulation* is a way for qualitative researcher to construct the credibility of the findings. This involves using several kinds of methods or data to validate the findings via multiple sources, methods and researchers (Lindlof & Taylor, 2019; Wimmer & Dominick,

2000). Credibility can be reduced by many issues, but protective measures can be adopted. The inaccuracy or incompleteness of the data can be improved by undertaking field notes and audio or video recordings. Misinterpretation can be improved by carefully considering, listening and interpreting data that will represent the perspectives of the sources or key informants. As data selection bias is sensitive, it should be considered carefully. Data that stands out should be checked multiple times by researchers. Unique data should be retained because of its objective importance for analysis, not because researchers personally consider it relevant (Keyton, 2006; Rubin, Rubin, & Piele, 1996).

This current research will employ *data triangulation* as appropriate. This refers to use of data from different sources and/or methods in one study. Different sources/methods providing plausible and similar data and complementary conclusions enhance the findings' credibility (Keyton, 2006). This research will employ two different methods – in-depth interviews and Delphi technique – to unearth data from different groups of key informants. Similar IQs and DQs will be addressed to the key informants to clarify whether the collected data demonstrates similarity and/or complements the conclusions. The findings from the different methods and groups will be compared to enhance credibility.

The relationships between the key informants (interviewees and Delphi technique panellists), RQs and methods are illustrated in Figure 4.1.

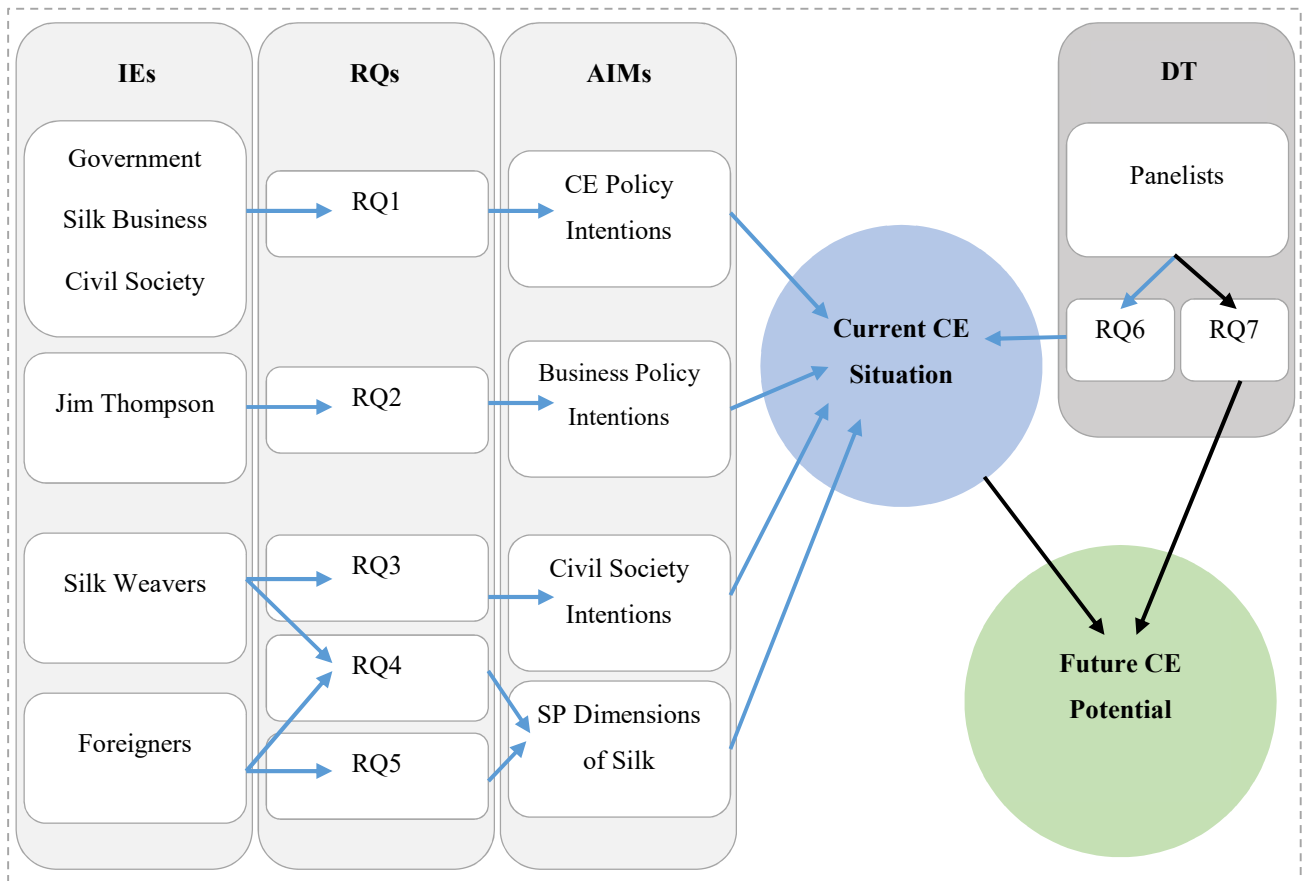


Figure 4.1: The Relationship between Intermediate Experts, Research Questions and Research Methods

Operationalisation of Methods

Data Resources

Data in qualitative research can be anything that the researchers can capture about a phenomenon. Data resources are in the phenomenon of interest. Qualitative researchers focus on data related to construction of meaning and the level of data representation. When quantitative methods compare data at the same level of analysis, qualitative ones may integrate many levels of evidence. The data can be *micro-level* evidence, such as a direct quotation from a person, answer to specific questions in an interview or a book; *middle-level* evidence includes leadership behaviours, genres of TV shows, conversational patterns and interaction patterns and *macro-level* evidence includes organisational norms, cultural values captured from various sources and rituals. The micro-level evidence can be identified and stand on its own, while the middle- and macro-level evidence are broader and are derived

from many similar data that come under the same classification. This is to ensure researchers acquire sufficient data to answer the RQs (Keyton, 2006).

In the interviews and the Delphi technique, the silk industry and Jim Thompson as the cases represented the middle-level of data. Intermediate experts from many sectors and visitors participating in interviews and the Delphi technique panellists were the main data resources in this research. Their answers in the interviews and the questionnaires could represent both the micro and macro level, as their answers covered their personal experience and opinion (micro level) and what their community, company and the government do in Thai cultural export and the intentions behind those activities (macro level). Apart from the interview transcripts and the Delphi technique reports as primary sources, other primary, secondary and tertiary sources were also used in this research, particularly in the literature review, research analysis and discussion – such as theses, scholarly journal articles and conference proceedings (primary); textbooks, translated articles and histories (secondary); and dictionaries, encyclopedias, handbooks and government reports (tertiary) – to help elucidate the data from those primary sources in this research.

Intermediate experts, foreign visitors, panellists and research sites were selected purposefully. In the qualitative method, researchers select individuals who will best help them understand the problems and RQs (Keyton, 2006; Pickard, 2013). The proper individuals should be institutional veterans, knowledgeable insiders, connectors (regarded by others) and mavens with specific cultural capital (Lindlof & Taylor, 2019). The intermediate experts in the government, business and civil society sectors in Thailand were selected because they have identified criteria: Visibility, reputation, current position (Deputy Director and Director in Thai ministries; Head of Silk Associations; Senior, Manager and Director at Jim Thompson; Assoc.Prof. and Prof. in Thai universities) and works and contributions that illustrate their experience, skills and expertise in the fields of soft power, public diplomacy, cultural diplomacy, cultural policy, creative industries and creative economy, Thai handicrafts and silk, and Thainess. Their experience, works and contact information were searched through 1) Thai mainstream and new media, such as news, articles, reports, news and TV program videoclips, (online) magazine articles, personal websites, company websites, government websites, online directories and databases and 2) central research repositories, including the Thai National Research Repository (TNRR; tnrr.in.th), Thai Journal Online (ThaiJO; tci-thaijo.org), and Thai Library Integrated System

(ThaiLIS; tdc.thailis.or.th). Foreign visitors were selected based on their voluntary and personal experience with the silk industry or its products according to posts in 10 Facebook groups about travel in Thailand and Thai silk.

In the primary process, 28 prospective intermediate experts were selected who fulfilled the criteria identified above (eight officials from Thai government agencies, five entrepreneurs from silk and related businesses, five think tank experts as representatives of Thai civil society, five managerial-level employees from Jim Thompson and five Thai silk weavers). For the Delphi technique, 26 prospective panellists were selected using the above criteria (eight intermediate experts from the field of soft power, six intermediate experts from creative industries, five intermediate experts from policy studies and seven intermediate experts from related domains of knowledge).

This research also employed the *snowball technique* for the participant selection, and this was employed in two ways. The original method occurred when the researchers made an initial contact with key informants and asked them to suggest prospective participants they may know. For the new method, during the field research, such as the interviews, the key informants may have provided new information-rich cases or indicated new issues for further enquiry. These cases or issues provided during the field research highlighted suitable prospective participants. This technique increased the range of data and maximised the ability of the researcher to identify emerging themes and new participants (Denzin, 1978; Keyton, 2006; Lindlof & Taylor, 2019; Pickard, 2013). It helped in searching for qualified intermediate experts when RQs could not be completely answered or when data did not reach redundancy.

Research Sites

For the interviews, two main research sites were selected: The Bangkok Metropolitan Area and *Nakhon Ratchasima* Province (*Korat*) in the north-east of Thailand. These research sites were the jurisdictions where the intermediate experts live, work or sojourn during the field research. In Bangkok, interviews were undertaken at Thai ministries, departments and offices based on the intermediate experts who accepted the invitations as well as universities, Thai silk shops, the Jim Thompson headquarters, the Jim Thompson House and Museum and other venues, such as hotels, caf  s and malls, depending on intermediate experts' and visitors' preferences during the research period in Bangkok. In *Korat*, interviews were undertaken at the public sector offices that are responsible for the silk industry, *Korat* OTOP

Centre, the ASEAN Silk Sourcing Hub, Thai silk shops, *Japoh* Village and *Bandu* Village⁶⁹ in the *Pak Thong Chai* District (*Pak*), as *Pak* is acknowledged by Thais as the Thai silk city.

The Delphi technique comprised two rounds and each round took approximately one month. The researcher and panellists were located in different countries: Australia and Thailand, respectively. The Delphi technique's research site was on the Macquarie University (MQ) Qualtrics Surveys website (mqedu.qualtrics.com or surveys.mq.edu.au). This website is a complete online platform for research survey and questionnaire design. The Delphi technique questionnaires were designed on and shared from this website to panellists by email. Their answers from all rounds of the study were automatically summarised and reported in a simple form on the website that also had the secure system that generated personal links for each panellist, kept answers from each round in an encrypted format and will protect panellists' confidential data until the study is terminated.

Research Procedures

In-depth interviews

The researcher contacted and invited 28 prospective intermediate experts on the list, informing them of research aims and procedures and providing them IQs and Participant Information and Consent Forms (PICF) (*Appendix II–IV*) for their consideration. This process took approximately three months from May to July 2017. The intermediate experts who had consented to participate in the project were contacted again to schedule interview dates, times and venues and address any concerns/questions regarding the project. Communication procedures for each RQ were provided in the following steps.

- 1) For RQ1, 15 intermediate experts from Thai ministries, silk and related industries, Thai scholars or experts who work with the government on the cultural export programs were contacted (via their email addresses that appeared in the news, social media [e.g., LinkedIn] or their personal and corporate websites) and were interviewed on the soft power intentions in Thai cultural export policies.
- 2) For RQ2, five Jim Thompson managerial-level employees – seniors, managers or directors – were contacted (via their email addresses that appeared in the news, social

⁶⁹ These two villages have been appointed the silk tourism villages. *Japoh* village is the origin of *Mudmee* silk.

media or Jim Thompson websites) and were interviewed regarding Jim Thompson's policies and soft power intentions in their corporate management.

- 3) For RQ3–4, five silk weavers in *Pak* were contacted (via telephone numbers that appeared in the news, social media or websites) and the researcher explained the research project to them, so they could decide if they would participate. Once they expressed interest, IQs and PICFs were sent via post to their work or home address, so they could make a final decision. These silk weavers are seniors and not familiar with new communication technologies. The interviews elicited their motivations to support the soft power operation and how their products are crafted to project the soft power.
- 4) For RQ4–5, the researcher posted messages between May and September 2017 via Facebook groups to invite visitors who have experienced Jim Thompson, silk products and silk industry to participate in the project by sending a message to the researcher via Facebook, email or telephone. Then, the researcher sent them IQs and PICFs (see *Appendix V*) for their consideration. They were interviewed on their perspectives towards the Thai virtuosity of craftsmanship in the silk industry and how Thai silk products impress them.
- 5) After the intermediate experts and visitors had agreed to participate and signed the PICFs, the interviews were undertaken in Thailand between August and September 2017 in Bangkok and *Korat*. The interviews took approximately 50–60 minutes, and the researcher recorded the interviews using field notes and audio recordings (with interviewees' consent.)
- 6) The 30 audio recordings were transcribed, translated and coded between January and June 2018, and the data was analysed and reported between August and December 2018.
- 7) The researcher sent an interview summary report to the interviewees who requested the report after the project had been finalised at the beginning of 2019.

Delphi Technique

The Delphi technique was conducted in two rounds. The first-round procedures were as follows:

- 1) The researcher contacted and invited 26 prospective intermediate experts on the list, informing them of the research aims and procedures, and providing them with PICFs

(see *Appendix VI*) via emails that appeared in the news, social media and their personal and corporate websites. This process took approximately two months from May to June 2017. The intermediate experts who consented to be panellists were invited to sign their PICFs.

- 2) During the initial contact period, the researcher designed an online questionnaire using the MQ Surveys website. The questions were refined to remove ambiguity following the principal supervisor's advice. The questionnaire comprised three parts: the cover page outlining the procedures and timeline, an operational definition page explaining the terms in the research to facilitate the panellists' understanding and a questionnaire page stating the instructions and the 10 DQs. The researcher generated the questionnaire's personal links for all panellists.
- 3) The links were sent via email to panellists at the end June 2017 and remained active for four weeks. The system was set to automatically close at the end of July 2017.
- 4) The researcher summarised, collated and grouped all responses into sets of statements, then randomly placed/tabulated them in the 5-point Likert's Scale to create anonymity and prepare the responses for the following rounds. The questionnaire comprised three parts: The cover page, operational definition page and nine pages comprising Likert's Scales for DQ1–9. DQ10 was not inserted into the questionnaire. The researcher contacted and invited prospective intermediate experts suggested by the panellists to participate in the second round. This stage was undertaken in August 2017.
- 5) The researcher generated new personal links for the second round of the study.

The procedures of the second and/or following rounds of the study were:

- 1) The links were sent via email to panellists in mid-September 2017 and were kept active for four weeks. The system was set to close in mid-October 2017.
- 2) The researcher calculated the central tendency (mean and median scores) for each set of statements for the nine DQs and summarised the comments from the panellists.
- 3) After the Delphi technique termination, the researcher analysed and reported on the Delphi technique data between January and June 2018 by describing the final responses of all DQs and drawing conclusions in two parts: RQ6 (the current cultural export situation) and RQ7 (its future soft power potential).

- 4) The researcher sent a Delphi technique summary report to the panellists who had requested the report after the research had been finalised in the beginning of 2019.

Research Ethics Review

This project was not backyard research (Glesne & Peshkin, 1992). The researcher was not an owner, co-owner, shareholder of any entities involved in or relating to this research, nor a friend, colleague or employer of any participants; there was no force, bias or power issues relating in the intermediate expert selection procedures; and all participants were autonomous and free to participate or not to participate. Further, the researcher informed prospective participants in the PICFs that they were free to withdraw from the project at any time before or during the research processes. This project did not involve any sensitive issues or dangerous questions about Thai culture, social norms or moral context and there was no foreseeable negative impact before or after the interviews and the Delphi technique for the researcher and participants at all levels.

This project had the aim to explore the cultural value of Thai cultural products and Thais were willing to participate or express their opinions in this regard. This research was granted research ethics approval (Reference number: 5201700111) (see *Appendix I*) from the Faculty of Arts Human Research Ethics Committee, Macquarie University on 14 March 2017 to conduct research between 14 March 2017 and 14 March 2022 or after the filed research has been completed.

As required by human research ethics protocol, participants were coded (Tables 4.3 and 4.4 below) to preserve their anonymity.

In-depth Interviews

The list of 28 purposefully selected intermediate experts and five foreign visitors were coded by their sector or entity (see Table 4.3) to help protect their identities in accordance with ethical approval. The number after their letter is an unordered number used only to indicate the quantity of the intermediate experts in each group.

Table 4.3: The Number and Code-Names of the Prospective Intermediate Experts for the In-Depth Interviews

RQs	Government Sector	Business Sector	Civil Society	Total
RQ1	G1, G2, G3, G4, G5, G6, G7, G8	B1, B2, B3, B4, B5	C1, C2, C3, C4, C5	18
RQ2		(Jim Thompson) J1, J2, J3, J4, J5		5
RQ3-4			(Silk Weavers) S1, S2, S3, S4, S5	5
RQ4-5			(Foreign Visitor) F1, F2, F3, F4, F5	5
Total (28 Intermediate Experts and 5 Visitors)				33

Delphi Technique

The list of 26 purposefully selected experts were coded by their sector and field of expertise (see Table 4.4) to help protect their identities. The number after their letter is an unordered number used only to indicate the quantity of experts in each group. The anticipated number of panellists was between 9 and 12.

Table 4.4: The Number and Code-Names of the Prospective Intermediate Experts for the Delphi Technique

Domains IEs	Government Sector	Business Sector	Civil Society (Think Tank)
Soft power	GS1, GS2, GS3, GS4		CS1, CS2, CS3, CS4
Creative industries and economy	GC1	BC1, BC2	CC1, CC2, CC3
Policy studies	GP1, GP2		CP1, CP2, CP3
Thainess, silk and cultural studies	GT1, GT2, GT3	BT1	CT1, CT2, CT3
Total (26 IEs)	10	3	13

Summary

This qualitative research is influenced by the worldview of constructionism, which believes in the co-construction of social knowledge in the fabric of human societies. Symbolic interactionism and frame analysis are interrelated and help frame the research methods and research procedures in collecting and interpreting the data from Thai key informants and foreign visitors as the research's primary resources to elucidate the soft power intentions incorporated in many levels of the Thai silk industry's cultural export policies and procedures. Data was collected between May and October 2017, and data analysis was undertaken at the beginning 2018. In Chapter 5, the findings are presented in two parts – the in-depth interviews and Delphi technique study – before the relationships with the theoretical concepts are outlined.

CHAPTER FIVE

WEAVING THAI SILK – CRAFTING THAI SOFT POWER

Introduction

This chapter comprises two parts; the in-depth interviews (Part I) and Delphi technique (Part II). Part I reports on the research findings on soft power intentions on Thai cultural export incorporated in the Thai government, business and civil society sectors, and foreign visitors' perspectives towards Thai silk as a Thai cultural product. Part II presents the findings from the two rounds of the Delphi technique study, elucidating the current Thai cultural export environment and forecasting its future soft power potential when Thailand would have employed Thai cultural products as a staple in its soft power operation.

Part I - Soft Power Intentions on Thai Cultural Export

The in-depth interviews uncovered the intentions and civic motivations of stakeholders in relation with the crafting of Thai soft power using the silk industry as a case study. Dominant, secondary and tertiary frames are identified, and examples provided. Emerging frames are also identified. The dominant frame is a frame mentioned the most by key informants regarding categories derived inductively from interview transcripts or deductively from theoretical concepts in literature chapters. The secondary and tertiary frames are mentioned as the second and the third from the dominant frame, respectively. The emerging frames are related to the concepts and scholars' recommendations reviewed in the literature and are significant for the discussion, but they indirectly relate to the RQs.

Thirty key informants were interviewed between August and September 2017 in Bangkok and *Nakhon Ratchasima* Province in Thailand. From the 28 anticipated intermediate experts, 23 intermediate experts accepted the invitations to participate in the project, and two intermediate experts (G2 and G6) were recruited through the snowball technique. Six foreign

visitors expressed their interest in participating in the project. Five could participate in the interviews as one changed his/her travel itinerary during the field research periods. The total number and code-names of the interviewees are provided in Table 5.1. Their codes are arranged by the interviews' chronological order, and their numbers are only used to indicate a quantity of the interviews.

Table 5.1: The Number and Code-Names of Interviewees

RQs	Government Sector	Business Sector	Civil Society	Total
RQ1	G1, G2, G3, G4, G5, G6	B1, B2, B3, B4, B5	C1, C2, C3, C4	15
RQ2		J1, J2, J3, J4, J5		5
RQ3-4			S1, S2, S3, S4, S5	5
RQ4-5			F1, F2, F3, F4, F5	5
Total (25 Intermediate Experts and 5 Visitors)				30

Six intermediate experts in the Thai government (G1–G6), five intermediate experts who worked in Thai silk and related industries (B1–B5) and four intermediate experts who represented Thai civil society (C1–C4) whose works related to Thai cultural export were interviewed to elucidate the soft power intentions incorporated in cultural export policies (RQ1). Five intermediate experts from Jim Thompson (J1–J5) were interviewed to elucidate the soft power intentions incorporated in corporate policies (RQ2). Five silk weavers (S1–S5) from the Thai silk city were interviewed to elucidate the soft power intentions incorporated in the silk industry and its product (RQ3-4). Five foreign visitors (F1–F5) were interviewed to elucidate their perspectives towards the silk industry and its product (RQ4–5). Their backgrounds regarding Thai cultural export are in Table 5.2.

Table 5.2: Interviewees' Background

KIs	Background	Thai cultural export		Note
		Policy Level	Procedural Level	
Government				
G1	Ministry of Foreign Affairs (MFA)	X	X	-
G2	MFA	X	X	Snowball (B1)
G3	Ministry of Education (MOE)	-	X	-
G4	Ministry of Interior (MOI) Ministry of Agriculture and Cooperatives (MOAC)	-	X	-

G5	Ministry of Tourism and Sport (MOTS)	X	X	-
G6	MFA	X	X	Snowball (B1)
Silk industry				
B1	Cultural Diplomacy Event Organiser (ex) MFA	X	X	-
B2	Thai Textiles & Handicrafts Entrepreneur	-	X	-
B3	Head of Silk Business Silk Entrepreneur	-	X	-
B4	Head of Silk Learning Centre Silk Entrepreneur	-	X	-
B5	Head of Silk Cluster Silk Entrepreneur	X	X	-
Think tanks				
C1	Cultural Diplomacy Volunteer Thai Handicrafts Expert	-	X	-
C2	Cultural Diplomacy Volunteer Thai Culture Expert	-	X	-
C3	Textile and Fashion Design Academic	-	X	-
C4	Textile and Fashion Design Academic ASEAN and UNESCO Cultural Heritage Expert World Silk Council Experts	X	X	-
Jim Thompson				
J1	Director	-	X	-
J2	Manager	-	X	-
J3	Senior (Design)	-	X	-
J4	Senior (Western Customer)	-	X	-
J5	Senior (Eastern Customer)	-	X	-
Silk community				
S1	Skilled Silk Weavers (acknowledged by the silk community, locals and sill businesses)	-	X	-
S2		-	X	-
S3		-	X	-
S4		-	X	-
S5		-	X	-
International community				
F1	Foreign Visitors (experienced Jim Thompson, silk products or silk industry)	-	-	Targets of the cultural export activities
F2		-	-	
F3		-	-	
F4		-	-	
F5		-	-	

Summaries and categories were derived as they emerged from the interviews. The answers for all RQs are presented in sequential order and their IQs are illustrated through tables and examples of verbatim quotes. Frames for IQ2, IQ4, IQ5, IQ7, IQ9, IQ13, IQ17, IQ18, and IQ23 were deductively derived in reference to the reviewed concepts. Other IQs' frames were inductively derived by the researcher.

RQ1: What are the soft power intentions incorporated in Thai cultural export policy?

IQ1: How does your job relate to Thai cultural export at a procedural or policy level?

Table 5.3: Findings for IQ1

Categories	Sub-Categories	IEs
Cultural export policymaking	<i>Related ministries</i>	
	Ministry of Foreign Affairs (MFA)	G1; G2; G6; B1; C1; C2
	Ministry of Culture (MoC)	G1; G2; G5; G6; C4
	Ministry of Tourism and Sports (MOTS)	G1; G2; G5; G6
	<i>Responsibilities</i>	
	Set cultural export goals and strategies following the government's policy	G1; G2; G5; G6; B1
	Design public diplomacy programs	G1; G2; G3; G6; C4
	Design cultural diplomacy programs	G1; G2; G6; B1; C1; C2; C4
	Design communication formats, themes and strategies	G1; G2; G3; G5; G6; B1; C2
Cultural export procedure	<i>Related entities</i>	
	MFA	G1; G2; G6; B1; C1; C2
	MoC	G1; G2; G5; G6; B3; C3; C4
	MOTS	G1; G2; G5; G6
	Ministry of Commerce (MOC)	G2; G6; B2; B3; B4; B5;
	Ministry of Education (MOE)	G2; G3; C3; C4
	Ministry of Interior (MOI)	G4; G5; B3; B4; B5
	Ministry of Agriculture and Cooperatives (MOAC)	G4; B3; B4; B5;
	Ministry of Industry (MoI)	B2; B3; B4; C1; C3
	Universities	G3; B2; B3; B4; B5; C1; C2; C3; C4
	Creative industries businesses	G2; G4; G5; B1; B2; B3; B4; B5; C1; C2; C3; C4
	<i>Responsibilities</i>	
	Manage and execute all communication tasks	G1; G2; G3; G4; G5; G6;

		B1; B3; C1; C2
	Support Thai and international media by providing Thailand's foreign news and information	G2; G5; B1
	Organise the public diplomacy programs at home	G1; G2; G3; C4
	Organise the cultural diplomacy programs abroad in collaborations with other ministries	G1; G2; G3; B1; B4; B5; C1; C2; C3; C4
	Support ministry and other ministries' works on culture and tourism by providing resources, experts, personnel	G1; G2; G3; G4; G5; G6; B3; C1; C2; C4
	Operate scholarship and exchange programs	G2; G3; C1; C2
	Evaluate the programs	G1; G2; G3; G6; B1; C1; C2
	Support creative industries and businesses	G4; G5; G6; B2; B3; B4; C1; C3; C4
	Develop cultural products	G4; G5; G6; B2; B3; B4; B5; C1; C2; C3; C4
	Develop craftspeople	G4; G5; B3; B4; B5; C1; C3; C4

Dominant Frame 100% (15/15): Thai cultural export has been designed and operated by various Thai ministries and aimed to disseminate Thai tangible and intangible culture internationally.

“...The big picture is from the government's policy, so it is different between each government ... Mainly, the priority is given to the preservation and dissemination of culture, tourism and wisdom ... A key is a mutual learning through cultural exchanges. Using politics is too distant for people...” – G2

IQ2.1: What are the reasons behind your decision to work in this position?

Table 5.4: Findings for IQ2.1

Categories	Sub-Categories	IEs
Value-based civic virtue	<i>Norms</i>	
	Family members as role models	G1; G2; B3; B4; B5; C2
	Family encouragement and support	G1; G3; G4; G6; B3; B5; C2

	Education opportunities	G1; G2; G3; G4; G5; G6; B1; B3; B4; C1; C2; C3; C4
	<i>Cultural value</i>	
	His/her career is self-devotion	G1; G2; G3; G4; G5; B1; B3; B4; C1; C2; C3; C4
	His/her career is prestigious	G1; G2; C2
	Gratefulness	G4; G5; B1; B3; B4; B5; C2; C3; C4
Expedience-based civic virtue	<i>Personal interests</i>	
	Diplomacy and soft power	G1; G2; G3; G6; B1
	Languages and communications	G1; G2; G3; G5; G6; B1; B2
	Tourism	G2; G5; B1; B3; C1; C2
	Culture and wisdom	G3; G5; B1; B2; B3; B4; B5; C2; C3; C4
	Volunteerism	G4; G5; B3; B4; B5; C1; C2; C3; C4
	SEP	G6; B1; B5; C1
	Job description	G1; G2; G3; G5; B1; B2; B3; C1; C2; C4
	Challenging responsibilities	G1; G2; G3; G4; G5; G6; B1; B2; B3; B4; B5; C1; C2; C3
	Multicultural working environment	G2; G3
	Freedom	B1; B2; B3; B5; C3
	Business	B2; B3; B5
	Arts and design	B2; B3; B5; C1; C3; C4
	<i>Work experience</i>	
	Worked using English language	G1; G3; G5
	Worked with foreigners	G3; G5; C4
	Worked using communication skills	G5; G6; B1; B2; B4; C1; C2
	Affected by the Asian Economic Crisis	B3; B4; C2
	Worked with locals	C2; C3; C4

[Follow-up] IQ2.2: Do you think this position directly or indirectly supports Thai common good or Thai reputation in the international community? How?

Table 5.5: Findings for IQ2.2

Categories	Sub-Categories	IEs
Support Thai soft power at home	<i>Public diplomacy</i>	
	Visiting <i>Buakaew</i> ⁷⁰ program [foreign affairs roadshow for Thais in all regions]	G1; G2
	Thai Muslim Meeting	G1; G2
	<i>Saranrom</i> ⁷¹ journal and pamphlet	G2; G2
	Dos and don'ts information in ASEAN	G1; G2; G3
	'Street Food' application (English and Chinese)	G2
	<i>How</i>	
	Support the ministries' works	G1; G2; G3; G4; G5; G6; C1; C2
	Inform and exchange information with Thais at home what are important and what they should know in relation with Thai foreign policies	G1; G2; G3; G4
	Unite Thais who have different cultural and religion background	G1; G2
	Prepare Thais for the ASEAN community	G1; G2; G3
	Prepare Thais for the global community	G1; G2; G3; C1; C2
	Provide Thai food information in Bangkok, Chiang Mai, Chiang Rai and Phuket Province to foreign visitors	G2
Support Thai soft power abroad	<i>Cultural diplomacy</i>	
	Thai Festival [Thai cuisine, handicrafts, performing arts, tourism demonstration and exhibition]	G1; G2; G6; B1; B4; C3; C4
	Film diplomacy [Thai Film Festival in ASEAN countries]	G1; G2
	Royal <i>Kathina</i> ⁷² of King Rama X in ASEAN countries	G1; G2
	Thai Symphony Orchestra Performance in ASEAN countries	G1; G2
	Royal <i>Khon</i> performance [to celebrate the diplomatic relations anniversary with foreign countries]	G1; G2; G6; B1
	<i>Muay Thai</i> roadshow [to celebrate the diplomatic relations anniversary with foreign countries]	G1; G2; G6; B1
	Thailand Foundation	G2

⁷⁰ *Buakaew* (บัวแก้ว) is the crystal lotus and the MFA's logo. Thai people use the term as the alias of the MFA.

⁷¹ *Saranrom* Palace (วังสราญรมย์) is an old ministerial office of the MFA and an old guesthouse for the royal visitants in the past (Thai Tribune, 2016).

⁷² *Kathina* (กฐิน) is a Theravada Buddhists ceremony. Lay Buddhists may donate new monk robes (*Kathina* robes), money and consumption goods to temples.

	The SEP for SDGs ⁷³ programs	G2; G5; G6; B1; C1
	Thai silk design competitions	G2; G4; B4; B5; C3; C4
	Education scholarships	G2; G3; C2
	Exchange programs	G2; G3; C1; C2
	Friend from Thailand: FFT [volunteering project sending young Thai experts to support developmental works in developing countries]	G2; C1; C2
	<i>How</i>	
	Inform and exchange information with Thais abroad what are important and what they should know in relation with Thai cultural export programs	G1; G2; G3; C1; C2
	Support cultural activities organised by Thai Royal Embassies and Consulates	G1; G2; B1
	Encourage Thais and Thai private sector firms to support the cultural export programs	G1; G2; G3; B1; B4; C3; C4
	Reach foreign publics as target of soft power operation with cultural activities	G1; G2; G3; G5; G6; B1; B4; B5; C1; C2; C3; C4
	Allow foreign publics to learn more about Thai culture	G1; G2; G3; G5; G6; B1; C1; C2; C3; C4
	Create a mutual understanding between Thais and foreign publics using the culture	G1; G2; G3; G6; B1; C1; C2; C3; C4
	Make foreign publics to acknowledge the high-quality Thai cultural products	G1; G2; G5; B1; B2; B3; B4; B5; C3; C4
	Support Thai tourism	G2; G3; G5; B3; B5; C1; C4
	Increase the export potential of Thai products (in general) and the cultural products	G1; G2; G4; G5; B3; B4; B5; C2; C3; C4
	Create positive national images and international recognition	G1; G2; G3; G4; G5; G6; B1; B3; B4; B5; C1; C2; C3; C4
	Cultivate bonds in the ASEAN community	G1; G2; G3

⁷³ The SDGs or ‘The United Nations Sustainable Development Goals’ comprise 17 goals: No poverty; zero hunger; good health and wellbeing; quality education; gender equality; clean water and sanitation; affordable and clean energy; decent work and economic growth; industry, innovation and infrastructure; reduced inequalities; sustainable cities and communities; responsible consumption and production; climate action; life below water; life on land; peace, justice and strong institutions; and partnerships for the goals (UN, 2017).

Dominant Frame 47% (7/15): A core activity of Thai cultural export is the *Thai Festival* organised in foreign countries to present many kinds of Thai culture.

“By principle, we brought Thai classical dance teams to perform there; exhibited the [late] King’s royal duties and publicised the Sufficiency Economy Philosophy and Sustainability abroad; displayed Thai arts and crafts, mainly the handicrafts, which all [events] got very positive feedback from foreigners...” – B1

Secondary Frame 40% (6/15): Thai silk has been promoted through shows and competitions.

“Last year [2016] ... we invited Indonesian designers to design clothes from Thai silk ... Audiences who watched the show were impressed by the reason that we could integrate what we have in our region to create a creative and meaningful fashion. It was a sentimental value that linked the audiences ... and it helped present Thai silk in a worthy image...” – G2

IQ3: Regarding cultural export policies, what are the policy aims of your organisation in relation to Thai soft power and towards the international community?

Table 5.6: Findings for IQ3

Categories	Sub-Categories	IEs
Aims towards ASEAN	Support the ASEAN community establishment with other countries	G1; G2; G3
	Prepare Thais to be ready to be part of the ASEAN community	G2; G3
Aims towards Thailand	Increase Thai export value and potential	G1; G2; G4; G6; B2; B3; B4; B5; C3; C4
	Increase numbers of foreign visitors	G2; G3; G5; G6; B5; C1; C4
	Support the preservation of Thai culture and wisdom	G2; G3; G4; G5; B1; B3; B4; B5; C2; C3; C4
	Increase Thai products’ international credibility and recognition	G2; G3; G4; G5; G6; B1; B2; B3; B4; B5; C3; C4
	Assist Thais who confront any problems abroad	G2; G6
	Represent Thailand and the government when dealing with foreign publics, media and entities	G2; G3; G6; B1; B2; B3; B4; B5; C1; C2; C3; C4
	Enhance the cultural products’ quality and design	G4; B2; B3; B4; B5; C1; C3; C4

	Improve local sustainable economies using their own heritage and wisdom	G4; G5; B3; B4; C1; C3; C4
Aims towards Thai soft power	Disseminate and promote Thai tangible and intangible culture abroad via the cultural diplomacy programs	G1; G2; G3; G6; B1; B4; B5; C1; C2; C3; C4
	Increase Thai cultural export potential using good stories	G1; G2; G3; B1; C1; C2; C3; C4
	Reach Thais at home and abroad and encourage them to be cultural diplomats in a people-to-people contact	G1; G2; G3; G5; G6; B4; C1; C2; C4
	Gain foreign publics' favour when Thailand having an issue with that country	G1; G2; G6; B1; C1; C2
	Make a mutual understanding with countries that are unfamiliar with Thailand with simple folk culture	G2; G3; G6; B1; C1; C2
	Make a mutual understanding with countries that are familiar with Thailand with creative culture	G2; G6; B1; B4; C1; C2; C3; C4
	Keep and expand Thailand's secure space in the international stage and community	G2; G3; G6; C2; C4
	Assist developing countries using Thai ideas to create bonds of relationships	G3; G6; C1; C2; C4
	Correct a national image as a giver, not a receiver	G6; B1; C1; C2; C4

Dominant Frame 73% (11/15): Thai cultural export aims to disseminate Thai culture internationally.

“Thailand aims to make an understanding through culture – using the culture as a means ... The significant reasons behind all activities, festivals, shows are to make Thailand to be well-known globally; to have the secure space in the international stage; and to make Thai culture, Thai people or Thainess to be recognized and understood among foreign people...” – G6

Secondary Frame 60% (9/15): The cultural export aims to encourage Thais to be cultural diplomats for people-to-people contact at home and abroad.

“...All activities are aimed to reach Thai people widely both in our country and foreign countries. Since in the past, a mutual understanding between people to people is the foundation of relations between two countries...” – G2

Tertiary Frame I 53% (8/15): Thai cultural export aims to create a mutual understanding with countries that are familiar with Thailand with creative culture.

“...What we design in cultural diplomacy activities depend on a targeted city or a nation we will visit and present our culture (i.e., we know their culture well or we

know nothing about their culture and vice versa – they know our culture well or not). The first use more creativity and strategies when the latter can rely on our traditional culture (e.g., *Khon* with another cheerful dance, cuisine and handicrafts) to see what we can adjust in the future...” – B1

Tertiary Frame II 53% (8/15): Good Thai stories have been employed to enhance the cultural export potential.

“The Department [of Information, MFA]’s policy is the execution of public relations employing the culture and positive stories through communications and diplomatic tools. More than 90 embassies, Consulates-General and Permanent Missions of Thailand are regional centres who communicate and implement the programs worldwide...” – G2

IQ4: Are any Thai cultural values used as a core for cultural export policy design?

Table 5.7: Findings for IQ4

Categories	Sub-Categories	IEs
Tangible cultural value	<i>Use in the policy design process</i>	
	Thai cuisine	G1; G2; G4; G5; B1
	Thai contemporary films	G1; G2
	Thai silk	G2; G4; G5; B1; B3; B4; B5; C3; C4
	Thais	G1; G2; G3; G5; G6; B1; B5; C1; C2; C3; C4
	<i>Use in the cultural export activities</i>	
	Thai cuisine demonstration and fair	G1; G2; G4; G5; B1; C2
	Thai classical music and dance performance	G1; G2; G6; B1
	<i>Khon</i> performance	G2; B1
	Thai arts exhibitions and temporary museums	G2; G6; B1; C4
	Thai silk and other OTOPs competitions, exhibitions and fairs	G2; G4; G5; G6; B1; B3; B4; B5; C3; C4
	Tourist attractions	G2; G4; G5; B4
	Hub of regional transportation	G2; G5
	Thais	G1; G2; G3; G5; G6; B1; B5; C1; C2; C3; C4

Intangible cultural value	<i>Use in the policy design process</i>	
	Buddhism	G1; G2; G6; B1; C4
	Thai wisdom	G2; G3; G4; G5; B1; B3; B4; B5; C1; C2; C3; C4
	Thai performing arts	G1; G2; G6; B1
	<i>Muay Thai</i>	G1; G2; G6 B1
	SEP and Sustainable Development	G2; G5; G6; B1; C1
	<i>Use in the cultural export activities</i>	
	Buddhist's teachings and ceremonies – present ways of living	G1; G2; G6; B1; C4
	Thai films – present ways of living and good stories	G1; G2; G6;
	<i>Muay Thai</i> – present its history, wisdom and arts	G1; G2; G6; B1; C2
	Thai characteristics of hospitality, civility, smile	G2; G3; G5; B1; B3; C1; C2
	SEP – present an alternative pathway of the sustainable development	G2; G3; G5; G6; B1; C1
	Royal Initiative Projects – present SEP exemplars	G2; G3; G6; B1
	Thai silk – present virtuosity of Thai craftsmanship	G2; G4; G5; B1; B3; B4; B5; C2; C3; C4

IQ5: Do Thai laws or your organisation's regulations confine or exhort the ways you design the policies?

Table 5.8: Findings for IQ5

Categories	Sub-Categories	IEs
Rule-based civic virtue	<i>Positive</i>	
	Set clearly who will make decisions	G1
	Preserve Thai culture (e.g., using Thai and Thai numbers to communicate)	G1
	Set clearly what can do and cannot do	G6; C4
	<i>Negative</i>	
	Take long consideration process	G1; G3; B2; C3
	Limit the ways of operation and activity designs	G2; G3; G6; B1; B5; C3; C4
	Limit the funds	G1; G2; G3; G4; G6; B1; C3; C4
	Have few officials for many responsibilities	G1; G2; G3; G4

	Is outdated or ineffective	B1; B5; C3; C4
	<i>Other</i>	
	Neither positive nor negative	G5; B3; B4; C1; C2

IQ6: In your opinion, what are Thai civic virtues? Which ones do you think are important to you and for the country in relation with the cultural export exhortation?

Table 5.9: Findings for IQ6

Categories	Sub-Categories	IEs
Thai civic virtue	<i>Definition</i>	
	Duties towards Thailand	G1; G3; B4; B5; C2; C4
	Standard ideologies of Thai society	G1; G2; B1; C1;
	Social contract for peaceful society	G1; G3; G4;
	Things Thais should do and follow	G1; G2; G3; G4; G5; G6; B1; B2; B3; B4; C1; C2; C3;
	<i>Important civic virtue for cultural export</i>	
	Right and appropriate attitudes	G1; G2; G3; G4; G6; B1; B2; B5; C1
	Respect and follow the right norms at home	G1; G2; G3; G4; G5; B1; B3; B4; B5; C1; C2; C3; C4
	Respect and follow the right norms abroad	G1; G3; C1; C2
	Participate in political activities	G1; G2
	Do best on your responsibilities	G2; G3; G4; G5; G6; B1; B2; B3; B4; B5; C1; C2; C3; C4
	Devotion for society at large	G2; G3; G4; G5; B3; B5; C1; C2; C3; C4
	Respect the differences	G3; B5; C2
	Gratefulness or localism	G4; G5; B1; B3; B4; B5; C2; C3; C4
	Patience	C1; C2; C3
	<i>Benefits</i>	
	Create positive thoughts towards Thailand	All IEs
	Create an enabling environment for the cultural export policies	G1; G2; G6; B1; C1; C2

	Work like a family (take care of/help each other)	G1; G3; G4; G6; B2; B3; B4; B5; C1; C2; C3
	Preserve Thai culture (e.g., language and local wisdom)	G1; G3; G5; B1; B3; B4; B5; C2; C3; C4
	Support Thai tourism	G2; G5; B2; B3; B5; C1; C4
Concern on civic virtue	Civic virtue cannot be forced to do	G1; G3; B1; C3
	Good citizens are important for the cultural export – foreigners judge Thailand by Thais they interact with	G1; G2; G3; B1; C1; C2

IQ7: Could you say that what you are doing is for the love of society or the country?

Table 5.10: Findings for IQ7

Categories	Sub-Categories	IEs
Nationalness-based civic virtue	<i>Yes</i>	
	Love the country	G1; G3; G4; G5; G6; B1; B3; B4; B5; C2; C3; C4
	Keep doing although remuneration is low	G1; G3; G6; B1; B5; C2; C3; C4
	Keep doing although it consumes private time	G1; G2; G4; G6; B4; C1; C2; C4
	Doing best because remuneration is from Thais' taxes	G2; G5; G6
	Doing best so new generations would see and follow	G2; G5; B1; B3; B4; B5; C3; C4
	Keep doing although it is a pro bono	G4; B4; B5; C1; C2; C4
	Set Thailand's interest higher than personal interest	G1; G2; G3; G4; G5; G6; B1; B5; C1; C2; C3; C4
	Being happy for what contribute to community and Thailand	G2; G3; G4; G5; G6; B1; B3; B4; B5; C1; C2; C3; C4
	<i>No</i>	
	Do it for personal achievement	B2

RQ2: What are the soft power intentions incorporated in Thai creative industries management?

IQ8: How does your job position support Jim Thompson's business management and growth?

Table 5.11: Findings for IQ8

Categories	Sub-Categories	IEs
Policy level	<i>Help design policies</i>	
	Yes	J1; J2; J3
	No	J4; J5
	<i>How</i>	
	Select first new CEO ⁷⁴	J1
	Suggest what will work in Thai context	J1; J2; J3
	Suggest what is important for a successful policy and strategy in this contemporary market	J1; J2
	Listen and support what will benefit the company at large; although, it will make work more challenging	All IEs
Procedural level	<i>How</i>	
	Design communication strategies	J1; J2
	Execute all communication tasks	J1; J2
	Set a design theme and collection ⁷⁵	J2; J3
	Execute design tasks	J1; J2; J3
	Help the CEO team to launch products internationally	All IEs
	Preserve and pass on Jim Thompson legends and stories	All IEs
	Preserve and develop Thai silk and sericulture	All IEs
	Develop and disseminate Thai culture	All IEs
	Support craftspeople and farmers	J1; J2; J3
	Disseminate the silk culture internationally	All IEs
	Support and collaborate with other Departments	All IEs
	Evaluate and improve works and programs	J1; J2; J4; J5
	Take care of customers	J1; J4; J5
	Control product and design quality	J3
	Control service quality	J4; J5
	<i>Concern</i>	
	Some old employees [who have worked since Mr. Jim's periods] hardly want to change to work in a new challenging system.	J1; J2; J3

⁷⁴ Jim Thompson has been in a transformation process changing its corporate system from a family business to a CEO-led business

⁷⁵ Before the new CEO, Jim Thompson never designed its products as a collection; although, this is a basic element of a luxury brand.

**IQ9: What are Jim Thompson’s managerial policies
in relation to organisational civic virtues?**

Table 5.12: Findings for IQ9

Categories	Sub-Categories	IEs
Corporate virtue	<i>Value-Based</i>	
	Present traditional Thai culture through Jim Thompson House Museum and Art Centre; Jim Thompson Farm; shops; products	J1; J2; J4; J5
	Present authentic Thai silk through its products; textiles; furniture	J1; J2; J3
	Preserve and develop Thai silk culture	All IEs
	Manage and operate the company sustainably	J1; J4; J5
	Doing all silk-crafting processes by itself to keep the authenticity and quality	All IEs
	Furnish/decorate/build a beautiful environment in all business and Corporate Social Responsibility units, so employees and customers can appreciate the beauty around them	J1
	<i>Expedience-Based</i>	
	Develop its products with international standard	J1; J2; J3
	Develop its products with latest textile technology	J1; J3
	Develop its products with contemporary and Thai designs by international teams	J1; J2; J3
	Reposition to be a luxury brand in five years [from March 2016] as in Mr. Jim’s periods – <i>Bhavi Plan</i> ⁷⁶	J1; J2; J3
	Open Jim Thompson shops in fashion cities globally [from 2019] ⁷⁷	J1; J2; J3
	Keep loyal customers and reach a new group of customers [younger customers]	J1; J2; J3
	Encourage employees to grow in other companies when allow new young employees to come in to work with fresh ideas	J1
	<i>Nationalness-Based</i>	
	Represent Thailand for the culture	All IEs
	Represent Thailand for the silk	All IEs
	Preserve and protect the culture for new generations	J1; J2; J4; J5
	Disseminate Jim Thompson and silk stories internationally to create the silk recognition	All IEs
	Develop local economies particularly in the local silk industry	J1; J2; J3; J4
	Develop silk crafting techniques from weave, dye and pattern making	J1; J2; J3
	Improve silk quality by developing mulberry trees’ and mulberry worms’ breed	J1; J2; J3; J4

⁷⁶ *Bhavi Plan* is the five-year marketing plan [2016–2021] designed by the CEO, Dr. Gerald Mazzalovo. *Bhavi* (भवि) in Hindi means ‘future’ (Google, 2018). Dr. Gerald was the CEO for many luxury brands (e.g., Loewe, Bally, Salvatore Ferragamo, LV).

⁷⁷ In the past, Jim Thompson had a policy not to open its fashion shops in foreign countries to encourage foreign visitors to go to Thailand. However, according to the *Bhavi Plan*, to be a luxury brand is to distribute its products internationally.

	Collaborate with Thai ministries (e.g., the MOAC, MOTS and MoC) for the development of the culture, arts and silk	J1; J2
	<i>Rule-Based</i>	
	Only major offences will be punished such as violating the law and leaking the confidential information	J1; J3; J4; J5

Dominant Frame I 100% (5/5): One of Jim Thompson’s policies is to represent Thailand for Thai culture and Thai silk.

“For the CEO’s vision, Jim Thompson is not just the representative of Thai silk and Thai culture, but he strongly believes that it is and should be the representative of Southeast Asian culture ... He wants to bring the Southeast Asian culture to the world...” – J2

Dominant Frame II 100% (5/5): One of Jim Thompson’s policies is to disseminate its silk stories globally.

“We aim to make Thai silk culture to be recognised internationally ... We do believe that our company founded as Thai Silk Company has had major roles in pushing Thai silk to be known by international markets” – J1

**IQ10: What is the Jim Thompson’s organisational culture?
How does it relate to Thai values? What is your opinion towards it?**

Table 5.13: Findings for IQ10

Categories	Sub-Categories	IEs
Organisational culture	<i>Thai-based</i>	
	Value Thai culture and wisdom (e.g., virtue and silk culture)	All IEs
	Respect the senior even though they work under	J1; J2; J4; J5
	Respect the nature	J1; J2; J3
	Work like a family in a relaxing environment	All IEs
	Warn/suggest each other instead of a punishment	All IEs
	Respect and take care of customers like ones you really value	J1; J4; J5
	SEP	J4; J5
	Devote for the team and company	All IEs
	<i>Western-based</i>	
	Discuss and express an opinion openly to support a work without disunity	All IEs
	Treat everyone equally for their opinions and ideas	All IEs
	Using English for internal communications	J1; J2; J3
	Merit-Based – becoming successful because of your ability, not your age	J1; J2; J4; J5
	<i>Others</i>	

	Although there is the clock-in/off system [set by HR] for operational-level employees, a head does not concern it if an employee can complete a work timely with good-quality	J2; J3
	Jim Thompson informs what it expects from you as an employee	All IEs
Opinion towards the culture	<i>Positive</i>	
	Most cultures are appropriate	All IEs
	Most cultures make everyone happy	All IEs
	Most cultures build the employees' loyalty	All IEs
	Most cultures support the corporate growth	All IEs
	Most cultures support the personal growth	All IEs
	<i>Negative</i>	
	Thai people are not punctual	J1
	Thai people work by a preference, not by a procedure	J1; J3
	Only the human resource department (HRD) is ineffective to support the corporate and personal growth	J2; J3
	Only the HRD that holds fast with outdated perspectives and never listen to anyone	J2; J3
	Only the HRD that make people leave Jim Thompson	J2; J3

IQ11: Does Jim Thompson have policies that aim to: 1) develop the nation's economic growth, 2) preserve Thai culture, 3) disseminate Thai cultural values at home and abroad, 4) support Thai craftspeople's skills and lives, 5) build international collaboration and competition and 6) help the nation to build positive cultural images. Do you have examples?

Table 5.14: Findings for IQ11

Categories	Sub-Categories	IEs
Policy intentions	<i>Towards corporation</i>	
	Revamp the brand image to be a luxury brand	J1; J2; J3
	Improve the products' delicacy to pursue a luxury brand image	J1; J2; J3
	Distribute the products internationally with flagship stores globally to become a luxury brand	J1; J2; J3
	Set its policy goal and restructure managerial system and working teams to support the <i>Bhavi</i> Plan effectively	J1; J2; J3
	Develop employees' economic and psychological well-being	All IEs
	<i>Towards Thailand</i>	
	Revitalise the silk industry	All IEs
	Support locals' well-being	All IEs
	Develop local economies by developing silk craftspeople, farmers and their families	J1; J2; J3; J4
	Develop silk ingredients' quality	J1; J2; J3
	Improve silk crafting techniques when also keep its authenticity and traditional procedures	J1; J2; J3
	Support Thai tourism	J1; J2; J4; J5
	Preserve and develop Thai culture	J1; J2; J4; J5

	Increase silk's economic value by keeping its high-quality and genuine stories of the silk	All IEs
	<i>Towards Thai soft power</i>	
	Tell stories of Mr. Jim and Thai silk internationally	J1; J2; J4; J5
	Inform foreigners what are the silk culture; its characteristics; its quality and value	J1; J2; J4; J5
	Allow foreigners to experience the culture, silk culture and authentic silk	J1; J2; J4; J5
	Present to foreigners what is traditional Thai culture and what is Thais' characteristics	J1; J2; J4; J5
	[its silk] Represents the SE Asian culture	J1; J2; J3
	Preserve and present Thai tangible and intangible heritage at Jim Thompson House Museum and Art Centre	J1; J2; J4; J5
	Present high-quality and good-design silk products internationally as a representative of Thais and Thailand	J1; J2; J3; J4
	Build tight relationships with foreign customers by Thais' smile, service minds and Thai characteristics	J1; J4; J5
	Design all products with Thai identities – i.e., 1) traditional Thai from the authentic Thai silk; 2) natural Thai from natural colours	J1; J2; J3

IQ12: In your opinion, what are Jim Thompson's corporate virtues that make it admired or positively recognised internationally?

Table 5.15: Findings for IQ12

Categories	Sub-Categories	IEs
Corporate virtue and soft power	<i>Inside the company</i>	
	Make employees happy with excellent welfare and income; beautiful atmosphere; like-minded colleagues. These make them passionately work for the company and Thailand	All IEs
	Want to see you grow in your professional life	J1; J2; J4; J5
	<i>Outside the company</i>	
	Keep its high quality and high standard by doing all processes by itself from the sericulture to finished handmade products	J1; J2; J3
	Represent Thais and Thailand	All IEs
	Excellent customer services	J1; J4; J5
	Genuine legends and stories	All IEs
	Genuine intentions towards customers and Thailand	J1; J2; J4; J5
	Authentic silk has its own luxuriousness from ingredients and crafting-processes	All IEs
	Spontaneously attract foreigners by word-of-mouth	J4; J5

Dominant Frame I 100% (5/5): International recognition is from Jim Thompson as the representation of Thais and Thailand.

“Jim Thompson considers itself as the representative of Thailand to promote Thai silk as there is no-one who crafts Thai silk products from the whole processes [from sericulture to finished products]. It has developed its skills and potential to create various kinds of silk arts like silk printing, which I personally agree with it for this respect” – J3

Dominant Frame II 100% (5/5): International recognition is from Jim Thompson’s genuine legends and stories.

“We have legends and heritage that are essential substances to build a successful organisation ... The brand equity is strong because of the heritage; authenticity; originality; backup stories; and tangible assets like Jim Thompson House since it has its own story to prove that the brand is genuine. Mr. Jim ... was a game changer since he rejuvenated the silk for us...” – J2

Dominant Frame III 100% (5/5): International recognition is from Jim Thompson’s authentic Thai silk.

“The difference between Jim Thompson silk and other luxury brands is they hire a sub-company to produce fabrics for them ... but Jim Thompson does it from the sericulture – we research silk worm eggs; spin our own silk; weave; print; sewn and hem it by hands ... We are proud that we control the quality for the whole process to craft the products we design for; even though, doing the whole process by ourselves assumes the big cost...” – J1

IQ13: What are the reasons you decided to work with Jim Thompson?

Table 5.16: Findings for IQ13

Categories	Sub-Categories	IEs
Value-based civic virtue	<i>Norms</i>	
	Family encouragement and support	All IEs
	Friends’ encouragement and support	J2; J4; J5
	Previous employer’s encouragement and support	J1; J2; J5
	Inspiration from a role model	J1
	Jim Thompson reputation – its name will be with you if you change career	All IEs
	Education opportunities	All IEs
	High salary	J3
	<i>Cultural value</i>	
	Working at Jim Thompson is prestigious	J1; J2; J4; J5
	Working at Jim Thompson is for the silk	J1; J2; J3
	Recruitment process is difficult – many people apply every year	All IEs

	Gratefulness – working for the nation’s culture	J1; J2; J4; J5
	Never feel you work against your own value	J1; J2; J4
Expedience-based civic virtue	<i>Personal interests</i>	
	Silk	All IEs
	Other handicrafts	J1; J2
	Culture	All IEs
	Jim Thompson products	J1; J2; J3
	Language and communications	J1; J2; J4; J5
	Cultural, social and economic development	J1; J2; J4; J5
	Jim Thompson’s employee welfare	J3; J4; J5
	Design	J2; J3
	<i>Working experience</i>	
	Worked using communication skills	J1; J2; J4; J5
	Worked using strategic management	J1; J2
	Worked and supported social causes	J1; J2
	Worked using design skills	J2; J3
Nationalness-based civic virtue	Want to preserve the nation culture	J1; J2; J4; J5
	Want products to be top-of-mind for natural textiles	J1
	Be part who supports the silk culture and craftspeople development	All IEs
	Want Thailand to be well-known and accepted by its skilled craftspeople and high-quality silk	J1; J2; J3; J4
	Want Thailand to be well-known and accepted by its rich culture	J2; J4; J5

RQ3: What are the soft power motivations of Thai craftspeople?

RQ4: What are the soft power dimensions in Thai cultural products? (Internal Perspective)

IQ14: Does your silk weaving require specific knowledge and skills? What are these skills? Are they considered traditional/folk knowledge? How long have these bodies of knowledge been retained and passed down in your family or in your community?

Table 5.17: Findings for IQ14

Categories	Sub-Categories	IEs
Silk knowledge	Is folk wisdom	All IEs
	Is culture from birth to death	All IEs
	Is invaluable heritage	All IEs
	has economic value	S3; S4; S5
Silk skills	<i>Principal skills</i>	
	Spin raw silk for fine raw threads	All IEs
	Dye silk threads with unique colour formula	All IEs
	Spin threads second and third times to prepare the silk to be weaved and make bobbins	All IEs
	Thread the threads in a loom’s headles and reed to create warp yarns	All IEs
	Thread silk thread in a loom’s shuttle to crate weft yarns	All IEs
	Set a [different type of] loom	All IEs
	Weave with proper power and beat – the synchronise between a loom’s treadles and beater	All IEs

	Tie to connect a new bobbin with specific knots	All IEs
	<i>Advanced skills</i>	
	Tie-dye threads for <i>Mudmee</i> 's pattern-making	All IEs
	Weave to create patterns on the <i>Mudmee</i>	All IEs
	Weave different silk types with different techniques	All IEs
	Be capable to fix any problems on a textile – the hardest skill	All IEs
Silk history	More than hundreds of years	All IEs

IQ15: Are weaving skills valuable for you and society? What is their value?

Table 5.18: Findings for IQ15

Categories	Sub-Categories	IEs
Personal value	Is the passion	All IEs
	Make everyone in a family has a better well-being	All IEs
	Value yourself as an important person	All IEs
	Became a patient and delicate person	All IEs
Social value	Preserve a local culture and heritage	All IEs
	Make people acknowledge the silk industry as an important industry	S1; S2; S3; S5
	Create a community's national reputation and Thailand's international reputation	All IEs

IQ16: In your opinion, do weavers and silk industries help the nation to develop Thai values, nationalism, economy and international recognition?

Table 5.19: Findings for IQ16

Categories	Sub-Categories	IEs
Value	Disseminate Thai identity in the nation	S1; S3; S4; S5
	Protect and develop Thai culture and heritage	All IEs
	Pass on Thai culture and heritage	All IEs
	Sustain gratefulness towards the forebear and nature	All IEs
Economy	Support a community's tourism	All IEs
	Sustain local economies	All IEs
	Create jobs for locals in many sectors	All IEs
	Support sericulture farmers	S2; S3; S4; S5
	Sustain Thai economy through the export	S2; S3; S5
Nationalism	Make locals value their culture and wisdom highly	S1; S3; S4; S5
	Make Thais proud of their national identity	All IEs
	Keep the silk in Thailand for people who value them	All IEs
	Keep the silk and its culture for future generations	All IEs
International recognition	<i>Pak</i> silk has been well-known among foreign customers for hundreds of years for its consistent quality	All IEs
	Thai silk's characteristics are unique and charming	All IEs

	Its colours and patterns are unique and represent a Thai identity	All IEs
	Attract many foreign visitors who interest in the culture and Thai silk	All IEs

**IQ17: What are the reasons you decided to be a weaver?
Is it just your family's traditional career or do you have any other reasons?**

Table 5.20: Findings for IQ17

Categories	Sub-Categories	IEs
Value-based civic virtue	<i>Norms</i>	
	Family as a role model [either weaving silk, cotton or jute]	All IEs
	[In the past] Silk industry is lucrative	All IEs
	<i>Pak</i> is well-known for the industry	All IEs
	<i>Cultural value</i>	
	Weave the silk is prestigious	All IEs
	Weave the silk is for patient and passionate people	All IEs
	Silk is an invaluable asset for locals and Thailand	All IEs
	Gratefulness	All IEs
Expedience-based civic virtue	<i>Personal interests</i>	
	Culture and wisdom	All IEs
	Silk	All IEs
	Beautiful things	S3; S4; S5
	Needlework	S3; S4
	Business	S3
	<i>Working experience</i>	
	Worked in/for a poor farmer family	S1; S2; S4
	Worked using handicraft silks	S1; S2; S4; S5
	Affected by the Asian Economic Crisis	S1; S3

IQ18: Are you proud to be a traditional weaver? Why do you feel that way?

Table 5.21: Findings for IQ18

Categories	Sub-Categories	IEs
Proudness	Is capable of looking after yourself	All IEs
	Is capable of looking after a family	All IEs
	Is a prestigious career that you must prove yourself	All IEs
	Is recognised for what you have done	All IEs
	Help the community to sustain an age-long reputation	All IEs
	Help preserve the tradition and heritage	All IEs
	Help disseminate a national identity	All IEs
	Help create new craftspeople and business	S1; S3; S5
	Help develop locals' living condition	S3; S4; S5

IQ19: What is virtuosity of Thai craftsmanship?
How can you tell if a product is beautiful and authentic?

Table 5.22: Findings for IQ19

Categories	Sub-Categories	IEs
Virtuosity of Thai craftsmanship	<i>Weaver's personal elements</i>	
	Passion: 1) to work with silk and all sophisticated procedures; 2) to create it beautifully and creatively	All IEs
	Patience: 1) to make it high-quality; 2) to earn when you completed your work only	All IEs
	<i>Silk's universal elements</i>	
	Good colours – depends on craftspeople's taste; experience; dye and its specific dyeing process	All IEs
	Sharp patterns – depends on 1) craftspeople's pattern-making skills and knowledge; 2) weavers' skills	All IEs
	Thickness and softness – depend on 1) threads' quality; 2) dyeing process; 3) weavers' skills	All IEs
	Neat straight selvages – depends on weavers' skills	All IEs
Authenticity	Bumpy textures from natural Thai silk threads	All IEs
	Sheen textures from Thai silk's round-shaped fibres	All IEs
Beauty	All elements in the virtuosity and authenticity with a personal taste/preference	All IEs

Dominant Frame I 100% (5/5): Virtuosity of Thai craftsmanship is from a craftsperson's passion and patience.

“To weave the silk, you do not have to have much knowledge – just love to weave the silk, indeed ... At the same time, the patient ones are the ones people name the skilled weavers nowadays” – S1

“Craftsmanship is all skills you put on your work. The craftsmanship derives from individual characters, trait and natural emotion, so you have to love it and you have to be patient...” – S4

Dominant Frame II 100% (5/5): Virtuosity of Thai craftsmanship is from a craftsperson's meticulous skills and experience.

“...All processes have to be done by skilled craftspeople – from sericulture, silk spinning, tie-dyeing, yarn setting, threading the yarn headless, setting a loom, to weaving. If any of these processes is done by low-skilled craftspeople, it will affect the following processes ... Although a *Mudmee* pattern maker created and dyed very exquisite patterns and colours. If you give that set of yarns to an inexperienced

weaver, he/she cannot weave to create the patterns as he/she does not know how to set the patterns⁷⁸.” – S1

“The silk’s quality definitely comes from individual experience and skills of each weaver. Their personal characters also affect the quality of the silk; for instance, a weaver may weave a very thick silk, but his/her silk’s selvages are very poor. The fine selvages require your patience and close attention – the housewifery...” – S3

IQ20: How could we distinguish between products of amateurs and skilled craftspeople?

Table 5.23: Findings for IQ20

Categories	Sub-Categories		IEs
High-quality silk ⁷⁹	<i>Characteristics</i>		
	High quality	Low quality	
	Strong and smooth fibres are made from high quality Thai cocoons and spun by skilled ones	Uneven threads; angled threads [foreign cocoons]; tear when weave	S1; S3; S4; S5
	Fine and correct colours are dyed by skilled craftspeople	Faded colours; uneven colours	All IEs
	Beautiful patterns are created by skilled pattern-makers	Wrong patterns; uneven patterns; no pattern	All IEs
	Sharp patterns are weaved by skilled weavers	Missing patterns; overlapped patterns	All IEs
	Thick textures are weaved by skilled weavers	Loose textures; distorted patterns; non-washable	All IEs
	Neat selvages are weaved by skilled weavers	Flaky selvages; break when pull by fingers	All IEs
	<i>Suggestions</i>		
	Only handmade silk can keep Thai silk’s characteristics of bumpy and sheen textures		All IEs
	All crafting procedures are important for a quality silk, not just the weave process		All IEs
	Only the right techniques can guarantee a quality silk		S1; S3; S4; S5

IQ21: In your opinion, what are factors or characteristics that make Thai silk recognised by or attractive for international tourists?

Table 5.24: Findings for IQ21

Categories	Sub-Categories	IEs
Silk’s soft power dimension	<i>Internal dimensions</i>	
	Bumpy and sheen textures	All IEs

⁷⁸ A weaver will not know silk patterns beforehand since it is created by an individual skill of a pattern-maker, but a skilled weaver is capable of learning those patterns by his/her experience.

⁷⁹ All elements can be made by one person (i.e., a skilled weaver).

	Beautiful patterns from local lives and nature ⁸⁰	All IEs
	Exotic colours	All IEs
	Thickness and softness	All IEs
	Traditional procedure (i.e., handmade and natural dye)	All IEs
	Its age-long story as a local culture	S1; S3; S4; S5
	Its image of luxurious natural textile	S1; S4; S5
	The name 'Thai'	S3; S4; S5
	<i>External dimensions</i>	
	Its age-long reputation among foreign customers	All IEs
	Its uniqueness from a weaver's individual experience	All IEs
	A fact that the senior weaves it	S1; S2; S3; S4
	The government supports on the industry	S1; S3; S4; S5
	A local partnership in promoting the silk internationally	S2; S3; S4; S5
	The continuity in silk development and design	S2; S3; S5
	The government supports on the exports	S2; S3; S4; S5
	Its pricing compares with its procedures and value	S3; S5

Dominant Frame I 100% (5/5): Foreigners feel that Thai silk's unique characteristics from traditional crafting procedure (i.e., bumpy, sheen and soft textures; beautiful colours and pattern) are attractive.

"Foreign customers from many countries (e.g., Australians; British people; Russians) gave positive feedback on the natural silk. For example, a British customer, he said he has visited many silk countries [various countries] ... He said I should not worry about the market situation since Thai silk has unique characteristics (e.g., shining and strong texture); it originates from the local wisdom; it is the handmade silk and it is natural. None of those [countries] have these ... These will sustain you, please keep going." – S3

Dominant Frame II 100% (5/5): Foreigners believe in its age-long reputation.

"Foreigners love our silk culture. When they visit *Korat*, they would come to visit us, and they are eager to learn our silk culture. They visit us very often, and there are many of them. They are surprised why I am capable to weave the silk as I am just a little old woman ... They said [to a liaison] they know about our silk before they visit Thailand." – S2

⁸⁰ The weavers explained that there are more than hundreds of patterns designed from local animals and Buddhist mystical creatures, jewels, local foods, local tools and plants. The traditional patterns are bamboo leaf, diamond, hang krarok [squirrel tail], hook, kao lam, kra jab [water chestnut], mountain, Naga, net, peacock, pikul [Spanish cherry], pine tree and pouring water.

Dominant Frame III 100% (5/5): Foreigners are attracted by a sense of uniqueness.

“Foreigners like Thai silk because of its stories – its identities of patience and diligence of Thai people, handmade, its designs that represent our individual lives ... Handmade silk has its own identity. It is like a handwriting. You can see that its lines and patterns are not the same as the machine weaving. It is too perfect ... Everyone has its own stories to illustrate. The weavers weave specific patterns to tell their stories such as the *Korat* hook and *Kao Lam*⁸¹ *Mudmee*.” – S1

RQ4: What are the soft power dimensions in Thai cultural products? (External Perspective)

RQ5: What is the virtuosity of Thai craftsmanship in foreign visitors’ perspectives?

IQ22.1: Why did you decide to buy silk products or pay to experience Thai silk (e.g., visit Jim Thompson House)? What did you buy?

Table 5.25: Findings for IQ22.1

Categories	Sub-Categories	IEs
Services	Visit Jim Thompson House Museum and Arts Centre	F1; F2; F3; F4
	Visit Jim Thompson shops [anywhere]	F1; F2; F3; F4
	Visit a silk community in rural Thailand	F1; F4; F5
Reasons	Thai silk’s reputation	All IEs
	Jim Thompson’s reputation among visitors	F1; F2; F3; F4
	Visiting Jim Thompson House leads to the silk community visit	F1
	Want to learn more about Thai silk	F1; F2; F3; F5
	Interest in history and culture	F1; F2; F3; F4
Products	Silk fabrics	F1; F3; F5
	Silk ready-made clothes	F1; F4; F5
	Silk souvenirs (e.g., small pouches and key rings)	F1; F2; F3; F4
	Silk scarves/shawls	F3; F4; F5
	Tailor-made silk clothes	F4
Reasons	As souvenirs	F1; F2; F3; F4
	Specific request from someone	F1
	Prices are lower than in foreign countries	F1; F2; F4
	For personal use	F2; F3; F4; F5
	For personal collection	F3; F5

⁸¹ *Kao Lam* (ข้าวหลาม) is the savoury or sweet glutinous rice roasted in a bamboo joint. It is a well-known local food of *Nok Ok Village* (บ้านนกกอก) in the same district.

Dominant Frame 100% (5/5): Visitors experience Thai silk in Thailand because of its reputation abroad.

“It is what people know about Thailand, so if you are a first-time tourist to Thailand, you know, particularly the women, that you have got to buy some Thai silks, and shops are everywhere ... There are boutiques in hotels, and people go to Jim Thompson shops and other places...” – F4

[Follow-Up] IQ22.2: What are your criteria to select silk products for purchase?

Table 5.26: Findings for IQ22.2

Categories	Sub-Categories	IEs
Criteria	<i>Personal preferences</i>	
	Do I need it? [either for yourself or others]	All IEs
	Is it good on me?	F2; F3; F4; F5
	Can I afford it?	F2; F3; F5
	<i>Its appearances</i>	
	Colours	All IEs
	Patterns	All IEs
	Designs	F1; F2; F3; F4
	<i>Its quality</i>	
	Delicate and soft textures	All IEs
	Neat selvages	All IEs
	Thick and durable	F2; F3; F4; F5
	Its quality compares with its price	F2; F3; F4; F5
	<i>Its name</i>	
	Because it is <i>Thai</i> silk, it may come with the high quality	F1; F2; F4; F5
	It is different from other fabrics	F1; F3; F4; F5
	<i>Basic Instinct</i>	
	You know if it is high-quality the same as when you purchase other products	F1; F4; F5

Dominant Frame I 100% (5/5): Visitors look at Thai silk’s colours:

“It is quite easily. I love the way the colour or the pattern is very bold, so the blues are blue, the greens are green ... It really has the visually appealing to my eyes because you have those beautiful colours and then you have the light delicate patterns that do not contrast but are highlighted...” – F1

Dominant Frame II 100% (5/5): Visitors look at Thai silk's patterns.

“The patterns on the silk, most of it, they go by a very simple pattern. Most of the time, it is usually the same pattern – it is plain and simple. They said like ‘less is more.’ If there is more on it, they cannot make it. It will not look as appealing as it looks...” – F3

Dominant Frame III 100% (5/5): Visitors look at Thai silk's texture and selvages:

“I would touch it to feel its high quality. You can also see in the different qualities the ways they weaved it – the edges of the fabrics and tightness. It has to be tight. I think it works...” – F5

IQ23.1: How could you tell if a product is high quality? What are their characteristics? What is virtuosity of Thai craftsmanship in particular?

Table 5.27: Findings for IQ23.1

Categories	Sub-Categories	IEs
High-quality product	Even and beautiful colours	F1; F2; F3; F5
	Its textures – delicacy from its weave technique	All IEs
	Its selvages – thick, no flaky selvedge	All IEs
	Its pattern – perfect and beautiful patterns	All IEs
	Its textures – no hole/space when press	F2; F4; F5
	Its textures – softness from packed silk threads	F2; F3; F4
	[Clothes] Its stitching and silhouette	All IEs
	[Clothes] Its sophisticated or trendy designs	F4
Virtuosity of Thai craftsmanship	It is difficult to weave the silk [from either they saw or tried]	F1; F2; F3; F5
	It is an exquisite work crafted by hands	F1; F2; F3; F5
	It is a local/Thai skills and knowledge	F1; F2; F3; F5
	It is skills and experience they put on their works	F1; F2; F3; F5
	It ties with Thai culture	F1; F2; F3; F5
	It is a way craftspeople express their stories	F1; F2; F3; F5
	It is a unique way to turn silk cocoons into a fabric	F4
	It is how Thais create the fabric with unique characteristics	F4

Dominant Frame 100% (5/5): Visitors consider Thai silk's quality by looking and touching it.

“I am not an expert, but I check its textile – how it feels; the quality of the material; how it looks; it does not have any loose strand something like that ... For clothes, you look at its tactile – you feel it, and you look at stitching and everything you see looks properly done...” – F4

[Follow-up] IQ23.2: Does virtuosity provide additional value to the products?

Table 5.28: Findings for IQ23.2

Categories	Sub-Categories	IEs
Additional value of virtuosity	Provide credible quality	All IEs
	Create unique characteristics (i.e., sheen colours on its textures)	All IEs
	Provide economic value (i.e., its expensiveness)	All IEs
	Provide cultural value (i.e., Thais weave it, and it is a Thai culture)	F1; F2; F3; F5
	Provide a sense/image of Thainess	All IEs
	Connect you with a weaver through its story	F1; F2; F3; F5

Dominant Frame I 100% (5/5): Virtuosity of craftsmanship provides the silk's credible quality.

“I think Thai silk is very high quality. It is made really well, and it is a very high-quality one compared to other types of fabrics ... they try to make the best quality they can – like the higher the price the better quality it is going to be...” – F3

Dominant Frame II 100% (5/5): Virtuosity of craftsmanship provides the silk's unique characteristics.

“You want unique materials and that Thai silk is unique on how it is made. There is nothing alike ... It is produced by animal as opposed to cotton ... or polyester ... so its uniqueness is where it comes from, and that must give a certain quality that the cotton does not have. It stands out on the racks from other materials.” – F4

Dominant Frame III 100% (5/5): Virtuosity of craftsmanship provides the silk's economic value.

“I guess the name *Thai* silk does add more value in the silk ... Sometimes, when they say ‘silk’ and I am like is it Thai silk? it probably is ... With the name *Thai* is like a part of the culture that is sold. it is not just something try to be exported. It is the product that has its culture and history behind it ... Because you know that the

people who are making it like work hard. They put effort into it instead of like, in [one country], they make like cheap stuff...” – F2

Dominant Frame IV 100% (5/5): Virtuosity of craftsmanship provides the silk’s the sense of Thainess.

“...It is unmistakably Thai. If I see somebody, even in [one country], sometimes you go to a Thai restaurant, you see they dress it – Thai clothing. If I am walking on the street and I see the silk, I can instantly recognise Thai silk. It is so different to everything else. It is the very unique product, and it is very distinctive...” – F1

IQ24: What do you personally feel about Jim Thompson or other Thai silk products? If we look at their beauty or attractiveness, how could you explain the beauty of the products?

Table 5.29: Findings for IQ24

Categories	Sub-Categories	IEs
Jim Thompson Image	<i>Jim Thompson House</i>	
	One of the best tourist attractions	F1; F2; F3
	It is an example of traditional Thai houses	F1; F2; F3; F4
	Present traditional Thai culture very clearly	F1; F2; F3
	Exhibit many cultural artefacts and heritage, particularly about Buddhism	F1; F2; F3
	Present how to craft Thai silk	F1; F2; F3
	Present Thai characteristics and thoughts	F1; F2; F3
	Jim Thompson staff members are professional and kind	F1; F2; F3
	Want to visit again in the future	F1; F2; F3; F4
	See foreigners appreciate the culture	F2
	N/A	F5
	<i>Jim Thompson Shops</i>	
	Jim Thompson’s products are the most beautiful silk you have ever experienced	F1; F2; F3; F4
	Jim Thompson’s products are very expensive, but cheaper than in foreign countries	F1; F2; F3; F4
	Jim Thompson’s products are very expensive, but reasonable	F2; F3; F4
	Jim Thompson’s products are well designed	F1; F2; F3; F4
	N/A	F5
Beauty of Thai silk	<i>General</i>	
	It is Thai silk (i.e., soft and sheen textures)	All IEs
	It is Thai silk (i.e., its patterns)	F1; F2; F3; F5
	It is Thai silk (i.e., overall appearance)	F1; F2; F3; F5
	<i>Its colours</i>	
	All colours you can imagine	F1; F3; F4

	Salient colours	F1; F4; F5
	Combine specific colours make its patterns prominent from a background	F1; F3; F5
	Beautiful tones of colours	F1; F2; F3; F5
	Exotic colours for foreigners	F2; F3; F4
	<i>Its patterns</i>	
	Balance between colours and patterns is proportionate	F1; F3; F5
	Gold laces make its pattern more beautiful	F1
	Its patterns tell local/Thai stories (e.g., Thai elephants, jewels, ways of living)	F1; F2; F3; F5
	Its patterns are not too many, not too less	F2; F3; F5
Concern	Not all silk products are high quality. It depends on craftspeople' intentions	F1
	Designs in small/tailor shops are old-fashioned. Only big companies have good designs	F1; F4
	Foreigners are often ripped off by dishonest merchants (e.g., sell fake products with authentic prices)	F1; F2; F3; F4
	Mass production of silk (i.e., making many coarse-quality silk clothes by machinery) devalue the silk	F4

Dominant Frame 100% (5/5): Thai silk's beauty is from its unique characteristics of soft and sheen

"The texture is different. It is really soft and really nice ... It is the material that makes it a little bit shiny, and maybe the colours they used like the dyes make it looks shiny and different..." – F5

**IQ25: Aside from their utilitarian functions,
in your opinion what are the values of Thai silk?**

Table 5.30: Findings for IQ25

Categories	Sub-Categories	IEs
Thai silk value	Is an age-long Thai culture	All IEs
	Is a piece of arts	F1; F3; F5
	Support Thai locals	F1; F2; F3; F5
	Make you look attractive	F1; F4; F5
	Preserve the culture and Thainess	F1; F2; F3; F5

Dominant Frame 100% (5/5): Thai silk's value is it is an age-long Thai culture

"...It has always been part of Thai culture. The thing they used in the past, and people bring it back into a modern day ... It helps differentiate Thailand from other countries..." – F5

**IQ26: Do the Jim Thompson or other Thai silk products reflect Thai identity?
Are they distinguishable when compared with the products in other countries?**

Table 5.31: Findings for IQ26

Categories	Sub-Categories	IEs
Thai identity	Silk is a Thai identity	All IEs
	Elephant [pattern] is a Thai identity	F1; F2; F3
	Silk is an important culture (e.g., silk clothes are for Buddhist ceremonies)	F1; F2; F3; F4
	Traditional Thainess is delicate and beautiful	F1; F2; F3; F4
	Thai locals live in harmony with nature	F1; F3; F4; F5
	Thai skills are meticulous	F1; F2; F3; F5
	Thais are passionate and patient to work and live	All IEs
	Thais have many social rules	F2; F3; F5
Silk characteristics	Is different from other silks	F1; F4; F5
	Is the only known silk, but it is different from other fabrics	F2; F3
	Can tell if it is Thai or other silks/fabrics when see it	All IEs
	<i>How</i>	
	Its colours are different	All IEs
	Its textures are sheen	All IEs
	[Clothes] Its design is Thai	F1
	Its patterns are unique	F2; F3; F5

Dominant Frame I 100% (5/5): Thai silk is a Thai identity.

“Because Thai silk became very famous and popular, it came to be a symbolic of the nation ... It became identified as Thai culture and Thai people...” – F4

Dominant Frame II 100% (5/5): Thai silk illustrates that Thais are patient to work and live.

“In the aspect of Thai culture, it is the patience to make the piece that they are working on to come out as best as it is possible ... What Thai people taught me is that you can do everything if you are diligent and have a passion – it is about the patience, time and devotion.” – F5

Dominant Frame III 100% (5/5): Visitors could tell the differences between Thai silk and other fabrics from its colours and textures.

“I have seen [one country] silk in [one country]. It just looks wash out, the colour. The colour was not that vibrant and bold, and the material looked thinner. It is like that cheapness look to it when Thai silk never look cheap. It always like it is meant to be. The dress is made to look like that...” – F1

IQ27: Using your cultural filters, are there any Thai culture, people's way of lives and stories that impress you?

Table 5.32: Findings for IQ27

Categories	Sub-Categories	IEs
Impressive stories	Thais are conservative and adhere to Buddhism, and they wear beautiful silk clothes to a temple. This image is against what foreigners know in their countries.	F1; F2; F3; F5
	Thai locals are happy, kind and smile frequently	All IEs
	Thais are calm, tolerant and patient. These influence from Buddhism and are unique from people in other countries.	All IEs
	Thais treat everyone fairly with respect	F1; F4
	Silk reflects Thai nature and local ways of living.	F1; F3; F5
	Stories that Mr. Jim rejuvenated Thai silk for Thais are impassion and impressive.	F1; F2; F3; F4
	How silk culture fits in Thai history is interesting	F1; F4
	Silk crafting procedure is difficult; it is impressive how the senior can do it.	F1; F2; F3; F5
	Thai beliefs are interesting	F1; F2; F3; F4
	Thai government supports the silk industry.	F1; F4
	Thailand was never colonised by any country; they keep their culture.	F1; F2; F3; F5
	Thais respect and love their [late] King. He did many things for them.	F2; F3; F4; F5
	Thailand has many cultural things to do, and Thais value them. This is against what foreigners come and do (e.g., party, drug, prostitute)	F2; F3; F4; F5
	The Queen and Mr. Jim are behind Thai silk revitalisation. Her initiatives and actions impressed people in many countries in the 60s-70s. That made the world knows about Thai silk.	F2; F4

IQ28: What did you know about Thai silk or Jim Thompson before you visited Thailand? What are the channels through which you have heard the stories about it?

Table 5.33: Findings for IQ28

Categories	Sub-Categories	IEs
Silk recognition	Know about Thai silk before first visit to Thailand	All IEs
	Know about Jim Thompson before first visit to Thailand	F1
	Know about Jim Thompson when visit Thailand	F2; F3; F4; F5
	<i>Channels</i>	
	Books	F1
	Family	F2; F3; F5
	Peers	F1; F2; F3

	News and social trends	F4
	Silk products as souvenirs or someone uses them	F1; F2; F3
	<i>Prior perception</i>	
	Beautiful and unique silk	F1
	Expensive natural fabric for rich people	F1; F3; F4
	A required activity when visiting Thailand	F1; F4; F5
	The most beautiful silk you ever experience	F2; F3; F5
	Delicate and soft fabrics	F2; F3; F5
	Make good-looking clothes	F4
Frequency of visit	More than once a year	F1
	4 times	F2; F3
	Every year	F4
	Every two years	F5
Frequency of silk purchase	Every trip	F1
	Some trips	F2; F3; F4
	Most trips	F5

Emerging Frames

From the interviews, there were many parts of the interviews that the intermediate experts voiced other opinions and concerns useful for the research discussion.

Frame 1: Concern on the future of the Thai silk industry

Table 5.34: Emerging Frame 1

Categories	Sub-Categories	IEs
Current issues	Most Thais have a misperception that Thai silk is old-fashioned or for the seniors when it is solely about designs.	B3; B5; C3; C4; J1; J3; S1; S2; S3; S4; S5
	Only the seniors who can afford the silk, and they prefer to tailor it into traditional styles because that suits their social status and position.	B3; B5; C2; C3; C4; S1; S2; S3; S4; S5
	Most legends [skilled weavers] passed, and the live ones are very old.	B3; B4; B5; C4; J3; S1; S2; S3; S4; S5
	The skilled weavers want to pass on the silk culture, but new generations in silk communities do not want to continue the industry. Working in a factory or an office is more comfortable; fixed working hours; fixed payment.	B3; B4; B5; C4; J3; S1; S2; S3; S4; S5
	The silk is devalued by fake silks (i.e., a textile weaved by a machinery); weaved using foreign threads (lower cost, but lower quality and lack authentic characteristics); weaved using synthetic threads; weaved and imported from other countries but branded as Thai silk. New customers, who do not	B3; B5; S1; S3; S4; S5

	know how to select a genuine one, have a negative perception towards the silk when they use them.	
	Foreign visitors (except designers) usually buy readymade products; they do not know what to do with a fabric.	B3; B4; B5; C1; C4; J3; S3; S4; S5
Future suggestions	The silk should be more expensive since it passes many processes; all must be done by skilled people. Many entrepreneurs currently have few profits and even net losses.	B3; B5; J1; S1; S2; S3
	Use Thai silk in fashion industries at home and abroad	G2; B3; B4; B5; C1; C3; C4; J1; J2; J3; S3; S5
	The existing customers are the seniors; they will eventually fade away. The younger generations should also be a new target group.	G4; B3; B5; C3; C4; J1; J2; J3; S1; S2; S3; S5
	Word-of-mouth is the key for reaching wider international markets.	B1; B2; B3; B5; C2; C4; J4; J5; S3; S4; S5
	Most Thais wear silk clothes only on the auspicious or important occasions. The silk should be worn in daily living as a wearable fashion.	B3; B5; C2; C3; C4; J1; J3; J4; J5; S3; S5
	Create more contemporary designs to reach younger Thais and foreign customers. The government did this, but it lacked continuity.	B3; B5; C1; C3; C4; S3; S4; S5
	Collaborate with stakeholders (e.g., fashion students, designers, the industry) from the beginning regarding the silk colour and pattern design.	B3; B5; C1; C3; C4; S3; S5
	Develop the silk in the textile industry to enhance its quality for the fashion industry and export.	C4

**Frame 2: Internal soft power – positive relationships
between the government and Thais**

Table 5.35: Emerging Frame 2

Categories	Sub-Categories	IEs
Internal soft power	What the government did create personal growth and happiness	G4; G5; B2; B3; B4; C1; C2; C3; C4; S3; S5
	What the government did create the unity among locals	G4; G5; B3; B4; B5; S3; S4; S5
	What the government did make Thais value their heritage and wisdom highly – localism	G4; G5; B3; B4; B5; C1; C2; C3; C4; J1; S3

	What the government did create strong gratefulness that encourage them to contribute to the society	G4; G5; B3; B4; C1; C2; C4; S3; S5
	What the government did enhance their businesses or products potential	G4; G5; B2; B3; B4; C1; J1; S3; S5
	What the government did develop the local economies	G4; G5; B2; B3; B4; B5; C3; J1; S3; S5
	What the government did make them love the government	G4; B3; C1; C2; S3; S5
	Thailand 4.0 policy focuses at the creative industries and soft power development, which is good for Thais	G5; C3

Verbatim quotes:

“...Since I have started my sweet business, I am like a daughter of the CDD⁸². I have growth like this because of him/her [CDD]⁸³ ... The CDD has been here with us from the beginning – since I was a child. I have absorbed its determination to develop the quality of lives of the locals and appreciated what he/she has always done ... What I have done has been a part of my life for ages. I never have a thought ‘this is too tired for me.’ I always enjoy doing these...” – G4

“It is fortunate for Thais as the government agencies have supported the Thai silk industry a lot ... It is easier [for locals] and there are many projects that support the industry. In [one country], there was nothing like this at all. A weaver weaved a textile, then sold it without thinking processes of marketing or design...” – C1

Frame 3: Relationship between Jim Thompson and locals in *Pak*

Table 5.36: Emerging Frame 3

Categories	Sub-Categories	IEs
Jim Thompson’s perspective	Employees learn much from locals, and they are willing to share.	J1; J3
	What they have are valuable and they value them; Jim Thompson supports their intentions	J1; J2; J3
Locals’ perspective	<i>General</i>	
	Jim Thompson selected <i>Pak</i> as its production base because of its age-long reputation of silk quality	G4; B3; B4; B5; S1; S2; S3; S4; S5
	Has a difficult recruitment process – only a skilled one will be selected	B3; S1; S2; S3; S4
	Require only the perfect silk – cannot leave any scars on a textile; strictly control its weight and length	B3; S1; S2; S3; S4
	<i>Jim Thompson’s contributions</i>	

⁸² Community Development Department, the MOI

⁸³ Thais call most things as a person when they want to show their respect, so they may call Thai ministries as people who work inside that entity, not an entity itself.

	Develop the industry (e.g., dye techniques and creating modern patterns and new lines of products)	B3; S1; S3; S5
	Understand locals – a working hour is flexible, but you must commit to create a fine-quality work by a deadline	B3; S1; S3
	Provide the best income and support local's wellbeing	B3; S1; S2; S3; S4
	Sell quality of Thainess and make the locals proud	B3; S1; S2; S3; S5
	Change the silk's image from too luxury to be wearable luxury	B3; S1; S3
	High season in <i>Pak</i> is the Jim Thompson Farm opening periods [DEC–JAN every year]	B3

Part II – Soft Power Potential in Thai Cultural Export

From May to June 2017, there were nine experts who accepted the invitations to participate in the Delphi technique study. Their code-names and fields of expertise are provided in the table 5.37.

Table 5.37: The Number and Code-Names of Delphi Panellists

Domains \ IEs	Government Sector	Business Sector	Civil Society
Soft power			CS1
Creative industries		BC1, BC2	CC1, CC2
Policy studies			CP1
Thainess/Thai silk	GT1	BT1	CT1
Total (9)	1	3	5

The first round of the opened-ended questionnaires began on 26 June 2017 and was extended until 31 August 2017. There were seven panellists who completed the questionnaires while two panellists requested to participate in the second round because of their primary obligations. Their answers for the 10 DQs were approximately 8,560 words. In September 2017, the answers were grouped and merged as sets of statements to create anonymity and randomly tabulated into the 5-point Likert's Scale for the second round.

The second round of the Likert's Scale questionnaires began on 20 October 2017 and was extended until 30 November 2017. Eight panellists completed the questionnaires while one panellist could not complete the entire questionnaire by the extension period; his/her answers were dropped from the final statistical summation and analysis. The total scores of every set of statements of the nine DQs were summed and averaged to find the mean (\bar{x}) and median scores as their final scores of central tendencies. These final scores were used to determine the panellists' attitudinal intensity towards each set of statements. The summation criteria for the mean scores are provided in Table 5.38.

Table 5.38: Summation Criteria for Mean Scores

(\bar{x})	Summation
1.00–1.80	Strongly Disagree
1.81–2.60	Disagree
2.61–3.40	Neither Agree nor Disagree
3.41–4.20	Agree
4.21–5.00	Strongly Agree

There were three main reasons to terminate Delphi technique study. Firstly, the two rounds of the study were delayed for months; because some panelists could not complete the questionnaires by the timely commitment. The researcher decided to extend the periods of the study; because, the panel had the small number of panelists; all answers from the disparate domains of knowledge were important for the Delphi technique accuracy. Secondly, this prolongation had two negative effects on the research timeline. The panelists were informed in the PICFs that the Delphi technique study will be completed two months before the actual time. Most panelists were public figures in Thailand who had their own obligations. Although they were kind to participate until the end of the second round, most of them could not participate any further because of their strict schedules, and this would affect the accuracy of the third round. The researcher had to simultaneously conduct the interviews and the Delphi technique because of its delay; its following rounds would negatively affect the whole timeline of the research analysis in the three-year plan. Lastly, the scores from the panelists presented their concordant agreements in most sets of statements that could be used as the final determination of the findings.

First Round of the Delphi Study

This part presents the sets of statements for the first nine DQs that were translated from Thai language with irrelevant information removed, and similar responses grouped and merged. For DQ10: *Could you please suggest prospective experts in Thailand who may be suited to this questionnaire and have the potential to attend the study in the following rounds?* The panellists suggested three Thai academics in the fields of soft power and ASEAN, Thai culture and society, and Thai fine arts. The first two were invited to participate in the second round, but there was no response. The last one could not be reached since he/she had no publicly accessible contact information; the panellist who suggested this expert had an

outdated contact. All sets of statements will be presented from dominant to secondary to idiosyncratic responses.

DQ1: In your line of work and experience, how could you summarise the current situation of Thai cultural export?

- 1.1 (4/7) Thailand benefits from a distinctive culture; it employs various Thai strengths such as cultural capital in culinary arts, iconic fruits, handicrafts and works of art, tourism, and *Muay Thai* that attract international visitors to Thailand.
- 1.2 (3/7) Thai cultural export policy and practice have shown consistency under all governments. The governments have planned, budgeted and implemented programs systematically. Key public players are the Royal Thai Embassies, Royal Thai Consulates, MoC, and MOC. Thai private sector firms help promote all kinds of cultural activities, services and products under state programs.
- 1.3 (3/7) The exportation of Thai cultural product has trended positively in the last couple years; it has enhanced the nation's income and reputation, and it can be further developed in the future.
- 1.4 (2/7) The 'Made-in-Thailand' phrase and logo increase international confidence in Thai cultural export; customers prefer to see it on the products.
- 1.5 (1/7) An age-long activity that has aimed to promote cultural export abroad is the 'Thai Festival' to present Thai culture in its many forms (e.g., dance, music, cuisine) to publics in countries across the world in understandable and concise formats.
- 1.6 (1/7) The current 'Thailand 4.0' policy has a heavy focus on Thai cultural export as it is a tool for value adding and economic development; cultural export now is for the building of value-based or innovation-driven economy in the 'Culture Leads Economy' model, and for the changing of the nation from product-based to service-based production.
- 1.7 (1/7) One cultural export resource that is getting more attention internationally is the SEP of the King Rama IX. The UN approves it as an appropriate and alternative pathway that leads to sustainable development and global sustainability.
- 1.8 (1/7) Thai products (in general and the cultural products) and Thai TV drama are very popular in other countries, particularly in neighbouring countries.
- 1.9 (1/7) The reputation of salubrious Thai spas helps Thai cultural export gain international credibility.

- 1.10 (1/7) One negative side of Thai cultural export execution is that cultural export primarily depends on the eyes and perceptions of foreigners who have visited Thailand; images of sin city and a land of prostitutes are in contradiction to Thais' valuing their beautiful and moral culture.
- 1.11 (1/7) The effectiveness of past and present cultural export programs is unclear.
- 1.12 (1/7) For the future administration, the government should set precise, accurate and patent cultural export policies to support all types of cultural export as effectively as possible.

DQ2: Do today's Thai cultural export have strengths and weaknesses in relation to international collaboration and competition in the future?

Strengths

- 2.1 (5/7) Thailand's unique culture and its distinctive cultural values are popular among foreigners. Liked by them are Thai profoundness, customs and traditions, and people's courteousness and hospitality. Appealing identities of Thai architecture, *Muay Thai*, cuisine, *Khon* and excellent services are mentioned internationally; these attract international visitors to Thailand.
- 2.2 (3/7) Thais have the potential to develop Thai cultural export, both regarding products and services. Members of the new Thai generation are capable of experimenting with product development and design, thereby improving the potential of cultural export.
- 2.3 (2/7) The government has been working hard in encouraging cultural export, such as by organising international product exhibitions, Thai cultural shows and exchanges, and promoting Thai tourism through various kinds of advertisement abroad.
- 2.4 (2/7) Thai craftspeople have excellent virtuosity of craftsmanship, which is acknowledged internationally. Foreigners are open to Thais displaying their skills and are admiring of Thai products.
- 2.5 (1/7) Thailand's 'exoticness' is a selling point.
- 2.6 (1/7) Product designs that resonate with international customers' lifestyles, such as pursuit of wellbeing and luxury, strengthen the cultural export's appeal.
- 2.7 (1/7) The preparedness of tourism infrastructure and facilities is a strength. Thailand is the centre of transportation in the Southeast Asia region and the gateway to countries in the *Mekong* River sub-region.

- 2.8 (1/7) Travelling in Thailand is low cost, but it presents international visitors cultural diversities and varieties of activities.
- 2.9 (1/7) Thai products have a good reputation in ASEAN countries and others for their high quality and high manufacturing/crafting standards.

Weaknesses

- 2.10 (4/7) Thai cultural export is mainly extracted from traditional culture, and the cultural products are crafted from Thai wisdom, rather than arise from servicing the demands of contemporary lifestyles. This factor has a limiting effect on the varieties and choices of Thai products.
- 2.11 (4/7) Limited government funds are available for the presentation of Thai cultural export abroad; the result is that presentations are repetitive, tedious and lacking in new techniques.
- 2.12 (2/7) Some traditional cultural products such as Thai dances might have narrow or specific audiences; they receive less attention from international visitors.
- 2.13 (2/7) Many skilled Thais do not have spaces and opportunities to show their capabilities as the government has not offered any systematic support.
- 2.14 (2/7) The limitations of the Thai bureaucratic system have been problematic for a long time; personnel in the government lack the creativity and initiative to create new and up-to-date cultural export techniques since following the old patterns is convenient for policymaking and implementation processes.
- 2.15 (1/7) The government has held fast to outdated and ineffective policies and procedures; the cultural export operation is likely to be ineffective.
- 2.16 (1/7) Few public officials and private sector personnel are proficient in foreign languages.
- 2.17 (1/7) The government lacks concern regarding the effect of new media. The promotion of cultural export via the new media will dramatically save on national expenditure on the presentation of cultural export abroad.
- 2.18 (1/7) We [Thais] have emphasised that Thai culture must be intrinsically ‘moral’ and must reflect Thai desires to preserve ancestrally bestowed heritage. Countries that are successful in adopting cultural export focus on marketable ‘trendy’ culture that may dilute their traditional culture.

- 2.19 (1/7) Some kinds of cultural product lack the continuity of product development; they cannot compete in quality with countries, such as Japan, that are excellent in cultural export.
- 2.20 (1/7) Thailand is lacking in holistic development – the development in all sectors (horizontally) in the same direction (vertically); this is the key to deriving the cultural export's best potential.
- 2.21 (1/7) Few groups of people know that the government has supported and encouraged cultural export, and it has made many policies and laws for this purpose. Those who get access to this information are Thais who can afford new communication technologies, the internet and have appropriate digital knowledge.
- 2.22 (1/7) There are limited numbers of skilled product designers and packaging designers who can design distinctive products/packages to entice international visitors to purchase Thai goods.
- 2.23 (1/7) Thai entrepreneurs require government support for business administration skills.
- 2.24 (1/7) Thai cultural export has been ineffective in the distribution of the national income.
- 2.25 (1/7) Thailand always faces political uncertainty within the country.
- 2.26 (1/7) The nation's pollution (e.g., garbage and wastewater) and environmental management are inactive; these lapses affect Thai tourism.
- 2.27 (1/7) Thailand has many negative perceived images, such as instability, unscrupulous behaviour (e.g., taking advantage of visitors), prostitution, human trafficking, drug-smuggling and AIDS.
- 2.28 (1/7) There is no well-known cultural export project led by the Thai government. Most prominent projects are/were the projects led by international institutions.
- 2.29 (1/7) Today, the cultural export competition globally is getting more drastic [Threat].

DQ3: Soft power is fuelled by cultural values, a nation's ideologies, legitimate international policies, and successful domestic and economic model. Has the Thai cultural export sector employed any of these resources in its policy design? From the current situation, which of these resources could be employed to increase Thai soft power potential in the future?

- 3.1 (6/7) Staples of Thai cultural export today are cultural values originating mainly from traditional and moral culture, elite culture, and values of Thai customs and traditions such as *Khon* and handicrafts.
- 3.2 (4/7) Values of Thainess are staples of cultural export development. For example, cultural richness, gentleness, an image of the land of smiles, ethnic diversity and biodiversity, age-long Thai roots and ways of living, loyalty in the institutions of nation, religion and monarchy, and generosity imbued in the Thai service sector are admired by international communities.
- 3.3 (3/7) In the future, Thailand should employ Thais' skills and knowledge to help enhance the cultural products' international standard and the nation's competitiveness. With the government's active roles, personnel in all Thai sectors should receive proper skill-enhancing training and have access to the same database of unique Thai contents—drawn from ethnic roots, wisdom, heritage, cultural charm. Creativity, for instance, can be employed to tailor Thai resources into distinctive cultural products. This can be one of the selling points that will differentiate Thailand from others.
- 3.4 (2/7) In the future, Thailand should employ more popular culture in cultural export such as popular actors, performers, musicians and singers. The balance between high and popular culture is the key to successful cultural export.
- 3.5 (2/7) In the future, Thailand should employ values that are derived from Thais' ideas such as the SEP. This model is practical and provides visible benefits; it has been recognised widely in many countries and by the UN.
- 3.6 (2/7) In the future, Thailand should employ Thai people as the nation's robust resource and, therefore, develop them as human resources through academic, educational and vocational programs. International visitors look at a country through its people, their experiences and their interactions. If Thais know and draw on civic virtue, such as being good hosts for the nation and being good tourists, students,

workers and national representatives in foreign countries, cultural export will be undertaken efficiently at all time.

- 3.7 (1/7) The employment of ‘Five Fs’ – film and video, fashion and design, food, [Thai] fights, festival and tradition – helps create the nation’s stability, wealth and sustainability (see *Cultural Task Promotion as the Stimulation of the New Economy in Thailand 4.0: The 20-Year National Strategic Framework and Thailand Vision BE 2558–2563.*)
- 3.8 (1/7) Thailand employs Thai cultural advantages such as diverse cultural contents, virtuosity of craftsmanship and low production costs in cultural export.
- 3.9 (1/7) The implementation of the SEP in neighbouring countries to develop their national economies and build a mutual collaboration; although, the use of Thai ideologies and international policies is not well-known among the Thai public and in the international community.
- 3.10 (1/7) In the future, Thailand should employ the presentation of traditional Thai qualities: Respectfulness, honesty, industriousness and the love of the simple life.
- 3.11 (1/7) In the future, Thailand should employ Thai cultural diplomacy through cultural exchanges and culture-learning programs with other countries; organising more personnel and student exchanges, establishing Thai cultural centres and Thai studies centres abroad.
- 3.12 (1/7) In the future, Thailand should employ more neglected resources such as OTOPs, and the integration of Thai wisdom in Thai cultural products. We can see in Thailand today that young Thai entrepreneurs successfully design herbal products, fashions from local and natural fabrics, and traditional handicrafts combined with furniture, accessories and decorations.
- 3.13 (1/7) In the future, Thailand should employ product development to create greater varieties of modern noteworthy products – apart from the traditional cultural products, which are for cultural tourists who have high purchasing power.
- 3.14 (1/7) In the future, Thailand should employ more accessible channels to target groups of Thai cultural export, so they can expand [Thai] cultural products more conveniently and widely. According to Thailand 4.0 policy, the integration between technology, innovation, science, R&D and creativity is important to pushing forward the products through forms of digital content since new media today is essential for the nation in communicating and creating admiration and influence among foreigners. This will expand cultural export in international markets in the future.

- 3.15 (1/7) In the future, Thailand should employ the adjustment of the cultural export's presentation patterns [of traditional culture] to make Thai stories more interesting and attractive in foreign countries. This change is to enhance the standard of Thai cultural export and its effectiveness. The new techniques of presentation will yield benefits in the forms of growing national income and improved national image.

DQ4: Thailand has exported many lines of cultural products such as handicrafts, food, Muay Thai, traditional arts via Thai temples and festivals, to many countries worldwide. In your opinion could Thai cultural product be robust sources of soft power in the long run? How?

- 4.1 (3/7) They *will* be. If Thais understand the importance of the soft power wielding and have capabilities to develop cultural products that share the public consciousness (civic virtue), the products in the future will present more consistency of Thai shared values and themes. This consistency in the products will be an essential instrument for crafting soft power in the long term. This soft power from civil society will require continuing support from the government when the government is also implementing its soft power programs.
- 4.2 (2/7) They *can* be robust sources of soft power since they are crafted and developed from Thai culture that is unique from other countries. The products and services that are based on Thai identities and values or reflected through them can build sustainable income and international recognition.
- 4.3 (2/7) They *will* be since the success of cultural export depends on various factors. There will be a high tendency of the cultural export to be successful if the government has been continuing these significant processes: The protection of Thai images; continuity of IR policies; the development of Thai craftspeople and artists; the improvement of cultural works' quality, international standard, designs, innovativeness and originality. The strategic planning and marketing channels of Thai exports are also important factors for the cultural export's success.
- 4.4 (2/7) They *will* be since the culture have innate values, but they need people to hold and disseminate them. People are an essential national cultural product. If cultural workers and stakeholders, for example, do not have the feeling of the 'ownership' – loving, valuing highly, preserving, promoting, protecting and developing their culture – even strong cultural capital is not enough to build up cultural power and soft power. Friendship, kindness and smiles of our people then are essential in

kindling positive feelings in the hearts of the foreign visitors and partners in trade of cultural goods. This helps create the bargaining power of Thai culture.

- 4.5 (1/7) They *might* be. The cultural products that have been exported today are just ‘objects’ that help in crafting soft power to some extent. In the long term of its management, ultimate resources for Thai soft power should be Thai ‘values’, that are in accordance with global ideologies such as democracy, freedom and good governance.
- 4.6 (1/7) They *can* help in crafting the nation’s soft power by creating an image of Thainess; this image will attract people to visit Thailand to experience it by themselves.
- 4.7 (1/7) They *can* be the cultural products crafted with high quality that will always enhance the nation’s soft power.
- 4.8 (1/7) They *can* be. Not only the cultural products as tangible products, but also other Thai creative industries (e.g., films; advertising; PR; design industries). These too are important resources for the nation’s soft power since they are very well-known internationally; although they are mentioned only in their professional fields.
- 4.9 (1/7) They *can* be since the government today gives precedence to the use of the cultural capital as the driver of the nation’s economy. We can see from the national policy ‘*Thailand 2015–2020: Stability, Prosperity, Sustainability*’, which encourages Thais to employ the cultural capital as fuel to propel the nation towards Thailand 4.0 and supports Thai start-ups. It allows all sectors to realise the essence of the promotion of the cultural capital to develop the national economy from the upstream, midstream and downstream of the nation’s administration, and initiates the use of the age-long accumulating Thai cultural values, knowledge, heritage and local wisdoms in all seven branches⁸⁴ to originate cultural products, services and Thai cultural expressions and to create high-quality innovative cultural products at an international standard. Such capital will create an enabling environment for the expansion of Thai cultural export, then promote both economic and psychological products through the dissemination of Thai culture, the reflection of Thai arts and the insertion of Thai values.

⁸⁴ Seven branches of Thai local wisdom in the national policy are performing arts; traditional crafts; folk literature; Thai sports; social codes and ritual; knowledge and guidelines in nature and universe; languages.

4.10 (1/7) They *will* be. The cultural products can be developed to be effective resources for crafting the nation's soft power in the long term as the current marketing trend that all sectors in Thailand are active in presenting the charms of diversity and identity through the storytelling; this both adds value and mental appreciation towards those who have heard the stories. This way of communication can be implemented by the telling of attractive, unique, notable, impressive and admirable Thai stories and contents to the foreigners – preferably in countries that have similar national culture and values to Thailand as this will underline the bonds of consonance and interconnectedness between the two countries. This rapport is a resource to develop Thai cultural products, services and expressions as we insert the bound of nations' relationships to create the mental satisfaction between these nations. This possibly will engender soft power with good and optimal efforts.

DQ5: Is Thai virtuosity of craftsmanship important to Thai cultural export? What is its role or value in this purpose?

5.1 (5/7) It's important since virtuosity of craftsmanship mainly originates from individual experiences, skills and wisdom of craftspeople. They may spend their entire lives to cultivate it. The craftspeople then create products and works of arts scrupulously, spend time on them and pay close attention to the selection of materials, details and techniques of the crafting processes. These products are embedded with touching stories from Thai culture, unsurpassed quality, and cultural and economic values. Virtuosity of craftsmanship then creates unique identities for the products – one of a kind, which will invest the product with higher economic value with the passage of time.

5.2 (5/7) It's important. Virtuosity of craftsmanship helps in increasing Thai cultural export's effectiveness since the products' beauty will impress customers and window-shoppers and create a positive word-of-mouth context. All positive feedback eventually leads to tourism, investment and cultural conservation, for both Thais and international visitors. Virtuosity of craftsmanship plays an important role in attracting the foreigners to visit Thailand and increasingly brings Thai culture to the attention of the global community.

5.3 (2/7) It's important as fine-quality products increasingly generate income and good reputation for a business and the nation in the long term. Compared with industrial/mass products, these products have lesser levels of detail, value and

virtuosity of craftsmanship. The products crafted by skilled craftspeople also present outstanding durability and beauty.

- 5.4 (2/7) It's important since virtuosity of craftsmanship plays an important role as a promoter of Thai export that contributes to the nation's wealth and creative economy. Producers, vendors and customers should know about virtuosity of craftsmanship, so Thai cultural export can be undertaken more easily and gain much more values.
- 5.5 (1/7) It's important, and we should focus on the virtuosity of craftsmanship development if we want to increase Thai cultural products' value added.
- 5.6 (1/7) It's important since virtuosity of craftsmanship helps in accumulating Thai cultural wisdom and heritage from ancient times; building pride in Thainess; passing on knowledge to new generations. The passing on of the wisdom can be undertaken through many means, and the production of cultural product is an exemplar of the preservation and passing on of such wisdom.
- 5.7 (1/7) It's important. Virtuosity of craftsmanship will enhance the value of cultural export if the craftspeople have capabilities to select aspects of Thai charm and know exactly how to convey them through the embodiment in their cultural products. These skills create the implications of Thai ways of living; values; social development; customs and traditions, that are unique from other countries – Thainess. This can be a prominent feature to build international admiration and a selling point of the value of Thainess.
- 5.8 (1/7) It's important; however, the effective virtuosity of craftsmanship should be skills that are developed and supported by consecutive governments. Adequate technologies for crafts (that enhance virtuosity of craftsmanship) will likely increase the effectiveness of Thai cultural export.
- 5.9 (1/7) It's important; however, it might provide limited impact, as audiences should be ones who are interested in Thai handicrafts only.

DQ6: In your experience, how can Thai civic virtues play a role in the cultural export policy to operate Thai soft power's potential in the future?

- 6.1 (3/7) What Thailand has been doing up to now is to cultivate Thai values and consciousness of Thainess in Thais' daily living so that they use Thai language accurately/appropriately; *wai*; smile; greet with *sawasdee* [hello]; say *khob khun* [thank you]; say *khon thod* [sorry]; offer respect to seniors; love ones' family; avoid all vices; be generous and hospitable; be nationalistic. If Thais can follow all these,

people will peacefully live in their society, and the nation will be accepted and admired more by foreign countries.

- 6.2 (2/7) Civic virtues are an essential component of soft power making as a nation crafts its culture by its citizens. Civic virtues through the people help create, protect, take care of and accumulate nationalness, so everything will not fade away over time. For Thailand, civic virtues help us to sustain Thai ethnic identities, Thainess and people's national pride. Drawing on cultural capital without civic virtues cannot guarantee success. If we can convey our civic virtues through our products, international customers will be impressed and want to interact with us. Nevertheless, the good customers should have their own civic virtues as well.
- 6.3 (2/7) If Thais have civic virtues that require that they do good things for the country, there will be an environment that enables the country to create soft power easily since soft power is related to virtues and magnificence – that must be echoed by Thais at home and abroad. Thais, anywhere, who do good deeds will always gain admiration, both for themselves and for Thailand.
- 6.4 (2/7) Civic virtues based on love of the homeland/hometown and its associated culture and the appreciation and the consumption of Made-in-Thailand products, will help increase the nation's economic security; build stronger nationalness; provide more jobs and better living standards. These create a healthier nation and positive national images. Since all nations pay attention to many world rankings (e.g., economic status, livelihood and citizens' healthiness); these are contributory indicators for the nation's soft power.
- 6.5 (2/7) What Thailand has been doing up to now is to encourage Thais to be good hosts for the country; care about waste management; cultivate the understanding of cultural diversity; realise that the belittling of neighbouring countries is unacceptable and disgusting, to support the tourism.
- 6.6 (2/7) Thailand currently uses civic virtues based from Thai culture as important tools in its IR, and they are soft power it has had. A suggestion is to promote and to push forward the employing of Thai culture, and to allow the culture to lead politics and IR.
- 6.7 (2/7) Thailand currently uses civic virtues based from Thai culture as important tools in its IR, and they are soft power it has had. A suggestion is to focus on campaigns that 'create' and 'sustain' the nation's culture, so Thais will not see that their culture (including multiple sub-culture) has deteriorated, and identities will be everlasting.

- 6.8 (1/7) Civic virtues do play important roles in Thai cultural export. However, if we emphasise only on the cultivation of civic virtues originating from moral cultural roots, it may negatively affect the country in the long term as it is risky not to align our nation with universal standards.
- 6.9 (1/7) Thai robust civic virtues are the intertwining of the culture and Buddhist teachings. Thai characters of humility, respectfulness, generosity and friendliness embodied in smiles, are sources of soft power that can be employed to build relationships between Thais and people in other countries. Not only for the future, these civic virtues have already made Thailand the world's top destination for travellers (as shown in many international polls over the last couple of years.)
- 6.10 (1/7) The most effective civic virtue in Thai cultural export can be created if Thais just know and follow their duties and responsibilities. This spontaneously creates a liveable Thai society, and attracts the visitors, who may also invest in or remain in the country. Taking on their responsibilities also helps both members of public and private sector firms in advancing forward effectively; producing high-quality products; building admiration for themselves and the nation. It is, and will be, an important civic virtue for the crafting of Thai soft power in the long term with optimum effectiveness.
- 6.11 (1/7) What Thailand has been doing up to now is to promote the morality of Thai people since Thais today have adopted various unpleasant Western cultural practices. These are the reasons why Thais perceive that Thai society is deteriorating such as Thailand is turning into an adult tourism country and indulges the whole range of vices of visitors.
- 6.12 (1/7) What Thailand has been doing up to now is to promote activities to conserve, keep and develop heritage values and wisdom; local and community ways of life; traditional performing arts; traditional sports; traditional plays, such as *Khon*, Thai dance, *Manorah* [classical dance in southern Thailand], *Nang Talung* [Thai shadow play] and *Muay Thai*. These aim to make Thais to value the wisdom and heritage more highly; to immunise society by collaboratively protecting, collecting, keeping, developing and inheriting good culture from ancestors and passing this on to the next generation. The sustaining of these charming values and identities will attract more tourists and investors and help disseminating Thai stories globally.
- 6.13 (1/7) What Thailand has been doing up to now is to encourage the citizens' civic virtues, and the usual campaign is the promotion of political participation.

- 6.14 (1/7) What Thailand has been doing up to now is to share stories of good Thais to the world; for example, the locals and elephants harmoniously live together. Thailand has publicised this story through movies and advertisements. These media create contemporary communications that make Thais and foreigners understand the issue easily; they have realised the value of relationships between the humans and elephants and the importance of the conservation, inheritance and development of locals' culture and their ways of living. This story helps in promoting Thai tourism and increases local income without any negative impacts on either local lives or the balance of natural resources and community's environment.
- 6.15 (1/7) Today, there are many campaigns that promote and develop the nation's soft power. For example, the 'Moral Community Employing SEP' project aimed at encouraging people in Thai communities to observe the five Buddhist precepts; live with the dharmic principles; employ the SEP in their daily living.
- 6.16 (1/7) Thailand has promoted civic virtues for a long time, but there might be no concrete outcomes as we have emphasised only on the nation's moral standard, which is very difficult to solve.

DQ7: Should Thai government emphasise the cultural export policy? What are the policies that the government needs to adopt to develop and strengthen Thai cultural export in the future?

- 7.1 (3/7) The government should not focus on the collecting of military weapons and hardware and should cut its current investment of the nation's resources on the military as Thailand cannot compete with the superpowers on hard power, and soft power is the imperative power for modern society. Those resources should be spent on the livelihood of Thais; the development of effective means to employ Thai cultural resources; the development of Thai creative industries businesses and entrepreneurs; the development of product's quality; the reduction of social disharmony and separation; the improvement of cultural diplomacy and planning Thai soft power strategies intensively following China, Korea and Japan. The incapability to manage these issues will really destroy Thai soft power and Thai society eventually.
- 7.2 (2/7) The government should publicise the information of the cultural export promotion to Thai publics or communicate it more widely. At present, people may do not know who are implementing cultural export policies; what they are doing; how

they are doing what they are doing. We can find and study this information effortlessly in other countries' contexts.

- 7.3 (1/7) The government should focus on the creation of the culture of ideas and thoughts that are acknowledged globally (e.g., freedom, human rights and democracy). Otherwise, Thai cultural export will be perceived internationally as actions that are trying to suppress bad truths or negative sides of the nation.
- 7.4 (1/7) The government should focus on the virtuosity of craftsmanship development.
- 7.5 (1/7) The government should focus on the development of Thais' humility and honesty in society.
- 7.6 (1/7) The government should bring back the policies of Thai creative industries development as they were developed and mentioned widely in the past.
- 7.7 (1/7) The government has not place importance on the cultural export policies as it has paid greater attention at present on the economic, social and political development. However, this is unfortunate; cultural export is very important in developing the nation's security and strength. If the government makes the people realise the strengths of cultural value and value them highly, they will collaboratively conserve, carry on and develop Thai arts and culture.
- 7.8 (1/7) An important issue that should be solved urgently is the development of Thais' moral standards and the building of right values (values that are suitable for the current Thai contexts) such as life sufficiency and morals in accordance with Buddhist teachings.
- 7.9 (1/7) An important issue that should be solved urgently is the nation's strength analysis. This is to collect important national identities in one central database, such as Thai wisdom; folk gurus' knowledge; ways of living; arts and culture; data on natural resources; environment, so all can move forward in the same direction.
- 7.10 (1/7) An important issue that should be solved urgently regards the policymaking for national development. This policy should be set with the same goals nationwide and be implemented collaboratively by the setting of the continuing plans that can be managed concretely. All public agencies should be set to integrate their missions with the others, then each follows their responsible tasks. Moreover, Thai policymakers should be linked by networks to associates in all sectors. They should set clear tasks for the public sector, private sector and civil society. These suggestions are to avoid the repetitiveness in administrative processes and to save on the national expenditure.

- 7.11 (1/7) An important issue that should be solved urgently is the development of public personnel's knowledge and capability. This is to prepare them to be ready to drive the nation's growth in accordance with the government's policies.
- 7.12 (1/7) An important issue that should be solved urgently is that the government should place importance on the follow-up and evaluation of the overall operation. This is to know the situations (and consequences); review and revise policy implementation where needed; develop policies and forms of the cultural export operation that are suitable with the contexts and can reach its higher potentials.
- 7.13 (1/7) What Thailand should concern itself more about is the continuity of the cultural export activities. We may have a one-week show and exhibition in foreign countries, but we are wasting the remaining 51 weeks of the year doing nothing. A suggestion is we should encourage and promote concrete collaborations and participations with Thai private sector firms at home and abroad. Then, we can make people in those countries aware of, receive, and consume, Thai culture all the year. *Muay Thai*, for instance, if we setup *Muay Thai* dojos in one country, Thai boxers in that country will *wai* their teachers every time they enter a ring to practice or compete.
- 7.14 (1/7) The current government gives priority to the promotion of cultural export more than any past governments. However, the issues are that we must find more interesting ways to present the nation abroad through a public-private collaboration; and find some measures to enable cultural export to add value to the products to boost the national income. These measures will provide the nation with more permanent positive outcomes.

DQ8: Don Pramudwinai, Minister of Foreign Affairs, announced in the media last year that Thailand will wield soft power as a core instrument in international affairs through collaboration between the MFA, MOTS, and MoC. In your opinion, which ministry, department or new state department/entity should take responsible as a hub/centre to build, plan strategically and sustain Thai soft power in the long run of the nation's administration?

- 8.1 (2/7) No matter who will lead the soft power operation, to lay down effective and lasting policies and strategies, the government, as the regulator, should impose concrete driving policies and set a roadmap of the soft power operation in timelines: short-, mid- and long-term periods, and should set/appoint clear roles and functions

for all stakeholders. Additionally, the government should integrate the budget management and encourages the brainstorming from all sectors, such as ideas from Thai private agencies are also essential. These guidelines will make the soft power team's operation clearer and more flexible and will produce synergy.

- 8.2 (2/7) A new one – *Soft Power Development Institute* as an independent entity, all related Ministries should collaborate to develop the nation's soft power integrating and sharing their knowledge and resources.
- 8.3 (2/7) A new one – *Department of Soft Power Promotion* under the supervisions of various Thai Ministries, this new Department will be the hub of those Ministries' operation.
- 8.4 (1/7) A new one – *Soft Power Development Office* in the MFA, all related ministries should collaborate to develop the nation's soft power integrating and sharing their knowledge and resources.
- 8.5 (1/7) An existing one – *National Identity Office*, the Prime Minister's Office, the government should improve the structure and functions of this office.
- 8.6 (1/7) An existing one – only the MFA should be the hub and communicates the nation's soft power to target groups.
- 8.7 (1/7) An existing one – the MFA should be the hub of the soft power operation. The national tasks should be the responsibility of the one 'Thai Team' comprising all state agencies that have duties to administer the nation's affairs in foreign countries. The MFA, as the leader of Thai team, can operate soft power through its Ambassadors Extraordinary and Plenipotentiary and Consuls General. Most of the soft power policies should be employed by MFA as the spearhead.
- 8.8 (1/7) An existing one – the MoC, as the upstream agency of the soft power operations, should take the leading role in incorporating with the government and other five ministries: The Ministry of Labour (MOL); MFA; Ministry of Digital Economy and Society (MDES); MOC; MOTs. The MoC has many subordinate offices that play important roles in promoting cultural export; thus, it can act as the hub and coordinator that connects all sectors together; carries forward the policies and strategies; maintains the nation's soft power in the long run of the operation.

DQ9: Do you have further ideas, concerns or suggestions about Thai cultural export? Are there any questions to be raised as important issues or to be discussed further in the following rounds?

- 9.1 (1/7) Thailand should promote or launch Soft Power Studies widely in the country, particularly in the systematic cultural export promotion.
- 9.2 (1/7) The policymaking of cultural export cannot be promoted by one Thai ministry; all who relate themselves to the cultural production, export and stimulation of the national income, must confer together seriously to impose the soft power policies; they are as important as the national development policy. In all this, the elected government must act as the temporary hub at the beginning; then it should devolve tasks to the stakeholders by integrating both ministerial areas and budget.
- 9.3 (1/7) Overall, the cultural export operation considerably depends on people, such as policymakers, policy takers [Thai public], practitioners and participants or audiences. One of the biggest problems is how to invest [resources] effectively on Thai public and to avoid operating the cultural export policy repetitively, wastefully and worthlessly. The cultural construction will be invested in persistent quality and values if Thais in all generations are always aware of their values; preserve them; employ them to create additional value. All must be undertaken with quality and morality.

Second Round of the Delphi Study

All sets of statements in the first round were randomly placed in the Likert's Scale to create response anonymity, and the positive and negative statements were mixed to avoid the panellists evaluating them on the same scale repetitively. The second-round questionnaire, its percentages of the panellists' responses, and the mean and median statistical values are in *Appendix VII*. The responses to DQ1–9 provided both the current cultural export situation and its future soft power potential. The researcher separates the responses in each question into two parts: The current Thai cultural export situation (RQ6) and its future soft power potential (RQ7) ranging the responses from the highest to lowest mean scores. The mean and median scores are also provided for some sets of statements to use the middle values as their final determination when their mean scores posited indistinctly between the two adjacent scales (e.g., a mean score could be identified as either *agree* or *strongly agree*).

RQ6: What is the current situation regarding Thai cultural export?

Current Situation of Thai Cultural Export

The panellists *strongly agreed* with the statements that:

- (4.8) At present, the cultural export policy and practice have shown consistency under all governments. The governments have planned, budgeted and implemented systematically. Key public players at home and abroad are the MFA via Thai Royal Embassies and Consulates; MoC and MOC when Thai private sector firms help these entities promote the cultural programs.
- (4.8) For the future administration, the government should set the precise, accurate and patent cultural export policies in the future to support its practices as effectively as possible.
- (4.6) *Thai Festival* is an age-long cultural export program aimed to present the culture in its understandable and concise formats to the foreign public.
- (4.5) The SEP as a cultural export resource is getting more attention internationally since the UN acknowledges it as an alternative pathway to the SDGs.
- (4.5) However, the effectiveness of the past and present cultural export programs is unclear.
- (4.4 with 4.5 median scores) Thailand benefits from the distinctive culture and employs the cultural capital as its strengths (e.g., culinary arts, iconic fruits, handicrafts, tourism and *Muay Thai*) that attract foreign visitors.

The panellists *agreed* with the following statements:

- (4.4 with 4 median scores) The products (in general and the cultural products) and Thai TV drama, are very popular in other countries, particularly in neighbouring countries.
- (4.0) The cultural products' exportation has trended positively in the last couple years and enhanced the national revenue and reputation. It can be further developed in the future.
- (3.9) The 'Thailand 4.0' policy has a heavy focus on cultural export since it is a national tool to enhance the cultural products' additional value and economic development. The 'Culture Leads Economy' model in this policy is building the value-based

and innovation-driven economy that will change Thailand from the product-base to serviced-based production.

(3.9) One negative side of cultural export today is that it primarily depends on the eyes and perceptions of the foreigners who visited Thailand. National images of a sin city and land of prostitute are in contradiction to Thais' valuing their beautiful and moral culture.

(3.5) The 'Made-in-Thailand' phrase and logo increase international confidence in Thai cultural export; customers prefer to see it on the products.

Strengths and Weaknesses of Thai Cultural Export

The panellists *strongly agree* with the strengths:

(4.9) Thai unique culture and its distinctive cultural values are popular among foreigners. Liked by them are Thai profoundness; customs and traditions; people's courteousness and hospitality. Appealing identities of Thai architecture, *Muay Thai*, cuisine, *Khon* and excellent services are mentioned internationally; these attract international visitors to Thailand.

(4.6) Thai craftspeople have excellent virtuosity of craftsmanship that is acknowledged internationally, and foreigners admire and open for the craftspeople to present their skills.

(4.6) Travelling in Thailand is low cost, but it presents the visitors cultural diversities and varieties of activities.

(4.4) The preparedness of tourism infrastructures and facilities. Thailand is the centre of transportation in the SEA Region and the gateway to countries in the *Mekong* River sub-region.

(4.3 with 4.5 median scores) The government has been working hard in encouraging cultural export, such as by organising international product exhibitions, Thai cultural shows and exchanges; promoting Thai tourism through various kinds of advertisement abroad.

The panellists *agreed* with the strengths:

(4.4 with 4 median scores) The exoticness is a Thailand selling point.

(4.1) Thai products have a good reputation in ASEAN and other countries for their high quality and high manufacturing/crafting standards.

- (4.0) Thais have potential in developing cultural export, both products and services. Members of the new Thai generation are capable of experimenting with product development and design, thereby improving the potential of cultural export.

The panellists *neither agreed nor disagreed* with the strength:

- (3.3) The product designs that resonate with international lifestyles (e.g., pursuit of wellbeing and luxury) is a strength of cultural export.

The panellists *strongly agreed* with the weaknesses:

- (4.8) The limitations of Thai bureaucratic system have been problematic for a long time; personnel in the government lack creativity and initiative in creating new and up-to-date cultural export techniques since to follow the old patterns is convenient for the policymaking and implementation processes.
- (4.8) Some kinds of cultural product lack the continuity of product development; they cannot compete in quality with countries, such as Japan, that are excellent in cultural export.
- (4.6) Thailand is lacking in holistic development – the development in all sectors (horizontally) in the same direction (vertically); this is the key to deriving the cultural export's best potential.
- (4.5 with 5 median scores) Today, the cultural export competition globally is getting more drastic.
- (4.5 with 4.5 median scores) Few public officials and private sector personnel are proficient in foreign languages.
- (4.3 with 5 median scores) Thai cultural export is mainly extracted from traditional culture, and the cultural products are crafted from Thai wisdom, rather than rise from servicing the demands of contemporary lifestyles. This factor has a limiting effect on the varieties and choices of Thai products.
- (4.3 with 4.5 median scores) The government has held fast to outdated and ineffective policies and procedures; the cultural export operation is likely to be ineffective.
- (4.1 with 4.5 median scores) The government lacks concern on the impact of new media. The cultural export promotion via the new media will dramatically save on national expenditure on the presentation of cultural export abroad.

(4.1 with 4.5 median scores) The nation's pollution and environmental management are inactive; these lapses affect Thai tourism.

The panellists *agreed* with the weaknesses:

(4.3 with 4 median scores) There is no well-known cultural export project led by Thai government. Most talk-of-the-town projects are/were the projects led by international institutions.

(4.1) Thai cultural export has been ineffective in the distribution of the national income.

(3.8) Some traditional cultural products such as Thai dances might have narrow or specific audiences; they receive less attention from international visitors.

(3.8) Thais have emphasised that Thai culture must be intrinsically 'moral' and must reflect Thai desire to preserve ancestrally bestowed heritage. Countries that are successful in adopting cultural export focus on marketable 'trendy' culture that may dilute their traditional culture.

(3.8) Thailand has many negative perceived images (e.g., instability, unscrupulous behaviour, prostitution, human trafficking, drug-smuggling and AIDS).

(3.5 with 4 median scores) There are limited numbers of skilled product designers and packaging designers who can design distinctive products/packages to entice international visitors to purchase Thai goods.

(3.5 with 3.5 median scores) Thai entrepreneurs require government support for business administration skills.

(3.4) Limited governmental funds are available for presentation of Thai cultural export abroad; the result is that presentations are repetitive, tedious, and lacking in new techniques.

(3.4) Many skilled Thais do not have spaces and opportunities to show their capabilities as the government has not offered any systematic support.

(3.3) Few groups of people know that the government has supported and encouraged cultural export, and it has made many policies and laws for this purpose. Ones who get access to this information are Thais who can afford new communication technologies, the internet and have appropriate digital knowledge.

The panellists *neither agreed nor disagreed* with the weakness:

- (3.6 with 3 median scores) Thailand always faces political uncertainty within the country.

Current Thai Soft Power Resources

The panellists *strongly agreed* with the statements:

- (4.4) Values of Thainess are staples of the cultural export development. For example, cultural richness; gentleness; an image of the land of smiles; ethnic diversity and biodiversity; age-long Thai roots and ways of living; loyalty in the institutions of nation, religion and monarchy; and generosity imbued in the Thai service sector are admired by international communities.
- (4.3) Staples of Thai cultural export today are cultural values originating mainly from traditional and moral culture; elite culture; values of Thai customs and traditions such as *Khon* and handicrafts.

The panellists *agreed* with the statements:

- (4.3) Thailand employs Thai cultural advantages such as diverse cultural contents, virtuosity of craftsmanship and low production cost in cultural export.
- (4.1 with 4 median scores) The employment of ‘Five Fs’: Film and video; fashion and design; food; [Thai] fight; festival and tradition, is aimed to create the nation’s stability, wealth and sustainability.
- (3.5 with 4 median scores) The implementation of the SEP in neighbouring countries to develop their national economies and build mutual collaboration; although, the using of Thai ideologies and international policies is not well-known among Thai public and in the international community.

Civic Virtue and Cultural Export Policy

The panellists *strongly agreed* with the statement:

- (4.6) What Thailand has been doing up to now is to encourage Thais to be good hosts for the country, care about waste management, cultivate the understanding of cultural diversity, realise that the belittling of neighbouring countries is unacceptable and disgusting and to support tourism.

The panellists *agreed* with the statements:

- (4.3 with 4 median scores) Thailand currently uses civic virtues based from Thai culture as important tools in its IR, and they are soft power it has had. A suggestion is to focus on campaigns that ‘create’ and ‘sustain’ the nation’s culture, so Thais will not see that their culture (including multiple sub-culture) has deteriorated, and identities will be everlasting.
- (4.1) Thailand currently uses civic virtues based from Thai culture as important tools in its IR, and they are soft power it has had. A suggestion is to promote and to push forward the employing of Thai culture, and to allow the culture to lead politics and IR.
- (4.0) What Thailand has been doing up to now is to promote the morality of Thai people since Thais today have adopted various unpleasant Western cultural practices. These are the reasons why Thais perceive that Thai society is deteriorating such as Thailand is turning into an adult tourism country and indulges the whole range of vices of visitors.
- (3.9) What Thailand has been doing up to now is to cultivate Thai values and consciousness of Thainess in Thais’ daily living so that they use Thai language accurately/appropriately; *wai*; smile; greet with *sawasdee* [hello]; say *khob khun* [thank you]; say *khon thod* [sorry]; offer respect to seniors; love ones’ family; avoid all vices; be generous and hospitable; be nationalistic. If Thais can follow all these, people will peaceful live in their society, and the nation will be accepted and admired more by foreign countries.
- (3.8) Thailand has promoted civic virtues for a long time, but there might be no concrete outcomes as Thais have emphasised only on the nation’s moral standard, which is very hard to solve.
- (3.6) What Thailand has been doing up to now is to share stories of good Thais to the world; for example, the locals and elephants harmoniously live together. Thailand has publicised this story through movies and advertisements. These media create contemporary communications that make Thais and foreigners understand the issue easily; they have realised the value of relationships between the humans and elephants and the importance of the conservation, inheritance and development of locals’ culture and their ways of living. This story helps in promoting Thai tourism

and increases local income without any negative impacts on either local lives or the balance of natural resources and community's environment.

- (3.6) What Thailand has been doing up to now is to promote activities to conserve, keep and develop heritage values and wisdom; local and community ways of life; traditional performing arts; traditional sports; traditional plays; *Muay Thai*. These aim to make Thais to value the wisdom and heritage more highly; to immunise society by collaboratively protecting, collecting, keeping, developing and inheriting good culture from ancestors and passing this on to the next generation. The sustaining of these charming values and identities will attract more tourists and investors and help disseminating Thai stories globally.

The panellists *neither agreed nor disagreed* with the statement:

- (3.4) What Thailand has been doing up to now is to encourage the citizens' civic virtues, and the usual campaign is the promotion of political participation.

Panellists' Suggestions on the Cultural Export

The panellists *strongly agreed* with all three suggestions:

- (4.9) The cultural export operation considerably depends on people such as policymakers, policy takers [Thai public], practitioners and participants or audiences. One of the biggest problems is how to invest [resources] effectively on Thai public and to avoid operating the cultural export policy repetitively, wastefully and worthlessly. The cultural construction will be invested in persistent quality and values if Thais in all generations are always aware of their values; preserve them; employ them to create additional value. all have to be undertaken with quality and morality.
- (4.8) The policymaking of cultural export cannot be promoted by one Thai ministry; all who relate themselves to the cultural production, export and stimulation of the national income, must confer together seriously to impose the soft power policies; they are as important as the national development policy. In all this, the elected government must act as the temporary hub at the beginning; then it should devolve tasks to the stakeholders by integrating both ministerial areas and budget.
- (4.8) Thailand should promote or launch soft power studies widely in the country, particularly in the systematic cultural export promotion.

RQ7: What is the future soft power potential of Thai cultural export?

Future Thai Soft Power Resources

The panellists *strongly agreed* with the statements:

- (4.8) Thailand should employ more accessible channels for target groups of Thai cultural export, so they can fan out the cultural product more conveniently and widely. According to Thailand 4.0 policy, the integration between technology; innovation; science; R&D; creativity is important to pushing forward the products through forms of digital contents since new media today are essential for the nation in communicating and creating admiration and influence among the foreigners. This will expand cultural export in international markets in the future.
- (4.6) Thailand should employ more popular culture in cultural export such as popular actors, performers, musicians and singers. The balance between high and popular culture is the key to successful cultural export.
- (4.6) Thailand should employ Thai people as the nation's robust resource and, therefore, develop them as human resources through academic, educational and vocational programs. The visitors look at a country through its people, their experiences and their interactions. If Thais know and draw on civic virtues such as being good hosts for the nation and being good tourists, students, workers and national representatives in foreign counties, cultural export will be undertaken efficiently at all time.
- (4.6) Thailand should employ Thai cultural diplomacy through cultural exchanges and culture-learning programs with other countries; organising more personnel and student exchanges; establishing Thai cultural centres and Thai studies centres abroad.
- (4.6) Thailand should employ the product development to create greater varieties of modern noteworthy products – apart from the traditional cultural products that are for cultural tourists who have high purchasing power.
- (4.5) Thailand should employ values that are derived from Thais' ideas such as the SEP. This model is practical and provides visible benefits; it has been recognised widely in many countries and by the UN.
- (4.5) Thailand should employ Thais' skills and knowledge to help enhance the cultural products' international standards and the nation's competitiveness. With the

government's active roles, personnel in all Thai sectors should receive proper skill-enhancing training and have access to the same database of unique Thai contents – drawn from ethnic roots, wisdom, heritage and cultural charm.

- (4.5) Thailand should employ more neglected resources such as the OTOPs and the integration of Thai wisdom in Thai cultural products. We can see in Thailand today that young Thai entrepreneurs successfully design herbal products; fashions from local and natural fabrics; traditional handicrafts combined with furniture, accessories and decorations.

The panellists *agreed* with the statement:

- (4.1) Thailand should employ the adjustment of the cultural export's presentation patterns [of traditional culture] to make Thai stories more interesting and attractive in foreign countries. This change is to enhance the standard of Thai cultural export and its effectiveness. The new techniques of presentation will yield benefits in the forms of growing national income and improved national image.

The panellists *neither agreed nor disagreed* with the statement:

- (3.0) Thailand should employ the presentation of traditional Thai qualities: Respectfulness, honesty, industriousness and the love of the simple life.

Future Thai Cultural Products for Cultural Export

Can Thai cultural products be robust sources of soft power in the long term of Thai cultural export? The panellists *strongly agreed* with the statements:

- (4.9) They will be. If Thais understand the importance of the soft power wielding and have capabilities to develop cultural products that share the public consciousness, the products in the future will present more consistency of Thai shared values and themes. This consistency in the products will be an essential instrument for crafting the nation's soft power in the long term. This soft power from the civil society will require continuing support from the government when the government is also implementing its soft power programs.
- (4.9) They will be. The cultural products can be developed to be effective resources for crafting the nation's soft power in the long term as the current marketing trend that all sectors in Thailand are active in presenting the charms of diversity and

identity through the storytelling; this both adds value and mental appreciation towards those who have heard the stories. This way of communication can be implemented by the telling of attractive, unique, notable, impressive and admirable Thai stories and contents to the foreigners – preferably in countries that have similar national culture and values to Thailand as this will underline the bonds of consonance and interconnectedness between the two countries. This rapport is a resource to develop Thai cultural products, services and expressions as we insert the bond of nations’ relationships to create the mental satisfaction between these nations. This possibly will engender the soft power with good and optimal efforts.

- (4.8) They will be since the success of cultural export depends on various factors. There will be a high tendency of cultural export to be successful if the government has been continuing these significant processes: The protection of Thai images; continuity of IR policies; the development of Thai craftspeople and artists; the improvement of cultural works’ quality, international standards, designs, innovativeness and originality. The strategic planning and marketing channels of Thai export are also important factors for the cultural export’s success.
- (4.6) They will be since the culture have innate values, but they need people to hold and disseminate them. People are an essential national cultural product. If cultural workers and stakeholders, for example, do not have the feeling of the ‘ownership’ – loving, valuing highly, preserving, promoting, protecting and developing their culture – even strong cultural capital is not enough to build up cultural power and soft power. Friendship, kindness and smiles of our people then are essential in kindling positive feelings in the hearts of the foreign visitors and partners in trade of cultural goods. This helps create the bargaining power of Thai culture.
- (4.6) They can be the cultural products crafted with high quality that will always enhance the nation’s soft power.
- (4.5) They can be. Not only the cultural product as tangible products, but also other Thai creative industries (e.g., films; advertising; PR; design industries). These too are important resources for the nation’s soft power since they are very well-known internationally; although, they are mentioned only in their professional fields.
- (4.5) They can be since the government today gives precedence to the use of the cultural capital as the driver of the nation’s economy. We can see from the national policy that encourages Thais to employ the cultural capital as fuel to propel the nation

towards Thailand 4.0 and supports Thai start-ups. It is making all sectors realise the essence of the promotion of the cultural capital to develop the national economy from the upstream, midstream and downstream of the nation's administration, and it initiates the use of the age-long accumulating Thai cultural values, knowledge, heritage and local wisdoms to originate cultural products, services and Thai cultural expressions and to create high quality innovative cultural products at an international standard. Such capital will create an enabling environment for the expansion of Thai cultural export.

(4.1 with 4.5 median scores) They might be. The cultural product that have been exported today are just 'objects' that help in crafting soft power to some extent. In the long term of its management, ultimate resources for Thai soft power should be Thai 'values', that are in accordance with global ideologies such as democracy, freedom and good governance.

The panellists *agreed* with the statements:

(4.3 with 4 median scores) They can be robust sources of soft power since they are crafted and developed from Thai culture that is unique from other countries. The products and services that are based on Thai identities and values or reflected through them can build sustainable income and international recognition.

(4.1) They can help in crafting the nation's soft power by creating an image of Thainess; this image will attract people to visit Thailand to experience it by themselves.

Civic Virtue and Future Cultural Export Policy

The panellists *strongly agreed* with the statements:

(4.8) Civic virtues are an essential component of soft power making as a nation crafts its culture by its citizens. Civic virtues through the people help create, protect, take care of and accumulate nationalness, so everything will not fade away over time. For Thailand, civic virtues help us to sustain Thai ethnic identities, Thainess and people's national pride. Drawing on cultural capital without civic virtues cannot guarantee success. If we can convey our civic virtues through our products, international customers will be impressed and want to interact with us. Nevertheless, the good customers should have their own civic virtues as well.

- (4.6) The most effective civic virtue in Thai cultural export can be created if Thais just know and follow their duties and responsibilities. This spontaneously creates a liveable Thai society, and attracts the visitors, who may also invest in or remain in the country. Taking on their responsibilities also helps both members of public and private sector firms in advancing forward effectively; producing high-quality products; building admiration for themselves and the nation. It is, and will be, an important civic virtue for the crafting of Thai soft power in the long term with optimum effectiveness.
- (4.5) Civic virtues based on love of the homeland/hometown and its associated culture and the appreciation and the consumption of Made-in-Thailand products, will help increase the nation's economic security; build stronger nationalness; provide more jobs and better living standards. These create a healthier nation and positive national images. Since all nations pay attention to many world rankings (e.g., economic status, livelihood and citizens' healthiness); these are contributory indicators for the nation's soft power.
- (4.5) If Thais have civic virtues that require that they do good things for the country, there will be an environment that enables the country to create soft power easily since soft power is related to virtues and magnificence – that must be echoed by Thais at home and abroad. Thais, anywhere, who do good deeds will always gain admiration, both for themselves and for Thailand.

The panellists *agreed* with the statements:

- (4.1) Thai robust civic virtues are the intertwining of the culture and Buddhist teachings. Thai characters of humility, respectfulness, generosity and friendliness embodied in smiles, are sources of the soft power that can be employed to build relationships between Thais and people in other countries. Not only for the future, these civic virtues have already made Thailand the world's top destination for travellers (as indicated in many international polls over the last couple of years.)
- (3.9) Civic virtues do play important roles in Thai cultural export. However, if we emphasise only on the cultivation of civic virtues originating from moral cultural roots, it may negatively affect the country in the long term as it is risky not to align our nation with universal standards.

Virtuosity of Thai Craftsmanship and Future Cultural Export

Is virtuosity of craftsmanship important to the future Thai cultural export? The panellists *strongly agreed* with the statements:

- (4.8) Important – virtuosity of craftsmanship helps increase Thai cultural export's effectiveness since the products' beauty will impress customers and window-shoppers and create a positive word-of-mouth context. All positive feedback eventually leads to the tourism, investment and cultural conservation, for both Thais and international visitors. Virtuosity of craftsmanship plays an important role in attracting the foreigners to visit Thailand and increasingly brings Thai culture to the attention of global communities.
- (4.5) Important – virtuosity of craftsmanship will enhance the value of cultural export if the craftspeople have capabilities to select aspects of Thai charm and know exactly how to convey them through the embodiment in their cultural products. These skills create the implications of Thai ways of living; values; social development; customs and traditions, that are unique from other countries – Thainess. This can be a prominent feature to build international admiration and a selling point of the value of Thainess.
- (4.3) Important – virtuosity of craftsmanship mainly originates from individual experiences, skills and wisdom of craftspeople. They may spend their entire lives to cultivate it. The craftspeople then create products and works of arts scrupulously, spend time on them and pay close attention to the selection of materials, details and techniques of the crafting processes. These products are embedded with touching stories from Thai culture, unsurpassed quality, and cultural and economic value. Virtuosity of craftsmanship then creates unique identities for the products – one of a kind, which will invest the product with higher economic value with the passage of time.
- (4.3) Important – virtuosity of craftsmanship helps accumulate Thai cultural wisdom and heritage from ancient times; building pride in Thainess; passing on knowledge to new generations. The passing on of the wisdom can be undertaken through many means, and the production of the cultural product is an exemplar of the preservation and passing on of such wisdom.

The panellists *agreed* with the statements:

- (4.3) Important – Thailand should focus on the virtuosity of craftsmanship development if we want to increase Thai cultural products' value added.
- (4.3) Important – fine-quality products increasingly generate income and good reputation for a business and the nation in the long term. Compared with industrial products, these products have lesser levels of detail, value and virtuosity of craftsmanship. The products crafted by skilled craftspeople also present outstanding durability and beauty.
- (4.0) Important – however, the effective virtuosity of craftsmanship should be skills that are developed and supported by consecutive governments. Adequate technologies for the crafts (that enhance virtuosity of craftsmanship) will likely increase the effectiveness of Thai cultural export.
- (4.0) Important – virtuosity of craftsmanship plays an important role as a promoter of Thai export that contributes to the nation's wealth and creative economy. Producers, vendors and customers should know about virtuosity of craftsmanship, so Thai cultural export can be undertaken more easily and gain much more value.
- (3.6) Important – however, it might provide limited impact, as audiences should be ones who are interested in Thai handicrafts only.

Panellists' Suggestions on the Future Cultural Export Policy

The panellists *strongly agreed* with the statements:

- (4.9) No matter who will lead the soft power operation, to lay down effective and lasting policies and strategies, the government, as the regulator, should impose concrete driving policies and set a roadmap of the soft power operation in timelines: short-, mid- and long-term periods, and should set/appoint clear roles and functions for all stakeholders. Additionally, the government should integrate the budget management and encourages the brainstorming from all sectors, such as ideas from Thai private agencies, are also essential. These guidelines will make the soft power team's operation clearer and more flexible and will produce synergy.
- (4.8) An important issue that should be solved urgently regards the policymaking for national development. This policy should be set with the same goals nationwide and be implemented collaboratively by the setting of the continuing plans that can be managed concretely. All public agencies should be set to integrate their

missions with the others, then each follows their responsible tasks. Moreover, Thai policymakers should be linked by networks to associates in all sectors. They should set clear tasks for the public sector, private sector and civil society. These suggestions are to avoid the repetitiveness in administrative processes and to save on the national expenditure.

- (4.8) An important issue that should be solved urgently is the development of public personnel's knowledge and capability. This is to prepare them to be ready to drive the nation's growth in accordance with the government's policies.
- (4.8) An important issue that should be solved urgently is that the government should place importance on the follow-up and evaluation of the overall operation. This is to know the situations (and consequences); review and revise policy implementation where needed; develop policies and forms of the cultural export operations that are suitable with the contexts and can reach its higher potentials.
- (4.4) The government should bring back the policies of Thai creative industries development as they were developed and mentioned widely in the past.
- (3.9 with 4.5 median scores) The government should focus on the creation of the culture of ideas and thoughts that are acknowledged globally (e.g., freedom, human rights and democracy). Otherwise, Thai cultural export will be perceived internationally as actions that are trying to suppress bad truths or negative sides of the nation.

The panellists *agreed* with the statements:

- (4.3) The current government gives priority to the promotion of cultural export more than any past governments. However, the issues are that we must find more interesting ways to present the nation abroad through a public-private collaboration; and find some measures to enable cultural export to add value to the products to boost the national income. These measures will provide the nation with more permanent positive outcomes.
- (4.3) An important issue that should be solved urgently is the nation's strength analysis. This is to collect important national identities in one central database (e.g., Thai wisdom; folk gurus' knowledge; ways of living; arts and culture; data on natural resources; environment), so all can move forward in the same direction.
- (4.3) The government should publicise the information of the cultural export promotion to Thai publics or communicate it more widely. At present, people may do not know who are implementing cultural export policies; what they are doing; how

they are doing what they are doing. We can find and study this information in other countries' contexts.

- (4.1) The government should focus on the virtuosity of craftsmanship development.
- (4.1) An important issue that should be solved urgently is the development of Thais' moral standards and the building of right values such as life sufficiency and morals in accordance with Buddhist teachings.
- (4.0) The government has not place importance on the cultural export policies as it has paid greater attention at present on the economic, social and political development. However, this is unfortunate; cultural export is very important in developing the nation's security and strength. If the government makes the people realise the strengths of the cultural value and value them highly, they will collaboratively conserve, carry on and develop Thai arts and culture.
- (3.9) What Thailand should concern itself more about is the continuity of the cultural export activities. A suggestion is Thailand should encourage and promote concrete collaborations and participations with Thai private sector firms at home and abroad. Then, it can make people in those countries aware of, receive, and consume Thai culture all year round.
- (3.9) The government should not focus on the collecting of military weapons and hardware and should cut its current investment of the nation's resources on the military as Thailand cannot compete with the superpowers on hard power, and soft power is the imperative power for modern society. Those resources should be spent on the livelihood of Thais; the development of effective means to employ Thai cultural resources; the development of Thai creative industries businesses and entrepreneurs; the development of product's quality; the reduction of social disharmony and separation; the improvement of cultural diplomacy and planning Thai soft power strategies intensively.
- (3.9) The government should focus on the development of Thais' humility and honesty in society.

For DQ8, the panellists were asked what entity should act as the hub for Thai soft power operation in the long term. The panellists *agreed the most* with the proposition:

- (4.5) The new one – the *Soft Power Development Office* in the MFA; all related ministries should collaborate to develop the nation's soft power integrating and sharing their knowledge and resources.

The panellists *strongly agreed* with the proposition:

- (4.1 with 5 median scores) The new one – the *Soft Power Development Institute* as an independent entity; all related ministries should collaborate to develop the nation's soft power integrating and sharing their knowledge and resources.

The panellists *agreed* with the propositions:

- (4.1) The existing one – the *MoC*, as the upstream agency of the soft power operations, should take the leading role in incorporating with the government and other five Ministries – the MOL, MFA, MDES, MOC and MOTS. The MoC has many subordinate offices that play important roles in promoting cultural export; thus, it can act as the hub and coordinator that connects all sectors together, carries forward the policies and strategies and maintains the nation's soft power in the long term of the operation.
- (4.0) The existing one – the *MFA* should be the hub of the soft power operation. The national tasks should be the responsibility of the one 'Thai Team' comprising all state agencies that have duties to administer the nation's affairs in foreign countries. The MFA, as the leader of Thai team, can operate soft power through its Ambassadors Extraordinary and Plenipotentiary and Consuls General. Most of the soft power policies should be employed by the MFA as the spearhead.
- (3.6) The existing one – the *National Identity Office*, the government should improve the structure and functions of this office.
- (3.4) The new one – the *Department of Soft Power Promotion* under the supervisions of various Thai ministries; this new Department will be the hub of those ministries' operation.

The panellists *disagreed* with one proposition:

- (1.9) The existing one – only the *MFA* should be the hub and communicate the nation's soft power to target groups.

Summary

The first part of the findings illustrated the soft power intentions incorporated in the governmental, business, crafts community and product levels, employing the in-depth interviews, which presented the current cultural export's policy and procedural management through the case study of the Thai silk industry. The intermediate experts and foreign visitors concordantly expressed their ideas and concerns towards Thai cultural export in various respects; for example, the suggestion of the intermediate experts to develop the silk in the fashion industry was also voiced by the visitors, who opined that the silk clothes in many Thai shops today were old-fashioned.

The second part of the findings illustrated the current Thai cultural export situation and its future soft power potential through Thai experts from the heterogenous fields of expertise in the Delphi technique study. The panellists expressed their concerns towards Thai cultural export policies that held fast on the use of the traditional culture and traditional cultural products as the staples in its soft power operation. The current situation demonstrated that the current cultural products had both strengths and weaknesses and also outlined the advantages and disadvantages towards the soft power operation in the long term. They suggested the development of contemporary cultural products as well as the enhancement of the current cultural products' standards, the use of the popular culture in cultural export and the development of more systematic cultural export policy and procedural management

These two parts indicated the consistency of the data collected from the different sources and methods. The results will be discussed in detail in Chapter 6.

CHAPTER SIX

DISCUSSION

Introduction

This chapter discusses the findings outlined in Sections I and II in Chapter 5 for each research question (RQ1–7). First section discusses soft power intentions incorporated in Thai cultural export policy and of intermediate experts whose work relates to Thai cultural export. Section two discusses soft power intentions of Jim Thompson’s management and of its employees. Section three discusses soft power intentions incorporated in the Thai silk industry and of silk weavers. Section four discusses the virtuosity of Thai silk from the weavers’ perspectives, and section five discusses the virtuosity of Thai silk from foreign visitors’ perspectives. Section six discusses the frames emerging from in-depth interviews and their relationship to this research. Section seven discusses the current situation of Thai cultural export, and the last section discusses its future soft power potential.

Discussion Corresponding to Research Question 1

RQ1: What are the soft power intentions incorporated in Thai cultural export policy?

Cultural Export Policy Level

Of the first seven interview questions (IQ1–7), IQ1, IQ3 and IQ4 relate to Thai cultural export policies and their intentions. IQ1 elicits details of cultural export at policy and procedural levels, IQ3 elicits various soft power intentions towards Thailand and international communities, and IQ4 elicits what and how Thai heritage and contemporary cultural values are employed in policies. This is to respond to the literature outlining that the Thai government focuses on the use of cultural heritage in its soft power diplomacy. The

intermediate experts' responses reveal the insights of policy agents, their intentions, resources of Thai cultural export and the role of Thai silk.

(1) Thai Ministry of Foreign Affairs, Ministry of Culture and Ministry of Tourism and Sports are behind cultural export policy formulation

Six intermediate experts (6/15) stated that the MFA is a ministry that designs Thai cultural export policies together with the MoC (5/15) and the MOTS (4/15). These ministries are responsible for the design of communication formats, themes and strategies (7/15), cultural diplomacy programs (7/15), public diplomacy programs (5/15) and setting cultural export goals and strategies following government policy (5/15). There are at least 10 entities from three sectors related to policy implementation. Apart from the three ministries, 12 intermediate experts mentioned creative industries businesses, nine intermediate experts mentioned Thai universities, six intermediate experts mentioned the MOC, five intermediate experts mentioned the MoI, five intermediate experts mentioned the MOI, four intermediate experts mentioned the MOAC and four intermediate experts mentioned the MOE. Their responsibilities were deemed to be the following: Develop cultural products (cultural products) (11/15), organise cultural diplomacy programs abroad in collaboration with other actors (10/15), manage and execute communication tasks (10/15), support the ministry's and other ministries' work on culture and tourism by providing resources, experts and personnel (10/15), support creative industries businesses (9/15) and develop craftspeople (8/15).

(2) Cultural export intentions covering soft power exercises at home and abroad

The aims of Thai cultural export are mostly oriented towards Thailand. Its intentions are to increase Thai products' international credibility and recognition (12/15), represent Thailand and the government when dealing with foreign publics, entities and media (12/15), support the preservation of the culture and wisdom (11/15), increase Thai export values and potential (10/15) and enhance cultural products' quality and designs (8/15). To exercise soft power, cultural export aims to disseminate and promote intangible and tangible culture via cultural diplomacy programs (11/15), reach Thais at home and abroad and encourage them to be cultural diplomats and create people-to-people contacts (9/15), build mutual understanding with foreign publics through cultural means (8/15), increase cultural export potential with good stories (8/15) and gain the favour of foreign publics when Thailand has an issue with a country (6/15).

(3) Public diplomacy connects Thais at home

The public diplomacy programs exemplified in the interviews target Thais at home and aim to support the ministries' work (8/15), prepare Thais for the global community (5/15) and inform Thais about foreign policy and exchange information about this with them (4/15).

(4) Cultural diplomacy is a central tool of Thai cultural exports

The government exercises soft power through cultural diplomacy programs, such as the Thai Festival (7/15), Thai silk design competition (6/15), the SEP for SDGs developmental programs (5/15), *Muay Thai* roadshow (4/15), Royal *Khon* performance (4/15) and student exchange programs (4/15). These are intended to create positive national images and international recognition (14/15), reach foreign publics with cultural activities (12/15), allow them to learn about Thai culture (10/15), acknowledge the high-quality cultural products (10/15), increase the export potential of both Thai general products and cultural products (10/15), create a mutual understanding between Thais and foreign publics using culture (9/15) and support Thai tourism (7/15).

(5) Heritage intangible and tangible cultures are staples of soft power

Thai actors employ Thai wisdom (12/15), Buddhism (5/15), SEP (5/15), *Muay Thai* (4/15) and performing arts (4/15) [heritage intangible resources], Thai silk (9/11) and Thai cuisine (5/11) [heritage tangible resources], Thais (11/15) and films (2/15) [contemporary tangible resources] in cultural export designs. Thai silk has three roles in cultural export. The first role is the core of the programs – silk competition, exhibition and fair (10/15), but these activities are organised in Thailand with the aim of improving its quality. Its cultural diplomacy program was organised only once in 2016 to celebrate the Queen's birthday anniversary (1/15) as she is acknowledged as the queen of Thai silk (10/15). The second role is the theme of 'other activities' such as the Thai Festival (6/15) and temporary museum (4/15). They use its motifs in events' artistic designs to indicate Thai symbols. The last role is the complementary component of the events through which exhibiting and selling Thai products presents the Thai virtuosity of craftsmanship (10/15).

“Last year [2016] ... we invited Indonesian designers to design clothes from Thai silk ... It was a sentimental value that linked the audiences ... and it helped present Thai silk in a worthy image...” – G2

“Semiotics is essential and all elements in the cultural programs must be meaningful and harmonise with each other ... Silk patterns illustrate Thai locals’ way of living and resonate SEP – B1

“...In the Thai Festival, locals and tourists learn much more about Thailand through the cooking demonstrations, performances and many kinds of cultural products such as basketwork and Thai silk.” – G2

The results in (2), (3) and (4) uncover cultural export intentions in two dimensions. The first dimension is that Thailand wants international audiences to acknowledge the national culture and the Thai virtuosity of craftsmanship as beautiful. These images aim for both soft power and economic returns. The second dimension is where Thailand employs culture as a means to accrue soft power by presenting intangible and tangible cultures via cultural diplomacy programs to build mutual understanding with foreign publics, gain their favour to solve any future conflict, and sustain and expand its position on the global stage. Thais at home and abroad aim to create people-to-people contacts to realise those intentions. Although Nye (2011) coined soft power as a descriptive concept, Thailand draws on it as *cultural and moral* soft power, using its beautiful culture to create mutual and multicultural understandings to win the hearts of others. Thai cultural export policies focus on cultural diplomats as suggested by many scholars, such as Schneider (2003, 2006), Channick (2005) and N. Snow (2009), but its strategy to encourage Thais to participate in soft power diplomacy is not concrete as it implements public diplomacy at home by publicising Thai foreign policies via very limited channels. For Ang, Isar and Mar (2015) and Gillespie et al. (2018), Thai cultural export is cultural diplomacy and is not genuine cultural relations as its intentions are mostly framed by national interests that they do not transcend. Culture is employed for both intrinsic and instrumental values. We may see that it seeks both global mutual benefits, such as global social transition (SEP developmental programs and ASEAN community preparation), and to serve self-interest, such as economic benefits and nation branding.

The roles of Thai silk in cultural export (5) are mainly passive but are important products in cultural diplomacy to exhibit an identity of Thainess. Applying Chitty’s theory (2017a), Thailand currently uses *mobility*, particularly tourism and voluntary efforts and *creative industries* particularly in the cultural heritage sector (e.g., crafts, cultural tourism, cuisine)

in cultural diplomacy as soft power multiplier mechanisms. Most passive soft power sources are intangible and tangible heritage while few contemporary sources (e.g., Thais, education, films and videos) are tools of the programs. The interviews also affirmed that the Thai silk industry is a vehicle for many policies aimed to develop Thai soft power and creative economy, and to preserve the national cultural wisdom and heritage. There was no evidence of electronic networked *media*, but they were recommended in (26) and (28) by the Delphi experts as overlooked, but essential channels, for disseminating Thai cultural products and exercising soft power more effectively.

The (1) results are in accordance with Thai ministers' formal interviews in 2015 when they said that the MFA, MoC and MOTS are key players in soft power diplomacy (Kafedum, 2015). The intermediate experts from the policy level (e.g., G1, G2, G5, G6) mentioned that the three ministries require help and support from other ministries (e.g., the MOC to cooperatively organise cultural diplomacy programs abroad). Meanwhile, other intermediate experts mentioned many Thai actors from government, business and civil society sectors who relate to cultural export activities, but it is unclear if their tasks directly relate to the cultural export policies or indirectly support cultural export works. For example, the MOE implements many students and personnel exchange programs; these programs expose culture to international participants. The MOC, MoI, MOI, MOAC, universities and creative industries businesses are directly related to the development of the Thai silk industry, its craftspeople and products, such as improving silk quality and design as well as building international recognition and promoting silk exports. There is no evident relationship identified in the MFA's policy statement (MFA, 2015) between these actors and cultural export policies. However, this current research uncovered that all intermediate experts considered their *policy intentions* as a part of supporting Thai soft power when they implemented cultural export by their own policies and practices.

Personal Level

IQ2, IQ5 and IQ7 elicited that the intermediate experts' civic motivations to contribute to Thailand are rooted in civic virtues based on values, rules, nationalness and expedience. IQ6 elicited the importance of Thai civic virtues to support Thai soft power diplomacy.

(6) Expedience-, value- and nationalness-based civic virtues motivate Thais

All intermediate experts (15/15) were motivated by value- and expedience-based civic virtues and 14 intermediate experts were motivated by nationalness-based civic virtue – only B2 did not think directly about the country; he/she runs his/her creative industries business for personal achievement. The top three value-based civic virtues are that their education opportunities allow them to work in their positions (13/15), their careers are self-devotion (12/15) and gratefulness (9/15). Their interests in challenging responsibilities (14/15), job descriptions (10/15) and culture and wisdom (10/15) are top expedience-based civic virtues. Being happy that they contribute to their communities and Thailand (13/15), setting national interests higher than personal interests (12/10) and their love towards the country (12/10) are nationalness-based civic virtues.

For rule-based civic virtue, five intermediate experts could not think about its positive or negative qualities. G1 mentioned that it helps clarify who will make policy decisions and preserve Thai numbers and language, and G6 and C4 mentioned that it helps clarify what they can do and cannot do for their tasks. Others recalled it as negative; for example, it limits essential funds (8/15), limits creativity of activity design and implementation (7/15), is outdated and ineffective (4/15) and delays processes (4/15).

(7) Thai civic virtues make foreign publics like Thais

Most intermediate experts agreed that civic virtues are what Thais should do and follow (13/15). Most important civic virtues for cultural export are doing best regarding one's responsibilities (14/15), respecting and following the right norms at home (13/15), being devoted to society (10/15), demonstrating appropriate attitudes (9/15) and holding gratefulness and localism (9/15).

All intermediate experts believed that Thai civic virtues create positive thoughts towards Thailand. Some intermediate experts believed that they cultivate Thais to work like a family – always helping others (11/15), preserving culture (10/15), supporting tourism (7/15) and creating an enabling environment for cultural export policies (6/15).

The results in (6) and (7) will be discussed later with the civic motivations of Jim Thompson employees (11) and silk weavers (14) to elicit the big picture of Thai stakeholders' intentions towards Thailand.

Discussion Corresponding to Research Question 2

RQ2: What are the soft power intentions incorporated in Thai creative industries management?

Creative Industries Policy Level

For the next six interview questions (IQ8–13), IQ8, IQ9 and IQ11 elicited Jim Thompson's managerial policies and how they support Thai cultural export at home and abroad. IQ10 and IQ12 elicited corporate virtues and how they contribute to Jim Thompson's success.

(8) Jim Thompson changes its management system to upgrade Thai silk

Jim Thompson has been in transformation periods since March 2016, changing from a family business to a CEO-led business (3/5) to revamp itself to be a luxury brand (3/5). All interviewees (5/5) always support Jim Thompson by listening and suggesting what will be better for the company. The CEO sets new systems in the company, such as designing its products as a collection (3/5), plans to open its stores in fashion cities globally (3/5), establishes a new art director team (3/5) and establishes a new media team (1/5). Its only concern is that some old employees do not want to change to the new system as it comes with more challenging tasks (3/5).

(9) Jim Thompson policies are designed for value, expedience and nationalness

Jim Thompson policies aim for both its interests – business growth and profits – as well as Thailand's interests, and many policies express its intentions to support Thai soft power. For its expedience, there are policies to develop silk products to the international standard of delicacy (3/5), keep loyal customers (3/5), develop its products with contemporary Thai designs to reach new groups of young customers (3/5) and reposition itself as a luxury brand (3/5). Regarding developing Thai values, it has policies to preserve and develop Thai silk culture (5/5), undertake all silk crafting processes by itself to retain the products' authenticity and quality (5/5), present heritage culture through its various business units (4/5), present authentic Thai silk through its various products (3/5) and manage its business sustainably (3/5).

Regarding national interests, it has policies to revitalise the Thai silk industry (5/5), represent Thailand for the culture (5/5) and for Thai silk (5/5), disseminate Jim Thompson's and silk's

stories internationally to create Thai silk recognition (5/5), develop locals' wellbeing (5/5), inform foreigners about the silk culture, its characteristics, quality and value (4/5) and allow them to experience these themselves (4/5), support tourism (4/5), develop local economies (4/5) improve silk quality by developing mulberry and silk worm breeds (4/5), develop new techniques for silk crafting (3/5), design its products with Thai identities, such as authentic silk and natural colours (3/5) and collaborate with Thai ministries to develop the silk, art and culture (2/5).

(10) Corporate virtues make internal and external customers like Jim Thompson

For internal customers (employees), Jim Thompson developed its corporate virtues (COV) from both Thai and Western culture. All interviewees mentioned that Jim Thompson values Buddhist virtues and silk culture, working like a family, warning when one did something wrong instead of a punishing and being devoted to their teams and company. Some mentioned respecting the seniors (4/5), nature (3/5) and customers as the ones they really value (3/5). For the Western values, all interviewees explained that they can discuss and express their opinions openly without offending anyone and that colleagues treat others' opinions equally. Four interviewees mentioned that Jim Thompson values a merit-based system. All interviewees were satisfied with most COV as they make them happy, build their loyalty, and support both personal and corporate growth.

For external customers (international customers), the interviewees believed that the COV positively affect Thailand's images in two directions. Inside the company, all interviewees believed that the COV that create employees' happiness make them work passionately for the company and Thailand. Outside the company, all interviewees believed that international admiration is from the COV that Jim Thompson aims to represent Thais and Thailand, its genuine legends and stories and virtuosity of Thai silk (luxuriousness) from authentic ingredients and crafting processes. Some interviewees said it is the genuine intentions towards customers (4/5), excellent customers service (3/5) and the international word-of-mouth that attracts more foreign customers to visit Jim Thompson and Thailand (2/5).

The results in (8) and (9) uncover Jim Thompson policy intentions for corporate and national interests. Its corporate interests are similar to other private sector firms in that they run businesses for profit. However, in the Jim Thompson context, its core identity/product is Thai silk, its intentions to develop its business then provide direct advantages to Thai silk

(e.g., revamping its image or developing younger designs to reach young customers), which improve silk's image. The aims for the culture and Thailand are solely its own intentions originated from Mr. Thompson's visions when he established the company, but they are congruent with the cultural export policies (e.g., revitalising the silk industry, representing Thailand for its culture and silk, creating recognition regarding silk characteristics and values). These may be more effective since they are unintended influences of soft power (Chitty, 2015); its customers are more open to cultural transmission when they do not see the links to state influence and policies (Schneider, 2006; H. Kim, 2011). Thus, Jim Thompson, as a transnational company, is a good instrument to support the Thai creative economy and strengthen soft power (Anholt, 2005; Feigenbaum, 2001; Nye, 2004).

The **(10)** results illustrate the importance of Jim Thompson's COV (J. Graham, 1991, 2000; Jackson, 2011) for its success. Jim Thompson's support for employees and intentions towards Thai silk and Thailand drive the employees' passion to develop themselves and work assiduously beyond their tasks to support their team, company, the industry and Thailand. The employee feedback on organisational culture was very positive; they believed the customers can sense their positive energy. In accordance with Organ, Podsakoff and MacKensie (2006)'s view, its COV may engender admiration and trust towards Jim Thompson and Thailand and attract more prospective customers/visitors by the positive word-of-mouth context.

Personal Level

IQ13 elicited the employees' motivations to explore whether Thais who are in the business sector have soft power intentions for Thailand.

(11) Value-, expedience- and nationalness-based civic virtues motivate employees

All employees (5/5) were motivated by value-, expedience- and nationalness-based civic virtues at different levels while no-one reflected their motivations as being from rule-based civic virtue. All interviewees mentioned their family encouragement to work for Jim Thompson, Jim Thompson's reputation, its difficult recruitment processes and education opportunities as their value-based civic virtues. Others are working for Jim Thompson because of its prestige (4/5), their gratefulness (4/5) and because they are working for Thai silk (3/5). The expedience-based civic virtues are from their personal interests in silk (5/5), culture (5/5), language and communications (4/5) and socio-economic development (4/5).

Their nationalness-based civic virtues are from their intentions to be involved in supporting the silk culture and developing craftspeople (5/5), wanting to preserve the national culture (4/5) and wanting Thailand to be reputable for its skilled craftspeople and high-quality silk (4/5) and rich culture (3/5).

Discussion Corresponding to Research Question 3

RQ3: What are the soft power motivations of Thai craftspeople?

Silk Industry Level

For the next eight interview questions (IQ14–21), IQ14, IQ15 and IQ16 elicited the Thai silk industry's position and intentions to support Thai soft power diplomacy from the perspectives of the weavers in the Thai silk city, *Pak*, *Nakhon Ratchasima* Province.

(12) The Thai silk industry survives crises because it is Thai heritage

All weavers (5/5) explained that the silk industry in *Pak* has been developed for hundreds of years – they could remember it at least from their great-grandparents' generation (S2, S4, S5) and their grandparents' generation (S1, S3), and those told them that the industry existed before them (5/5). Silk knowledge and skills are two assets that make the industry survive through many crises. All weavers referred to Thai silk as folk wisdom, invaluable heritage and culture from birth to death. Three weavers believed these properties provided economic values. The skills comprised principal skills and advanced skills (5/5). The principal skills are spinning raw silk, dyeing silk threads from unique natural dye formula, spinning the second and third times to prepare the threads and make bobbins, threading the threads in a loom, setting a loom and weaving (5/5). The advanced skills – tie-dyeing, creating motifs, weaving patterned silk and fixing weaving problems – are only for skilled weavers (5/5). This knowledge and skills create unique Thai silk, and these are what customers value (5/5).

This heritage provides personal and social values. Thai silk is their passion (5/5) and silk crafting develops patience and delicacy in the weavers (5/5). Its value and wider values mean the weavers respect themselves as important people in communities (5/5) and improve their families' living conditions. For society, the industry preserves the culture and heritage (5/5) and creates national and international reputation (5/5). Four weavers believed that Thais acknowledge the industry as an important prime Thai industry because of its long history and quintessential representativeness of Thai identity.

(13) Thai silk sustains Thai value, economy, nationalism and international recognition

The industry has intentions to develop Thai local value, economy, nationalism and Thai silk's international recognition. For Thai values, it aims to protect and develop Thai culture and heritage (5/5) and pass them on in society (5/5); sustain gratefulness towards their ancestors and nature (5/5); and disseminate a Thai identity of Thai silk in the country (4/5). For the Thai economy, the industry sustains the local economy (5/5), creates local jobs (5/5), supports community tourism (5/5), supports sericulture (4/5) and sustains the economy through exports (3/5). The industry develops nationalism by creating Thai pride (5/5), keeping Thai silk for people who value it (5/5), preserving the silk culture for future generations (5/5) and creating localism/provincialism (4/5). The industry also helps create international recognition. *Pak* has been acknowledged by foreign customers for centuries as the silk city because of its products' consistent quality (5/5). Thai silk has unique and charming characteristics in that its colours and motifs represent Thainess (5/5). Many foreign visitors visit silk communities in *Pak* every year to experience the silk and culture (5/5).

The results in (12) and (13) emphasise the importance of the silk industry as heritage that Thais protect and value. The industry's wisdom and skills are unique and express a sense of Thainess; they create value and values for the industry that simultaneously sustain the industry in contemporary Thai society. The industry's main intentions are to preserve and develop the industry, develop the local economy and create pride in Thai silk by disseminating Thai silk stories at home and abroad. The last intention has been the solid role of the industry for centuries and it directly creates soft power among the customers in many countries. It is important to note that the ability to accrue soft power may encircle only foreign businesses that use Thai silk to produce their clothes and products; foreign markets that import Thai silk as an exotic textile or antique; foreign scholars and officials who are interested in traditional textile, industry and culture; and foreigners branded as cultural consumers or cultural tourists. This research cannot estimate the size of these audiences. Although the statistics (MOC, 2017) indicated that the silk export revenue in the past years took a major ratio of Thai exports, there were concerns in many parts of the findings that these audiences are not the majority of the nation's international audiences.

Personal Level

IQ17 and IQ18 elicited the weavers' motivations to support the country's work. IQ17 uncovered their motivations from value- and expedience-based civic virtues, and IQ8 uncovered their nationalness-based civic virtues. Rule-based civic virtue cannot be elicited clearly from the weavers as their way of living in the Thai countryside omits it from their concerns. Thai locals live by local customs and traditions, and are interested in the nation, Buddhism and the King and Queen as their important institutions.

(14) Value-, expedience- and nationalness-based civic virtues motivate weavers

All weavers (5/5) were motivated by value-, expedience- and nationalness-based civic virtues. They mentioned that their value-based civic virtues are their families as role models, the industry is lucrative and Thais (in the past) wanted to work in this industry. The reputation of *Pak* attracts them, weaving silk is prestigious and only for patient and passionate people, Thai silk is a country's invaluable asset, and they are grateful towards their ancestors and nature (5/5). Their expedience-based civic virtues are from their interests in the culture and wisdom (5/5), silk (5/5) and love of beautiful things (3/5). Nationalness-based civic virtues are to help sustain the silk's age-long reputation (5/5), preserve the local tradition and heritage (5/5), disseminate a national identity (5/5), train new craftspeople and businesses (3/5) and develop the locals' living condition (3/5).

The results in (6), (11) and (14) elicited the civic motivations from 25 Thais whose works relate with Thai cultural export and Thai silk. The results from all policy, creative industries and craft levels manifest in the same direction that Thais were motivated for Thailand by value-, expedience- and nationalness-based civic virtues, but the qualities were different according to the individuals and sectors. All interviewees mentioned *gratefulness* as their value and their personal interest in the culture and wisdom, while challenging responsibilities was the expedience value. Gratefulness is a Thai value substantially influenced by Buddhism, which acts as the virtue judgement for Thais. It is developed when one performs a virtuous action towards an individual; the individual is obliged/grateful to reciprocate in the same or in different ways. Its basic virtues, for instance, are gratefulness to parents/benefactors and to homeland.

The nationalness-based civic virtues closely associate with the value-based civic virtues, and the interviewees mentioned these two civic virtues alongside each other in the interviews.

Gratefulness plays a motivating role since their appreciation and gratitude towards themselves and others (e.g., families, governments and the nation) are based on the same value, and gratefulness is to reciprocate by doing good deeds in return, no matter who will be the receivers of the good actions. This research unearths the interconnectedness and relationships between the three civic virtues that, if in harmony with each other, can effectively motivate individuals to continuously develop themselves to be capable of performing their tasks and to sacrifice their personal resources to support a cause beyond their self-interests, such as the community and national development.

The rule-based civic virtue is not elicited clearly in this research. The intermediate experts in Section 6.1 reflected most of the negative feedback on the rules and regulations towards their tasks and cultural export. They perform impedimentary roles rather than a supportive role in the Thai context, and this should be a concern for the government.

The (7) results illustrated that Thai civic virtues may effectively support Thai cultural export by doing one's best/being responsible, following the right norms and attitudes, being devoted to society and by being grateful. The intermediate experts believed these that value-based civic virtues can motivate Thais to perform virtuous actions, such as crafting high-quality cultural products and being good hosts, aiming to create positive thoughts from both Thai and international audiences. They also voiced the same view as the scholars (Putnam, 2000; Callan, 2015; Banyan, 2017) that the civic virtues are not inherent qualities, so the government must cultivate them in Thais to reach these purposes.

Discussion Corresponding to Research Question 4

RQ4: What are the soft power dimensions in Thai cultural products?

IQ19, IQ20 and IQ21 elicited the weavers' perspectives on soft power dimensions in Thai silk products. Regarding their responses, soft power dimensions are from craftspeople' individual skills that are incorporated into the products and the products' overall appearance that they find beautiful.

(15) In weavers' perspectives, beautiful Thai silk expresses virtuosity

The Thai virtuosity of craftsmanship originates from two factors: A craftsperson's personal elements and his/her meticulous skills to craft universal elements. Passion and patience are

two personal elements (5/5) to become skilled weavers. Passion is important to work in the industry since all silk crafting processes are sophisticated. It drives the weaver to weave beautifully and creatively design the motifs (5/5). Patience is a Thai value and important to develop the crafting skills. It improves a work's quality and allows the weavers to earn only when they finished their works (5/5). Each weaver has different levels of these personal elements (5/5).

The universal elements are criteria to judge a beautiful silk; the weavers must craft these elements in their works to prove they are skilled (5/5). The elements comprise beautiful colours, beautiful patterns, thick and soft textures, and neat selvages (5/5). Beautiful, even colours are from quality dyes and a dyer's taste and skills (5/5). Beautiful patterns are from tie-dyeing and weaving processes – good tie-dyeing creates correct and beautiful motifs and good weaving creates correct and sharp motifs (5/5). Thick and soft textures are from quality silk threads (Thai silk has the highest quality for their experience), and dyeing and weaving skills (5/5). Neat selvages are a fabric's straight and tight edges. They are from proper weaving power and techniques (5/5). A high-quality silk demonstrates all criteria when its delicacy and uniqueness are from the weavers' passion and patience (5/5).

Apart from the skills, the weavers explained that Thai silk's authenticity of bumpy (from handmade processes) and lustrous textures (from unique rounded Thai silk fibres) are characteristics that also make Thai silk beautiful (5/5). However, the silk beauty is not only from these elements, but it is also from a customer's individual values and preferences, such as the kinds of motifs, colour tones, pure silk or silk with gold threads (5/5) etc.

(16) Foreign customers acknowledge virtuosity of Thai craftsmanship

From the weavers' experience, foreign customers visited *Pak* and/or bought Thai silk because of its internal and external dimensions. Thai silk has unique bumpy and lustrous (5/5) and soft textures (5/5), beautiful motifs from local lives and nature (5/5), exotic colours (5/5) and is handmade with traditional processes (5/5). Some weavers mentioned its image of luxurious natural textile (3/5) and the name *Thai* (3/5) as parts of the customers' decision.

For the external dimensions, all weavers mentioned the influences of its age-long reputation among the customers and its sense of uniqueness originated from the weavers' individual experience. Some weavers mentioned the customers' impression that a Thai senior weaved it (4/5), the appreciation that the government supports the industry (4/5), the locals'

endeavours to promote and export Thai silk globally (4/5) and its prices compared with the crafting processes (2/5) as parts of the customers' decision.

The results in (15) and (16) elicited the virtuosity of Thai silk from the weavers' perspectives. Soft power in Thai silk originates from 1) its authenticity – bumpy and lustrous textures, 2) a weaver's passion and patience, experience and skills and 3) silk's four cardinal qualities – colours, motifs, soft textures and neat selvages. The authenticity is a unique staple (1) that a weaver puts skills and efforts (2) into to create quality silk (3). The beauty of Thai silk is defined from these essences together with individuals' preferences. The weavers expressed that foreign customers like Thai silk's authenticity and quality, and admire its weaver's skills and stories, the industry's history and the government support for the locals and Thai silk.

Discussion Corresponding to Research Question 5

RQ5: What is the virtuosity of Thai craftsmanship in foreign visitors' perspectives?

For the last seven interview questions (IQ22–28), IQ22 and IQ28 elicited foreign visitors' backgrounds regarding Thai silk culture and products. IQ25 and IQ26 elicited the values of Thai silk. IQ23 and IQ24 elicited the Thai virtuosity of craftsmanship and the beauty. IQ27 elicited the stories of Thailand that impressed the visitors.

(17) Visitors know Thai silk before their first visit to Thailand

All visitors (5/5) knew of Thai silk in their own countries. One visitor heard about Jim Thompson before his/her first visit to Thailand and four visitors knew about it in Thailand. They knew about Thai silk from their families (3/5) and peers (3/5) who visited Thailand, touched it as souvenirs or saw someone using it (3/5) or saw it in books (1/5) and news/social trends (1/5). Their perceptions before the first visit were that Thai silk is an expensive natural textile for rich people (3/5), is the most beautiful silk (3/5), has delicate and soft textures (3/5) and that visiting silk shops or communities is an activity that must be undertaken in Thailand (3/5).

Four visitors (4/5) visited Jim Thompson House and shops and three visitors visited silk communities in the Thai countryside. Their decisions were based on the Thai silk reputation abroad (5/5), Jim Thompson's reputation among visitors (4/5), eagerness to learn more about Thai silk (4/5) and their interest in Thai culture and history (4/5). They bought silk souvenirs

(4/5), fabrics (3/5), ready-made clothes (3/5), scarves/shawls (3/5) and tailor-made clothes (1/5). Reasons to buy these products were as souvenirs (4/5), for personal use (4/5), its prices were lower than in their countries (3/5), as part of their personal collection (2/5) and requests from someone in his/her country (1/5).

(18) Visitors think of Thai silk as Thai culture, not just a product

Apart from utilitarian values, all visitors (5/5) mentioned that Thai silk is an old Thai culture and a Thai identity. Crafting and buying Thai silk supports Thai locals (4/5) and preserves the culture and Thainess (4/5). Three visitors believed that it makes a wearer looks attractive, and it is a piece of art. Thai silk also expresses Thai identities, such as that Thais are passionate and patient in their work (5/5), Thai silk culture relates to Buddhism (4/5), traditional Thainess is delicate and beautiful (4/5) and the skills are meticulous (4/5), Thai locals live in harmony with nature (4/5) and elephant motifs on Thai silk are a Thai identity (3/5).

When asked if they could distinguish Thai silk from other textiles, all visitors (5/5) believed they could separate Thai silk from other textiles. Its colours (5/5) and lustrous textures (5/5) were the main criteria, and three visitors also used the motifs as their criterion.

(19) Virtuosity of Thai silk is from quality and beauty

All visitors (5/5) have their own personal judgement regarding what is considered high quality and beautiful; they use their own factors and external factors to decide. Their own factors are their preferences – their needs either for themselves or someone else (5/5), whether it look good on them (4/5), whether they can afford the product (3/5) or their instinct (3/5). The external factors are what they see and feel from the silk – its appearance and quality. All visitors looked at its colours and motifs and checked its delicacy and selvedges. Four visitors considered its designs and durability. Four visitors said that sometimes they bought silk products just because its name was *Thai*; they believed it guaranteed quality and uniqueness.

All visitors (5/5) considered silk to be high quality based on its delicate textures, thick and straight selvedges and beautiful motifs – they believed that these are from skilled crafting. Four visitors also judged the quality from the colours. Three visitors also checked the spaces

between the threads regarding how tight they were; they learned this from their visits to Jim Thompson House and/or silk communities.

Regarding beauty, the visitors saw beauty through its characteristics, colours and motifs. All visitors (5/5) explained that beauty is from the characteristic of being lustrous, and four of them said its overall appearance – that the balance between colours and motifs made it beautiful. Overall, the visitors said the colour tones were beautiful (4/5), salient – red is red, blue is blue etc. (3/5), it was exotic for foreigners (3/5), Thai silk has all the colours they could imagine (3/5), the ways the weavers combined the colours on a fabric made its motifs more attractive (3/5), its motifs illustrated Thai ways of living that were designed beautifully (4/5) and that the pieces were proportionate (3/5).

In their opinions, the Thai virtuosity of craftsmanship occurs from the difficult processes involved in making the silk – they saw or tried to make it themselves as all processes are handmade (4/5), Thai silk is an exquisite piece of art and culture crafted by Thai wisdom and skills (4/5), each product has its different stories on it from its weaver's experience (4/5) and they believed these provide Thai silk's distinctive values that foreigners can recognise globally (5/5).

As the virtuosity is from the quality, four visitors (4/5) expressed their concerns that some Thai merchants sell counterfeit silk to customers but sell it at authentic prices. They said only big brands, such as Jim Thompson, have contemporary/good designs of silk clothes when pervasive boutique and tailor shops display only old-fashioned ones (4/5). F1 believed that its quality depends on craftspeople's intentions, so not all silk products are high quality, and F4 mentioned that the mass production of Thai silk today devalues it greatly.

(20) Virtuosity of Thai craftsmanship creates Thai silk's additional values

All visitors (5/5) voiced the same opinion that the virtuosity creates a sense of Thainess, credible quality, higher economic values and makes Thai silk a unique textile. Four visitors added that they acknowledge its cultural values (i.e., it is a culture crafted by Thais) and it connects them with the weavers through their stories on the silk.

(21) Visitors are impressed by Thais' characteristics of being kind and tolerant

For Thai civic virtues, they were impressed by Thai locals in the countryside who are always happy, kind and smiled frequently (5/5). Thais were seen as calm, tolerant and patient

(compared to the people in the other countries they visited) and they believed these are influenced by Buddhism (5/5). Four visitors opined that Thais are conservative and adhere to Buddhism as they always saw the locals wear silk clothes to a temple; this image is in contrast to what foreigners know/perceive about Thais (i.e., negative images of money hungry, drugs and alcohol); also, as silk crafting is difficult, it is impressive that the seniors can craft it beautifully (4/5), and that Thais love their late King and they learned that he did many things for Thais (4/5). Two visitors were impressed that the government supports the locals and the silk industry.

The results in (17) and (18) uncovered Thai silk's images in foreign countries. All visitors knew about Thai silk in their countries with positive perceptions from the word-of-mouth regarding silk products. They believed that Thai silk is more than a cultural product – it is an important culture and identity, and they associated it with Thais' passion and patience and local ways of living. These results affirmed the effectiveness of cultural transmission (Ogawa, 2009; Nye, 2011) and the mobility and creative industries as soft power multipliers (Chitty, 2017a). The aestheticisation and cultural reception processes (Featherstone, 1991; Clark, 2016) that these visitors took part in, creating their social identity and their personal meanings of Thai silk, lead to their confidence that meant they could distinguish between Thai silk and other textiles.

As in (15) and (16), the virtuosity of Thai silk in the foreign perspectives in (19) and (20) was illustrated in the same ways. The visitors saw the virtuosity through its quality and beauty when they also employed their preferences as the criteria. All visitors considered silk qualities as arising from delicate textures, neat selvages and beautiful motifs, which are also the weavers' three qualities, and the colours were also important for some visitors. Its beauty was considered to come from the unique characteristics, beautiful colour tones and beautiful motifs. The visitors believed that the virtuosity from the difficult handmade processes provides additional values for Thai silk (e.g., a sense of Thainess, credible quality and economic values). These results reflect the virtuosity as the core value of crafts (Risatti, 2007; Sennett, 2008; Cullerton, 2010) and as a soft power source (Chitty, 2017b) when the visitors find it attractive. The visitors and Thai silk carry the beautiful Thai culture with them and help Thailand share the stories of Thai silk.

The results in (21) are from the additional question to learn about Thai civic virtues from the visitors' perspectives. Their impression towards Thai locals and culture influenced by

Buddhism or the impression towards Thai silk culture and the seniors who weaved it, demonstrating a good view that Thai traditional culture and heritage are not outdated for the foreigners and that they can be effective soft power resources if Thailand employs them in the proper context.

Discussion Corresponding to Emerging Frames

The interviewees from different sectors and groups opined some similar ideas, and some of them reflected what the scholars recommended in the literature. Three emerging frames were selected that are useful in this research context.

(22) All actors believe that fashion is Thai silk's survival key

Interviewees raised concerns that Thais have a misperception that Thai silk is old-fashioned and that only seniors use it (11/25). In fact, only designs make it look old when the senior tends to be the main group who can afford the authentic silk, and they like the old-fashioned styles (10/25). This concern regarding the design is in accordance with some interviewees' experiences, as foreigners prefer to purchase ready-made products (e.g., clothes and scarves) because they do not know what they would do with the fabrics (9/25).

Twelve interviewees (12/25) suggested using Thai silk in fashion industries at home and abroad. Although the industry has its loyal Thai and foreign customers, they are ageing. Contemporary designs of silk products will create new groups of younger customers (12/25). Eleven interviewees suggested to change its image to be wearable fashion and change the norm that silk clothes are for important ceremonies/occasions to be clothes for daily living. To reach prospective Thai and international customers widely, word-of-mouth is a good strategy (11/25). The industry should partner with stakeholders (e.g., fashion students, designers, transnational firms) to develop fabrics that match the fashion industries' needs (7/25). These suggestions aim to extend its lifespan in contemporary society.

(23) Jim Thompson's intentions towards silk industry are genuine

Jim Thompson employees mentioned that Jim Thompson values Thai silk and intends to support its craftspeople and industry (5/5). Interviewees, who are *Pak* locals (i.e., G4, B3, B4, B5, S1, S2, S3, S4, S5) revealed their perceptions on Jim Thompson without any direct question from the researcher. They stated that Jim Thompson has contributed much to the locals and industry; for example, it provides the best income and supports the locals'

wellbeing (5/9), sells the quality of Thainess to foreigners in a way that creates pride for *Pak* communities (5/9), continuously develops the industry such as via dye techniques, modern motifs and new lines of products (4/9), adjusts Thai silk's image from being *just* luxury (which limits its use) to be wearable luxury (3/9) and understands their ways of living and sets rules that supports them, such as flexible working hours, as long as the weavers craft perfect pieces of silk (3/9). B3 also mentioned that the high season in *Pak* is between December and January every year when the Jim Thompson Farm is open to the public.

All locals (9/9) believed that Jim Thompson selected *Pak* as the production hub because of its reputation regarding quality silk. Seven locals (7/9) believed that Jim Thompson facilitates gratefulness and endeavours to support the industry as Jim Thompson received silk wisdom and skills from the locals.

“Most *Ra-tri*⁸⁵ employees now work for Jim. [In the past,] even a foreign manager came to stay with *Ra-tri* to learn about the industry ... *Ra-tri* taught the manager and team everything ... never covered any technique ... When its manager and team visited us in *Pak*. Madam *Ra-tri* always asked them to stay with us. They did not have to stay at a hotel...” – S2

(24) I-SP helps the Thai government to implement its policies smoothly

Among the various entities that support the silk industry, CDD was mentioned the most by the interviewees. At least 11 interviewees (11/25) noted that the government supports the local cultural heritage, treats locals equally and offers everyone fair helps and benefits.

“...I went to CDD to apply as a member and the OTOP selection ... It leads to my wellbeing. There are many supports from the public entities, but CDD is the one that has been here with us from the beginning...” – S3

“The first entity that supports our industry is CDD – it has done for the locals the most.” – S5

Again, the interviewees revealed their perceptions on Thai public entities and policies without any direct question. What they mentioned were the government's actions to create personal growth and happiness, such as Thai silk was exported and acknowledged by international customers (11/25), the locals value or return to value their heritage highly (11/25), local economies even outside the silk industry were developed (10/25), the

⁸⁵ *Ra-tri* (ราชดำริ) is one of the oldest silk factories and shops in *Pak*. Its factories were closed long time ago after the opening of Jim Thompson factory. The B5's shop, for example, has 102 years of history.

gratefulness from the government's actions motivates them to contribute to society (9/25), and the government's initiatives enhance the potential of silk businesses and products (9/25) and unite the locals (8/25). Six interviewees (6/25) said they love the government.

I-SP (Chitty, 2017a) not only creates a better image and tight relations between the government and citizens, but it also encourages citizens to employ civic virtues for their communities' and country' benefits. The researcher associates I-SP with gratefulness as the results illustrate that the locals put more effort into developing the silk industry and developed their communities as they expressed their gratefulness towards the public entities (e.g., CDD, who contributed to their communities). For example, G4 did much pro bono work, such as taking posts as the head of OTOP and head of provincial trader, opening the provincial OTOP Centre to distribute local cultural products, reopening the ASEAN Silk Sourcing Hub (deserted by the government) to support the development of *Pak* silk communities; this was because he/she wanted to reciprocate CDD's aids on her/his family that fulfilled her/his mother's dream to open a silk business.

Some locals also reflected on the government policies that work in their situations. For example, S5 mentioned that the tourism village by TAT makes the locals value Thai silk and their village more, and makes foreign visitors visit *Japoh* village more often.

“There are many visitors visiting our village, both tourists and official guests ... The village has been appointed a silk tourism village since 2555 [2012] ... Since then, there are changes in the village. The locals have more interests in the silk culture, and the village has been cleaner since there are a lot of guests – more than 10 groups in average – all year round...” – S5

These legitimate actions may affect the E-SP dividend. Foreign visitors, as in (21), also admired the government support for the silk industry. F4, for instance, mentioned that using culture as the selling point improved Thailand's negative image 40–50 years ago.

“The great thing about Thailand is the government was clever enough to realise that the image in the world was not a very good one ... They could not get anything done about the prostitution, but they could change around it, and started talking about Thai culture, and they did amazing ... They knew that the world is interested in Thai food, so they promoted Thai food ... There is no country in the world that does not have a Thai restaurant ... I went to many countries, even the remote ones, and all I went has Thai restaurants, and their people knew about Thailand or even went to Thailand for holiday...” – F4

Discussion Corresponding to Research Question 6

RQ6: What is the current situation of Thai cultural export?

For the Delphi questions (DQ1–9), DQ1 and DQ2 uncovered the current Thai cultural export situation. DQ4, DQ6, DQ7 and DQ8 uncovered its future soft power potential. DQ3, DQ5 and DQ9 uncovered results for both the current situation and future suggestions. The results in Sections 6.7 and 6.8 will be mean scores ($\bar{x} = 5.0$) for each set of statements.

(25) Thai cultural export policy and practice are well managed and can be developed

Thai cultural export policy and practice today have indicated consistency under all governments. Key public players are the MFA, MoC and MOC while the Thai private sector firms assist these entities to promote Thai cultural diplomacy programs (4.8). The Thai Festival is a cultural diplomacy program aimed at presenting Thai culture in understandable and concise formats (4.6). Cultural diplomacy programs employ distinctive Thai cultural capital such as culinary arts, handicrafts, *Muay Thai*, tourism to attract foreign publics (4.4). The export of Thai cultural products has trended positively in the last couple of years and it enhance the national economy and international reputation (4.0). However, the effectiveness of the cultural diplomacy programs is unclear (4.5).

The main soft power resources used in Thai cultural export are cultural values – Thainess, such as elite culture, gentleness, generosity, land of the smile, service sector and Thai virtuosity of craftsmanship (4.4) and Five Fs: Film and video, fashion and design, food, (Thai) fights, and festival and tradition (4.1). SEP is getting more attention by Thai policymakers to use it in cultural diplomacy programs as it is congruent with the UN SDGs (4.5). Thai cultural products, particularly Thai TV dramas, are popular in neighbouring countries (4.4).

(26) Cultural product are Thailand's strengths and weaknesses

cultural export strengths lie in its unique culture and distinctive cultural values. Foreign visitors admire and visit Thailand because of Thai architecture, cuisine, *Muay Thai*, excellent services, and values of Thai profoundness, customs and traditions, and Thais' courteousness and hospitality (4.9). Thai craftspeople have excellent virtuosity that is acknowledged internationally (4.6). Travelling in Thailand is low cost, but visitors can experience diverse

culture and activities (4.6). The preparedness of tourism infrastructures, being the transportation centre of the Southeast Asia region and the gateway to many countries, attract more visitors (4.4). The government also works assiduously to support cultural export (4.3).

Experts mentioned Thailand's weaknesses more than the strengths, and most weaknesses were directed to the government and the Thai bureaucratic system that hold fast to ineffective policies and practices (4.8), such as overlooking the substantial potential of new media to support Thai cultural export (4.1), and the inactive pollution and environmental management that affect the tourism (4.1). The public administration lacks holistic development (4.6), and public and private officials are not proficient in foreign languages (4.5).

Although the experts mentioned cultural product as the strengths, they also expressed many concerns that the cultural product can hinder Thai cultural export. Some kinds of cultural product lack the continuity of product development; their quality cannot compete with developed countries that have excellent cultural export resources (4.8). Thai cultural export is mainly from traditional culture and wisdom – these limit the varieties of Thai products and they should raise to servicing the demands of contemporary lifestyles (4.3). Heritage cultural products, such as Thai dance, have narrow audiences (3.8). Thailand focuses on a moral culture when successful countries focus on a marketable *trendy* culture (3.8). There are few Thai skilled product and packaging designers who craft enticing products for international visitors (3.5).

The experts were neutral with the statements that Thai product design resonates with international lifestyles (3.3), and that Thailand always faces political uncertainty (3.6). The former emphasises the importance of product design improvement. The latter indicates Thai experts' perspectives that are different from Western scholars since the *Soft Power 30* report (McClory, 2017) expressed the concerns that the unstable Thai politics and civil unrest create negative images that deteriorate Thai soft power.

(27) Civic virtues play promoting roles for Thai cultural export

The experts strongly agreed that the government has encouraged Thais to be good hosts for the country, cultivate the understanding of cultural diversity and realise that the belittling of neighbouring countries is unacceptable (4.6). The government has promoted activities to preserve and develop Thai heritage and wisdom, aiming to make Thais value their national culture and help sustain them (4.3), developed Thais' morality to change their unpleasant

practices influenced by Western culture (4.0), and publicised stories of good Thais to the world such as the story of Thai elephants and locals that live in harmony with nature (3.6). These aim to attract more foreign visitors/investors and to disseminate Thai civic virtues globally (4.1).

Most results for current Thai cultural export in (25), (26) and (27) are in accordance with the interview results and help create data credibility. For example, the Thai Festival is the key cultural diplomacy program, Thai cultural diplomacy mainly uses distinctive Thai cultural heritage to attract international audiences and cultural export enhances the national economy and reputation – as shown in (2), (4) and (5). However, the Delphi experts mentioned the MFA, MoC and MOC as the main actors, emphasising their focus on the exports when the interviews focused on the tourism (the MOTS). The Thai virtuosity of craftsmanship also plays roles in cultural export and it is a Thai strength that is acknowledged by international communities – as shown in (16), (19) and (20).

The negative views on the government's rules and regulations by the intermediate experts in (6) were also reflected in the Delphi technique as the weaknesses of the government and bureaucratic system that are outdated with ineffective policies. The concerns of the imbalance between high and popular culture as soft power resources and the limited varieties and designs of Thai cultural products were also raised – as shown in (19) and (22). The Delphi experts recommended the continuous development of cultural products' quality and designs and the use of contemporary trendy culture to enhance Thai cultural export potential.

The intermediate experts in the interviews (7) and Delphi technique agreed that Thai civic virtues play important roles in supporting Thai soft power diplomacy, and the government has campaigns to cultivate them in Thais, such as by being good hosts, building multicultural understandings and preserving the culture and heritage.

Discussion Corresponding to Research Question 7

RQ7: What is the future soft power potential of Thai cultural export?

The experts foresaw viable resources, cultural products, civic virtues and virtuosity that will enhance Thai cultural export future potential to accrue soft power. These types will be illustrated, and this section will conclude with the experts' recommendations regarding future cultural export policies.

(28) Digital content and popular culture are future resources

Accessible channels and digital content as vehicles to disseminate Thai cultural products to target audiences at home and abroad, and soft power resources integrating technology, innovation, science, R&D and creativity should be employed to enhance Thai cultural export potential (4.8). Popular culture via popular performers and artists should be employed to balance high and popular culture (4.6). Thais as robust resources should be developed further through academic, educational and vocational programs; Thais who draw on the civic virtues will always support the soft power potential (4.6). The development of contemporary cultural products is necessary as high-quality traditional cultural products are limited to cultural visitors who have high purchasing power (4.6). The neglected resources, such as OTOPs, should be employed in the programs following the trend of young Thai entrepreneurs who successfully integrate the heritage into contemporary products, such as fashions from local textiles and furniture and decorations from handicrafts (4.5).

(29) Traditional cultural product need development for long term cultural export

Current resources are traditional cultural products, and the government has a national policy that directly supports new start-ups to employ the national intangible and tangible cultural heritage in their cultural production to support Thai cultural export (4.5). The experts suggested the use of Thai creative industries, such as film, advertising and PR and design industries, as potential cultural products as they are reputable in their fields internationally (4.5). Although the experts believed that high-quality traditional cultural products will be capable of accruing soft power in the long term (4.6), they were concerned that the export of *only* tangible cultural products will exercise soft power to limited extents. Cultural products in the long term should be Thai values that are in accordance with global ideologies, such as democracy, freedom and good governance (4.1).

To enhance the cultural products' potential, the government should make Thais realise the importance of soft power in the development of Thailand and encourage them to develop high-quality cultural products with consistent values and themes. The consistency (of values, good stories) is a key instrument for exercising soft power (4.9). Meanwhile, it should continue these significant activities – protecting the Thai image at home and abroad, continuing foreign policies, developing Thai craftspeople and artists and improving cultural products' quality, originality, innovativeness and design (4.8).

(30) Civic virtues will always be important for Thai soft power

The experts strongly believed that civic virtues will be an essence of soft power crafting as a nation crafts its culture by its citizens. The civic virtues help create, protect and accumulate nationalness, so they sustain Thainess used in cultural export, and sustain Thai ethnic identities and Thai pride. Thus, conveying Thai civic virtues in cultural export will impress international audiences (4.8). The most effective civic virtues can be made if Thais know and follow their (personal and social) duties and responsibilities. This spontaneously creates a liveable Thai society that will support Thai public and private sectors to advance effectively, produce high-quality cultural products and attract more international visitors (4.6). The healthier nation and positive national images from the civic virtues are contributory factors for many world rankings, which are also soft power indicators (4.5).

(31) Virtuosity of Thai craftsmanship is core in Thai beauty

The Thai virtuosity of craftsmanship impresses customers and window-shoppers via the product's beauty and creates a positive word-of-mouth context. Positive feedback will lead to cultural tourism, investment and preservation among Thais and international visitors and bring the culture to the attention of global communities (4.8). Thai craftspeople should know how to select aspects of Thai charm and convey them through the embodiment in their cultural products. This virtuosity of craftsmanship will help building international admiration using Thainess – national values that are different from other countries – as a selling point (4.5). The virtuosity of craftsmanship's values originate from the individual experience, skills and wisdom of Thai craftspeople as they spend their lives cultivating them. Thai cultural products are embedded with touching stories from local culture and unsurpassed quality (4.3). These also help accumulate the wisdom and heritage, building pride in Thainess, keeping and passing on knowledge to new generations (4.3). Fine-quality cultural products then increasingly generate income and reputation for cultural businesses and Thailand in the long term by presenting the beautiful Thai culture in international markets (4.3). One concern regarding virtuosity of craftsmanship is that its values may widely affect only audiences who are interested in handicrafts (3.6).

(32) Recommendations for future cultural export policies

The experts recommended that the cultural export policy formulation will be more effective if the government imposes concrete driving policies and establishes a road map of Thai soft power operation in the short, mid and long term, then appoints clear roles and functions for the stakeholders. Integrative budget management and ideas from private and civil society sectors are also crucial for the policy design. These will lead to more flexible and clearer policies and practices and create synergy (4.9). Thailand should promote soft power studies widely, particularly the systematic cultural export promotion to support its operation (4.8).

There are three important issues that the government should consider urgently. First, the cultural export policies should be part of the national development policy by setting the same goals nationwide. This will allow all public and private actors to collaboratively implement and continue its programs with the same direction (4.8). Second, the government should develop its personnel knowledge and capability of cultural export to ready them to drive the policies for national growth (4.8). Third, the government should establish as a priority cultural export follow-up and evaluation. This is to promptly know its situations and consequences, review and adjust the policy implementation where needed. Effective and accurate evaluation will support the development of future policies (4.8).

To enhance the cultural export potential, the government should bring back the creative industries development policy that was developed and implemented successfully in the past (4.4). A public–private collaboration and innovative measure to create the programs' added values are important to present the nation in more interesting ways (4.3). The government should update and publicise the information of cultural export promotion more widely to Thais at home and abroad. Their realisation will allow them to know their roles and how they can support the nation (4.3). Finally, the development of the culture and ideas that are acknowledged internationally, such as human rights and democracy, are also important, so that the programs will not be perceived by international communities as propaganda (3.9).

When asked what entity of soft power hub should be, the experts agreed the most with the choice that the government should establish a new *Soft Power Development Office* in the MFA, and all related ministries should collaborate with it to develop Thai soft power (4.5). They disagreed that the MFA should be the only actor for soft power operation (1.9).

For future soft power potential, the Delphi technique experts foresaw that the cultural products (29) and Thai virtuosity of craftsmanship (31) will be robust resources for Thai cultural export. The government has supported the development of traditional cultural products; the high-quality traditional cultural products will always be robust because of their virtuosity. However, the experts suggested using other Thai creative industries that are contemporary, such as the *media* sector (film, drama, music) and *functional creation* sector (design, fashion, advertising), as soft power resources and use the digital content and channels to extend the cultural products and reach wider Thai and international audiences. Moreover, Thai civic virtues (30) will still play important roles in supporting the soft power activities at home and abroad as they will help accumulate and sustain the pride of Thainess among Thais. Thais' virtuous actions will encourage them to craft Thai quality in their products and services and will impress international audiences as cultural diplomats.

Most policy recommendations (32) reflected from the current situation and weaknesses were in the same directions as the scholars' recommendations in Chapters 2 and 3. As most scholars suggested, the Delphi technique experts emphasised the important of non-state actors in Thai policy formulation and cultural diplomacy activities. The policies should be set in short-, mid- and long-term periods with clear objectives and goals. The government must pay attention to the evaluation of cultural export programs to know their situations and consequences to be capable of adjusting the policy implementations as needed. To enhance the cultural export potential, the creative industries development policy that was implemented successfully in the past governments should be redeveloped and implemented again to support the development of Thai creative industries. Pwono (2009) and Gienow-Hecht (2013) recommended that the cultural diplomacy and creative industries policy should be developed simultaneously to support cultural producers and cultural products' values. The government should promote more public-private collaborations and the integration of traditional creative industries and heritage in contemporary creative industries and other industries to produce creative and innovative cultural products (cross-sectoral development) (Bakhshi, 2016; Bennett, 2016; KPMG, 2016), implement public diplomacy more widely to inform Thais about Thai cultural export and encourage them to participate in this, and develop Thai values, ideologies and policies that conform with international values to avoid a propagandistic sense and increase its legitimate and attractive values.

Summary

The soft power intentions incorporated in Thai cultural export policy, Jim Thompson's management and silk industry levels reveal two similar aspects – Thai actors at all levels design their policies and practices for economic and soft power benefits; the actors from Jim Thompson – a creative industries intermediary firm, and silk industry were not aware of the soft power concept like the actors in the government level. The government's policy intentions are to develop the creative economy and use this economy to encourage Thais to value and develop their national heritage, enhance cultural export and cultural product exports potentials and to build the Thai virtuosity of craftsmanship as Thai quality. For soft power, it employs Thai values and cultural products (including Thais) in cultural diplomacy programs as a means of creating people-to-people contacts and mutual understandings with foreign publics and employs the images of Thainess and virtuosity of Thai craftspeople and crafts (beautiful culture) to draw international admiration and affection. These policies have the explicit intention of soft power accrual. Jim Thompson's intentions are to revamp its image from a tourist product to a luxurious/fashion product, to improve silk quality and preserve authenticity, to represent Thailand's culture and silk, to inform foreigners at home and abroad what is Thai silk and its values and to collaborate with public entities to support Thai tourism and culture. These intentions improve its business growth, Thai silk's images and create Thai soft power among international audiences. The silk community intentions are mainly to preserve the silk culture and its age-long reputation, develop the local economy and locals' wellbeing, and enhance silk products' value and values. Its intentions to export Thai silk, develop its exquisite quality and design, and disseminate its stories and pride to create international recognition and admiration accrue Thai soft power.

The civic virtues of value, nationalness and expedience are evident motivations for Thai actors at all levels to contribute to Thailand. The Thai value of gratefulness plays a significant role in motivating Thais and drives other civic virtue bases. The virtuosity of Thai silk expressed from the weavers and foreign visitors indicates the conformity and support each other. It builds Thai silk's unique beauty, credibility, and social and economic values that have been admired in international communities and that have attracted visitors to Thailand.

Chapter 7 will outline the relationships between the soft power intentions, civic virtues and Thai virtuosity of craftsmanship, the significance of the results, the recommendations for future Thai cultural export and research, and the study's limitations.

CHAPTER SEVEN

CONCLUSION

Introduction

This chapter comprises three parts: Research conclusion; significance and limitations; and recommendations. The research conclusion summarises the findings regarding the two main research questions and illustrates the relationships between Thai cultural export policy, the Thai silk industry, Thai virtuosity of craftsmanship and civic virtue, as tools for Thai soft power diplomacy. The significance and limitations situate this research in the related fields and elucidate how it contributes to the research community. The recommendations are from the findings and experts seeking to support Thai cultural export policy formulation, highlighting a research gap uncovered in this research and how prospective students, scholars and soft power professionals may develop this research further to improve the breadth of future research.

Research Conclusion

In this research, there were two main questions: 1) What are the soft power intentions incorporated in Thai cultural export? And 2) what is the future soft power potential of Thai cultural export? These two questions were turned into seven research questions (RQ1–7). RQ1–3 elucidated the soft power intentions incorporated in the cultural export policy, Jim Thompson’s managerial policies and the Thai silk industry as the three levels of Thai cultural export and the civic virtues as Thai actors’ personal motivations. RQ4–5 elucidated the soft power dimensions of Thai silk products through the virtuosity of craftsmanship from silk weavers’ and foreign visitors’ perspectives. RQ6–7 elucidated Thai heterogeneous experts’ opinions on the current Thai cultural export situation as well as its future soft power potential. The findings of RQ1–5 were elicited by the in-depth interviews and RQ6–7’s

findings were elicited using the Delphi technique. The Thai silk industry was selected as the case study as it is a prime Thai creative industry that is a Thai identity and heritage factor, and the government has focused on the use of the culture and heritage in its cultural promotion and tourism. The industry has all agents (i.e., silk weavers, Jim Thompson and public entities, and foreign visitors) who were available for the data collection. The case study facilitated an appropriate research scope and timelines for this three-year research project. This allows for a focused and detailed data collection and analysis.

In Chapter 6, RQ1–3 were answered based on the findings of policy intentions and personal motivations; RQ4–5 based on the weavers’ and visitors’ perceptions on Thai silk’s quality, beauty and virtuosity of craftsmanship; and RQ6–7 based on the experts’ opinions and recommendations on current and future Thai cultural export. This current section will illustrate the topography and relationships between Thai cultural export, civic virtues, creative industries and virtuosity of craftsmanship as tools of Thai soft power.

As reviewed in Chapters 2 and 3 regarding Thai soft power, the research on soft power and related topics in Thailand is limited. Most research and reports in Thailand studied the foreign cultural diplomacy programs targeting Thailand. For example, the government in 2001 reported the effect of foreign cultural diplomacy programs directed at Thailand. Public officials defined cultural diplomacy in this report (Chanbunjong, 2001). One dissertation in 2015 studied whether the government supports the Thai film industry to exercise soft power. The results stated that the government does not directly support the industry, and its policy and administration system hindered the industry to achieve that purpose (Thongmee, 2015). This dissertation’s findings contradicted recent news and reports in Chapter 3 (and the results in this research) that the government has implemented film diplomacy. The existing literature cannot answer the researcher’s interests in Thai soft power studies, particularly the intentions of Thais and Thailand in soft power diplomacy and how Thailand can improve its policies and practices to enhance the program effectiveness.

The findings in this current research created the topography of Thai soft power diplomacy, illustrating Thai actors and entities at many levels of the operation. The policymaking process was related to the MFA, MoC, and MOTS, and the implementation process was related to or supported by many public and private entities and Thai civil society. As mentioned in Chapter 6, although Thai ministers made the statement in 2015 that the MFA, MoC and MOTS are key players that exercise Thai soft power under support from other

sectors, the cultural export policies stated in the MFA's policy statement and four-year-strategy (2015–2018) did not mention the soft power taskforce, relationships or responsibilities between the MFA and other ministries and sectors (MFA, 2014b). The only evidence that appeared in this research was when some intermediate experts explained that the main cultural diplomacy program – the Thai Festival – is organised collaboratively by the MFA (which presents Thai soft power), MoC (which presents traditional dancers and musicians), MOTS (which presents Thai tourism), and MOC (which presents Thai cultural products in the program). The MFA has the leading role in Thai cultural export with other ministries and sectors playing roles based on their expertise to complete cultural diplomacy programs. Many ministries and sectors appeared in this research, such as the MoI, MOAC, universities and creative industries businesses; these were all relevant as they all have policies and projects germane to Thai silk development and the presentation of Thai silk in international events and media.

The next discussion was regarding soft power intentions; these can be demarcated into two qualities: Direct or intended cultural export policy and indirect or unintended cultural export policy. The first was the policy imposed by the MFA and managed by the Public Diplomacy Information Division and Cultural Relations Division, DOI, in collaboration with other ministries and sectors. The second was the policy from other entities and sectors that indirectly support the cultural export tasks or develop soft power resources employed in the cultural export programs; for example, the MOC's silk export promotion, the MOAC's silk quality development, the MoC's silk product design development, Thai universities' traditional and regional Thai silk preservation and development, and Jim Thompson's international recognition of Thai silk culture.

The intentions of the cultural export policy, Jim Thompson's managerial policy and the Thai silk industry were for the economic and soft power benefits when these two benefits were interrelated. The government employed the culture and heritage embodied in Thai cultural products, particularly Thai cuisine, *Muay Thai* and handicrafts, as cultural diplomacy tools to create mutual understandings with foreign publics and presented the virtuosity of craftsmanship in those cultural products to create the audiences' admiration and attraction. Jim Thompson has Thai silk as its core identity as a legacy of its founder Mr. Thompson who rejuvenated the Thai silk industry with the Queen of Thailand. It continuously developed Thai silk quality and design, presented its stories and silk culture internationally,

and employed its products crafted by Thai locals to express Thai values, delicacy, delectability and the virtuosity of Thai silk in attracting international customers to Thailand. The silk industry is hundreds of years old; craftspeople and weavers have great pride in it. They and various entities from all sectors have initiatives to preserve and develop the industry. The industry itself intended to preserve Thai silk's authenticity originating from the authentic ingredients and crafting process, which it has carried forward as a virtuosity of Thai craftsmanship. It also developed silk designs and new lines of products, exported the products globally, presented its products at home and abroad, and presented its crafting process to Thais and foreigners who visited their communities. These intentions at the three levels of Thai cultural export reflected the scholars' view that the creative industries development policy and soft power policy can and should be developed simultaneously. Creative industries can be multipliers and vehicles for policy in many areas and, in this research, the silk industry also played a major role for Thailand's socio-economic development and cultural heritage preservation.

Apart from those institutional intentions, all Thai interviewees were asked about their personal motivations that they decided to work on in their posts and undertake activities beyond their tasks to support Thailand. This part of the interviews was because of the importance of civic virtues as part of a country's democratic drive and that the civic virtue promotion may encourage Thais to contribute to Thailand in relation to soft power. Thai's civic motivations were varied and every individual indicated different qualities of civic virtues. The prominent civic virtues were the value-based civic virtue of gratefulness influenced by Buddhism, the expedience-based civic virtue from the interviewees' self-interests and the nationalness-based civic virtue when they were grateful and happy to contribute to their communities, industry and Thailand. The rule-based civic virtue was not evident in this research. Some interviewees at the policy level expressed their negative perceptions towards their entities' rules and regulations that they believed impeded their task efficacy. This should be the government's concern when the Delphi experts also voiced the same views regarding Thailand's weaknesses.

Chapters 5 and 6 outlined that the interviewees' gratefulness is a crucial driver for their voluntary actions. It also linked with their self-devotion, nationalism and pride in their works, as gratefulness is a quality of a virtuous Thai person. Many interviewees mentioned that they work assiduously and conscientiously for Thai cultural export as their remuneration

is from Thais who pay tax, or they do pro bono work to support Thai cultural export as they are grateful about others' actions towards them. These were examples of the interrelatedness between gratefulness and nationalness-based civic virtues. The pattern and civic virtues of Thai actors who were behind soft power diplomacy were visualised in that they have similar interests relative to their expedience-based civic virtues, such as culture and wisdom, Thai silk, volunteerism, communications and challenging responsibility, which passionately lead them to study or work in the cultural export-related fields. Their opportunities and family support to receive higher education from related fields and peer encouragement are contributory factors to them selecting or changing to their work in their current occupations. They felt their tasks embodied prestige, self-devotion, gratefulness and steadfastness in their positions even when the tasks were difficult and were willing to accept low remuneration or work pro bono, which are their value-based civic virtues. Their nationalness-based civic virtues are rooted in their values and their love of their country. The conformity between the civic virtues or the interviewees' feeling that what they do aligns with their values effectively motivate them to serve Thailand.

Gratefulness also links with I-SP. The findings indicated that interviewees were satisfied with the government's policies and initiatives to develop the silk industry, craftspeople and silk products, and they were grateful and/or felt an obligation stemming from their gratefulness to reciprocate what the public entities did for them or their peers. They also voiced that the ways the government values locals and their heritage, treats them fairly and develops their wellbeing, made them 'love' the government. This emphasised the relationship between the government's I-SP and the locals' gratefulness that motivated them to contribute to society. The government may employ the gratefulness as the value-based civic virtue to motivate Thais to participate in Thai cultural export as its aim to encourage Thais to be cultural diplomats to create people-to-people contacts and dialogues with foreign publics.

The next part was the Thai virtuosity of craftsmanship as a soft power source. The weavers and foreign visitors were asked a similar set of questions to uncover what Thai virtuosity of craftsmanship is and how it can accrue soft power. This was from the scholars' suggestions that attractive content and communication consistency are important to create soft power among audiences. Thus, the congruity between the weavers' and visitors' answers is important in ascertaining the right message and consistency regarding Thai cultural export.

The weavers and visitors associated virtuosity of craftsmanship with silk products' quality and beauty. When the weavers defined the quality from a craftsperson's individual skills and a product's colours, motifs, textures and selvedges, the visitors defined the quality from the motifs, textures and selvedges, and they believed these qualities originated from a craftsperson's individual experience and skills. For the silk's beauty, the weavers defined the beauty from its authentic characteristics of bumpy and lustrous textures and the four qualities in harmony with the individual skills. The visitors defined it from the lustrous textures, colours and motifs. The quality and beauty were the sources of virtuosity of craftsmanship for both groups.

Moreover, the weavers and visitors made similar comments about virtuosity of craftsmanship when the former reflected on their experience with foreign customers/visitors, and the latter reflected on their direct experience with silk products and the silk crafting process. This does not only reveal consistency in silk stories, but also uncovers the weavers as cultural diplomats who try to communicate with their foreign customers to create the right understanding of silk and elicit customers' correct viewpoints. These results ascertain that the virtuosity of craftsmanship is a soft power source as the visitors saw it as an accrual of cultural and economic values – they were impressed by it and the word-of-mouth reputation or their experience with the silk products in their countries also attracted them to explore the silk industry in Thailand.

The last part in this research drew on how to adjust the cultural export policy and to check whether the soft power resources in Thai cultural export (*circa* 2017) are appropriate. The Delphi technique was selected as the method because of the limited data available on these topics in Thai public databases. The heterogenous experts agreed on most statements and disagreed about a few statements, but all of their agreements and disagreements matched with the cultural export situation projected from the interviews; this concordance helped create the research data credibility. The experts believed that the staples of Thai cultural export (*circa* 2017) – traditional cultural products, virtuosity of craftsmanship, Thai culture and heritage – are Thailand's strengths that will be effective in future Thai cultural export. However, the government should employ more contemporary culture in cultural export, develop additional types of cultural product and designs to serve the demands of contemporary lifestyles, develop Thai intangible cultural products (values) that are in accordance with global ideologies, employ digital channels and content to reach wider

audiences, develop new measures and campaigns to encourage Thais to participate in the programs and improve its policies and administration system to support the cultural export tasks.

For future Thai cultural export, the experts recommended the government should establish the soft power road map, design policies pursuant to listening to all sectors and clearly disseminate tasks to all stakeholders to avoid the repetitiveness of the cultural export implementation and save on national expenditure. They believed that the soft power diplomacy should be integrated in the national development policy (*vide* the NESDP in Chapter 2) to highlight its priority, and the creative industries development policy should be reinstated to support Thai cultural export. The government should improve its public diplomacy programs and channels to communicate Thai foreign policies more widely to Thai and international audiences at home and abroad. Finally, the systematic program evaluation is essential to follow up and adjust the cultural export policies to be implemented more effectively in the future.

The relationships between the results can be illustrated in two ways: The silk industry and Thai cultural export. For the Thai silk industry, the weavers (cultural producers) developed their pride regarding Thai silk as a Thai identity and preserved the authenticity of their products, which is the virtuosity of Thai silk. The intermediary agents such as Jim Thompson, silk businesses, universities and public entities had policies and initiatives to develop the industry and presented its virtuosity of craftsmanship and stories in the global markets. The visitors (cultural consumers) reflected their positive perceptions towards the industry and intermediary agents and developed their own meaning and understanding towards Thai silk – this creates additional values regarding Thai silk in the recursive process of the creative industries. For Thai cultural export, the government employed Thai silk products as one of Thai cultural products in its cultural diplomacy programs to present the beauty of Thainess through its virtuosity of craftsmanship. This aimed to enhance the cultural products' economic values and soft power using international audiences' admiration and attraction. Other Thai sectors implemented their own cultural export policies and practices that directly and indirectly supported the government's soft power initiatives by developing the silk products' quality and design, exporting and presenting Thai silk at home and abroad. Additionally, the results from Thais at many levels of cultural export operations indicated the relationship between the Thai value of gratefulness and the civic virtues when

Thai actors intended to reciprocate their gratefulness by contributing their personal resources to develop Thailand. Thai civic virtues that support the cultural export, for example, were their intentions to preserve and develop the culture and Thai silk quality, and to present the culture and silk products to international audiences to create international admiration and pride of Thainess.

It appears that the creative industries, virtuosity and civic virtue – among other resources – are important ingredients for crafting Thai soft power, and they have crucial roles in cultural export policy and practice. Matching the results with the research framework in Chapter 4, the relationships between the findings are demonstrated in Figure 7.1.

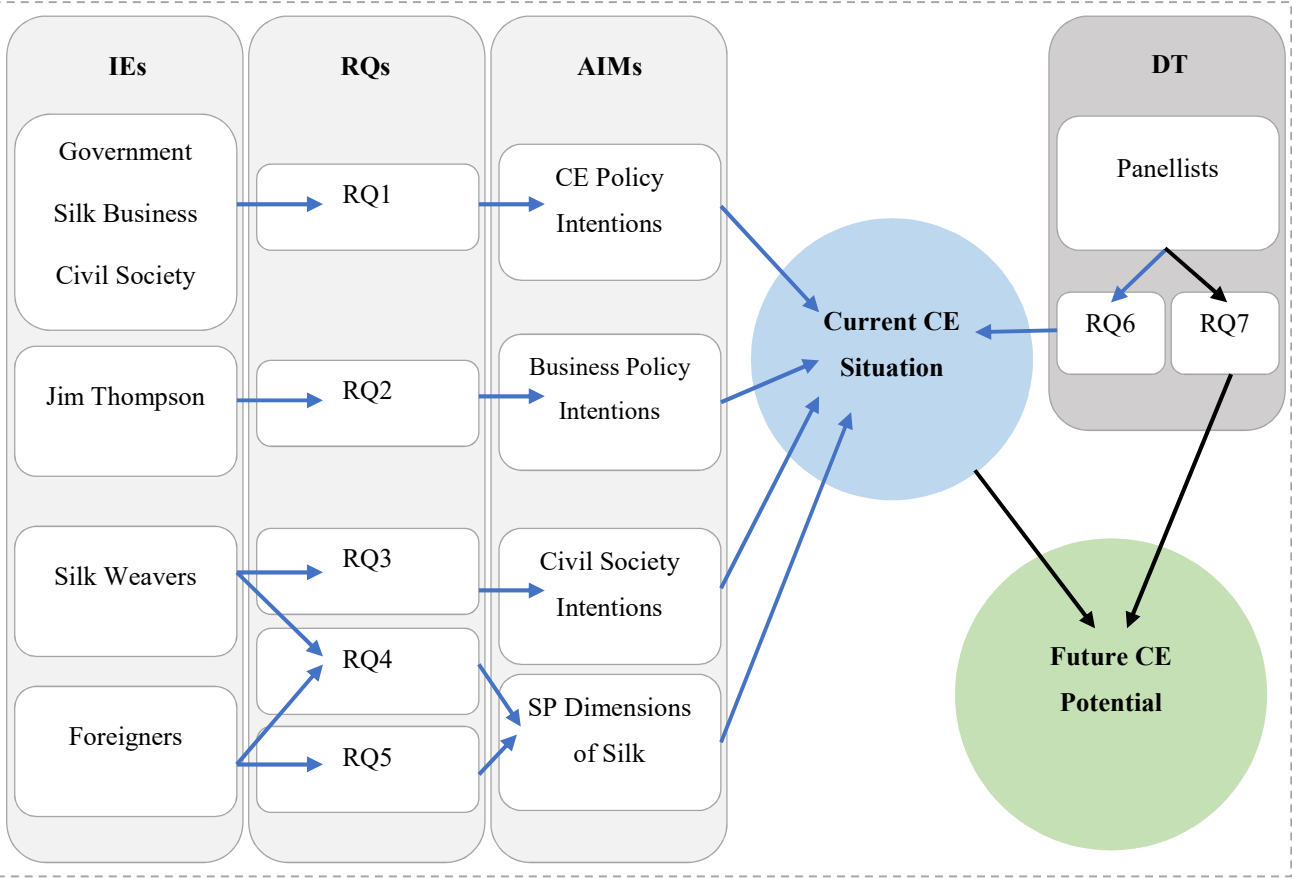


Figure 7.1: The Relationship between Creative Industries, Civic Virtue, Virtuosity of Craftsmanship and Thai Cultural Export

Last but not least, the results also reflect the wider outlook for Thai intangible cultural heritage, creative industries, handicrafts and soft power diplomacy. First, there is heritage management; Thai public and private sector stakeholders used various approaches to safeguard their intangible heritage. For example, public entities and locals recorded and

maintained the authentic processes of Thai handicrafts as well as developed new technologies and improved the quality of ingredients and materials. These aimed to preserve their wisdom and improve the products' international standard. Thai universities funded projects and research to protect and develop handicrafts in their regions. There were handicraft export policies from many public entities and civil society organisations. The government developed craftspeople in the areas of product design, SMEs and marketing knowledge; acknowledged them as national artists; encouraged and trained young Thais to be craftspeople etc. These approaches were similar to those suggested by UNESCO's proclamation (2003) and proved to some extent that Thailand was safeguarding its heritage. A concern for the Thai approaches lies in the Thai perspectives that do not want to blend intangible heritage with contemporary lifestyles and that evince a strong chauvinism, expressing that their cultural heritage value is high and should be preserved as high culture without adulteration. As the results and scholars' recommendations show, the development of contemporary products imbued with heritage value is a survival key for the Thai creative industries particularly in the cultural heritage sector.

Second, the Thai creative industries' development policies proved to be successful for six years before there were abolished by the current government. Some agencies found that the need to support the creative industries' tasks has been recognised by Thais until today. Although this research used the creative industries' lens, many policies also supported the intangible cultural heritage's sustainable management. A concern here is that government should continue to support the industries since much research has showed the positive effects of the creative industries' policies on the cultural product design and creativity and the increasing number of product exports. Moreover, research results confirmed the indispensable relationships between the industries and the soft power development.

Third, there is Thai soft power diplomacy; the government used the Thai values imbued in much intangible cultural heritage such as the food cultures; performing arts; tourism; films; Thai philosophy; handicrafts, in cultural diplomacy programs. These products are not only intangible heritage by definition, but also parts of the Thai creative industries (i.e. cultural heritage, arts, media, and functional creation sectors). However, the results showed the emphasis on the use of traditional and high culture. The insufficient use of contemporary and pop culture then is also a concern. There was research about the increasing popularity of Thai melodramas, films and T-pop in Asian countries and *Muay Thai* in Western countries. Apart from gastro diplomacy, the government should at least exhort and develop

these contemporary cultures in its soft power diplomacy to expand its product variations, communicative forms and audiences. Additionally, although the government evidently used creative industries and mobility as soft power multipliers, the digital media should be set as a developmental priority and integrated with the diplomacy.

Fourth, there is a concern in the literature and results that the intangible heritage value disseminated by the government was not carefully selected and polished to suit the foreign/global culture. Some Thai ideologies, such as those associated with the Thai regime and the legitimacy of military coups, are not congruent with global ideologies. This concern links with Thai civic virtue. Although civic virtue is important for the exercise of soft power, it can be ineffective if what Thais do for the country is seen as illegitimate or against the backdrop of global ideologies. Well-motivated actions may be interpreted as a case of extremism.

Fifth, even though Thai experts in this research neglected the effects of Thailand's negative images – either reflected from the foreign visitors' perspectives or foreign news and reports – it is unavoidable to consider them seriously since negative images cannot be solved solely by positive image projection. This is an omission that affects Thai soft power building. It may be the root cause of the experts' responses to the effect that 'what is done by night appears by day' or 'an elephant in the room.' A concern here is that negative foreign impressions exist (e.g. political instability, drug smuggling, prostitution and human trafficking, and a soft power agenda set by the government that is not interesting or does not relate to their interests); and it should be managed and fixed appropriately.

Significance and Limitations

This research identified the paucity of previous Thai literature on soft power, particularly in the Thai context, on Thai perspectives towards the concept, and on how Thailand participates in this global challenge of crafting soft power. The research endeavoured to connect the Thai soft power study with contributions from the international academic community in which soft power research has waxed in interest, and to connect soft power research in the field of international communication with the field of creative industries by focusing on one creative industries sector: The Thai silk industry. The functions of the Thai silk industry in Thai soft power accrual were outlined regarding when Thai state and non-state actors employed it as a cultural diplomacy tool and policy vehicle. As the research relates to two fields, the literature illustrated the role of creative industries in many policy fields of national

development, such as economic development and competitiveness, social inclusion, cultural preservation and creative thinking cultivation, which are also included soft power policy. This interdisciplinary research helps reduce a research barrier by connecting the research disciplines. Additionally, the researcher tested the theory in this empirical research and the findings ascertained the important relationship between the creative industries and cultural diplomacy, the importance of civic virtues and virtuosity of craftsmanship as soft power sources/accruals, and the existence of I-SP in Thai context and how it contributed to the government's policy implementation. The methods in this research, using data triangulation involving in-depth interviews and Delphi technique, will also be a useful example to design Thai soft power research in the future and to support the policy community in its decision-making and policymaking, and provide a new and possible direction of research in the fields of international communication and creative industries, as the research draws on the use and development of creative industries for soft power purposes. Finally, some parts of the findings (e.g., civic virtue promotion, virtuosity of craftsmanship and I-SP) can be studied and developed further in future research.

There are some study limitations. First, the research perspective was mainly inductive, rooted in the constructivist tradition, despite the deductive approach being employed in the research design. This mixed-methods approach is based on Van Gorp's (2005, 2007) prescription as discussed in Chapter 4. Some IQs relating to RQ1–5 (i.e., IQ2, IQ4, IQ5, IQ7, IQ9, IQ13, IQ17, IQ18, and IQ23 from 28 total questions) were based on theory and, therefore, their frames and results were deductively derived in the interviews. Other IQs' frames and results were inductively derived by the researcher. Although the Delphi technique was employed to elicit the heterogeneous experts' viewpoints and opinions, the results from the first round of the Delphi technique were inductively derived from the questionnaires' open-ended questions. The DDRs from the second round of the Delphi technique were the derivatives of the IDRs. Thus, the final Delphi technique findings for RQ6–7 were the blend of the inductive and deductive approaches.

The second limitation arises from the case study approach. Even in the Thai context, the generalisation is limited to one creative industries sector. Whether the conclusions from this research can be applied in the context of other Thai creative industries sectors or other countries requires further studies and demonstrations.

The last limitation is regarding the purposive selection of participant. This research disregarded the voice of the media sector. Understanding of soft power policy may be derived from the intermediate experts. While this research elicited results from the government, business and civil society sectors, media sector actors should be heard in the future as they are important influencers of public opinion (media frames). Another concern is the number of participants, although the researcher assessed that data saturation was reached. An alternative approach, such as a survey of foreign visitors, may provide broader international perspectives from the samples of the visitor population that visit Thailand.

While the constructivist approach provides certain benefits to this research, it inevitably limited the research perspective with the subjective domains, such as in the subjective process of sampling and coding. However, the subjective approaches were undertaken in this research because of the limited data available and the researcher endeavoured to apprehend the outlook and typology of Thai soft power to develop further research in the future, including from the quantitative approaches, to widen the landscape of the Thai soft power study.

Recommendations

One research objective was to support Thai cultural export policy formulation. The following is a summary of recommendations from the scholars in Chapters 2 and 3 and from the research results in the current study to support this purpose.

- 1) Thailand focuses on the use of traditional culture and heritage in cultural export. This frames its audiences to be cultural visitors and foreign publics who are interested in traditional high culture. The government should expand cultural diplomacy tools from traditional cultural heritage to contemporary and popular culture to reach wider groups of audiences who may have different interests and values. Japanese cultural diplomacy is an exemplar of the balance between old and new, and high and popular culture – this includes the development of its kimono – compared to Thai silk. Thai intermediate experts and recent research also presented the initial success of Thai melodramas and T-pop in neighbouring countries.
- 2) The government should develop the creative industries development policy along with its soft power diplomacy. The scholars illustrated a tight relationship between the development of cultural production, craftspeople, cultural products and the

cultural diplomacy design and effectiveness, as cultural diplomacy employs culture and cultural products in its programs. The Delphi technique results also emphasised this issue. The research results also demanded cross-sectoral development by integrating Thai silk in the fashion industries at home and abroad as this may be a viable solution to build Thai silk's visibility, extend its life cycle and reach wider groups of younger Thai and international customers.

- 3) The government should encourage the development of more cultural product variations, particularly contemporary cultural products, to break into new markets and target audiences. This recommendation aims to keep the old audiences/customers and reach new audiences who live in contemporary society and consume contemporary products. Since the government implemented its cultural export policies with the aim to reach foreign publics, its definition of the publics should cover a wide range of foreign people and lifestyles.
- 4) Business, civil society and media sectors are important/essential cultural diplomacy actors when considered through the soft power multiplier lens and the cultural diplomacy scholars' and Delphi technique experts' recommendations. They can avoid the policy context and blur the lines between their activities and government intentions; these create an enabling environment for cultural relations and decrease the propagandistic sense of cultural diplomacy.
- 5) Although the Delphi technique experts did not express concern about the current cultural export policy and practice, they and the recent Thai expert roundtable in 2017 recommended the improvement of the government's rules and regulations and its administrative system. These hinder cultural export policy formulation and implementation as well as the improvement of the government's image, particularly as the government seeks a modern and friendly image to attract support and collaboration from non-state actors.
- 6) The scholars and the Delphi technique experts recommended that the government should follow up its cultural export programs and give it attention in program evaluations. The public/cultural diplomacy scholars suggested many criteria to check the program effectiveness, such as the cultural diplomacy's six characteristics in Chapter 3. The evaluation should employ both quantitative and qualitative methods and longitudinal data collection. This is to adjust its policies and programs and to collect information useful for the future policymaking.

- 7) Apart from the exports of tangible cultural products, the last recommendation is the development of Thai values, ideologies and foreign policies that are in accordance with global ideologies. This seeks to enhance their legitimacy among international audiences over and above the current core of morality.

This research is just the beginning of Thai soft power study in which findings were uncovered in the Thai context and from a Thai perspective. The results were confined to one Thai industry and demonstrated only a small, yet potentially very deep and broad, soft power configuration in Thai policy and industrial practice. Therefore, it can be an example for future research, particularly Thai research, regarding how to 1) develop soft power research based on the Thai context and perspective, which is crucial to bridging the gap between Thai soft power research and international scholarship; 2) study the impact of Thai soft power diplomacy towards foreign countries/audiences, as it is important to understand its impact to adjust and develop future policy and practice to the same extent Thai and foreign research has studied the impact of foreign cultural diplomacy programs directed at Thai society; and 3) design interdisciplinary research that links the creative industries and soft power concepts.

There are research questions that can also be discussed further; for example, if the Thai creative industries sector being researched is not Thai silk – which is a Thai identity – would the results from the Thai and foreign interviewees be different? What are the actual feelings or feedback from participants in Thai cultural diplomacy programs? Do Thai and international participants receive identical messages from Thai cultural diplomacy programs? How many Thais know about Thai cultural export when the government has the intention to use them as cultural diplomats? Can cultural images of a beautiful culture and virtuosity of craftsmanship replace or amend Thai negative images? Who are the majority of visitors to Thailand? Do they care about Thai cultural heritage?

The study of soft power, cultural diplomacy and creative industries is an essential stepping stone to developing solid and practical knowledge in fields that may shed light on effective policy formulation and program implementation. The implementation of public/cultural diplomacy programs by one country also contributes to global soft power trends and the changing functions of hard power. Mutual understanding, collaboration and close relationships between people from different countries engendered through the universal language of culture will contribute to the building of a peaceful global community and emphasise war as a moral taboo.

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APPENDIX I
HUMAN RESEARCH ETHICS APPROVAL LETTER

Final Approval - Issues Addressed_5201700111(R)

Faculty of Arts Research Office <artsro@mq.edu.au>

Tue, Mar 14, 2017 at 3:37 PM

To: Professor Naren Chitty <naren.chitty@mq.edu.au>

Cc: Faculty of Arts Research Office <artsro@mq.edu.au>, Mr Wasin Praditsilp <wasin.praditsilp@students.mq.edu.au>

Ethics Application Ref: (5201700111) - Final Approval

Dear Professor Chitty,

Re: ('Crafting Soft Power in Thailand')

Thank you for your recent correspondence. Your response has addressed the issues raised by the Faculty of Arts Human Research Ethics Committee. Approval of the above application has been granted, effective (14/03/2017). This email constitutes ethical approval only.

If you intend to conduct research out of Australia you may require extra insurance and/or local ethics approval. Please contact Maggie Feng, Tax and Insurance Officer from OFS Business Services, on x1683 to advise further.

This research meets the requirements of the National Statement on Ethical Conduct in Human Research (2007). The National Statement is available at the following web site:

http://www.nhmrc.gov.au/_files_nhmrc/publications/attachments/e72.pdf.

The following personnel are authorised to conduct this research:

Mr Wasin Praditsilp
Professor Naren Chitty

NB. STUDENTS: IT IS YOUR RESPONSIBILITY TO KEEP A COPY OF THIS APPROVAL EMAIL TO SUBMIT WITH YOUR THESIS.

Please note the following standard requirements of approval:

1. The approval of this project is conditional upon your continuing compliance with the National Statement on Ethical Conduct in Human Research (2007).
2. Approval will be for a period of five (5) years subject to the provision of annual reports.

Progress Report 1 Due: 14th March 2018
Progress Report 2 Due: 14th March 2019
Progress Report 3 Due: 14th March 2020
Progress Report 4 Due: 14th March 2021
Final Report Due: 14th March 2022

NB: If you complete the work earlier than you had planned you must submit a Final Report as soon as the work is completed. If the project has been discontinued or not commenced for any reason, you are also required to submit a Final Report for the project.

Progress reports and Final Reports are available at the following website:
http://www.research.mq.edu.au/current_research_staff/human_research_ethics/resources

3. If the project has run for more than five (5) years you cannot renew approval for the project. You will need to complete and submit a Final Report and submit a new application for the project. (The five year limit on renewal of approvals allows the Committee to fully re-review research in

an environment where legislation, guidelines and requirements are continually changing, for example, new child protection and privacy laws).

4. All amendments to the project must be reviewed and approved by the Committee before implementation. Please complete and submit a Request for Amendment Form available at the following website:

http://www.research.mq.edu.au/for/researchers/how_to_obtain_ethics_approval/human_research_ethics/forms

5. Please notify the Committee immediately in the event of any adverse effects on participants or of any unforeseen events that affect the continued ethical acceptability of the project.

6. At all times you are responsible for the ethical conduct of your research in accordance with the guidelines established by the University. This information is available at the following websites:

<http://www.mq.edu.au/policy/>

http://www.research.mq.edu.au/for/researchers/how_to_obtain_ethics_approval/human_research_ethics/policy

If you will be applying for or have applied for internal or external funding for the above project it is your responsibility to provide the Macquarie University's Research Grants Management Assistant with a copy of this email as soon as possible. Internal and External funding agencies will not be informed that you have approval for your project and funds will not be released until the Research Grants Management Assistant has received a copy of this email.

If you need to provide a hard copy letter of approval to an external organisation as evidence that you have approval, please do not hesitate to contact the Faculty of Arts Research Office at ArtsRO@mq.edu.au

Please retain a copy of this email as this is your official notification of ethics approval.

Yours sincerely

Dr Mianna Lotz
Chair, Faculty of Arts Human Research Ethics Committee
Level 7, W6A Building
Macquarie University
Balaclava Rd
NSW 2109 Australia
Mianna.Lotz@mq.edu.au

APPENDIX II-VI
PARTICIPANT INFORMATION AND CONSENT FORM

Phone: +61 (0)2 9850 2160
Fax: +61 (0)2 9850 2101
Email: naren.chitty@mq.edu.au

Chief Investigator's/Supervisor's Name & Title: Prof. Naren Chitty

Participant Information and Consent Form

Name of Project: Crafting Soft Power in Thailand

You are invited to participate in a study entitled *Crafting Soft Power in Thailand* that will be undertaken in Bangkok and Nakhon Ratchasima Province, Thailand during July – August 2017. Soft power (SP) is the power of attraction. Culture, whether in intangible forms such as stories and values, or in tangible forms such as crafts, is the fount of SP for a country. Citizens and corporations can play roles in promoting a country's SP and be involved in cultural diplomacy which has this purpose. The purposes of the study are: to identify the SP motivations of Thai silk crafts-folk, staff of a cultural industry (CI) and members of the CI policy community; to examine the SP dimensions in Thai cultural products (CP) from the viewpoints of Thai silk crafts-folk and overseas visitors; to canvass views of policy experts on the future role of CI in Thai SP strategies.

CP are important resources of SP since they are produced using a nation's cultural values as staples. CI have been identified as a soft power multiplier along with media and mobility. Cultural producers, such as craftspeople and designers, craft CP employing individual skills, sophisticated knowledge and creativity; their products contain distinctive cultural values that translate into commercial value for CI. Virtuosity, demonstrated in finely-crafted CP, contributes to a nation's SP through its attractive values e.g. aesthetic, prowess and exotic appeal. Civic virtue and corporate virtue are viewed as important motivator of citizens and corporations respectively in promoting their country's SP. Foreigners who carry CP overseas, also help spread Thailand's SP.

CP's potential benefits in Thai SP strategy are important for Thai CI policy communities to consider in looking forward. In-depth interviews will be conducted in this research to gather CI policy community opinions on the potential of incorporating CP in Thai SP strategy. The researcher will ask questions about notions of civic virtue that may be entertained in the CI policy sector to contributing to making Thailand more attractive to overseas visitors.

I am approaching you because you are one of the CI policy community members who have the appropriate knowledge to answer the research questions, who can help us to attain the research outcomes and to contribute new research knowledge to Thailand. The full range of targeted participants in this study are as follows: Thai cultural diplomacy and CI policy experts; CI corporate managers; silk craftspeople; and international visitors.

The study is being conducted by Wasin Praditsilp, Department of Media, Music, Communication and Cultural Studies, Faculty of Arts, Macquarie University NSW 2109, phone: +61 (0)4 2213 7547, email: wasin.praditsilp@students.mq.edu.au. It is being conducted to meet the requirements for the degree of Doctor of Philosophy (PhD) in International Communication under the supervision of Prof. Naren Chitty, phone: +61 (0)2 9850 2160, email: naren.chitty@mq.edu.au of the Department of Media, Music, Communication and Cultural Studies, Faculty of Arts, Macquarie University NSW 2109.

If you decide to participate, you will be asked to participate in a face-to-face in-depth interview to deliver your opinions, ideas and professional experiences in regards to the RQ. The interview will take place at a location/venue convenient to you, and will be 40-60 minutes in duration. In order to collect information as accurately as possible, and as references for the researcher to use it for research analysis, the conversations between the researcher (an interviewer) and you (an interviewee) will be recorded, with your consent, by an audio recorder. I will start recording at the first question of the interview, and will stop recording at the end of the interview. You will not be paid for the participation in this study.

Any information or personal details gathered in the course of the study are confidential, except as required by law. It will only be disclosed with your permission. If you do not give the permission, none of your personal details will be identified in any publication of the results. During the research conduct, your answers (an audio file) will be kept securely in the researcher's laptop in a password-encrypted folder. After the research completion, it will be transferred to the USB flash drive and will be kept confidentially in the locked cabinet at the researcher's residence. Only the researcher and the chief investigator (Prof. Naren Chitty) are allowed to access to these materials. The data will be stored securely for five years after the recent publication is published. Then, it will be safely destroyed at the researcher's residence after the retention periods.

With your consent, quotations and sample data will be retained to be used in the research findings and made available for publications (i.e. thesis, conference proceedings and journal articles) and teaching materials. In any publication, information will be provided in such a way that you cannot be identified (or be identified with your permission). A summary of the results of the data can be made available to you on request. The research summary and/or accessible link of the PDF version will be delivered to you by an email, when the study is completed.

There are no known or foreseeable risks and/or burdens in relation to this study. You may contact a local contact person in Thailand in relations to any ethical concerns about this study: Dr Wichian Lattipongpun, phone: +66 (0)83 016 9585, email: wichian.l@nida.ac.th of the Graduate School of Communication Arts and Management Innovation, National Institute of Development Administration (NIDA) BKK 10240.

Participation in this study is entirely voluntary: you are not obliged to participate and if you decide to participate, you are free to withdraw at any time without having to give a reason and without consequence.

I, (participant's name) have read (or, where appropriate, have had read to me) and understand the information above and any questions I have asked have been answered to my satisfaction. I agree to participate in this research, knowing that I can withdraw from further participation in the research at any time without consequence. I have been given a copy of this form to keep.

Would you like to be identified?

(Please select ✓ either one of them)

☐ Yes, I would or ☐ No, I would not

If you give the permission to be identified, I will use your affiliation (name, work position and/or organization) in the thesis and the other research materials as stated above.

Would you like to receive a research summary?

(Please select ✓ either one of them)

☐ Yes, I would or ☐ No, I would not

If you select yes, please provide an email: _____

Participant's Name: _____
(Block letters)

Participant's Signature: _____ Date: _____

Investigator's Name: Wasin Praditsilp
(Block letters)

Investigator's Signature: _____ Date: _____

The ethical aspects of this study have been approved by the Macquarie University Human Research Ethics Committee. If you have any complaints or reservations about any ethical aspect of your participation in this research, you may contact the Committee through the Director, Research Ethics & Integrity (phone: +61 (0)2 9850 7854, email: ethics@mq.edu.au). Any complaint you make will be treated in confidence and investigated, and you will be informed of the outcome.

(INVESTIGATOR'S [OR PARTICIPANT'S] COPY)

Phone: +61 (0)2 9850 2160
Fax: +61 (0)2 9850 2101
Email: naren.chitty@mq.edu.au

Chief Investigator's/Supervisor's Name & Title: Prof. Naren Chitty

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CP's potential benefits in Thai SP strategy are important for Thai CI policy communities to consider in looking forward. In-depth interviews will be conducted in this research to gather CI staffs' opinions on the potential of incorporating CP in Thai SP strategy. The researcher will ask questions about notions of civic and corporate virtue that may be entertained in the CI sector to contributing to making Thailand more attractive to overseas visitors.

I am approaching you because you are one of the CI staffs who have the appropriate knowledge to answer the research questions, who can help us to attain the research outcomes and to contribute new research knowledge to Thailand. The full range of targeted participants in this study are as follows: Thai cultural diplomacy and CI policy experts; CI corporate managers; silk craftspeople; international visitors.

The study is being conducted by Wasin Praditsilp, Department of Media, Music, Communication and Cultural Studies, Faculty of Arts, Macquarie University NSW 2109, phone: +61 (0)4 2213 7547, email: wasin.praditsilp@students.mq.edu.au. It is being conducted to meet the requirements for the degree of Doctor of Philosophy (PhD) in International Communication under the supervision of Prof. Naren Chitty, phone: +61 (0)2 9850 2160, email: naren.chitty@mq.edu.au of the Department of Media, Music, Communication and Cultural Studies, Faculty of Arts, Macquarie University NSW 2109.

If you decide to participate, you will be asked to participate in a face-to-face in-depth interview to deliver your opinions, ideas and professional experiences in regards to the RQ. The interview will take place at a location/venue convenient to you, and will be 40-60 minutes in duration. In order to collect information as accurately as possible, and as references for the researcher to use it for research analysis, the conversations between the researcher (an interviewer) and you (an interviewee) will be recorded, with your consent, by an audio recorder. I will start recording at the first question of the interview, and will stop recording at the end of the interview. You will not be paid for the participation in this study.

Any information or personal details gathered in the course of the study are confidential, except as required by law. It will only be disclosed with your permission. If you do not give the permission, none of your personal details will be identified in any publication of the results. During the research conduct, your answers (an audio file) will be kept securely in the researcher's laptop in a password-encrypted folder. After the research completion, it will be transferred to the USB flash drive and will be kept confidentially in the locked cabinet at the researcher's residence. Only the researcher and the chief investigator (Prof. Naren Chitty) are allowed to access to these materials. The data will be stored securely for five years after the recent publication is published. Then, it will be safely destroyed at the researcher's residence after the retention periods.

With your consent, quotations and sample data will be retained to be used in the research findings and made available for publications (i.e. thesis, conference proceedings and journal articles) and teaching materials. In any publication, information will be provided in such a way that you cannot be identified (or be identified with your permission). A summary of the results of the data can be made available to you on request. The research summary and/or accessible link of the PDF version will be delivered to you by an email, when the study is completed.

There are no known or foreseeable risks and/or burdens in relation to this study. You may contact a local contact person in Thailand in relations to any ethical concerns about this study: Dr Wichian Lattipongpun, phone: +66 (0)83 016 9585, email: wichian.l@nida.ac.th of the Graduate School of Communication Arts and Management Innovation, National Institute of Development Administration (NIDA) BKK 10240.

Participation in this study is entirely voluntary: you are not obliged to participate and if you decide to participate, you are free to withdraw at any time without having to give a reason and without consequence.

I, (participant's name) have read (or, where appropriate, have had read to me) and understand the information above and any questions I have asked have been answered to my satisfaction. I agree to participate in this research, knowing that I can withdraw from further participation in the research at any time without consequence. I have been given a copy of this form to keep.

Would you like to be identified?

(Please select ✓ either one of them)

☐ Yes, I would or ☐ No, I would not

If you give the permission to be identified, I will use your affiliation (name, work position and/or organization) in the thesis and the other research materials as stated above.

Would you like to receive a research summary?

(Please select ✓ either one of them)

☐ Yes, I would or ☐ No, I would not

If you select yes, please provide an email: _____

Participant's Name: _____
(Block letters)

Participant's Signature: _____ Date: _____

Investigator's Name: Wasin Praditsilp
(Block letters)

Investigator's Signature: _____ Date: _____

The ethical aspects of this study have been approved by the Macquarie University Human Research Ethics Committee. If you have any complaints or reservations about any ethical aspect of your participation in this research, you may contact the Committee through the Director, Research Ethics & Integrity (phone: +61 (0)2 9850 7854, email: ethics@mq.edu.au). Any complaint you make will be treated in confidence and investigated, and you will be informed of the outcome.

(INVESTIGATOR'S [OR PARTICIPANT'S] COPY)

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Participant Information and Consent Form

ข้อมูลสำหรับผู้เข้าร่วมวิจัยและเอกสารแสดงความยินยอมเข้าร่วมวิจัย

ชื่องานวิจัย: Crafting Soft Power in Thailand (การสร้าง Soft Power ในประเทศไทย)

ในขณะที่ Hard Power (อำนาจแข็ง) เกิดขึ้นจากการใช้อำนาจบีบบังคับและการจูงใจด้วยสินจ้าง (เช่น เงินหรือผลประโยชน์) Soft Power (ที่นักวิชาการไทยเรียกกันว่า อำนาจอ่อน หรือ อำนาจละมุน) เกิดขึ้นจากคุณค่าทางวัฒนธรรม คตินิยมหรืออุดมการณ์ทางสังคม เศรษฐกิจและการเมือง และนโยบายการต่างประเทศของแต่ละประเทศ Soft Power จึงเป็นพลังที่มีเสน่ห์ดึงดูดและสามารถชักจูงให้บุคคลหรือประเทศอื่นๆ เกิดความปรารถนาในแบบเดียวกับเราด้วยความเต็มใจหรือสมัครใจ วัฒนธรรม ไม่ว่าจะเป็นอยู่ในรูปที่เป็นนามธรรมอย่างเรื่องราวหรือคุณค่า หรืออยู่ในรูปที่เป็นรูปธรรมอย่างผลงานของช่างฝีมือ ฯลฯ ต่างก็เป็นแหล่งกำเนิดสำคัญของ Soft Power ให้กับทุกๆ ประเทศ เช่นเดียวกับพลเมืองและองค์กรต่างๆ ภายในประเทศ ที่สามารถทำหน้าที่ในการส่งเสริมและเป็นส่วนหนึ่งในการพัฒนาการทูตวัฒนธรรม (cultural diplomacy) อันเป็นทั้งนโยบายและกลยุทธ์ในการสร้าง Soft Power ให้กับประเทศได้ ผู้วิจัยจึงขอเรียนเชิญท่านเพื่อเข้าร่วมและเป็นส่วนหนึ่งในการศึกษาเรื่อง “การสร้าง Soft Power ในประเทศไทย” ซึ่งผู้วิจัยจะลงพื้นที่ทำการวิจัยและเก็บข้อมูลในเขตกรุงเทพมหานครและจังหวัดนครราชสีมา ระหว่างเดือน กรกฎาคม – สิงหาคม ปี พ.ศ. 2560 โดยมีวัตถุประสงค์เพื่อ 1) เพื่อศึกษาแรงจูงใจในการสร้าง Soft Power ของช่างหัตถศิลป์ (ช่างทองไหม) พนักงานที่ทำงานในอุตสาหกรรมวัฒนธรรม และเหล่านักนโยบายที่ดูแลการพัฒนาอุตสาหกรรมวัฒนธรรม 2) เพื่อศึกษามิติทาง Soft Power ที่ปรากฏอยู่ในสินค้าวัฒนธรรมของไทย ผ่านมุมมองของช่างหัตถศิลป์ไทยและชาวต่างชาติ และ 3) เพื่อสำรวจความคิดเห็นของผู้เชี่ยวชาญทางด้านนโยบาย ถึงบทบาทของอุตสาหกรรมวัฒนธรรมของไทยที่มีต่อการวางกลยุทธ์การใช้ Soft Power ของประเทศไทยในอนาคต

สินค้าวัฒนธรรม คือ ทรัพยากรสำคัญอย่างหนึ่งในการสร้าง Soft Power เนื่องจากเป็นสินค้าที่ถูกผลิตขึ้นโดยใช้คุณค่าทางวัฒนธรรมเป็นวัตถุดิบหลัก ในขณะเดียวกัน อุตสาหกรรมวัฒนธรรม (ซึ่งทำหน้าที่ผลิตสินค้าวัฒนธรรม) ก็ได้รับการพิสูจน์ในเชิงวิชาการว่าเป็นตัวเพิ่มประสิทธิภาพในการสร้าง Soft Power ร่วมกับสื่อ (media) และกิจกรรมการเคลื่อนย้ายระหว่างประเทศ (mobility) ผู้ผลิตสินค้าวัฒนธรรม เช่น ช่างฝีมือและนักออกแบบ สรรค์สร้างสินค้าและบริการโดยใช้ทักษะความชำนาญส่วนตัว ความรู้อันลึกซึ้งในสายวิชาชีพ และความคิดสร้างสรรค์เป็นเครื่องมือ ทำให้สินค้าวัฒนธรรมมีคุณค่าทางวัฒนธรรมที่โดดเด่นเป็นเอกลักษณ์ นำไปสู่การเพิ่มมูลค่าในเชิงพาณิชย์ให้กับอุตสาหกรรมของประเทศ ความประณีตเชิงช่าง (virtuosity) อันปรากฏอยู่ในสินค้าที่ถูกสร้างอย่างบรรจง ยังสามารถช่วยเพิ่ม Soft Power ให้กับประเทศได้อีกทางหนึ่ง เพราะให้คุณค่าที่ดึงดูดใจลูกค้า เช่น ความงามเชิงศิลปะ ความเป็นเลิศของทักษะ หรือเสน่ห์แบบท้องถิ่น ฯลฯ นอกจากนี้ จิตสำนึกพลเมืองและคุณธรรมในการทำธุรกิจ (virtue) ยังเป็นอีกหนึ่งแรงจูงใจสำคัญที่ทำให้พลเมืองและองค์กรต่างๆ หันมาร่วมมือกันสร้าง Soft Power ให้กับประเทศ ไม่เว้น

แม้แต่วาต่างชาตที่นำเอาลนค้ำวัฒนธรมตดตวลบไปก็ยังมีส่วนช่วยสนับสนุนประเทศนั้นๆ ในการกระจาย Soft Power ในระดับนานาชาติประเทศอีกด้วย

การทำความเข้าใจถึงศักยภาพของลนค้ำวัฒนธรมที่มีต่อกลยุทธ์การใช้ Soft Power ของประเทศไทย นับว่ามีความสำคัญต่อเหล่านักวิชาชีพที่ดูแลงานด้านการทูตสาธารณะและการกำหนดนโยบายการพัฒนาอุตสาหกรรมวัฒนธรม ทั้งนี้เพื่อให้สามารถกำหนดทิศทางการดำเนินงานในอนาคตได้อย่างแม่นยำและเกิดประสิทธิภาพ และในการศึกษารวบรวมความคิดเห็นจากช่างทอ ผู้วิจัยจะใช้การสัมภาษณ์เชิงลึก (in-depth interview) เป็นเครื่องมือในการวิจัย โดยสอบถามช่างทอเกี่ยวกับความประณีตเชิงช่าง (virtuosity อันเป็นคุณลักษณะของ Soft Power ในงานหัตถศิลป์) ในความเป็นช่างฝีมือไทยที่ช่างทอมองว่ามีเอกลักษณ์โดดเด่นแบบไทยและสะท้อนความเป็นไทย นอกจากนี้ผู้วิจัยยังจะสอบถามเกี่ยวกับจิตสำนึกพลเมืองหรือแรงจูงใจอื่นๆ ที่ทำให้ชุมชนช่างทออยากมีส่วนร่วมสร้างให้ประเทศไทยเป็นทีสนใจของชาวต่างชาติ ความตั้งใจที่จะรักษาวิธีการดั้งเดิมในการทอไหมและสืบทอดความรู้ดังกล่าวไปยังรุ่นต่อไป ลักษณะเฉพาะของฝีมือช่างไทย เทคนิคการทอผ้าที่ทำให้ผ้าไหมไทยมีความแตกต่างเฉพาะตัว หรือการสอดแทรกเรื่องราวที่เป็นวัฒนธรมหรือความเชื่อพื้นเมืองลงบนผืนผ้า และความตั้งใจของช่างทอที่อยู่เบื้องหลังเรื่องราวเหล่านั้น

การที่ท่านได้รับเอกสารฉบับนี้ เป็นเพราะท่านได้รับเลือกให้เป็นหนึ่งในตัวแทนของ “ช่างหัตถศิลป์ไทย” เนื่องจากผู้วิจัยเห็นว่าท่านมีความรู้ความเชี่ยวชาญตรงตามคุณลักษณะที่งานวิจัยต้องการ ประสพการณ์จากการปฏิบัติงาน ความรู้ข้อคิดเห็น ตลอดจนคำแนะนำต่างๆ ของท่าน สามารถที่จะช่วยให้งานวิจัยชิ้นนี้สัมฤทธิ์ผล ทั้งยังมีส่วนช่วยในการกระจายและพัฒนางค์ความรู้ในการวิจัยด้าน Soft Power และอุตสาหกรรมวัฒนธรมให้กับประเทศไทยอีกด้วย (อนึ่ง กลุ่มผู้เชี่ยวชาญที่เป็นกลุ่มเป้าหมายของงานวิจัยชิ้นนี้ได้แก่ ผู้เชี่ยวชาญด้านการทูตสาธารณะและนโยบายการพัฒนาอุตสาหกรรมวัฒนธรม [ระดับรัฐ] ผู้บริหารในอุตสาหกรรมวัฒนธรม [ระดับธุรกิจ] ช่างทอไหม [ระดับพลเมือง] และชาวต่างชาติที่เข้ามาทำงานหรือท่องเที่ยวในประเทศไทย [กลุ่มผู้บริโภควัฒนธรม])

งานวิจัยชิ้นนี้เป็นของ นายวสิน ประดิษฐ์ศิลป์ ภาควิชา สื่อ ดนตรี การสื่อสาร และวัฒนธรมศึกษา คณะศิลปศาสตรมหาวิทยาลัยแมคควอรี รัฐนิวเซาท์เวลส์ รหัสไปรษณีย์ 2109 หมายเลขโทรศัพท์: +61 (0)4 2213 7547 อีเมล: wasin.praditsilp@students.mq.edu.au ซึ่งเป็นคณาจารย์นิพนธ์ของการศึกษาตามหลักสูตรปริญญา ปรักษณาคุณบัณฑิต สาขาการสื่อสารระหว่างประเทศ (PhD; MMCCS) ภายใต้การดูแลของ ศ.ดร. นาเรน ชิตตี หมายเลขโทรศัพท์: +61 (0)2 9850 2160 อีเมล: naren.chitty@mq.edu.au ศาสตราจารย์ประจำภาควิชา สื่อ ดนตรี การสื่อสาร และวัฒนธรมศึกษา คณะศิลปศาสตร มหาวิทยาลัยแมคควอรี รัฐนิวเซาท์เวลส์ รหัสไปรษณีย์ 2109

หากท่านมีความประสงค์ที่จะเข้าร่วมในงานวิจัยชิ้นนี้ ผู้วิจัยจะขอให้ท่านเข้าร่วมในการสัมภาษณ์เชิงลึก (สัมภาษณ์แบบตัวต่อตัวแบบพบตัวจริง) เพื่อสนทนาแลกเปลี่ยนความคิดเห็น แนวคิด และประสบการณ์ตรงของท่านที่มีต่อคำถามต่างๆ ในงานวิจัย สถานที่และเวลาในการนัดสัมภาษณ์ขึ้นอยู่กับความสะดวกของท่าน และเนื่องจากเป็นการสัมภาษณ์เชิงลึก เวลาในการสัมภาษณ์จึงอยู่ที่ประมาณ 40-60 นาที ซึ่งเป็นระยะเวลาที่ค่อนข้างนานและมีหัวข้อสนทนาที่หลากหลาย ผู้วิจัยจึงมีความจำเป็นที่จะต้องใช้เครื่องบันทึกเสียง (ภายใต้ความยินยอมจากท่าน) ทำการบันทึกบทสนทนาตลอดการสัมภาษณ์เพื่อให้การจัดเก็บข้อมูลมีความถูกต้องแม่นยำสูงสุดและอยู่ในรูปแบบที่ผู้วิจัยสามารถที่จะนำไปใช้ในการวิเคราะห์การวิจัยในอนาคตได้ การบันทึกเสียงสนทนาจะเริ่มต้นเมื่อเริ่มคำถามข้อแรกและจะหยุดการบันทึกเมื่อการสัมภาษณ์สิ้นสุดลง ทั้งนี้ ท่านจะไม่ได้รับค่าตอบแทนใดๆ จากการเข้าร่วมวิจัยในครั้งนี้

คำตอบตลอดจนข้อมูลส่วนตัวของท่านที่ปรากฏขึ้นระหว่างการวิจัยจะถูกรวบรวมและเก็บบันทึกไว้อย่างเป็นความลับ (เว้นแต่การบังคับใช้ตามกฎหมาย) ผู้วิจัยจะเปิดเผยข้อมูลส่วนตัวของท่านก็ต่อเมื่อได้รับอนุญาตอย่างเป็นทางการเป็นลายลักษณ์อักษรจากท่าน หากท่านไม่ประสงค์ที่จะเปิดเผยข้อมูลส่วนตัว ผู้วิจัยจะไม่แสดงข้อมูลส่วนตัวใดๆ ของท่านในเอกสารงานตีพิมพ์ และผลการวิจัย ในระหว่างการดำเนินการวิจัย ไฟล์เสียงสนทนาจากการสัมภาษณ์จะถูกเก็บอย่าง

ปลอดภัยในแฟ้มบันทึกที่รหัส (password-encrypted folder) ในคอมพิวเตอร์ส่วนบุคคลของผู้วิจัย และเมื่อการวิจัยสิ้นสุดลง ผู้วิจัยจะทำการย้ายแฟ้มบันทึกที่รหัสดังกล่าวลงในยูเอสบีแฟลชไดรฟ์ (USB flash drive) และเก็บไดรฟ์ดังกล่าวไว้ในตู้เก็บเอกสารแบบปิดล็อกซึ่งอยู่ในที่พักรักษาของผู้วิจัย สำหรับการเข้าถึงข้อมูลวิจัย มีเพียงผู้วิจัยและอาจารย์ที่ปรึกษา (ศ.ดร. นาเรน ชิตตี้) เพียง 2 คนเท่านั้นที่ได้รับอนุญาตให้เข้าถึงข้อมูลวิจัยต่างๆ ได้ ข้อมูลวิจัยจะถูกเก็บรักษาไว้อย่างน้อย 5 ปี นับจากวันที่งานวิจัยชิ้นล่าสุดได้รับการตีพิมพ์ ก่อนที่ผู้วิจัยจะทำการทำลายข้อมูลที่เก็บบันทึกไว้ทั้งหมดเมื่อสิ้นสุดระยะเวลาการเก็บรักษาข้างต้น

ภายใต้ความยินยอมจากท่าน ข้อมูลต่างๆ ที่ได้มาจากการวิจัยตลอดจนการอ้างอิงข้อมูลต่างๆ จะถูกเก็บรักษาและนำไปใช้ในส่วนของการวิจัย การตีพิมพ์รูปแบบต่างๆ ได้แก่ วิทยานิพนธ์ เอกสารประกอบการสัมมนาเชิงวิชาการ (conference proceedings) และบทความวิชาการ (journal articles) และใช้ในการสอนประเภทต่างๆ ในอนาคต ข้อมูลที่ปรากฏในสื่อต่างๆ เหล่านี้ จะถูกนำเสนอในรูปแบบที่ไม่สามารถเชื่อมโยงไปถึงตัวท่านได้ (หรือมีการระบุตัวตนของท่าน หากผู้วิจัยได้รับอนุญาตจากท่านอย่างเป็นทางการเป็นลายลักษณ์อักษร) เมื่อการวิจัยสิ้นสุดลง หากท่านมีความประสงค์ที่จะเข้าถึง/รับทราบผลการวิจัย ผู้วิจัยสามารถส่งผลการวิจัยที่เสร็จสมบูรณ์ให้ท่านได้ โดยส่งเป็นผลการวิจัยโดยสรุป พร้อมลิงค์สำหรับดาวน์โหลดไฟล์วิทยานิพนธ์ฉบับสมบูรณ์ (ไฟล์สกุล PDF) ให้ท่านผ่านทางอีเมลหลักของท่าน (อีเมลที่ผู้วิจัยใช้เป็นช่องทางหลักในการติดต่อประสานงานกับท่านตลอดการดำเนินการวิจัย)

ในการประเมินความเสี่ยง (risks and burdens) ที่อาจเกิดขึ้นจากการวิจัย ไม่ปรากฏว่ามีความเสี่ยงหรือภาระทางกายหรือทางจิตใจใดๆ ที่อาจเกิดขึ้นในระหว่างการดำเนินการวิจัย อย่างไรก็ตาม หากมีความเสี่ยงใดๆ เกิดขึ้นกับท่านในระหว่างการสัมภาษณ์ ผู้วิจัยจะดำเนินการตามข้อบังคับของ “คณะกรรมการจริยธรรมการวิจัยในคนแห่งมหาวิทยาลัยแมควารี” (Macquarie University Human Research Ethics Committee: HREC) อย่างเคร่งครัด เพื่อเป็นการบรรเทาหรือกำจัดความเสี่ยงต่างๆ ที่เกิดขึ้นโดยเร็วที่สุด หากท่านมีข้อสงสัยหรือความกังวลใดๆ ที่เกี่ยวเนื่องกับจริยธรรมการวิจัยในงานวิจัยชิ้นนี้ ท่านสามารถติดต่อไปยังผู้ติดต่อในประเทศไทย คือ ดร. วิเชียร ลัทธิพงษ์พันธ์ หมายเลขโทรศัพท์: +66 (0)83 016 9585 อีเมล: wichian.l@nida.ac.th อาจารย์ประจำ คณะนิเทศศาสตร์และนวัตกรรมการจัดการ สถาบันบัณฑิตพัฒนบริหารศาสตร์ (นิด้า) กรุงเทพฯ รหัสไปรษณีย์ 10240

การเข้าร่วมวิจัยในงานวิจัยชิ้นนี้ของท่าน ขอให้เกิดขึ้นโดยความสมัครใจของท่านเท่านั้น ท่านไม่มีภาระหน้าที่หรือความจำเป็นอย่างใด ๆ ที่เป็นการบีบบังคับให้ท่านต้องเข้าร่วมในการวิจัยครั้งนี้ ในขณะเดียวกัน แม้ว่าท่านได้ตัดสินใจเข้าร่วมในการวิจัยครั้งนี้แล้วก็ตาม ท่านยังมีสิทธิโดยชอบธรรมที่จะถอนตัวจากการวิจัยครั้งนี้ได้ตลอดเวลาโดยไม่มีผลกระทบบางอย่างกับท่านผู้วิจัยทั้งสิ้น ผู้วิจัยเคารพในการตัดสินใจของท่าน การถอนตัวจากการวิจัยของท่านจะไม่มีผลกระทบใดๆ ตามมาในภายหลัง

ข้าพเจ้า _____ (ชื่อ-สกุลของท่าน) _____ ได้อ่านเอกสารฉบับนี้ (หรือด้วยเหตุอันสมควร ได้มีผู้อื่นอ่านเอกสารฉบับนี้ให้ข้าพเจ้าฟัง) และเกิดความเข้าใจอย่างถ่องแท้ต่อข้อข้อมูลที่ปรากฏข้างต้น ข้อสงสัยหรือคำถามใดๆ ที่เกิดขึ้นจากการอ่านเอกสารฉบับนี้ ข้าพเจ้าได้รับคำตอบและ/หรือคำอธิบายจากผู้วิจัยโดยกระจ่างจนเป็นที่พอใจแก่ข้าพเจ้าแล้ว ข้าพเจ้ายินยอมเข้าร่วมวิจัยในการวิจัยครั้งนี้ ข้าพเจ้าทราบดีว่าข้าพเจ้ามีสิทธิโดยสมบูรณ์ที่จะถอนตัวจากงานวิจัยชิ้นนี้ได้ตลอดเวลาโดยไม่มีผลกระทบใดๆ ตามมาในภายหลัง ข้าพเจ้าได้รับสำเนาเอกสารฉบับนี้ (Participant Information and Consent Form) จำนวนหนึ่งชุดเพื่อเก็บไว้เป็นหลักฐาน

ท่านยินยอมให้ผู้วิจัยแสดงข้อมูลส่วนตัวของท่านในเอกสารตีพิมพ์ต่างๆ หรือไม่

(กรุณาทำเครื่องหมาย ✓ หน้าตัวเลือกที่ต้องการ)

☐ ข้าพเจ้ายินยอมให้ผู้วิจัยเปิดเผยข้อมูลส่วนตัวของข้าพเจ้า หรือ

☐ ข้าพเจ้าไม่ยินยอมให้ผู้วิจัยเปิดเผยข้อมูลส่วนตัวของข้าพเจ้า

หากท่านแสดงความยินยอมให้ผู้วิจัยเปิดเผยข้อมูลส่วนตัวของท่านได้ ผู้วิจัยอาจจะระบุ ชื่อ-นามสกุล ตำแหน่ง และ/หรือ ชื่อหน่วยงานต้นสังกัดของท่านในคู่มือวิธีปฏิบัติและเอกสารตีพิมพ์อื่นๆ ตามที่ได้ระบุไว้แล้วในเอกสารข้างต้น

ท่านมีความประสงค์ที่จะรับทราบผลการวิจัยของงานวิจัยชิ้นนี้หรือไม่

(กรุณาทำเครื่องหมาย ✓ หน้าตัวเลือกที่ต้องการ)

☐ ข้าพเจ้าต้องการรับทราบผลการวิจัยเมื่องานวิจัยสิ้นสุด หรือ

☐ ข้าพเจ้าไม่ต้องการรับทราบผลการวิจัยเมื่องานวิจัยสิ้นสุด

หากท่านต้องการรับผลการวิจัย กรุณาระบุอีเมลที่ใช้ในการติดต่อ: _____

ชื่อ-นามสกุลของผู้เข้าร่วมวิจัย: _____

(เขียนด้วยตัวบรรจงหรือตัวพิมพ์)

ลายเซ็นของผู้เข้าร่วมวิจัย: _____ วันที่: _____

ชื่อ-นามสกุลของผู้วิจัย: _____ วศิน ประดิษฐ์ศิลป์

(เขียนด้วยตัวบรรจงหรือตัวพิมพ์)

ลายเซ็นของผู้วิจัย: _____ วันที่: _____

ประเด็นทางจริยธรรมที่เกี่ยวข้องกับงานวิจัยชิ้นนี้ได้รับอนุมัติอย่างเป็นทางการจากคณะกรรมการจริยธรรมการวิจัยในคนแห่งมหาวิทยาลัยแมคควอรี (Macquarie University Human Research Ethics Committee) หากท่านมีข้อสงสัย ความไม่พอใจ หรือต้องการเสนอข้อร้องเรียนใดๆ ที่เกี่ยวข้องกับการวิจัยและการเข้าร่วมในงานวิจัยชิ้นนี้ ท่านสามารถติดต่อโดยตรงมาที่คณะกรรมการฯ โดยผ่านทาง ผู้อำนวยการฝ่ายคุณธรรมและจรรยาบรรณการวิจัย (Director, Research Ethics & Integrity) หมายเลขโทรศัพท์: +61 (0)2 9850 7854 อีเมล: ethics@mq.edu.au ข้อร้องเรียนต่างๆ ที่ท่านร้องเรียนมายังคณะกรรมการฯ จะถูกวินิจฉัยในทางลับ และคณะกรรมการฯ จะแจ้งผลการร้องเรียนให้ท่านทราบเมื่อการวินิจฉัยสิ้นสุดลง

(เอกสารสำเนาส่วนของผู้วิจัย [หรือผู้เข้าร่วมวิจัย])

Phone: +61 (0)2 9850 2160
Fax: +61 (0)2 9850 2101
Email: naren.chitty@mq.edu.au

Chief Investigator's/Supervisor's Name & Title: Prof. Naren Chitty

Participant Information and Consent Form

Name of Project: Crafting Soft Power in Thailand

You are invited to participate in a study entitled *Crafting Soft Power in Thailand* that will be undertaken in Bangkok and Nakhon Ratchasima Province, Thailand during July – August 2017. Soft power (SP) is the power of attraction. Culture, whether in intangible forms such as stories and values, or in tangible forms such as crafts, is the fount of SP for a country. Citizens and corporations can play roles in promoting a country's SP and be involved in cultural diplomacy which has this purpose. The purposes of the study are: to identify the SP motivations of Thai silk crafts-folk, staff of a cultural industry (CI) and members of the CI policy community; to examine the SP dimensions in Thai cultural products (CP) from the viewpoints of Thai silk crafts-folk and overseas visitors; to canvass views of policy experts on the future role of CI in Thai SP strategies.

CP are important resources of SP since they are produced using a nation's cultural values as staples. CI have been identified as a soft power multiplier along with media and mobility. Cultural producers, such as craftspeople and designers, craft CP employing individual skills, sophisticated knowledge and creativity; their products contain distinctive cultural values that translate into commercial value for CI. Virtuosity, demonstrated in finely-crafted CP, contributes to a nation's SP through its attractive values e.g. aesthetic, prowess and exotic appeal. Civic virtue and corporate virtue are viewed as important motivators of citizens and corporations respectively in promoting their country's SP. Foreigners who carry CP overseas, also help spread Thailand's SP.

CP's potential benefits in Thai SP strategy are important for Thai CI policy communities to consider in looking forward. In-depth interviews will be conducted in this research to gather overseas visitors' opinions on the Thai CP's attractiveness. The researcher will ask overseas visitors about the following: reasons behind decisions to purchase (or not) Thai silk and its related products; any cultural narrative that is found in Thai CP as an overseas visitor; whether and how the narrative is important to the overseas visitor; and how the narrative may increase a product's value. We will also discuss virtuosity (identified as SP attributes of crafts) of Thai craftsmanship that overseas visitors think are distinctively Thai and represent Thainess; and what comes to mind when they use such products.

I am approaching you because you are one of the overseas visitors who have the appropriate knowledge to answer the research questions, who can help us to attain the research outcomes and to contribute new research knowledge to Thailand. The full range of targeted participants in this study are as follows: Thai cultural diplomacy and CI policy experts; CI corporate managers; silk craftspeople; international visitors.

The study is being conducted by Wasin Praditsilp, Department of Media, Music, Communication and Cultural Studies, Faculty of Arts, Macquarie University NSW 2109, phone: +61 (0)4 2213 7547, email: wasin.praditsilp@students.mq.edu.au. It is being conducted to meet the requirements for the degree of Doctor of Philosophy (PhD) in International Communication under the supervision of Prof. Naren Chitty, phone: +61

If you decide to participate, you will be asked to participate in a face-to-face in-depth interview to deliver your opinions, ideas and personal experiences in regards to the RQ. The interview will take place at a location/venue convenient to you, and will be 40-60 minutes in duration. In order to collect information as accurately as possible, and as references for the researcher to use it for research analysis, the conversations between the researcher (an interviewer) and you (an interviewee) will be recorded, with your consent, by an audio recorder. I will start recording at the first question of the interview, and will stop recording at the end of the interview. You will not be paid for the participation in this study.

Any information or personal details gathered in the course of the study are confidential, except as required by law. It will only be disclosed with your permission. If you do not give the permission, none of your personal details will be identified in any publication of the results. During the research conduct, your answers (an audio file) will be kept securely in the researcher's laptop in a password-encrypted folder. After the research completion, it will be transferred to the USB flash drive and will be kept confidentially in the locked cabinet at the researcher's residence. Only the researcher and the chief investigator (Prof. Naren Chitty) are allowed to access to these materials. The data will be stored securely for five years after the recent publication is published. Then, it will be safely destroyed at the researcher's residence after the retention periods.

With your consent, quotations and sample data will be retained to be used in the research findings and made available for publications (i.e. thesis, conference proceedings and journal articles) and teaching materials. In any publication, information will be provided in such a way that you cannot be identified (or be identified with your permission). A summary of the results of the data can be made available to you on request. The research summary and/or accessible link of the PDF version will be delivered to you by an email, when the study is completed.

There are no known or foreseeable risks and/or burdens in relation to this study. You may contact a local contact person in Thailand in relations to any ethical concerns about this study: Dr Wichian Lattipongpun, phone: +66 (0)8 3016 9585, email: wichian.l@nida.ac.th of the Graduate School of Communication Arts and Management Innovation, National Institute of Development Administration (NIDA) BKK 10240.

Participation in this study is entirely voluntary: you are not obliged to participate and if you decide to participate, you are free to withdraw at any time without having to give a reason and without consequence.

I, *(participant's name)* have read *(or, where appropriate, have had read to me)* and understand the information above and any questions I have asked have been answered to my satisfaction. I agree to participate in this research, knowing that I can withdraw from further participation in the research at any time without consequence. I have been given a copy of this form to keep.

Would you like to be identified?

(Please select ✓ either one of them)

☐ Yes, I would or ☐ No, I would not

If you give the permission to be identified, I will use your affiliation (name and/or your home country) in the thesis and the other research materials as stated above.

Would you like to receive a research summary?

(Please select ✓ either one of them)

☐ Yes, I would or ☐ No, I would not

If you select yes, please provide an email: _____

Participant's Name: _____

(Block letters)

Participant's Signature: _____ Date: _____

Investigator's Name: Wasin Praditsilp
(Block letters)

Investigator's Signature: _____ Date: _____

The ethical aspects of this study have been approved by the Macquarie University Human Research Ethics Committee. If you have any complaints or reservations about any ethical aspect of your participation in this research, you may contact the Committee through the Director, Research Ethics & Integrity (phone: +61 (0)2 9850 7854, email: ethics@mq.edu.au). Any complaint you make will be treated in confidence and investigated, and you will be informed of the outcome.

(INVESTIGATOR'S [OR PARTICIPANT'S] COPY)

Phone: +61 (0)2 9850 2160
Fax: +61 (0)2 9850 2101
Email: naren.chitty@mq.edu.au

Chief Investigator's/Supervisor's Name & Title: Prof. Naren Chitty

Participant Information and Consent Form

Name of Project: Crafting Soft Power in Thailand

You are invited to participate in a study entitled *Crafting Soft Power in Thailand* that will be undertaken via an online survey website during April – May 2017. Soft power (SP) is the power of attraction. Culture, whether in intangible forms such as stories and values, or in tangible forms such as crafts, is the fount of SP for a country. Citizens and corporations can play roles in promoting a country's SP and be involved in cultural diplomacy which has this purpose. The purposes of the study are: to identify the SP motivations of Thai silk crafts-folk, staff of a cultural industry (CI) and members of the CI policy community; to examine the SP dimensions in Thai cultural products (CP) from the viewpoints of Thai silk crafts-folk and overseas visitors; to canvass views of policy experts on the future role of CI in Thai SP strategies.

CP are important resources of SP since they are produced using a nation's cultural values as staples. CI have been identified as a soft power multiplier along with media and mobility. Cultural producers, such as craftspeople and designers, craft CP employing individual skills, sophisticated knowledge and creativity; their products contain distinctive cultural values that translate into commercial value for CI. Virtuosity, demonstrated in finely-crafted CP, contributes to a nation's SP through its attractive values e.g. aesthetic, prowess and exotic appeal. Civic virtue and corporate virtue are viewed as important motivator of citizens and corporations respectively in promoting their country's SP. Foreigners who carry CP overseas, also help spread Thailand's SP.

CP's potential benefits in Thai SP strategy are important for Thai CI policy communities to consider in looking forward. A Delphi study will be conducted in this research to gather policy experts' opinions on the potential of incorporating CP in Thai SP strategy. An expert panel of nine participants will be selected as panellists and requested to offer opinions, ideas and professional experiences regarding the current Thai SP situation, its strengths and weaknesses and the future potential for Thai CP to be factored in SP enhancement strategies as part of cultural diplomacy.

I am approaching you because you are one of the policy experts who have the appropriate knowledge to answer the research questions, who can help us to attain the research outcomes and to contribute new research knowledge to Thailand. The full range of targeted participants in this study are as follows: Thai cultural diplomacy and CI policy experts; CI corporate managers; silk craftspeople; international visitors.

The study is being conducted by Wasin Praditsilp, Department of Media, Music, Communication and Cultural Studies, Faculty of Arts, Macquarie University NSW 2109, phone: +61 (0)4 2213 7547, email: wasin.praditsilp@students.mq.edu.au. It is being conducted to meet the requirements for the degree of Doctor of Philosophy (PhD) in International Communication under the supervision of Prof. Naren Chitty, phone: +61 (0)2 9850 2160, email: naren.chitty@mq.edu.au of the Department of Media, Music, Communication and Cultural Studies, Faculty of Arts, Macquarie University NSW 2109.

If you decide to participate, you will be asked to give responses to specific questions via online intensive questionnaires. The researcher will provide you a link for each study round by an email to get access to the questionnaire pages (Macquarie University Qualtrics Surveys website). The first round of the study will consist of open-ended questions as to collect your direct responses from the RQ. In the second round and the following rounds, the researcher will summarize the responses from the panel; sort them into a list of experts' statements; then send it back to you to let you evaluate the possibilities of each statement using your personal judgement and expertise. The study will be around three (3) to seven (7) rounds; the researcher will terminate the study when the responses from the panel show clear consensus or clear divergence (majorities of the panel agree or disagree on the statements). The durations of the study can be two (2) months (the fastest) to three (3) months – one month long for the first round, then every two weeks for the next rounds; the researcher encourages the panel members to participate in all rounds until the study will be terminated. Regarding to the Delphi study protocol, all participants' identities will be kept confidential, and will not be identified to other panel members nor used in the research. You will not be paid for the participation in this study.

Any information or personal details gathered in the course of the study are confidential, except as required by law. No individual will be identified in any publication of the results. During the research conduct, your responses will be kept securely in the Qualtrics website; only the researcher knows the password and location of your stored answers. After the research completion, it will be deleted completely from the website; converted into a PDF file; transferred to the USB flash drive; and kept confidentially in the locked cabinet at the researcher's residence. Only the researcher and the chief investigator (Prof. Naren Chitty) are allowed to access to these materials. The data will be stored securely for five years after the recent publication is published. Then, it will be safely destroyed at the researcher's residence after the retention periods.

With your consent, the data from the study will be retained to be used in the research findings and made available for publications (i.e. thesis, conference proceedings and journal articles) and teaching materials. In any publication, information will be provided in such a way that you cannot be identified. A summary of the results of the data can be made available to you on request. The research summary and/or accessible link of the PDF version will be delivered to you by an email, when the study is completed. There are no known or foreseeable risks and/or burdens in relation to this study.

Participation in this study is entirely voluntary: you are not obliged to participate and if you decide to participate, you are free to withdraw at any time without having to give a reason and without consequence.

I, *(participant's name)* have read *(or, where appropriate, have had read to me)* and understand the information above and any questions I have asked have been answered to my satisfaction. I agree to participate in this research, knowing that I can withdraw from further participation in the research at any time without consequence. I have been given a copy of this form to keep.

Would you like to receive a research summary?

(Please select ✓ either one of them)

☐ Yes, I would or ☐ No, I would not

If you select yes, please provide an email: _____

Participant's Name: _____
(Block letters)

Participant's Signature: _____ Date: _____

Investigator's Name: Wasin Praditsilp
(Block letters)

Investigator's Signature: _____ Date: _____

The ethical aspects of this study have been approved by the Macquarie University Human Research Ethics Committee. If you have any complaints or reservations about any ethical aspect of your participation in this research, you may contact the Committee through the Director, Research Ethics & Integrity (phone: +61 (0)2 9850 7854, email: ethics@mq.edu.au). Any complaint you make will be treated in confidence and investigated, and you will be informed of the outcome.

(INVESTIGATOR'S [OR PARTICIPANT'S] COPY)

APPENDIX VII
RESULTS OF DELPHI STUDY ROUND TWO

The Delphi Study Round 2

Likert's Scale and Statistical Summation

Mean and median scores were used to determine the central tendencies. Results for all sets of statements were highlighted:

DQ1: In your line of work and experience, how could you summarise the current situation of Thai CE?

Statements	Panellist's Responses (%)					(\bar{x})	Median	Results (P ₅₀)	Note
	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree				
1) Thai CE policy and practice have shown consistency under all governments (gov't). The governments have planned, budgeted and implemented programs systematically. Key public players are the Royal Thai Embassies, Royal Thai Consulates; the Ministry of Culture (MoC); and the Ministry of Commerce (MOC). Thai private sector firms help promote all kinds of cultural activities, services and products under state programs.	0.00%	0.00%	0.00%	25.00%	75.00%	4.8	5	S. Agree	
2) An age-long activity that has aimed to promote the CE abroad is "Thai Festival" to present Thai culture, in its many forms (e.g. dance, music, cuisine) to publics in countries across the world in understandable and concise formats.	0.00%	0.00%	0.00%	37.50%	62.50%	4.6	5	S. Agree	
3) The current "Thailand 4.0" policy has a heavy focus on the Thai CE as it is a tool for value adding and economic development; the CE now is for the building of value-based or innovation-driven economy in the "Culture Leads Economy" model, and for the changing of the nation from product-based to service-based production.	0.00%	0.00%	12.50%	87.50%	0.00%	3.9	4	Agree	

4) The exportation of Thai cultural products (CPs) has trended positively in the last couple years; it has enhanced the nation's income and reputation, and it can be further developed in the future.	0.00%	0.00%	12.50%	75.00%	12.50%	4.0	4	Agree	
5) The effectiveness of past and present CE programs is unclear.	0.00%	0.00%	0.00%	50.00%	50.00%	4.5	4.5	S. Agree	
6) Thailand benefits from distinctive culture; it employs various Thai strengths such as cultural capital in culinary arts, iconic fruits, handicrafts and works of art; tourism; <i>Muay Thai</i> etc., that attract international visitors to Thailand.	0.00%	0.00%	12.50%	37.50%	50.00%	4.4	4.5	S. Agree	
7) The reputation of salubrious Thai spas helps Thai CE to gain international credibility.	0.00%	0.00%	50.00%	25.00%	25.00%	3.8	3.5	Agree	
8) Thai products (in general and the CPs) and Thai TV drama, are very popular in other countries, particularly in neighboring countries.	0.00%	0.00%	0.00%	62.50%	37.50%	4.4	4	Agree	
9) One CE's resource that is getting more attention internationally is the SEP of the King Rama IX of Thailand. The UN approves it as an appropriate and alternative pathway that leads to sustainable development and global sustainability.	0.00%	0.00%	12.50%	25.00%	62.50%	4.5	5	S. Agree	
10) The "Made-in-Thailand" phrase and logo increase international confidence in the Thai CE; customers prefer to see it on the products.	12.50%	0.00%	37.50%	25.00%	25.00%	3.5	3.5	Agree	
11) One negative side of Thai CE execution is that the CE primarily depends on eyes and perceptions of foreigners who have visited Thailand; images of sin city and a land of prostitutes are in contradiction to Thais' valuing their beautiful and moral culture.	12.50%	0.00%	0.00%	62.50%	25.00%	3.9	4	Agree	
12) For the future administration, the gov't should set precise, accurate and patent CE policies to support all types of the CE as effectively as possible.	0.00%	0.00%	0.00%	25.00%	75.00%	4.8	5	S. Agree	

DQ2: Do today's Thai CE have strengths and weaknesses in relation to international collaboration and competition in the future?

Statements	Panellist's Responses (%)					(\bar{x})	Median	Result (P ₅₀)	Note
	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree				
1) Strength: Thailand's "exoticness" is a selling point.	0.00%	0.00%	0.00%	62.50%	37.50%	4.4	4	Agree	
2) Strength: Product designs that resonate with international customers' lifestyles, e.g. pursuit of wellbeing and luxury, strengthen the CE's appeal.	0.00%	0.00%	75.00%	25.00%	0.00%	3.3	3	Neutral	
3) Strength: Thais have potential in developing the Thai CE, both products and services. Members of the new Thai generation are capable of experimenting with product development and design, thereby improving the potential of CE.	0.00%	0.00%	37.50%	25.00%	37.50%	4.0	4	Agree	
4) Strength: The gov't has been working hard in encouraging the CE e.g. by organizing international product exhibitions, Thai cultural shows and exchanges; promoting Thai tourism through various kinds of advertisement abroad.	0.00%	0.00%	25.00%	25.00%	50.00%	4.3	4.5	S. Agree	
5) Strength: Thai unique culture and its distinctive cultural values are popular among foreigners. Liked by them are Thai profoundness; customs and traditions; people's courteousness and hospitality. Appealing identities of Thai architecture, <i>Muay Thai</i> , cuisine, <i>Khon</i> and excellent services are mentioned internationally; these attract international visitors to Thailand.	0.00%	0.00%	0.00%	12.50%	87.50%	4.9	5	S. Agree	
6) Strength: Thai craftspeople have excellent virtuosity of craftsmanship (VC), which is acknowledged internationally. Foreigners are open to Thais displaying their skills and are admiring of the Thai products.	0.00%	0.00%	0.00%	37.50%	62.50%	4.6	5	S. Agree	

7) Strength: The preparedness of tourism infrastructures and facilities is strength. Thailand is the center of transportation in the Southeast Asian Region and the gateway to countries in the <i>Mekong</i> River Sub-region.	0.00%	0.00%	12.50%	37.50%	50.00%	4.4	4.5	S. Agree	
8) Strength: Travelling in Thailand is low-cost, but it presents international visitors cultural diversities and varieties of activities.	0.00%	0.00%	0.00%	37.50%	62.50%	4.6	5	S. Agree	
9) Strength: Thai products have a good reputation in ASEAN countries and others for their high quality and high manufacturing/crafting standards.	0.00%	0.00%	12.50%	62.50%	25.00%	4.1	4	Agree	
10) Weakness: We [Thais] have emphasized that Thai culture must be intrinsically “moral” and must reflect Thai desire to preserve ancestrally-bestowed heritage. Countries that are successful in adopting the CE focus on marketable “trendy” culture that may dilute their traditional culture.	0.00%	0.00%	37.50%	50.00%	12.50%	3.8	4	Agree	
11) Weakness: Some traditional CPs such as Thai dances might have narrow or specific audiences; they receive less attention from international visitors.	0.00%	12.50%	12.50%	62.50%	12.50%	3.8	4	Agree	
12) Weakness: The Thai CE is mainly extracted from traditional culture, and the CPs are crafted from Thai wisdom, rather than rise from servicing the demands of contemporary lifestyles. This factor has a limiting effect on the varieties and choices of Thai products.	0.00%	25.00%	0.00%	0.00%	75.00%	4.3	5	S. Agree	
13) Weakness: Limited governmental funds are available for presentation of the Thai CE abroad; the result is that presentations are repetitive, tedious, and lacking in new techniques.	0.00%	12.50%	37.50%	50.00%	0.00%	3.4	3.5	Agree	
14) Weakness: Some kinds of CPs lack the continuity of product development; they cannot	0.00%	0.00%	0.00%	25.00%	75.00%	4.8	5	S. Agree	

compete in quality with countries, such as Japan, that are excellent in the CE.									
15) Weakness: Thailand is lacking in holistic development i.e. the development in all sectors (horizontally) in the same direction (vertically); this is the key to deriving the CE's best potential.	0.00%	0.00%	0.00%	37.50%	62.50%	4.6	5	S. Agree	
16) Weakness: A lot of skilled Thais do not have spaces and opportunities to show their capabilities as the gov't has not offered any systematic support.	0.00%	25.00%	25.00%	37.50%	12.50%	3.4	3.5	Agree	
17) Weakness: Few groups of people know that the gov't has supported and encouraged the CE, and it has made many policies and laws for this purpose. Ones who get access to this information are Thais who can afford new communication technologies, the Internet and have appropriate digital knowledge.	12.50%	12.50%	12.50%	62.50%	0.00%	3.3	4	Agree	
18) Weakness: The gov't has held fast to outdated and ineffective policies and procedures; the CE operation is likely to be ineffective.	0.00%	12.50%	0.00%	37.50%	50.00%	4.3	4.5	S. Agree	
19) Weakness: There is no well-known CE project led by the Thai gov't. Most talk-of-the-town projects are/were the projects led by international institutions.	0.00%	0.00%	0.00%	75.00%	25.00%	4.3	4	Agree	
20) Weakness: Nowadays, the CE competition globally is getting more drastic (Threat).	0.00%	0.00%	25.00%	0.00%	75.00%	4.5	5	S. Agree	
21) Weakness: Thailand has many negative perceived images e.g. instability, unscrupulous behavior (e.g. taking advantage of visitors), prostitution, human trafficking, drug-smuggling and AIDs etc.	0.00%	12.50%	25.00%	37.50%	25.00%	3.8	4	Agree	
22) Weakness: Few public officials and private sector personnel are proficient in foreign languages.	0.00%	0.00%	0.00%	50.00%	50.00%	4.5	4.5	S. Agree	
23) Weakness: There are limited numbers of skilled product designers and packaging designers who can	0.00%	25.00%	12.50%	50.00%	12.50%	3.5	4	Agree	

design distinctive products/packages to entice international visitors to purchase Thai goods.									
24) Weakness: Thai entrepreneurs require government support for business administration skills.	0.00%	12.50%	37.50%	37.50%	12.50%	3.5	3.5	Agree	
25) Weakness: The Thai CE has been ineffective in the distribution of the national income.	0.00%	0.00%	12.50%	62.50%	25.00%	4.1	4	Agree	
26) Weakness: The nation's pollution (e.g. garbage and wastewater) and environmental management are inactive; these lapses affect Thai tourism.	0.00%	12.50%	12.50%	25.00%	50.00%	4.1	4.5	S. Agree	
27) Weakness: Thailand always faces political uncertainty within the country.	0.00%	25.00%	37.50%	37.50%	0.00%	3.6	3	Neutral	
28) Weakness: The gov't lacks concern on the impact of new media. The promotion of the CE via the new media will dramatically save on national expenditure on the presentation of the CE abroad.	0.00%	12.50%	12.50%	25.00%	50.00%	4.1	4.5	S. Agree	
29) Weakness: The limitations of the Thai bureaucratic system have been problematic for a long time; personnel in the gov't lack creativity and initiative in creating new and up-to-date CE techniques since to follow the old patterns is convenient for the policy-making and implementation processes.	0.00%	0.00%	0.00%	25.00%	75.00%	4.8	5	S. Agree	

DQ3: SP is fuelled by cultural values, a nation's ideologies, legitimate international policies, and successful domestic and economic model. Has the Thai CE sector employed any of these resources in its policy design?

From the current situation, which of these resources could be employed to increase Thai SP potential in the future?

Statements	Panellist's Responses (%)					(\bar{x})	Median	Result (P ₅₀)	Note
	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree				
1) Current: Staples of the Thai CE nowadays are cultural values originating mainly from traditional and moral culture; elite culture; values of Thai customs and traditions such as <i>Khon</i> and handicrafts etc.	0.00%	12.50%	0.00%	37.50%	50.00%	4.3	4.5	S. Agree	
2) Current: Values of Thainess are staples of the CE development. For example, cultural richness; gentleness; an image of the land of smiles; ethnic- and bio-diversity; age-long Thai roots and ways of living; loyalty in the institutions of nation, religion and monarchy; generosity imbued in the Thai service sector etc. are admired by international communities.	0.00%	0.00%	12.50%	37.50%	50.00%	4.4	4.5	S. Agree	
3) Current: The employment of 'Five Fs' i.e. film and video; fashion and design; food; [Thai] fight; festival and tradition, is aimed to create the nation's stability, wealth and sustainability (as referring to the Cultural Task Promotion as the Stimulation of the New Economy in Thailand 4.0: The 20-year National Strategic Framework and The Thailand Vision B.E. 2558 – 2563.)	0.00%	0.00%	0.00%	87.50%	12.50%	4.1	4	Agree	
4) Current: Thailand employs Thai cultural advantages such as diverse cultural contents, VC and low production cost etc. in the CE.	0.00%	0.00%	0.00%	75.00%	25.00%	4.3	4	Agree	

5) Current: The implementation of the SEP in neighboring countries to develop their national economies and build mutual collaboration; although, the using of Thai ideologies and international policies is not well-known among the Thai public and in the international community.	0.00%	25.00%	12.50%	50.00%	12.50%	3.5	4	Agree	
6) Future: Thailand should employ more popular culture in the CE such as popular actors, performers, musicians and singers etc. The balance between high and popular culture is the key to successful CE.	0.00%	0.00%	12.50%	12.50%	75.00%	4.6	5	S. Agree	
7) Future: Thailand should employ the presentation of traditional Thai qualities i.e. respectfulness, honesty, industriousness and the love of the simple life.	25.00%	12.50%	25.00%	12.50%	25.00%	3.0	3	Neutral	
8) Future: Thailand should employ values that are derived from Thais' ideas such as the SEP. This model is practical and provides visible benefits; it has been recognized widely in many countries and by the UN.	0.00%	0.00%	12.50%	25.00%	62.50%	4.5	5	S. Agree	
9) Future: Thailand should employ Thai people as the nation's robust resource and therefore develop them as human resources through academic, educational and vocational programs. International visitors look at a country through its people, their experiences and their interactions. If Thais know and draw on civic virtue (CV), e.g. being good hosts for the nation and being good tourists, students, workers and national representatives in foreign counties, the CE will be undertaken efficiently at all time.	0.00%	0.00%	0.00%	37.50%	62.50%	4.6	5	S. Agree	
10) Future: Thailand should employ Thais' skills and knowledge to help enhance the CPs' international standards and the nation's competitiveness. With the government's active roles, personnel in all Thai sectors should receive	0.00%	0.00%	0.00%	50.00%	50.00%	4.5	4.5	S. Agree	

proper skill-enhancing training and have access to the same database of unique Thai contents – drawn from ethnic roots, wisdom, heritage, cultural charm etc. Creativity, for instance, can be employed to tailor the Thai resources into distinctive CPs. This can be one of the selling points that will differentiate Thailand from others.									
11) Future: Thailand should employ Thai cultural diplomacy (CD) through cultural exchanges and culture-learning programs with other countries; organizing more personnel and student exchanges; establishing Thai Cultural Centers and Thai Studies Centers abroad etc.	0.00%	0.00%	0.00%	37.50%	62.50%	4.6	5	S. Agree	
12) Future: Thailand should employ more neglected resources such as OTOPs and the integration of Thai wisdom in Thai CPs. We can see in Thailand nowadays that young Thai entrepreneurs successfully design herbal products; fashions from local and natural fabrics; traditional handicrafts combined with furniture, accessories and decorations.	0.00%	0.00%	0.00%	50.00%	50.00%	4.5	4.5	S. Agree	
13) Future: Thailand should employ the product development to create greater varieties of modern noteworthy products – apart from the traditional CPs that are for cultural tourists who have high purchasing power.	0.00%	0.00%	0.00%	37.50%	62.50%	4.6	5	S. Agree	
14) Future: Thailand should employ more accessible channels for target groups of the Thai CE, so they can fan out our CPs more conveniently and widely. According to the Thailand 4.0 policy, the integration between technology; innovation; science; research and development; creativity is important to pushing forward the products through forms of digital contents since new media nowadays are essential for	0.00%	0.00%	0.00%	25.00%	75.00%	4.8	5	S. Agree	

the nation in communicating and creating admiration and influence among the foreigners. This will expand the CE in international markets in the future.									
15) Future: Thailand should employ the adjustment of the CE's presentation patterns [of traditional culture] to make Thai stories more interesting and attractive in foreign countries. This change is to enhance the standard of the Thai CE and its effectiveness. The new techniques of presentation will yield benefits in the forms of growing national income and improved national image.	0.00%	0.00%	12.50%	62.50%	25.00%	4.1	4	Agree	

DQ4: Thailand has exported many lines of CPs such as handicrafts, food, Muay Thai, traditional arts via Thai temples and festivals, to many countries worldwide. In your opinion could Thai CP be robust sources of SP in the long run? How?

Statements	Panellist's Responses (%)					(\bar{x})	Median	Result (P ₅₀)	Note
	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree				
1) They <i>might</i> be. The CPs that have been exported nowadays are just “objects” that help in crafting SP to some extent. In the long run of its management, ultimate resources for the Thai SP should be Thai “values,” that are in accordance with global ideologies such as democracy, freedom and good governance.	0.00%	12.50%	12.50%	25.00%	50.00%	4.1	4.5	S. Agree	
2) They <i>can</i> help in crafting the nation's SP by creating an image of Thainess; this image will attract people to visit Thailand to experience it by themselves.	0.00%	0.00%	12.50%	62.50%	25.00%	4.1	4	Agree	
3) They <i>can</i> be robust founts of SP since they are crafted and developed from Thai culture that is	0.00%	0.00%	12.50%	50.00%	37.50%	4.3	4	Agree	

unique from other countries. The products and services that are based on Thai identities and values or reflected through them can build sustainable income and international recognition.									
4) They <i>can</i> be the CPs crafted with high quality that will always enhance the nation's SP.	0.00%	0.00%	0.00%	37.50%	62.50%	4.6	5	S. Agree	
5) They <i>can</i> be. Not only the CPs as tangible products, but also other Thai creative industries e.g. films; advertising; PR; design industries etc. These too are important resources for the nation's SP since they are very well-known internationally; although, they are mentioned only in their professional fields.	0.00%	0.00%	0.00%	50.00%	50.00%	4.5	4.5	S. Agree	
6) They <i>can</i> be since the gov't nowadays gives precedence to the use of the cultural capital as the driver of the nation's economy. We can see from the national policy "Thailand 2015-2020: Stability, Prosperity, Sustainability," which encourages the Thais to employ the cultural capital as fuel to propel the nation towards Thailand 4.0 and supports Thai start-ups. It is making all sectors realize the essence of the promotion of the cultural capital to develop the national economy from the up-, mid- and down-stream of the nation's administration; it initiates to use of the agelong-accumulating Thai cultural values, knowledge, heritage and local wisdoms in all seven branches ¹ to originate creative products, services and Thai cultural expressions, and to create high-quality innovative CPs with the international standard. Such capital will create an enabling environment for the expansion of the Thai CE, then promote both economic and psychological products	0.00%	0.00%	0.00%	50.00%	50.00%	4.5	4.5	S. Agree	

¹ Seven branches of the Thai local wisdom in the national policy are performing arts; traditional crafts; folk literatures; Thai sports; social codes and ritual; knowledge and guidelines in nature and universe; languages.

through the dissemination of Thai culture, the reflection of Thai arts and the insertion of Thai values.									
7) They <i>will</i> be. If the Thais understand the importance of the SP wielding and have capabilities to develop CPs that share the public consciousness, the products in the future will present more consistency of Thai shared values and themes. This consistency in the products will be an essential instrument for crafting the nation's SP in the long run of the administration. However, this SP from civil society will require continuing support from the gov't when the gov't is also implementing its SP.	0.00%	0.00%	0.00%	12.50%	87.50%	4.9	5	S. Agree	
8) They <i>will</i> be. The CPs can be developed to be effective resources for crafting the nation's SP in the long run; because, the current marketing trend that all sectors in Thailand are active in presenting the charms of diversity and identity through the story telling; this both adds value and mental appreciation towards those who have heard the stories. This way of communication can be implemented by the telling of attractive, unique, notable, impressive and admirable Thai stories and contents to the foreigners – preferably in countries that have similar national culture and values to Thailand as this will underline the bonds of consonance and interconnectedness between the two countries. This rapport is a resource to develop the Thai CPs, services and expressions as we insert the bound of nations' relationships to create the mental satisfaction between these nations. This possibly will engender the SP with good and optimal efforts.	0.00%	0.00%	0.00%	12.50%	87.50%	4.9	5	S. Agree	
9) They <i>will</i> be since the success of the CE depends on various factors. There will be a high tendency of	0.00%	0.00%	0.00%	25.00%	75.00%	4.8	5	S. Agree	

the CE to be successful if the gov't has been continuing these significant processes i.e. the protection of the Thai images; continuity of IR policies; the development of Thai craftspeople and artists; the improvement of cultural works' quality, international standards, designs, innovativeness and originality. The strategic planning and marketing channels of the Thai export are also important factors for the CE's successfulness.									
10) They <i>will</i> be since the culture have innate values, but they need people to hold and disseminate them. People are an essential national CP. If cultural workers and stakeholders, for example, do not have the feeling of the "ownership" – loving, valuing highly, preserving, promoting, protecting and developing their culture – even strong cultural capital is not enough to build up cultural power and SP. Friendship, kindness and smiles of our people then are essential in kindling positive feelings in the hearts of the foreign visitors and partners in trade of cultural goods. This helps create the bargaining power of Thai culture.	0.00%	0.00%	12.50%	12.50%	75.00%	4.6	5	S. Agree	

DQ5: Is Thai VC important to Thai CE? What is its role or value in this purpose?

Statements	Panellist's Responses (%)					(\bar{x})	Median	Result (P ₅₀)	Note
	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree				
1) Important – however, it might provide limited impact, as audiences should be ones who are interested in the Thai handicrafts only.	0.00%	12.50%	25.00%	50.00%	12.50%	3.6	4	Agree	
2) Important – however, the effective VC should be skills that are developed and supported by	0.00%	12.50%	0.00%	62.50%	25.00%	4.0	4	Agree	

consecutive gov'ts. Adequate technologies for the crafts (that enhance the VC) will likely increase the effectiveness of the Thai CE.									
3) Important – we should focus on the VC development if we want to increase the Thai CPs' value added.	0.00%	0.00%	12.50%	50.00%	37.50%	4.3	4	Agree	
4) Important – fine-quality products increasingly generate income and good reputation for a business and the nation in the long run. Compared with industrial/mass products, these products have lesser levels of detail, value and the VC. The products crafted by skilled craftspeople also present outstanding durability and beauty.	0.00%	0.00%	12.50%	50.00%	37.50%	4.3	4	Agree	
5) Important – the VC mainly originates from individual experiences, skills and wisdom of craftspeople. They may spend their entire lives to cultivate it. The craftspeople then create products and works of arts scrupulously; spend time on; pay close-attention to the selection of materials, details and techniques of crafting processes; these products are embedded with touching stories from Thai culture, unsurpassed quality, and cultural and economic value. The VC then creates unique identities for the products – one of a kind, which will invest the product with higher economic value with the passage of time.	12.50%	0.00%	0.00%	25.00%	62.50%	4.3	5	S. Agree	
6) Important – the VC helps in increasing the Thai CE's effectiveness since the products' beauty will impress customers and window-shoppers and create a positive word-of-mouth context. All positive feedback eventually leads to tourism, investment and cultural conservation, for both Thais and international visitors. The VC plays an important role in attracting the foreigners to visit Thailand and	12.50%	0.00%	12.50%	12.50%	62.50%	4.8	5	S. Agree	

increasingly brings the Thai culture to the attention of global communities.									
7) Important – the VC plays an important role as a promoter of Thai export that contributes to the nation’s wealth and creative economy. Producers (craftspeople and others), vendors and customers should know about the VC, so the Thai CE can be undertaken more easily and gain much more value.	0.00%	12.50%	0.00%	62.50%	25.00%	4.0	4	Agree	
8) Important – the VC helps in accumulating Thai cultural wisdom and heritage from ancient times; building pride in Thainess; passing on knowledge to new generations. The passing on of the wisdom can be undertaken through many means, and the production of the CPs is an exemplar of the preservation and passing on of such wisdom.	0.00%	12.50%	0.00%	37.50%	50.00%	4.3	4.5	S. Agree	
9) Important – The VC will enhance the value of the CE if the craftspeople have capabilities to select aspects of Thai charm and know exactly how to convey them through the embodiment in their CPs. These skills create the implications of Thai ways of living; values; social development; customs and traditions etc., that are unique from other countries – Thainess. This can be a prominent feature to build international admiration and a selling point of the value of Thainess.	0.00%	12.50%	0.00%	12.50%	75.00%	4.5	5	S. Agree	

DQ6: In your experience, how can Thai CVs play a role in the CE policy to operate Thai SP's potential in the future?

Statements	Panellist's Responses (%)					(\bar{x})	Median	Result (P ₅₀)	Note
	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree				
1) The CVs do play important roles in Thai CE. However, if we emphasize only on the cultivation of the CVs originating from moral cultural roots, it may negatively affect the country in the long run as it is risky not to align our nation with universal standards.	0.00%	25.00%	0.00%	37.50%	37.50%	3.9	4	Agree	
2) The CV is an essential component of SP making as a nation crafts its culture by its citizens. The CVs through the people help create, protect, take care of and accumulate nationalness, so everything will not fade away over time. For Thailand, the CVs help us to sustain Thai ethnic identities, Thainess and people's national pride. Drawing on cultural capital without the CVs cannot guarantee success. If we can convey our CVs through our products, international customers will be impressed and want to interact with us. Nevertheless, the good customers should have their own CVs as well.	0.00%	0.00%	0.00%	25.00%	75.00%	4.8	5	S. Agree	
3) If the Thais have CVs that require that they do good things for the country, there will be an environment that enables the country to create SP easily since the SP is related to virtues and magnificence – that must be echoed by Thais at home and abroad. The Thais, anywhere, who do good deeds will always gain admiration, both for themselves and for Thailand.	0.00%	12.50%	0.00%	12.50%	75.00%	4.5	5	S. Agree	
4) The CVs based on love of the homeland/hometown and its associated culture and	0.00%	12.50%	0.00%	12.50%	75.00%	4.5	5	S. Agree	

the appreciation and the consumption of Made-in-Thailand products, will help increase the nation's economic security; build stronger nationalness; provide more jobs and better living standards etc. These create a healthier nation and positive national images. Since all nations pay attention to many world rankings e.g. economic status, livelihood and citizens' healthiness; these are contributory indicators for the nation's SP.									
5) The Thai robust CVs are the intertwining of the culture and Buddhism (Buddhist teachings.) Thai characters of humility, respectfulness, generosity and friendliness embodied in smiles, are sources of the SP that can be employed to build relationships between the Thais and people in other countries. Not only for the future, these CVs have already made Thailand the world's top destination for travelers (as shown in many international polls over the last couple of years.)	0.00%	12.50%	0.00%	50.00%	37.50%	4.1	4	Agree	
6) The most effective CV in the Thai CE can be created if the Thais just know and follow their duties and responsibilities. This spontaneously creates a livable Thai society, and attracts the visitors, who may also invest in or remain in the country. Taking on their responsibilities also helps both members of public and private sector firms in advancing forward effectively; producing high-quality products; building admiration for themselves and the nation etc. It is, and will be, an important CV for the crafting of Thai SP in the long run with optimum effectiveness.	0.00%	0.00%	12.50%	12.50%	75.00%	4.6	5	S. Agree	
7) What Thailand has been doing up to now is to encourage the Thais to be good hosts for the country; care about waste management; cultivate the	0.00%	0.00%	0.00%	37.50%	62.50%	4.6	5	S. Agree	

understanding of cultural diversity; realize that the belittling of neighboring countries is unacceptable and disgusting etc., to support the tourism.									
8) What Thailand has been doing up to now is to promote the morality of Thai people since the Thais nowadays have adopted various unpleasant western cultural practices. These are the reasons why the Thais perceive that Thai society is deteriorating such as Thailand is turning into an adult tourism country and indulges the whole range of vices of visitors.	0.00%	0.00%	25.00%	50.00%	25.00%	4.0	4	Agree	
9) What Thailand has been doing up to now is to cultivate the Thai values and consciousness of Thainess in the Thais' daily living so that they use the Thai language accurately/appropriately; wai; smile; greet with <i>Sawasdee</i> [hello]; say <i>Khob Khun</i> [thank you]; say <i>Khor Thod</i> [sorry]; offer respect to seniors; love ones' family; avoid all vices; be generous and hospitable; be nationalistic etc. If the Thais can follow all these, people will peaceful live in their society, and the nation will be accepted and admired more by foreign countries.	12.50%	0.00%	12.50%	37.50%	37.50%	3.9	4	Agree	
10) What Thailand has been doing up to now is to promote activities to conserve, keep and develop heritage values and wisdom; local and community ways of life; traditional performing arts; traditional sports; traditional plays e.g. <i>Khon</i> , Thai dance, <i>Manorah</i> [classical dance in southern Thailand], <i>Nang Talung</i> [Thai shadow play] and <i>Muay Thai</i> etc. These aim to make the Thais to value the wisdom and heritage more highly; to immunize society by collaboratively protecting, collecting, keeping, developing and inheriting good culture from ancestors and passing this on to the next generation. The sustaining of these charming values and	12.50%	0.00%	37.50%	12.50%	37.50%	3.6	3.5	Agree	

identities will attract more tourists and investors and help disseminating Thai stories globally.									
11) What Thailand has been doing up to now is to encourage the citizens' CVs, and the usual campaign is the promotion of political participation.	0.00%	12.50%	50.00%	25.00%	12.50%	3.4	3	Neutral	
12) What Thailand has been doing up to now is to share stories of good Thais to the world; for example, the locals and elephants harmoniously live together. Thailand has publicized this story through movies and advertisements. These media create contemporary communications that make the Thais and foreigners understand the issue easily; they have realized the value of relationships between the humans and elephants and the importance of the conservation, inheritance and development of locals' culture and their ways of living. This story helps in promoting the Thai tourism and increases local income without any negative impacts on either local lives or the balance of natural resources and community's environment.	0.00%	12.50%	37.50%	25.00%	25.00%	3.6	3.5	Agree	
13) Thailand currently uses the CVs based from the Thai culture as important tools in its IR, and they are the SP it has had. A suggestion is to promote and to push-forward the employing of the Thai culture, and to allow the culture to lead politics and IR.	0.00%	0.00%	12.50%	62.50%	25.00%	4.1	4	Agree	
14) Thailand currently uses the CVs based from Thai culture as important tools in its IR, and they are the SP it has had. A suggestion is to focus on campaigns that "create" and "sustain" the nation's culture, so the Thais will not see that their culture (including multiple sub-culture) has deteriorated, and identities will be everlasting.	0.00%	0.00%	12.50%	50.00%	37.50%	4.3	4	Agree	
15) Nowadays, there are many campaigns that promote and develop the nation's SP. For example,	25.00%	25.00%	0.00%	12.50%	37.50%	3.1	3	Agree	

the “Moral Community Employing SEP” project aimed at encouraging people in Thai communities to observe the five Buddhist precepts; live with the dharmic principles; employ the SEP of the late King in their daily living etc.									
16) Thailand has promoted the CVs for a long time, but there might be no concrete outcomes; because, we have emphasized only on the nation’s moral standard, which is very hard to solve.	0.00%	0.00%	25.00%	75.00%	0.00%	3.8	4	Agree	

DQ7: Should Thai government emphasise the CE policy? What are the policies that the government needs to adopt to develop and strengthen Thai CE in the future?

Statements	Panellist’s Responses (%)					(\bar{x})	Median	Result (P ₅₀)	Note
	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree				
1) The gov’t should focus on the creation of the culture of ideas and thoughts that are acknowledged globally e.g. freedom, human rights and democracy etc. Otherwise, The Thai CE will be perceived internationally as actions that are trying to suppress bad truths or negative sides of the nation.	0.00%	25.00%	12.50%	12.50%	50.00%	3.9	4.5	S. Agree	
2) The gov’t should focus on the development of the VC.	0.00%	12.50%	0.00%	50.00%	37.50%	4.1	4	Agree	
3) The gov’t should focus on the development of Thais’ humility and honesty in society.	0.00%	12.50%	25.00%	25.00%	37.50%	3.9	4	Agree	
4) The gov’t should bring back the policies of Thai creative industries development as they were developed and mentioned widely in the past.	0.00%	0.00%	12.50%	37.50%	50.00%	4.4	4.5	S. Agree	
5) The gov’t should publicize the information of the CE promotion to the Thai publics or communicate it more widely. At present, people may do not know	0.00%	0.00%	12.50%	50.00%	37.50%	4.3	4	Agree	

who are implementing CE polices; what they are doing; how they are doing what they are doing. We can find and study this information effortlessly in other countries' contexts.									
6) The gov't has not place importance on the CE policies as it has paid greater attention at present on the economic, social and political development. However, this is unfortunate; the CE is very important in developing the nation's security and strength. If the gov't makes the people realize the strengths of the cultural value and value them highly, they will collaboratively conserve, carry on and develop Thai arts and culture.	0.00%	12.50%	12.50%	37.50%	37.50%	4.0	4	Agree	
7) An important issue that should be solved urgently is the development of Thais' moral standards and the building of right values (values that are suitable for the current Thai contexts) such as life sufficiency and morals in accordance with the Buddhist teachings.	0.00%	12.50%	0.00%	50.00%	37.50%	4.1	4	Agree	
8) An important issue that should be solved urgently is the nation's strength analysis. This is to collect important national identities in one central database e.g. Thai wisdom; folk gurus' knowledge; ways of living; arts and culture; data on natural resources; environment etc., so all can move forward in the same direction.	0.00%	0.00%	12.50%	50.00%	37.50%	4.3	4	Agree	
9) An important issue that should be solved urgently regards the policy-making for national development. This policy should be set with the same goals nationwide and be implemented collaboratively by the setting of the continuing plans that can be managed concretely. All public agencies should be set to integrate their missions with the others, then each follows their responsible tasks. Moreover, Thai	0.00%	0.00%	0.00%	25.00%	75.00%	4.8	5	S. Agree	

policy-makers should be linked by networks to associates in all sectors. They should set clear tasks for the public sector, private sector and civil society. These suggestions are to avoid the repetitiveness in administrative processes and to save on the national expenditure.									
10) An important issue that should be solved urgently is the development of public personnel's knowledge and capability. This is to prepare them to be ready to drive the nation's growth in accordance with the government's policies.	0.00%	0.00%	0.00%	25.00%	75.00%	4.8	5	S. Agree	
11) An important issue that should be solved urgently is that the gov't should place importance on the follow-up and evaluation of the overall operation. This is to know the situations (and consequences); review and revise policy implementation where needed; develop policies and forms of the CE operations that are suitable with the contexts and can reach its higher potentials.	0.00%	0.00%	0.00%	25.00%	75.00%	4.8	5	S. Agree	
12) What Thailand should concern itself more about is the continuity of the CE activities. We may have a one-week show and exhibition in foreign countries, but we are wasting the remaining 51 weeks of the year doing nothing. A suggestion is we should encourage and promote concrete collaborations and participations with Thai private sector firms at home and abroad. Then, we can make people in those countries aware of, receive, and consume, Thai culture all the year. <i>Muay Thai</i> , for instance, if we setup <i>Muay Thai</i> dojos in one country, Thai boxers in that country will <i>wai</i> their teachers every time they enter a ring to practice or compete.	0.00%	12.50%	0.00%	75.00%	12.50%	3.9	4	Agree	

13) The gov't should not focus on the collecting of military weapons and hardware and should cut its current investment of the nation's resources on the military; because, Thailand cannot compete with the superpowers on hard power, and the SP is the imperative power for modern society. Those resources should be spent on the livelihood of Thais; the development of effective means to employ Thai cultural resources; the development of Thai creative industries businesses and entrepreneurs; the development of product's quality; the reduction of social disharmony and separation; the improvement of the CD and planning Thai SP strategies intensively following China, Korea and Japan etc. The incapability to manage these issues will really destroy the Thai SP and Thai society eventually.	0.00%	0.00%	25.00%	62.50%	12.50%	3.9	4	Agree	
14) The current gov't gives priority to the promotion of the CE more than any past governments. However, the issues are that we must find more interesting ways to present the nation abroad through a public-private collaboration; and find some measures to enable the CE to add value to the products to boost the national income. These measures will provide the nation with more permanent positive outcomes.	0.00%	0.00%	0.00%	75.00%	25.00%	4.3	4	Agree	

DQ8: Don Pramudwinai, Minister of Foreign Affairs, announced in the media last year that Thailand will wield SP as a core instrument in international affairs through collaboration between the MFA, MOTS, and MoC. In your opinion, which ministry, department or new state department/entity should take responsible as a hub/centre to build, plan strategically and sustain Thai SP in the long run of the nation's administration?

Statements	Panellist's Responses (%)					(\bar{x})	Median	Result (P ₅₀)	Note
	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree				
1) The existing one – <i>National Identity Office</i> , the Prime Minister's Office, the gov't should improve the structure and functions of this office.	12.50%	0.00%	12.50%	62.50%	12.50%	3.6	4	Agree	
2) The existing one – only the <i>MFA</i> should be the hub and communicates the nation's SP to target groups.	50.00%	37.50%	0.00%	0.00%	12.50%	1.9	2	Disagree	<i>Reject</i>
3) The existing one – the <i>MFA</i> should be the hub of the SP operation. The national tasks should be the responsibility of the one "Thai Team" consisting of all state agencies that have duties to administer the nation's affairs in foreign countries. The MFA, as the leader of Thai team, can operate the SP through its Ambassadors Extraordinary and Plenipotentiary and Consuls General. And most of the SP policies should be employed by the MFA as the spearhead.	0.00%	0.00%	12.50%	75.00%	12.50%	4.0	4	Agree	
4) The existing one – the <i>MoC</i> , as the upstream agency of the SP operations, should take the leading role in incorporating with the gov't and other five Ministries i.e. the Ministry of Labour; the MFA; the Ministry of Digital Economy and Society; the MOC; the MOTS. The MoC has many subordinate offices that play important roles in promoting the CE; thus, it can act as the hub and coordinator that connects all	0.00%	0.00%	12.50%	62.50%	25.00%	4.1	4	Agree	3 rd

sectors together; carries forward the policies and strategies; maintains the nation's SP in the long-run of the operation.									
5) The new one – <i>Soft Power Development Office</i> in the MFA, all related ministries should collaborate to develop the nation's SP integrating and sharing their knowledge and resources.	0.00%	0.00%	12.50%	25.00%	62.50%	4.5	5	S. Agree	1 st
6) The new one – <i>Soft Power Development Institute</i> as an independent entity, all related Ministries should collaborate to develop the nation's SP integrating and sharing their knowledge and resources.	0.00%	12.50%	25.00%	0.00%	62.50%	4.1	5	S. Agree	2 nd
7) The new one – <i>Department of Soft Power Promotion</i> under the supervisions of various Thai Ministries, this new Department will be the hub of those Ministries' operation.	0.00%	25.00%	25.00%	37.50%	12.50%	3.4	3.5	Agree	
8) A suggesting – no matter who will lead the SP operation, to lay down effective and lasting policies and strategies, the gov't, as the regulator, should impose concrete driving-policies and set a roadmap of the SP operation in timelines: short-, mid- and long-term periods, and should set/appoint clear roles and functions for all stakeholders. Additionally, the gov't should integrate the budget management and encourages the brainstorming from all sectors e.g. ideas from Thai private agencies are also essential. These guidelines will make the SP team's operation more clear and flexible and will produce synergy.	0.00%	0.00%	0.00%	12.50%	87.50%	4.9	5	S. Agree	

DQ9: Do you have further ideas, concerns or suggestions about Thai CE? Are there any questions to be raised as important issues or to be discussed further in the following rounds?

Statements	Panellist's Responses (%)					(\bar{x})	Median	Result (P ₅₀)	Note
	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree				
1) Thailand should promote or launch Soft Power Studies widely in the country, particularly in the systematic CE promotion.	0.00%	0.00%	0.00%	25.00%	75.00%	4.8	5	S. Agree	
2) The policy-making of the CE cannot be promoted by one Thai Ministry; all who relate themselves to the cultural production, export and stimulation of the national income, must confer together seriously to impose the SP policies; they are as important as the national development policy. In all this, the elected gov't must act as the temporary hub at the beginning; then it should devolve tasks to the stakeholders by integrating both ministerial areas and budget.	0.00%	0.00%	0.00%	25.00%	75.00%	4.8	5	S. Agree	
3) Overall, the CE operation considerably depends on people e.g. policy-makers, policy takers [the Thai public], practitioners and participants or audiences. One of the biggest problems is how to invest [resources] effectively on the Thai public and to avoid operating the CE policy repetitively, wastefully and worthlessly. The cultural construction will be invested in persistent quality and values if the Thais in all generations are always aware of their values; preserve them; employ them to create additional value. And all have to be undertaken with quality and morality.	0.00%	0.00%	0.00%	12.50%	87.50%	4.9	5	S. Agree	