

**GUIDELINES OF A MODEL FOR THE DEVELOPMENT
CULTURALLY-RELEVANT THAI COMMUNITY
PRODUCTS: CASE STUDY OF FIVE PROVINCES**

Kuntika Sanguanpan

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Fulfillment of the Requirements for the Degree of
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ABSTRACT

Title of Dissertation	Guidelines of a Model for the Development Culturally-Relevant Thai Community Products: Case Study of Five Provinces
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This research had the objective to study the development of culturally-relevant community products, how they contribute to increasing community income, and how they add value to the overall economy of Thailand. The author attempted to identify factors behind the success in development of culturally-relevant community products as a basis for proposing guidelines for a model of developing culturally-relevant community products. This study focused on a number of community enterprises which produce quality products from local material resources. These enterprises' products include (1) Silver antique jewelry in Sukothai Province; (2) Processed durian fruit products in Chanthaburi Province; (3) Ban Chiang ancient pottery in Udon Thani Province; (4) Phaewa silk cloth products in Kalasin Province, and (5) 'Kreuang Tome' in Nakorn Si Tammarat Province. The study sites are locations which are well-known for their ability to produce these high-quality products, and the enterprises embody certain unique features which contribute to their success.

This was a qualitative research study which collected data by in-depth interviews with 547 persons, including producers of the community products, distributors of the products, and consumers of the products. The interviews were conducted using a semi-structured questionnaire. The researcher also conducted non-participatory observation of the community enterprises. Accuracy of the data was tested by verification of information and sources, and data triangulation. The data were processed using content

analysis and comparison with prevailing concepts in the related literature. The key findings of the research are: 1) The factors behind the success of the community enterprises include the application of local wisdom in the management of production, marketing, information technology, cultural resources, and creative thinking. 2) Guidelines for a model of developing culturally-relevant community products include the need to apply local wisdom, creative thinking and appropriate technology. It is important for the enterprise to build upon the local cultural and resource base. Attention should be paid toward quality control, branding, packaging, and uniqueness of the product. 3) In order for a generic model of developing culturally-relevant community products to have a macro impact on the Thai economy, enterprises need to first assess the market environment and potential demand in order to formulate a product strategy. The researcher has developed guidelines for strategy formulation, which include building on indigenous strengths and advantages of a community, identifying weaknesses that need to be addressed, practicing risk management, and cutting losses when appropriate. Next, the guidelines provide advice on strategy implementation and strategy evaluation. The information from the evaluation needs to be fed back into the process of production as an input, and the strategy revised accordingly., and 4) The researcher has developed a model image of what culturally-relevant Thai community products should look like. This is exemplified by the Durian of Thailand Model which has attributes of creativity and combining modern concepts with traditional values.

The findings from this study are synthesized into a set of recommendations for technical directions, policy, implementation and future research. This information should be beneficial for related entities at the level of the country, community and individual who are interested in the development of culturally-relevant community products of Thailand.

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CHAPTER 1

INTRODUCTION

1.1 Background and Importance of the Problem

Thailand first began to use systematic guidelines for national development with the 1st 5-year Economic Plan in 1961, and reissued every five years up to the present. These plans had a positive impact on society, but there were also negative by-products in some sectors as well. There have been repercussions in the economic, social, political, cultural and environmental sectors (Havanon, Jeradechakul, & Padthaisong, 2007a, p. 61). The positive social changes of the planned development include the accelerated economic growth rate at the macro level, the improve convenience and modernization of public amenities and utilities, more modern housing, advanced telecommunications, global linkages for communication, expansion of educational opportunity for children and youth, and reduced illiteracy. However, these positive outcomes overly favored certain population groups in proximity to centers of authority and influence. Those population groups tend to have more access to benefits and resources. By contrast, most of the population in need are in underdeveloped rural areas and do not share equally in the benefits of national development. In addition, the rapid social changes in Thailand create a disadvantage for the marginalized populations even more, rather than creating more equal opportunity.

Support for industrial production by urban society and new models of agriculture for exports have further undermined community enterprise in rural areas. This is forcing many farmers to go into debt to middlemen in order to keep their agricultural activities afloat. This is happening at a time when agricultural land is becoming degraded, and the natural resource base is eroding. The system of patronage by persons or networks of influence, nepotism, and tribalism in crop cultivation and labor, means that the local wisdom of past generations is not being shared or diffused

evenly throughout the population and, in many cases, may be dying out due to reluctance to share more equitably or across generations (Havanon et al, 2007a, p. 77).

It can be argued that the Western model of development should not be applied to Thailand since the country is developing in a different direction and socio-cultural environment that prevailed in earlier centuries. The result would be extremes of wealth and poverty and little equality throughout, especially between urban and rural areas. There would be concentration of authority and control at the central level, with increasing dependence on foreign investment. This would occur in a situation of progressive environmental degradation (Chamarik & Santasombat, 1991, pp. 133-7). The initial attempts to import Western models of socio-economic development suffered from weak economic, government, moral, and intellectual systems of society (Wasi, 1998, p. 5). In addition, applying capitalistic models to development of the country in the context of free trade posed considerable threats to Thailand in the economic and financial spheres (Na-Pompet & Nartsupha, 1999, p. 3). External influence on the economy and politics usurped the local wisdom which was a cultural heritage of the Thai people, passed down over many generations. Furthermore, the globalization of trends and values contaminated the traditional beliefs, concepts and values of Thai culture, most obviously seen in consumerism and accelerating speed of production at all levels of society, which carried inherent risks of their own (Na Thalang, 2001). It became increasingly difficult for farmers to find living-wage jobs outside of agriculture, and that spawned more problems.

Addressing the socio-economic ills of the country is a massive challenge which requires the active involvement of all sectors. The challenge is too complex for a single sector to tackle on its own. Both the public and private sectors must be involved, and the approach must be people-centered through a community strengthening process. This strategy is more likely to lead to sustainable development solutions. Programs must build upon the existing social capital of a given community (The National Economic and Social Development Board [NESDB], 2001, p. 17). For development to be community-driven, there need to be certain enabling factors in place to be successful. For example, there needs to be the right mix of skills of the community residents, there needs to be adequate community resources and equipment, the development strategy needs to be tailored to the community context, there needs to be appropriate support

from the public and private sectors, there needs to be linkages with community development personnel to make connections with other sources of support in the network, and, most of all, the community residents need to be of a single mind in support of the development goals. The indigenous “capital” of the community is a key factor in success of grassroots development. This encompasses social capital, quality human resources, an enabling culture, and a design which conforms to social customs of the locality. The environment provides the natural resources which the community can use and build upon to create value-added products. This will help augment existing occupations and raise income for the community (Puang-ngam, 2010, pp. 159-62).

The Thai government gives importance to community-led development of the local economy as reflected in the National Economic and Social Development Board (NESDB) plans. Local capacity building is a high priority. There is systematic support for cottage industry and community enterprise to improve quality of life and create a more stable and secure economy. That way, communities and individuals can become more self-reliant. The goal is a comprehensive system which covers the full cycle from production, processing, and marketing of goods through a revolving fund mechanism. The government also supports occupational support groups and creating products and services which build upon the local wisdom and culture. The goal is to produce high-quality products and services that are somewhat unique for the locality to generate market demand and consumer satisfaction – both domestic and international. The government has produced guidelines to help communities improve the structure of production to increase yield and add value to products. The 11th 5-year NESDB plan gives importance to community-led economic development with a solid knowledge base and building upon the strengths of indigenous Thai customs and practices. That is one way to promote the sustainability of family agriculture and food security for the household, based upon sustainable management of natural resources and the environment (NESDB, 2011). Farmers can form groups autonomously and conduct income-generating activities in addition to agriculture to make goods and services which can be marketed within and outside the home community (Peungphunam, 2009, p. 5) The community economy is focused on the development of the grassroots economy which consists of the production, processing, consumption, trade and management of the community, by the community

and for the community. (Department of Provincial Administration, [DOPA]1998). For this to work, however, there needs to be excellent collaboration among community residents and a sense of mutual support to create a strong and self-sufficient community (Pullap, 2005, p. 29).

When speaking of the ‘community economy’ one must consider ‘community production/products’ which is the engine driving economic development of the locality. The government recognizes the multitude of benefits from community-led development and has been promoting cross-community sharing of appropriate technology in rural areas, and between farmers and urban residents. This helps to link local production with the macro economy and with medium and small-scale technological innovations. The public and private sectors have been working with academia to develop appropriate technology and capacity building for community enterprise (NESDB, 2001) which builds upon local wisdom and local cultural attributes to add value to the products of the various enterprises. These uniquely Thai products can attract both domestic consumers and international tourists. The most obvious outcome of this policy are the OTOP (one Tambon, one product) markets and products seen throughout the country (NESDB, 2006). The 11th 5-year NESDB plan emphasizes the importance of making the local products unique and avoiding a mass production norm which would erase the local value-added. There is also a priority on conserving and revitalizing local wisdom, some of which is in danger of extinction. The community enterprise products can range from food to medicine, to health products, to woven material, and to services (NESDB, 2011). The current 12th NESDB plan takes community-led development to another level by promoting the “Thailand 4.0” strategy which emphasizes technological and scientific innovation that builds upon local wisdom and indigenous skill sets in ways that are eco-friendly (NESDB, 2017).

The National Economic and Social Advisory Council has produced a set of socio-economic indicators based on the “sufficiency economy” philosophy. The Council found that there are not many communities around the country which are applying sufficiency economy, at least not as a unified community with a policy to do so. Part of the problem are the forces of capitalism which militate against group enterprise and promote individual economic action. Also, the increasingly consumerist

Thai society promotes individual acquisition of material goods at the expense of neighbors and fellow community residents (Phanthasen, Sathirathai, Office of the National Economic and Social Development Board, Ubon Ratchathani University, & Academic Task Force of National Economic and Social Advisory Council, 2007, p. 29) Thus, at present, only a minority of Thai communities are able to form a cohesive group to pursue a self-reliant community through grassroots development without outside direction or influence. (Havanon, 2007b, p.15).

By contrast, the research of Tumlangka (2013) found communities in Chiang Rai Province which had strong social, economic and political foundations due to the abundance of natural resources and community member collaboration in drawing upon those resources to produce income-generating products in sustainable ways. The processes in these communities also built upon the indigenous local wisdom. A study of Sirasoonthorn (2013) found that communities were making use of historical artifacts to produce creative facsimiles, for example, in Ayuttaya, Udorn Thani, and Sukothai Provinces. These off-shoot enterprises have historical significance in conserving and promoting the cultural heritage which dates back hundreds or thousands of years. These types of products can attract both domestic and international tourism throughout the year since it is independent of the seasons. A study by Phinaitrup and Khampan (2006) looked at OTOP enterprises in nine provinces covering all four regions of the country. They found that OTOP helps to strengthen communities and promote economic self-reliance. A study by Grisanaputi (2010) found that the factors behind the success of a village weavers' groups in Khon Kaen Province include (from more to less importance): Solidarity of the group, leadership, assistance from relevant agencies, endurance and diligence of members, integrity of members, and participation of members in group policy and decision-making. A meta-analysis by Sutthisakorn (2008) found that key factors to boost a community's economy include the following: (1) Integration of local wisdom with modern technology and methods; (2) Knowledge management for planning production, distribution and consumption; (3) Organizational development and networking; and (4) Defining a model of development based on a community-driven dynamic.

In addition to the above findings, another group of studies looked at government policy as it supports or raises the level of community products so that they

are internationally competitive (Ministry of Interior [MOI], 2013). The Ministry of Interior (MOI) has issued its strategic plan for 2013-18 which documents policy support in the form of defining levels of performance needed for growth and competitiveness in the medium-term. There are guidelines for small & medium enterprise (SME) and OTOP on how to market their products internationally, and how to add value by exploiting the cultural heritage and local wisdom of the locality to enhance the uniqueness of the product. The goal is to create a Thai brand that becomes a market magnet. The Ministry of Culture has also issued guidelines for increasing competitiveness of Thai products and services among ASEAN member countries (Ministry of Culture, [M-Culture], 2016a). The Ministry sees these products and services as a means to add value to the Thai economy and is promoting production of uniquely Thai crafts throughout the country, sometimes through cultural fairs with displays, exhibitions, contests and awards for most creative products and cultural artistry. The international Lanna Expo in 2015 highlighted the northern Thai regional products that are emblematic of the ancient Lanna culture. This fair was linked with night tours to relevant points of interest. The ASEAN Cuisine and Night Museum event supported production of short films which highlights features of the culture and promoted tourism. In 2016, the government continued to support cultural products which showcased the artistry of Thai craftspeople as a way to elevate the tourism experience while promoting the sale of products along the way. The Ministry of Culture instructed all its provincial branch offices to promote the creation of products unique to the province (Uttaradit Provincial Cultural Office, 2016). Despite the government support for community-led cultural product development, it cannot be said that all the outputs were truly grassroots efforts. The pressure on some provinces to win national awards or prizes may have led to some top-down development of products or services, and only for entry into exhibitions or contests, and not necessarily for sustainable community development.

The author was able to mine data on culturally-relevant community products from the on-line database of the Ministry of Culture which features unique products and artistry from provinces around the country. This also helps to preserve the historical art forms of indigenous Thai culture, and points out the attributes by which to market modern adaptations of these products. However, the danger of exploiting these cultural

products for economic development is that there will be mass production or inaccurate adaptations by unskilled tradespersons who are more driven by profit motive than historical accuracy. Thus, the author was interested in exploring this process more in-depth to identify the factors which contribute to genuine and sustainable production of culturally-relevant community products, and to propose guidelines for how to replicate the more successful models.

The study of Kaewpijit, Wongpreedee, and Sudhipongpracha (2017) on “Developing Global Branding Strategies for Cultural Merchandise in Thailand” examined 13 specific products, ten of which could be moved from site to site, and three which were unmovable. That study found that the artisans who made the products were not thinking of marketing those products internationally. However, they were beginning to make more use of modern technology in the production and publicity process. There is more sharing through social media (e.g., Facebook, Line, Instagram and twitter applications) and this makes people more aware of what is out there and its potential value. The Internet is also enabling artisans to market their creations directly to consumers, either as individuals, through intermediaries, or as a group. The implicit market strategy of this new generation of artisans is three-fold: Develop a brand image; add economic value; and implement a system of management of production. Thailand also has guidelines, such as the Strategic Plan for Marketing of Cultural Products, and a blueprint for long-term research and development of products, with an eye toward global markets.

For this in-depth study, the author decided to use a case study approach of enterprises which are producing culturally-relevant community products which can be moved from site to site (based on the findings of Kaewpijit et al. cited above). The author selected five provinces to study the following type of products: (1) Food; (2) Cloth; (3) Decorative items; (4) Utensils and embellishments. The five provinces are Sukothai, Udon Thani, Kalasin, Nakorn Si Tammarat, and Chanthaburi. Based on the findings, the author has proposed a model of developing culturally-relevant community products that are uniquely Thai and promote the creative economy.

The conceptual approach of the author draws upon principles of local self-reliance, local wisdom, and creative economy, with innovation and technology being applied to add commercial value (Howkins, 2001, pp. 211-212). The conceptual

framework emphasizes the following indigenous resources: Social capital, cultural capital, human capital, and structural/ institutional capital. These resources are mobilized to produce outcomes of creativity. Finally, the author has produced a display featuring “The Scenario Models of Local Cultural Product of Thailand” to help visualize the process of developing culturally-relevant community products of Thailand and facilitate replication for the benefit of the local community and the Thai economy as a whole.

1.2 Research Questions

1.2.1 Core Questions

What are the factors behind success of development of culturally-relevant community products and what are the guidelines for development of a model of culturally-relevant community products of Thailand?

1.2.2 Subsidiary Questions

- 1) What are the success factors behind the development of culturally-relevant community products?
- 2) What are the guidelines for development of culturally-relevant community products that are consistent with the national vision?
- 3) What is an appropriate model of development of culturally-relevant community products which would contribute to the development of the creative economy of the country?

1.3 Objectives of the Research

1.3.1 Primary Objective

To study the factors behind the success of the development of culturally-relevant community products and propose guidelines for a model of development of culturally-relevant community products of Thailand.

1.3.2 Primary Objective

- 1) To study the combination of factors behind the success of development of culturally-relevant community products at the national level.
- 2) To propose guidelines for the development of culturally-relevant community products which are successful at the national level.
- 3) To create a model of development of culturally-relevant community products of Thailand which contribute to the development of the creative economy.

1.4 Scope of the Research

This research attempted to identify the factors behind the success of development of culturally-relevant community products in Thailand. This study draws upon research during 2006-15, and collected primary data from target populations. The guidelines for development of culturally-relevant community products that are successful at the national level were derived from case studies of community enterprises in selected provinces of Thailand. The author interviewed producers, distributors and consumers of community products. Only those enterprises with a sustained record of success were included in the case studies.

1.5 Limitations of the research

This research only looked at enterprises which produced tangible products, i.e., not the performance arts or services.

1.6 Expected Benefit

1.6.1 Technical Benefit

- 1) This study is an extension of Organization Theory and, especially, Resource Dependence Theory which hold that, to survive, an organization needs certain resources such as natural resources, labor, capital, equipment and knowledge, which are then applied to the production of goods and services. This research expanded upon

these theories to include local wisdom as it is integrated with modern knowledge. The goal is to increase independence of the community and reduce reliance on outside help.

2) This study expands upon concepts of public management and development of the creative economy. In the context of this research, this also relies on Thai local wisdom and culture, as they interface with technology and innovation.

1.6.2 Practical Benefit

1) This study will help understand the reality of cultural products produced by community enterprise that can be successfully replicated at the national level. The results could help define a model of learning and production based on local wisdom which can be disseminated widely and emulated. The model can be a basis for the development of the creative economy from the community to the national level.

2) This study will produce media (Scenario Models of Local Cultural Product of Thailand) to visually portray the findings and how they can be part of strategy to make Thai cultural products more competitive.

3) This study offers policy recommendations which can inform guidelines for improved public policy on development of the community-based creative economy which can meet international standards.

1.7 Definition of Terms

1.7.1 Culturally-Relevant Community Products

Culturally-relevant community products refers to products made of raw material as a part of the local culture and history of the community, and which is a unique attribute of the locality. These products draw upon local wisdom and creativity, and have market value to help increase the community income and value-added to the economy. The four types of products studied in this research are food, cloth, decorative adornments, and utensils and embellishments.

1.7.2 Local Wisdom

This refers to knowledge, expertise and artistry of community members who have developed and passed down a set of skills to solve problems and produce products

unique to the community. This knowledge is acquired directly or indirectly, and by trial and error over many generations of refinement. This includes the merging of local wisdom with modern knowledge and technology.

1.7.3 Management of the Community

This refers to application of guidelines for development of community products based on local wisdom:

1) Management of the system of production of community- based products.

2) Management of the system of marketing of the community products through various channels, and offering a variety of consumer choices.

3) Management of the enterprise group members so that they collaborate effectively to produce cultural products; there is delegation of tasks to maximize the use of the different skills of group members.

4) Management of the system of information technology to inform consumers about the community products and how to access the products. The technology can include social media through Internet and smart phone communications.

1.7.4 Support from Relevant Agencies

This refers to support from the relevant government and private sector agencies who can share knowledge, funding, public relations, marketing assistance, and production tips.

1.7.5 Creative Economy

This refers to new ways of thinking and producing cultural products that are distinct from the common way of doing things or what hasn't been done before. These innovations add value to products at both the community and national levels.

1.7.6 Cultural Resources

These refer to anything that is indigenous to the community and which has been passed down through the generations. This includes both tangible and intangible

resources, such as historical structures, antiquities, arts, language, conceptual thinking, culture, customs, and historical artifacts. These cultural resources can be processed by the community to add value.

1.7.7 Creative Thinking

This refers to the application of new ideas of an individual or group in the community to the production of cultural products, or design of new products or features of products which distinguish them from other products in the market and reflect unique attributes of the locality.

1.7.8 Technology for Production

This refers to equipment or tools which aid production which may come from the creative thinking of the community, the local wisdom, or from an outside source. The technology may be simple, appropriate technology or higher-level technology.

1.7.9 Innovation

This refers to thinking, application, and design of something that has not been seen before, or is an extension of an existing entity which makes it more modern and useful.

1.7.10 Producer

This refers to a person(s) who owns the enterprise for production of the cultural product and who provides inputs for the process of production.

1.7.11 Distributor

This refers to the intermediary who takes new supplies of products from the enterprise to distribute to points-of-sale for the consumer through a variety of market channels.

1.7.12 Consumer

This refers to anyone in the general population who has heard about, seen or purchased the community cultural product for personal use, i. e. , not for further production or re-sale.

1.7.13 Successful Development of Culturally-Relevant Community

Products

Successful development of culturally-relevant community products refers to products which meet the following criteria for success:

- 1) Accessibility: The product is accessible to the consumer in terms of price, product information, and point of sale;
- 2) Licensing Potential: The product has the potential to receive certification of standard quality at the national and international level;
- 3) Functionality: The product has useful applications, and consumers use it for the intended purpose in their daily life. The product has multiple uses and is eco-friendly;
- 4) Aided and unaided Recall: The consumer can recall the product independently or with a prompt (e.g., by advertising) and can describe the specifications of the product;
- 5) Differentiation: The product is distinct from other products on the market in terms of quality or other features of the product.

The following table displays the various dimensions of success of community cultural products:

Table 1.1 Criteria of Success of Community Products

Dimension	Indicator	Reference
1) Accessibility	<ul style="list-style-type: none"> ○ Affordable price ○ Absorption of product information ○ Experience of purchasing product 	Del Missier, Ranyard, and Bonini (2016), Ittersum, Meulenberg, and Van Trijp (2003), Hsu and Lin (2002),

Dimension	Indicator	Reference
2) Licensing Potential	○ Number of certifications from a standards organization	Schmalensee (2009), Moser and Voena (2012)
3) Functionality	○ Number of uses ○ Effect on the environment	Deng and Williams (2011), Patrick Fitzgerald (2011)
4) Aided and unaided Recall	○ Amount of publicity of the product	Till and Baack (2005), Srinivasan, Su Park and Ryun Chang (2005), Leake (2001)
5) Differentiation	○ Durability ○ Quality of materials ○ Price	Carlton and Dana (2008), Caves and Williamson (1985), Dukes (2004)

Source: Compiled by the Researcher (2017)

CHAPTER 2

REVIEW OF THE LITERATURE

This study of factors behind the success of the development of community products based on local wisdom began with a review of the related research as a guideline for the study design and execution. The following is a summary of the findings from the literature review.

2.1 Community Products

The researcher studied community-based Thai products to better understand the characteristics of these products and which were the better-performing items. There was a review of the literature on community products. This helped to define the array of factors that play a role in the success of a given product at the national level. The researcher also examined these grassroots products in the context of the local economy to explore the linkages between community products and the host community economy.

2.1.1 Community Products in Thailand

Community products in Thailand include both naturally available resources and processed products. Lorariyawat, Sae-yang, and Sae-yang (2009) and Theppawan et al. (2006) studied woven fabrics selected for OTOP markets in Khon Kaen Province, and agricultural products such as longan fruit and ginger harvested by a women's occupational support group in Lamphun Province. Sirasoonthorn (2013), Pinkeaw, Wattanakamolchai, and Limpairoj (2014), Ninkan et al. (2013), Puangmala et al. (2009) Nakthong, Veerapreeyakul, Sinlapasai, Loifa, and Deedomjant (2007) studied products modeled after antiquities in Ayuttaya Province, ancient pottery in Udorn Thani, historical sites in Sukothai Province, historical monasteries and traditional

communities in Pathum Thani and Nonthaburi Provinces, folk lore products and handicrafts in Lampang Province, and artistic tourism sites in Chiang Mai, Nakorn Ratchasima, Ubon Ratchathani, Buriram, Srisaket, Surin and Chaiyaphum Provinces. In addition, there have been comparative studies of movable and immovable community cultural products. Kaewpijit et al. (2017) studied 13 products including ceramic horse carriages, Buddhist shrines for household use, Lanna lanterns, unique cloth patterns in Nan Province, traditional boats in Krabi Province, painting art on pallet in Chanthaburi Province, votive candles in Roi-et and Nakorn Panom Provinces, nature parks in Petchburi Province, Thai martial arts in Kanchanaburi Province, and an artisan's village in Prachuap Kirikan Province. Thus, it can be seen that the community cultural products of interest cover a range from naturally-available goods to processed products and visual/performance art forms. In each case, however, the products reflect the history, culture and customs of the locality.

The most obvious manifestation of the promotion of Thai community-based cultural products is the OTOP program of the Department of Community Development of the MOI. OTOP was launched in 2001 with the primary objective to create economic opportunity and increase community incomes through creative use and promotion of locally-produced products. This was also a way to build community solidarity, preserve and spread local wisdom, increase the potential of local labor, and promote creative thinking to add value to everyday items. Not any product can use the OTOP certificate. There is an evaluation process which looks at quality, originality, and marketability of candidate products. Throughout the country there are annual and semi-annual OTOP fairs to display and market products. OTOP has been successful enough domestically to expand internationally (Office of Local Wisdom and Community Enterprise, 2016a). OTOP products can be grouped into five categories: food, beverages, cloth/clothing, souvenirs, and traditional herbs/medicines. Products are also evaluated in terms of the strength of the community that produces them, the background and marketing of the products, and the quality of the products (Office of Local Wisdom and Community Enterprise, 2016b).

Another government program to promote community products is CPOT (Cultural Products of Thailand) which is broader than OTOP and includes local customs, traditional meals, sites of historical significance, performance arts, and other

aspects of the Thai cultural heritage. CPOT is managed by the Ministry of Culture with the goal of preserving and respecting the cultural heritage, while helping host communities to earn income from promotion of its unique cultural attributes. The Ministry selects candidate products/ services that meet the criteria, builds upon the product/ services to expand awareness and appreciation, and arranges exhibitions or displays of products/ services/ performances (MOI, 2016). CPOT gives priority to products which have been passed down through many generations, and the Ministry of Culture helps to refine/add value to the products and build upon them to strengthen communities, preserve the cultural heritage and create income-generating activities based on the products. CPOT products range from items based on antiquity or historical significance, and items made and used in daily life (e.g. food, dress, medicines, domicile, language, aesthetics, arts, etc.). The following figure describes the products of interest to CPOT (MOC, 2016b)

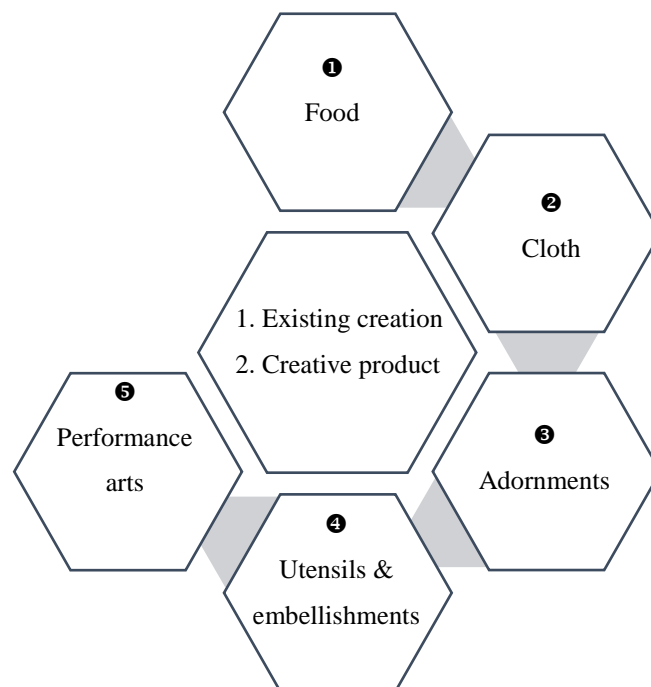


Figure 2.1 Type of Thai Cultural Products

Source: The Researcher (2017)

The Ministry of Culture has decentralized the promotion of local cultural products to its provincial branch offices. For example, the Uttaradit branch office has established the following criteria for selecting products for CPOT certification and promotion: (Uttaradit Provincial Cultural Office,2016)

Table 2.1 Criteria for Selection of Existing and Creative Cultural Products

Product	Criteria for selection
1) Existing	<ul style="list-style-type: none"> ○ Part of the cultural heritage ○ Exemplifies the local culture ○ Preserves the original design ○ Artistry and aesthetics ○ Delicacy of the craftwork ○ Commercially viable
2) Creative	<ul style="list-style-type: none"> ○ Part of the cultural heritage ○ Exemplifies the local culture ○ Newly creative features ○ Artistry and aesthetics ○ Benefit for the user ○ Commercially viable

Source: Uttaradit Provincial Office of Culture, 2016

The products, both those that are part of the cultural heritage and those that are innovative and creative, are eligible for awards. The Gold Medal is awarded to products scoring 80 to 100 points, followed by Silver at 70 to 79 points, and Bronze if scoring between 60 and 69 points.

In addition, the Ministry of Culture sponsors an annual competition for the outstanding Thai cultural products of the year in order to promote creative application of the indigenous cultural capital to products that have commercial value. Sales of those products can help raise income for the host community and, in aggregate, for the creative economy at the national level. The competition has two categories of products: Items that reflect the cultural heritage which needs to be preserved, and items which are innovative/creative and are based upon indigenous resources or culture. For 2016,

prizes were awarded for cultural products from the four, major geographic regions of the country. Gold, silver and bronze medals are awarded based on standard quality of the product and viability for national level promotion. For example, ... (Promotion of Networking and Coordination Work Cluster, 2016)

1) Central and Eastern Regions

- The Gold Medal winners for Thai cultural heritage products include woven fabric with the Dok Keo design, usually worn as a woman's sarong (Chainat Province), a traditional Thai wooden house (on stilts with thatch roof) (Nakorn Nayok Province), etc. The Silver Medal winners include ornamental silver candle holders (Petchburi Province).

- Creative Thai cultural products which were awarded the Gold Medal include the office desk top secretarial set which uses a traditional design taken from the Khao Noi Si Chompoo Palace (Sraokeo Province), the Pla Chon Mae La coffee set (Singburi Province), etc. The Silver Medal winners include a Kala Mosaic vase which draws its design from the Sam Roi Yot cave paintings (Prachuap Kirikan Province), the Thai Bergn Koke Salung guest furniture set (Lopburi Province), etc. The Bronze Medal winners include the stainless steel drinking vessels which are decorated with the pattern of the River Kwai Bridge (Kanchanaburi Province), etc. Province), etc. The Bronze Medal winners include the stainless steel drinking vessels which are decorated with the pattern of the River Kwai Bridge (Kanchanaburi Province), etc.

2) North Region

- The Gold Medal winners for Thai cultural heritage products include sculptures made from sacred wood (Phrae Province), Thai traditional metal belts (Sukhothai Province), etc. The Silver Medal winners include decorative metal bowls using a design from Wat Ming Muang Monastery (Nan Province), etc. Bronze Medal winners include woven fabric with Pla Rah Mountain design (Uthai Thani Province), etc.

- Creative Thai cultural products which were awarded the Gold Medal include decorative Karen Hill Tribe jackets (Mae Hong Son Province), charming Lanna products for the modern market (Chiang Mai Province) etc. The Silver Medal winners include Thai Ler woven fabric (Chiang Rai), lamp shades made of woven

bamboo, and ancient boats (Nakorn Sawan Province), etc. The Bronze Medal winners include Phaya Nak pottery (Payao Province), and ancient salt ovens (Nan Province) etc.

3) Northeast Region

- The Gold Medal winners for Thai cultural heritage products include the distinctive Khit Muk patterned cloth (Loei Province), the Talung Mudmee cotton fabric with ancient patterns ('Panmaha') (Mukdahan Province), etc. The Silver Medal winners include the That Panom lamp shades (Nakorn Panom Province), the Muang Ubon brass candles (Ubon Ratchathani), etc. The Bronze Medal winners include the Mak Beng pattern cloth (Beung Kan Province), the cliffside friezes of Moh-I-Daeng cliffs (Srisaket Province), etc.

- Creative Thai cultural products which were awarded the Gold Medal include the Mai Sai Khit silk fabric (Udon Thani Province), the Nark Noi Nai Reuna Keo praewa silk cloth for women's sarong (Kalasin Province), etc. The silver medal winners include the Khit Mai silk as an emblem of the Thai cultural heritage (Nong Bualamphu Province), Din Piang Cave mosaics (Nongkhai Province), etc. The Bronze Medal winners include honey bee products (the Nyah-Kur hill people lifestyle) (Chaiyaphum Province), the Bang Fai bamboo lanterns dyed with essence of pea flowers (Yasothon Province), etc.

4) Southern Region

- The Gold Medal winners for Thai cultural heritage products include an ancient bird cage (Pattani Province), a model boat for transporting monks (Surat Thani), etc. The Silver Medal winners include a model Banor drum set (Naratiwat Province), the Chak Sa boat (Phang Nga Province), etc.

- Creative Thai cultural products which were awarded the Gold Medal include the shadow lamp shades (Pattalung Province), the Thon Meun Sri cloth with ancient design (Trang Province), etc. The Silver Medal winners include the multipurpose batik cloth with ancient Luke Pat pattern (Krabi Province), and products from the Lipao area (Nakorn Si Tammarat), etc. Bronze Medal winners include the

Mahoratheuk coffee vessels (Chumporn), and the Maya colored cloth (Yala Province), etc.

Despite showcasing these traditional products, the Ministry of Culture is still concerned about the rapid changes occurring in society, the economy, politics and technology which threaten to erode the Thai cultural heritage even more than in the past. It is clear, especially among the younger generation, that patterns of thought are changing, there is a spreading of a global mindset, behavioral norms are being westernized, and consumption and eating is moving toward fast or on-line exchange and chain outlets. Thus, the Ministry of Culture (2017) has issued the following areas for urgent action:

- 1) Young children and youth must be indoctrinated so that they love the traditional Thai culture, they take pride in their heritage, they recognize the unique aspects, and are concerned and motivated to protect and preserve the traditional culture;
- 2) Thailand must raise the status of the cultural heritage and capital so that it adds value to the economy;
- 3) The cultural capital and local wisdom must be applied to products and services to add value in ways that meets market demand;
- 4) The country should have cultural learning centers to promote accurate knowledge and understanding of Thai history, customs and culture;
- 5) There should be models and mechanisms to showcase Thai culture in modern ways so that the content is eye-catching and memorable;
- 6) There needs to be an “inoculation” of society to protect against cultural contamination and degradation;
- 7) There should be continuous promotion of knowledge and understanding of the importance of culture and religion among ASEAN member countries;
- 8) There should be an elevation of the level of development in the film industry and visual productions in ways that are comprehensive;
- 9) There should be efforts to integrate the religious and cultural dimensions to address the problem of insecurity in the deep southern border region of Thailand;
- 10) Any integration of the religious and cultural dimension into development initiatives must be consistent and aligned with the national strategic vision for the future.

The Ministry of Culture has also defined the strategic direction for Thai culture over the coming two decades, including 18 projects with a pledged budget of nearly 80 billion baht. The goal is to promote cultural exchange and learning at the international level and to have Thai traditions and products accepted as part of the global cultural heritage. Important by-products of this vision include increased income for the country's indigenous communities and artisans, and security provided under the creative economy.

As an example of the more urgent projects, in FY 2017-18, the Ministry of Culture will fund fairs and expos to showcase cultural activities and customs. The Ministry of Tourism will extract key themes from these cultural exhibitions to promote quality tourism. The Thailand Convention & Exhibition Bureau will also publicize and market these expos. The Designated Areas for Sustainable Tourism Administration Organization will promote extended application of the cultural products as part of the creative economy initiative, with a focus on food, film, video design, Thai boxing, and fashion. Thailand will implement the vision in collaboration with its neighboring countries and other members of ASEAN, as appropriate (MOC, 2017).

2.1.2 Community Products as a Mechanism to Advance the Community Economy

Thailand wants to help its local communities to be as self-reliant as possible. However, that does not mean creating closed-off gated communities from the rest of society or the world (Lilalai, 2000, p. 2). Instead, the vision is of a dynamic exchange between networks of communities to share ideas and experience so that each community can achieve its potential. In the community economy, the family is the primary unit of production, and family members are the labor force (Nartsupha, 2001, pp. 42-43). Other scholars have a similar view in that the mainstream economy should be an economy of self-reliance, and self-reliance must take into account the foundations of society itself. A strong and stable society will have to develop strength from the bottom up (Wasi, 2007, pp. 32-3). As noted above, being self-reliant does not mean being cut off from other individuals, communities or societies. Instead, a continuous

process of exchange will boost creativity and help all communities to prosper (Roobkhamdee & Kunakornsakul, 2003, p.10). Self-reliance is a similar concept to self-help, and primary self-reliance must occur across five dimensions: Technology, economic, resources, mental, and social (TERMS) (Sanyawiwat, 2008, pp. 141-2) (Puang-ngam, 2010, pp. 173-4).

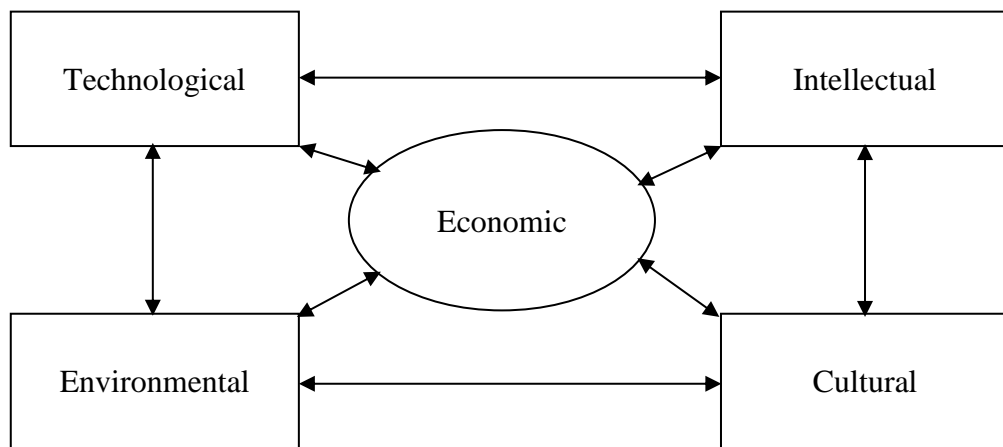


Figure 2.2 Dimensions of the Self-Reliant Thai Rural Society

Source: Puang-ngam (2010)

The following lists key conditions for achieving self-reliance (Nartsupha, 1986, pp. 95-101):

- 1) Development must be a collective process. Community members cannot do it in isolation. There needs to be mutual support and collaboration. It is self-reliance of the group.
- 2) There has to be a mindset of mutuality or symbiosis. This must emerge voluntarily in each individual. At the same time, there must be a sense of independence in helping to determine the fate of the community.
- 3) The organic intellectuals need to pass down their wisdom to younger generations.
- 4) The community must function as a union, or groups of collectives. This is to improve their bargaining power with external entities, such as middlemen or the government. This helps to build individual capacity and strengthen democracy.

5) Villagers must be encouraged to coordinate and share with others in the community and across communities.

6) The community should have a cooperative relationship with the surrounding environment. A self-reliant community does not harm the natural resource base and works actively to preserve and nourish the local ecosystem.

2.1.3 Findings of Studies Related to the Development of the Community Economy and Community Products

The research on the community economy demonstrates the relationship between the community economy and local product development (Watanakam et al., 2009). That study found that knowledge management for food production in a village of Loei Province built upon local wisdom of agriculture, locations of local ingredients for food, and skilled food preparation by 14 female chefs. The researchers calculated that the community produced annual profit in excess of 800,000 baht (or just over 60,000 baht per chef per year). Those findings are consistent with the study of Puangmala et al. (2009) who found that a community in Chiang Mai successfully developed its tourism potential through creation of a cooperative to raise funds to develop tourist attractions. Another study by Theppawan et al. (2006) found that a women's occupational support group in a Lamphun Province community were able to profitably process longan fruit and ginger, and use the proceeds to pay dividends to group members. They also used the leftover raw material to make baskets for sale. The group is very active in supporting members and assisting the elderly in the community. They also organize group merit-making trips and study tours for youth in the community.

2.1.4 Key Factors in Development of Community Products

Factors involved in the successful development of community-based cultural products include the dimensions of local leadership, production group members, government agency support, private sector support, information technology, local wisdom, local culture, and market channels. Development of local tourism attractions rely heavily on the uniqueness of the tourist experience and aesthetics of the environment. The study of Saree et al. (2015) looked at adding value to products and experience to make the location attractive for tourists. Key factors include having

knowledgeable guides, providing useful information to tourists in both Thai and English, and producing local products that tourists could buy and take with them (e.g., woven fabric, pottery, etc.). The best products are those that build upon local wisdom. Pongwichai (2013) studied the value of tourism products and potential to generate revenue in Chainat, Singburi, Srakeo, and Samut Sakorn Provinces. That study found that the provinces made use of raw material and resources of the locality, local wisdom and culture, and used technology to add value to these products and attract tourists. The study of Hiranphan, Hiranphan and Somwathee (2006) found that Phuket, Phang Nga and Krabi Provinces were able to combine natural beauty of these southern coastal provinces with local arts and aesthetics to boost tourism. They marketed this through package tours organized around different themes. The provinces were sensitive to the needs and preferences of the potential tourists, and tailored the programs to meet those needs. The government assisted with promotion and publicity for the tourist programs.

In addition, the study of Sripradit, Rurkwararuk, Chaiprasart, Panyavuttrakul, and Sroypetkasem, (2014) studied the value and potential for income-generation of tourism products and experience in Uttaradit, Phrae and Nan Provinces. The provinces are adjacent to each other but were able to identify unique characteristics which they could use to promote tourism, without competing directly with their neighboring provinces. The study of Ninkan et al. (2013) looked at local management of sustainable tourism among communities in Lampang Province. Notably, the communities used modern information technology to promote tourism (e.g., social media, blogs, Facebook, YouTube and video clips). Another study by Nakthong et al. (2007) looked at the potential for cultural tourism in the northeast region, and produced guidelines for successful tourism promotion as a community-led process. Key factors behind success include collaboration of stores and outlets to promote the tourist sites, souvenirs, and interesting information about the locality, maintaining hygiene of the tourist sites, having clear signs and directions, and highlighting the natural beauty of the locality. Jamput and Nimmonrat (2007) studied OTOP products which targeted tourists in Chiang Rai Province. The products drew upon local wisdom in design while incorporating modern elements. The packaging was attractive and products were easy to carry. Products had brand names which highlighted the attributes of the product. The researcher recommended that there be more price adjustments to accommodate periods

of higher or lower demand. There should also be fixed sites for displaying and selling the products in Chiang Rai City. The province should conduct more public relations to promote the products locally, regionally and internationally. OTOP products should be part of the general tourism promotion campaigns. Entrepreneurs should be bolder in developing new products or raising the standard of their existing product line. The enterprises should be linked through networks at the local, provincial and regional level.

2.2 Local Wisdom

A key line of investigation in this study of factors behind the success in development of culturally-relevant community products was the application of local wisdom in adding value to the products. Initially, the researcher reviewed the relevant literature on local or traditional wisdom as it relates to marketable products.

2.2.1 Meaning and Key Features of Local Wisdom

In the context of community-based product development, local wisdom is the foundation on which the product came to be and, in most cases, was passed down through many generations by verbal instruction, demonstration, and hands-on practice with close supervision. Rarely was this traditional wisdom documented in writing even though paper and writing implements were available. Thus, this means that, with out-migration of the younger generation to seek jobs and social life in urban areas, the local wisdom that is left behind in the villages is at great risk of extinction without systematic efforts to document and indoctrinate the principles of the wisdom to Thai youth. A new form of development is needed that builds upon and integrates local wisdom into community-led production (Wasi, 1991, p.86). Local wisdom refers to any set of knowledge and skills which are indigenous to a community and can be used to improve the quality of life. Local wisdom need not be something ancient; it can be new knowledge or methods developed by villagers in the present time. Alternatively, there can be a merging of traditional wisdom with modern technology to create an enhanced application (Bhothisawang, Krajang, & Sappan, 2005, p. 11). There can also be the collective local wisdom of a group of villagers who work and think together to apply their experience and knowledge to new tasks and challenges. Invariably, Thai

traditional customs or ceremonies are group activities of the community, and the labor is divided among groups of villagers or individuals depending on their skill set (Fine Arts Department, 2001, p. 207).

Local wisdom is knowledge that develops in the physical context and culture of interactions between people and the ecosystem. This knowledge is not the property of any one person. Traditional wisdom resembles scientific knowledge in the sense that it derives from observation of empirical phenomena, and evolves through a trial and error process (Sansombat, 2001, pp. 48, 51-2). Yet there are two important differences between traditional wisdom and scientific knowledge. First, local wisdom is usually simply that: local. It usually derives from villager interaction with the environment and resources of the locality. It is not meant to be generalized to other locations -- but it is intended to be sustainable within the host community and across generations. By contrast, scientific discoveries are only viable if they are replicable. The second difference is that the traditional wisdom is inextricably woven into the fabric of the local society, community and ecosystem. By contrast, scientific knowledge is impersonal and has no inherent connection to any individual in its application.

The process of generating local wisdom builds upon historical discoveries of one or more villagers which are then transmitted to others through an informal education and training process. The discovery can be ancient in origin or relatively recent, but must be applicable to improve or enhance daily life (Pongpaiboon, 2004, p. 58).

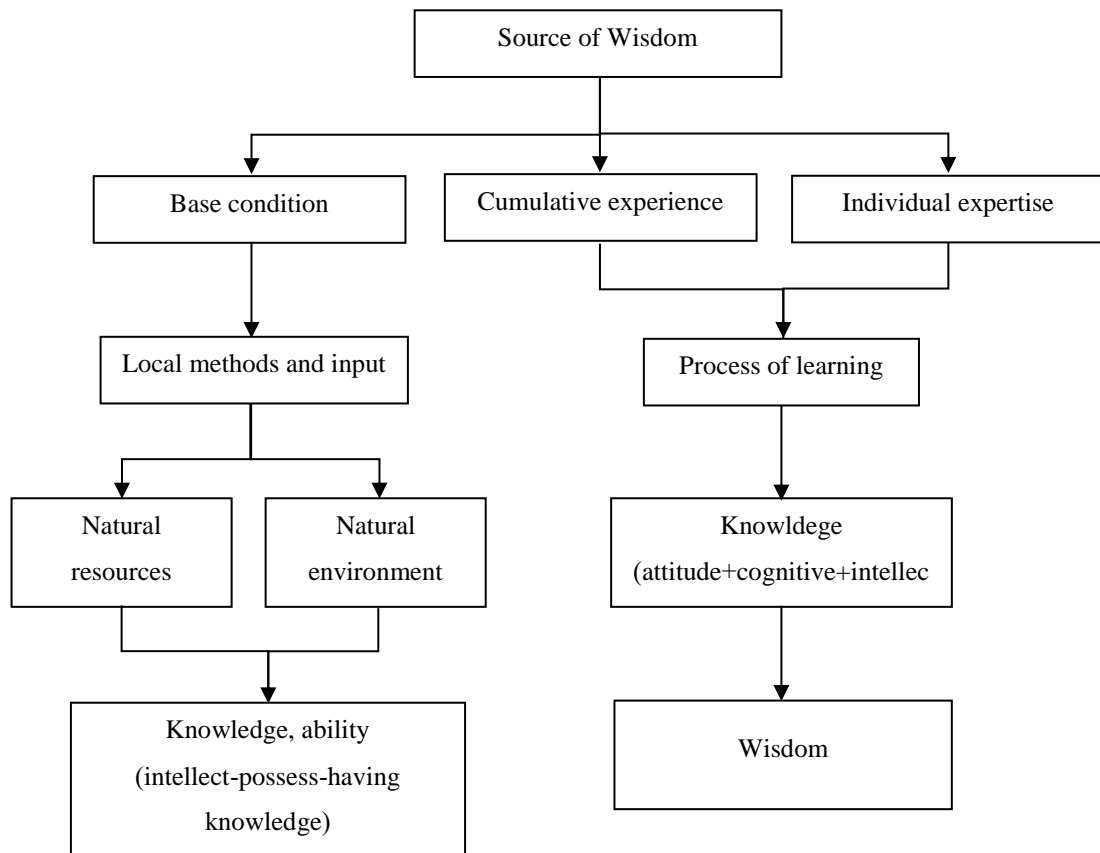


Figure 2.3 The Origins of Wisdom

Source: Pongpaiboon (2004)

Local wisdom is also distinct from general knowledge, and the following figure attempts to illustrate how traditional wisdom comes about (Pongpaiboon, 2004, pp. 59-60).

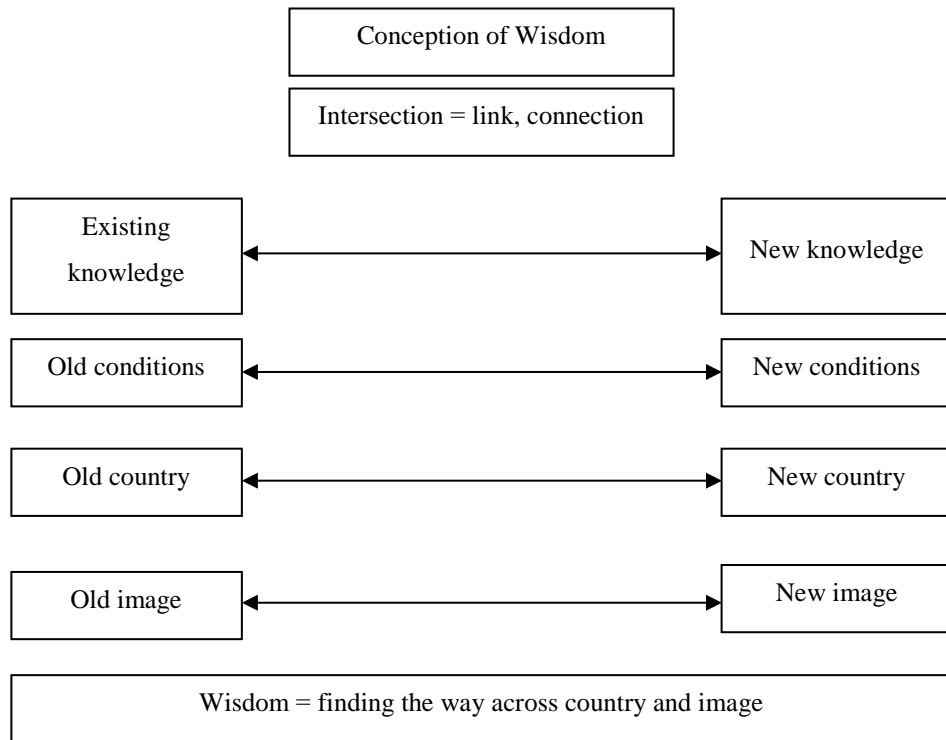


Figure 2.4 Conception of Wisdom

Source: Pongpaiboon (2004)

Local wisdom can be static or evolving since it is a process of cultural learning. If a community is closed to outside influence, then the local wisdom may remain relatively unchanged from generation to generation. However, the more that community residents interact with other communities, societies and the world at-large, then traditional wisdom is bound to be affected, if not eliminated altogether. The concept of “dynamic wisdom” is illustrated below:

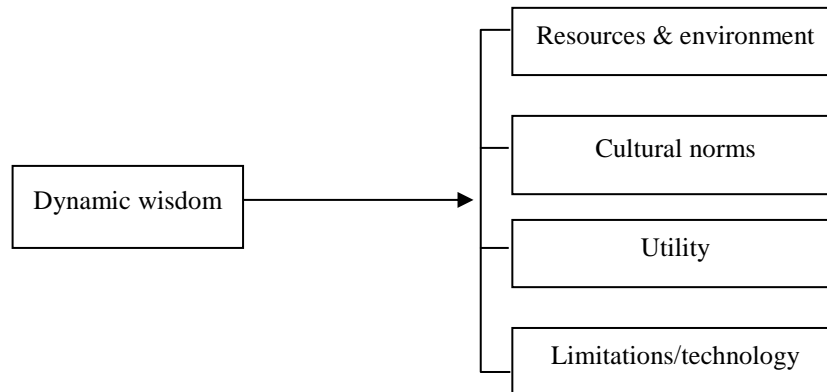


Figure 2.5 Dynamic Wisdom

Source: Pongpaiboon (2004)

2.2.2 Noteworthy Findings from the Application of Local Wisdom

From the researcher's examination of local wisdom, it is clear that there are both concrete and intangible manifestations of indigenous knowledge and skills. In most cases, this traditional wisdom has accumulated over time and, as appropriate, has incorporated new knowledge and technology to refine the applications. This wisdom can be used to address local problems and improve productivity and quality of life of the community residents.

Srichaiwong et al. (2015) studied the application of local wisdom to food and medicine production in a community of Chaiyapoom Province in the northeast region. They found that there was an abundance and wide variety of vegetables livestock in the community which were cultivated as the raw material for preparation of food and medicine using techniques passed down through many generations. Often, the traditional methods are intertwined with Buddhist teaching and principles. Peungpracha, Phopalat, and Thaeo U-Thum (2012) conducted a case study of Dansai District in Loei Province to examine community-based food security. They found that the community had a sophisticated and holistic system of land and water management, and renewable use of forest resources for food and medicine. Another study Ounvichit and Yoddumnern-Attig (2014) studied the application of local wisdom to management of the mangrove forest and to better understand the interaction of human activity,

climate change and the coastal environment. Based on this knowledge, guidelines were developed on how to achieve and maintain a balance of the eco-system.

Rungkaew et al. (2010) explored guidelines for developing hand-woven cotton cloth by combining local wisdom with modern techniques to increase employment opportunities for local residents. The study was conducted in one community of Chiang Mai Province and found that this community developed a method to produce “health-promoting pillows” with herbal medicine as part of the lining. They also produced woven curtains and knitted fabric to generate income. Although the community group is small, they are linked with a larger network of groups from other communities in the locality. The group is also led by women although some of the group members are male. Another study by Lorariyawat et al. (2009) explored guidelines for building capacity to management soy bean cultivation using local wisdom that originated from farmers in Yunnan, China. This study was conducted in a community of Mae Hong Son Province in the upper north region where most of the producers and consumers of the bean crop are members of hill tribes. In order to expand the market to generate income, the community broadened its product line to include Yunnan-style meals, shoe making, and other crafts, which also draw upon local wisdom from China.

For a community-based enterprise built on local wisdom to be successful, certain conditions need to pertain. Chimplee (2012) conducted a case study of a wicker works community enterprise, and identified the following ingredients of success: (1) Good management skills; (2) Favorable organizational culture; (3) Leadership; and (4) Infrastructure. In another study, Pakdipinit et al. (2013) examined how a group in Payao Province applied traditional wisdom to local agriculture and animal husbandry, how they created a sustainable system of vegetables and herb cultivation, their traditional methods of ensuring hygiene of food and medicine, physiotherapy, appropriate technology for tools in the household and kitchen, production of traditional apparel, maintenance of ancient customs and beliefs, maintaining a balance of land and water resources, and indoctrination the local wisdom in the younger generation.

Another study, of Piriyanalai and Bonli (2012), documented the application of local wisdom to prevent conflict and competition in local fisheries enterprise in Pattani Province. The locals mobilized indigenous institutions (family, kinship network, peer groups, etc.) in order to mediate differences before they became outright

conflicts. The community uses a systematic way of determining the facts of a situation, and has established ground rules for behavior to preserve harmony in the community. These systems mean that the community can address its own internal problems without the need for outside government intervention.

2.3 Concept of the Creative Economy

The author reviewed the literature on the creative economy as applied in Thailand and abroad to better understand the role of the creative economy in success of developing culturally-relevant community products of Thailand. The following are details.

2.3.1 Meaning and Principles of the Creative Economy

The creative economy is driven by innovative thinkers and entrepreneurs to produce something that is genuinely new and which adds value to a process (Howkins, 2001) Creativity is the ability to create something unique. It is an important element that will increase the country's economic value and create sustainable development (KEA European Affairs, 2006, p. 41). The creative economy encompasses artistic, scientific, economic, cultural, and technological creativity. These dimensions often interact with each other to produce synergistic outcomes (UNDP & UNCTAD, 2010, p. 3)

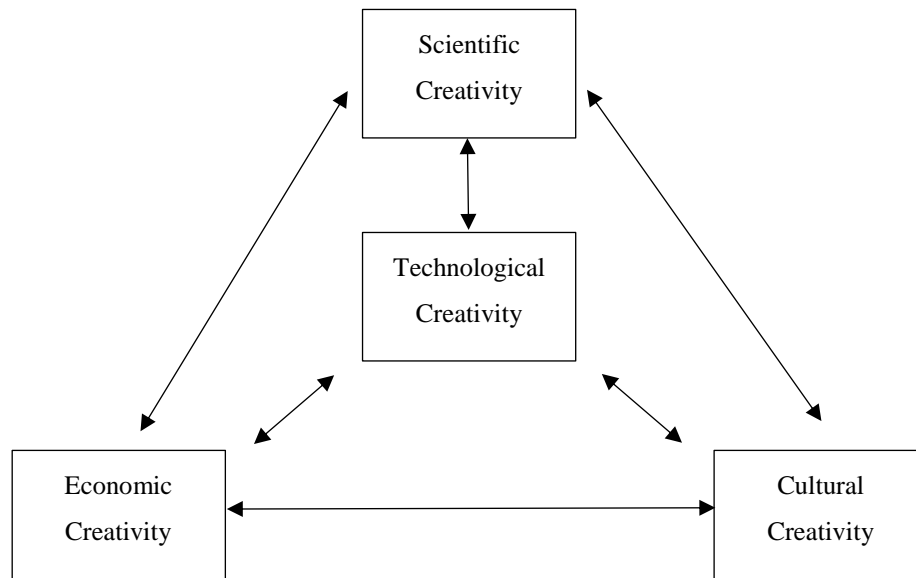


Figure 2.6 Creativity in Today's Economy

Source: UNDP & UNCTAD (2010)

Factors behind creativity include personality (i.e., individuality), originality and meaning (i.e., adds value) (Howkins, 2001, pp. 6-9). The following elaborates on the concept (Department of Intellectual Property & Ministry of Commerce, [DPI & MOC] 2010, p. 119):

1) Creative thinking is a universal attribute of humans, and every individual has the ability to imagine something new and different that would make life better. This ability to be creative is manifest since early childhood and throughout life;

2) Creative thinking requires an atmosphere of freedom and independence of self-expression. In a totalitarian society, creative thinking may be suppressed.

3) Creative thinking flourishes in a market of ideas and free expression. In the area of commerce, producers, sellers and consumers need to interact with creative thinkers and services to achieve synergies in the exchange of goods and services. The persons who create new products and services are the embodiment of wisdom which is valuable to society and posterity.

The creative economy encompasses activities or economic processes which build upon cultural assets, combined with innovation and creative thinking and technology to add value to commerce or quality of life in generation (NESDB, 2016).

The UNDP & UNCTAD (2010, p. 10) have summarized the attributes of the creative economy as follows:

- 1) The creative economy generates income from new labor and exports;
- 2) The creative economy encompasses the domains of society, culture, intellectual endeavor, and tourism;
- 3) The creative economy is an economic activity based on knowledge and development that is linked with the micro and macro economy;
- 4) The creative economy is a developmental option that requires innovative policies, multi-disciplinary approaches, and integrated efforts of multiple sectors and relevant agencies;
- 5) The heart of the development of the creative economy is creative industry.

A study on to define a “Creativity Index” was conducted by the Centre for Cultural Policy Research, University of Hong Kong (2005, pp. 40-2) and produced a framework to assess the status of creative thinking and dynamism of creative thought as it relates to growth (Figure 2.7).

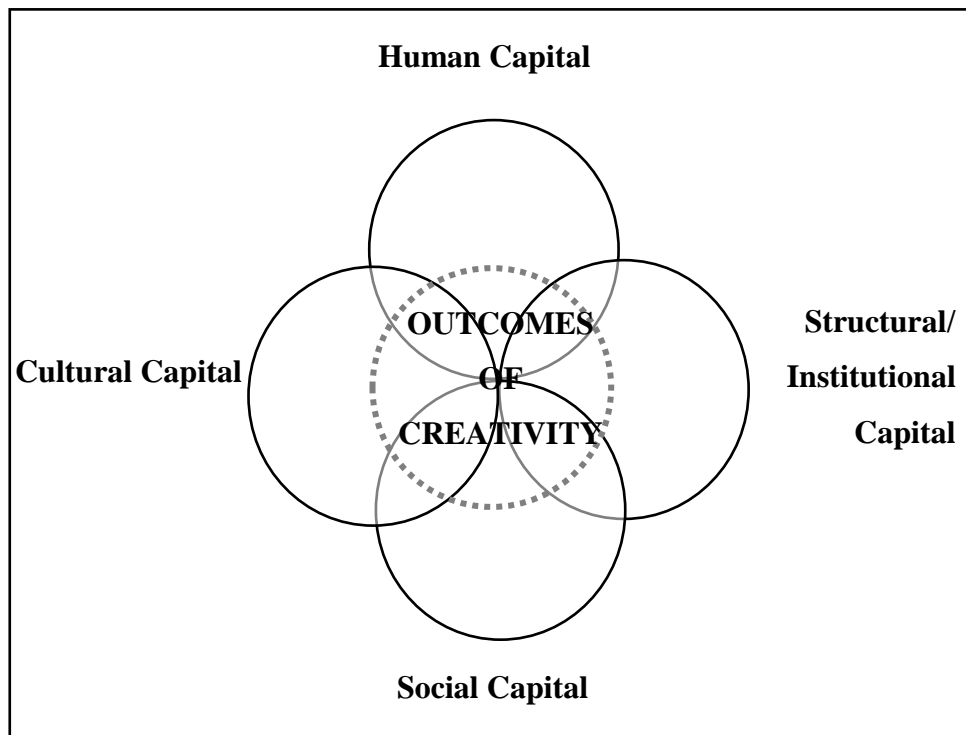


Figure 2.7 The 5 Cs: Outcomes of Creativity + 4 Capitals

Source: The Centre for Cultural Policy Research, University of Hong Kong (2005)

Creative thinking is a social process that is recognized and applied under the standards, actions and structure of social, cultural, human, and institutional capital. The synergies among these can produce outcomes of creativity which, more often than not, are successful products and services (Howkins, 2001, pp. 211-212). In any event, in creating income, an enterprise's success or failure depends on how well the products are marketed. Having the appearance of something new and innovative is not enough to make a product successful (Denning, 2014, pp. 18-21).

2.3.2 Factors which Advance the Creative Economy

Expanding the economy, as Richard Florida has argued, requires the "3 Ts" of technology, talent and tolerance of new ideas (Florida, 2006, pp. 25-7). By contrast, Robert Solow has proposed that economic growth depends on production (using labor and capital, and technology in production) (Solow, 1956, p. 66). This thinking has been

adapted by Thai scholars to produce the following diagram (Kusumawali, 2015, pp. 84-8).

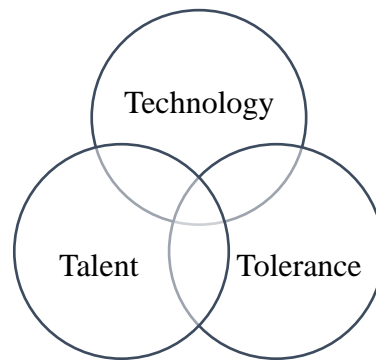


Figure 2.8 The 3 Ts and the Creative Economy

Source: Kusumawali (2015)

The core of economic growth is adding value by using new technology to formulate a creative economy, and the creative index can help measure this effect: 1) Creative Class Index: This measures the proportion of the labor force with creative thinking that adds significant value (the super-creative core). This usually includes scientists, engineers, academics, authors, artists, designers, architects, etc.; 2) High Tech Index: The proportion of industrial production that uses high-level technology as measured by the indicators of the Milken Institute; 3) Innovation Index: The proportion of patents per capita; and 4) Gay Index: A measure of diversity as indicated, for example, by acceptance of diversity of sexual orientation. (Florida, 2002, p. 16)

Research has been conducted on performance measures and metrics for the creative economy (Steven White, Gunasekaran & Roy, 2014) to explain how creative thinking becomes a key resource and competitive advantage for the modern economy. The foundation of a creative economy includes education, leadership, infrastructure, culture, policy, technology, work cluster/networks, and diversity.

1) Education: is a fundamental way to nurture the creative mind. Advanced countries promote the interaction of STEM fields of education (science, technology, engineering, mathematics);

- 2) Leadership: Good leadership stimulates people to think creatively (“outside the box”) to produce innovative goods and services under a policy and strategy which encourages expansive thinking and synergies;
- 3) Infrastructure is central to quality of life and encompasses domiciles, schools, hospitals, communications systems, security, transportation, and seamless cultural transitions;
- 4) Culture influences creativity in business so that they have the confidence and motivation to create non-traditional products and services that add value;
- 5) Policy (e. g., of the government) directly impacts on industry by creating incentives and an enabling environment for business to innovate, and provide protections for intellectual property;
- 6) Technological innovation is a critical component to growth of the creative economy along with increasing access to the latest technology;
- 7) Work clusters are important for increasing value and sharing of data and information which can lead to epiphanies and synergies of thought. This is a process of cross-fertilization of ideas which is a driving force of the creative economy.
- 8) Diversity can make an enterprise more competitive and free-thinking by breaking free of rigid stereotypes which constrict the creative economy.

2.3.3 The Creative Economy in Thailand

Thailand’s 11th 5-year NESDB Plan has called for the improvement of the economic structure to increase quality and sustainability, with an emphasis on the creative economy linkages between the agriculture, industry, and services sectors to promote cross-cutting innovation and synergies (NESDB, 2011). The government will play a central role in advocating for the creative economy and is applying the guidelines of Howkins in that endeavor (DPI & MOC, 2010, pp. 119-20) as reflected in the following strategies:

- 1) Create acceptance and support for creative thinking in children and youth;
- 2) Support the study of creative thinking at all levels of education;

- 3) Create potential opportunities for youth in the creative economy;
- 4) Stimulate children and youth to express their abilities and uniqueness, and link children and youth with their counterparts in other countries;
- 5) Support diversity in society to elicit different viewpoints and creative thought;
- 6) Support smaller businesses since the creative economy usually emerges first in smaller enterprise;
- 7) Enact laws on intellectual property rights to protect innovations in industry and the creative economy;
- 8) Promote small enterprise in the creative economy such as design and TV program production.

The global economy is evolving at a rapid pace which is being driven by advancements in technology, science, and globalization. Thus, Thailand needs to rapidly transition from the industrial economy (which relies heavily on natural resources) to a knowledge economy (which relies more on human ability) and leads to a creative economy (Karadee Liaopairote, 2013, p. 13). This concept is consistent with the ideas of Ronald Inglehart on the post- materialist culture, which predicts an evolution from materialism and capitalism to a society which gives priority to quality of life, individualism, and cultural pursuits (Inglehart, 2006, p. 685).

At present, the World Bank has created the Knowledge Economy Index (KEI) which assesses economies over four dimensions: stimulating investment, economic institutions, use of technology and innovation in training, data and information infrastructure (World Bank, 2016). Application of the KEI in 2012 showed that, of 146 countries in the world, countries who are members of ASEAN were largely industrial economies with heavy dependence on natural raw materials (e.g., Vietnam, Cambodia, Lao PDR, Indonesia, and Myanmar). By contrast, Thailand and the Philippines were rated by KEI to be transitioning into the knowledge economy and on track to complete the transition to the creative economy (Leopairote, 2013, pp. 13-17)

	Industrial Economy	Knowledge Economy	Creative Economy
Country	Cambodia, Vietnam, Lao PDR, Indonesia	Thailand, the Philippines	Malaysia, Singapore Italy, Germany, Hong Kong, USA, UK
Production factors	<ul style="list-style-type: none"> • Strong natural resource base • Relies on low-wage, unskilled labor • Dependent on foreign investment • Produce large yields to make price competitive • Incentives come from foreign investment and indicators of the mainstream economy 	<ul style="list-style-type: none"> • Strong human resources; information- and data-based • Production skills & expertise base • Reliance on high-speed technology to add value • External incentives from investment and indicators of the mainstream economy 	<ul style="list-style-type: none"> • Strong human resources and creative thinking • Motivated work force, fidelity and creative thinking • Use of appropriate technology with emphasis on unique attributes and distinctiveness – not on mass production • Incentives from internal strengths and strengths of the locality

Figure 2.9 Evolution of the System of the Creative Economy and Status of Thailand

Source: Leopairote (2013)

	Industrial Economy	Knowledge Economy	Creative Economy
Structural Dimensions	<ul style="list-style-type: none"> • System of studying of development of labor skills • System of investment support • System of reducing capital costs of production 	<ul style="list-style-type: none"> • System of studying of development of labor skills and analytical ability • System of information technology • System of innovation • System of intellectual resources • System of research and development (closed) 	<ul style="list-style-type: none"> • System of study and promotion of unique talent • System of information technology • System of innovation • System of intellectual resources • System of research and development (open) and promoting community participation
Business system	<ul style="list-style-type: none"> • Support external investment in industry • Tangible productivity and low unit value. 	<ul style="list-style-type: none"> • Support external investment and emphasize knowledge transfer • Tangible productivity and high unit value. 	<ul style="list-style-type: none"> • Promote external investment and knowledge transfer and creative thinking • Intangible productivity and high unit value

Figure 2.9 (Continued)

One of the outcomes of the United Nations Conference on Trade and Development (UNCTAD) was that growth of creative industry propels growth of the economy at-large, for developed and developing countries alike. In 2010, data for a range of countries show that the proportion of the creative industry of GDP was 3 to 12%. At that time, the proportion for Thailand was 10%. There are different patterns of promoting the creative economy. Some countries have specific policies to directly promote the creative economy, and set targets for growth of the creative economy equal to growth of GDP (e.g., USA, South Korea, UK, and India). Other countries have goals for increasing the value-added of the creative economy, but are not as ambitious as the ones cited above. The creative economy is seen as a part of industry in general and not as a separate sector for targeted growth (e.g., Thailand, Malaysia, Hong Kong, and Italy). Finally, a third group of countries emphasize overall national growth more than the creative industry per se (Singapore, Spain, Germany, Japan and China).

Thailand has many attributes that should help it take advantage of the creative economy, including natural resources, infrastructure, finance, human resources, and socio-cultural assets. These resources have linkages which can further propel the creative economy such as community enterprise, networks of creative labor, and the inherent value of the lifestyle, customs, beliefs, standards and the cultural heritage. The creative industry for Thailand can be classified into 12 groups: (1) Film; (2) Advertising; (3) Architectural services; (4) Software development; (5) Broadcasting; (6) Printing/publishing; (7) Design; (8) Music; (9) Visual arts; (10) Fashion; (11) Performance arts; and (12) Artisan crafts (NESDB, 2016).

2.3.4 Research Related to the Creative Economy in Thailand

In general, the research on the creative economy in Thailand shows that the Thai government is giving priority to the creative industry. In addition, the Bureau of Socio-economic Development of the Northeast (2012) conducted a study of a community in Sum Soong District in Khon Kaen Province as a case example of a very livable city. The study found that the community built upon the existing local wisdom in ways that were not necessarily economically motivated but did have that result. The study identified the following factors behind the success of the community in promoting a creative economy: (1) Villagers raised the level of production of organic vegetables so

that it met international standards; (2) The community promoted the acceptance and application of traditional Thai healing using natural resources; (3) The villagers nourished the bio-diversity of the locality and protected the eco-system from degradation. Another study of the Bureau of Socio-economic Development of the Central Region (Bureau of Economic and Social Development of the Central Region, 2013) looked at how the creative economy added value to the production of traditional sweets. The production of Thai sweets is usually a cottage industry with households as the unit of production. The study community was able to formalize the key information on producing quality sweets, and built skills and technology to enhance production, and to pass this local wisdom to the next generation. The community was mindful of the need to innovate and produce variations and new types of sweets to sustain consumer demand. All of the processes were eco-friendly and the sweets are health-promoting. The key factors behind the competitiveness of this community's products include the following: (1) Use of consistently high quality and fresh raw ingredients, which created a favorable image for the suppliers; (2) Delicate and skillful production techniques; (3) Multiple channels for marketing the products (store fronts, government festivals; convenience stores, etc.); (4) Publicity of the products through a variety of media (e.g., newspaper, TV, sample tasting, and word-of-mouth diffusion); (5) Government support for the enterprise, meetings and seminars; and (6) Effective branding.

In addition, Sudhipongpracha, Wongpreedee, and Kaewpijit (2016) studied how cultural capital promotes the foundation for a sustainable economy. He found that government can play an important role in stimulating the creative economy. There are examples from Japan, South Korea and Indonesia where the government plays the role of facilitator of private sector development and creative industry enterprise groups. The government provides oversight, coaching and linkages with other entities to promote creative thinking and innovative products and services. A study in Thailand looked at how to better develop Krabi Province in the southern coast through creative cultural tourism. Krabi also has an interesting history as a trade hub and crossroads for many kingdoms hundreds of years ago. That provides an added attraction to both domestic and international tourists.

2.3.5 The Creative Economy in Other Countries

In Asia, Japan is the foremost leader in development of the creative economy. Kenichi Imai is the Chairman of the Board of the Stanford Japan Center, and has described how identifying charms and strengths of local enterprise which, as a group, can propel the creative culture and economy. Kyoto is a place where the creative economy flourishes, and Imai has developed a set of guidelines to formalize the process of how this emerges. The strategy is based on the following “3 Ts” as summarized by Kusumawali (2015, pp. 96-101):

1) Technology: Stand-out features of Kyoto technology are the Kyocera Corporation, Horiba Ltd., and Murata Manufacturing Company Limited, among others. These companies tend to have twice the profit margin as other companies in Japan. One company (ACT) uses the atomic force microscope as an example of combining artisan skills with highest technology available.

2) Talent: Among major Japanese cities, Kyoto has the highest level of the work force with college education or above.

3) Tolerance: Residents of Kyoto have a relatively high level of acceptance of diversity such as the traditional wooden “machiya” (townhouse) architecture alongside ultra-modern computer-generated art forms.

Richard Florida has proposed that one way to assess the rate of growth of the creative economy is to track the percent of persons who work in computer science, biotechnology, and the arts who can be referred to as the “super-creative core.” This group comprises over 10% of the labor force in the US. The creative class includes persons in finance and law, and these persons gravitate toward habitats with a diverse array of employment options, and options for individual expression. These phenomena are features of a new form of society (Kusumawali, 2015. 96-97).

Decades ago, the Tokyo headquarters of Japan's Ministry of Economy, Trade and Industry (METI) recognized the steep competition that Japan would face in the automotive and electronics sectors from such countries as South Korea and China, among others. Accordingly, Japan started looking at other areas in which to expand the economy, and focused on the creative economy such as fashion, music, food, and animation. In October, 2014, METI launched the “Cool Japan: campaign in Singapore to promote Japanese modern styles. This fashion movement had its origins with the

“Harajuku Street Style” (The Economist, 2011). At around the same time, the UK was trying to promote itself as an “innovation nation,” as described by the Department of Innovation Universities and Skills (DIUS). The goal was to increase the competitiveness and productivity of the UK through individual initiative and innovation. The DIUS listed the following objectives in striving to make the UK a global leader in innovation (EDSLR, 2008):

- 1) To promote an economy based on traditional and new knowledge;
- 2) To expand the exchange of knowledge among components of the creative industry such as the arts and humanities;
- 3) To promote collaboration for innovation between local communities and business, and joint investment to develop localities;
- 4) To advocate for intellectual property laws;
- 5) To promote inter-sectoral collaboration through networking;
- 6) To strengthen capability in the STEM fields.

2.3.6 Research on the Creative Economy Outside of Thailand

International research on the creative economy cuts across many dimensions such as knowledge acquisition by potential consumers, strategies for implementation, and centers of the creative industry, among others. Horn (2005) conducted a study on modeling and quantifying consumer perception of product creativity, and found that consumers viewed creative products as new, and the steps in the design of the products serve as guidelines for development. Meanwhile, Lin (2017) studied the reputation-building process and spatial strategies of creative industries by conducting a case study of product design firms in Taipei. That study highlights the importance of understanding competitive strategies at the local level and promoting strengths with unique designs. This is consistent with the findings of Huang, Chen, and Chang (2009) in their study of a multiple criteria evaluation of creative industries for the cultural creativity center in Taiwan. That study defined indicators for performance and applied these to create a center of culture creativity. They concluded that creating such a regional center will significantly increase market channels for the creative industry.

2.4 Concepts of Strategic Management

The researcher looked at concepts of strategic management to identify the key components of successful local enterprise, to inform guidelines for management of local enterprise, and to develop a model of development of culturally- relevant community products of Thailand.

2.4.1 Key Steps in Strategic Management

Strategic management begins with strategic planning to ensure sound decision-making and implementation at the outset. The plan should be practical and allow for smooth and cost-effective implementation to create public value. This process includes skillful risk management and reducing the time needed for sound decision-making (Bryson, 2004).

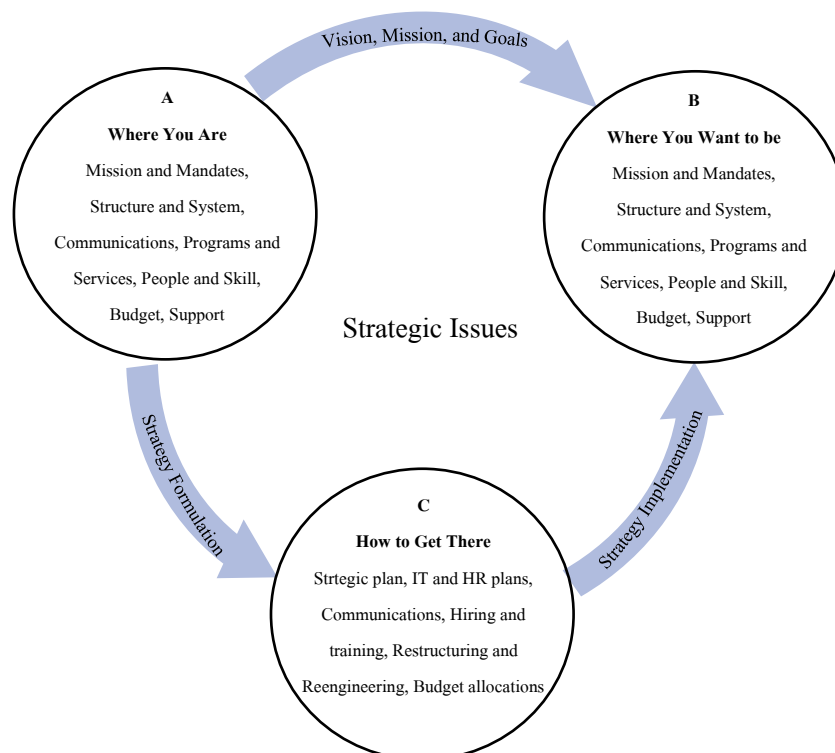


Figure 2.10 The ABCs of Strategic Planning

Source: Bryson (2004)

The figure depicting the ABCs of strategic planning helps managers determine where the organization is at present (i. e. , current status, mission, scope, communications, personnel, budget, etc.); where it wants to be; and how it plans to achieve that vision. That provides the inputs for the strategic plan for developing those dimensions of status.

The strategic management process converts the values, mission, goal and objectives of the organization to a concrete strategy by the following: (1) Analyzing the situation, environment, external factors, strengths, weaknesses, opportunities and threats (SWOT); (2) Creating linkages between the mission, policy, values and goals; (3) Implementing the strategy; and (4) Evaluating implementation and making adjustments to improve performance. Evaluation can, and should, focus on any stage of the implementation (Pitts and Lei, 2000, p. 10). Bryson (2004, pp. 32-51) has proposed the strategic change cycle, with the following ten steps:

- 1) Produce the strategic plan by internal and external decision-makers or organization leaders, with strong support to complete the plan;
- 2) Specify the scope of the organization, including that specified by law and what the organization aspires to;
- 3) Specify the mission of the organization, which includes goals, values, and unique attributes, with consideration and input of stakeholders;
- 4) Evaluate the internal and external environment of the organization to better understand strengths, weaknesses, opportunities and threats;
- 5) Analyze strategic elements to create the best guidelines for problem management, including specification of the problem which may be related to goals, guidelines, and theoretical concepts that are not aligned with one another;
- 6) Specify the strategy to address the problem, including multiple options, strategies and avenues for action;
- 7) Review (by senior management) and approve the strategy or plan, and issue the go-ahead to implement the plan;
- 8) Define the vision of success of the organization based on the aspirations of the best the organization can be;
- 9) Implement the strategy based on the action plan to define areas of responsibility, expected outputs and outcomes, resource allocation chart, steps and

duration of implementation, communications and reporting, with linkages to budget items;

10) Evaluate all the above steps in the implementation and use that data to make adjustments to maximize cost-effectiveness of operations.

Management needs to give its full backing to the strategic planning process, and provide consultants to help move the process forward. (Bryson, 2004, p. 26)

Fred David's SMM is another model of strategic development of values that is popular in the US (Persaud & Woodhouse, 2016). The following are the steps in the SMM:

- 1) Strategy formulation: This needs to give attention to the mission, vision and objectives of the organization; understand the implementation environment through a SWOT analysis of economic competitors, society, culture, population, policy, government, law and technology; and specify, evaluate and choose the best strategy.
- 2) Strategy Implementation: This puts the strategy and plans into action.
- 3) Evaluation: This step looks at the efficiency and effectiveness of implementation and makes adjustments to maximize performance and rate of return.

In addition, there is the 1997 Team Brand Extension Decision- Making Model of Ambler and Styles which is a tool for branding products (Walsh & Lee, 2012) with the following steps:

- 1) Evaluation of Team Brand Equity and Identification: This involves an assessment of the current status of the product brand, and evaluation of brand awareness, brand loyalty, and brand associations.
- 2) Concept and Strategy Development: This step specifies the concepts of expanding the brand and developing a strategy, goals and objectives, including a SWOT analysis of the proposed action.
- 3) Concept Testing: This is a field test of the modified brand using qualitative and quantitative data collection with groups of potential consumers.
- 4) Extension Launch: This represents the formal launch of the new brand.

5) Post-Launch: This step assesses the initial market reaction to the brand, profit/loss to product sales, consumer satisfaction, etc. during the soft launch period.

6) Extension Launch: This is the more formal launch in which modifications have been made to the brand based on the post-launch assessment.

The research of Dole (2013) looked at strategic planning and assessment and found that this process improves focus of implementation. Effective planning requires acceptance of change and lack of discouragement when problems arise. There needs to be a team which can effectively support the plan. There needs to be regular progress review meetings and on-going monitoring and evaluation of implementation and outcomes. Storchevoi (2015) studied the Theory of the Firm and Strategic Management, and found that strategic management is critical for defining the comparative advantage, scope and structure of the organization. Jabeen, Khan, and Jabeen (2016) studied the interplay of strategic management and information technology (IT) and found that strategic management was a key factor related to effective development of IT in the library setting. Walsh and Lee (2012) studied the development of a brand extension decision-making model for professional sports teams to involve the sports-fan population to be more involved in the team and help with income-generation for the team.

The study of Development Strategy by Design: The Future of Strategy reflects the finding that the organizational strategy and the expansion of the product/services market requires careful planning and analysis of past implementation and current status. This helps to guide how the organization must change and be more innovative to add value to products and services (i.e., strategy innovation) (Carlopio, 2011).

2.4.2 Management of the Strategy Using Scenario Planning

Scenario planning can help in developing appropriate strategies and decision making. Scenario planning can increase efficiency of management and competitiveness of the organization. This is an especially useful tool in an environment of uncertainty (Lorange, 1994: pp. 41-42). Thus, organizations need to analyze and anticipate what is to

come across multiple dimensions. The following are examples of scenario planning in practice:

1) The Knowledge Network Institute of Thailand proposed a model of scenario planning for the country in the Year 2019 which anticipates possible adverse events, based on previous political unrest over the previous five years. The institute produced three scenarios which examined the probability and nature of achieving greater social equality, self-reliance, stronger economic and social status, and a greater mutual acceptance across occupations/ ethnicity/ culture, diversity of thought, and effective community action. The scenarios extended beyond Thailand's borders to include ASEAN member countries. The goal is a sustainable balance of development and progress based on principles of sufficiency economy (Thongpakde et al, 2011, pp. 111-13).

2) The Canadian Scenarios for Future Team produced visions of two situations for Quebec Province: (a) The society and economy will adapt to global change at a fast/slow pace; and (b) The system of government will evolve or make a sharp break from the past. The scenarios were presented as four trajectories using a canoe metaphor: Drift (passive change with little defined direction for progress); Capsize (forced change with possibly disastrous results); Shoot the rapids (self-determined and urgent change that is ultimately successful); and Portage (proactive, low-risk approach which requires collaboration). (Kanoktanaporn, Champrasith & Thirapan, 2013, p.18)

Sevaguru and Safa (2009) conducted a study on a "Scenario Planning Approach to Strategic Management of Small Travel Business in Malaysia." They found that there were several plausible outcomes, which they described using a weather metaphor, as follows: (1) Stormy weather (i.e., loss of competitiveness in travel and tourism; airlines take over the travel industry and tourism; small businesses fail as a result); (2) Blizzards (i.e., the worst case scenario whereby there is a disproportional increase in the indigenous Malay population, and conflict with minorities increases, resulting in a fractured nation); (3) Occasional showers (mutual recognition of the importance of tourism as it helps minorities, and promotion of an eco-friendly environment and green organizations, which could help re-build small-scale tourism. The strategy behind these

scenarios builds upon differentiation, new services, diversification, and mergers/acquisitions.

Scherer, Wimmer and Markisic (2013) studied bridging narrative scenario texts and formal policy modeling through conceptual policy modeling. Their study looked at how information, presented in a certain way, could influence policy and decision-making. Caves, Bodner, Simms, Fisher, and Robertson (2013) conducted a study “Integrating Collaboration, Adaptive Management, and Scenario- Planning: Experiences at Las Cienegas National Conservation Area.” Their study found that scenario planning helped promote positive change in the study area. Waylen et al. (2015) conducted a study on the question “Can scenario-planning support community-based natural resource management? Experiences from three countries in Latin America.” The three countries were Colombia, Mexico and Argentina. When applying the appropriate scenarios, the countries were able to achieve significant improvements in natural resources management. Kang and Lansey (2014) conducted a study on “Multiperiod Planning of Water Supply Infrastructure Based on Scenario Analysis.” They found that imagining outcomes in an uncertain environment helped to clarify decision options and the direction planning needed to take. Scenario planning helped view the development of the water system at different stages, helped to involve stakeholders and planners work together to produce guidelines for action, helped to visualize the feasibility of plans and guidelines, helped to increase efficiency of implementation, helped in the design of the system of the future, and helped to improve adaptability to accommodate change in the future.

The research of Phadnis, Caplice, Sheffi, and Singh (2015) studied the effect of scenario planning on field experts' judgment of long-range investment decisions. The research used a quasi-experimental design and pre-/post-tested multiple scenarios. There were significant increases in broadmindedness and flexibility on long-term financial planning after the workshop which presented the scenarios. Jei-Zheng, Kuo-Sheng Lina, and Chiao-Ying, (2015) conducted a study on “Integration of Scenario Planning and Decision Tree Analysis for New Product Development: Case Study of a Smartphone Project in Taiwan.” The purpose of the scenario planning was to reduce risk and simplify resource allocation for research and development of new products. Baumeister and Kilian (2014) conducted a study on “Real-Time Analysis of Oil Price

Risks Using Forecast Scenarios.” The scenarios were trying to forecast oil demand and supply dynamics, and the researchers used the Vector Autoregressive analytical method as applied to the prevailing cost of oil. Another study by Cook, Wintle, Aldrich, and Wintle (2014) entitled “Using Strategic Foresight to Assess Conservation Opportunity” found that scenario planning helped to visualize trends in an uncertain environment, and anticipate obstacles and opportunities for policy and proactive planning and management.

2.5 Scope of the Research

Based on the review of the literature, the research proposes the following conceptual framework for the study of the successful development of culturally-relevant Thai community products, and guidelines for development of a model of culturally-relevant community products of Thailand (Figure 2.11)

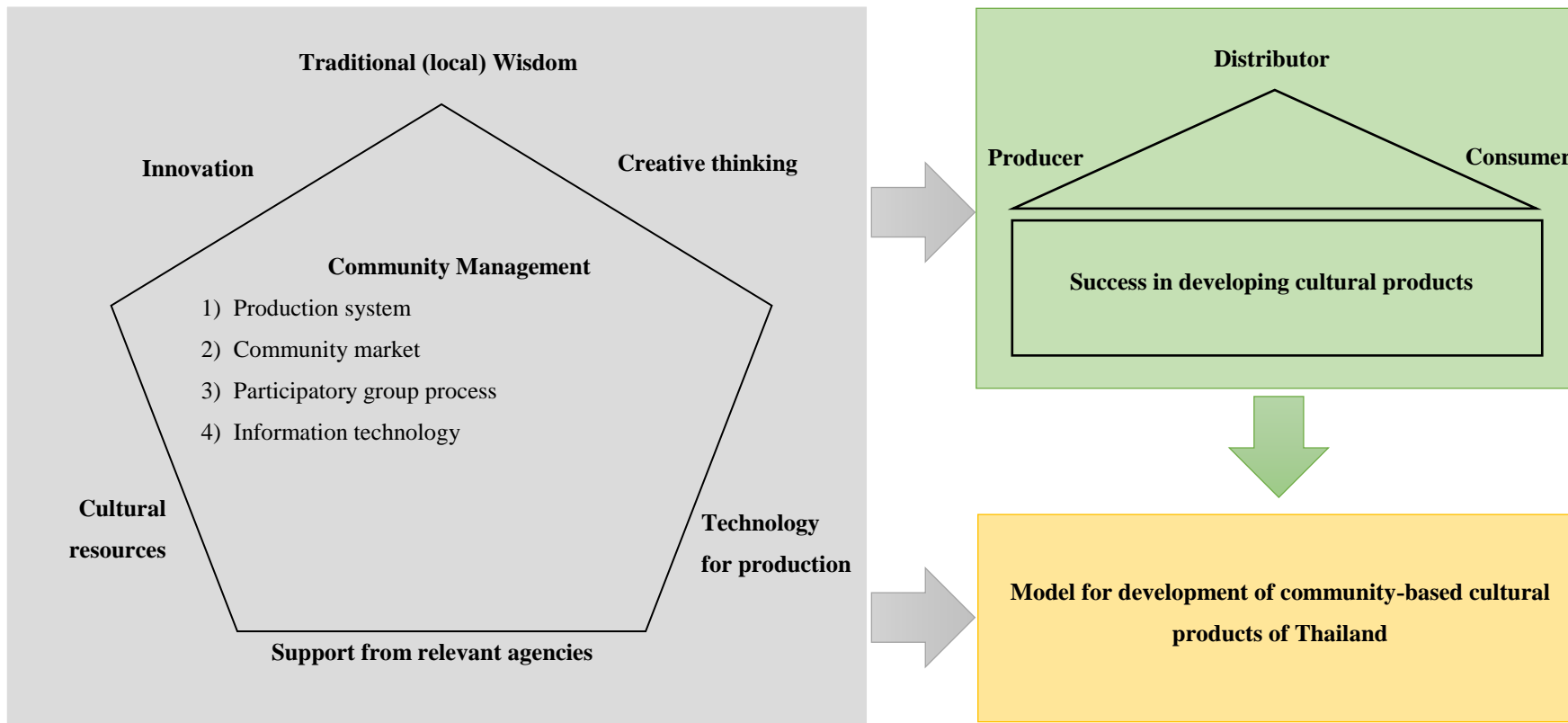


Figure 2.11 Conceptual Framework of the Research

Source: The Researcher (2017)

As suggested by Figure 2.11 (Conceptual Framework of the Research), the researcher conducted a comprehensive review of the literature and identified a set of key factors which are likely to be responsible for the success of the community-based cultural product development (see additional detail in the section on practical definition of terms, pp. 10 – 14). Those success factors include local wisdom, creative thinking, production technology, support from related agencies, cultural resources, innovation, and community management (consisting of management of production, community marketing, participatory group process, and IT). The researcher then conducted data collection in/around communities in five provinces which had succeeded in producing successful cultural products, according to the stated definition, in order to answer the following research questions: “*What are the combination of factors which contribute to the national success of the community-based Thai cultural product?*” and “*What are the appropriate guidelines for developing nationally successful community-based cultural products that are consistent with the national vision?*”

In order to obtain a more comprehensive view of the success of the cultural products, (see additional detail in the section on practical definition of terms, pp. 13 – 14), the researcher collected first-hand information from key informants who comprise the product-to-market cycle, including the producers, the distributors, and the consumers of the product. The producers are the ones who transform the local indigenous resources and wisdom into a unique cultural product. The distributors are the intermediary between the producer and the consumer. The producer may use diverse and direct channels to get their products to market, as well. In that way, the producer has to respond directly to consumer demand. The distributor may also play a role in improvement and development of the product, depending on their level of ability. The consumer represents the perception of the product across multiple dimensions (as they relate to the criteria of success of the community-based cultural product) and expose gaps which the producer needs to address in order to continue to be successful with the product.

The final research question in this study is “*What is the nature of a model of development of a community-based Thai cultural product which can contribute to the national creative economy?*” The answer is based on the phenomena identified in the data collection, and the analysis and synthesis of the data to create a model of developing community products based on local wisdom, the creative economy, and strategic management. This outcome is visualized through a set of graphic scenarios about the potential for success of the cultural product in the future.

CHAPTER 3

RESEARCH METHODOLOGY

This study of guidelines for the development of a model of culturally-relevant community products of Thailand attempted to identify factors behind the national success of community enterprise in five provinces. Thus, the researcher had to probe, in- depth, on the background, formation, operations, management, outputs and outcomes of the enterprise process. In particular, the researcher was interested in the role of local wisdom as it contributed to product creation and popularity, as this would feed into the creative economy vision of the Thai government for the future of industry. Data were collected by in-depth interviews with key informants, including producers, distributors and consumers of the enterprise products.

3.1 Field Sites

In preparation for selecting field sites, the researcher examined data from the website of the Ministry of Culture (2016c) which highlighted unique cultural products created by groups around the country. Then, criteria were defined for preliminary product selection, and the researcher visited the field to meet with the enterprise that produced them, and meet the members of the surrounding community. Next, a final selection was made of which products and enterprise would be the focus of the study.

Table 3.1 Cultural Products in the Study Area and Criteria of Success of the Community Enterprise

Cultural products	Criteria of success of development of community products					
	Accessibility	Licensing Potential	Functionality	Aided and Unaided Recall	Differentiation	
1. Antique design silver adornments of Sukothai	✓	✓	✓	✓	✓	
2. Durian products of Chanthaburi	✓	✓	✗	✓	✓	
3. Ban Chiang pottery of Udorn Thani	✓	✓	✓	✓	✓	
4. Praewa Silk of Kalasin	✓	✓	✓	✓	✓	
5. Khreuang Thom (Nielloware) of Nakorn Si Tammarat	✓	✓	✓	✓	✓	

Source: Compiled by the Researcher (2017)

3.2 Entering the Field

The researcher designed a semi-structured interview as the principal data collection (see Appendix B). This form was pre-test by phone interviews and reviewed by experts to ensure that the content was consistent with the objectives and met research standards. The interview covered all aspects of the enterprise, from formation to success, and the obstacles encountered along the way. The researcher subjected this qualitative information to content analysis to identify common factors across the five sites which seemed to be responsible for the national success of the cultural products of these enterprises. In order to confirm some of these hypotheses, the research interviewed consumers of the products to assess perception of the products and what made them desirable.

To assist in the field interviews, the researcher obtained the services of one person from each of the five target communities as a facilitator, two research assistants, and the researcher. All participants in data collection were fully briefed on the objectives and conceptual framework of the study.

The researcher used a snowball sampling technique to identify respondents for the in-depth interviews. The researcher first identified a “node” with whom to create rapport as the seed respondent. Following the interview with the seed respondent, s/he was asked to identify other potential respondents to interview. The researcher also conducted non-participatory observation to supplement the interview data. The researcher assured respondents of the confidentiality of the data and that there were no links between recorded data and individual respondents outside the knowledge of the researcher.

3.3 Selection of Key Informants

The producer of the product of interest was the owner of the enterprise or person directly involved in production. The distributor was the middleman or person who transports the product to the point of sale. In this study the consumer could not be either the producer or distributor of the product of interest. The researcher attempted to introduce some heterogeneity to the sample by selecting respondents based on whether they were involved at the beginning of product development and marketing or just became involved at a later date. This ensured that people of different generations were in the pool of respondents. In this study, the consumers who were key informants are members of the general population, including tourists who were visiting the study area at the time of data collection, and consumers from other areas who have some past experience with the community-based cultural product, i.e., had seen, knew about, or actually bought the product.

However, the researcher was unable to prescribe a given sample size for the producers and distributors in the five locations (see Appendix C). In general, the researcher continued to interview key informants until the content became repetitive with previous respondents (theoretical saturation). For consumers, the researcher used quota sampling (100 respondents per study site).

Table 3.2 Cultural Products by Study Area and Number of Key Informants

Cultural product	Number of key informants		
	Producer	Distributor	Consumer
1. Antique design silver adornments of Sukothai	10	- ^{***}	72 ^{**}
2. Durian products of Chanthaburi	9	34	100
3. Ban Chiang pottery of Udon Thani	3	7	105
4. Praewa Silk of Kalasin	10	- ^{***}	80 ^{**}
5. Khreuang Thom (Nielloware) of Nakorn Si Tammarat	7	15	95
Total	39	56	452
Total key informants		547	

Note: ^{***} Producer and distributor are the same

^{**} Community products have specific groups of consumers

3.4 Interpretation, Synthesis and Summary of the Data

The data from the interviews was synthesized with the data from observation and field notes. Content analysis was done by categorizing and verifying data using triangulation. The data were then interpreted based on linkages in accordance with the conceptual framework and related theory (see Figure 3.1).

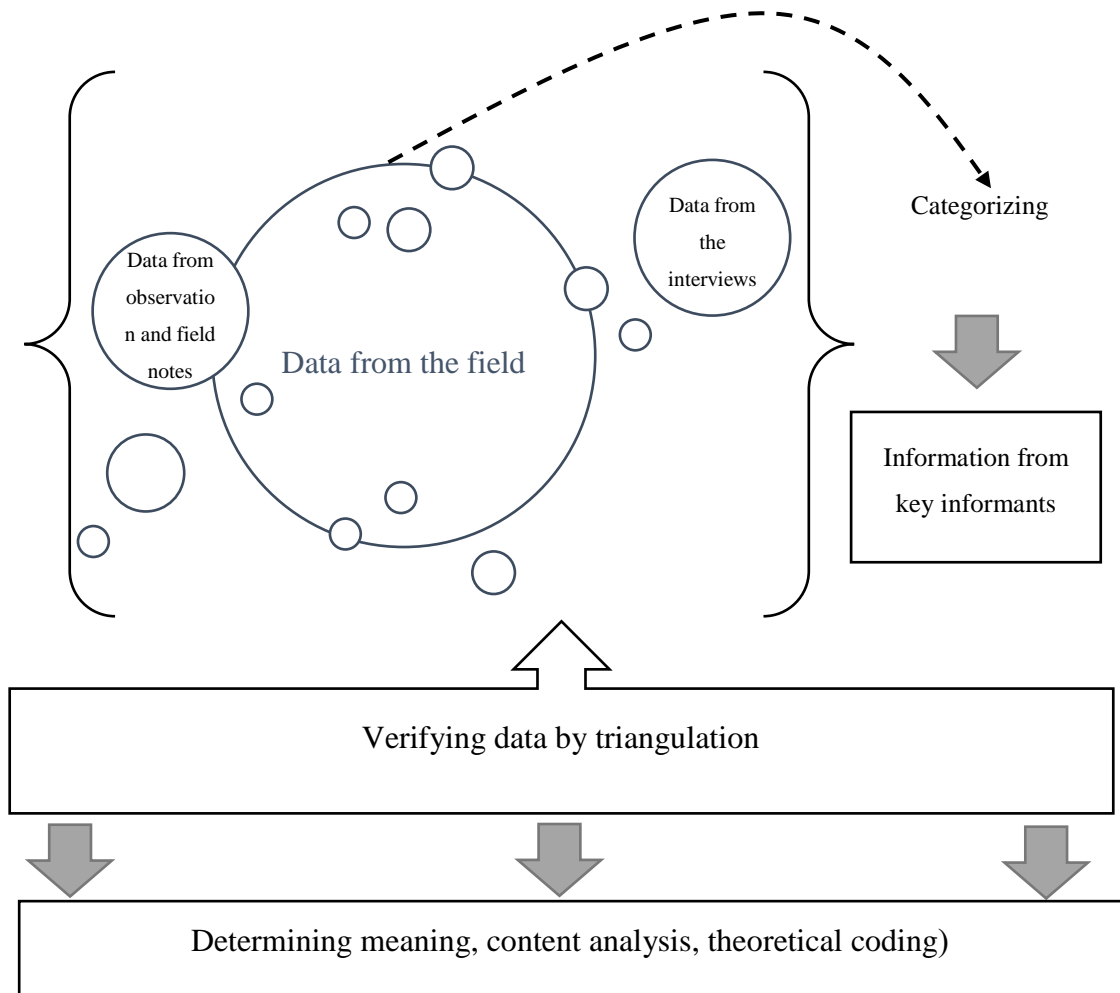


Figure 3.1 Management of Data Collected from the Field

Source: The Researcher (2017)

CHAPTER 4

RESULTS: THE SUCCESS FACTORS BEHIND THE DEVELOPMENT OF CULTURALLY-RELEVANT COMMUNITY PRODUCTS AND THE GUIDELINES FOR DEVELOPMENT OF A MODEL OF CULTURALLY-RELEVANT COMMUNITY PRODUCTS OF THAILAND

The study of unique Thai cultural products focused on the following: (1) Ancient silver adornments made in Sukothai Province; (2) processed Durian products in Chataburi Province; (3) Ban Chiang pottery facsimiles in Udon Thani Province; (4) Praewa woven silk products in Kalasin Province; and (5) Khreuang Thom (Nielloware) from Nakorn Si Thammarat Province. The researcher collected data on the key factors behind the national popularity of these products and used this information to shape guidelines on the development of community-based cultural products and how to steer these toward the international market.

4.1 Ancient Silver Jewelry of Sukothai Province

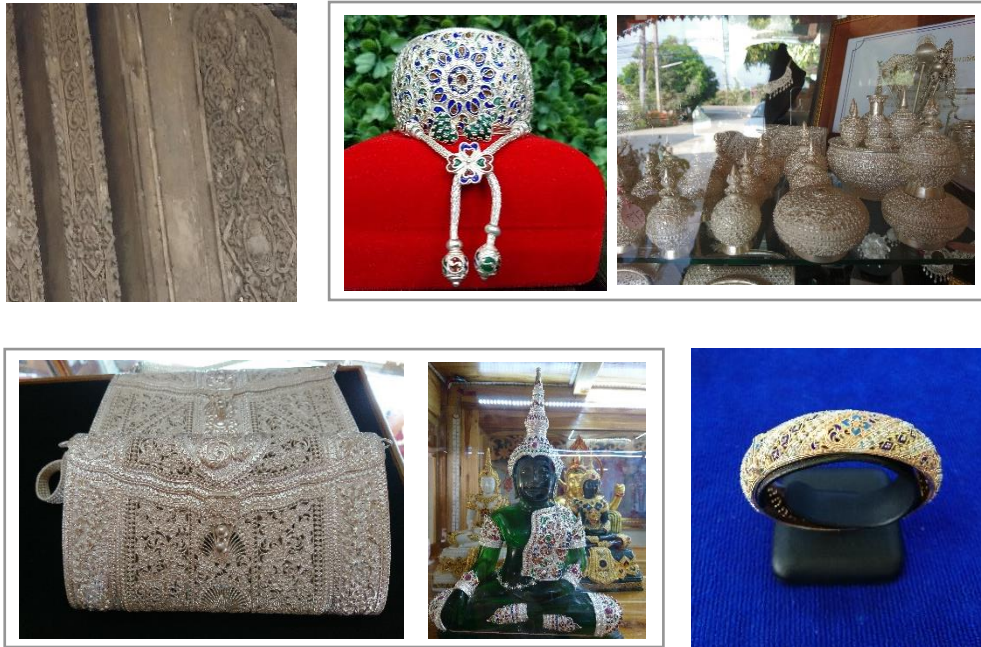


Figure 4.1 Community Products “Ancient Silver Jewelry Of Sukothai Province”

Source: The Researcher (February 11, 2017)

The data from in-depth interviews with ten producers of these products yielded the following findings:

4.1.1 Local Wisdom as Applied to “Ancient Silver Jewelry of Sukothai Province”

One of the skills of the craft is the art of weaving silver thread and painting the silver to produce decorative patterns. These patterns are on display at Wat Nang Paya monastery (creeping plant pattern, rhombus pattern, and bullet wood pattern).

“...The nature of the silverwork patterns are depicted on the walls of Wat Nang Paya. There are three principal designs which are unique to Sukothai: creeping plant pattern, rhombus pattern, and bullet wood pattern and which are decorated in three colors...” (Teuanjai Baobang and family members who are producers of the community-based products, Ancient silver necklace store, personal communication, February 11, 2017)

“...The pattern for the design of the ancient silverworks comes from the Nang Paya Temple, the seven stupas, and the Wat Chang Lawm Monastery. We use the creeping plant pattern, rhombus pattern, and bullet wood pattern as the principal designs. The unique aspect of this design is the fact that it can only be done by hand, at every step, and the fact that three colors are applied.” (Pornchai Matamkreua, producer, from the Silverworks and Goldworks Cluster, Pornchai Silver Shop, personal communication, February 11, 2017).

“...We engrave the pattern using a stencil and weaving of silver thread...” (Lukejerm Puangkeo, producer from the OTOP Cluster, Lukejerm Silverworks Shop, personal communication, February 12, 2017)

4.1.2 Components of Developing “Ancient Silver Jewelry of Sukothai Province” that Contributed to Its National Success

Regarding Factors which Made the Product Successful at the National Level.

1) Management of the system of production: The successful enterprises give top priority to the most skillful artisans. The local wisdom is imbued in every step in the process and the weaving of the silver thread is an extremely delicate process. The coloring and engraving are equally delicate and require a very experienced hand. Lately, they use an electric press to help straighten sheets of silver. But that is only a convenience; the rest of the work can only be done by hand of a skilled artisan.

2) Management of the system of marketing uses channels: This helps familiarize the community and other locations with the products. Initially, the producers will market their products at storefronts adjacent to the work shop. Distributors market the products in the province using brand names to identify the source. Whenever there is a crafts fair, the producers and distributors will manage a booth. This helps to further publicize the products. The groups also post their wares on Internet websites, Facebook, Line, Instagram and other applications.

3) Management of the group using participatory methods: There is a division of labor of group members to create optimal use of the different skills of each

individual. The producers also coordinate with the government to promote their products such as OTOP of the Department of Community Development, the Work Cluster of the Ministry of Industry, and export expos organized by the Ministry of Commerce. The producers who participate in these events come from all over the country and use the opportunity to share knowledge and tips on product design.

4) Management of information technology (IT): The successful producers use social media such as Facebook, YouTube, and Instagram to publicize and even sell their products.

5) Support from related agencies: This include the Ministry of Interior, Ministry of Industry and the Ministry of Commerce, who help community enterprises by sharing knowledge on products (design, packaging), conduct public relations, search for channels for marketing (product fairs, OTOP, export expos) and provide grants for new types of packaging and branding (shop logos).

6) Cultural resources, creative thinking, technology and innovation: The successful producers demonstrate considerable creativity in their unique designs and how they integrate antiquity (creeping plant pattern, rhombus pattern, and bullet wood pattern) with new features to produce original patterns. The technology they use is not necessarily high-level, but just enough to augment the skills of the artisans (e.g., electrical press to straighten sheets of silver).

7) Other factors: These include self-reliance, participation in related projects of the government, competing in product pageants, etc.

“... At present, we use a press to flatten the sheets of silver which is then handcrafted by the artisans into different size threads which are then decorated with patterns...” (Teuanjai Baobang and family members, producer of ancient silver necklaces, personal communication, February 11, 2017).

“...The work requires a skilled hand, and that takes time. Our shop has unique methods and does not use high technology, in part because we want to the preserve jobs for people in the community...” (Pongsakorn Lamai, producer, Pongsakorn Ancient Silver Shop, personal communication, February 11, 2017)

“...The government helps us, such as staff of the Ministry of Industry who shared their knowledge and provided a grant to develop a product logo and nice packaging. The Department of Community Development helped us to set up an exhibition both at product fairs...” (Pornchai Matamkreua, producer, member of the Silverworks and Gold Wares Cluster, Sukothai. Pornchai Silver Shop, Sukothai, personal communication, February 11, 2017)

“...The Department of Community Development / Ministry of Industry / Ministry of Commerce helped us with public relations and technical knowledge about design...” (Kwan Ponherm, producer, member of the Work Cluster and OTOP, Kwan Silverworks Shop, personal communication, February 12, 2017)

The empirical data from consumers reflects a different dimension of the products and producers. For those who had bought ancient silver jewelry in Sukothai Province (Appendix D, Table 6) it is clear that a major attraction is the uniqueness of the products and, in particular, the design, the three colors, the adaptation of the Wat Nang Paya decorations, the purity of the silver (nearly 100%) and the fact that they are handmade. The consumers appreciate that the artisans are using local raw material for their products. (Appendix D, Table 1). In addition, consumers know they can buy the products through multiple channels, e.g., the shop, product fairs, or even through the Internet (Facebook, Line, etc.). Consumers can call the shop to make orders and have a friend pick it up (Appendix D, Table 2)

4.1.3 Guidelines for Developing “Ancient Silver Jewelry of Sukothai Province” as a Nationally Successful Product

- 1) The following are key features of success
 - (1) The silver is of the highest quality and very pure (99.99%);
 - (2) The producer changed the packaging from a Ziploc bag to a small cloth pouch with buttons, and shop logo. There are also boxes for larger products;
 - (3) The product brand has two types: The shop logo on the packaging and shop name card, and a stamped brand on the product itself;

(4) The consumer population has expanded to Thai and foreign tourists, as well as persons in the locality (government staff, teachers, housewives). The tourists are from Asia and Europe, including China, Taiwan, Japan, Singapore, Malaysia, the UK and Russia;

(5) As noted, the design is unique for products of this type and new designs are produced on a regular basis to sustain consumer demand. This has helped the product win numerous OTOP awards and be certified by the Community Product Standards Organization.

“...The raw silver we use has to be 99.99% pure since that is what makes the design so visually appealing. We are unique in the shape of the bracelet which is in the form of the letter “C”. No one else has been able to compete with us this way...” (Teuanjai Baobang and family members, producer, Ancient Silver Necklace Shop, personal communication, February 11, 2017)

“... We try to invent new designs by building on antiquity. For example, we have adapted the design of the Three Kings, and some of our bracelets have silver, gold, pink gold, and ancient patterns...” (Pongsakorn Lamai, producer, Pongsakorn Ancient Silver Shop, personal communication, February 11, 2017)

“... Our shop specializes in royally-decorated Buddhist amulets and we incorporate popular items such as serpent pattern in bracelets...” (Pornchai Matamkrea, producer of community products, member of the Silverworks and Goldwares of Sukothai, Pornchai Silver Shop, Sukothai, personal communication, February 11, 2017)

“...I studied the art of making ancient silver necklaces. The design needs to include some modern features. Before, people just used bead patterns. However, at present, there is a much greater variety of styles and structures. Significantly, many of the designs include the number”9.” (Montri Nontati, producer member of the group Cluster, and member of OTOP, ancient silverworks of Sukothai Province, Montri Silver Shop Sukothai, personal communication, February 12, 2017)

“...*The uniqueness of our products is the flower garland shape of the silver threading...*” (Malai, producer, Malai Silver Shop, personal communication, February 12, 2017)

A key feature of the success of these products is the use of the creeping plant pattern in three colors (green, red, and blue). In addition, the purity of the silver and the exceptional beauty of the artistry make these products memorable. (Appendix D, Table 5) . Thus, the products nearly market themselves. (Appendix D, Table 7). Another factor behind the success of Sukothai ancient silver jewelry is the knowledge that it is certified by the Community Product Standards Organization, the Industrial Standards Organization, and the OTOP. (Appendix D, Table 3)

The consumers can also learn about the products through a range of media and can buy them on-line (Appendix D, Table 4) Overall, regarding the ancient silver jewelry of Sukothai, the consumers understand that the products are durable, are reflective of the locality, and that the retail outlet has received approval from the relevant standards organizations. The products are advertised on such media as Facebook, YouTube, websites, newspapers, local radio, etc. In addition, the consumers feel that the products are easy to remember and can be re-used. They feel that the price is affordable for the average customer, and that the product has multiple uses. They believe that the products use materials in an eco-friendly way, and the price is affordable (Appendix D, Table 8).

2) The producers pass on their wisdom by educating and training the younger generation in all steps in the process, creating designs, incorporating new features, and how to manage the retail shops and outlets.

3) Increased competition has caused some producers to feel like they have to come up with new designs. Others feel that the uniqueness of the products makes them competitive, and they have a known group of consumers.

4) There is a network of producers both within and outside the home community. These linkages help the distributors to market the products and increase brand recognition. The network convenes meetings to consult and exchange knowledge. Producers often go as a group when there is a fair or exhibition. The

producers help each other and actually refer customers to each other's shops if they don't have what the buyer wants.

4.1.4 Marketing “Ancient Silver Jewelry of Sukothai Province” Abroad

The producers studied in this research included those who export their products, those who don't and those who did but no longer export. Some respondents observed that the products they make are like art work, and cannot be produced in large quantities that would allow for exports. If they changed to mass produce items using modern technology, then that would harm the local economy by putting residents out of work.

“... We did export our silverworks at one time, but do not now. The overseas buyers had too many specifications regarding weight and size of the silver thread. It wasn't worth it...” (Teuanjai Baobang and family members, producer, Ancient Silver Necklace Shop, personal communication, February 11, 2017)

“...Exporting the products would be very difficult. It takes us three days to make just one piece of jewelry...” (Pongsakorn Lamai, producer, Pongsakorn Ancient Silverworks Shop, personal communication, February 11, 2017)

4.1.5 Problems and Obstacles in Developing “Ancient Silver Jewelry of Sukothai Province”

The silverworks producers in Sukothai have a similar set of challenges. There is the difficulty of expanding to an export business, the long time to make a single product, and the shortage of skilled artisans. They also are having trouble recruiting enough members of the younger generation to learn the art of silver jewelry making. Plus, they cannot expand into as many domestic markets as they would like.

4.2 Durian Products of Chanthaburi Province



Figure 4.2 Processed Durian Fruit February Products of Chanthaburi Province

Source: The Researcher (February 25, 2017)

The following is a summary of in-depth interviews with nine product producers and 34 product distributors.

4.2.1 Local Wisdom as Applied to “Durian Products of Chanthaburi Province”

The key skills in this enterprise are the peeling of the durian fruit by hand, and the frying process which pre-stirs the durian meat so that the flavor is evenly distributed.

“...We use high quality durian which is not too ripe or unripe, but just ripe. We then hand peel the fruit and can do hundreds of kilograms per day” (Tik, producer, Wanich Grove, personal communication, February 25, 2017)

“...We fry the durian every day using a process derived from traditional wisdom in making fried bananas...” (Surada Bunsawat, president of the production group, Pa

Klaep Store of the Kaho Bai Sri housewives group, personal communication, February 25, 2017)

4.2.2 Components of Developing “Durian Products of Chanthaburi Province” that Contributed to Its National Success

1) Management of the system of production: The first step is selecting high quality raw product. Most of the producers have their own durian orchards, while others receive supply from the local network. After the durian is peeled and de-seeded, the meat of the fruit is put through an electric slicer to conserve time and labor. Next, the thin durian pieces are heated to reduce the fruit to a blend and to distribute the flavor evenly before oven-heating.

2) Management of the system of marketing uses channels: The following are distribution channels for the product:

(1) The producers sell their product to souvenir stores and local shops, as well as wholesale buyers such as Big C and Tops supermarkets, and malls. The product can be brought on-line through Facebook, Line and Instagram apps. In addition, the product can be bought at fresh markets, tourist destinations, airports, and OTOP or Cluster outlets. The product can be seen at domestic and international trade fairs.

(2) The producers in Chanthaburi sell their product through Facebook and Line for both retail and wholesale buyers. The product displays the brand and name of the producer’s shop.

3) Management of the group using participatory methods: Some of the producers network with OTOP and Cluster groups, and display their products at trade fairs organized by the Ministry of Commerce. Producers get together periodically to share guidelines for product development, and share new information about processing durian and up-coming events to show/sell their product. The producers exchange their products with other producers to display in each other’s shops.

4) Management of information technology (IT): The producers use social media (Facebook, Line, YouTube, Instagram, etc.) to advertise their products and increase brand recognition.

5) Support from related agencies: The Department of Community Development, Ministry of Industry, and Ministry of Commerce provide support in terms of technical knowledge, design, packaging, and marketing channels. These government agencies help the producers to have booth space at domestic and international trade fairs.

6) Cultural resources, creative thinking, technology and innovation: The producers use locally-grown durian to process the fruit into a variety of products. The creativity comes in the invention of variations of the products to stimulate consumer interest and differentiate their product from the others. One producer developed a process to make sugar-free durian preserves that are vacuum-packed for freshness. Producers tend not to use overly high-tech equipment in the production process. Many use an electric slicer to convert the fruit into thin chips to be fried. Once complete, the product is ready for hand-packaging and sale. Some use heating technology to obtain an even temperature and even distribution of color. Some freeze dry the durian to extend shelf life and range of distribution.

7) Other factors: These include participation in government projects, mutual support among members of the producers' network, self-reliance and endurance.

“... The production process has to control odors, and frying needs to use modern equipment to control temperature and color for uniform quality...” (Tik, producer, Wanich Grove, personal communication, February 25, 2017)

“... The Department of Community Development / Ministry of Industry / Ministry of Commerce gave us information and advice on packaging, product improvement, and viable markets. They arranged product booths for us in Thai and foreign trade fairs...” (Nongyao Sisuko, producer, member of OTOP, Nongyao Store, personal communication, February 25, 2017)

“... The Department of Community Development has sponsored trade trips abroad three times now. The Ministry of Industry taught us about better packaging

techniques...” (Surada Bunsawa, president of the producers group, Pa Klaep Khao Bai Sri Housewives Group, personal communication, February 25, 2017)

“... *We applied freeze dry methods to preserve the flavor of the durian as if it were freshly peeled...*” (Buthiang Preuksakit, producer, Chanthaburi Fruit Products Co., personal communication, February 25, 2017)

“... *We used vacuum-packing technology to preserve the natural ingredients of the durian and as an innovation...*” (Sombat Bamrungpanichtaworn, producer, Jaap Processed Fruit, personal communication, February 25, 2017)

“... *We place advance orders for next year’s crop in order to get the best quality durian at the lowest price...*” (Noo, producer, Mae Li, personal communication, February 26, 2017)

Consumers who have bought Chanthaburi processed durian products (Appendix D, Table 14) appreciate the uniqueness of the product, especially the use of local agricultural material and the many different products they create (Appendix D, Table 9) Consumers know they can buy the products through a variety of channels, including the place of production, trade expos, and even on-line through Facebook, Line, etc., or by purchasing from a distributor, souvenir shops at gas stations, the Tai Market and the Marketing Organization for Farmers market (Appendix D, Table 10)

4.2.3 Guidelines for Developing “Durian Products of Chanthaburi Province” as a Nationally Successful Product

1) The following are keys to success of this community-based enterprise:

(1) The fruit is rising in price compared to previous years, and that increases capital costs. Thus, producers had to raise product price but demand is elastic enough to sustain sales.

(2) The producers changed their packaging from a generic clear plastic bag to a Ziploc bag. The box has the logo of the producer and shop. Product for export has modified labeling, a translucent bag and store logo.

(3) The product brand is of two types: The original store logo was printed on the clear and translucent bags. A new style was introduced by using a dye-screening technique to affix the logo directly onto the bags and boxes. Usually, it's the younger generation of producers who comes up with these innovations.

(4) The population of consumers of this product is expanding to include Thai and foreign tourists (from China mostly who like fresh and freeze-dried fruit).

(5) Other factors: Some producers are innovating with vacuum-packed products, and expanded the variety of products (durian crispy chips, durian syrup, toffy, sugar-free durian preserves, crackers, durian spicy paste, and durian wafers.)

“...We went on study tours abroad and that persuaded us to switch from generic plastic bags to Ziploc bags. That helped add value to the products...” (Tik, producer, Wanich Grove, personal communication, February 25, 2017)

“...The competition among domestic producers is getting intense. Thus, we have to keep improving the products or differentiate them from the others. We hired a pro to help us improve the packaging and brand so that it looked more modern and suitable for export...” (Bunthiang Preksakit, producer, Chanthaburi Fruit Products Co., personal communication, February 25, 2017).

“...We plan to export the products and have submitted an application to the authorities...” (Sombat Bamrunpanichtaworn, producer, Jaap Processed Fruit, personal communication, February 25, 2017)

“...We produced a pamphlet for the workers so that they explain to others how we process the durian...” (Apilak Namsakun, producer, Kulnarote Grand Co., personal communication, February 26, 2017)

In addition, the distributors also play a role in product improvement, as follows:

(1) The products have changed in the following ways:

-The price of durian is increasing, with many varieties and prices. The fruit can be processed into many other products, such a freeze-dried fruit, and crackers, and durian syrup made from pieces too small to sell on their own.

-The packaging is more modern; it changed from a generic plastic bag to a Ziploc container which helps preserve shelf-life after being opened.

-Some of the distributors receive products with the brand or logo already stamped on individual packages. Other distributors receive the product in bulk and affix their own store brand to the supply.

-The population of consumers of this product is decreasing

(2) If the distributor is not a member of OTOP, they will have less opportunity to be involved with product development.

“...I am not a member of OTOP, so I don’t have the opportunity to participate in product development, but I would like to help advertise the products of Chanthaburi...” (distributor, Nong Ay Un Rak Store, personal communication, February 26, 2017)

“ . . . The packaging is cleaner, more modern, and attractive...”
(distributor, Jan’s Store, personal communication, February 26, 2017)

Consumers expressed their views about why the Chanthaburi durian products are successful as follows: (Appendix D, Table 14): The products are unique in terms of the raw material and packaging (Appendix D, Table 13); most consumers could remember the product brand without prompting and are regularly reminded about the products by advertising in the media (Appendix D, Table 15). The consumers know how to access the product and know that the products are certified by the Community Product Standards Organization and the Thai Industrial Standards Institute, and by the Thai Food and Drug Administration (FDA) (Appendix D, Table 11). In addition, consumers can learn more about the products on Facebook, community radio programs, trade fairs, word-of-mouth, TV programs, YouTube and regional newspapers

(Appendix D, Table 12). Regarding the processed durian products of Nonthaburi, the consumers understand that the product reflects the locality where it was produced, is memorable, and is affordable for the average customer. They believe that the product has been approved by the relevant standards organizations. In addition, the consumers have seen the product advertised on such media as Facebook, YouTube, websites, local newspapers, local radio, etc. They feel that the product is durable (i.e., has a long shelf life). (Appendix D, Table 16).

2) Most of the producers are trying to train their children and younger relatives about the durian processing business, covering all the steps from agriculture to shop management. The new generation is especially adept at using social media and electronic communications technology for practical purposes and promotion of small-to-medium enterprise.

3) The increased competition is forcing producers to be more innovative to differentiate their product and emphasize quality control. The producers see new technology as helping them reach more consumers (e.g., through Facebook).

4) Most producers are linked into a network of distributors, and with the OTOP and Cluster groups. The producers work together to organize exhibitions of products. However, there are a number of producers who work independently and do not network with other producers. Others are expanding their network to include producers in Chanthaburi and Rayong Provinces to gain access to more fruit.

4.2.4 Marketing “Durian Products of Chanthaburi Province” Abroad

- 1) Some producers export their product as follows:
 - (1) Through Facebook, Line, Instagram, airports, etc.;
 - (2) If products are certified by standards organizations, they are more attractive exports;
 - (3) Products with popular brand names are easier to export;
 - (4) The most unique and durable products are easier to export, and attractive packaging is important to differentiate one’s product from others.

2) Some producers had exported before, but stopped because of limitations from foreign requirements, production standards, quality control system, etc.

3) Most of the distributors of these products do not export. However, there is international recognition of the products through social media and the Internet.

“...I tried exporting once but had to stop. The quality control requirements were too strict. The government needs to provide more support to producers in this area.” (Tik, producer, Wanich Grove, personal communication, February 25, 2017)

“... We had a booth at a foreign trade show, and that helped to promote the brand...” Nongyao, producer, Nongyao Shop, personal communication, February 25, 2017)

“... We can sell our products through trader websites, Facebook and Line...” (Bunthiang Preuksakit, producer, Chanthaburi Fruit Products, personal communication, February 25, 2017)

“... We registered our products and have a Facebook page to market them. However, I don't want to expand into exports; it's a headache. The government doesn't help us either.” (Surada Bunsawat, president of the Pa Klaep Housewives Group, personal communication, February 25, 2017)

“... We have exported a lot of products through many channels, such as at airports, websites, etc...” (Noo, producer, Mae Li, personal communication, February 26, 2017)

4.2.5 Problems and Obstacles in Developing “Durian Products of Chanthaburi Province”

Producers face similar challenges, such as the difficulty of breaking into the export market, the strict quality control requirements of some countries, the lack of

support from the government to help with exporting, the need to inform tourists about the product, and the limited natural shelf life of the raw product.

4.3 Ban Chiang Pottery of Udorn Thani Province



Figure 4.3 Ancient Ban Chiang Pottery of Udorn Thani Province

Source: The Researcher (March 3, 2017)

The following is a summary of information from in-depth interviews with seven key informants:

4.3.1 Local Wisdom as Applied to “Ban Chiang Pottery of Udorn Thani Province”

The special clay that is used to make the pottery has to be dug out of the banks from certain creeks and streams. Next, the clay has to be kneaded before shaping. After firing the pottery and distinctive Ban Chiang pattern is drawn on the piece (spirals, hooks, stalks and coils) which are facsimiles of the actual ancient pottery that was discovered in this part of Thailand.

“...The clay can be found along the beds of creeks and streams. We then shape it and dry it out...” (member of the Ban Kham Aw Vase Pottery Group, personal communication, March 3, 2017)

“...We get our clay from a stream near Ban Dong Yen Village. All of the pottery is made by hand. We let it sit overnight. Then the shaping of the vase takes about 30 minutes per piece. We then fire it in an ancient kiln for six hours. Then the vases are painted in the distinctive designs...” (member of the Roi An Panyng Group, personal communication, March 3, 2017).

“...We get the clay from the stream bed and then shape it by hand...” (president of the Pan Moh Ban Chiang Group, personal communication, March 3, 2017)

4.3.2 Components of Developing “Ban Chiang Pottery of Udorn Thani Province” that Contributed to Its National Success

1) Management of the system of production: The group of producers apply local wisdom in all steps in the process. Most of the steps are done by hand, starting from extracting the clay and then molding it. A few producers use electrically-driven pottery wheels to shape the clay more evenly, especially for the smaller pieces. All producers use the ancient-style kilns to fire the pottery. Some producers transfer the unpainted vases to distributors who then contract with artisans to paint the Ban Chiang pattern.

2) Management of the system of marketing uses channels:

(1) Most producers sell their pottery to distributors who then sell the products to itinerant buyers. However, some producer groups sell through Facebook and Line apps.

(2) Some sell at crafts exhibitions and have booths to promote the product.

3) Management of the group using participatory methods: The producers are a fairly tight-knit group and meet often to exchange knowledge. Related government agencies support study tours for the producers.

4) Management of information technology (IT): Producers use social media to advertise and sell their products.

5) Support from related agencies: Support comes from the Department of Community Development, the municipality, and the Ministry of Industry in the form of technical knowledge, grants, and help with marketing. The Lampang Ceramics Group advised the producers on how to use the kiln to minimize fuel consumption and increase the heat. They also advised on packaging and branding of the pottery.

6) Cultural resources, creative thinking, technology and innovation: The producers are faithful to the ancient designs of the ancestors who first created this pottery. However, they have produced variations of the designs to sustain consumer demand and originality. These items of pottery have practical uses as vases, vessels, and other applications.

7) Other factors: The Ban Chiang area was designated as a historical cultural heritage by UNESCO because it dates back seven 700 years, and the original artifacts have attracted domestic and international interest.

“... We use the original techniques of our forbearers. We go on study tours to the Sirikit Center to exchange experience with other groups. We have started using some modern technology, but the cost is a deterrent. We are also concerned that some of the quality would be lost if the pottery was machine made...” (member of the Ban Kham Aw Pottery Group, personal communication, March 3, 2017)

“...Some government agencies suggested that we use modern equipment, but we are reluctant to do that since we don't know how to operate the machines...” (member the Roi An Panyang Group, personal communication, March 3, 2017)

“...Using electric clay molding machines is only suitable for some of the smaller pieces. But we have to retain the unique features of the original. We have learned how to be more efficient with fuel and firing, and we publicize our products through Facebook and a group website...” (head of the Ban Chiang pottery production group, personal communication, March 3, 2017)

“... The Department of Community Development provides education on product development and exhibiting pottery at expos organized by the Ministry of Industry, and advice on branding and packaging...” (producers from the 5,000-year Ban Chiang Store, personal communication, March 3, 2017).

The consumers of the pottery (Appendix D, Table 22) understand the uniqueness of the products, the distinctive design, the local raw material, and the historical significance of the original pottery that was first discovered decades ago (Appendix D, Table 17). Consumers know where to buy the Ban Chiang pottery, for example at trade fairs, on-line, or through friends and acquaintances who are travelling in the area (Appendix D, Table 18).

4.3.3 Guidelines for Developing “Ban Chiang Pottery of Udon Thani Province” as a Nationally Successful Product

- 1) The products and methods have been modified over time as follows:
 - (1) While the raw material is becoming harder to locate, some producers have resorted to buying clay from other land owners in order to maintain the quality;
 - (2) The packaging has changed from a generic cardboard box to a specially-designed container with the Ban Chiang symbol;
 - (3) Two of the producer groups decided not to brand their product since they just produce the unpainted vases and vessels, and sell them to the distributor who contracts with another group of artisans to apply the design. Those groups who do the entire process themselves, from pottery to painting, have logos on their packaging and products.
 - (4) Consumers is itinerant customers. Most of the producers sell to distributors in the community so that the design/pattern can be added to the pottery before making it available to the customer. The producer also sells to itinerant customers at the point of production. Some producers sell to both the distributors and the general customers.

In addition, some of the distributors are also involved in Ban Chiang product development:

(5) Some distributors observed that the Ban Chiang products have changed as follows:

- The packaging has been upgraded from plain plastic bags to box containers with decorations, and some with Ban Chiang branding with support from the Ministry of Industry;

- However, most producers don't have individual brands as few have their own shops to advertise;

- The consumers groups are expanding the membership, and most are Thai tourists or local residents. Foreign tourists are still not that numerous; there are field trips by students to the producer's workshops.

(6) Product distributors who are members of a producers group will participate in product development and conduct public relations for the group.

"...The quality of the clay is still as good as before, but now we are varying the design to meet consumer demand..." (member of the Ban Kham Aw producers group, personal communication, March 3, 2017)

"...The clay is becoming scarcer, but we have to maintain the quality of the raw material. Thus, sometimes we have to buy the clay from local landowners..." (Roi An Panyan producers group, personal communication, March 3, 2017)

"...We are creating a Ban Chiang brand as a symbol for both domestic and foreign markets..." (President of the Ban Chiang pottery group, personal communication, March 3, 2017)

Consumers of Ban Chiang products (Appendix D, Table 17) observed that the Udon Ban Chiang pottery is unique in design and use of local raw material. The vessels are very nicely decorated by artisans (Appendix D, Table 21). That said, the consumers will usually only think of these products if there is a prompt, such as media

announcements, or seeing the name and brand of products posted at various locations. However, some cite the product without prompting (Appendix D, Table 23).

Consumers know that the Ban Chiang pottery is certified by the Community Product Standards Organization and Thai Industrial Standards Institute (Appendix D, Table 19). In addition, consumers learn about the brands from regional newspapers, community radio, social media sites, trade fairs, TV, word of mouth, and OTOP exhibitions (Appendix D, Table 20). Consumers see the Ban Chiang pottery as eco-friendly and they know where they can buy or learn more about the pottery, e.g., through Facebook, YouTube, producer's website, etc. The consumers view the products as durable and multi-purpose (Appendix D, Table 24).

2) Producers are training their younger relatives in all steps of the process, from collecting the clay, molding it, firing it, painting designs, and marketing. The producers also educate school students, and the Ban Chiang Group has created a learning center and museum on the history of Ban Chiang for students and tourists. In addition, two local schools include a teaching module on ancient pottery (Ban Chiang Witaya High School, and Pracha Chiang Chert Primary School).

3) The changes imposed from the external environment and modern technology is influencing the Ban Chiang pottery makers in various ways. The groups differ in how they view these trends. Some see technology as a way to speed production, while other groups see it as a waste of capital. Others are concerned that mass production will reduce quality and put downward pressure on prices. Some would like to learn the new technology and apply it to their processes but don't know how. Producers have learned how to use new methods and ovens to conserve fuel and increase durability of the pottery. The electric pottery wheels are becoming more popular, especially for smaller items. The distributors point out that IT and social media are helping to make potential consumers aware of the Ban Chiang products.

4) The producers have linkages through networks which connect them to those in the locality and outside. The producer groups have an efficient system of division of labor, and dividends are shared equitably among participating households. Producers share information with each other on a regular basis. Producers are often asked to produce replicas of the original Ban Chiang pottery for displays at museums.

4.3.4 Marketing “Ban Chiang Pottery of Udorn Thani Province” Abroad

1) Most of the producer groups have not thought much about exports since all of their products are primarily handmade and require a time investment. They worry that they could not produce fast enough if they tried to market internationally. However, some producers have the following plans for exports:

- (1) Preparing marketing through Facebook, Line, and producer’s website;
- (2) Requesting certification from standards organizations and OTOP;
- (3) Planning to expand the product line with unique design and new uses;
- (4) Branding the products using “Ban Chiang” across all shops;
- (5) Retaining fidelity to the original ancient designs see in archeology documents.

2) Distributors are a mix of those who are thinking about exports and those who are not. They recognize the potential of the Internet commerce through Facebook, Line, stand-alone websites, Instagram, as well as booth exhibitions at trade fairs.

“...It is hard to export because of the different standards in the importing countries...” (distributor from the Ban Chiang 5,000 Year Shop, personal communication, March 3, 2017)

“... We would need more support and incentives from the government to enter into export business...” (distributor, Petcharat Store, personal communication, March 3, 2017)

4.3.5 Problems and Obstacles in Developing “Ban Chiang Pottery of Udorn Thani Province

The producers didn’t site any particular problems or obstacles in developing local products, while the distributors complained about the large packaging, heavy weight and burden of transporting products long distances. There is also the risk of breakage during transit since the pottery is fragile.

4.4 Phraewa Silk cloth of Kalasin Province

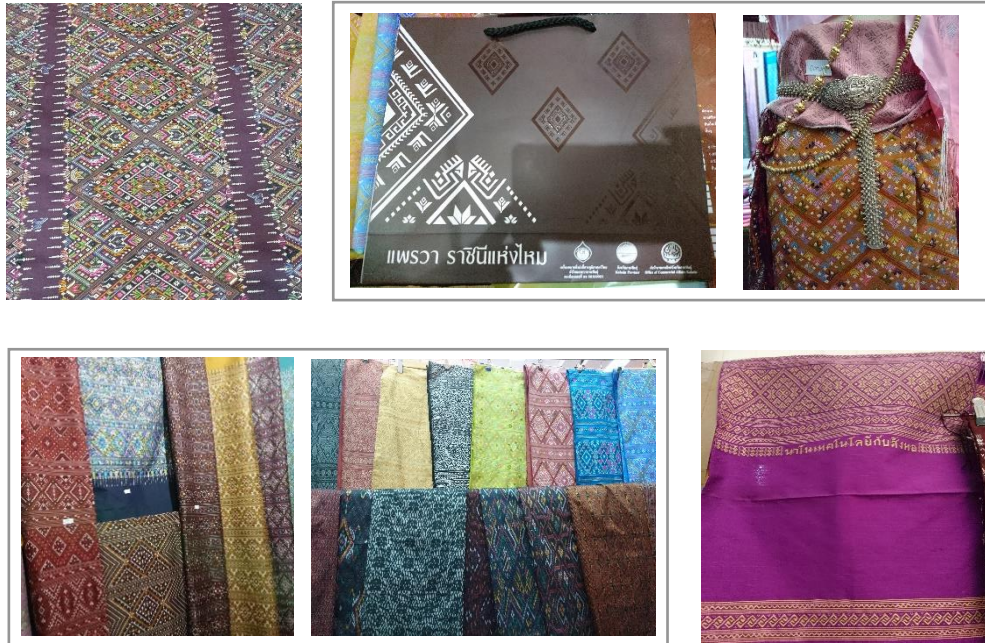


Figure 4.4 Phraewa Silk Cloth from Kalasin Province

Source: The Researcher (March 5, 2017)

The following is a summary of data from ten product producers and distributors:

4.4.1 Local Wisdom as Applied to “Phraewa Silk cloth of Kalasin Province”

This wisdom includes how to raise silk worms on a diet of mulberry leaves, dyeing the silk, weaving the silk using a hand-operated loom, continuous supplementary weft, discontinuous supplementary weft and applying one or more of the 60 patterns passed down through many generations.

“... We use a hand loom and can weave up to 60 patterns, including Baibun, Patmaha, and Nak...” (production group member of the Phraewa Silk Weaving Occupational Center in Ban Pone, and the Women’s Phraewa Silk Weavers Group in Ban Pone, personal communication, March 4, 2017)

“...We only use natural dyes, and weave by hand, using the ancient patterns...”
 (production group member of the Phraewa Silk Weaving Occupational Center in Ban
 Pone, personal communication, March 4, 2017)

4.4.2 Components of Developing “Phraewa Silk cloth of Kalasin Province” that Contributed to Its National Success

1) Management of the system of production: Most of the producers apply local wisdom from the very first step of cultivating the silk worms, dyeing the silk thread, weaving the thread, etc. Some producers prefer to buy ready-made silk from factories which produce silk thread (chul silk).

2) Management of the system of marketing uses channels: Producers have channels to market their products, and sales have increased with more public relations (PR). Silk can be sold at the site of production, trade fairs, and annual provincial festivals, in addition to on-line sites such as Facebook and Line.

3) Management of the group using participatory methods: Most of the producers are members of occupational support groups which are tight-knit. The groups arrange regular activities and have sub-groups to divide the labor (e.g., the silk worm raisers, the dyers, and the weavers). Producers usually weave at a loom in/around their home and then deliver the completed cloth to the group.

4) Management of information technology (IT): The producers use social media to advertise their products and as channel to market the silk directly to consumers.

5) Support from related agencies: The Department of Community Development, the Department of Sericulture of the Ministry of Commerce, the Ministry of Industry, the Ministry of Science and Technology, Ratchamangkala University (Kalasin) support the producers by sharing knowledge, providing grants and marketing assistance. They support booths at trade expos and fairs, oversee standards of production, and provide coaching in design, dyes and packaging.

6) Cultural resources, creative thinking, technology and innovation: The producers use raw material from the locality by cultivating mulberry trees to provide the leaves for the sericulture. The producers are creative in mixing and matching the different patterns, and most still prefer to do the weaving by hand.

7) Other factors: There is a sense of self-reliance among the producers and they help each other resolve obstacles and refer their techniques.

“...These days, our products are better known, from trade fairs, Facebook and Line apps...” (member of the Phraewa Silk Weaving Occupational Center in Ban Pone, personal communication, March 4, 2017)

“... The Department of Community Development provides booths for us at expos, while the Ratchabhat University of Kalasin provides technical knowledge on nano silk cloth production. At the same time, we producers help each other and are basically self-reliant...” (producer Phraewa Juk Shop, personal communication, March 4, 2017).

“...The group divides up the labor among members: Some raise the silk worms, others tend the silk thread, and then there are the weavers. Many members weave out of the home looms but then share their fabric with the others for marketing...” (member of the Mai Somdej Group, personal communication, March 4, 2017)

“...Some government agencies share knowledge on the latest dyeing techniques on how to prevent the colors from running...” (member of the Silk Worm Production Group of Ban Pone, personal communication, March 4, 2017)

Data from interviews with consumers of Phraewa silk cloth from Kalasin (Appendix D, Table 30) show that the products are seen as unique crafts, especially the use of high quality raw material, and community-based sericulture to produce the continuous supplementary weft and discontinuous supplementary weft patterns. The weaving is very delicate and the product is high quality and durable (Appendix D, Table 25). Consumers know they can buy the Phraewa silk at trade fairs, and on-line, or ask friends to pick up a supply when traveling. (Appendix D, Table 26)

4.4.3 Guidelines for Developing “Phraewa Silk cloth of Kalasin Province” as a Nationally Successful Product

1) The development of the silk cloth has evolved over time:

(1) The quality of the raw material has improved and the dyes are color-fast; some producers have switched to Chul silk from factories rather than community-manufactured thread;

(2) Initially, the producers used just ordinary plastic packaging. Now they use paper wrapping with the product/shop logo on the wrapping;

(3) The products are branded which identify the group/shop on the wrapping paper and boxes. At the trade fair exhibits, the producers agreed to use the uniform Kalasin Phraewa Silk brand for all products;

(4) Consumers include Thai and foreign tourists and local residents or workers (civil servants, teachers, housewives).

“...The unique attribute of the Somdej Silk is the use of the plumeria flower as the logo...” (member of the Somdej Silk Group, personal communication, March 4, 2017)

“...Our products are wrapped in paper with our logo which is the image of a mango...” (member of the Ban Khaw Community Enterprise, personal communication, March 4, 2017)

“...In the past, the producers only used locally-dyed and woven silk thread. Now we buy Chul silk thread as well...” (producer, Juke Phraewa Shop, personal communication, March 4, 2017)

“...The quality of the silk has improved because the Department of Sericulture gave us technical assistance...” (member of the Ban Nong Chang Phraewa group, personal communication, March 5, 2017)

The findings of this study demonstrate the continuous effort of the producers to improve their products, either in terms of the raw material, packaging,

product branding, etc. The consumers who have bought Phraewa silk recognized the uniqueness of this local craft (Appendix D, Table 30) and they appreciate the use of raw materials and the ancient patterns which are woven with delicateness and attractive colors, which are durable, easy to wash and iron, and the integration of continuous supplementary weft and discontinuous supplementary weft (Appendix D, Table 29). The consumers can remember the products with or without prompting (Appendix D, Table 31).

Another factor behind success is the endorsement by the Community Product Standards Organization and Thai Industrial Standards Institute and the Royal Peacock insignia (Appendix D, Table 27). In addition, consumers learn about the brand from trade fairs, word of mouth from friends, TV, visiting production sites, government PR, magazines, and the Internet (Appendix D, Table 28). Overall, the consumers view the “Phraewa silk cloth of Kalasin Province” as a memorable product, and they know how to access the product through Facebook, YouTube, local radio and newspaper, and shop websites. The products are seen as durable and multi-purpose, and the raw material is eco-friendly. The price is reasonable and ordinary consumers can afford it (Appendix D, Table 32).

2) The producers teach their younger relatives about all steps in the process, including dyeing and weaving. The producers also provide orientation for outside visitors and students on site visits. There are learning centers to demonstrate the process of Phraewa silk production.

3) Changes in the external environment related to technology have caused the producers to adapt. Social media has greatly increased access to and exposure to the product. At the same time, the increased competition means that the producers need to continually produce innovative designs to sustain consumer demand. Some use the nano technology to apply to silk making.

4) The producers have network linkages within and outside the community. Group members share knowledge and collaborate to manage exhibition booths at trade fairs. There is a lot of mutual support between the groups. If one group cannot produce enough to meet an order, the other groups will pick up the slack, and the profits are shared across groups.

4.4.4 Marketing “Phraewa Silk cloth of Kalasin Province” Abroad

There are both producers who have tried exports and those who have not yet exported the Phraewa silk cloth. Foreign consumers find the product through Line and Facebook apps. Those who resist exporting see the process as too complex for them. Plus, it takes some time to produce each piece, and the producers usually only take individual orders, and that is not suitable for export.

“... It would be too difficult to take foreign orders. Our designs are most appropriate for local sarong women’s wear...” (member of the Phraewa Occupational Development Center of Ban Pone and the Ban Pone Women’s Silk Weavers’ Group, personal communication, March 4, 2017)

“... We have tried exports but it didn’t work because communication in English was a problem...” (member of the Phraewa Occupational Development Center of Ban Pone, personal communication, March 4, 2017)

“... Buyers have contacted us through Line and Facebook apps to order product...” (producer, Juke Phraewa Shop, personal communication, March 4, 2017)

“... We tell consumers to buy our products on Line and Facebook...” (producer, Bunmark Thai Silk Shop, personal communication, March 4, 2017)

“... Information technology has helped inform more people about our products and that has boosted sales...” (member of Women’s Phraewa Silk Weavers’ Group in Ban Nong Kae Sai, Sansai District, personal communication, March 4, 2017)

4.4.5 Problems and Obstacles in Developing “Phraewa Silk cloth of Kalasin Province”

Some producers feel that the raw material is becoming too expensive, and that increases capital costs. That forces producers to increase the sale price in order to remain viable. There may not be a big enough market or demand to sustain those prices.

4.5 Khreuang Thom (Nielloware) of Nakorn Si Tammarat Province



Figure 4.5 Khreuang Thom of Nakorn Si Tammarat Province

Source: The Researcher (April 2, 2017)

The following is a summary of in-depth interviews with seven producers and 16 distributors.

4.5.1 Local Wisdom as Applied to “Khreuang Thom of Nakorn Si Tammarat Province”

The artisans of this craft have learned how to skillfully anneal silver and gold on ornaments and decorate or sculpt patterns onto these objects and polish them for an attractive sheen.

“...The patterns and designs have been passed down through many generations. It is a unique attribute of this province. The designs incorporate the folklore such as Manorah, shadow puppets, the local customs and practices...” (president of the Nakorn Handicrafts Group, personal communication, April 2, 2017)

“...We have designs, such as the Thai Bai Thet Bhuttan Flower pattern and we integrate other designs into the finished product to make it more modern...” (member of the Nakorn Lai Thai Khreuang Tom Group, personal communication, April 2, 2017)

4.5.2 Components of Developing “Khreuang Thom of Nakorn Si Tammarat Province” that Contributed to Its National Success

1) Management of the system of production: The producers still insist on using hand-made techniques for their wares. They use silver of 95% purity, and press sheets of the metal to make it easier to work the silver by hand. They first shape the metal into the ornament structure and then imprint the designs and sculpting to give texture. Finally, they add the colors and buffing.

2) Management of the system of marketing uses channels: The producers market the products in the following ways:

(1) Most of the producer groups sell their products through displays in front of their work shops. They also use distributors to place products at tourist sites and trade fairs.

(2) Producers and distributors are also marketing their products through their website, Facebook and Line apps.

3) Management of the group using participatory methods: The producers have formed support groups and conduct activities together; some have a formal structure with a group president. Groups have a division of labor based on the relative skills of members (e.g., sculptor, pattern designer, annealer, etc.). Some producers work independently and contract artisans in the community to assist with certain steps. Groups meet to consider new designs and market forces.

4) Management of information technology (IT): Producers are taking advantage of social media to advertise and sell their products.

5) Support from related agencies: The Department of Community Development, the Nakorn Si Tammarat municipality, the Ministry of Industry, the SUPPORT Arts and Crafts International Center of Thailand, and SME Group give support to these community enterprises in the form of knowledge and advice on packaging and marketing.

6) Cultural resources, creative thinking, technology and innovation: The products reflect the history and heritage of the locality. The patterns are based on ancient designs which have been infused with modern elements of the region. Some technology is used to speed production, such as a metal press to make the shaping work easier but, overall, the work still depends heavily on the artisan's manual skill.

7) Other factors: These include international trade fairs which help publicize the products with a reputation for honesty and timeliness.

"...We divide the labor according to skill set. We make our products on time, as ordered. We maintain quality and are honest in our business practices. Most products are hand made, though we use some labor-saving equipment for the smaller items..." (President of the Nakorn Handicrafts Group, personal communication, April 2, 2017)

"... We have received help from the government in packaging and marketing from the Department of Community Development, Ministry of Industry, the SUPPORT Center, and others. We have attended trade fairs in China and Oman..." (President of the Nakorn Handicrafts Group, personal communication, April 2, 2017)

"... We use some equipment like the metal press and plan to buy additional equipment in the future for labor-saving..." (member of the Nakorn Lai Thai Khreuang Thom Group, personal communication, April 2, 2017)

"... Currently we market products through our website and Facebook..." (producer, Nakorn Khreuang Thom Group, personal communication, April 2, 2017)

"...We don't use much technology since this is a form of art work; it takes time to produce each piece..." (producer, Thai Thom Shop, personal communication, April 2, 2017)

Consumers reflected on why they purchased products from these producers (Appendix C, Table 38). They mentioned the uniqueness of the products, especially the design and quality raw materials use which are locally-sourced (Appendix C, Table 33) In addition, consumers know that the Khreuang Thom of Nakorn Si Tammarat Province

can be bought from the producer or distributor directly, or at trade fairs or even on the Internet (Appendix C, Table 34)

4.5.3 Guidelines for Developing “Khreuang Thom of Nakorn Si Tammarat Province” as a Nationally Successful Product

- 1) The price for raw material is much more expensive than in the past. Thus, some producers are mixing in bronze instead of using only 95% pure silver.
- 2) The packaging has improved from simple plastic or paper bags to boxes with the logo or brand on the box and placed in a cloth pouch or velvet box.
- 3) Most producers have their own brand of products and logo which they advertise on the packaging, through social media and pamphlets.
- 4) Consumer groups include both Thai and foreign (Asian) tourists, as well as local residents.

In addition, product distributors participate in product development and have observed the following changes over time. For example:

- The raw material has increased in price such that producers had to switch from only using gold, to mixing in silver and even some substitutes;
- The packaging is much more attractive now, and they use jewelry boxes as containers, not plastic bags;
- Consumers are mostly Thai with some foreign tourists; the buyers are mostly middle-age or elderly.

“... In the past, the products used 95% silver and 95% bronze. Now, there are substitute products in order to control price. The products have logos and brochures in multiple languages...” (President, Nakorn Handicrafts, personal communication, April 2, 2017)

“... We share our knowledge with the public and link with OTOP for sharing knowledge...” (member of the Nakorn Lai Thai Khreuang Thom group, personal communication, April 2, 2017)

“... *In the past, we just put products in Ziploc bags. Now we use cloth pouches and velvet boxes...*” (producer, Sri Nakorn Khreuang Thom Shop, personal communication, April 2, 2017)

“... *The packaging has been modernized...*” (producer, Nakorn Khreuang Thom Center, personal communication, April 2, 2017)

Consumers (Appendix D, Table 38) see the community products as unique, use local raw material and packaging, and the patterns are very delicate and detailed (Appendix D, Table 37) Customers can recall the products with or without prompting (Appendix D, Table 39) Consumers know that the products are certified by the Community Product Standards Organization, the Thai Industrial Standards Institute and OTOP (Appendix D, Table 35) In addition, consumers have seen the products on social media, websites, trade fairs and other channels (Appendix D, Table 36) Regarding the Khreuang Thom of Nakorn Si Tammarat, the consumers understand that the product reflects the locality where it is produced, is memorable, and is affordable for the average consumer. They feel that the product is durable, and they have seen it advertised on such media as Facebook, YouTube, websites, local newspapers and radio, etc. In addition, the consumers recognize that the product has multiple uses, is reusable, and the material and methods used are eco-friendly. They believe that the product has been approved by the relevant standards organizations. (Appendix D, Table 40).

2) Producers are trying to keep the skills and wisdom alive by sharing the history and methods with the general public and groups of students.

3) Change from the external environment in technology has forced producers to incorporate some equipment to speed production. Also, the popularity of Khreuang Thom has caused some groups to copy the products but using inferior raw material and methods to sell at a cheaper price. This is tarnishing the reputation of the genuine Nakorn Si Tammarat products.

4) The producers have linkages with networks of themselves and with outside groups. The tightest links are with the artisans who know the designs and methods of making the products. There are also links with distributors, government agencies, and suppliers of raw material.

4.5.4 Marketing “Khreuang Thom of Nakorn Si Tammarat Province”

Abroad

1) Most producers are not thinking about expanding to export markets. They do not have the material or time resources. However, some will share products with intermediary organizations which can help with the international marketing, for example:

(1) Build channels through the Internet such as Facebook, Line, and product websites, airports, government offices abroad, souvenir shops, OTOP fairs and other places;

(2) Publicize the fact that the products have been approved by standards organizations;

(3) Publicize the multiple uses of the products for daily life (rice container, tray, drinking glass cover, water container, pill box, ladies handbag, bracelet, necklace, rings, etc.);

(4) PR of the brand through booths at international expos;

(5) Publicize the uniqueness of the products in the world today, and the cultural and historical features (Manorah, shadow puppetry and other customs and practices of the region).

2) Product distributors are not preparing for exports due to lack of grants and the complicated process of exporting.

“...We had planned to export and started to prepare market channels. We had the guarantees of product quality and uniqueness...” (President, Nakorn Handicrafts group, personal communication, April 2, 2017)

“... We don’t have enough capital to do exports...” (member of the Nakorn Lai Thai Khreuang Thom group, personal communication, April 2, 2017)

“... We advertise our shop on Facebook...” (producer, Sri Nakorn Khreuang Thom, personal communication, April 2, 2017)

“...*We have no time or interest in exporting...*” (producer, Den Nakorn Shop, personal communication, April 2, 2017)

4.5.5 Problems and Obstacles in Developing “Khreuang Thom of Nakorn Si Tammarat Province”

Producers are having problems of the increasing capital costs of production and the decline in the number of skilled artisans to make the products. There is not enough public awareness of the products, especially in foreign markets. There is competition from producers who make imitation products of inferior quality.

4.6 Summary of Factors and Guidelines in Developing Successful Community-Based Cultural Products Based on the Experience of the Five Study Provinces

This section attempts to answer the following two research questions: Item 1.2.2.1 “*What are the factors behind the success of community-based cultural products at the national level?*” and Item 1.2.2.2 “*What are the guidelines for developing successful community-based cultural products that are consistent with the national vision?*” (See Table 4.1)

Table 4.1 Summary of Factors in Successfully Developing Community Cultural Products from Five Provinces in Thailand

Name of the producer	Factors in developing community products as per the research conceptual framework									
	Local Wisdom and Related Research					Concept of the Creative Economy				
	local wisdom	Production system:	management of system of community marketing	Participatory process:	Management of IT:	Support from related agencies:	Cultural resources	creative thinking	technology in production of products	innovation
1. Ancient Silver Necklace Sukothai Province	✓	✓	✓	-	✓	✓	✓	✓	✓	✓
2. Pongsakorn Ancient Silver Sukothai Province	✓	✓	✓	-	✓	✓	✓	✓	✓	✓
3. Pornchai Silver Sukothai Province	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
4. Montri Silverworks Sukothai Province	✓	✓	✓	✓	✓	✓	✓	✓	✓	-
5. Porn Charoen Silverworks Sukothai Province	✓	✓	✓	✓	✓	✓	✓	✓	✓	-
6. Luke Jerm Ancient Silver Sukothai Province	✓	✓	✓	✓	✓	✓	✓	✓	✓	-
7. Srimala Ancient Silver Sukothai Province	✓	✓	✓	✓	✓	-	✓	✓	✓	-

Table 4.1 (Continued)

Factors in developing community products as per the research conceptual framework										
Name of the producer	Local Wisdom and Related Research					Concept of the Creative Economy				
	local wisdom	Production system:	management of system of community marketing	Participatory process:	Management of IT:	Support from related agencies:	Cultural capital	creative thinking	technology in production of products	innovation
8. Malai Silver Sukothai Province	✓	✓	✓	✓	✓	-	✓	✓	✓	-
9. Kwan Silverworks Sukothai Province	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
10. Mai Ngern Mai Thong Sukothai Province	✓	✓	✓	✓	✓	-	✓	✓	✓	-
11. Wanich Grove Chanthaburi Province	✓	✓	✓	-	✓	-	✓	✓	✓	-
12. Nong Yao Chanthaburi Province	✓	✓	✓	✓	✓	✓	✓	✓	✓	-
13. Nok Yung Chanthaburi Province	✓	✓	✓	✓	✓	✓	✓	✓	✓	-
14. Jay Tik Chanthaburi Province	✓	✓	✓	-	✓	-	✓	✓	✓	-

Table 4.1 (Continued)

Name of the producer	Factors in developing community products as per the research conceptual framework									
	Local Wisdom and Related Research					Concept of the Creative Economy				
	local wisdom	Production system:	management of system of community marketing	Participatory process:	Management of IT:	Support from related agencies:	Cultural capital	creative thinking	technology in production of products	innovation
15. Bunthiang Chanthaburi Province	✓	✓	✓	-	✓	-	✓	✓	✓	✓
16. Pa Klaep Chanthaburi Province	✓	✓	✓	-	✓	✓	✓	✓	✓	✓
17. Jaap Chanthaburi Province	✓	✓	✓	-	✓	✓	✓	✓	✓	✓
18. Kulnart Chanthaburi Province	✓	✓	✓	-	✓	✓	✓	✓	✓	✓
19. Mae Li Chanthaburi Province	✓	✓	✓	-	✓	-	✓	✓	✓	✓
20. Pan Mor Ban Kham Aw Group Udorn Thani Province	✓	✓	✓	✓	✓	✓	✓	✓	-	-

Table 4.1 (Continued)

Name of the producer	Factors in developing community products as per the research conceptual framework									
	Local Wisdom and Related Research					Concept of the Creative Economy				
	local wisdom	Production system:	management of system of community marketing	Participatory process:	Management of IT:	Support from related agencies:	Cultural capital	creative thinking	technology in production of products	innovation
21. Roi An Panyang Group Udorn Thani Province	✓	✓	✓	✓	✓	✓	✓	✓	-	-
22. Lai Thai Ban Chiang Group Udorn Thani Province	✓	✓	✓	✓	✓	✓	✓	✓	✓	-
23. Ban Pone Phraewa Weavers Group Kalasin Province	✓	✓	✓	✓	✓	✓	✓	✓	-	✓

Table 4.1 (Continued)

Factors in developing community products as per the research conceptual framework										
Name of the producer	Local Wisdom and Related Research					Concept of the Creative Economy				
	local wisdom	Production system:	management of system of community marketing	Participatory process:	Management of IT:	Support from related agencies:	Cultural capital	creative thinking	technology in production of products	innovation
24. Ban Pone Phraewa Silk Cooperative Kalasin Province	✓	✓	✓	✓	✓	✓	✓	✓	-	✓
25. Somdet Silk Group Kalasin Province	✓	✓	✓	✓	✓	✓	✓	✓	-	✓
26. Juke Phraewa Kalasin Province	✓	✓	✓	-	✓	✓	✓	✓	-	✓
27. Wara Phraewa Silk Weavers Group Kalasin Province	✓	✓	✓	✓	✓	✓	✓	✓	-	✓

Table 4.1 (Continued)

Name of the producer	Factors in developing community products as per the research conceptual framework									
	Local Wisdom and Related Research					Concept of the Creative Economy				
	local wisdom	Production system:	management of system of community marketing	Participatory process:	Management of IT:	Support from related agencies:	Cultural capital	creative thinking	technology in production of products	innovation
28. Ban Khaw Community Enterprise Kalasin Province	✓	✓	✓	✓	✓	✓	✓	✓	-	✓
29. Ban Pone Sericulture Kalasin Province	✓	✓	✓	✓	✓	✓	✓	✓	-	✓
30. Bunmark Thai Silk Kalasin Province	✓	✓	✓	-	✓	✓	✓	✓	-	✓
31. Nong Chang Phraewa Silk Group Kalasin Province	✓	✓	✓	✓	✓	✓	✓	✓	-	✓
32. Nabon Women's Group Kalasin Province	✓	✓	✓	✓	✓	✓	✓	✓	-	✓

Table 4.1 (Continued)

Name of the producer	Factors in developing community products as per the research conceptual framework									
	Local Wisdom and Related Research					Concept of the Creative Economy				
	local wisdom	Production system:	management of system of community marketing	Participatory process:	Management of IT:	Support from related agencies:	Cultural capital	creative thinking	technology in production of products	innovation
33. Nakorn Handicrafts Group Nakorn Si Tammarat Province	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
34. Lai Thai Khreuang Thom Nakorn Si Tammarat Province	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
35. Sri Nakorn Khreuang Thom Nakorn Si Tammarat Province	✓	✓	✓	-	✓	-	✓	✓	✓	✓

Table 4.1 (Continued)

Name of the producer	Factors in developing community products as per the research conceptual framework									
	Local Wisdom and Related Research					Concept of the Creative Economy				
	local wisdom	Production system:	management of system of community marketing	Participatory process:	Management of IT:	Support from related agencies:	Cultural capital	creative thinking	technology in production of products	innovation
36. Pim Khreuang Thom Center Nakorn Si Tammarat Province	✓	✓	✓	-	✓	-	✓	✓	✓	✓
37. Den Nakorn Si Tammarat Province	✓	✓	✓	-	✓	-	✓	✓	✓	✓
38. Lai Thai Thom Nakorn Si Tammarat Province	✓	✓	✓	-	✓	-	✓	✓	✓	✓
39. Nakorn Hattakam	✓	✓	✓	-	✓	✓	✓	✓	✓	✓
Total Producer	39	39	39	24	39	28	39	39	27	26

Remarks: See Appendix C, and the table with details (not including key informants who are distributors only, since they did not play a role in product development)

The data from Table 4.1 allow the following ranking of factors behind the success of the community-based cultural Thai products in the five study locations:

- Local wisdom (based on response from 39 producers)
- Production system: (based on response from 39 producers)
- Management of system of community marketing (based on response from 39 producers)
- Management of IT: (based on response from 39 producers)
- Cultural resources (based on response from 39 producers)
- Creative thinking (based on response from 39 producers)
- Support from related agencies: (based on response from 28 producers)
- Technology in production of products (based on response from 27 producers)
- Innovation (based on response from 26 producers)
- Participatory process: (based on response from 24 producers)

Other factors behind success of the products include self-reliance of the producers groups, tolerance and endurance, honesty, timeliness of production, mutual support, linkages with networks, awards pageants, and domestic and international fame of the products.

Nevertheless, before concluding what are the factors behind the success of these products and whether they support the national vision, the researcher must first review the guidelines for product development and modification to adjust to changes in the environment.

Table 4.2 Summary of Successful Development of Cultural Products from Five Provinces in Thailand

Name of producer	Structure of the Product						Other Aspects of Product Development						
	Raw material		Packaging		Brand of products		Sharing knowledge and experience from across generations		Adaptation to changes in the external environment		Network links with producer groups in and outside the community		
	yes	no	yes	no	yes	no	yes	no	yes	no	yes	no	
1. Ancient silver necklace Sukothai Province	-	✓	✓	-	✓	-	✓	-	✓	-	-	✓	
2. Pongsakorn Ancient Silver Sukothai Province	-	✓	✓	-	✓	-	✓	-	-	✓	✓	-	
3. Pornchai Silver Sukothai Province	-	✓	✓	-	✓	-	✓	-	✓	-	✓	-	
4. Montri Silverworks Sukothai Province	-	✓	✓	-	✓	-	✓	-	✓	-	✓	-	
5. Porn Charoen Silverworks Sukothai Province	-	✓	-	✓	-	✓	-	✓	✓	-	✓	-	
6. Luke Jerm Ancient Silver Sukothai Province	-	✓	✓	-	✓	-	✓	-	-	✓	✓	-	
7. Srimala Ancient Silver Sukothai Province	-	✓	-	✓	-	✓	✓	-	-	✓	-	✓	
8. Malai Silver Sukothai Province	-	✓	✓	-	-	✓	-	✓	-	✓	✓	-	

Table 4.2 (Continued)

Name of producer	Structure of the Product						Other Aspects of Product Development						
	Raw material		Packaging		Brand of products		Sharing knowledge and experience from across generations		Adaptation to changes in the external environment		Network links with producer groups in and outside the community		
	yes	no	yes	no	yes	no	yes	no	yes	no	yes	no	
9. Kwan Silverworks Sukothai Province	-	✓	✓	-	✓	-	✓	-	✓	-	✓	-	
10. Mai Ngern Mai Thong Sukothai Province	-	✓	✓	-	✓	-	✓	-	✓	-	✓	-	
11. Wanich Grove Chanthaburi Province	✓	-	✓	-	✓	-	✓	-	✓	-	✓	-	
12. Nong Yao Chanthaburi Province	✓	-	✓	-	✓	-	✓	-	✓	-	✓	-	
13. Nok Yung ³ Chanthaburi Province	✓	-	✓	-	✓	-	✓	-	✓	-	✓	-	
14. Jay Tik Chanthaburi Province	✓	-	-	✓	✓	-	✓	-	✓	-	✓	-	
15. Bunthiang Chanthaburi Province	✓	-	✓	-	✓	-	✓	-	✓	-	✓	-	
16. Pa Klaep Chanthaburi Province	✓	-	✓	-	✓	-	✓	-	✓	-	✓	-	

Table 4.2 (Continued)

Name of producer	Structure of the Product						Other Aspects of Product Development						
	Raw material		Packaging		Brand of products		Sharing knowledge and experience from across generations		Adaptation to changes in the external environment		Network links with producer groups in and outside the community		
	yes	no	yes	no	yes	no	yes	no	yes	no	yes	no	
17. Jaap Chanthaburi Province	✓	-	✓	-	✓	-	✓	-	✓	-	✓	-	
18. Kulnart Chanthaburi Province	✓	-	✓	-	✓	-	✓	-	✓	-	✓	-	
19. Mae Li Chanthaburi Province	✓	-	✓	-	✓	-	✓	-	✓	-	✓	-	
20. Pan Mor Ban Kham Aw Group Udorn Thani Province	-	✓	-	✓	-	✓	✓	-	✓	-	✓	-	
21. Roi An Panyang Group Udorn Thani Province	-	✓	-	✓	-	✓	✓	-	✓	-	✓	-	

Table 4.2 (Continued)

Name of producer	Structure of the Product						Other Aspects of Product Development						
	Raw material		Packaging		Brand of products		Sharing knowledge and experience from across generations		Adaptation to changes in the external environment		Network links with producer groups in and outside the community		
	yes	no	yes	no	yes	no	yes	no	yes	no	yes	no	
22. Lai Thai Ban Chiang Group Udorn Thani Province	-	✓	✓	-	✓	-	✓	-	✓	-	✓	-	
23. Ban Pone Phraewa Silk Weavers Group	✓	-	✓	-	✓	-	✓	-	✓	-	✓	-	
24. Ban Pone Phraewa Silk Cooperative Kalasin Province	✓	-	✓	-	✓	-	✓	-	✓	-	✓	-	
25. Somdet Silk Group Kalasin Province	-	✓	✓	-	✓	-	✓	-	✓	-	✓	-	
26. Juke Phraewa Kalasin Province	✓	-	✓	-	✓	-	✓	-	✓	-	✓	-	

Table 4.2 (Continued)

Name of producer	Structure of the Product						Other Aspects of Product Development						
	Raw material		Packaging		Brand of products		Sharing knowledge and experience from across generations		Adaptation to changes in the external environment		Network links with producer groups in and outside the community		
	yes	no	yes	no	yes	no	yes	no	yes	no	yes	no	
27. Wara Phraewa Silk Weavers Group Kalasin Province	-	✓	✓	-	✓	-	✓	-	✓	-	✓	-	
28. Ban Khaw Community Enterprise Kalasin Province	-	✓	✓	-	✓	-	✓	-	✓	-	✓	-	
29. Ban Pone Sericulture Kalasin Province	✓	-	✓	-	✓	-	✓	-	✓	-	✓	-	
30. Bunmark Thai Silk Kalasin Province	✓	-	✓	-	✓	-	✓	-	✓	-	✓	-	

Table 4.2 (Continued)

Name of producer	Structure of the Product						Other Aspects of Product Development						
	Raw material		Packaging		Brand of products		Sharing knowledge and experience from across generations		Adaptation to changes in the external environment		Network links with producer groups in and outside the community		
	yes	no	yes	no	yes	no	yes	no	yes	no	yes	no	
31. Nong Chang Phraewa Silk Group Kalasin Province	✓	-	✓	-	✓	-	✓	-	✓	-	✓	-	
32. Nabon Women’s Group Kalasin Province	✓	-	✓	-	✓	-	✓	-	✓	-	✓	-	
33. Nakorn Handicrafts Group Nakorn Si Tammarat Province	✓	-	✓	-	✓	-	✓	-	✓	-	✓	-	
34. Lai Thai Khreuang Thom Nakorn Si Tammarat Province	-	✓	✓	-	✓	-	✓	-	-	✓	✓	-	

Table 4.2 (Continued)

Name of producer	Structure of the Product						Other Aspects of Product Development					
	Raw material		Packaging		Brand of products		Sharing knowledge and experience from across generations		Adaptation to changes in the external environment		Network links with producer groups in and outside the community	
	yes	no	yes	no	yes	no	yes	no	yes	no	yes	no
35. Sri Nakorn Khreuang Thom Nakorn Si Tammarat Province	-	✓	✓	-	✓	-	✓	-	-	✓	✓	-
36. Pim Khreuang Thom Center Nakorn Si Tammarat Province	-	✓	✓	-	✓	-	-	✓	-	✓	✓	-
37. Den Nakorn Nakorn Si Tammarat Province	-	✓	✓	-	✓	-	-	✓	-	✓	✓	-
38. Lai Thai Thom Nakorn Si Tammarat Province	-	✓	✓	-	✓	-	-	✓	-	✓	✓	-
39. Nakorn Hattakam	-	✓	✓	-	✓	-	✓	-	-	✓	✓	-
Total producer	17	22	35	5	34	5	34	5	29	10	37	2

Remarks: See Appendix C, and the table with details (not including key informants who are distributors only, since they did not play a role in product development)

The data from Table 4.2 show that there are differences in the production process of the community products that are the focus of this study. For example, there is no development of the raw material used for the ancient silver jewelry in Sukothai, the Khreuang Thom in Nakorn Si Tammarat, or the Ban Chiang pottery in Udorn Thani. In other words, that raw material arose naturally out of the ground or natural environment. The following is a ranking of factors of success behind the community products in the five locations, based on tangible assets:

- Raw material (based on response from 17 producers)
- Packaging (based on response from 35 producers)
- Brand of products (based on response from 34 producers)
- Documentation and transfer of knowledge and experience across generations (based on response from 34 producers)
- Adapting products to external forces (based on response from 29 producers)
- Linkages with networks of producers in and outside the community (based on response from 37 producers)

The researcher will next turn attention to synthesizing a model of developing successful community-based cultural products which support the creative economy of the country, as per research question 1.2.2.3.

CHAPTER 5

RESULT: A MODEL OF DEVELOPMENT OF CULTURALLY-RELEVANT THAI PRODUCTS

In order to understand how communities develop Thai cultural products that are consistent with the national vision and are successful at the national and, ultimately, the international level, it is imperative to study data from the past and present, as well as forecasting into the future. The data from the five study locations indicate that the following producer-led factors are instrumental in producing successful products: local wisdom, production system, market management, IT, cultural capital, and creative thinking. Additional factors which the producer has less control over include: support from related agencies, the emergence of innovative technology, and participation by others (see Table 4.1 Chapter 4) In addition, successful community enterprises are not static; they are constantly developing and revising guidelines and plans for their products, and keeping an eye out for what the competition is doing and how to stay ahead of the rest.

The research will analyze the relevant data through the lens of strategic management conceptual thinking. Initially, the analysis will focus on the structural environment within and outside the enterprise using a SWOT analysis, and distill the core elements of strategies for product development based on the five study sites. From that, the researcher will propose a model of local cultural products of Thailand and, finally, the researcher will produce different scenarios of local cultural product development to help envision future trends and needs. This process should help inform the direction for the near future in boosting the creative economy.

5.1 Analysis of Environmental Status Inside and Outside of the Community Enterprise Using a SWOT Analysis and Strategy of Product Development

Strategic management conceptual thinking prescribes that the key process for success comes from the initial assessment of the internal and external environmental status, and listing strengths, weaknesses, opportunities and threats to the proposed enterprise. This way, problems and obstacles can be anticipated and averted. The researcher has organized the data from the analysis along the dimensions of the economy, natural resources, society, and culture (see Tables 5.1 – 5.5).

Table 5.1 Analysis of the Internal and External Environment for Developing Ancient Silver Jewelry in Sukothai Province

<p style="text-align: center;">Internal Factors</p> <p>External Factors</p>	<p>S1 Community products are unique and there are links popular historical tourist sites (e.g., the Sri Sachanalai National Park) **</p> <p>S2 High quality raw material and different from ordinary silver products (99.99% pure silver)</p> <p>S3 Variety of marketing channels</p> <p>S4 Producers have their own logo (brand)</p> <p>S5 Products are certified by standards orgs.</p> <p>S6 Producers are mutually supportive</p> <p>S7 Historical heritage site</p>	<p>W1 Products have specific groups of buyers</p> <p>W2 There is a decline in silverworks artisans; recruiting new ones is slow</p> <p>W3 Products are handmade and take time to produce; production is not high enough for export markets</p> <p>W4 Little participation in trade fairs</p> <p>W5 Little participation with government-sponsored events</p>
<p>O1 Foreign tourists (Asia and Europe)</p> <p>O2 Gov't. support (grants / knowledge /PR / channels marketing / develop packaging)</p> <p>O3 Gov't. policy which supports community products / cultural products</p> <p>O4 There is a market for community products</p> <p>O5 Can access IT</p>	<p>SO Strategies:</p> <p>SO1 Increase PR of popular tourist sites historical including through social media</p> <p>SO2 Support and raise the level of community products for the region, nation and international markets</p> <p>SO3 Create a generic brand community products such as “ancient silverworks of Sukothai”</p>	<p>WO Strategies:</p> <p>WO1 Niche marketing</p> <p>WO2 Develop a diverse array of product designs and prices</p> <p>WO3 Create a learning center about ancient silver craftsmanship of Sukothai Province</p> <p>WO4 Increase the network of producers of ancient silverworks</p> <p>WO5 Use technology to make products which meet foreign demand</p> <p>WO6 Support product exhibitions domestically and abroad</p>

Table 5.1 (Continued)

<p style="text-align: center;">Internal Factors</p> <p>External Factors</p>	<p>S1 Community products are unique and there are links popular historical tourist sites (e.g., the Sri Sachanalai National Park) **</p> <p>S2 High quality raw material and different from ordinary silver products (99.99% pure silver)</p> <p>S3 Variety of marketing channels</p> <p>S4 Producers have their own logo (brand)</p> <p>S5 Products are certified by standards orgs.</p> <p>S6 Producers are mutually supportive</p> <p>S7 Historical heritage site</p>	<p>W1 Products have specific groups of buyers</p> <p>W2 There is a decline in silverworks artisans; recruiting new ones is slow</p> <p>W3 Products are handmade and take time to produce; production is not high enough for export markets</p> <p>W4 Little participation in trade fairs</p> <p>W5 Little participation with government-sponsored events</p>
<p>T1 Global economic crisis</p> <p>T2 Natural disaster</p> <p>T3 Products reflect the uniqueness of Asian culture</p> <p>T4 Creative industry abroad</p> <p>T5 Skilled migrant workers at affordable wages</p>	<p>ST Strategies:</p> <p>ST1 Support the creative economy of the community (wisdom + creative thinking + innovation + local culture + technology)</p> <p>ST2 Develop ancient silverworks of Sukothai to meet the demand of consumers groups in Asia and Europe</p> <p>ST3 Rehabilitate and protect popular historical tourist sites</p> <p>ST4 Innovate the ancient silverworks of Sukothai” terms of products and / or packaging to make them different and global in appeal</p>	<p>WT Strategies:</p> <p>WT1 Create a new generation of artisans to pass on the knowledge</p> <p>WT2 Create a training curriculum for ancient silversmiths in vocational schools</p>

Note: (1) Strengths (S) Weaknesses (W) Opportunities (O) and Threats (T) See Table 1 Appendix E and (2) Strategy Matrix See Table 1 Appendix F

Table 5.2 The Analysis of the Environmental Status Inside and Outside the Area and Development of Processed Durian in Chanthaburi Province

<p style="text-align: center;">Internal Factors</p> <p>External Factors</p>	<p>S1 Local raw material is intriguing and unique</p> <p>S2 Variety of marketing channels</p> <p>S3 There is a brand (logo) of producers/distributors</p> <p>S4 Products are certified by standards orgs.</p> <p>S5 There are many types of processed durian</p> <p>S6 There are popular eco-tourist sites</p>	<p>W1 Raw material is expensive and increases capital cost</p> <p>W2 There is high internal competition among distributors</p> <p>W3 Some processed products do not have a long shelf-life</p> <p>W4 Lack of mutual support of producers</p> <p>W5 Limited participation in Gov't. support activities</p>
<p>O1 There are foreign tourists (Asia and Europe)</p> <p>O2 Gov't. support (grants / knowledge /PR / channels marketing / develop packaging)</p> <p>O3 Gov't. policy which supports community products / cultural products</p>	<p>SO Strategies:</p> <p>SO1 Increase PR of popular eco-tourist sites including community products through social media</p> <p>SO2 Support and raise the level of community products for regional, national and foreign markets</p> <p>SO3 Create a common brand such as “Chanthaburi durian”</p>	<p>WO Strategies:</p> <p>WO1 Add value by fair pricing and attractive packaging for export</p> <p>WO2 Create a network or producers who use Chanthaburi durian</p> <p>WO3 Acquire new knowledge on increasing shelf-life of products</p> <p>WO4 Support exhibitions at trade fairs, both domestic and foreign</p>

Table 5.2 (Continued)

<p style="text-align: center;">Internal Factors</p> <p>External Factors</p>	<p>S1 Local raw material is intriguing and unique</p> <p>S2 Variety of marketing channels</p> <p>S3 There is a brand (logo) of producers/distributors</p> <p>S4 Products are certified by standards orgs.</p> <p>S5 There are many types of processed durian</p> <p>S6 There are popular eco-tourist sites</p>	<p>W1 Raw material is expensive and increases capital cost</p> <p>W2 There is high internal competition among distributors</p> <p>W3 Some processed products do not have a long shelf-life</p> <p>W4 Lack of mutual support of producers</p> <p>W5 Limited participation in Gov't. support activities</p>
<p>O4 There is a market for community products</p> <p>O5 Can access IT</p>		
<p>T1 Global economic crisis</p> <p>T2 Natural disaster</p> <p>T3 Products reflect the uniqueness of Asian culture</p> <p>T4 Creative industry abroad</p> <p>T5 Processed durian products from other provinces (e.g., Rayong, Chumporn, Samut Prakan, etc.)</p>	<p>ST Strategies:</p> <p>ST1 Support the creative economy of community (wisdom + creative thinking + innovation + local culture + technology)</p> <p>ST2 Develop” products processed from Chanthaburi durian to meet the demand of consumers groups of countries in Asia and Europe</p> <p>ST3 Rehabilitate and protect popular eco-tourist sites so that they are memorable</p> <p>ST4 Innovate products processed from Chanthaburi durian, with attractive packaging for export</p>	<p>WT Strategies:</p> <p>WT1 Support exchange activities with producer groups of processed durian in other provinces and other successful community enterprises</p>

Table 5.2 (Continued)

Internal Factors	S1 Local raw material is intriguing and unique S2 Variety of marketing channels S3 There is a brand (logo) of producers/distributors S4 Products are certified by standards orgs. S5 There are many types of processed durian S6 There are popular eco-tourist sites	W1 Raw material is expensive and increases capital cost W2 There is high internal competition among distributors W3 Some processed products do not have a long shelf-life W4 Lack of mutual support of producers W5 Limited participation in Gov't. support activities
External Factors	ST5 Create partnerships with producers of processed durian from other provinces to create a 'Durian of Thailand' brand	

Note: (1) Strengths (S) Weaknesses (W) Opportunities (O) and Threats (T) See Table 2 Appendix D and (2) Strategy Matrix See Table 2 Appendix E

Table 5.3 The Analysis of the Environmental Status Inside and Outside the Area and Development of Ban Chiang Pottery in Udorn Thani Province

<p style="text-align: center;">Internal Factors</p> <p>External Factors</p>	<p>S1 Cultural heritage site</p> <p>S2 Community products are unique with links to popular historical tourist sites and archeological sites (National Ban Chiang Museum)</p> <p>S3 Variety of marketing channels</p> <p>S4 There is a brand (logo) of producers and distributors</p> <p>S5 Products are certified by standards orgs.</p> <p>S6 Producers are mutually supportive</p> <p>S7 Schools teach the composition of the clay for pottery</p>	<p>W1 The raw material is harder to find than in the past</p> <p>W2 Shipment of large products cause breakage</p> <p>W3 Some products are too big for tourists to take them back to their country</p> <p>W4 Products take time to make and, thus, cannot meet the pace of production for export</p>
<p>O1 Gov't. support (grants / knowledge /PR / channels marketing / develop packaging)</p> <p>O2 There are foreign tourists (Asia and Europe)</p> <p>O3 Gov't. policy which support community products / cultural products</p> <p>O4 There is a market for community products</p>	<p>SO Strategies:</p> <p>SO1 Increase PR of popular historical and cultural tourist sites including community products through social media</p> <p>SO2 Support and raise the level of community products for regional, national and foreign markets</p> <p>SO3 Create a unified brand "Ban Chiang Pottery of Udorn"</p>	<p>WO Strategies:</p> <p>WO1 Need for research to identify substitute raw material</p> <p>WO2 Need to develop design of large products so they are safe for shipment</p> <p>WO3 Need to support exhibitions of community products in domestic events and abroad</p> <p>WO4 Use new technology to produce products to meet demand</p>

Table 5.3 (Continued)

<p style="text-align: center;">Internal Factors</p> <p>External Factors</p>	<p>S1 Cultural heritage site</p> <p>S2 Community products are unique with links to popular historical tourist sites and archeological sites (National Ban Chiang Museum)</p> <p>S3 Variety of marketing channels</p> <p>S4 There is a brand (logo) of producers and distributors</p> <p>S5 Products are certified by standards orgs.</p> <p>S6 Producers are mutually supportive</p> <p>S7 Schools teach the composition of the clay for pottery</p>	<p>W1 The raw material is harder to find than in the past</p> <p>W2 Shipment of large products cause breakage</p> <p>W3 Some products are too big for tourists to take them back to their country</p> <p>W4 Products take time to make and, thus, cannot meet the pace of production for export</p>
<p>O5 Can access IT</p>		
<p>T1 Global economic crisis</p> <p>T2 Natural disaster</p> <p>T3 Products reflect the uniqueness of Asian culture</p> <p>T4 Creative industry abroad</p>	<p>ST Strategies:</p> <p>ST1 Develop a universal brand of Udon Thani Ban Chiang Pottery to meet the demand of consumers groups of countries in Asia and Europe</p> <p>ST2 Rehabilitate and protect popular tourist sites historical so they are memorable</p> <p>ST3 Innovate the Ban Chiang Pottery and attractive packaging to meet local and foreign demand</p>	<p>WT Strategies:</p> <p>WT1 Support exchange activities with other producers and successful enterprises</p>

Note: (1) Strengths (S) Weaknesses (W) Opportunities (O) and Threats (T) See Table 3 Appendix D and (2) Strategy Matrix See Table 3 Appendix E

Table 5.4 The Analysis of Internal and External Environmental Status and Strategy of Developing Phraewa Silk Cloth of Kalasin Province

<p style="text-align: center;">Internal Factors</p> <p>External Factors</p>	<p>S1 Local raw material is intriguing and unique</p> <p>S2 Variety of marketing channels</p> <p>S3 Producers have their own logo (brand)</p> <p>S4 Products are certified by standards orgs.</p> <p>S5 Producers are mutually supportive</p> <p>S6 There is a distinctive culture of the locality (Ponelang music)</p>	<p>W1 Niche product</p> <p>W2 Raw material is expensive; increased capital cost</p> <p>W3 Products take time to make; can meet production speed for export</p> <p>W4 Hard to penetrate new markets</p>
<p>O1 Gov't. support (grants / knowledge /PR / channels marketing / develop packaging)</p> <p>O2 There are foreign tourists (Asia and Europe)</p> <p>O3 Gov't. policy which support community products / cultural products</p> <p>O4 There is a market for community products</p> <p>O5 Can access IT</p>	<p>SO Strategies:</p> <p>SO1 Increase PR of popular tourist sites with arts and culture including PR through social media</p> <p>SO2 Support and raise the level of community products for regional, national and foreign markets</p> <p>SO3 Create a unified brand such as “Phraewa silk cloth of Kalasin Province”</p>	<p>WO Strategies:</p> <p>WO1 Niche marketing</p> <p>WO2 Develop diverse array of designs and prices to meet wider demand</p> <p>WO3 Support exhibitions at trade fairs, both domestic and foreign</p> <p>WO4 Use new technology to produce products to meet demand</p>

Table 5.4 (Continued)

<p style="text-align: center;">Internal Factors</p> <p>External Factors</p>	<p>S1 Local raw material is intriguing and unique</p> <p>S2 Variety of marketing channels</p> <p>S3 Producers have their own logo (brand)</p> <p>S4 Products are certified by standards orgs.</p> <p>S5 Producers are mutually supportive</p> <p>S6 There is a distinctive culture of the locality (Ponelang music)</p>	<p>W1 Niche product</p> <p>W2 Raw material is expensive; increased capital cost</p> <p>W3 Products take time to make; can meet production speed for export</p> <p>W4 Hard to penetrate new markets</p>
<p>T1 Global economic crisis</p> <p>T2 Natural disaster</p> <p>T3 Products reflect the uniqueness of Asian culture</p> <p>T4 Creative industry abroad</p>	<p>ST Strategies:</p> <p>ST1 Support the creative economy of community (wisdom + creative thinking + innovation + local culture + technology)</p> <p>ST2 Develop “Phraewa silk cloth of Kalasin Province” to meet the demand of consumers groups of countries in Asia and Europe</p> <p>ST3 Rehabilitate and protect arts and culture that is unique so that the experience is memorable</p> <p>ST4 Innovate “Phraewa silk cloth Kalasin Province” products and packaging to meet domestic and foreign demand</p>	<p>WT Strategies:</p> <p>WT1 Support exchange activities with other producers and successful enterprises</p> <p>WT2 Support new approaches for producers to distinguish their product from others, e.g., by using nano for Phraewa silk cloth weaving</p> <p>WT3 Create a learning center for “Phraewa silk cloth of Kalasin Province” as a cultural tourism experience</p>

Note: (1) Strengths (S) Weaknesses (W) Opportunities (O) and Threats (T) See Table 4 Appendix E and (2) Strategy Matrix See Table 4 Appendix F

Table 5.5 The Analysis of the Internal and External Environmental Status of the Area and Development of Khreuang Thom Products of Nakorn Si Tammarat Province

<p style="text-align: center;">Internal Factors</p> <p>External Factors</p>	<p>S1 Community products are unique and linked with history and cultural features of the locality (Manorah, shadow puppets, other customs and practices)</p> <p>S2 Raw material is high quality and different from other silverworks (95% purity of the silver)</p> <p>S3 Variety of marketing channels</p> <p>S4 There is a brand (logo) of producers</p> <p>S5 Products are certified by standards orgs.</p> <p>S6 Producers are mutually supportive</p>	<p>W1 Raw material is expensive; increased capital cost</p> <p>W2 There is a shortage of artisans; recruitment of the new generation is slow</p> <p>W3 Distributors lack capital to export</p> <p>W4 Low participation in Gov't. supportive activities</p>
<p>O1 Gov't. support (grants / knowledge /PR / channels marketing / develop packaging)</p> <p>O2 There are foreign tourists (Asia and Europe)</p> <p>O3 Gov't. policy which support community products / cultural products</p> <p>O4 There is a market for community products</p> <p>O5 Can access IT</p>	<p>SO Strategies:</p> <p>SO1 Increase PR at popular tourist sites historical including community products through social media</p> <p>SO2 support and raise the level of community products for regional, national and foreign markets</p> <p>SO3 Create a unified brand such as "Nakorn Khreang Thom"</p>	<p>WO Strategies:</p> <p>WO1 Develop a diverse array of product designs and prices</p> <p>WO2 Create a learning center to display the local knowledge and skills of local artisans</p> <p>WO3 Increase networks of producers to collaborate on Khreang Thom development</p> <p>WO4 Support exhibitions at trade fairs, both domestic and foreign</p>

Table 5.5 (Continued)

<p style="text-align: center;">Internal Factors</p> <p>External Factors</p>	<p>S1 Community products are unique and linked with history and cultural features of the locality (Manorah, shadow puppets, other customs and practices)</p> <p>S2 Raw material is high quality and different from other silverworks (95% purity of the silver)</p> <p>S3 Variety of marketing channels</p> <p>S4 There is a brand (logo) of producers</p> <p>S5 Products are certified by standards orgs.</p> <p>S6 Producers are mutually supportive</p>	<p>W1 Raw material is expensive; increased capital cost</p> <p>W2 There is a shortage of artisans; recruitment of the new generation is slow</p> <p>W3 Distributors lack capital to export</p> <p>W4 Low participation in Gov't. supportive activities</p>
<p>T1 Global economic crisis</p> <p>T2 Natural disaster</p> <p>T3 Products reflect the uniqueness of Asian culture</p> <p>T4 Creative industry abroad</p> <p>T5 There are cheap, fake products which imitate the genuine</p>	<p>ST Strategies:</p> <p>ST1 Support the creative economy of community (wisdom + creative thinking + innovation + local culture + technology)</p> <p>ST2 Develop “Nakorn Khreuang Thom” to meet the demand of consumers groups of countries in Asia and Europe</p> <p>ST3 Rehabilitate and protect the local arts and culture to make the visit a memorable experience</p> <p>ST4 Innovate the product design and packaging to meet domestic and foreign demand</p>	<p>WT Strategies:</p> <p>WT1 Create a new generation of artisans to pass on the knowledge</p>

Note: (1) Strengths (S) Weaknesses (W) Opportunities (O) and Threats (T) See Table 5 Appendix E and (2) Strategy Matrix See Table 5 Appendix F

The overview of the external and internal analysis of the environmental status of the community enterprises which produced the cultural products (SWOT Analysis) in the five study locations can be summarized as follows:

1) Strengths which enable the community products to compete in global markets:

(1) The community products are made from raw material from the locality, e.g., Chanthaburi which has favorable land for cultivating durian fruit, or Kalasin which has mulberry trees whose leaves are favorable for sericulture to make Phraewa silk cloth.

(2) The producers use a variety of marketing channels, such the fronts of the work shop, through market middlemen, in exhibition booths, at tourist destinations, at airports, and through social media.

(3) The producers and distributors have created product logos for individual artisans and groups of producers to help consumers recognized the preferred products. These brands/logos are prominently displayed on packages, boxes or on the products themselves. Some have stickers to affix to products of the enterprise.

(4) Products are certified by standards organizations at the national level and most are certified by the Community Product Standards Organization Thai Industrial Standards Institute, and the Thai FDA. In addition, producers which export products are requesting Good Manufacturing Practice (GMP) certification as well.

(5) There is mutual support among members of the producer groups of especially in knowledge in developing products and branding community products to use a generic logo.

(6) Thailand has a number of locations that are recognized by UNESCO as cultural heritage sites including Ban Chiang in Udorn, Sachanalai National Historical Park in Sukothai, and that gives local enterprises an advantage in marketing to Thais and foreigners alike.

(7) The community products of each location are unique and create a link between history, the arts and local culture. This includes the ancient silverworks of Sukothai which are modeled after Wat Nangpaya ancient monastery, and the Khreuang Thom of Nakorn Si Tammarat which were used as vessels for water and food by former royalty.

(8) The community products are mostly made by artisans who live and work in the host community and this helps build income for the entire community. The silverworks employs local silversmiths, the durian orchard employs local workers to help with the cultivation and processing, and the Ban Chiang products rely on the skills and labor of local potters. All the enterprise groups that were the focus of this study actively involve all group members through a careful division of labor.

2) Nevertheless, there remain weaknesses which may hinder the progress of the enterprises:

(1) Some of the products are like works of art and take time to complete. Thus, producers do not have the capacity to produce the volume required for export.

(2) Some of the products have niche markets, and that makes it harder to break into the mainstream consumer populations (e.g., ancient silverworks and Phraewa silk). The price of niche products is rather high and may be beyond the means of the average customer.

(3) There is a decline in the number of skilled artisans, and the younger generation is not adopting these trades fast enough to make up for the shortage of artisans. This poses a threat to the preservation of these community-based cultural enterprises.

(4) The support for participation in domestic and international trade fairs is inadequate to cover all eligible products. Many producers are not yet members of OTOP or the Work Cluster, and that is limiting opportunity.

(5) Some producers lack knowledge about the science of developing the products. That knowledge would help them to innovate and produce new designs and more durable products.

(6) Many producers are not participating actively in government support activities, and this limits opportunity to gain new knowledge and display their products in trade shows.

3) There are opportunities for producers to continue to improve their products and production processes to enter the global market:

(1) The government is trying to support community enterprise throughout the country by providing grants, knowledge, PR, marketing channels and advice on packaging. The ancient silverworks groups learned from the Work Cluster how to make

their product packaging more modern, and they received a grant to develop that idea. The producers of silk and durian were sponsored to attend trade fairs, both in Thailand and abroad. The Udorn pottery groups received technical assistance from a ceramics group on how to conserve fuel when firing products. The SME Group helped the Khreuang Thom producers to expand their market, domestically and internationally.

(2) Foreign tourists visit Thailand throughout the year, and many of the popular tourism sites are near the community enterprises highlighted in this research. There is great potential for mutual support between eco-tourism and promotion of the indigenous arts, culture and products.

(3) Government policy supports community cultural products through trade fairs and export expos.

(4) The Internet is expanding every day, and there are more applications through which producers can market their products, in addition to social media such as product websites, Facebook, Line and Instagram.

(5) Potential consumers can use IT to shop for products and learn about the processes of production.

4) Producers need to be ever mindful of threats to the sustainability of their enterprise in the future:

(1) There are going to be periodic global economic crises which may retard investment and tourism. Enterprises need to have the flexibility to adapt and change in the wake of these global currents.

(2) In addition, Thailand is prone to natural disasters which can affect a wide range of socio-economic conditions. This can result in temporary decline in tourism and reduced sales. Flooding and storms can damage the historical sites and natural resource base which provides the raw material for some of the products.

(3) Products reflect the uniqueness of Asian culture, and that provides a competitive edge in the global market. However, competition is getting more intense and the wealthier countries may have more modern packaging, or create innovative products (e.g., Tokyo banana, or the Han Boke formal wear of South Korea, among others).

(4) The foreign creative industry applies creative thinking to its indigenous cultural heritage and technology in the production of consumer products. This creates

new media and materials such as the Dae Jan Geum series which promotes Korean cuisine, medicine, etc. on the global stage.

(5) Now, it is possible to hire skilled migrant workers at affordable wages due to urban migration from remote rural areas. This influx of younger labor can help compensate for the decline in artisans, but it is hard to predict the ebb and flow of migration, and the time it takes to learn a new and difficult skills.

(6) There is increased competition among producers within Thailand. Part of the problem is the lack of a generic brand of the quality producers, as that would help prevent copy-cat enterprise with fake products from gaining market share.

The researcher converted the information from the SWOT exercise to produce the following strategies:

1) SO Strategies to build on existing strengths:

(1) Increase PR of popular tourist sites historical and arts and local culture including community products through social media;

(2) Support and raise the level of community products for regional, national and foreign markets;

(3) Create generic brands for community products, e.g., Silver of Thailand, Durian of Thailand, The Queen's Silk of Thailand, etc.;

(4) Produce community products which meet international standards;

(5) Produce creative PR of community products of Thailand.

2) WO Strategies to eliminate or lessen weaknesses:

(1) Support niche marketing;

(2) Develop a diverse array of product designs and prices to broaden the potential customer base;

(3) Add value by fair pricing and attractive packaging for export;

(4) Support use of new technology to speed production to meet foreign demand;

(5) Conduct research and development to identify raw materials which increase durability of the product;

(6) Create provincial learning centers to develop and conserve occupations of artisans;

(7) Support exhibitions at trade fairs, both domestic and foreign;

(8) Conduct activities to develop community products so that more residents can become involved in the creative economy and receive government support.

3) ST Strategies to neutralize threats

(1) Support the creative economy of community (wisdom + creative thinking + innovation + local culture + technology);

(2) Develop cultural products of the community to meet the demand of consumers groups of countries in Asia and Europe;

(3) Rehabilitate and protect popular tourist sites historical and arts and culture of communities;

(4) Create innovative products which are unique and of international appeal;

(5) Create a learning center, e.g., “Local Products of Thailand” for tourists;

(6) Increase networking of producers to improve cultural products.

4) WT Strategies to help revitalize enterprises that are in decline:

(1) Create a “local arts and culture” module in the formal school curriculum;

(2) Support exchange between producer groups across provinces which produce similar products to learn lessons of success.

Table 5.6 Overview of the Internal and External Environmental Status of the Five Study Locations

SWOT Analysis of Development of the Community Products		
Internal Factors	<p>S1 Create community products produced from raw material in the locality</p> <p>S2 Use a variety of marketing channels especially social media</p> <p>S3 Create brands (logos) of producers and distributors</p> <p>S4 Products are certified by standards orgs. in at the national level</p> <p>S5 Mutual support among and within producer groups</p> <p>S6 Community products are unique and link with the local history, arts and local culture</p> <p>S7 Make the cultural heritage sites known to Thais and foreigners</p> <p>S8 Produce community products using labor inside the community to build income in the community</p>	<p>W1 Some products are works of art and take time to producer, which may not meet export volume</p> <p>W2 Some products have niche markets</p> <p>W3 Artisans are in decline and the new generation is not filling the gaps</p> <p>W4 Lack of coverage of support of producers to be in trade fairs</p> <p>W5 Producers lack scientific knowledge to increase durability of products</p> <p>W6 Too few producers and distributors participate in government-sponsored activities to help them</p>
External Factors	<p>O1 Gov't. support (grants / knowledge /PR / channels marketing / develop packaging)</p> <p>O2 There are foreign tourists</p> <p>O3 Gov't. policy which supports community products / cultural products</p> <p>O4 There is a market for community products</p> <p>O5 Can access IT</p>	<p>T1 Global economic crisis</p> <p>T2 Natural disaster</p> <p>T3 Products reflect the uniqueness of Asian culture</p> <p>T4 Creative industry abroad</p> <p>T5 Skilled migrant workers at affordable wages</p> <p>T6 Domestic competition among producers</p>

Note: Strengths (S) Weaknesses (W) Opportunity (O) and Threats (T) See Table 6 Appendix E

Table 5.7 Strategies in the Development of Community Cultural Products of Thailand Five Study Locations

Strategies to develop community cultural products of Thailand	
<p>SO Strategies: Build on strengths</p> <p>SO1 Increase PR of popular tourist sites historical and arts and local culture including community products through social media</p> <p>SO2 Support and raise the level of community products for regional, national and foreign markets</p> <p>SO3 Create unified brands community products, e.g., Silver of Thailand, Durian of Thailand, The Queen Silk of Thailand</p> <p>SO4 Produce community products which meet international standards</p> <p>SO5 Create PR media about community products of Thailand</p>	<p>WO Strategies: Eliminate or lessen weaknesses</p> <p>WO1 Support niche marketing</p> <p>WO2 Develop a diverse array of product designs and prices to expand the consumer groups</p> <p>WO3 Add value by fair pricing and attractive packaging for export</p> <p>WO4 Support use of new technology to increase speed of production to meet global market demand</p> <p>WO5 Support research and development into raw material to increase durability and shelf life of products</p> <p>WO6 Create provincial learning centers to preserve the local crafts</p> <p>WO7 Support exhibitions at trade fairs, both domestic and foreign</p> <p>WO8 Conduct activities to develop community products to increase resident participation in product development</p>

Table 5.7 (Continued)

Strategies to develop community cultural products of Thailand	
<p>ST Strategies: To neutralize threats</p> <p>ST1 Support the creative economy of community (wisdom + creative thinking + innovation + local culture + technology)</p> <p>ST2 Develop cultural products of the community to meet the demand of consumers groups of countries in Asia and Europe</p> <p>ST3 Rehabilitate and protect popular tourist sites historical and arts and culture of community</p> <p>ST4 Create innovation of cultural products of the community so that they are unique and appeal to international markets</p> <p>ST5 Create “Local Products of Thailand” centers for tourists</p> <p>ST6 Promote networking of producers both inside and outside locations community to develop cultural products</p>	<p>WT Strategies: To revitalize lagging enterprises</p> <p>WT1 Create a “local arts and culture” module in the formal school curriculum;</p> <p>WT2 Support exchange between producer groups across provinces which produce similar products to learn lessons of success</p>

Note: Strategy Matrix See Table 6 Appendix F

5.2 A Model of Development of Culturally-relevant Thai Products

The researcher took the results of the analysis of the cultural products in the five study locations, and synthesized the findings with the concepts of the creative economy and strategic management to create a model of successful development of community-based cultural products of Thailand, with an eye toward international marketing. Because of the unpredictable dynamics of the global market, it is essential to consider new paradigms of thought to conceptualize such a model. To re-cap the analysis, the researcher first conducted an external and internal scanning of the present environment, followed by SWOT analysis, which leads to the strategy formulation, strategy implementation and strategy evaluation, which should shed light on the impact – both positive and negative of the enterprise. These findings are then fed back to the producers to improve their product and enterprise strategy.

As noted earlier, local wisdom is the key ingredient of successful development of community-based cultural products. There has to be a self-reliant mechanism in place for the enterprise to be considered viable. The products have to have enough unique attributes and historical linkages to make their products cultural heirlooms which drive the creative economy. These enterprises may receive support from public and private agencies, but are not dependent on those outside mechanisms. At best, the external assistance paves the way toward international marketing of the group's products when the enterprise has achieved the capacity to meet demand. Figure 1 presents a visual depiction of this process.

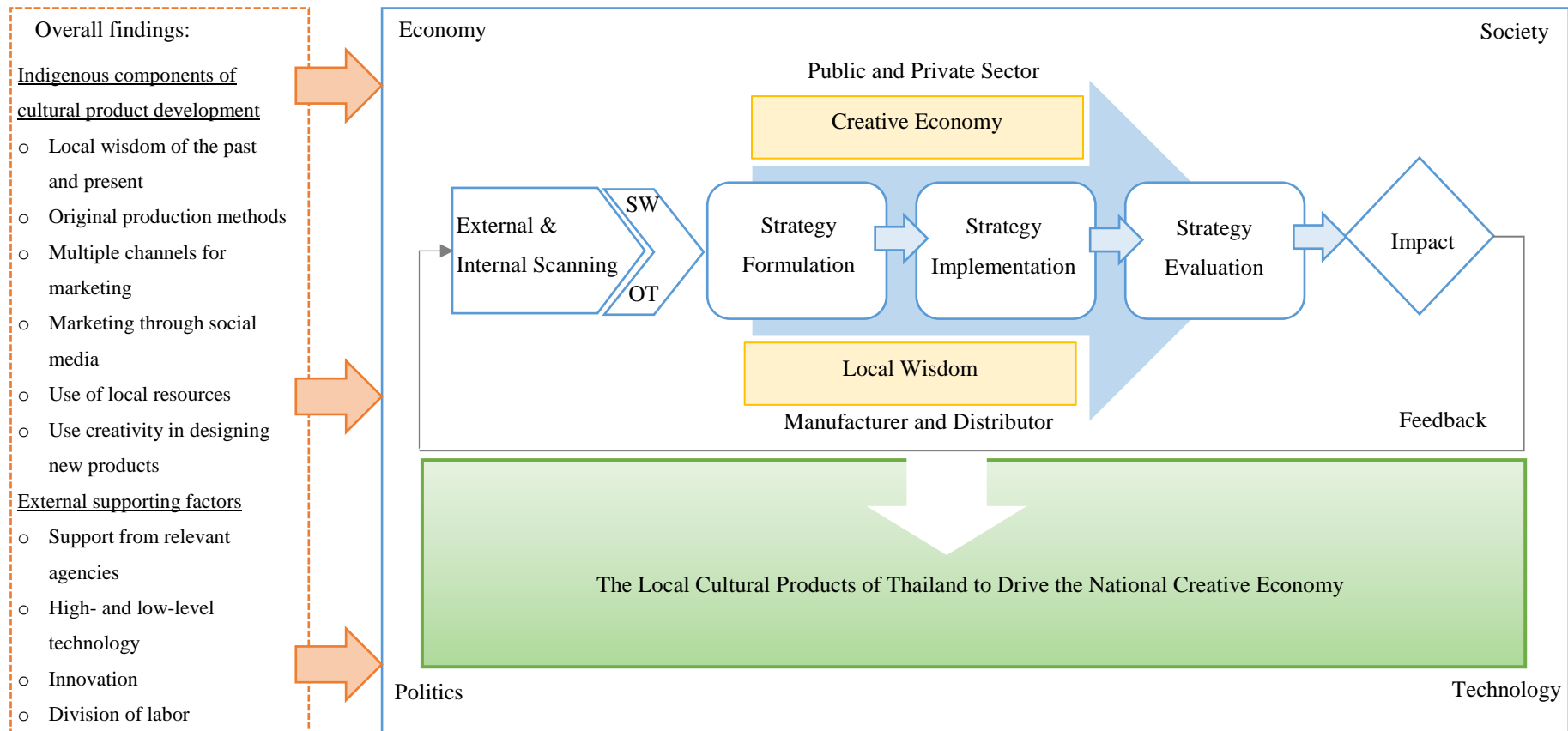


Figure 5.1 Model of the Development of Community Cultural Products of Thailand

Source: The Researcher (2017)

5.3 The Scenarios of Local Cultural Products of Thailand

The researcher takes a holistic view of the development of community products of Thailand from the perspective of all major geographic regions. Thus, there needs to be a clear direction for development and clear distinction between failure and success going forward in order to present a coherent strategy for developing community-based cultural products of Thailand. Accordingly, the researcher has developed several scenarios of what these enterprises might experience in the future. That should help planners in refining and implementing strategies and guidelines for boosting the creative economy.

Durian can be considered the Queen of Fruit of Thailand, since it is known by all Thais and many groups of foreigners. As an example, the researcher will present three scenarios of the future for durian product enterprise.

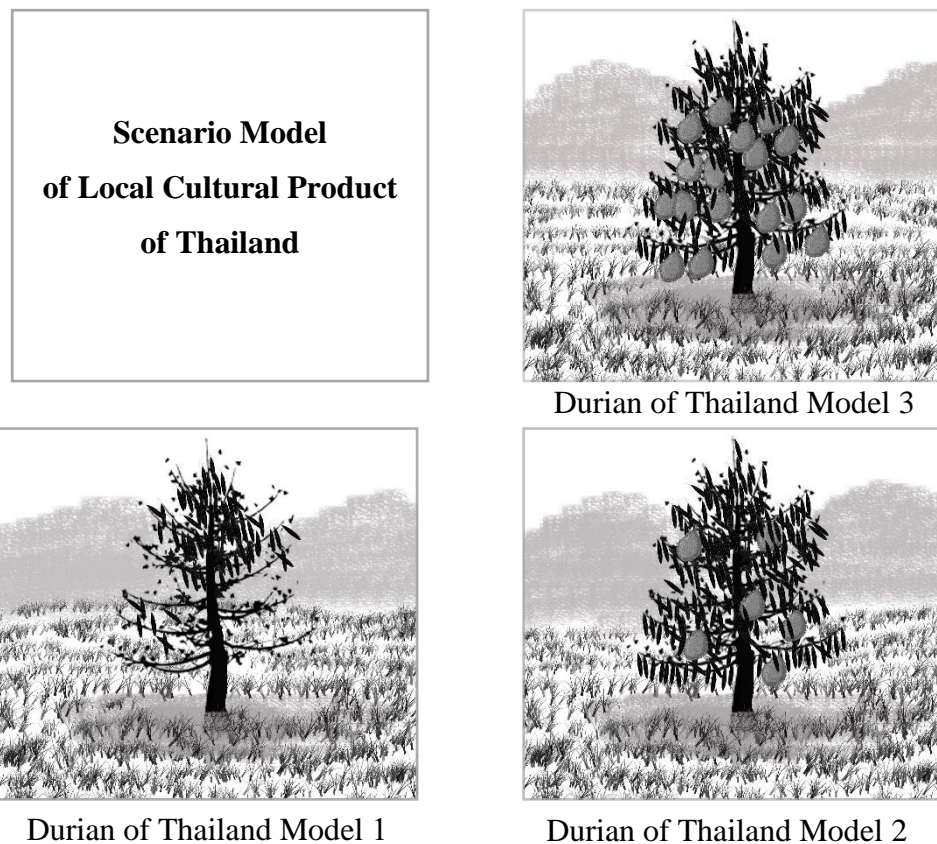
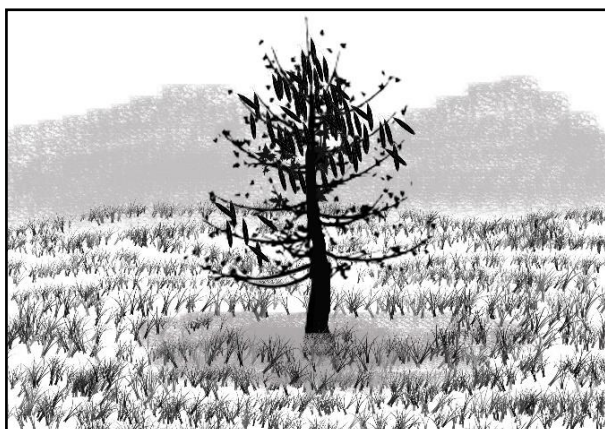


Figure 5.2 Scenarios of Local Cultural Products of Thailand

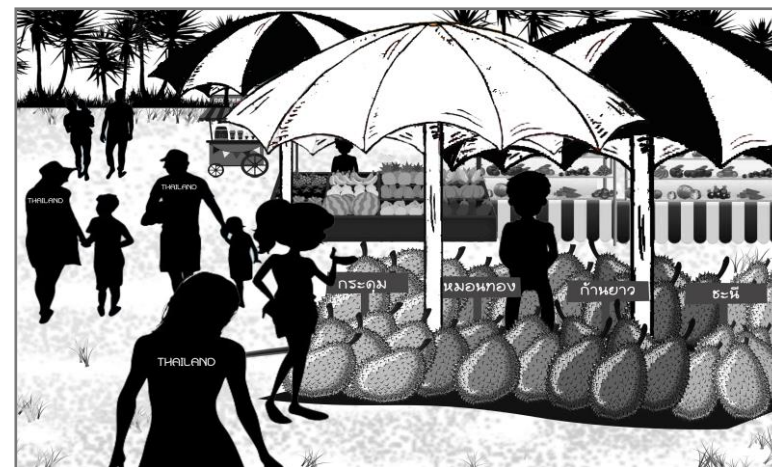
Source: The Researcher (2017)



Neglected durian...waiting for a motivated entrepreneur

Negative scenario of the future: The enterprise lacks on-going development or improvements

Farmers in Chanthaburi Province and nearby provinces have an abundance of durian trees. They apply local wisdom in how to plant the different types of durian trees, e.g., Mon Thong, Kradum, Kan Yao, and Chanee. They market the product in the locality. If someone wants to buy durian, they must travel to the durian orchards in the provinces. They can only buy ripe whole-fruit durian since the farmers have not yet developed methods of processing the durian meat into more durable products. They have not yet learned to use IT to advertise their produce.



- The consumers cannot easily access the durian; they have to travel to the point of harvest
- The fruit has not been certified by the standards organizations, either domestic or international. Thus, the consumer has no guarantee of the quality of the durian
- The product has not been processed into other forms for consumption
- The consumer cannot easily remember the product since there is no advertising
- The products are only the original fruit that has grown there (i.e., there are no processed products, and the fruit can only be bought when ripe and ready to eat)

Figure 5.3 Neglected Thai Durian...Waiting for a Motivated Entrepreneur

Source: The researcher (2017), data on types of durian from the Chanthaburi Horticultural Research Center (2017)



Healthier durian ... waiting for a creative

A vision of the future of community-based product development with both plusses and minuses: The product is being upgraded and modernized but is not yet competitive at the international level

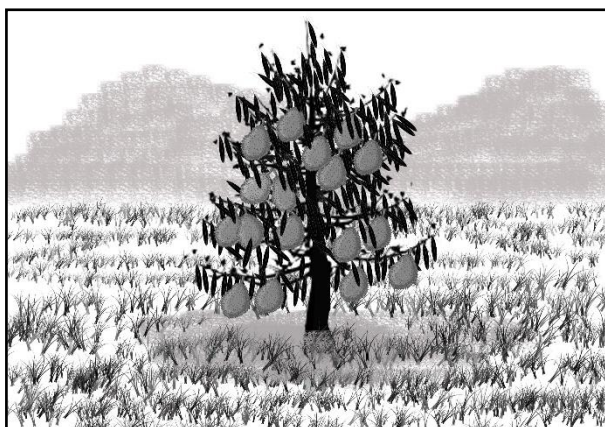
The producer is now using new ideas to integrate with the existing local wisdom to process the ripe durian into a variety of products such as durian chips, toffee, crackers, and freeze-dried durian, etc. The products are certified by the standards organization at a certain level. The consumers no longer have to travel to the durian orchard to buy the products since they can order them on Facebook, Line, Instagram or the product website. The producer has developed a logo for their own products, and are creatively packaging the products in modern ways. They are using IT for PR and as a marketing channel. However, other countries are promoting their own creative industry to produce unique products that compete with Thailand's durian, such as Tokvo Banana, and South Korea's Dae Jang Geum

Figure 5.4 Healthier Durian ...Waiting for a Creative Entrepreneur

Source: The Researcher (2017)



- Consumers can access the product more easily through a variety of channels such as the orchard itself, souvenir shops, and the Internet and social media
- The products have been certified for domestic and some international markets, such as the Thai Industrial Standards Institute, FDA, and GMP, and that reassures consumers
- The product has diversified into many uses to attract a broader range of consumers
- Consumers can more easily remember the product by seeing PR through social media, and products have their own brand or logo
- The products are new and improved in terms of quality and appearance
- The producers are applying creativity to innovate the product and packaging, including freeze-dried product, and vacuum-packed durian sticks



A bountiful durian tree...ready for the international market

This presents a positive vision of the future of this community-based product. The product has been fully modernized and is continuously improving so that it can compete on the global stage.

The producer applies new knowledge with creative thought to the production of durian products so that there is a wide variety, e.g., chips, toffee, crackers, and freeze-dried durian. The relevant agencies provide support in terms of new knowledge, grants, PR, assistance with marketing, and advice on packaging. Government policy is supporting Thai cultural products for export. Accordingly, Chanthaburi Province and other nearby provinces with an abundance of durian trees are collaborating to create unified brands which can be marketed as “Durian of Thailand.” That way, there can be a single certification of quality for all the orchards and provide economies of scale in production and packaging. The producers continue to invent new variations of product, and use modern packaging techniques. Both Thai and foreign buyers can order products on the Internet and through social media, as the Durian of Thailand brand becomes world famous.

Figure 5.5 A Bountiful Durian Tree...Ready for The International Market

Source: The Researcher (2017)



- Consumers have easier access to the product through the Internet and social media
- The products are certified by domestic and international standards organizations
- The products are endorsed by the **Thailand Trust Mark (TTM, 2017)** for such features as HALAL, Good Agricultural Practices (Global GAP), Hazard Analysis and Critical Control Point (HACCP), British retail Consortium Stand-Food (BRC), International Food standard(IFS) and Safe Quality Food (SQF 2000)
- The product is seen as having many uses and forms
- The consumers in this study were able to recall the products because of the publicity through various social media, such as Facebook, Line, websites, YouTube, and Instagram. The products also have a brand or logo which is unique for the country, such as “Durian of Thailand.”
- The products are new and different in terms of quality and appearance
- The producers are more creative in using new techniques such as freeze-drying and vacuum packaging

Thus, in trying to anticipate the market environment in the future of community cultural products, the focus has to be on developing products at the community as well as the national level through a strategy of ‘*support, create and globalize.*’ Government has an important role to plan in providing that support, technical assistance, grants, PR and other areas, as suggested in the following table:

Table 5.8 Strategy to Develop Thai Community Cultural Products Thai in the Future

Future Possibilities	Strategy to Develop Thai Community Cultural Products in the Future
<p>Durian of Thailand Model 1: Neglected Thai Durian...waiting for a motivated entrepreneur</p>	<p>Support:</p> <ul style="list-style-type: none"> ○ Create a system of exchange of experience inside and outside the community on production of products, new design, channels of distribution, packaging, branding, etc. ○ Create standard community products and help producers receive certificates of quality from the relevant organizations ○ Create PR for the community products for social media outlets
<p>Durian of Thailand Model 2: Healthier Durian ...waiting for a creative entrepreneur</p>	<p>Create:</p> <ul style="list-style-type: none"> ○ Create a process of exchange and learning inside and outside the community by creating innovation of community products, better packaging to meet international standards, and develop and promote product brands ○ Create community products which are new and different from before to broaden the consumer base ○ Create PR media that is modern, eye-catching, and memorable which is regularly displayed at the local, national and global level

Table 5.8 (Continued)

Future possibilities	Strategy to develop Thai community cultural products in the future
<p>Durian of Thailand Model 3: A Bountiful Durian Tree...ready for the international market</p>	<p>Globalize:</p> <ul style="list-style-type: none"> ○ Create a process of exchange and learning inside and outside the community to produce innovation of community products, better packaging which meet international standards, and develop uniform brands of the province and nation for economies of scale ○ Create policy support to develop community products for the global market and assign an agency to support development at the local and national levels, with linkages among them ○ Create criteria for evaluating success of community products, and links with standards at the international level, and support producers to develop community products that meet the standard criteria ○ Create brands of community products of Thailand, and advertise these at the global level

CHAPTER 6

SUMMARY OF RESULTS, DISCUSSION AND RECOMMENDATIONS

The results of this study of Thai cultural products in five study locations as described in Chapter 4 helped to identify the factors behind the success of top-performing community enterprises, and this allows the development of guidelines on how to replicate that success. Chapter 5 presented a model of developing community-based cultural products which is consistent with the national vision to drive the creative economy of the future. Given that all the major research questions have been answered, the author now turns to a summary of results and presentation of recommendations.

6.1 Summary of Results of the Study

6.1.1 Factors Affecting Success of Community Cultural Products at the National Level

Some of the indicators of success of community enterprise are easy access by consumers, being certified by standards organizations, and having a diverse line of products that have multiple uses (see Table 4.1 Chapter 4). Table 6.1 summarizes these factors which are discussed in detail below.

Table 6.1 Summary of Factors in Developing Community Cultural Products that are Successful at the National Level

Factors which producers share (39 producers)	Factors which producers do not share (39 producers)
1) Local wisdom	1) Support from related agencies:
2) Production system	2) Technology in production of products
3) Management of marketing	3) Innovation
4) Management of IT	4) Participatory process
5) Cultural resources	
6) Creative thinking	

1) Components of successful community cultural products which are intrinsic to the enterprise

(1) Local wisdom

In this study, the researcher was interested in local wisdom that had been present in the community for a long time, e.g., over many generations. The local wisdom of interest was that which directly contributed to making the cultural product and making it unique. Examples include the art of weaving silver thread, decorating silver, peeling durian by hand, frying durian to produce a uniform color, extracting the right kind of clay for Ban Chiang pottery, molding the clay into the classic shape and decorating the product after firing, raising silk worms, dyeing silk thread, operating a hand loom, creating the continuous supplementary weft and discontinuous supplementary weft velvet patterns, annealing silver and gold, sculpting patterns onto jewelry, and glazing the Khreuang Thom.

In addition, local wisdom has intrinsic links to the history of the locality. This is most clear in the ancient silverworks of Sukothai Province from Wat Nang Phaya (creeping plant pattern, rhombus pattern, and bullet wood pattern) and the Ban Chiang designs which reflect the antiquity of the region.

(2) Production system

The successful products in this research are also noteworthy for their reliance on the use of human hands and artisans in various steps of products. This is especially true for the unique patterns displayed in many of the products which no

machine could produce. The ancient silverworks of Sukothai can only be produced by a skilled artisan in each step of production. The same is true for the Ban Chiang pottery and Phraewa silk weaving. Importantly, nearly all of this manual labor comes from residents of the home community of the enterprise.

(3) Management of marketing

This study found that the successful community enterprises use a diverse array of channels to distribute products to the consumer, and that the number and variety of channels have increased over time. Initially, most enterprises only sold their products at the point of manufacture, i.e., in front of their work shop. That was quaint but meant that consumers had to travel sometimes long distances to access the product, or send someone else to shop for them. With the advent of the Internet, suddenly even the most remote enterprises can have instant contact with potential customers and receive orders and payment on-line. Social media has exponentially increased domestic and international exposure to these Thai cultural products and is creating vast new opportunities for marketing. Nevertheless, the network of distributors still play an important role, especially for larger products (e.g., oversize items of Ban Chiang pottery). The distributors are also a virtual salesforce to promote the product and take orders through face-to-face interaction with consumer groups and retail outlets. Enterprises which are members of OTOP or the Work Cluster automatically have state-run channels for marketing their products through trade fairs, and expos, both domestic and international.

(4) Management of IT

As noted above, the Internet and social media is almost becoming a necessity for community enterprises which produce artistic products in limited quantity. Taking full advantage of on-line resources requires an ability to navigate IT and put it to use in promoting the enterprise.

(5) Cultural resource

In this research, cultural resource refers to the inherent attraction of a community enterprise because of how its products reflect the heritage of the locality itself. This is especially true if the product is linked in some way to a historically significant site or exemplifies the indigenous arts and culture of the region. Both Sukothai and Ban Chiang evoke historical milestones of Thailand, while Chanthaburi

is known for its orchard fruits, the most famous being the durian. Kalasin and Nakorn Si Thammarat have rich cultures which reflect their respective geographic regions. Thus, in their own way, the successful community-based products that are the focus of this research draw upon cultural heritage of their locality.

(6) Creative thinking

The more successful community enterprises are based creative thinking, not just the product alone. In rare cases, a cultural product will sell itself. However, usually it takes a creative entrepreneur to see the market potential of what may seem as an ordinary product which is part of the everyday life of the villagers. It also takes an astute eye to see how the patterns and intricacies of a local, handmade product can have artistic appeal as well as commercial value on a large scale. Finally, the most creative input comes when imagining variations of a product to make it more attractive, unique, durable and utile and, in that way, dramatically expand the consumer base.

2) Components of successful community cultural products which are not intrinsic to the enterprise

(1) Support from related agencies:

As noted earlier in this thesis, a number of government agencies are important sources of support for community enterprise, and the more prominent are cited below:

- The Department of Community Development works with provincial and municipal offices to share knowledge on the product development process, and helps enterprises in identifying distribution channels. They also arrange booth space at exhibitions, both domestic and foreign.

- The Ministry of Industry provides grants and technical assistance in modern packaging techniques and branding of products.

- The Ministry of Commerce helps identify distribution channels for products and display of products at export fairs.

- The Department of Sericulture and some local universities share knowledge about scientific methods of using raw material and the latest technology and advancements which can be applied to the products.

- The SUPPORT Arts and Crafts International Centre of Thailand of the Ministry of Commerce and the SME Support Group provide knowledge and technical assistance in design of products, packaging and marketing.

While this government assistance is available to any community enterprise, those that receive it are usually groups that are part of an existing support network, e.g. the Work Cluster group, OTOP, etc. Those enterprises which work independently generally do not seek or receive this government support (see Appendix B).

(2) Technology in production of products

- Some producers of successful community-based products shun modern labor-saving technology to improve efficiency. Instead, they view their products and processes as an art form, not something that can be rushed or mass produced. A few enterprises in this study used some basic technology (e.g., electric silver sheet press, an electric potter's wheel, an electric durian fruit slicer) for repetitive tasks, but not for the creative aspects of production.

- Among the enterprises included in this study, only the durian producer used sophisticated technology for part of the production process, e.g., temperature-controlled heating system when frying durian meat, and freeze-dried or vacuum-packed packaging to preserve the durian for shipment over long distances.

(3) Innovation

Today, with increased awareness of community products and the resulting increased competition, producers are compelled to innovate if only to distinguish their products from imitators and to sustain or expand market interest. Thus, all the enterprises in this study were trying out variations of their core product to stay ahead of the times, while remaining true to the traditional wisdom and cultural heritage of the production process.

(4) Participatory process

- Some enterprises are family operations with no outside involvement of other members of the community. Still, these cottage industries have

careful division of labor of participating family members which is tailored to the skills and ability of the individual.

- More commonly, the enterprise grew out of an occupational support group with members coming from the larger community. It is these formal groups that become members of OTOP or Work Cluster of the Department of Community Development and Ministry of Industry, respectively. These groups are often linked together in support networks and they share knowledge and assistance across groups and jointly participate in trade fairs.

The Ban Chiang pottery producer groups in Udon Thani have regular meetings to consult, trouble-shoot and share. The Phraewa silk producer groups in Kalasin have a formal structure with a president, treasurer and other officers to help manage the enterprise in which all group members are active in one task or another. The same is true of the Khreuang Thom groups in Nakorn Si Tammarat.

There are other distinctive aspects of the successful enterprises including a sense of self-reliance, endurance, patience, honesty, timeliness, mutual support among producers, and receptiveness to government support.

6.1.2 Guidelines to Develop Community Cultural Products in Ways that are Consistent with the National Vision and are Successful at the National Level

The community-based enterprises that are the focus of this study are consistent with the national vision across the dimensions of applying local wisdom, creative thinking and appropriate technology. They are mindful of using eco-friendly resources and practices, and they have continuously improved packaging and branding of their products. Most are trying to persuade the younger generation to take an interest in the enterprise and help sustain the business. The producers have mutually-supportive networks (See Table 4.2 in Chapter 4) whose members produce similar or different products from one another.

1) Overview of guidelines develop community products

(1) Raw material

The production of culturally-relevant community products must use raw material from within or around the locality. To be successful, the raw material must

be high quality as well. Even though the cost of the raw material may increase (e.g., 99.99% pure silvery) demand is elastic enough so that corresponding increases in retail prices do not impact on sales. The same is true of the Phraewa silk makers who still dye their own thread (though some are beginning to buy pre-dyed silk thread). When the desired raw material disappears (as in the case of clay in Ban Chiang) producers will buy the proper clay from other localities instead of using inferior raw material.

That said, some producers have had to compromise by using mixtures of pure and less pure raw material as a compromise (e.g., makers of Khreuang Thom who used to use only 95% pure silver but now mix it with bronze).

(2) Packaging

Producers have also up-graded their packaging to be more consistent with the quality and value of their products. In the past, even the makers of delicate jewelry and adornments would sell the product in ordinary paper or plastic bags. Later on, they switched to Ziploc bags, and then upgraded to cloth pouches and boxes, which have the brand or shop name printed on the outside. The more fragile items (e.g., Ban Chiang pottery) had to be packaged more carefully, especially when being transported over distances. Originally, they may not have used any special packaging, instead expecting the buyer to provide that. Now, all the products studied in this research included labeling and logos on their product or packaging. This is especially important when the products are displayed at trade fairs. Producers of the same product even collaborate at these fairs but using a generic logo (e.g., Phraewa Silk of Kalasin, or Khreuang Thom of Nakorn Si Tammarat). The feeling is that by promoting the generic product, all the producers will benefit one way or another.

(3) Brands and logos of products

As noted, all the enterprises in this study now affix their brand or store name to their retail products. Some actually engrave the logo onto the product (e.g., ancient silverwork). They also produce stickers that can be affixed to bags, boxes and product brochures. Normally, these advertising activities are managed by the producers themselves; i.e., most distributors do not get involved in project advertising as they might have in the past. Only distributors who are also members of producers networks get involved in the project development and marketing.

(4) Passing on the knowledge and experience across generations

The producers in the five study locations are trying to pass on the methods of the enterprise to younger relatives and youth in the community by involving the new generation in the product production process. Youth can bring fresh new ideas to product design and marketing. Ideally, the producer wants to pass on the trade to their children or younger relatives. But the higher priority is to prevent these traditional commercial arts and crafts from going extinct. Some producers hold demonstrations of the production process for school children who visit on field trips and tourists. That is another strategy to keep the knowledge of the enterprise alive. For the most culturally-important trades, schools are introducing modules in the curriculum to teach the history and current development of the trade. There are also community learning centers for people from other communities to visit and study the process.

(5) Adapting the products to cope with changes in the external environment

- With increasing exposure and popularity of the community-based cultural products, there is also increased competition, often from imitators. Thus, the producers in this study said they had to keep ahead of the competition by producing innovative designs and features that are hard to copy. For example, the Chanthaburi durian producers have to continually invent variations on their original product. Others felt that their product was already so unique that it was immune from competition (a producer of ancient silverworks in Sukothai). Others felt that they had a devoted group of consumers that protected them from competition (e.g., the Ban Chiang potters).

- All the producers acknowledged the influence of the Internet and social media in expanding awareness of their products. But with the increase in customer base, some producers are being called upon to make products specially designed for consumers (e.g., Phraewa silk garments) or with new specifications, e.g., nano, to make the product unique. The Khreuang Thom producers in southern Thailand see technology as a positive force in helping publicize the products and making production more efficient.

(6) Networks of the producers groups inside and outside the community

Many of the producers are part of networks and linkages to help support each other. Members include the supplier of raw material, distributors as well

as other producers themselves. The networks convene meetings of members to exchange knowledge. They also go together to trade fairs as members of OTOP or other consortiums and share the task of booth management. Instead of seeing each other as competitors, these producers feel a sense of brotherhood or sisterhood with each other because they have helped each other be more successful than if they worked in isolation.

2) Overview of guidelines to develop community products for global markets

There was a mix of interest among producers in this study in going global with their products. Some had no intention of marketing abroad, while others had already started an export business, and others had plans to do so in the future.

(1) Those producers who did not want to export felt that their products were like art work, and a single piece takes a long time to make properly (e.g., silversmiths in Sukothai). Thus, they felt they could not produce enough product for export. Plus, if they did use machinery to speed up production, they were concerned that the machines would displace villagers who provided the manual labor. Similarly, the Ban Chiang potters felt their products took some time to make and were too large or fragile for export in large quantities. The same is true for the Phraewa silk weavers who feel their products take too long to make to be suitable for export. The Khreuang Thom producers felt they would need some external investment to enable them to scale up for export.

(2) However, some producers are planning to start an export business and are in the process of obtaining the proper permits and certifications. They know they have to be careful to retain the unique attributes of the product. Some producers are collaborating with the SUPPORT Arts and Crafts International Centre of Thailand to consider exporting.

(3) Those producers who have successfully launched their products abroad had to obtain approval from the Thai Industrial Standards Institute, the Thai FDA, the GMP, and OTOP. They also had to create a brand that could be portrayed in English and other foreign languages. Some products for export had to be modified from the original in order to conform to tastes of the target foreign market. However, once

all those hurdles are cleared, it is a straightforward process to market the product to foreign countries and cities through social media and the Internet.

(4) Some producers had tried exporting in the past but were not successful. In some cases, the foreign demand was not consistent with the production process. In other cases, some producers had difficulty complying with the different quality control requirements of different countries.

3) Overview of data on knowledge of consumers

As noted earlier, consumers of the community-based cultural products include local residents, government workers, Thai visitors from other provinces, and foreign tourists (mostly from Asia -- China, Taiwan, Japan, Singapore, Malaysia, Lao PDR – and some from Europe – UK, Russia). More and more foreign tourists are interested in eco-tourism and cultural/historical tourism to become more familiar with the local folk arts and trades of the ordinary community. While producers are adapting to accommodate these new flow of potential buyers, there may remain gaps in demand and supply, especially given the changing dynamics of consumer preferences and fads. (See Appendix D, Tables 6, 14, 17, 30, 38).

(1) Accessibility of the products: Consumers know that they can buy community-based cultural products at the point-of-production, souvenir shops, trade shows and OTOP expos, and, now, through the Internet and social media apps. Buyers can order by phone or have friends or intermediaries buy supplies to bring back. All of the products in this study are eco-friendly and have multi-purpose uses (Functionality).

(2) Brand recognition: Increasingly, consumers are learning about these community-based products through the Internet. But they are also advertised in local newspapers, and on community radio. Buyers tend to know (or assume) that the products are certified by standards organizations.

(3) Recall of community products (aided and unaided recall): Some consumers can cite the name of products without prompting while others recognize the products if they see an example or description. Since many of the products are tourist attractions for their province, most Thais can identify the products simply by saying the province where they originated.

(4) Uniqueness of community products: There is differentiation of the products from others in the general category, and this is an especially important drawing point for consumers. The silverworks, Khreuang Thom, Phraewa silk, Ban Chiang pottery, and processed durian products are rather unique and hard to imitate with any success.

6.1.3 Models of Developing Community-Based Cultural Products of Thailand which Support the Creative Economy

The researcher synthesized the findings from the earlier analyses to create a model for developing successful, community-based culturally-relevant Thai products in ways that support the creative economy by applying principles of strategic management (see Figure 5.1).

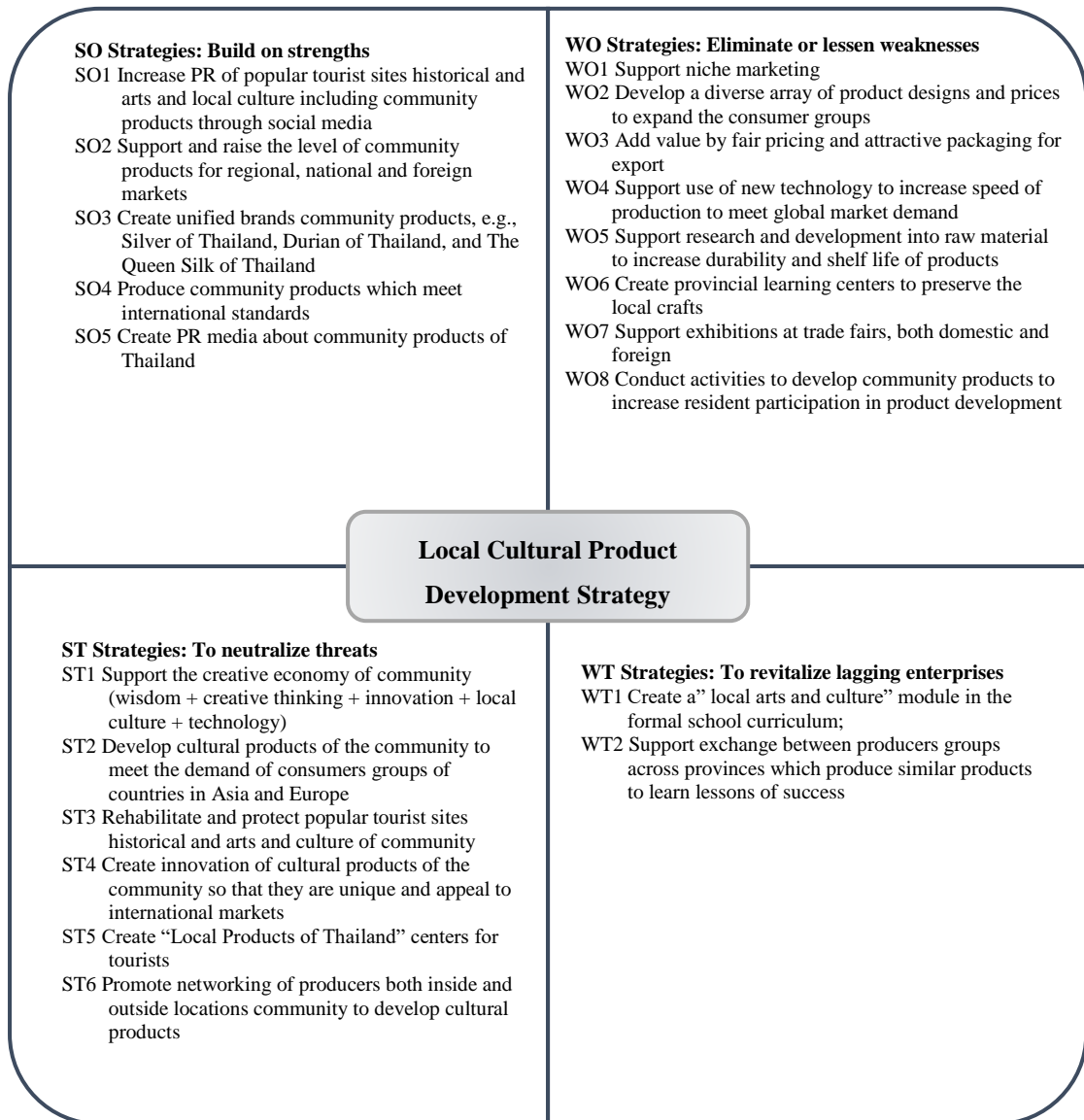


Figure 6.1 Strategy of Developing Community Cultural Products (Local Cultural Product Development Strategy)

Source: The Researcher (2017)

A key process of this model is that, once a product strategy is formulated, there must be strategy implementation, followed by strategy evaluation to assess the impact of the strategy, both positive and negative. This information is then fed back to the producer of the product to make adjustments and refinements to eliminate the negative outcomes. In addition, the producers and/or distributors must apply local wisdom as integrated with the indigenous culture to create a unique product that symbolizes the

community. There must be creative thinking and appropriate technology in the production of the cultural products (as per the guidelines for the creative economy products). There can be assistance from the public and private sector, or other technical support groups to help where the community enterprise lacks the requisite experience or expertise. The assistance can include educational training, grants, assistance with PR, marketing, packaging and branding. The goal is to help the enterprise be capable of exporting if they wish to do so at a later date.

The researcher also created a set of scenarios (Figure 5.2) using the durian as a worked example of what the future could look like for a community-based product. The scenarios depict unfavorable, indeterminate and favorable scenarios of product development and success. The successful community products are under constant refinement and improvement in order to keep up with the trends and technology, and to prevent stagnation or inflexibility, especially in an environment of flux and fads. The slogan of the product development process is “Support, Create, Globalize (see Table 5.8).

6.2 Discussion of Results

1) From the results of the study, the key factors behind the success of community-based products include local wisdom, production system, market management, management of IT, cultural capital and creative thinking. These findings are consistent with the following studies:

(1) Application of the indigenous wisdom of the locality and its residents is a crucial foundation for production of culturally-relevant products that will be popular in a wide range of markets. Usually, this wisdom refers to age-old knowledge and skills that have been passed down through many generations. But, to maximize the potential of the product, successful producers have enhanced the product and production process by integrating new knowledge and technology. Cottage enterprise is traditionally a family-centered operation, with some of the work contracted out to fellow villagers. In this way, community-based enterprise benefits the community as a whole. Rungkaew et al. (2010), Lorariyawat et al. (2009), and Chimplee (2012) also found that local wisdom as applied to folk arts and crafts lifts income for the community at-large.

(2) Successful producers generally use the original production system of their forebearers, for example, by extracting the raw material by hand, shaping and decorating the product by hand, and use of only appropriate technology to aid production. It is clear that most of the enterprises that were the focus of this study view their products as a form of art work, and they spend a considerable amount of time crafting each product. This attention to detail is clearly reflected in the quality of the products. This finding is consistent with the research of the Central Branch Office of the Socio-economic Development Board (2013) which found that the intricacy of a successful product is invariably hand-made.

(3) Today's successful enterprises need to employ skillful marketing of their products that extends well beyond the home community itself. In the past, producers sold products in front of their work shop, and relied on word-of-mouth to publicize the products. But buyers had to travel to the point-of-manufacture to view and purchase products. Today, there are myriad channels of marketing, and the best enterprises are taking full advantage of these channels (.e.g, the Internet, social media, etc.). This finding is supported by the research of Kaewpijit et al. (2017) who found that successful entrepreneurs of local cultural products sold products in the home community, but as well as through distributors to various consumer groups, souvenir shops, exhibition booths at trade fairs and, as noted, social media and dedicated product websites.

(4) Given the increased reliance on the Internet and fast-advancing IT for product marketing and sales transactions, it is imperative that community-based enterprises have the capability to make full use of IT or are able to contract technical assistance to help with this. Other research recognizes this need as well (e.g., Kaewpijit et al., 2017)

(5) Successful community-based entrepreneurs are shrewd about recognizing the commercial value of the local cultural capital and creative thinking that goes into product development and variations in design or by-products. A key source of the value of the product is its uniqueness. However, given the increased competition brought about by social media, producers need to be constantly innovating to prevent copy-cat businesses from eroding their market share. This finding is consistent with that of the KEA European affairs (2006, p. 41), the Central Branch Office of the Socio-

economic Development Board (2016) and Howkins (2001) who found that it is this local creativity which drives the 'creative economy' through innovation and value-added.

2) Despite their indigenous assets, community-based enterprises also benefit from appropriate assistance from outside agencies. It is unrealistic to expect a local enterprise to possess all the skills and abilities to achieve their full market potential, especially in today's global marketplace. Thus, there are government agencies at the national, regional and provincial level which are trying to help community-based enterprises that could most benefit from technical assistance. This finding is consistent with the research of Sahee et al. (2015) who found that if the public, private and academic sectors work closely with community enterprises with strong potential, then that assistance can rapidly accelerate the evolution of the enterprise so that it can eventually branch out into the export market. What is more, certain agencies, such as the Ministry of Culture, have persuaded the producers of similar products to market them as a generic cultural product of Thailand at international trade fairs and other global markets. This can benefit all the producers through economies of scale, and prevents them from having to compete with each other or fall into price wars. At the same time, some government agencies hold pageants or competitions for the best cultural products, and that requires contestants to have their unique brand and/or logo. The criteria for selecting a winner of the pageant include the following: (1) The product contains elements of the cultural heritage of the locality; (2) The product exemplifies distinct aspects of the local culture; (3) The core design conforms to the original products; (4) The products are artistically and aesthetically pleasing; and (5) The products reflect the delicacy and fine arts of the artisans. Products are also evaluated for their commercial potential, and selection of a winner is based on some of the above criteria with the following additional features: (1) The product has multiple uses in daily life of the owner; and (2) The product meets a current and future consumer demand. This research also collected data from actual and potential consumers of the community-based cultural products in the five study locations. That data indicated that there remain some gaps between demand and supply of these products. The following are factors which can maximize demand for products: (1) The products must be easily accessible through a variety of channels including, critically, the Internet and social

media; (2) The products must be truly functional and eco-friendly; (3) Consumers must be able to learn more information about a product of interest from multiple channels; (4) The product is certified by nationally-recognized standards organization; (5) The product name/logo is memorable enough that consumers can name it without prompting or minimal prompting; and (6) The product is obviously unique and emblematic of the locality that produced it.

3) The successful community-based cultural product enterprises have a systematic strategy management system in place. In other words, the product is not simply a pastime or hobby; instead, it is seen as a legitimate business opportunity and requires control systems and plans just like any other business. This is consistent with the findings of Kaewpijit et al. (2017) who found that community enterprises need to have a business plan, even if it is not in writing.

4) The findings of this study about the strategy for product branding and long-term blueprint for development are consistent, but also different in some respects, with the findings of Kaewpijit et al. (2017), as follows:

(1) The effective strategy for community cultural products includes advertising at popular, historical tourist sites, and places featuring the local arts and culture (using social media whenever possible); and helping products with export potential to receive certification from the relevant standards organizations (i.e., building on existing strengths);

(2) Producers need to have a diverse array of products and prices, and add value by fair pricing and attractive packaging for export (i.e., reducing weaknesses);

(3) Producers need to continually innovate without compromising the appeal of the original design in order to differentiate themselves from the increasing number of lower-quality products (i.e., protect against market threats);

(4) Networks of producers and supporting agencies should lobby for creating an ‘arts and culture’ curriculum of the locality for application in learning centers and school teaching programs. This would require exchange of experience and documenting lessons learned from producers groups in and beyond the home provinces. This would help to produce a unified blueprint for research and development of products and building capacity of artisans and the creative industry as a whole.

(5) Implement a strategy of “Support, Create, Globalize.” This includes a process of exchange and learning both inside and outside the home community, consistent with the long-term blueprint for developing and promoting community-based cultural products. There also needs to be support for helping the more successful enterprises to export on the global stage. There need to be standards and criteria for determining which products have the most potential for export. This should be backed up by public policy in support of the creative economy.

5) Thailand has endorsed the Sustainable Development Goals (SDGs) and is promoting the creative economy through its “Thailand 4.0” movement, whose goal is to advance the Thai creative industry in the 21st Century. The government supports research and development in science and technology to increase innovation (NESDB, 2017). It is possible to apply the “Five Forces Model” (Porter, 1998), which identifies the following five determinants of industrial advancement: (1) New entrants into the competitive economy; (2) Segment rivalry in industrial sectors; (3) Product substitution to increase competitiveness; (4) Pressure from buyers; and (5) Negotiating power of suppliers of raw material.

6) The 20-year vision of the Ministry of Culture recognizes the importance of putting the policy of developing and supporting community products into practice. The Ministry has the budget and collaboration from other agencies to do this. The Ministry has recognized that the local wisdom in the traditional arts and crafts can significantly add value to products for both domestic and international markets.

However, to implement the policy and programs effectively, the Ministry of Culture needs to continuously assess consumer demand and trends since these are constantly in flux. It also needs to develop guidelines for the selection of products to promote. Those guidelines should be based on a careful analysis of a product’s strength and potential.

6.3 Recommendations

The findings from this study of’ *Guidelines to develop a model of successful community-based cultural products of Thailand: Case study of community cultural products in five study locations*” have the potential to provide significant benefit to society at the national and local level, but only if the findings are applied. Thus, the researcher offers the following recommendations across the dimensions of technical, policy, practice and research.

6.3.1 Technical Recommendations

1) Local wisdom can be used to drive the creative economy and expand knowledge, as predicted by Organization Theory. At present, local wisdom is a composite of the traditional knowledge and practices handed down through generations and new knowledge. These can be combined to create synergies to rapidly increase product value, production efficiency and marketability through innovation and diversification. This process also prepares the local enterprise to be able to withstand external forces which threaten its viability, and promote sustainability.

2) The creative economy is an integration of public management with local products to compete on the global stage. Overall, the goal of the Thai government is to produce well-being for the population. This is to be achieved through strategic management to solve problems and develop the economy at the national and local level. Scenario planning is important to anticipate future adverse events and threats to success of development initiatives. This enables a more comprehensive strategic vision of national development. However, the world is rapidly advancing toward a digital society, and this is producing new products and services which can erode the market for Thai cultural products. Economies are moving away from labor-based production to intellectual capital and innovation, using modern technology to maximize unit value-per-cost. Thailand must find a way to address the demands of the creative economy so that it keeps pace with globalization while continuing to allow community cultural enterprise to be an active part of that economy. This means there has to be a continuous effort to build capacity of the entrepreneurs and producers to innovate locally and think globally. Efficient mass production may reduce unit cost of products but has the

disadvantage of being boring for its sameness. The Thai community-based cultural products are refreshing counter-force to mass production, and this aspect should appeal to a growing consumer base that is repulsed by mass produced goods that all appear the same and are generally non-durable. This could be a strategy to propel the creative economy through human ingenuity at the local level without sacrificing competitiveness to the digital revolution.

6.3.2 Policy Recommendations

To achieve this vision of a grassroots creative economy, the government must formulate policy which removes obstacles and promotes the viability and sustainability of community enterprise.

- 1) Economic policy should focus on increasing the economic potential of the community so that it is on par with global trends in the creative economy. This involves creating more commercial value-added to the cultural products already on the market, largely through innovation. The government should provide grants and higher technology for producers to explore ways to improve products this way and market them more effectively.

- 2) Education policy should focus on curricula to develop creative thinking and conservation of the local wisdom which produces the culturally-relevant products. This is a form of increasing the human capital of the country across all age groups.

Policymakers should network with the relevant agencies to create a learning process in the home community itself to embrace the creative economy. Agencies must have an informed and unified message in this process and avoid duplication across departments in order to maximize coverage. The relevant actors are very important in converting policy to action. These actors may be agencies, groups of individuals, or a diverse array of persons at different levels who have different goals and roles. These types of actors are discussed by Van Meter and Van Horn, and refer to government officials, the citizens or agencies which implement policy. (Van Meter & Van Horn, 1975). Key policy drivers include the implementing agencies, leaders, mass media and participating communities (Sabatier & Mazmanian, 1980). The political section (or

administrative section) of the government organizations defines the policy direction and then delegates that to the relevant implementing agencies. There must be clear designation of roles and responsibilities of the actors (Berman, 1978). These actors should have the following functions (Figure 6.2):

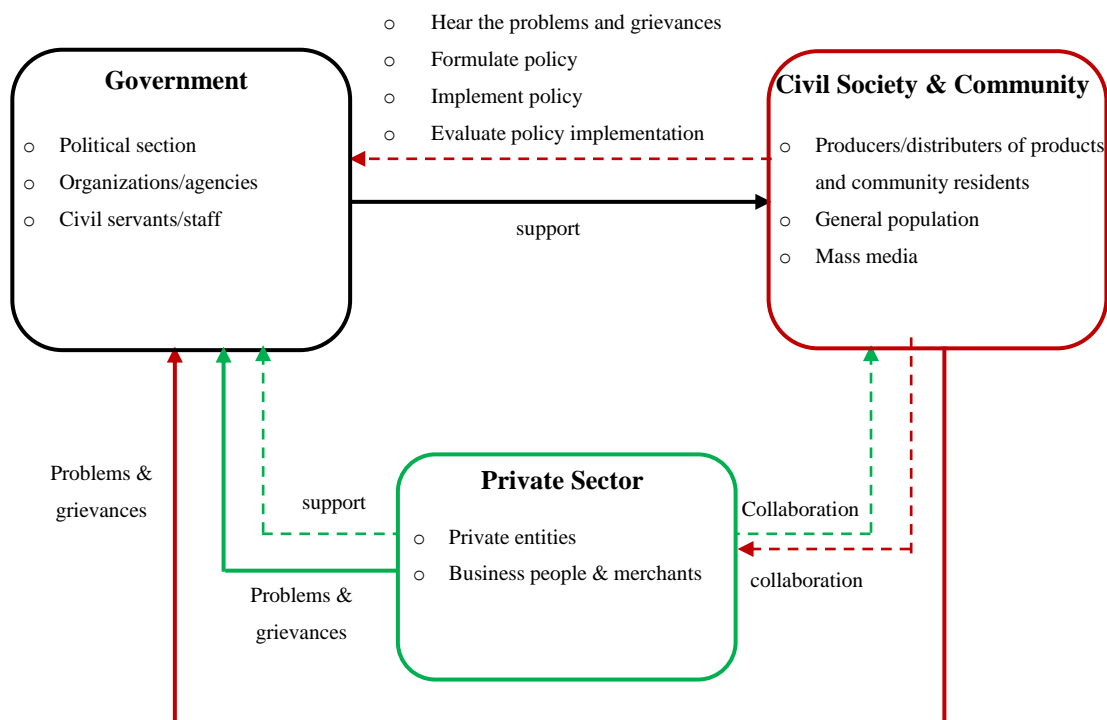


Figure 6.2 Relevant Persons in Applying Economic Policy at the Community Level

Source: The Researcher (2017)

From Figure 6.2, it is clear that the core responsibilities lie with the following:

1) *Government*: This consists of the political section of the agency and government staff. These staff must hear the grievances from the private sector, Civil Society and the participating communities themselves. The government staff also conduct the planning of policy implementation, which includes the following specifications:

- The political section represents parliament and the cabinet. This section defines the scope of policy implementation through government mechanisms. These mechanisms include laws, cabinet resolutions, ministerial regulations and directives to encourage cooperation by local agencies (Jantonsorn, 2011).

- The public organizations whose staff are involved in development of community-based cultural products include the Ministry of Culture, Ministry of Industry, Ministry of Commerce, Ministry of Science, the Department of Community Development, etc. They provide support in terms of education, grants, PR, marketing, packaging and branding. Ministries can produce training curricula for community enterprise development, but these must not be duplicative of content; i.e., they should focus on separate dimensions of the creative economy. Also, market development needs to be clearly distinguished among the participating government agencies to avoid sending mixed messages.

Nevertheless, the Ministry of Culture, as the principal agency responsible for policy on community-based cultural product development, should take the lead on strategy formulation, and ensure consistency with the national vision of the creative economy and Thailand 4.0. Figure 6.3 summarizes the potential forces which act on the community-based cultural product enterprise.

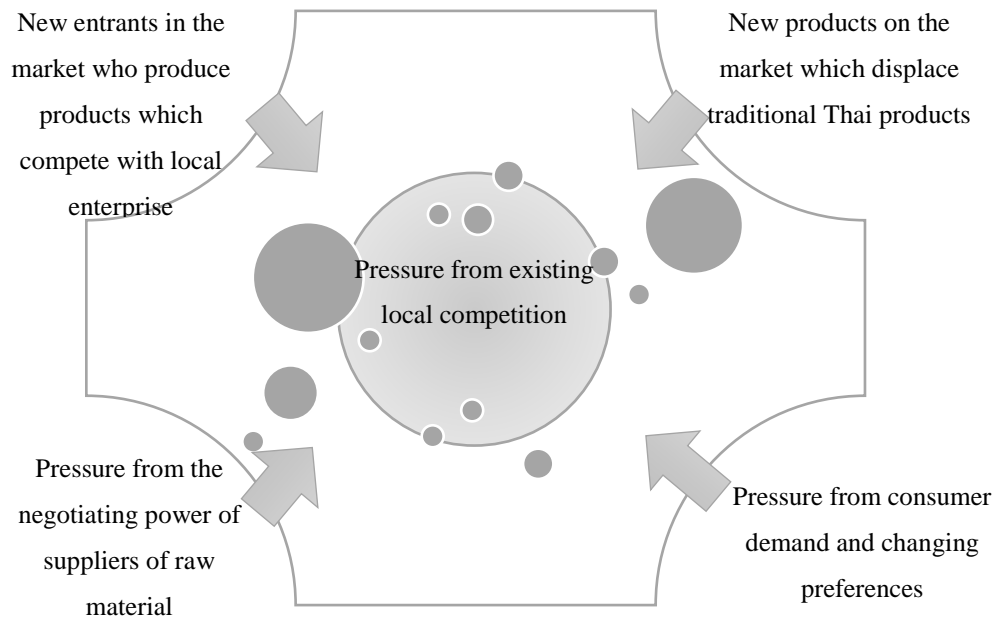


Figure 6.3 Five External Forces Affecting Development of Community-based Cultural Products of Thailand (*adapted from Porter*)

Source: The Researcher (2017)

Figure 6.3 shows that globalization will continue to put pressure on local enterprise since the Internet, in theory, makes any community in the world a player in the international market. The biggest threat is imitation or copy-cat products that could eat into market share of the legitimate cultural products (such as those described in this research). Also, inexperienced local enterprise might not know how to obtain the necessary permits and certifications to export their products, even if there is strong demand. The international competition will force producers to constantly innovate and regularly monitor the prevailing consumer trends. Despite this, the enterprises need to accept the fact that there will be a continual entry of new players in the cultural products market. Thai producers are also vulnerable to substitute products that enter the local market, especially from Asian countries. Less discriminating consumers may accept buying less pure or skillfully-made products if they are significantly cheaper. Thus, some producers will face market pressure to reduce prices almost to the point of loss of profit. In addition, the Internet allows consumers to compare prices against a vast array of vendors, and product reviews in social media apps from a handful of consumers can

steer demand in unpredictable ways. The producers highlighted in this research depend heavily on the availability of quality raw material in the locality where they work (e.g., pure silver, naturally-dyed silk, Ban Chiang clay, Khreuang Thom alloys, and arable land for durian cultivation). All of these resources are finite and, eventually, producers will have to find substitute (i.e., lower-quality) material or vastly increase the unit cost of their products, which may price themselves out of the market. It is not clear how a community product develop strategy will successfully address these international market and natural resource constraints, but the following are some recommendations:

- Producers need to give more attention to differentiation to combat copy-cat vendors of cheap products. There need to be ways to show that the product is genuine, hand-made, and comes from the traditional community where it was first developed.

- Another strategy is to focus on niche marketing, by cultivating a dedicated network of consumers who know that the product is genuine and continue to purchase it on a regular basis. The niche market should expand as satisfied users share their knowledge with a limited number of close acquaintances. The producers need to carefully study the different preferences of these consumers groups which probably differ. For example, Asian consumers like the intricate designs and bright colors of Thai handicrafts, while Europeans prefer the less polished items and products with minor flaws since that is proof of the hand-made nature of the products.

- Overall cost leadership is needed to identify compromise materials which allow producers to achieve results as good as if the raw material was the original. This will help conserve costs and maintain profit margins.

2) Civil Society and the community: This group includes the producers and distributors of the product, members of the community, the general population, and mass media. Civil Society groups can link with the private sector to bridge the gap between small, independent producers and larger businesses which can help with product and market development. Also, if producers band together, they will have more negotiating power when airing grievances with the powers-that-be.

- Producers and distributors can directly reflect the complaints of consumers related to demand and product information, including accessibility, certification of standards, potential utility, eco-friendliness, and memorability of the products.

- Members of the community can play a role in PR of the local products of the province and help feed back information to producers about the products which they learn from consumers in the general population. This is especially important in assessing the impact of PR and product recognition.

- Academics and students can also study community-based enterprise to further define the elements of success and new obstacles to the creative economy at the local level.

- The mass media can play a very important role in conducting exposés of certain products and the consumer response. This information can then be shared with the public through TV, radio, newspaper and other mass media channels.

3) Private sector: This includes private business, business owners, traders, merchants and others who benefit from public policy on consumer issues. As a group, the private sector can pressure the government to issue policy that promotes business, especially in the creative economy. There should be more collaboration between the private sector and Civil Society to maximize the potential of community-based culturally-relevant Thai products.

6.3.3 Recommendations for Action

The findings from this study have helped produce a model of development of community-based cultural products of Thailand, and scenarios of the future prospects of the creative economy.

1) National-level applications

(1) Apply this overview of the internal and external environmental status related to development of community products and SWOT analysis of potential enterprises to contribute to the creative economy.

(2) Apply the ‘Model of Local Thai Cultural Product Development’:

This should help with systematic planning the promotion of local enterprise and strategy formulation, and evaluation to describe the impact of policy implementation. This information can then be fed back to the producers to improve products and marketing. Ultimately, the goal is to help local enterprise be competitive on the global stage, while contributing to the national creative economy.

(3) Apply the ‘The Scenarios of Local Cultural Products of Thailand’:

This tool helps planners and implementers to reflect on possible future outcomes of new community-based cultural products and how they may succeed or fail. This is a form of advance trouble-shooting to identify obstacles and address them before they become problematic.

(4) The findings from the study of community enterprise in the five

study locations indicate the participation in government support programs is not yet optimal. Thus, it is recommended that the relevant government agencies conduct more PR about the support that is available, and share examples of how that support significantly improved participating community enterprises.

(5) The data collection from consumers of the products of the

community-based products in the five locations exposed gaps in supply and demand. Producers need to pay more attention to consumer demand and trends since they are constantly in flux. Support agencies need to have criteria to assess which community products are likely to be successful and concentrate their inputs on those enterprises. These include the following: (1) Accessibility: The consumers can access the community product, in terms of price, product information, and ability to purchase; (2) Licensing Potential: The community product has the potential to be certified by the relevant standards organizations at the national and international levels; (3) Functionality: The community product has a variety of uses in the daily life of the owner. It has a diverse array of functions and is eco-friendly; (4) Aided and Unaided Recall: The consumers can recall the community product either when prompted by some stimulus (e.g., seeing an advertisement, brand or logo of the product) or even when not prompted by any stimulus or trigger. They can then describe the details of the product from memory. (5) Differentiation: The community product is different from past products, both in terms of quality and grade.

2) Local application of the study findings and tools

(1) Local administrative organizations and community leaders should replicate the internal and external analysis of the environment for community-led production of cultural products in the locality. This can include a SWOT analysis of existing or potential community enterprises and products. That can be the basis of a business plan or strategy to present to support agencies for assistance.

(2) It is a fact of life in many rural communities around the world that the younger generation is drawn to city life and urban jobs and opportunity. However, if they can be led to see the potential economic opportunity of the successful community enterprise (such as those highlighted in this research), then they could be persuaded to return to help with the local business, learn the skills and, perhaps even take over the enterprise when the time is right. That way, they might develop a new appreciation for their cultural heritage and the economic value of traditional wisdom in the creative economy. Today's youth have a natural affinity with digital economy, globalization, social media and the Internet. They can apply these innate skills to make the community-based cultural products even more successful and competitive than they are now.

6.3.4 Recommendations for Future Research

1) There should be more quantitative research to statistically analyze factors which contribute to the success of community-based cultural products. This research was qualitative and only presents the general picture of what those factors might be. Those suggestions need to be validated by a quantitative study.

2) There should be Participatory Action Research in all regions of the country in order to identify new insights in problems and obstacles to community enterprise and how to resolve those. This would require a certain degree of immersion of the researcher in the local context in order to thoroughly understand the factors involved. The findings could be incorporated into strategies, plans and programs to promote community-based cultural product development that will genuinely help drive Thailand's creative economy for many years to come

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APPENDICES

APPENDIX A

Expert Evaluation Form: Index of Item-Objective Congruence (IOC)

Guidelines of a Model for the Development Culturally-Relevant Thai
Community Products: Case Study of Five Provinces

Explanation: This evaluation form is for assessing the research tool used in the project entitled: “Guidelines for Developing a Community-based Model of Thai Cultural Products: Case Study of Community Enterprise in Five Areas of Thailand.” The form records opinions of experts about the questions used in data collection and appropriate use of the research tool. This exercise assesses the accuracy of the questions in the data collection from key informants (producers, business owners, consumers). The following are scores for accuracy:

+1 = the question is absolutely appropriate

0 = it is uncertain whether the question is appropriate or not

-1 = the question is absolutely inappropriate

Please enter a check mark in the cell representing your opinion about the consistency or correctness of the item:

Community Product Producers

Item	Question	Expert Opinion			Remarks
		Agree	Unsure	Disagree	
<i>Section 1 General information of the respondent</i>					
1.	Local wisdom as applied to the community enterprise product				
2.	History of producing the community product (from initial conception to the present)				
3.	Monthly income from sales of the product (baht)				
4.	Social status of the respondent				
<i>Section 2 Questions about product development</i>					
1.	What are the components of producing the community product which make it successful?				
2.	What are the guidelines for developing the community product so that it is successful at the national level?				
	1) At present, how has the respondent developed the product; how does it differ from its predecessors				

Item	Question	Expert Opinion			Remarks
		Agree	Unsure	Disagree	
	(compare past and present versions)?				
	2) What are the guidelines or methods for sharing knowledge and experience between generations?				
	3) What changes in the external environment have affected production and how? For example, technological advances, market competition, etc.				
	4) What linkages does the respondent have with networks of producer within and outside the home community?				
3.	Does the respondent anticipate marketing the product to the international market?				
4.	What are the problems or obstacles in developing the product?				

Business owner

Item	Question	Expert Opinion			Remarks
		Agree	Unsure	Disagree	
<i>Section 1 General information of the respondent</i>					
1.	How long has this product been sold here?				
2.	Monthly income from sales of the product (baht)				
3.	Top four types of consumers of the product				
4.	Social status of the respondent				
<i>Section 2 Questions about community product development</i>					
1.	What are the components of the product that make it successful?				
2.	Has the respondent participate in product development so that it is successful at the national level?				
	1) How has the product changed from its predecessors?				
	2) Did the respondent play a role in the modification of the product?				
	3) Did changes in the external environment affect the product and how? For				

Item	Question	Expert Opinion			Remarks
		Agree	Unsure	Disagree	
	example, technological advances, market competition, etc.				
	4) Is the respondent linked in with networks of producers within or outside the community?				
3.	Does the respondent see opportunities and channels to market the product internationally?				
4.	What are the problems and obstacles to producing the product?				

Consumer

Item	Question	Expert Opinion			Remarks
		Agree	Unsure	Disagree	
<i>Section 1 General information of the respondent</i>					
1.	Does the product reflect the unique features of the locality?				
2.	How can the product be purchased (multiple response allowed)?				
3.	Is the respondent aware if the product has been certified by a standards organization?				
4.	Can the respondent name the product brand?				
5.	What are the unique features of the product?				
6.	Has the respondent ever bought the product?				
7.	Can the respondent easily remember the product?				
<i>Section 2 Level of understanding of the community product</i>					
1.	Is the product generally affordable?				
2.	Does the product indicate the place of production and how to purchase it?				
3.	Has the product been certified by a standards organization?				
4.	Is the product multi-purpose?				

Item	Question	Expert Opinion			Remarks
		Agree	Unsure	Disagree	
5.	Are the raw materials used to make the product eco-friendly?				
6.	Can the product be re-purposed?				
7.	Is the product advertised through various media, e.g., Facebook, YouTube, website, local radio or newspaper?				
8.	Is the product memorable?				
9.	Is the product durable?				
Remarks: Questions 4, 5, 6 above are not asked about the durian products					
<i>Section 3 General information of the respondent</i>					
1.	Occupation.....				
2.	Monthly income (baht)				

Signed.....

(Expert)

APPENDIX B

Guidelines: In-Depth Interview Community Product Producers

Community Products.....

Name of Producer.....

(Read this to the respondent): *“This interview is to collect information for a thesis on “Factors behind the Success of Development of Community Products using Local Wisdom.” These findings will inform guidelines on developing Thai cultural products for international markets. We would greatly appreciate your cooperation in truthfully responding to all the questions. Your responses will only be used for academic analysis and not shared with anyone else. Thank you very much for your participation.”*

Ms. Kuntika Sanguanpan

Student ID: 5520142001 (DPA7)

Doctor of Public Administration (Public Policy)

School of National Institute of Development Administration

Section 1: General information of the respondent

Mark an ✓ in the or enter response in the space provided

1. Local wisdom as applied to production of community products
-

2. Duration of production of community products (from first launch to the present)
- | | |
|--|---|
| <input type="checkbox"/> 1) less than 1 year | <input type="checkbox"/> 4) 6-8 years |
| <input type="checkbox"/> 2) 1 -2 years | <input type="checkbox"/> 5) 9 - 10 years |
| <input type="checkbox"/> 3) 3-5 years | <input type="checkbox"/> 6) over 10 years |
3. Income per month from product sales (...baths/month)
-

4. Social status of the producer
- 1) Leader of Community
 - 2) Committee of association /producer group, specify.....
 - 3) Member of association/ producer group, specify.....
 - 4) Distributor (answer to question 5)
 - 5) Others, specify
.....
5. Most common consumers of the product (rate from 1 – least to 4 - most)
- 1) Thai consumer
 - 2) Foreign tourists, specify.....
 - 3) Persons in the locality
 - 4) Others, specify.....

Section 2: Development of the product

Mark an ✓ in the or enter response in the space provided

1. Components of production of the community product; which are successful and why?
- 1) The management of the system of production methods, specify
.....

- 2) Distribution channels for the product, specify

- 3) The Management of the group using participatory methods, specify

- 4) The management of information technology in production, specify

- 5) Support from related agencies, specify (such as knowledge, grants, etc.)

- 6) Other factors

2. How was the producer able to succeed with the product at a national level?

1) How is the producer currently developing the product? What is different than before? (Compare past and current product design.)

- Raw material

 Packaging

 Product Logo

 Consumer

 Others

2) Are there guidelines for passing the knowledge and experience to the next generation?

Yes, specify

.....
.....
.....
.....

No, because

.....
.....
.....
.....

3) Did external forces (new technology, competition from around the country) affect the development of the product?

Yes, specify

.....
.....
.....
.....

No, because

.....
.....
.....
.....

4) Did the producer network with other producers inside/outside the community?

How so?

Yes, specify

.....
.....
.....

No, because

.....
.....
.....

3. Has the producer thought about marketing the product internationally?

1) No, because

.....
.....
.....
.....

2) There is a plan to do the following (multiple response allowed):

Preparing multiple channels to allow consumers access, such as.....

(1)

(2)

(3)

Preparing documentation to request certification from the 'standard community product' organization and Thai Industrial Standards Institute

Developing the product for a broader range of uses

Creating a product brand

Making the product more unique

Other, specify.....

Product Distributor

Community Products.....

Name of Distributer.....

(Read this to the respondent): *“This interview is to collect information for a thesis on “Factors behind the Success of Development of Community Products using Local Wisdom.” These findings will inform guidelines on developing Thai cultural products for international markets. We would greatly appreciate your cooperation in truthfully responding to all the questions. Your responses will only be used for academic analysis and not shared with anyone else. Thank you very much for your participation.”*

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Section 1: General information

Mark an ✓ in the or enter response in the space provided

1. Duration as product distributor (since launch to the present)

- | | |
|--|---|
| <input type="checkbox"/> 1) less than 1 year | <input type="checkbox"/> 4) 6-8 years |
| <input type="checkbox"/> 2) 1 -2 years | <input type="checkbox"/> 5) 9 - 10 years |
| <input type="checkbox"/> 3) 3-5 years | <input type="checkbox"/> 6) > over 10 years |

2. Income per month from product sales (...baths/month)

- 3. Most common consumers of the product (rate from 1 – least to 4 - most)
 - 1) Thai consumer
 - 2) Foreign tourists, specify.....
 - 3) Persons in the locality
 - 4) Others, specify.....

- 4. Social status of the distributor
 - 1) Leader of Community
 - 2) Committee of association /producer group, specify.....
 - 3) Member of association/ producer group, specify.....
 - 4) Others, specify

Section 2: Product development

Mark an ✓ in the or enter response in the space provided

- 1. Components of production of the community product; which are successful and why?
 - 1) Distribution channels for the product, specify
.....
 - 2) The Management of the group using participatory methods, specify
.....
 - 3) Support from related agencies, specify (such as knowledge, grants, etc.)
.....
 - 4) Other factors
.....

2. To what extent was the distributor responsible for helping make the product a success at the national level?

1) How has the product changed over time?

Raw material

Packaging

Product Logo

Consumer

Others

2) Did the distributor participate in product improvement? How so?

Yes, specify

.....
.....
.....
.....

No, because

.....
.....
.....
.....

3) Did external forces (new technology, competition from around the country) affect the development of the product? How so?

Yes, specify

.....
.....
.....

No, because

.....
.....
.....
.....

4) Has the distributor linked with other producers in the community or with other distributors in/outside the community? How so?

Yes, specify

.....
.....
.....
.....

No, because

.....
.....
.....
.....

3. Has the distributor considered marketing the product abroad?

1) No, because

.....
.....
.....
.....

2) There is a plan to do the following (multiple response allowed):

Preparing multiple channels to allow consumers access, such as.....

(1)

(2)

(3)

Preparing channels to communicate a product brand

Other, specify

3) Already implementing the following (multiple response allowed):

There are multiple channels to allow consumers access, such as

(1)

(2)

(3)

The product has a public relation to recognize brand by social media channels (such as; Facebook, YouTube, Line, Website, etc)

.....

Other, specify

4. Problems and obstacles in product distribution

Product Consumer/Potential Consumer

Community Products.....

Name of Producer/Distributor.....

(Read this to the respondent): *“This interview is to collect information for a thesis on “Factors behind the Success of Development of Community Products using Local Wisdom.” These findings will inform guidelines on developing Thai cultural products for international markets. We would greatly appreciate your cooperation in truthfully responding to all the questions. Your responses will only be used for academic analysis and not shared with anyone else. Thank you very much for your participation.”*

Ms. Kuntika Sanguanpan

Student ID: 5520142001 (DPA7)

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Section 1: Information about consumers

Mark an ✓ in the or enter response in the space provided

1. Does the product reflect unique characteristics of the province?

1) Not clearly

2) Clearly, in terms of:

Raw materials are specific to the locality

Design/appearance of the product

Other, specify

2. From what channels can one buy the product?
- 1) Producer's shop
 - 2) Trade show
 - 3) Facebook
 - 4) Line Application
 - 5) Website
 - 6) Other, specify
3. Can the consumer see that the product has been certified by standards organizations?
- 1) No
 - 2) Yes (multiple response allowed):
 - Community Product Standard
 - Thai Industrial Standard
 - Other, specify
4. Does the consumer know the brand of the product?
- 1) No
 - 2) Yes (multiple response allowed):
 - Facebook
 - YouTube
 - Website
 - Local newspaper
 - Local radio
 - Other, specify
5. Does the consumer think that the product is unique for the locality?
- 1) No ไม่
 - 2) Yes (multiple response allowed):
 - Raw material
 - Packaging
 - Other, specify

6. Has the consumer ever bought the community product?

- 1) No
- 2) Yes.....(Time)

7. Can the consumer remember the product?

- 1) No memory of product
- 2) Unaided recall
- 3) Aided recall when seeing... (multiple response allowed):
 - PR material
 - Name of product
 - Product logo
 - The enterprise
 - Other, specify

Section 2: Level of understanding of the product

Question	Level of Understanding		
	yes	no	unsure
1. The community product is generally affordable			
2. The product indicates the source and where to buy it			
3. The product has received certification by a standards org.			
4. The product has more than one use			
5. The raw material for the product is eco-friendly			
6. The product is recyclable			
7. The product is advertised on Facebook, YouTube, other websites, local newspapers, local radio stations, etc.			
8. The product is easy to remember			
9. The product is durable			

Remarks: Questions 4, 5, 6 above are not asked about the durian products

Section 3: General information of respondent

1. Occupation.....
2. Monthly income

APPENDIX C

Information of Key Informants

Table 1 Information of Key Informants of Thailand Five Study Locations

Name of producer/distributor of products	N years of operations (since first launch)	Key informant		Generation (gen.)			Status of producer/distributor
		producer	distributor	1 st gen.	2 nd gen.	3 rd gen.	
1. Ancient Silver Necklace of Sukothai	over 10 years (23 years)	✓	✓	✓	✓	✓	Independent producer
2. Pongsakorn Ancient Silver of Sukothai	over 10 years (12 years)	✓	✓	✓			Independent producer
3. Pornchai Silver of Sukothai	over 10 years	✓	✓	✓			Member of Cluster group

Table 1 (Contiued)

Name of producer/distributor of products	N years of operations (since first launch)	Key informant		Generation (gen.)			Status of producer/distributor
		producer	distributor	1 st gen.	2 nd gen.	3 rd gen.	
4. Montri Silverworks of Sukothai	over 10 years	✓	✓	✓			Member Cluster group Member OTOP
5. Porn Charoen Silverworks of Sukothai	over 10 years	✓	✓	✓			Member Cluster group Member OTOP
6. Luke Jerm Ancient Silver of Sukothai	over 10 years (14 years)	✓	✓		✓		Member Cluster group Member OTOP Member Provincial cooperative
7. Srimala Ancient Silver of Sukothai	3-5 years	✓	✓	✓			Independent producer
8. Malai Silver of Sukothai	3-5 years	✓	✓	✓			Independent producer

Table 1 (Contiued)

Name of producer/distributor of products	N years of operations (since first launch)	Key informant		Generation (gen.)	Status of producer/distributor
9. Kwan Silverworks of Sukothai	over 10 years (20 years)	✓	✓	✓	Member Cluster group Member OTOP
10. Mai Ngerm Mai Thong of Sukothai	over 10 years	✓	✓	✓	Member Cluster group
11. Wanich Grove of Chanthaburi	over 20 years	✓	✓	✓	Independent producer
12. Nong Yao of Chanthaburi	17 years	✓	✓	✓	Member OTOP
13. Nok Yung of Chanthaburi	30 years	✓	✓	✓	Member OTOP
14. Jay Tik of Chanthaburi	over 10 years	✓	✓	✓	Independent producer

Table 1 (Contiued)

Name of producer/distributor of products	N years of operations (since first launch)	Key informant		Generation (gen.)		Status of producer/distributor
15. Bunthiang of Chanthaburi	over 20 years	✓	✓	✓		Independent producer
16. Pa Klaep of Chanthaburi	17 years	✓	✓	✓	✓	Member OTOP/leader of women's support group
17. Jaap of Chanthaburi	14 years	✓	✓	✓		Independent producer
18. Kulnart of Chanthaburi	over 10 years	✓	✓	✓		Independent producer
19. Maeli of Chanthaburi	over 10 years	✓	✓		✓	Independent producer
20. Nong Fluke of Chanthaburi	3-5 years		✓	✓		General vendor

Table 1 (Contiued)

Name of producer/distributor of products	N years of operations (since first launch)	Key informant		Generation (gen.)			Status of producer/distributor
		producer	distributor	1 st gen.	2 nd gen.	3 rd gen.	
21. Un-Ai-Rak of Chanthaburi	1-2 years		✓	✓			General vendor
22. Awmsup of Chanthaburi	1-2 years		✓	✓	✓		General vendor
23. J.J. of Chanthaburi	1-2 years		✓	✓			General vendor
24. Jay Fun of Chanthaburi	3-5 years		✓	✓			General vendor
25. Kru Jume of Chanthaburi	1-2 years		✓	✓			General vendor
26. Ratana of Chanthaburi	9-10 years		✓	✓			General vendor
27. Nong Ert of Chanthaburi	9-10 years		✓	✓			General vendor

Table 1 (Contiued)

Name of producer/distributor of products	N years of operations (since first launch)	Key informant	Generation (gen.)	Status of producer/distributor
28. Copter of Chanthaburi	1-2 years	✓	✓	General vendor
29. Kon Jan of Chanthaburi	3-5 years	✓	✓	General vendor
30. Natapong of Chanthaburi	1-2 years	✓	✓	General vendor
31. (no name)	1-2 years	✓	✓	General vendor
32. Janao of Chanthaburi	over 10 years	✓	✓	General vendor
33. Ray Rai of Chanthaburi	9-10 years	✓	✓	General vendor
34. (no name)	9-10 years	✓	✓	General vendor
35. Luke Yee of Chanthaburi	9-10 years	✓	✓	General vendor

Table 1 (Contiued)

Name of producer/distributor of products	N years of operations (since first launch)	Key informant		Generation (gen.)			Status of producer/distributor
		producer	distributor	1 st gen.	2 nd gen.	3 rd gen.	
36. Burapa Jaroen Porn of Chanthaburi	1-2 years		✓	✓			Member of women's support group
37. Luke Oat of Chanthaburi	6-8 years		✓	✓			General vendor
38. Jutukam of Chanthaburi	6-8 years		✓	✓			General vendor
39. Aroon Souvenirs of Chanthaburi	1-2 years		✓	✓			General vendor
40. Jay Noi of Chanthaburi	9-10 years		✓	✓			General vendor
41. Rak 44 of Chanthaburi	over 10 years		✓	✓			General vendor

Table 1 (Contiued)

Name of producer/distributor of products	N years of operations (since first launch)	Key informant		Generation (gen.)			Status of producer/distributor
		producer	distributor	1 st gen.	2 nd gen.	3 rd gen.	
42. Kwan Reuan of Chanthaburi	9-10 years		✓	✓			Member of community enterprise
43. Jay Sao of Chanthaburi	3-5 years		✓	✓			General vendor
44. Num Nim of Chanthaburi	3-5 years		✓	✓			General vendor
45. Jay Namtan of Chanthaburi	6-8 years		✓	✓			General vendor
46. Mae Sangiam of Chanthaburi	3-5 years		✓	✓			Member of OTOP
47. Sao Ouan of Chanthaburi	over 10 years		✓	✓			General vendor
48. Ploy Pleng of Chanthaburi	over 10 years		✓	✓			General vendor

Table 1 (Contiued)

Name of producer/distributor of products	N years of operations (since first launch)	Key informant		Generation (gen.)			Status of producer/distributor
		producer	distributor	1 st gen.	2 nd gen.	3 rd gen.	
49. Lawan of Chanthaburi	over 10 years		✓	✓			General vendor
50. (no name)	3-5 years		✓				Member OTOP
51. Jay Miao of Chanthaburi	over 10 years		✓				General vendor
52. Ban Kham Aw Group of Udorn Thani	over 10 years	✓		✓	✓		Member - producers group
53. Roi An Panyang Group of Udorn Thani	over 10 years	✓		✓			Member - producers group
54. Ban Chiang Pottery Producers of Udorn Thani	over 10 years	✓	✓	✓			Member - producers group

Table 1 (Contiued)

Name of producer/distributor of products	N years of operations (since first launch)	Key informant		Generation (gen.)			Status of producer/distributor
		producer	distributor	1 st gen.	2 nd gen.	3 rd gen.	
55. Ban Chiang 5,000 Years of Udorn Thani	over 10 years		✓	✓			Member Ban Chiang potters group
56. Sawng Pee Nong of Udorn Thani	over 10 years		✓	✓			Member Ban Chiang potters group
57. Rian Thong of Udorn Thani	over 10 years		✓	✓			General vendor
58. Yai Nuan of Udorn Thani	9 - 10 years		✓	✓			General vendor
59. At Ann of Udorn Thani	over 10 years		✓	✓			Member of Ban Chiang pottery painters group

Table 1 (Contiued)

Name of producer/distributor of products	N years of operations (since first launch)	Key informant		Generation (gen.)			Status of producer/distributor
		producer	distributor	1 st gen.	2 nd gen.	3 rd gen.	
60. Petcharat of Udorn Thani	over 10 years		✓	✓			Member of Ban Chiang pottery painters group
61. Niam Thong of Udorn Thani	9 - 10 years		✓	✓			General vendor
62. Ban Pone Silk Weavers Group	over 10 years	✓	✓				Member of producers group
63. Ban Pone Somdet Silkof Kalasin	over 10 years	✓	✓	✓			Member producers group
64. Somdet Silk of Kalasin	6 -8 years	✓	✓	✓			Member producers group

Table 1 (Contiued)

Name of producer/distributor of products	N years of operations (since first launch)	Key informant		Generation (gen.)			Status of producer/distributor
		producer	distributor	1 st gen.	2 nd gen.	3 rd gen.	
65. Juke Phraewas of Kalasin	over 10 years (25 years)	✓	✓	✓			Independent producer
66. Nong Kae Sai Phraewa Group of Kalasin	over 10 years	✓	✓	✓			Member producers group
67. Ban Aw Enterprise of Kalasin	over 10 years	✓	✓	✓			Member producers group
68. Ban Pone Silkworm of Kalasin	over 10 years	✓	✓	✓			Member producers group
69. Bunmak Thai Silk of Kalasin	over 10 years (30 years)	✓	✓	✓			Independent producer

Table 1 (Contiued)

Name of producer/distributor of products	N years of operations (since first launch)	Key informant		Generation (gen.)			Status of producer/distributor
		producer	distributor	1 st gen.	2 nd gen.	3 rd gen.	
70. Nong Chang Phraewa of Kalasin	over 10 years (30years)	✓	✓	✓			Member producers group
71. Ban Na Bon Women's Group of Kalasin	over 10 years	✓	✓	✓			Member producers group
72. Nakorn Handicrafts Nakorn Si Tammarat	over 10 years	✓	✓	✓			President, producers group
73. Lai Thi Nakorn Khreuang Thom of Nakorn Si Tammarat	over 10 years (20 years)	✓	✓		✓		Independent producer

Table 1 (Contiued)

Name of producer/distributor of products	N years of operations (since first launch)	Key informant		Generation (gen.)			Status of producer/distributor
		producer	distributor	1 st gen.	2 nd gen.	3 rd gen.	
74. Sri Nakorn Khreuang Thom of Nakorn Si Tammarat	over 10 years (40 - 50 years)	✓	✓	✓			Independent producer
75. Pim Nakorn Khreuang Thom of Nakorn Si Tammarat	over 10 years (35 years)	✓	✓	✓			Independent producer
76. Den Nakorn of Nakorn Si Tammarat	over 10 years (30 years)	✓	✓	✓			Independent producer
77. Thom Lai Thai of Nakorn Si Tammarat	over 10 years (35 years)	✓	✓	✓			Independent producer

Table 1 (Contiued)

Name of producer/distributor of products	N years of operations (since first launch)	Key informant		Generation (gen.)			Status of producer/distributor
		producer	distributor	1 st gen.	2 nd gen.	3 rd gen.	
78. Nakorn Handicrafts of Nakorn Si Tammarat	over 10 years (32 years)	✓	✓	✓			Member OTOP
79. Thom Namo of Nakorn Si Tammarat	over 10 years (20 years)		✓	✓			General vendor
80. Ngern Thai of Nakorn Si Tammarat	over 10 years (15 years)		✓	✓			General vendor

Table 1 (Contiued)

Name of producer/distributor of products	N years of operations (since first launch)	Key informant		Generation (gen.)			Status of producer/distributor
		producer	distributor	1 st gen.	2 nd gen.	3 rd gen.	
81. Nong Da of Nakorn Si Tammarat	over 10 years (30 years)		✓	✓			General vendor
82. Wasana of Nakorn Si Tammarat	over 10 years (25 years)		✓	✓			General vendor
83. Wiyada of Nakorn Si Tammarat	over 10 years (40 years)		✓	✓			General vendor
84. Nong Sao of Nakorn Si Tammarat	over 10 years (15 years)		✓	✓			General vendor

Table 1 (Contiued)

Name of producer/distributor of products	N years of operations (since first launch)	Key informant		Generation (gen.)			Status of producer/distributor
		producer	distributor	1 st gen.	2 nd gen.	3 rd gen.	
85. Rasada of Nakorn Si Tammarat	over 10 years (30 years)		✓	✓			General vendor
86. Apasara Pitsuwan Khreuang Thom of Nakorn Si Tammarat	over 10 years (15 years)		✓	✓			General vendor
87. Chawee of Nakorn Si Tammarat	over 10 years (60 years)		✓	✓			General vendor
88. Sut Jai of Nakorn Si Tammarat	over 10 years (22 years)		✓	✓			Member OTOP

Table 1 (Contiued)

Name of producer/distributor of products	N years of operations (since first launch)	Key informant		Generation (gen.)			Status of producer/distributor
		producer	distributor	1 st gen.	2 nd gen.	3 rd gen.	
89. Khlang Khreuang Pradap of Nakorn Si Tammarat	over 10 years (40 years)		✓	✓			Member - producers group
90. POM Silver of Nakorn Si Tammarat	over 10 years (15 years)		✓	✓			General vendor
91. Na Been of Nakorn Si Tammarat	over 10 years (60 years)		✓	✓			General vendor

Table 1 (Contiued)

Name of producer/distributor of products	N years of operations (since first launch)	Key informant		Generation (gen.)			Status of producer/distributor
		producer	distributor	1 st gen.	2 nd gen.	3 rd gen.	
92. Sai Keo of Nakorn Si Tammarat	over 10 years (40 years)		✓	✓			General vendor
93. Pa Payom of Nakorn Si Tammarat	over 10 years (27 years)		✓	✓			General vendor

APPENDIX D

Knowledge About Access to The Community-Based Cultural Products

Table 1 Uniqueness of: “Silver Jewelry of Sukothai”

Uniqueness of the product:		n	%
Not apparent		4	5.6
It is unique for:		68	94.4
1) Shape and features	n	53	84.1
2) Other, e.g., handmade, three colors, Wat Nang Paya design, pure alloy	n	31	49.2
3) Raw material is local	n	17	27.0
Total		72	100.0

Table 2 Knowledge of where to buy: “Silver Jewelry of Sukothai”

Where to buy:	n	%
1) Producer’s shop	60	83.3
2) Trade show	57	79.2
3) Facebook	38	52.8
4) Line App	32	44.4
5) Website	23	31.9
6) Other, e.g., phone, asking a friend to buy, OTOP rep.	17	23.6

Table 3 Knowledge of Standards Certification of: “Silver Jewelry of Sukothai”

Is the product certified?		n	%
No		3	4.2
Yes		69	95.8
1) Community Product Standard	N	69	97.2
2) Thai Industrial Standards	N	13	18.3
3) Other, e.g., OTOP 4 Star	N	1	1.4
Total		72	100.0

Table 4 Source of Knowledge of Brand of: “Silver Jewelry of Sukothai”

Knowledge of product brand		n	%
No knowledge of		5	6.9
Know from:		67	93.1
1) Facebook	N	42	63.6
2) Other, e.g., trade fair, word of mouth, TV, magazines, producer’s shop	N	28	42.4
3) Local newspaper	N	19	28.8
4) Local radio	N	17	25.8
5) Website	N	14	21.2
6) YouTube	N	10	15.2
Total		72	100.0

Table 5 Uniqueness of the Product: “Silver Jewelry of Sukothai”

Uniqueness of the product:		n	%
None		5	6.9
It is unique because of its:		67	93.1
1) Other, e.g., use of the creeping plant pattern, three colors, near total purity of the silver, detail of ancient design	n	%	
	38	56.7	
2) Raw material	34	50.7	
3) Packaging	32	47.8	
Total		72	100.0

Table 6 Access to the Product: “Silver Jewelry of Sukothai”

Ever bought the product	n	%
Never	23	31.9
Yes	49	68.1
Total	72	100.0

Table 7 Recognition of Community Products: “Silver Jewelry of Sukothai”

Ability to recall the product		n	%	
No memory of		4	5.6	
Unaided recall		39	54.2	
Aided recall when seeing:	N	%	29	40.3
1) The enterprise	25	78.1		
2) Name of product	23	71.9		
3) Product logo	15	46.9		
4) PR material	8	25.0		
5) Other, e.g., design, colors	5	15.6		
Total		72	100.0	

Table 8 Consumer Understanding of Community Products: “Silver Jewelry of Sukothai”

Aspects of Understanding	Consumer Understanding							
	Yes		No		Unsure		Total	
	n	%	n	%	n	%	n	%
1) Product is durable	70	97.2	0	0.0	2	2.8	72	100.0
2) Product indicates source and where to buy	69	95.8	2	2.8	1	1.4	72	100.0
3) Product is certified by standards orgs.	68	94.4	1	1.4	3	4.2	72	100.0
4) Product is advertised on social media, local radio/newspaper/TV	66	91.7	1	1.4	5	6.9	72	100.0

Table 8 (Continued)

Aspects of Understanding	Consumer Understanding							
	Yes		No		Unsure		Total	
	n	%	n	%	n	%	n	%
5) Product is easy to remember	66	91.7	2	2.8	4	5.6	72	100.0
6) Product is re-usable	59	81.9	1	1.4	12	16.7	72	100.0
7) Product has multiple uses	55	76.4	3	4.2	14	19.4	72	100.0
8) Product is eco-friendly	51	70.8	8	11.1	13	18.1	72	100.0
9) Product is affordable for most consumers	46	63.9	19	26.4	7	9.7	72	100.0

Table 9 Uniqueness of: “Durian Products of Chanthaburi”

Uniqueness of the product:			n	%
Not apparent			17	17.0
It is unique for:	N	%	83	83.0
1) Raw material is local	73	91.3		
2) Shape and features	30	37.5		
3) Other, e.g., processed raw material	1	1.3		
Total			100	100.0

Table 10 Knowledge of Where to Buy: “Durian Products of Chanthaburi”

Where to buy:	n	%
1) Producer’s shop	90	90.0
2) Trade show	82	82.0
3) Facebook	31	31.0
4) Line App	19	19.0
5) Other, e.g., ask friend to buy, distributor, souvenir shop, Farmers’ Market, Tai Market	16	16.0
6) Website	15	15.0

Table 11 Knowledge of Standards Certification of Durian Products of Chanthaburi

Is the product certified?			n	%
No			36	36.0
Yes	N	%	63	63.0
1) Thai Industrial Standard	44	69.8		
2) Community Product Standard	36	57.1		
3) Other, e.g., Thai FDA	3	4.8		
Unspecified			1	1.0
Total			100	100.0

Table 12 Source of Knowledge of Brand of: “Durian Products of Chanthaburi”

Knowledge of product brand			n	%
No knowledge of			37	37.0
Know from:	N	%	61	61.0
1) Facebook	34	57.6		
2) Website	27	45.8		
3) Other, e.g., trade fair, word of mouth, TV, the producer, market	24	40.7		
4) Local radio	17	28.8		
5) YouTube	11	18.6		
6) Local newspaper	6	10.2		
Unspecified			2	2.0
Total			100	100.0

Table 13 Uniqueness of the Product: “Durian Products of Chanthaburi”

Uniqueness of the product:			n	%
None			17	17.0
It is unique because of its:	N	%	83	83.0
1) Raw material	74	93.7		
2) Packaging	23	29.1		
3) Other	0	0.0		
Total			100	100.0

Table 14 Access to the Product: “Durian Products of Chanthaburi”

Ever bought the product	n	%
Never	14	14.0
Yes	85	85.0
Unspecified	1	1.0
Total	100	100.0

Table 15 Recognition of Community Products: “Durian Products of Chanthaburi”

Ability to recall the product			n	%
No memory of			11	11.0
Unaided recall			25	25.0
Aided recall when seeing:	N	%	63	63.0
1) Name of product	40	65.6		
2) The enterprise	38	62.3		
3) Product logo	24	39.3		
4) PR material	21	34.4		
5) Other, e.g., TV trade fair	2	3.3		
Unspecified			1	1.0
Total			100	100.0

Table 16 Knowledge of the Product: “Durian Products of Chanthaburi”

Aspects of Understanding	Consumer Understanding							
	Yes		No		Unsure		Total	
	n	%	n	%	n	%	n	%
1) Product indicates source and where to buy	79	81.4	13	13.4	5	5.2	97	100.0
2) Product is easy to remember	78	79.6	7	7.1	13	13.3	98	100.0
3) Product is affordable for most consumers	75	76.5	15	15.3	8	8.2	98	100.0
4) Product is certified by standards orgs.	58	59.8	9	9.3	30	30.9	97	100.0
5) Product is advertised on social media, local radio/newspaper/TV	53	54.1	20	20.4	25	25.5	98	100.0
6) Product is durable	46	46.9	27	27.6	25	25.5	98	100.0

Table 17 Knowledge of Uniqueness of: “Ban Chiang Pottery of Udon Thani”

Uniqueness of the product:			n	%
Not apparent			5	4.8
It is unique for:	N	%	100	95.2
1) Shape and features	84	84.8		
2) Raw material is local	56	56.6		
3) Other, e.g., ancient pattern, derives from historical artifact	8	8.1		
Total			105	100.0

Table 18 Knowledge of Where to Buy: “Ban Chiang Pottery of Udorn Thani”

Where to buy:	n	%
1) Producer’s shop	90	86.5
2) Trade show	76	73.1
3) Facebook	23	22.1
4) Website	22	21.2
5) Line App	11	10.6
6) Other, e.g., asked friend to buy	3	2.9

Table 19 Knowledge of Standards Certification of: “Ban Chiang Pottery of Udorn Thani”

Is the product certified?		n	%
No		46	43.8
Yes		58	55.2
1) Community Product Standard	N	%	
	39	70.9	
2) Thai Industrial Standard	32	58.2	
3) Other	0	0.0	
Unspecified		1	1.0
Total		105	100.0

Table 20 Source of Knowledge of Brand of: “Ban Chiang Pottery of Udorn Thani”

Knowledge of product brand			n	%
No knowledge of			30	28.6
Know from:			74	70.5
1) Local newspaper	N	%		
	38	52.1		
2) Facebook	36	49.3		
3) Website	31	42.5		
4) YouTube	22	30.1		
5) Local radio	21	28.8		
6) Other, e.g., trade fair, word of mouth, TV, the producer’s shop, OTOP product shop	11	15.1		
Unspecified			1	1.0
Total			105	100.0

Table 21 Uniqueness of the Product: “Ban Chiang Pottery of Udorn Thani”

Uniqueness of the product:			n	%
None			6	5.7
It is unique because of its:			98	93.3
1) Raw material	N	%		
	67	69.8		
2) Packaging	52	54.2		
3) Other, e.g., design, color	23	24.0		
Unspecified			1	1.0
Total			105	100.0

Table 22 Access to the Product: “Ban Chiang Pottery of Udorn Thani”

Ever bought the product	n	%
Never	51	48.6
Yes	54	51.4
Total	105	100.0

Table 23 Recognition of Community Products: “Ban Chiang Pottery of Udorn Thani”

Ability to recall the product			n	%
No memory of			5	4.8
Unaided recall			45	42.9
Aided recall when seeing:	N	%	55	52.4
1) PR material	36	65.5		
2) Name of product	23	41.8		
3) Product logo	29	52.7		
4) The enterprise	22	40.0		
5) Other	0	0.0		
Total			105	100.0

Table 24 Consumer Understanding of Community Products: “Ban Chiang Pottery of Udon Thani”

Aspects of Understanding	Consumer Understanding							
	Yes		No		Unsure		Total	
	n	%	n	%	n	%	n	%
1. Product indicates source and where to buy	94	89.5	4	3.8	7	6.7	105	100.0
2. Product is easy to remember	93	88.6	4	3.8	8	7.6	105	100.0
3. Product is affordable for most consumers	89	84.8	4	3.8	12	11.4	105	100.0
4. Product is eco-friendly	81	77.1	7	6.7	17	16.2	105	100.0
5. Product has multiple uses	79	75.2	7	6.7	19	18.1	105	100.0
6. Product is advertised on social media, local radio/newspaper/TV	77	73.3	3	2.9	25	23.8	105	100.0
7. Product is durable	58	55.2	17	16.2	30	28.6	105	100.0
8. Product is certified by standards orgs.	56	53.3	13	12.4	36	34.3	105	100.0
9. Product is re-usable	46	43.8	26	24.8	33	31.4	105	100.0

Table 25 Uniqueness of: “Phraewa Silk of Kalasin”

Uniqueness of the product:		n	%
Not apparent		4	5.0
It is unique for:	N	76	95.0
1) Shape and features	67	88.2	
2) Raw material is local	62	81.6	
3) Other, e.g., weaving pattern (continuous supplementary weft and discontinuous supplementary weft) intricate pattern, color, quality, durability	22	28.9	
Total		80	100.0

Table 26 Knowledge of Where to Buy: “Phraewa Silk of Kalasin”

Where to buy:	N	%
1) Producer’s shop	77	96.3
2) Trade show	68	85.0
3) Facebook	23	28.8
4) Other, ask friend to buy, traveling salesperson	23	28.8
5) Website	14	17.5
6) Line App	10	12.5

Table 27 Knowledge of Standards Certification of: “Phraewa Silk of Kalasin”

Is the product certified?			n	%
No			9	11.3
yes			71	88.8
1) Community Product Standard	N	%		
	63	88.7		
2) Thai Industrial Standards Inst.	38	53.5		
3) Other, Royal Peacock	1	1.4		
Total			80	100.0

Table 28 Source of Knowledge of Brand of: “Phraewa Silk of Kalasin”

Knowledge of product brand			n	%
No knowledge of			4	5.0
Know from:			76	95.0
1) Other, e.g., trade fair, word of mouth TV, visited the producer, gov't. agency, magazine	N	%		
	43	56.6		
2) Website	28	36.8		
3) Local newspaper	25	32.9		
4) Facebook	22	28.9		
5) Local radio	20	26.3		
6) YouTube	11	14.5		
Total			80	100.0

Table 29 Uniqueness of the Product: “Phraewa Silk of Kalasin”

Uniqueness of the product:		n	%
none		1	1.3
Unique because of:	N	79	98.8
1) Raw material	74	93.7	
2) Other, pattern, ancient design, delicateness, color, quality, durability, easy to iron, continuous supplementary weft and discontinuous supplementary weft	45	57.0	
3) Packaging	17	21.5	
Total		80	100.0

Table 30 Access to the Product: “Phraewa Silk of Kalasin”

Ever bought the product	n	%
Never	27	33.8
Yes	53	66.3
Total	80	100.0

Table 31 Recognition of Community Products: “Phraewa Silk of Kalasin”

Ability to recall the product		n	%	
No memory of		5	6.3	
Unaided recall		33	41.3	
Aided recall when seeing:	N	%	42	52.5
1) Name of product	34	81.0		
2) The enterprise	28	66.7		
3) PR material	15	35.7		
4) Product logo	6	14.3		
5) Other	0	0.0		
Total		80	100.0	

Table 32 Consumer Understanding of Community Products: “Phraewa Silk of Kalasin”

Aspects of Understanding	Consumer Understanding							
	Yes		No		Unsure		Total	
	n	%	n	%	n	%	n	%
1) Product indicates source and where to buy	74	92.5	1	1.3	5	6.3	80	100.0
2) Product is easy to remember	71	88.8	5	6.3	4	5.0	80	100.0
3) Product is advertised on social media, local radio/newspaper/TV	70	87.5	3	3.8	7	8.8	80	100.0
4) Product is durable	70	87.5	1	1.3	9	11.3	80	100.0
5) Product has multiple uses	65	81.3	6	7.5	9	11.3	80	100.0
6) Product is certified by standards orgs.	64	80.0	4	5.0	12	15.0	80	100.0
7) Product is eco-friendly	64	80.0	3	3.8	13	16.3	80	100.0
8) Product is re-usable	60	75.0	4	5.0	16	20.0	80	100.0
9) Product is affordable for most consumers	32	40.0	42	52.5	6	7.5	80	100.0

Table 33 Uniqueness of: “Nakorn Khreuang Thom Nakorn Si Tammarat”

Uniqueness of the product:			n	%
Not apparent			17	17.9
It is unique for:			78	82.1
	N	%		
1) Shape and features	62	80.5		
2) Raw material is local	45	58.4		
3) Other	1	1.3		
Total			95	100.0

Table 34 Knowledge of Where to Buy: “Nakorn Khreuang Thom Nakorn Si Tammarat”

Where to buy:	n	%
1) Producer’s shop	74	77.9
2) Trade show	71	74.7
3) Website	34	35.8
4) Facebook	31	32.6
5) Line App	26	27.4
6) Other, e.g., provincial product fair	3	3.2

Table 35 Knowledge of Standards Certification of: “Nakorn Khreuang Thom Nakorn Si Tammarat”

Is the product certified?		n	%
No		41	43.2
Yes, by		54	56.8
1) Community Product Standard.	n	%	
	31	63.3	
2) Thai Industrial Standards Inst	28	57.1	
3) Other, e.g., OTOP	6	12.2	
Total		95	100.0

Table 36 Source of Knowledge Of Brand of: “Nakorn Khreuang Thom Nakorn Si Tammarat”

Knowledge of product brand		n	%
No knowledge of		30	31.6
Know from:		65	68.4
1) Facebook	n	%	
	35	55.6	
2) Local newspaper	33	52.4	
3) Website	32	50.8	
4) YouTube	26	41.3	
5) Local radio	21	33.3	
6) Other trade show, shop selling Khreuang Thom	5	7.9	
Total		95	100.0

Table 37 Uniqueness of the Product: “Nakorn Khreuang Thom Nakorn Si Tammarat”

Uniqueness of the product:		n	%
None		16	16.8
Unique for its:	N	79	83.2
1) Raw material	60	75.9	
2) Packaging	53	67.1	
3) Delicateness, pattern, shape	3	3.8	
Total		95	100.0

Table 38 Access to the Product: “Nakorn Khreuang Thom Nakorn Si Tammarat

Ever bought the product	N	%
Never	55	57.9
Yes	40	42.1
Total	95	100.0

Table 39 Recognition of Community Products: “Nakorn Khreuang Thom Nakorn Si Tammarat”

Recognition of community products			n	%
No memory of			19	20.0
Unaided recall			26	27.4
Aided recall when seeing:	N	%	50	52.6
1) The enterprise	34	68.0		
2) PR material	30	60.0		
3) Name of product	22	44.0		
4) Product logo	15	30.0		
5) Other	0	0.0		
Total			95	100.0

Table 40 Consumer Understanding of Community Products: “Nakorn Khreuang Thom Nakorn Si Tammarat”

Aspects of Understanding	Consumer Understanding							
	Yes		No		Unsure		Total	
	n	%	n	%	n	%	n	%
1) Product indicates source and where to buy	71	74.7	6	6.3	18	18.9	95	100.0
2) Product is easy to remember	71	74.7	4	4.2	20	21.1	95	100.0
3) Product is affordable for most consumers	66	69.5	2	2.1	27	28.4	95	100.0
4) Product is durable	64	67.4	2	2.1	29	30.5	95	100.0
5) Product is advertised on social media, local radio/newspaper/TV	62	65.3	8	8.4	25	26.3	95	100.0
6) Product has multiple uses	61	64.2	11	11.6	23	24.2	95	100.0
7) Product is eco-friendly	56	58.9	8	8.4	31	32.6	95	100.0
8) Product is re-usable	52	54.7	14	14.7	29	30.5	95	100.0
9) Product is certified by standards orgs.	41	43.2	8	8.4	46	48.4	95	100.0

Table 1 (Continued)

Strengths (S) Weaknesses (W) Opportunities (O) and Threats (T)	Key Informants										Total
	1	2	3	4	5	6	7	8	9	10	
S6 Producers are mutually supportive	-	-	✓	✓	✓	✓	-	-	✓	✓	6
S7 Historical heritage site	✓	✓	✓	✓	-	-	-	-	-	-	4
W1 Products have specific groups of buyers	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	10
W2 There is a decline in silverworks artisans; recruiting new ones is slow	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	10
W3 Products are handmade and take time to produce; production is not high enough for export markets	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	10
W4 Little participation in trade fairs	-	-	-	-	-	-	-	-	-	-	*
W5 Little participation with government- sponsored events	-	-	-	-	-	-	-	-	-	-	*
O1 Foreign tourists (Asia and Europe)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	10
O2 Gov't. support (grants / knowledge /PR / channels marketing / develop packaging)	-	-	✓	✓	✓	✓	-	-	✓	✓	6

Table 1 (Continued)

Strengths (S) Weaknesses (W) Opportunities (O) and Threats (T)	Key Informants										Total	
	1	2	3	4	5	6	7	8	9	10		
O3 Gov't. policy which supports community products / cultural products	-	-	-	-	-	-	-	-	-	-	-	**
O4 There is a market for community products	-	-	-	-	-	-	-	-	-	-	-	*
O5 Can access IT	-	-	-	-	-	-	-	-	-	-	-	*
T1 Global economic crisis	-	-	-	-	-	-	-	-	-	-	-	*
T2 Natural disaster	-	-	-	-	-	-	-	-	-	-	-	*
T3 Products reflect the uniqueness of Asian culture	-	-	-	-	-	-	-	-	-	-	-	***
T4 Creative industry abroad	-	-	-	-	-	-	-	-	-	-	-	***
T5 Skilled migrant workers at affordable wages	-	-	-	-	-	-	-	-	-	-	-	*

Remarks:

- 1) 1 = Ancient Silver Necklace of Sukothai, 2 = Pongsakorn Ancient Silver of Sukothai, 3 = Pornchai Silver of Sukothai, 4 = Montri Silverworks of Sukothai, 5 = Porn Charoen Silverworks of Sukothai, 6 = Luke Jerm Ancient Silver of Sukothai, 7 = Srimala Ancient Silver of Sukothai, 8 = Malai Silver of Sukothai, 9 = Kwan Silverworks of Sukothai, 10 = Mai Ngern Mai Thong of Sukothai
- 2) * = Using analysis and interpretation was done by interviewing key informants and verifying data using triangulation.
- 3) ** = Using data from 12th NESDB Plan for 2017-2021
- 4) *** = Using data from review of the literature

Table 2 Strengths (S) Weaknesses (W) Opportunities (O) and Threats (T) in Durian products of Chanthaburi

Strengths (S) Weaknesses (W) Opportunities (O) and Threats (T)	Key Informants									Total
	1	2	3	4	5	6	7	8	9	
S1 Local raw material is intriguing and unique	✓	✓	✓	✓	✓	✓	✓	✓	✓	10
S2 Variety of marketing channels	✓	✓	✓	✓	✓	✓	✓	✓	✓	10
S3 There is a brand (logo) of producers/distributors	✓	✓	✓	✓	✓	✓	✓	✓	✓	10
S4 Products are certified by standards orgs.	✓	✓	✓	✓	✓	✓	✓	✓	✓	10
S5 There are many types of processed durian	✓	✓	✓	✓	✓	✓	✓	✓	✓	10
S6 There are popular eco-tourist sites	-	-	-	-	-	-	-	-	-	*
W1 Raw material is expensive and increases capital cost	✓	✓	✓	✓	✓	✓	✓	✓	✓	10
W2 There is high internal competition among distributors	✓	✓	✓	✓	✓	✓	✓	✓	✓	10
W3 Some processed products do not have a long shelf-life	✓	✓	✓	✓	✓	✓	✓	✓	✓	10
W4 Lack of mutual support of producers	-	-	-	-	-	-	-	-	-	*
W5 Limited participation in Gov't. support activities	-	-	-	-	-	-	-	-	-	*

Table 2 (Continued)

strengths (S) weaknesses (W) opportunities (O) and threats (T)	Key Informants									Total
	1	2	3	4	5	6	7	8	9	
O1 There are foreign tourists (Asia and Europe)	✓	✓	✓	✓	✓	✓	✓	✓	✓	10
O2 Gov't. support (grants / knowledge /PR / channels marketing / develop packaging)	-	✓	✓	-	-	✓	✓	-	-	4
O3 Gov't. policy which supports community products / cultural products	-	-	-	-	-	-	-	-	-	**
O4 There is a market for community products	-	-	-	-	-	-	-	-	-	**
O5 Can access IT	-	-	-	-	-	-	-	-	-	**
T1 Global economic crisis	-	-	-	-	-	-	-	-	-	*
T2 Natural disaster	-	-	-	-	-	-	-	-	-	*
T3 Products reflect the uniqueness of Asian culture	-	-	-	-	-	-	-	-	-	***
T4 Creative industry abroad	-	-	-	-	-	-	-	-	-	***
T5 Processed durian products from other provinces (e.g., Rayong, Chumporn, Samut Prakan, etc.)	-	-	-	-	-	-	-	-	-	*

Remarks:

- (1) 1 = Wanich Grove of Chanthaburi, 2 = Nong Yao of Chanthaburi, 3 = Nok Yung of Chanthaburi, 4 = Jay Tik of Chanthaburi, 5 = Bunthiang of Chanthaburi, 6 = Pa Klaep of Chanthaburi, 7 = Jaap of Chanthaburi, 8 = Kulnart of Chanthaburi, 9 = Maeli of Chanthaburi
- (2) * = Using analysis and interpretation was done by interviewing key informants and verifying data using triangulation.
- (3) ** = Using data from 12th NESDB Plan for 2017-2021
- (4) *** = Using data from review of the literature

Table 3 Strengths (S) Weaknesses (W) Opportunities (O) and Threats (T) in Ban Chiang Pottery in Udorn Thani Province

Strengths (S) Weaknesses (W) Opportunities (O) and Threats (T)	Key Informants			Total
	1	2	3	
S1 Cultural heritage site	✓	✓	✓	3
S2 Community products are unique with links to popular historical tourist sites and archeological sites (National Ban Chiang Museum)	✓	✓	✓	3
S3 Variety of marketing channels	✓	✓	✓	3
S4 There is a brand (logo) of producers and distributors	✓	✓	✓	3
S5 Products are certified by standards orgs.	✓	✓	✓	3
S6 Producers are mutually supportive	✓	✓	✓	3
S7 Schools teach the composition of the clay for pottery	✓	-	✓	2
W1 The raw material is harder to find than in the past	✓	✓	✓	3
W2 Shipment of large products cause breakage	✓	✓	✓	3
W3 Some products are too big for tourists to take them back to their country	✓	✓	✓	3
W4 Products take time to make and, thus, cannot meet the pace of production for export	✓	✓	✓	3

Table 3 (Continued)

strengths (S) weaknesses (W) opportunities (O) and threats (T)	Key Informants			Total
	1	2	3	
O1 Gov't. support (grants / knowledge /PR / channels marketing / develop packaging)	✓	✓	✓	3
O2 There are foreign tourists (Asia and Europe)	✓	✓	✓	3
O3 Gov't. policy which support community products / cultural products	-	-	-	**
O4 There is a market for community products	-	-	-	*
O5 Can access IT	-	-	-	*
T3 Products reflect the uniqueness of Asian culture	-	-	-	*
T4 Creative industry abroad	-	-	-	*
T3 Products reflect the uniqueness of Asian culture	-	-	-	***
T4 Creative industry abroad	-	-	-	***

Remarks:

- (1) 1 = Ban Kham Aw Group of Udorn Thani, 2 = Roi An Panyang Group of Udorn Thani, 3 = Ban Chiang Pottery Producers of Udorn Thani
- (2) * = Using analysis and interpretation was done by interviewing key informants and verifying data using triangulation.
- (3) ** = Using data from 12th NESDB Plan for 2017-2021
- (4) *** = Using data from review of the literature

Table 4 Strengths (S) Weaknesses (W) Opportunities (O) and Threats (T) in Praewa Silk of Kalasin

Strengths (S) Weaknesses (W) Opportunities (O) and Threats (T)	Key Informants										Total
	1	2	3	4	5	6	7	8	9	10	
S1 Local raw material is intriguing and unique	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	10
S2 Variety of marketing channels	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	10
S3 Producers have their own logo (brand)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	10
S4 Products are certified by standards orgs.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	10
S5 Producers are mutually supportive	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	10
S6 There is a distinctive culture of the locality (Ponelang music)	-	-	-	-	-	-	-	-	-	-	*
W1 Niche product	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	10
W2 Raw material is expensive; increased capital cost	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	10
W3 Products take time to make; can meet production speed for export	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	10
W4 Hard to penetrate new markets	-	-	-	-	-	-	-	-	-	-	*
O1 Gov't. support (grants / knowledge /PR / channels marketing / develop packaging)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	10
O2 There are foreign tourists (Asia and Europe)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	10

Table 4 (Continued)

Strengths (S) Weaknesses (W) Opportunities (O) and Threats (T)	Key Informants										Total	
	1	2	3	4	5	6	7	8	9	10		
O3 Gov't. policy which support community products / cultural products	-	-	-	-	-	-	-	-	-	-	-	**
O4 There is a market for community products	-	-	-	-	-	-	-	-	-	-	-	*
O5 Can access IT	-	-	-	-	-	-	-	-	-	-	-	*
T1 Global economic crisis	-	-	-	-	-	-	-	-	-	-	-	*
T2 Natural disaster	-	-	-	-	-	-	-	-	-	-	-	*
T3 Products reflect the uniqueness of Asian culture	-	-	-	-	-	-	-	-	-	-	-	***
T4 Creative industry abroad	-	-	-	-	-	-	-	-	-	-	-	***

Remarks:

- (1) 1 = Ban Pone Silk Weavers Group, 2 = Ban Pone Somdet Silk of Kalasin, 3 = Somdet Silk of Kalasin, 4 = Juke Phraewas of Kalasin, 5 = Nong Kae Sai Phraewa Group of Kalasin, 6 = Ban Aw Enterprise of Kalasin, 7 = Ban Pone Silkworm of Kalasin, 8 = Bunmak Thai Silk of Kalasin, 9 = Nong Chang Phraewa of Kalasin, 10 = Ban Na Bon Women's Group of Kalasin
- (2) * = Using analysis and interpretation was done by interviewing key informants and verifying data using triangulation.
- (3) ** = Using data from 12th NESDB Plan for 2017-2021
- (4) *** = Using data from review of the literature

Table 5 Strengths (S) Weaknesses (W) Opportunities (O) and Threats (T) in Khreuang Thom (Nielloware) of Nakorn Si Tammarat

Strengths (S) Weaknesses (W) Opportunities (O) and Threats (T)	Key Informants							Total
	1	2	3	4	5	6	7	
S1 Community products are unique and linked with history and cultural features of the locality (Manorah, shadow puppets, other customs and practices)	✓	✓	✓	✓	✓	✓	✓	7
S2 Raw material is high quality and different from other silverworks (95% purity of the silver)	✓	✓	✓	✓	✓	✓	✓	7
S3 Variety of marketing channels	✓	✓	✓	✓	✓	✓	✓	7
S4 There is a brand (logo) of producers	✓	✓	✓	✓	✓	✓	✓	7
S5 Products are certified by standards orgs.	✓	✓	✓	✓	✓	✓	✓	7
S6 Producers are mutually supportive	✓	✓	✓	✓	✓	✓	✓	7
W1 Raw material is expensive; increased capital cost	✓	✓	✓	✓	✓	✓	✓	7
W2 There is a shortage of artisans; recruitment of the new generation is slow	✓	✓	✓	✓	✓	✓	✓	7
W3 Distributors lack capital to export	✓	✓	✓	✓	✓	✓	✓	7
W4 Low participation in Gov't. supportive activities	-	-	-	-	-	-	-	*

Table 5 (Continued)

Strengths (S) Weaknesses (W) Opportunities (O) and Threats (T)	Key Informants							Total
	1	2	3	4	5	6	7	
O1 Gov't. support (grants / knowledge /PR / channels marketing / develop packaging)	✓	✓	✓	✓	✓	✓	✓	7
O2 There are foreign tourists (Asia and Europe)	✓	✓	✓	✓	✓	✓	✓	7
O3 Gov't. policy which support community products / cultural products	-	-	-	-	-	-	-	**
O4 There is a market for community products	-	-	-	-	-	-	-	*
O5 Can access IT	-	-	-	-	-	-	-	*
T1 Global economic crisis	✓	✓	✓	✓	✓	✓	✓	7
T2 Natural disaster	-	-	-	-	-	-	-	*
T3 Products reflect the uniqueness of Asian culture	-	-	-	-	-	-	-	*
T4 Creative industry abroad	-	-	-	-	-	-	-	***
T5 There are cheap, fake products which imitate the genuine	-	-	-	-	-	-	-	***

Remarks:

- (1) 1 = Nakorn Handicrafts Nakorn Si Tammarat, 2 = Lai Thi Nakorn Khreuang Thom of Nakorn Si Tammarat, 3 = Sri Nakorn Khreuang Thom of Nakorn Si Tammarat, 4 = Pim Nakorn Khreuang Thom of Nakorn Si Tammarat, 5 = Den Nakorn of Nakorn Si Tammarat, 6 = Thom Lai Thai of Nakorn Si Tammarat, 7 = Nakorn Handicrafts of Nakorn Si Tammarat
- (2) * = Using analysis and interpretation was done by interviewing key informants and verifying data using triangulation.
- (3) ** = Using data from 12th NESDB Plan for 2017-2021
- (4) *** = Using data from review of the literature

Table 6 Overview of Strengths (S) Weaknesses (W) Opportunities (O) and Threats (T) in Community Cultural Products of Thailand
Five Study Locations

Strengths (S) Weaknesses (W) Opportunities (O) and Threats (T)	Study Locations					Total
	1	2	3	4	5	
S1 Create community products produced from raw material in the locality	✓	✓	✓	✓	✓	5
S2 Use a variety of marketing channels especially social media	✓	✓	✓	✓	✓	5
S3 Create brands (logos) of producers and distributors	✓	✓	✓	✓	✓	5
S4 Products are certified by standards orgs. in at the national level	✓	✓	✓	✓	✓	5
S5 Mutual support among and within producer groups	✓	✓	✓	✓	✓	5
S6 Community products are unique and link with the local history, arts and local culture	✓	-	✓	-	✓	3
S7 Make the cultural heritage sites known to Thais and foreigners	✓	-	✓	-	-	2
S8 Produce community products using labor inside the community to build income in the community	-	-	-	-	-	*
W1 Some products are works of art and take time to producer, which may not meet export volume	✓	-	✓	✓	✓	5
W2 Some products have niche markets	✓	-	✓	✓	-	3
W3 Artisans are in decline and the new generation is not filling the gaps	✓	-	-	-	✓	2
W4 Lack of coverage of support of producers to be in trade fairs	-	-	-	-	-	*

Table 6 (Continued)

Strengths (S) Weaknesses (W) Opportunities (O) and Threats (T)	Study Locations					Total
	1	2	3	4	5	
W5 Producers lack scientific knowledge to increase durability of products	-	-	-	-	-	*
W6 Too few producers and distributors participate in government-sponsored activities to help them	-	-	-	-	-	*
O1 Gov't. support (grants / knowledge /PR / channels marketing / develop packaging)	✓	✓	✓	✓	✓	5
O2 There are foreign tourists	✓	✓	✓	✓	✓	5
O3 Gov't. policy which supports community products / cultural products	-	-	-	-	-	**
O4 There is a market for community products	-	-	-	-	-	**
O5 Can access IT	-	-	-	-	-	**
T1 Global economic crisis	-	-	-	-	-	*
T2 Natural disaster	-	-	-	-	-	*
T3 Products reflect the uniqueness of Asian culture	-	-	-	-	-	***
T4 Creative industry abroad	-	-	-	-	-	***
T5 Skilled migrant workers at affordable wages	-	-	-	-	-	*
T6 Domestic competition among producers	-	-	-	-	-	*

Remarks:

- (1) 1 = Antique design silver adornments of Sukothai , 2 = Durian products of Chanthaburi, 3 = Ban Chiang pottery of Udorn Thani, 4 = Praewa Silk of Kalasin, 5 = Khreuang Thom (Nielloware) of Nakorn Si Tammarat
- (2) * = Using analysis and interpretation was done by interviewing key informants and verifying data using triangulation.
- (3) ** = Using data from 12th NESDB Plan for 2017-2021
- (4) *** = Using data from review of the literature

APPENDIX F

Strategy Matrix

Table 1 Strategy Matrix in Antique Design Silver Adornments of Sukothai

Strategy	SWOT																								
	S								W						O					T					
	1	2	3	4	5	6	7	8	1	2	3	4	5	6	1	2	3	4	5	1	2	3	4	5	6
SO1 Increase PR of popular tourist sites historical including through social media	✓	✓	✓				✓								✓	✓	✓	✓	✓						
SO2 Support and raise the level of community products for the region, nation and international markets	✓	✓	✓	✓	✓		✓								✓	✓	✓	✓	✓						
SO3 Create a generic brand community products such as “ancient silverworks of Sukothai”			✓	✓	✓										✓	✓	✓	✓	✓						

Table 1 (Continued)

Strategy	SWOT																													
	S								W						O					T										
	1	2	3	4	5	6	7	8	1	2	3	4	5	6	1	2	3	4	5	1	2	3	4	5	6					
ST1 Support the creative economy of the community (wisdom + creative thinking + innovation + local culture + technology)	✓	✓	✓	✓	✓	✓	✓																		✓		✓	✓	✓	
ST2 Develop ancient silverworks of Sukothai to meet the demand of consumers groups in Asia and Europe	✓	✓	✓	✓	✓																						✓	✓		
ST3 Rehabilitate and protect popular historical tourist sites	✓	✓					✓	✓																	✓	✓	✓			
ST4 Innovate the ancient silverworks of Sukothai” terms of products and / or packaging to make them different and global in appeal	✓	✓	✓	✓	✓	✓	✓																				✓	✓		

Table 1 (Continued)

Strategy	SWOT																									
	S								W						O					T						
	1	2	3	4	5	6	7	8	1	2	3	4	5	6	1	2	3	4	5	1	2	3	4	5	6	
WO1 Niche marketing								✓								✓	✓	✓	✓	✓						
WO2 Develop a diverse array of product designs and prices								✓								✓	✓	✓	✓	✓						
WO3 Create a learning center about ancient silver craftsmanship of Sukothai Province									✓	✓							✓	✓	✓							
WO4 Increase the network of producers of ancient silverworks									✓	✓						✓	✓	✓	✓	✓						
WO5 Use technology to make products which meet foreign demand										✓						✓	✓	✓	✓	✓						
WO6 Support product exhibitions domestically and abroad																✓	✓						✓	✓	✓	✓

Table 1 (Continued)

Strategy	SWOT																														
	S								W						O					T											
	1	2	3	4	5	6	7	8	1	2	3	4	5	6	1	2	3	4	5	1	2	3	4	5	6						
WT1 Create a new generation of artisans to pass on the knowledge									✓													✓							✓	✓	✓
WT2 Create a training curriculum for ancient silversmiths in vocational schools									✓																				✓	✓	✓

Table 2 (Continued)

Strategy	SWOT																									
	S								W						O					T						
	1	2	3	4	5	6	7	8	1	2	3	4	5	6	1	2	3	4	5	1	2	3	4	5	6	
ST2 Develop” products processed from Chanthaburi durian to meet the demand of consumers groups of countries in Asia and Europe	✓	✓	✓	✓	✓	✓																	✓	✓		
ST3 Rehabilitate and protect popular eco-tourist sites so that they are memorable	✓						✓																✓	✓	✓	
ST4 Innovate products processed from Chanthaburi durian, with attractive packaging for export				✓	✓	✓	✓	✓	✓															✓	✓	
ST5 Create partnerships with producers of processed durian from other provinces to create a ‘Durian of Thailand’ brand				✓	✓	✓	✓	✓																✓	✓	✓

Table 2 (Continued)

Strategy	SWOT																									
	S								W						O					T						
	1	2	3	4	5	6	7	8	1	2	3	4	5	6	1	2	3	4	5	1	2	3	4	5	6	
WO1 Add value by fair pricing and attractive packaging for export								✓		✓					✓	✓	✓	✓	✓							
WO2 Create a network or producers who use Chanthaburi durian									✓		✓				✓	✓	✓	✓	✓							
WO3 Acquire new knowledge on increasing shelf-life of products										✓	✓						✓	✓	✓	✓						
WO4 Support exhibitions at trade fairs, both domestic and foreign													✓		✓	✓	✓	✓	✓	✓						

Table 3 (Continued)

Strategy	SWOT																									
	S								W						O					T						
	1	2	3	4	5	6	7	8	1	2	3	4	5	6	1	2	3	4	5	1	2	3	4	5	6	
ST3 Innovate the Ban Chiang Pottery and attractive packaging to meet local and foreign demand	✓	✓	✓	✓	✓	✓	✓																		✓	✓
WO1 Need for research to identify substitute raw material								✓							✓	✓	✓	✓	✓							
WO2 Need to develop design of large products so they are safe for shipment									✓	✓					✓	✓	✓	✓	✓							
WO3 Need to support exhibitions of community products in domestic events and abroad															✓											
WO4 Use new technology to produce products to meet demand															✓											
WT1 Support exchange activities with other producers and successful enterprises									✓	✓	✓														✓	✓

Table 4 (Continued)

Strategy	SWOT																									
	S								W						O						T					
	1	2	3	4	5	6	7	8	1	2	3	4	5	6	1	2	3	4	5	1	2	3	4	5	6	
WT1 Support exchange activities with other producers and successful enterprises											✓														✓	✓
WT2 Support new approaches for producers to distinguish their product from others, e.g., by using nano for Phraewa silk cloth weaving								✓			✓														✓	✓
WT3 Create a learning center for “Phraewa silk cloth of Kalasin Province” as a cultural tourism experience											✓														✓	✓

Table 5 Strategy Matrix in Khreuang Thom (Nielloware) of Nakorn Si Tammarat

Strategy	SWOT																										
	S								W						O						T						
	1	2	3	4	5	6	7	8	1	2	3	4	5	6	1	2	3	4	5	1	2	3	4	5	6		
SO1 Increase PR at popular tourist sites historical including community products through social media	✓		✓	✓	✓														✓	✓	✓	✓	✓				
SO2 Support and raise the level of community products for regional, national and foreign markets	✓	✓	✓	✓	✓														✓	✓	✓	✓	✓				
SO3 Create a unified brand such as “Nakorn Khreang Thom”	✓	✓	✓	✓	✓														✓	✓	✓	✓	✓				
ST1 Support the creative economy of community (wisdom + creative thinking + innovation + local culture + technology)	✓	✓	✓	✓	✓	✓																	✓	✓	✓	✓	✓
ST2 Develop “Nakorn Khreuang Thom” to meet the demand of consumers groups of countries in Asia and Europe	✓	✓	✓	✓	✓	✓																			✓	✓	

Table 5 (Continued)

Strategy	SWOT																								
	S						W						O						T						
	1	2	3	4	5	6	7	8	1	2	3	4	5	6	1	2	3	4	5	1	2	3	4	5	6
ST3 Rehabilitate and protect the local arts and culture to make the visit a memorable experience	✓	✓				✓																✓	✓	✓	
ST4 Innovate the product design and packaging to meet domestic and foreign demand	✓	✓	✓	✓	✓	✓																✓	✓		
WO1 Develop a diverse array of product designs and prices								✓							✓	✓	✓	✓	✓						
WO2 Create a learning center to display the local knowledge and skills of local artisans									✓						✓	✓	✓	✓	✓						
WO3 Increase networks of producers to collaborate on Khreang Thom development									✓						✓	✓	✓	✓	✓						
WO4 Support exhibitions at trade fairs, both domestic and foreign										✓					✓	✓	✓	✓	✓						

Table 5 (Continued)

Strategy	SWOT																									
	S								W						O						T					
	1	2	3	4	5	6	7	8	1	2	3	4	5	6	1	2	3	4	5	1	2	3	4	5	6	
WT1 Create a new generation of artisans to pass on the knowledge									✓										✓		✓	✓	✓			

Table 6 Strategy Matrix in Community Cultural Products of Thailand Five Study Locations

Strategy	SWOT																								
	S								W						O					T					
	1	2	3	4	5	6	7	8	1	2	3	4	5	6	1	2	3	4	5	1	2	3	4	5	6
SO1 Increase PR of popular tourist sites historical and arts and local culture including community products through social media	✓	✓	✓			✓	✓										✓	✓	✓	✓	✓				
SO2 Support and raise the level of community products for regional, national and foreign markets	✓	✓	✓	✓		✓	✓	✓									✓	✓	✓	✓	✓				
SO3 Create unified brands community products, e.g., Silver of Thailand, Durian of Thailand, The Queen Silk of Thailand			✓	✓	✓		✓	✓									✓	✓	✓	✓	✓				
SO4 Produce community products which meet international standards				✓	✓												✓	✓	✓	✓	✓				
SO5 Create PR media about community products of Thailand		✓	✓			✓											✓	✓	✓	✓	✓				

Table 6 (Continued)

Strategy	SWOT																								
	S								W						O					T					
	1	2	3	4	5	6	7	8	1	2	3	4	5	6	1	2	3	4	5	1	2	3	4	5	6
ST1 Support the creative economy of community (wisdom + creative thinking + innovation + local culture + technology)	✓	✓	✓	✓	✓	✓	✓	✓												✓	✓	✓	✓	✓	✓
ST2 Develop cultural products of the community to meet the demand of consumers groups of countries in Asia and Europe	✓	✓	✓	✓	✓	✓	✓	✓															✓	✓	
ST3 Rehabilitate and protect popular tourist sites historical and arts and culture of community	✓				✓	✓	✓												✓	✓	✓				
ST4 Create innovation of cultural products of the community so that they are unique and appeal to international markets	✓	✓	✓	✓	✓	✓	✓															✓	✓		
ST5 Create “Local Products of Thailand” centers for tourists	✓	✓	✓	✓	✓	✓															✓	✓			

Table 6 (Continued)

Strategy	SWOT																											
	S								W						O					T								
	1	2	3	4	5	6	7	8	1	2	3	4	5	6	1	2	3	4	5	1	2	3	4	5	6			
ST6 Promote networking of producers both inside and outside locations community to develop cultural products	✓				✓			✓																✓	✓	✓	✓	✓
WO1 Support niche marketing										✓			✓			✓	✓	✓	✓	✓								
WO2 Develop a diverse array of product designs and prices to expand the consumer groups									✓	✓	✓		✓			✓	✓	✓	✓	✓								
WO3 Add value by fair pricing and attractive packaging for export											✓		✓			✓	✓	✓	✓	✓								
WO4 Support use of new technology to increase speed of production to meet global market demand									✓				✓			✓	✓	✓	✓	✓								
WO5 Support research and development into raw material to increase durability and shelf life of products													✓			✓	✓	✓	✓	✓								

Table 6 (Continued)

Strategy	SWOT																									
	S								W						O						T					
	1	2	3	4	5	6	7	8	1	2	3	4	5	6	1	2	3	4	5	1	2	3	4	5	6	
WO6 Create provincial learning centers to preserve the local crafts										✓	✓	✓			✓	✓	✓	✓	✓							
WO7 Support exhibitions at trade fairs, both domestic and foreign								✓			✓					✓	✓	✓	✓	✓						
WO8 Conduct activities to develop community products to increase resident participation in product development												✓	✓	✓	✓	✓	✓	✓	✓							
WT1 Create a “local arts and culture” module in the formal school curriculum;										✓										✓	✓	✓				
WT2 Support exchange between producer groups across provinces which produce similar products to learn lessons of success										✓			✓							✓	✓				✓	

BIOGRAPHY

NAME

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ACADEMIC BACKGROUND

Bachelor of Accountancy

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University of the Thai Chamber of
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PRESENT POSITION

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