

**IMAGINED ASEAN IDENTITY IN THAI TELEVISION
PROGRAMS**

Pitak Chumongkol

**A Dissertation Submitted in Partial
Fulfillment of the Requirements for the Degree of
Doctor of Philosophy (Communication Arts and Innovation)
The Graduate School of Communication Arts
and Management Innovation
National Institute of Development Administration
2017**

**IMAGINED ASEAN IDENTITY IN THAI TELEVISION
PROGRAMS**

Pitak Chumongkol

**The Graduate School of Communication Arts
and Management Innovation**

Associate Professor Patchanee Cheyjunya Major Advisor
(Patchanee Cheyjunya)

Associate Professor K. Co-Advisor
(Kamjohn Louiyapong, Ph.D.)

The Examining Committee Approved This Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy (Communication Arts and Innovation).

Professor Yubol Benjarongkij Committee Chairperson
(Yubol Benjarongkij, Ph.D.)

Associate Professor Patchanee Cheyjunya Committee
(Patchanee Cheyjunya)

Associate Professor K. Committee
(Kamjohn Louiyapong, Ph.D.)

Associate Professor Kanjana Kaewthep Committee
(Kanjana Kaewthep, Ph.D.)

Professor Yubol Benjarongkij Dean
(Yubol Benjarongkij, Ph.D.)

September 2017

ABSTRACT

Title of Dissertation	Imagined ASEAN Identity in Thai Television Programs
Author	Mr. Pitak Chumongkol
Degree	Doctor of Philosophy (Communication Arts and Innovation)
Year	2017

This study was a qualitative research aimed to analyze the construction of ASEAN identity in Thai television programs and the decoding of ASEAN identity conveyed in Thai television program by the youth audience. Textual analysis of 6 television programs presenting social and cultural content about ASEAN during 2014-2016, totaling 57 episodes, was conducted with in-depth interview with 25 students in the area of ASEAN Studies from 4 universities: Kasetsart, Thammasart, Chiangmai, and Walailuk.

The following findings were found:

All Thai television programs constructed ASEAN identity from the point of view of Thais. From analysis by narrative components: plot, character, conflict, scene, theme, special symbol, and point of view, five ASEAN identities were found: 1) harmonized ASEAN 2) united ASEAN amidst diversity 3) Hybrid ASEAN 4) ASEAN with past conflict 5) competing ASEAN. “Harmonized ASEAN” and “United ASEAN amidst diversity” was found the most, and next was “Hybrid ASEAN.” All three identities conveyed positive relations between Thais and Neighbors.

As for the decoding of the youth audience, the audience decoded with “preferred reading” more than “negotiated” and “oppositional” reading. “Hybrid ASEAN” was all decoded with preferred reading without any deconstruction. Though some audience decoded “United ASEAN amidst diversity” in accordance with the programs which conveyed the diversity in positive direction, but some denied ASEAN identity constructed by the programs by viewing that a diversity of ethnicity, religion, and genders was not accepted in reality.

The research findings illustrated that to perceive ASEAN from Thai point of view with an emphasis on commonalities and differences of “we” (Thais) and “they” (neighbors) found in the construction of ASEAN identity of Thai television programs would portrayed the concept of “nationalism.” Oppositely, the audience’s decoding of ASEAN identity emphasized the concept of “regionalism” which perceived “Thais and Neighbors” as “we” or the same group who were interdependent and cooperated, under the name of the region, to protect the region from external threats and problems.

ACKNOWLEDGEMENTS

This dissertation entitled, “Imagined ASEAN Identity in Thai Television Programs,” would not have been completed successfully without invaluable advice and kind support from all the examining committee.

First of all, I would like to express my sincere appreciation and gratitude for Associate Professor Patchanee Cheyjunya and Associate Professor Dr. Kamjohn Louiyapong for accepting to be my advisors, and for all suggestions, assistance, encouragement, and close supervision up to the completion of this dissertation.

In addition, I would like to express my sincere thanks for Professor Dr. Yubol Benjarongkij, and Associate Professor Dr. Kanjana Kaewthep, the chairperson and committee respectively, for their time and guidelines to make this dissertation fulfilled.

I also feel grateful for all teachings I received all through my studying at this university.

If there would be any decent consequences from academic value of this dissertation, or from my academic profession, I would gratefully honor this for two significant women in my life. First is Mrs. Phenrung Chumongkol, my mother, who gave life on earth to me, and who always takes very good care of me with love, sacrifice, and great support all through my life, and Professor Patchanee Cheyjunya, my advisor, who gives me the meaning of “being a teacher” with kindness, and who always stands by me in every important time in my life.

Pitak Chumongkol

September 2017

TABLE OF CONTENTS

	Page
ABSTRACT	iii
ACKNOWLEDGEMENTS	v
TABLE OF CONTENTS	vi
LIST OF TABLES	viii
LIST OF FIGURES	ix
CHAPTER 1 INTRODUCTION	1
1.1 Introduction to the Study	1
1.2 Research Questions	14
1.3 Research Objectives	14
1.4 Scope and Limitations of the Study	14
1.5 Operational Definitions	16
1.6 Expected Outcomes of the Study	17
1.7 Conceptual Framework	18
CHAPTER 2 THE REVIEW OF LITERATURE	19
2.1 ASEAN Regional Community Concepts	19
2.2 Identity Concepts	25
2.3 ASEAN Identity and Communications	37
CHAPTER 3 RESEARCH METHODS	46
3.1 Research Design	46
3.2 Population and Samples	46
3.3 Research Methods and Tools	53
3.4 Criteria in Data Analysis	54
3.5 Data Collection and Analysis	55
3.6 Presentation	55

CHAPTER 4 ASEAN IDENTITY IN TELEVISION PROGRAMS	57
4.1 ASEAN Identity in Morning News	57
4.2 ASEAN Identity in A Touch of ASEAN	71
4.3 ASEAN Identity in Television Program on Inherited Fabric of Thailand-ASEAN	90
4.4 ASEAN Identity in "Bang Ra Chan"	114
4.5 ASEAN Identity in ASEAN Yummy Program	128
4.6 ASEAN Identity in Music, Poetry, and Arts Program	140
4.7 Summary of ASEAN Identity in Television Programs	152
CHAPTER 5 DECODING OF ASEAN IDENTITY	165
5.1 Informants of the Research	165
5.2 The Decoding of the Youth Audience of ASEAN Identity	166
CHAPTER 6 DISCUSSION OF RESULTS	197
6.1 Summary of the Research Findings	197
6.2 Discussion	207
6.3 Recommendation from the Study	221
6.4 Recommendation for Future Research	224
BIBLIOGRAPHY	225
BIOGRAPHY	231

LIST OF TABLES

Tables	Page
1.1 Summary of Media Representations of the Relationship between Thailand and ASEAN	6
1.2 Samples of Television Programs to be Studied	15
3.1 Samples of Television Programs to be Studied	48
3.2 Exhibit Details of Interviewees	51
4.1 Plots of SEA Games News	59
4.2 Plots of News Report of Songkran Festival	65
4.3 ASEAN Identity in Morning News	69
4.4 Plots of A Touch of ASEAN Program	74
4.5 ASEAN Identity in A Touch of ASEAN Program	87
4.6 Plots of the Inherited Fabric of Thailand-ASEAN Program	94
4.7 ASEAN Identity in the Inherited Fabric of Thailand-ASEAN Program	108
4.8 Plots of Bang Ra Chan Drama	115
4.9 ASEAN Identity in Bang Ra Chan Drama	126
4.10 Plots of ASEAN Yummy Program	131
4.11 ASEAN Identity in ASEAN Yummy Program	138
4.12 Plots of Music, Poetry, and Arts Program	142
4.13 ASEAN Identity in Music, Poetry, and Arts Program	149
4.14 Plots of ASEAN Identity in Television Programs	152
4.15 Illustrates Themes of the TV Programs	160
4.16 ASEAN Identity in Television Programs.	162
5.1 Decoding of ASEAN Identity of the Youth Audience	167

LIST OF FIGURES

Figures	Page
1.1 Conceptual Framework	18

CHAPTER 1

INTRODUCTION

1.1 Introduction to the Study

ASEAN covers a large expansive area populated by a large population. In addition it is considered one of the most culturally diverse regions of the world. In the midst of this diversity, ASEAN leaders acknowledge the importance of cooperation in order to increase the negotiation power and to meet with the challenges that continuously affect the various countries in the region. In the past there has been many efforts at different levels to unify the region. These efforts include the physical, institutional, and population level integration as stated in the Master Plan on ASEAN Connectivity (Department of ASEAN Affairs, 2011). The plan outlines the integration of the region in various dimensions in order to achieve the economic, political, security, social, and cultural goals. The plan states the different levels of integration including 1 physical connectivity is the connection through logistics, telecommunications, and energy; 2 institutional connectivity is the deregulation to promote trade, management of funds, creating standardized legal frameworks and criteria; 3) people to people connectivity is the promotion of education, creating ASEAN knowledge centers and encourage the exchange of culture between nations including the promotion of tourism and exchange among the people in the region. This social and cultural integration is aimed to create harmony in ASEAN and is considered the heart of the regional integration.

In addition to the Master Plan, there is still a plan for the social and cultural integration that reflects the desire to create unity in the region as stated in Section E of the plan. The creation of an ASEAN identity is designed to harmonize the cultural norms, values, and beliefs that the people have in common.

However, the construction of an ASEAN identity and feeling of oneness is a very challenging endeavor. This is because the construction of the ASEAN identity would mean breaking down the walls of nationalism to become regionalism. It must

change the mindset of “we” being Thais and “they” being other neighboring nationals. The mass media has played a significant role in projecting the representations of the relationship between Thais and other ASEAN peoples. The author has categorized the content of these representations as the past content and the present content in order to shed the light on how we have come to have the ASEAN identity today. The content in the mass media would be categorized in two parts namely 1) Looking Back at Media Representations of ASEAN in the Past and 2) Looking at the Present Media Representations of ASEAN.

1.1.1 Looking Back at Media Representations of ASEAN in the Past

The content for this section is derived from the coverage from 2005 – 2014. The media studied would include newspaper, radio, film, and television. A total of 17 research articles have been selected for analysis in order to determine the state of the relationship between Thais and other ASEAN peoples.

1.1.1.1 ASEAN Representations in Newspaper: There are three research articles considered for the analysis as follows:

Sunait Chutintaranond, Vithaya Sucharithanaragse, Archuma Yutthawong, Pornphimon Trichot, Chaba JitPathum, and Thida Saraya (2006) and Nitipong Pichetpan (2013) studied the representations regarding other ASEAN nationals in Thai press. Both studies found that the representations of other ASEAN nationals showed the “not so smooth” relationship. The content projected the sense of “otherness” creating a feeling that these other ASEAN nationals are the cause of problems for Thais. The researchers stipulated that this negativity might stem from the news analyzed for their respective studies. The news included the burning of the Thai embassy in Cambodia on January 29, 2003, the Karen militia taking the Rachaburi Hospital hostage on January 25, 2003, and the Prae Vihear Temple dispute in 2008. These three news stories are all based on disputes between Thailand and her neighbors. As a result, it is not surprising that the press chose to project the national interest rather than a regional one. The study conducted by Nitipong Pichetpan (2010) analyzed the news on ASEAN from January 1 to June 30, 2004. The 158 news stories selected for analysis showed that a majority of the news tended to be neutral followed by negative and positive coverage respectively. The countries projected predominantly in

the negative light are Cambodia, Vietnam, the Philippines, and Brunei. The countries projected negatively to a lesser degree include Myanmar and Indonesia. The research explained that this might be due to the problems within these countries during the time of study. Some of the problems include the spread of the Bird Flu, terrorist attacks in Indonesia, and political problems in Myanmar and Cambodia. The selection of news using different criteria by the different authors, show that the relationship between Thais and their neighbors can be projected in different ways. It can be said that the news issue and context of the news presentation reflects the direction of which the story will take in presenting the relationship between Thais and their neighbors.

1.1.1.2 ASEAN Representations in Radio

There are two previous research regarding the representations of ASEAN identity in radio. Kwanchanok Neeyawat (2012) studied the preparation of four community radio stations in Mae Sai District, Chiang Rai province. Rittidet Kotsarn (2013) studied the preparation of the Public Relations Department (PRD) Station District 2 in nine provinces namely Ubon Ratchathani, Yasothon, Roi-et, Nakhon Phanom, Mukdaharn, Aumnaj Charoen, Srisaket, Surin, and Buriram. Analysis of the two studies, which are Kwanchanok Neeyawat (2012) studying community radio stations and Rittidet Kotsarn (2013) studying PRD stations found a positive presentation of the relationship between Thais and their neighbors. This might be due to the fact that both groups have the same government training about ASEAN. As a result radio programs are positive in presenting the relationship between “we” Thais and “they” neighbors, which is the goal set by the government.

1.1.1.3 ASEAN Representations in Film

The previous research on film representations of ASEAN can be categorized into three streams as follows:

- 1) Research works examining the period films based in history include 1) Chantip Kaewprakob (2010) studied the telling of historical events in three films namely *Bang Ra Chan*, *Suriyothai*, and *Naresuan*; 2) Threedet Chaiha (2009) studied six historical films namely *King Changpuek* (1941), *Bang Ra Chan* (1966), *Conqueror Episode Burangnong Sounds the War Drums* (1967), *Suphan Blood* (1981), *Bang Ra Chan* (2000), *Naresuan Episode Declaration of Independence*

(2007); Thanathorn Rittakol (2008) studied the creation of meaning the historical film Naresuan.

2) Research works examining contemporary films include Sirimit Praphanturakit (2008) studied the creation of Lao identity in in *Maktae Shock the World* and 2) Wittaya Wongchanta (2012) studied the creation of “being Lao” in contemporary literature and Thai films.

3) Research examining films with a variety of content includes Kamjohn Louiyapong (2013) studied 1) historical films promoting nationalism namely *Bang Ra Chan* and *Suriyothai*, 2) films examining the problems in neighboring countries namely *Dien Bien Phu*, and 3) films about the culture of the Mekong region namely *Mekong Full Moon Party*.

Analysis of the three research streams reveal the following:

1) Research examining period films about the relationship between Thailand and Myanmar are negative. The content tends to highlight the heroism of the ancestors and to show the hurt suffered at the hands of the oppressor. All the Myanmar characters are projected as the bad guys. These period films create the image that we are “Thais” who have been oppressed but fought bravely. They are “neighbors” who have come to invade Thailand.

2) Research works conducted on contemporary films suggest the variation in the presentation of the relationship between Thais and their neighbors. Sirimit Praphanturakit (2008) found traces of racism in *Maktae Shock the World*. There appears to be a suggestion of Thai superiority over Laotians. This is a direct contrast to Wittaya Wongchanta (2012) who found positivity towards Laotians in *Good Morning Luang Prabang* (2008) and *No Answer from Paksay* (2010). “Being Lao” during the colonization period means the longing for the glorious days past. “Being Lao” during the Post Cold War period is the feeling of camaraderie of neighbors in the Southeast Asian region. “Being Lao” in the globalization period is the land of happiness. It can be said that there is a wide variation in the way the relationship between Thailand and Laos is presented ranging from admiration to hatred.

3) Kamjohn Louiyapong (2013) examined films with a variety of content. The results categorized the presentation of the relationship between

Thailand the other ASEAN countries in three ways. The first is the projection of the relationship as sworn enemies such as the Thai-Myanmar and Thai-Indochina conflicts found in most of the films. This serves to reinforce the conflict between Thailand and the other Southeast Asian nations. The second type of relationship is a cultural one. This type of content focuses on the common beliefs while discussing the differences such as the belief in Naga. The rituals, however, may differ based on religions and ways of life. The third is the presentation of economic in both positive and negative light. Positive views may include the presentation of the development of Malaysia and Singapore while the negative would focus on the problems of refugees and the challenges brought about by globalization.

1.1.1.4 ASEAN Representations in Television

There are four previous ASEAN studies of interest. 1) The first is the study conducted on the presentation of ASEAN news in six television channels namely 3,5,7,9, NBT, and Thai PBS by Phutthiphong Rabchan (2013). 2) The second study was conducted by Pornchai Chanvisatlak (2016), who studied the presentation of ASEAN cultural content in television documentaries. 3) Thirdly, Kittisak Buakem (2011) studied the content of ASEAN Journey program on NBT. 4) Finally, Pongpittaya Cheangchaya (2013) analyzed the proportion of the content about ASEAN security, economics, and culture in television programs. An analysis of these four research works regarding the creation of identity show the effort made in linking Thailand to the neighboring countries through economics and culture. Further examinations of the four studies reveal that the program contents cover the three main pillars of ASEAN –political, economics, and socio-cultural dimensions. The proportion of the content however varies. The analysis shows that the relationship between Thailand and the neighboring countries varies based on the content. The research of Kittisak Buakem (2011) studying the program, ASEAN Journey, follows the emcee on the travels through the different ASEAN nations. The program focuses on presenting the mainstream culture of each nation inviting the audience to immerse themselves and learn the differences in the subculture, alternative, and new culture that may differ from the Thai way of life. Secondly, the joint history of the ASEAN nations is presented as having experienced the yoke of colonialism by the West. Thirdly is the presentation of common problems. An example is the presentation of

information on the construction of the dam on the Mekong River that may have ramifications on the way of life of the people living along the river. Kittisak Buakem (2011) explained that the relationship between “we,” Thais, and “they” neighbors has both common ground and differences. When presenting about colonialism “we” Thais are presented as the only nation to have escaped the yoke of colonialism while “they” all suffered under the rule of the West. In case of problems such as the construction of the dam on the Mekong River, “we” are the people affected together. Pornchai Chanvisatlak (2016) also found evidence that the presentation of “we” Thais and “they” neighbors varied depending on the context. In the case of a comparison “we” Thais and “they” neighbors would be presented. When the content needs a regional perspective, “we” will be inclusive of Thais and nationals of the other neighboring countries in ASEAN or even Asia. It can also mean “we” ASEAN and “they” China, Japan, India or any non-ASEAN nation as well.

A summary of the 17 research works show the direction of the presentation of ASEAN in mass media as seen in Table 1.1

Table 1.1 Summary of Media Representations of the Relationship between Thailand and ASEAN

Type of Media	Direction of Relationship		
	Positive	Both Positive and Negative	Negative
Newspaper	✓		✓
Radio	✓		
Film	✓	✓	✓
Television	✓	✓	✓

From the table it can be surmised that past research found that there is a variation in the presentation of the relationship between Thailand and ASEAN presented in mass media.

1) Positive Relationship: In the case of radio there are two factors 1) government media such as Public Relations Department (PRD) and 2) producers who

receive information disseminated by the state. In the case of positive relationship in film, there is a connection with culture and beliefs that are common between Thais and neighboring countries.

2) Negative Relationship: The negativity stems from the situation in the news. The research concluded that the situations studied are conflicts between Thailand and neighboring countries. As a result, the media coverage is negative.

3) Positive and Negative Relationships: This mixed presentation is found in the studies of film and television, which is based on a certain condition. These two media presented the commonality between Thais and their neighbors in a positive way. However, in the situation of problems, the presentation of the relationship between Thais and their neighbors tends to be obscure.

From the aforementioned analysis of previous research, it is found that a majority of the media presentation of the relationship with ASEAN states in the past decade tended to be positive. However, the ASEAN representation varied depending on the context including 1) in the case of historical content, the relationship tended to categorize “we” Thais and “they” neighbors as enemies; 2) in the case of economic competition the relationship presentation would depend on competitor. If the competitor are other ASEAN nations, the presentation would not be in terms of enemy as in the case of historical content, but rather reducing the negativity defining neighbors as competitors; 3) in the case of culture and rituals ASEAN neighbors are presented in a positive way “we” Thais, and “they” neighbors that are connected culturally.

In addition to the analysis of ASEAN identity in mass media, there are also studies in new media. Monsak Chaiworadit (2016) found the transition between “we” and “they” between Thais and their neighbors depending on the context. Monsak Chaiworadit (2016) analyzed the Facebook Page ASEAN Community, which is a community where nationals of the ASEAN countries post their views. The transition from nation identification to a regional one depended on the context. In the case of the Haiyan Typhoon hitting the Philippines, the people in the community expressed a spirit of unity. However, in the case of the SEA Games held in Myanmar in 2014, people chose to show their allegiance to their country. This transition of identity is supported by Niti Phawakkharaphan (1998) in his study “Sometimes Thai Sometimes

Not, Variations Identity.” The researcher explained that there are two characteristics in identity. The first is the fact that there is a variation in expression and there is a fluid transition depending on the situation. He studied a Chinese family in Yannawa where the son grew up studying in Christian School and eventually marrying a Muslim woman. The researcher wanted to examine how the family would express their identity. It is found that the expression of identity depended on the situation. In the case where there is a competition for limited resources. Each individual may have varied expression of identification dimensions however the selected presentation would depend on the benefits in terms of economics, social, or cultural. Sujitra Plianroong (2010) studied the Mon community. She found that the Mon people would choose to express the “Thai” dimension when communicating with people outside of the community such as the people in Bangkok. This is because they want to express an identity that can resonate with a broader group of people. They would express themselves as coming from Nonthaburi (Mon from Pakkred) or Bangkok residents from Rama 2 (Mon from Bang Kradi) or coming from Phra Pra Daeng (Mon from Phra Pra Daeng).

From the previous works of Monsak Chaiworadit (2016), Niti Phawakkharaphan (1998), and Sujitra Plianroong (2010) the researchers have identified research gaps that can be further examined. The Thai identity has been ingrained deeply in the Thai psyche but as the previous studies have suggested, the ASEAN identity also comes through depending on the context. Therefore as 2015 approaches, it would be interesting variations in the presentation of the ASEAN identity in the mass media and how it would be similar to or different from the past representations.

1.1.2 Looking at Present Media Representations of ASEAN

When the question, how is the ASEAN identity is created, it is important to determine where this identification originated. The study by Chulanee Thianthai, and Thompson (2015) examined undergraduate students’ from leading universities in each of the ten ASEAN nations. The researchers found that the source of information regarding ASEAN came from television, educational institution, newspaper, and class materials respectively. This is similar to the study of Airak Tuisamut (2013), who studied Kasetsart University undergraduate students. The findings indicated that

93.8% of the respondents received ASEAN information from television. In addition, television is the main media for keeping abreast of ASEAN news (Kanokwan Somruk, 2012; Pongpithaya Changchaya, 2013).

The nature of television including the power of audiovisual elements, access is free of charge, and the strength of story telling has made it the media of choice in taking the audience on a journey across time and distance to an imagined connection. This creates the feeling of belonging to the same community through the knowledge that enables the audience to see the other countries for themselves. The television experience serves as a surrogate for the actual experience making the audience feel a sense of familiarity as though Thais and other ASEAN nations have been friends for a longtime. In addition, television creates this feeling of closeness through the use of editing techniques shortening the geographic distance. Thus, it can be said that television is a significant media in creating the ASEAN identity as evidenced in the previous studies. Also important is the realism in the presentation of ASEAN content, which television outperforms any other media. Therefore, the research focused on the ASEAN content in television to examine its characteristics.

1.1.2.1 Types of ASEAN Programs in Television

There are a variety of television programs presented in Thailand in 2015. These can be classified in terms of types and content as follows:

1) Non-fiction/Journalism

(1) Documentary programs including 1) A Touch of ASEAN on Thai PBS, 2) Inherited Fabric of Thailand and ASEAN on 9MCOT, and 3) Incredible ASEAN on PPTV.

(2) Magazine programs including 1) Hello ASEAN on Nation TV and 2) I ASEAN on Voice TV.

(3) News program including 1) Forward ASEAN, 2) ASEAN Sunday on Spring News, 3) Visions of ASEAN on 3SD, 4) Looking at ASEAN Cities on Voice TV, and 5) AEC Get Rich on 9MCOT.

(4) Talk Program such as Forward ASEAN on NBT.

2) Fiction/Drama including drama series: Bang Ra Chan on Channel 3 HD.

3) Entertainment

(1) Tour programs including 1) Colors of ASEAN on NBT, 2) We Love ASEAN on TNN, 3) Around ASEAN Visiting the World of Southeast Asia on PPTV, and 4) Gateway to ASEAN on Channel 5.

(2) Game and Quiz Show such as Thinker Tour ASEAN 9MCOT.

(3) Food programs including 1) ASEAN Yummy on 7HD and 2) ASEAN Kitchen on TNN

(4) Music program such as Music, Poetry and Arts on Thai PBS

From the variety of television programs presented, it can be assumed that the ASEAN identity presented in television should be varied as well. As a result the researcher is interested to study how contemporary television programs present the ASEAN identity and how this identity is created.

1.1.2.2 ASEAN Content in the Television Context

The power of television is not only limited to creating an understanding of the ASEAN community. While people are watching ASEAN content, they absorb the feeling of being a region that is an “imagined community” with coded ASEAN values. The clearest indicator of being ASEAN as stated in the Master Plan on ASEAN Connectivity and ASEAN Social Cultural Community is culture. This culture is defined broadly as music and dance performances. In addition to the government plans defining the ASEAN characteristics, the world of academia has also presented other cultural commonalities. Sujit Wongthet (2013) identified the common cultural elements in Southeast Asia for instance 1) belief in spirits, 2) belief in naga, 3) significance of women’s roles, 4) belief in sacred animals, 5) belief in the kwan, 6) funeral rites, 7) weddings, 8) matriarch family line, 9) consumption of rice, and 10) consumption of fermented food.

It can thus be said that the ASEAN identity defined in the Master Plan on ASEAN Connectivity and ASEAN Social Cultural Community are thought innovations created by television to create shared feelings of belonging together. However, creating a new identity upon the base of firm existing nationalism is a challenge needing specialized communications to create a sense of oneness, belonging

together. Ideally this should create a sense “we-ness” to the point that the benefits of the neighbors are considered in one’s best interest. The television media is critical in setting the direction for the creation of the ASEAN identity. Another major question is about the presentation of the relationship between Thais and their neighbors. Would it take a nationalistic slant dividing “we” and “they” clearly or would it be more like a fluid transition “sometimes Thai, sometimes ASEAN” depending on the context?

1.1.3 The Flip Side of the Coin

Television may be a powerful medium in holding the interest of the public; however, there is another side of the coin, the audience, who are not robots with empty brains that can be manipulated without negotiation. The audience are active thinkers, who in the context of this research are considered human agency. Today those watching television are active audiences. Hall (1990) suggested that the identity is the power of the individual in selecting to present “who I am” to others. Therefore, the audience is empowered to present the identity they choose to have. However, the selection of identity to be projected has to be made within the social framework and values.

As a consequence, this research not only aims to study the ASEAN identity defined by society, but also aims to examine the audience’s perception. The main emphasis would be on the process of decoding where the audience determine their definition of ASEAN identity. The assumption is that the content a producer and the audience do not have the same codes for encoding and decoding the message. Therefore, the definition of ASEAN identity is created from the audience’s reading of the television content. This can be reflected in three ways as explained by Hall (1990) as follow:

- 1) Acceptance of being ASEAN is defined as the reading of the ASEAN identity in the same way as the television content.
- 2) Rejecting of being ASEAN is defined as the reading of the ASEAN identity in the opposite direction as the television content.
- 3) Negotiate being ASEAN is defined as the reading of the ASEAN identity in a compromising manner accepting some parts and rejecting some parts depending on the condition.

The three types of meaning creation happen all the time in the communication from a sender to a receiver. The interesting question is the examination of the power of structure and human agency components in determining ASEAN identity. Pongpittaya Cheangchaya (2013) compared the exposure and awareness as well as the importance given to the ASEAN news between two television audience groups. The first group is the general television audience. The second group is the audience that has knowledge and is interested in ASEAN. It is found that the general group has awareness, understanding, and is interested in the ASEAN Economic Community (AEC). This is in line with the content presented in the television content. However, the knowledgeable group is different. This group commented on the accuracy, trustworthiness, and comprehensiveness of the information presented in the television program.

Therefore, in the study of the audience, the researcher questions the impact of television in constructing ASEAN identity. The researcher believes that there is the process of interpretation by the audience. This process is idiosyncratic to the individual thus empowering the negotiation of meaning from communications. As a result, it is interesting to study the ASEAN identity not only as a text constructed in the mass media, but also to study the impact on the audience group, who are knowledgeable about ASEAN. The purpose of the research is to study the direction in which the audience receive and interpret the information and consequently creating the ASEAN identity.

1.1.4 Getting to the Question of the ASEAN Representation

The previous research works have presented insights regarding the ASEAN identity. However, there are still gaps that can be further explored as follow:

- 1) In the past most research on ASEAN representations in television give importance to the production of programs and quantifying the ASEAN content. However, they have not been able to shed light on the creation of the ASEAN identity. These studies only identify the elements or ASEAN content, but do not examine the relationship that holds them together in creating the ASEAN identity.

2) Although previous research found variations in the ASEAN identities, which is in line with the school of cultural studies, which defines the relationship presentation as positive, negative, and obscure neither positive or negative. The official ASEAN integration is eminent therefore it is interesting to study how the variations in the identity have changed.

3) Past research emphasized on the condition set by the media institutions rather than on the audience especially in the youth segment who are the target of communications plan in creating the ASEAN identity.

4) Studies of ASEAN programs tended to study the relationship between the audience and the media. These studies assume the communication is conveyed to passive audience. There is no research that examines the decoding of the ASEAN meaning by the audience.

From the four research gaps identified in the previous section, it can be surmised that the ASEAN identity is fluid and has multiple identities. Thus, the researcher has developed the stance that the ASEAN identity is the product of ideology and social processes. It is more than just the result of thoughts, beliefs, and traditions that have been solidified and passed on from generation to generation in the same way as identity is defined in the school of essentialism. As result, this study would go beyond the dimensions of culture to a process of the construction of the ASEAN identity in the perspective of the constructionism school. This line of inquiry suggests that identity is a constructed concept having multiple interpretations that is not fixed to one core definition.

This research aims to present the fluidity of the ASEAN identity that is presented in the television programs and the multiple identities held by the audience in the context of the ASEAN integration that aims to lead to development in many areas in 2015. Consequently, the research questions and objectives would be defined as follow:

1.2 Research Questions

- 1) How do Thai television programs construct the ASEAN identity and what are the characteristics of this identity?
- 2) How do the youth audience decode meaning from this ASEAN identity projected in Thai television programs?

1.3 Research Objectives

- 1) To analyze the construction of ASEAN identity in Thai television programs.
- 2) To analyze the decoding of meaning of ASEAN identity constructed in Thai television programs by the youth audience.

1.4 Scope and Limitations of the Study

The research is divided into two sections –the study of ASEAN identity representations in Thai television programs and the decoding or interpretation of the youth audience of this identity. The scope of the research is stated as follows:

1) The first part of the research is a textual analysis conducted from the script of the television programs presenting social and cultural aspects of ASEAN. The goal is to analyze the characteristics that have been used to construct the ASEAN identity in the perspective of Thai mass media. The programs have been selected by purposive sampling technique based on the following four criteria:

(1) The types of the programs selected for the study must reflect a diverse and comprehensive view of ASEAN. These are 1) non-fictional program, 2) fictional program, and 3) variety program.

(2) The timeframe of the study is from 2014 – 2016 because it coincides with the ASEAN integration; thus, there is a great diversity in the content presented.

(3) The channels are selected based on their popularity, namely 3HD, 7HD, 9MCOT, and Thai PBS. In case there are more than two programs that fit

criteria 1 and 2, the more popular programs would be selected based on the ACG Nielsen Ratings 2015.

(4) The program length should not be less than 20 minutes. The content must be related to the previous research or must be related to the plan to create ASEAN identity in order to build explore the knowledge regarding the creation of the ASEAN identity from the past to the present.

From the criteria described, 57 episodes from 6 television programs were selected.

Table 1.2 Samples of Television Programs to be Studied

Program Type	Program Title	Channel	Format	Number of Episodes
Non-fictional Program	(1) Morning News (Ruang Lao Chao Nee)	3HD	News	15
	(2) A Touch of ASEAN (Klai Ta ASEAN)	Thai PBS	Documentary	9
	(3) Inherited Fabric of Thailand - ASEAN (Sueb Sai Yai Pa Thai- ASEAN)	9MCOT	Television Magazine	7
Fictional Program	(4) Bang Ra Chan	3HD	Drama	18
Variety Program	(5) ASEAN Yummy	7HD	Food	7
	(6) Music, Poetry and Arts (Don Tree Kawee Silp)	Thai PBS	Music	1
	Total			57

2) The second part of the research studies the youth's awareness of the ASEAN identity. This group is the target set clearly in the Master Plan on ASEAN Connectivity (Department of ASEAN Affairs, 2011) and ASEAN Social Cultural Community: ASCC (Department of ASEAN Affairs, 2012). The author used purposive sampling to select students from ASEAN Studies department in four universities participating in the Area Studies in Thailand group including Thammasat University, Kasetsart University, Chiang Mai University, and Walailuck University. This group is considered to have the basic knowledge about ASEAN and have had

subsequent training in the regional studies that requires the academic analysis in interdisciplinary studies. As a result the students should be able to have a good understanding capable of negotiating the variety of discourse in the creation of ASEAN identity on the part of the audience.

1.5 Operational Definitions

1) Imagination is defined as the desired relationship between Thais and their neighbors that are represented in the television programs resulting from the encoding of the program producers as well as the interpretation of the audience, which is the result of decoding the ASEAN identity information.

2) ASEAN identity is defined as the content in the unique image or being of ASEAN presented in the content of television programs through the selection and combination of signs to create meaning of commonality and difference between Thais and their neighbors.

3) Construction of ASEAN identity is defined as the formation of “being ASEAN” by presenting the content of each country in the form of story telling, which comprises plot, conflict, theme, characters, setting, special symbols, and various perspectives in storytelling, which have been brought together for presentation in various television program types.

4) Decoding the ASEAN identity is defined as the awareness and interpretation of the meaning of the ASEAN identity of the youth audience. It can be categorized in three directions as follow:

(1) Preferred reading occurs when the audience read the same meaning of ASEAN identity as presented in the television program.

(2) Negotiated reading occurs when the audience change or modify the meaning of the ASEAN identity presented by the television program with some conditions.

(3) Oppositional reading occurs when the audience disagree or deny totally the meaning of the ASEAN identity presented by the television program.

5) Neighbors are defined as the other nine ASEAN nations (excluding Thailand) which are Vietnam, Cambodia, Myanmar, Malaysia, Singapore, Indonesia, Brunei, and the Philippines.

6) Audience is defined as the students who are studying or have studied in the field related to ASEAN studies.

1.6 Expected Outcomes of the Study

The researcher aims that this study would be beneficial to the field of academia and would promote the development of the social and cultural aspects of ASEAN integration as follows:

1) Cognitive benefits: The research aims to present the variation in ASEAN identity presented by television programs. Mass media is one of the social institutions that can define the ASEAN identity for the public. The presentation of this variation of views reflects the knowledge of the audience who is powerful in negotiating the meaning of ASEAN identity. This would result in a better understanding of the relationship between the ASEAN identity that is constructed by society and that interpreted by the audience.

2) Application: This study presents evidence-based findings that reveal the selection and connectivity in constructing ASEAN identity from the perspective of program producers and the audience. The knowledge gained can be used as guidelines to construct and communicate ASEAN identity communications that would instill a sense of regional harmony for responsible agencies in future.

1.7 Conceptual Framework

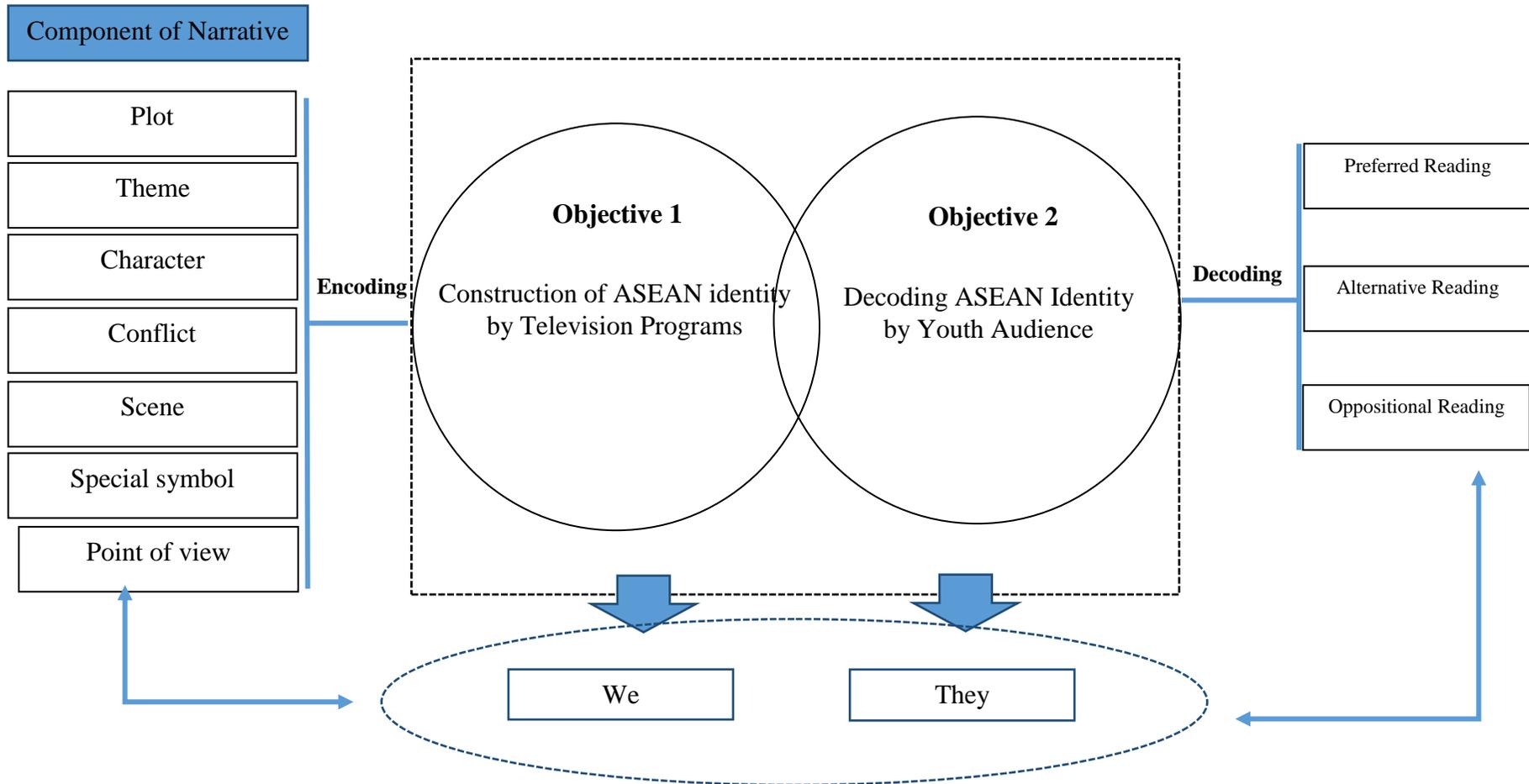


Figure 1.1 Conceptual Framework

CHAPTER 2

THE REVIEW OF LITERATURE

This research is conducted based on cultural studies perspective with the aims to study the construction of ASEAN identity in television programs, and the decoding of the youth audience. This study is founded on three major principles integrated to explain the resulting ASEAN identity as explained in the following sections.

2.1 ASEAN Regional Community Concepts

2.1.1 ASEAN Origins

The Association of Southeast Asian Nations: ASEAN is a regional collaboration that was started during the Cold War era (1947 – 1991). The atmosphere in the Southeast Asian region at that time was tense as a result of the conflict between the two global powers that have opposing ideology –the Soviet Union as the leader of the communist bloc and the United States as the leader of the free world. The conflict did not result in an open war but a psychological one. There was an armaments and space technology race as well as an economic one. Countries in the region were enticed to form collaborative groups at the insistence of these powers to support their cause and resist the opponent. The creation of ASEAN was the result from the hope of the founding member countries, Indonesia, Malaysia, Singapore, the Philippines, and Thailand, to strengthen the region resulting in less dependence on the global powers, which has been the accepted status quo. The association of nations was created to guarantee the security and stability of the members during a period when the region has become embroiled in the conflict of ideology. At that time Dr. Thanat Korman was the Foreign Minister of Thailand. He invited the foreign ministers from the other four nations –Malaysia, Indonesia, the Philippines, and Singapore to Laem Than, Chonburi. This led to the signing of the Bangkok Accord that was signed at Saranrom Palace on August 8, 1967. The membership of ASEAN grew continuously. The sixth

nation to join ASEAN was Brunei in 1984. This was followed by the membership of the remaining four nations: Vietnam, Laos, Myanmar, and Cambodia. In 1999 ASEAN had ten member countries.

2.1.2 Regionalism and the Development of ASEAN

Regionalism is the collaboration between nations in the same region through the creation of a regional association that can determine the criteria for relationship in many dimensions. Each nation voluntarily joins the association through a formal treaty or official negotiations with the goal to achieve greater collaboration in terms of behavior and policy integration (Arkanit Roongthipanan, 2014).

ASEAN is an international governmental organization (IGO) created from the collaboration of the Southeast Asian nations for mutual benefits. The collaboration of ASEAN so far can be classified in two categories (Mittelman, 1999).

1) Old Regionalism

ASEAN was created during the Cold War era, a time of conflict between the Soviet led communist bloc and the US led free world bloc. The two major powers did not engage in open warfare, but continued to have armaments and space technology race as well as economics. In addition the powers engaged in proxy war to find nations to take their side to mitigate the power of the opposing side. ASEAN was formed in the perspective of the old regionalism; thus, its main focus was for security and stability of the region. The goal was to create more negotiating power to protect the region from external forces of conflict.

2) New Regionalism

As the Cold War started to thaw, a new regionalism was formed. The nations in the region no longer reacted to the political forces from the external world powers. The collaboration shifted to other dimensions of cooperation such as social, humanitarian, and environmental aspects. This is very different from the old regionalism that acted based on the dictates of the external world powers.

The new regionalism has led to the development of its unique position leading to “the ASEAN Way,” which will address the following dimensions 1) Respect for sovereignty and equality of territory; 2) No intervention of internal affairs; 3) Peaceful solutions to problems; 4) No use or threat of use of force; and (5)

Regional consensus must be reached for decisions. This has led to the regional collaboration under the new regionalism concept, which has further enhanced the regional cooperation. Under the diversity each nation must respect the equality of others in ASEAN.

The evolution of ASEAN can be analyzed identifying points of commonality and difference.

1) Common Points –The old and new regionalism have an important common characteristic, which is the creation of the negotiation power and co-existence through various types of collaborations.

2) Points of Difference –The old regionalism was a result of political pressure from global forces thus the emphasis is on the regional politics and security. The new regionalism is developed from the initiatives of the member states through the activities of the association. It is created from voluntary cooperation rather than external global forces. The new regionalism is not only about political collaboration but cooperation extends to various dimensions.

From the regionalism concepts discussed, the researcher has analyzed from documents namely 1) education as foundation of the ASEAN community that has been disseminated by the Ministry of Education (2015); 2) the three main pillars of the ASEAN community as disseminated by the ASEAN division; 3) regionalism and ASEAN by Arkanit Roongthipanan (2014); 4) the master plan for ASEAN integration disseminated by The Department of ASEAN Affairs (2011). The results trace the development of ASEAN as follows:

1) Cold War Era – During this period the collaboration is the result of old regionalism. ASEAN is the result of the impact of global forces. At that time the US hoped that countries including Thailand, the Philippines, Malaysia, Indonesia, and Singapore would join forces to stop the spread of communism. However, the Southeast Asian nations did not want to be part of the conflict and wished to remain impartial. Therefore, ASEAN was created by the five founding nations with the hope of being self-reliant rather than depending on any external power as been in the past. The association created should be the guarantee of security and stability of the nation members at the time of ideological conflict in the region. Thus, the relationship of Thailand and ASEAN has focused on the political security.

2) Post Cold War – When the Cold War started to thaw and eventually ended in 1991, the relationship between the countries changed. A new world order was formed and each nation had to rethink its role in the world. This created new relationships with the world powers and their neighbors in a bid to secure negotiation power and the peaceful co-existence. This was made possible through different types of collaboration. Thus, new regionalism is different from the old regionalism developed during the Cold War. The new regionalism is created from the voluntary initiative of the member nations. The cooperation is not dependent on political ideology and is not influenced by external powers as evidenced during the Cold War. Cooperation in this new regionalism is more than political extending to economics, social development, human rights, and the environment (Arkanit Roongthipanan, 2014). From being a region of political conflict that resulted in the breaking with the Soviet Union in 1960, the region started relations with China in the 1970s. This is known as the ping-pong and panda diplomacy. When China and the Soviet Union opened their markets at the end of the Cold War, this led to an era of free trade. The countries in the region formed an association to ensure free trade as the ASEAN nations had to face a new kind of challenge in the form of wealth countries rather than the ones with powerful weaponry as in the past. These countries come into the region with the hopes of setting the direction of the market. In order to protect the ASEAN nations from trade restrictions and taking advantage of natural resources, a collaboration known as AFTA was initiated in 1992, to increase the negotiation power. ASEAN had made a transition from being a region of political conflict to becoming an economic battlefield. Challenge changed from communism to an economic invasion that ASEAN and Thailand must face together.

3) Bali Concord II –The transfer of funds in free trade is like a two-sided coin. ASEAN faced a different side of the coin during the Tom Yum Kung Crisis of 1997. This economic crisis that spread from Thailand to world made ASEAN have to rethink the regulation of the regional growth and investment in both the region and outside. The result of the negotiations is the agreement to continue free trade under the ASEAN 2020 Vision, which resulted in the subsequent formulation of the three main pillars of the ASEAN community.

After the announcement of the ASEAN 2020 Vision, the ASEAN leaders have had continuous meetings to discuss the future of the region. At the ninth ASEAN Summit in Indonesia in 2003, the nation leaders signed the Bali Concord II, which announced the three main pillars of the community as explained by the ASEAN division. The three main pillars are –the ASEAN Political Security Community: APSC, ASEAN Economic Community: AEC, and ASEAN Social Cultural Community ASCC. The announcement of the three pillars shows a dedication of the member states in facing the challenges together.

This research emphasizes on the ASEAN Social Cultural Community (ASCC) in particular the creation of the ASEAN Identity, which is the foundation for the creation of the regional community. An analysis of the ASCC Blueprint found that the ASEAN Identity would be the main mechanism in the sense of regional consciousness, which would be a major force driving the region forward. The ASEAN Vision 2020 suggested that there should be a seamless integration created on the deep relationships through a common history emphasizing the culture that is shared in the region.

The announcement of the Bali Concord II has been a driver of the joint ASEAN consciousness that aims to bring the people together under the communications stressing the importance of culture. The goal is to create an understanding of the common points and differences of the people in the ASEAN nations.

2.1.3 Thai-ASEAN Relationship Development

There has been a change from “being Thai” or national identity to “being ASEAN” or a regional perspective. This is a very challenging notion because Thais have a strong sense of national identity through the communications from the various institutions for an extended duration. However, today Thailand is being affected from the external demands for more internationalization and regionalization. There is shift from “being Thai” to “being ASEAN.” In order to understand this shift in the consideration of “we being Thais” and them being the neighbors, the researcher has conducted the analysis based on the periods as proposed by the study, *Imagination of Being Thai* by Krittiya Achavanichkul and Solod Silisai (2008).

1) Absolute Monarchy

This can be considered the “age of community before the Siamese Revolution.” This can be said to have started during the reign of King Rama IV to the present. Thais have always been fed with the notion of the state. During that time Thailand and the other Southeast Asian countries had a common enemy, the colonial powers that have been threatening the region. The only mechanism against colonialism was the identification of a state. In the case of Thailand this led to the emulation of a legendary monarch who consolidated the nation and defied the powers of colonialism. As a consequence Thailand became the only country in the region to escape the yoke of colonialism.

2) Siamese Revolution

This can be considered the “age of community during the period of transition of the Siamese Revolution.” At that time Gen. Phibulsongkram wanted to create stability for the new regime. The government made an effort to create the standard for “being Thai” in every aspect including education, society, and culture to ensure that Thailand is a civilized state. This creation of “us” created “others” as the neighboring Southeast Asian states. Myanmar was created as the enemy as reported by the research of Sunait Chutintaranond et al. (2006). This is an example of creating the national identity by making the neighboring countries the enemy that is done in conjunction with nationalistic policies.

3) Regional Community

In a world where competing with the neighboring states would not be a profitable endeavor, cooperation became imperative. However, the question was how to bridge the difference between the countries. To resolve this issue the ASEAN Way was developed (Arkanit Roongthipanan, 2014). The ASEAN Way is the mechanism to facilitate a smooth integration of the Southeast Asian states. However, the study from includes Kamjohn Louiyapong (2002) titled “Lovers or Enemies or the Love-Hate Relationship.” There are two interesting aspects of the relationship between Thailand and the other ASEAN nations. 1) There are opposing relationships resulting from the nationalistic policies of the past. However Kamjohn Louiyapong (2002) explained that there is also the “lover” relationship based on the cooperation in the past built from a common culture. A common enemy in the form of globalization that

enters the region to reap the benefits from the abundant resources from the poor nations in the area. Therefore, “others” for Thais at this point is no longer the neighbors but the common problem faced by the region. 2) The relationship that reduces the opposition forces. Kamjohn Louiyapong (2002) said that Thai-ASEAN relations were not only the clearly opposing relationship but there are also ambiguous relationships. These “love-hate relationships” varied based on the content disseminated in the media including TV dramas, novels, and advertising. These messages play down the negative elements trying to put a “love” like relationship in the communications. However, there are still traces of discrimination through the creation of images that make the neighboring states appear inferior. For instance in the TV series “Dok Kaew Krabuning,” which features the love story of an Indonesian princess and Thai man. The story shows aspects of how Indonesia is mysterious and rigged with problems.

In the past the relationship between Thailand and her neighbors tended to be negative. However, as the world context changed Thais have to realize that they must have the ASEAN identity along with their own national identity. From the view that the neighbor is the enemy, Thais have to change their view to be “Most Loved Enemy.” This reflects the contradicting feeling of love –hate and fear in integrating Thailand into ASEAN. As a result it is interesting to study what can be done to integrate the neighbors into the definition of “we” or the ASEAN identity in television programs.

2.2 Identity Concepts

This research does not believe that the ASEAN identity is not free from the politics of power. There are also economic and socio-cultural dimensions as part of this identity creation. The connection between contexts that would lead to the integration of these concepts to create the ASEAN identity would be analyzed in the following section.

2.2.1 Identity in Different Perspectives

De Lavita cited in Apinya Feungfusakul (2003) explained that identity is defined as “who am I” or “who am I in the eyes of others.” However, based on the

varied academic stances taken over the years the concept has become like a flower that has blossomed and taken different meanings. It can be studied from many different perspectives such as subject, subjectivity, individual, individuality, personality, and self-agency. Apinya Feungfusakul (2003) explained the various perspectives as follows:

1) Psychoanalysis

When identity is explained through the view of psychoanalysis it delves into the idiosyncratic interpretation. Freud who is the prominent researcher in this field tried to interpret the relationship between the structure of the mind and the resulting personality. Freud explained that identity was the result of the conflict between the raw instinct, id, and the moral values of the super ego, and ego that attempts to balance the two with reason and consideration of external forces. Hence identity is not a solidary concept but is composed of conflicting desires because there is always unfulfilled needs lurking in the sub conscience.

2) Political Economy

This line of thought also is interested in the construction of identity but is more interested in the structure than the agency. There is an interest in defining the relationship between class and identity. In the beginning this theoretical school emphasized on the study of the infrastructure such as economics, later it started to recognize the superstructure of thoughts, culture, values, and ideology. Althusser explained that the identity of individuals was created through the process of interpellation shaped from social ideology. Thus the role of society in shaping the identity was studied by Narin Numcharoen (2013) through the analysis of King Rama the Sixth's novel "Phra Ruang." The state would always try to influence the people through social institutions such as religion, education, the media, and the family. There is also the creation of ideology in other media. Narin found that there was an interesting political ideology present in the work of King Rama the Sixth. There was a deliberate use of the phrase "we, Thais" which can be interpreted as the effort to make the reader feel a sense of identification. Then the work goes on to detail how to keep this sense of association. The analysis shows that the ideology of nation, religion, and king can be integrated and enhanced through "calls" of unity to create the Thai identity. The king's writing became one way to develop the framework for

the Thai identity imbued in the mentality of the people as part of a daily routine that they are not aware of.

3) Cultural Studies

This theoretical school forces on the daily life that negotiates between the narratives of power and identity. This school goes beyond shared consciousness or the commonality and differences between groups but identity is studied as a tool of power. At the same time identity can also be a force that contradicts power. Apinya Feungfusakul (2003) explained that identity is the accumulation of discourses that determine the role and changes that humans go through depending on context. This study aims to understand social identity based on the discourse and social practices in the daily lives of people. This includes greetings, conversations, and consumption of news from the media. It is interesting because the media is attempting to communicate a cultural identity through the presentation of national costumes, cooking food, beliefs, and values. This cultural identity shows the commonality of the people through culture. Therefore identification in the school of cultural studies analyzes the relationship between knowledge, power, discourse, and identity. Foucault believes that identity of a person is not created from a fixed structure but is influenced by forces of social changing over time. There is no unity and no continuity. In the view of Foucault identity is an object that is shaped by multiple forces. This is supported by the study of Kamjohn Louiyapong (2010) that shows the discourse of the elderly in Thailand. The findings show how the various social institutions created a fluid identity that depending on the period. In the beginning during the period of agricultural culture, the dominant institution is religion, which praises the elderly as experts and as people to which others are indebted to as well as frail due to their age. In the second period is the industrial culture. The elderly are viewed as frail and aged depending primarily on the state hospitals as the main institution. They are projected as dependents and their identity from the previous period becomes only secondary. In the third period of information technology, the elderly are more self-reliant. They are capable of handling themselves and slowing down the aging process despite the social institutions attempts to think otherwise. The research shows another side of the coin wherein the elderly try to avoid negative connotations of being old and dependent but choose to adopt the aspects that suit their needs.

4) Symbolic Interaction Theory

This school of thought is very different from the others. Instead of viewing the human agency as helpless in the face of the forces of society, this school believes in the power of the individual. The subject or agency is a conscious agency. This school is interested in the study of the creation of the self, believing that it is the result of the social interaction process. George Herbert Mead (1992) was interested in the creation of the sense of self as a result of the interaction process. Mead explained that the most important mechanism in building the self is role taking. Humans learn through a system of symbols most important of which is language. As a result language facilitates the transfer of symbols and social norms. At this point it may appear that the social institutions again have power over the individual. However, Mead argues that the freedom of the individual is maintained through the creative conflict between the two aspects of self. “Me” is the part of the self that interacts with society while “I” is the idiosyncratic definition of the self. Both “me” and “I” are affected by external forces. “Me” is the reactive evaluation that is absorbed from the interpretation of others’ reactions while “I” is the attempt to bring together the various interpretations of “me,” which is considered the potential of creative expression.

From the various perspectives of identity the researcher has constructed a framework for the analysis of identity formation. It is the process created by the social dimension that creates the ASEAN identity through the media, which has the power to creating the meaning of ASEAN. The research also explores the identity or the interpretation of the audiences’ discourse creating their own definition of ASEAN identity.

2.2.2 ASEAN Identity –Product or Process

In the Modernism school, the Essentialism group believes that reality is a creation of the mind and idea or form that is etched in the imagination. It can be attained through meticulous thought. Academics in this vein of study attempt to find the final answer of all questions by presenting a certain characteristic that is fundamental to human nature and behavior that is founded on reason. As a result the interpretation of the individual thus identity is a non-changing stable construct referred to as product. It is the result of a continuation from the past that has not changed much over time and is in itself complete.

Today the Modernism school is being challenged by a new paradigm that provides a new interpretation to the existing knowledge that has always dominated society. Postmodernism is this new force and it can be explained as follows: 1) Use questioning as a tool to get to the truth. 2) Changes between the roles and relationship between the researcher and subject is considered epistemology as a way to get to the truth. 3) Theory is a frame limiting the human intellect and thus should be denied. The Postmodern view has had a major impact on the study of identity resulting in the anti-essentialism movement. This group believes that there are various views and perspectives to all things. Therefore identity is not a fixed and universal construct but rather one that is changes based on the situation. Thus, the construction of identity is a continuous process. This is in line with the Postmodernist view that there is no one absolute truth. S. Hall (1990) further explained that identity is an ambiguous construct. He asserted that instead of taking the Modernist view that identity is a completed and fixed construct, it should be described as a product that is never going to be completed. Hall believed that identity is a fluid construct that can be described as a process of becoming for the individual. Hall believed that identity was the result of the various discourse in different directions. Thus an individual may have differing identities dependent on the situation (Apinya Feungfusakul, 2003). Therefore, as the context changes the definition of identity also changes. For instance the identity of being Thai is no longer limited to the core definition of the past. Today being Thai in the mainstream definition is being challenged and even questioned whether it is suitable for the current context. In addition there are many new interpretations of being Thai that is challenging the old definition thus it can be said that the Thai identity is a process that is constantly changing.

From the various perspectives discussed in the preceding section, the researcher would like to define identity as a product and process. 1) The ASEAN identity is a product of the cultural heritage that is a stable fixed construct. 2) The ASEAN identity is a fluid construct based on the context that is coping with the context of the world today.

2.2.3 ASEAN Identity –What Should It Be?

Apinya Feungfusakul (2003) explained that identity can be classified in three dimensions based on the work of Golfman as follows:

- 1) Ego identity or the feeling the individual has for himself/herself
- 2) Personal identity or the image the person has in the eyes of others such as artist or actress/actor.
- 3) Social identity of the social classification such as the employment, social status, gender, ethnic identity, or religion.

An analysis of the internal and external factors would show that identity could be categorized in two ways. First is the individual identity and second is the collective identity. Thirayuth Boonmee (2003) explained that the expression of individual identity and collective identity could be seen widely in society. It can be said that each plays a significant role in differing moments of history. Some aspects of identity can almost be tangible such as appearance, gender, status, and education. Other aspects of identity are more normative in nature. Usually collective identity is easily understood in the context of a village or community because it is obvious and quite distinctive. However, as the context gets wider such as the citizenship or being a member of the human race it becomes more ambiguous. Thus it can be said that the bigger the group the more normative and imagined than in the case of a small community that is more tangible.

Individual identity is born from the period of Enlightenment that believes that humans are the center of the universe. Man has the ability to reason and has a conscience. Therefore all actions are derived from the inner core or the inside of the individual. This gives rise to the individualist concept and thus identity is idiosyncratic to the person.

Collective identity on the other hand is a result of the sociological school of thought. It is a development from the Enlightenment. It recognizes that thoughts are more complicated and may be affected by external or outside forces. This line of thought believes that the individual is affected by significant others. As a result the identity is an interaction of the internal and external forces reflected as the relationship between self and society. Apinya Feungfusakul (2003) uses the terms “identity” and “identification” showing the connection with the social aspect. Therefore, the social identity is a reflection of the social forces that shape the cultural changes and education. All of this is evidenced in the way of life, thoughts, beliefs, and behavioral norms.

ASEAN identity is a collective identity. Melucci cited in Sakolkarn Insai (1996) explained collective identity as the process of creating a shared consciousness in society. This creates the feeling in members that “we” have distinctive differences from “them.” Baker (2000) cited in Choenkwan Phutchong (2006) explained social identity and cultural identity together. Social identity is the product of discourse. For instance Thais have grown up hearing the saying that “girls should be promiscuous and polite.” This is not a value that is naturally occurring but a creation of society. Those that identify with the cultural identity would then be accepted as a member of “us.” Therefore, the ASEAN identity is a collective identity that defines what is ASEAN and what is not. It is defined as a reference for the people in the region to create the sense of shared consciousness. The ASEAN identity is a fluid construct that is still changing. This is in line with Hall who said that identity is not a clear construct that is completed or a representation of the reality. Rather it is a product that is not completed. It is a cultural representation in the context of power that is created and announced etched in context and location. It is a culture that is very specific and derives meaning and its inherent position in the context and location (Hall, 1990).

It can thus be surmised that the ASEAN identity is a collective identity that is dependent on symbols that create sense of shared consciousness. The symbols giving forth the meaning are defined in the ASEAN Master Plan. This is also supported by the previous researchers who have studied the use of culture in bridging the diversity of ASEAN through performing arts, music, and the farming of rice.

2.2.4 Narratives and ASEAN Identity

The main function of the television media is to present ASEAN through its narrative function. This is because the television media is the most realistic media to relate ASEAN issues. Its visual-audio nature makes it the most effective in creating an imagined ASEAN perspective. As a result this research would focus on analyzing the narrative components of the television media in creating the ASEAN identity.

Previous research works have traditionally focused on the fictional programs such as television series. This research has broadened the scope to include non-fictional programs as well. Nuntaka Suthamprasert (2006) studied the comparison between formal and informal news reporting (story telling). The findings showed that

story telling format created characters, had a story structure, conflict, and used gestures, which was very different from the formal news reporting. Another research by Suchinda Prasongtunskul (1997) studied the content and method of story telling in the television program providing warning called “Chead.” This program interviews people who have near death experiences. This is in line with S. Kozloff (1992) cited in Kanjana Kaewthep and Somsuk Hinviman (2010). The researcher found that the content whether it is fiction or non-fiction is usually related in the format of story telling on television.

Therefore this research has chosen to study the presentation of television content about ASEAN that is both fiction and non-fiction. It is the goal of this research to analyze the ASEAN identity in the aspect of cultural studies in the perspective of construction of meaning. The researcher has particular interest in the projection of the ASEAN identity. The ASEAN identity has to be made through the integration of various narrative components that work together to create meaning in their various aspects. The resulting integration would create a general picture. The researcher would use this framework for the analysis of the ASEAN identity created in television based on the work of Kanjana Kaewthep and Somsuk Hinviman (2010).

1) Plot

The plot determines the procession of the story in the television program. The story line would have a logical start, middle, and ending. The creation of the story line serves as a plan and path for the development of each of the characters determining their behavior, challenges, problems, and conclusion of their lives. Each of the situation that happens as part of the story must be related in a reasonable manner. Thus, there has to be a logical procession of events in each scene that must result from action in the previous scene.

This research uses the narrative structure by Gustav Freytag as the frame for the analysis of what happens to the characters based on the five stages as follows Kanjana Kaewthep and Somsuk Hinviman (2010):

(1) Exposition –This is the opening of the story that is aimed to attract the interest of the audience. It would include an introduction of the characters and setting. In some cases it would provide a hint of the problem or conflict that entices the audience to follow the story. The opening of the story does not always

have to be in chronological order. It can start in the middle of the story and even the ending.

(2) Rising Action –This is the part where the story progresses continuously in logical order making the conflict more intense. The characters are usually faced with a challenge or difficult situation.

(3) Climax –This is the height of the conflict and the characters must make a decision in one way or another.

(4) Falling Action –This happens after the climax has passed and the resolution of all problems or mysteries.

(5) Ending –This is the end of the story that can be either happy, or with a loss, or unresolved question.

This research studies 1) non-fictional program in the form of story telling news program and documentary; 2) fictional program which is drama; and 3) variety program which is food and tourism programs. The analysis of the various television programs consider the plot as a means to show the connection between characters and setting including the conflicts that weave into the story line. The various elements of the story are stitched together in a sequence leading to the development of the ASEAN identity.

2) Theme

Theme is another important element in story telling. It is especially important for the analysis of the main purpose of the story. Theme is the main idea that must be grasped in order to understand the message that is being conveyed.

3) Conflict

Story telling usually revolves around a conflict. The story is created around the problem and its eventual solution. The conflict between characters may include animosity towards one another. This may be due to differences in behavior, thoughts, desires, and ideals, which can be categorized in three groups as follows:

(1) Conflict between individuals results from a problem between two groups that may result in some sort of effort to destroy one another. An example would be a war between two conflicting families.

(2) Internal conflict arises when the individual may be faced with problems regarding decision-making. The person may have a conflict between what he/she wants to do and the values or norms of society.

(3) Conflict with external forces such as the environment or the harsh nature.

In the analysis of conflict it is necessary to consider the binary opposition that occurs in the story. The study of binary opposition must consider the interaction between the two conflicting forces in order to interpret the meaning in context for instance black and white, good and evil, happiness and chaos, or men and women.

4) Character

Characters are those who act or are acted upon in the story. Ideally characters need to be dynamic and change in terms of thoughts and personality as well as attitude as part of the experience attained in the story. This change, however, must be reasonable not contradicting with reality.

5) Setting

The setting is an important element of every type of narratives. It is the location where the story takes place. In addition it can signify meaning and influence the characters in many ways. Setting can be categorized as follows:

(1) Time : Time dictates when a story takes place. The period determines other related elements because “time” is fundamental to the situation. For instance a drama set during the reign of King Rama V would have a specific look of the houses and city. The people would wear certain costumes behaving and speaking in a specific way.

(2) Location : The location specifies where the story takes place. It is related to time and it determines the situation and the characters involved.

6) Special Symbol

Pathamawadee Charuworn (1995, cited in Chalongrat Tippiman, 1996) explained that special symbols or symbols signifies meaning through the use of images and words. The two types of symbols found in television programs and series are as follows:

(1) Symbols in the form of images may be used repeatedly. It may be an object, location or living thing such as animals or people. These type of symbol may be one image or a set of multiple images created from editing the footage.

(2) Symbols in the form of sounds may be used to create meaning and intent of the characters. It is not meant to create empathy for the characters or the story.

The analysis would focus on the use of images to create similarity or differences between the countries in the ASEAN region. The symbols of difference may include the flag or national costume. The symbols creating a sense of similarity may be the common ASEAN culture. This can help to communicate a sense of belonging to the same group. These symbols include the sound of a bell, which is not only a musical instrument but is common in music culture of the region.

7) Point of View

Chalongrat Tippiman (1996) explained that point of view is the perspective used in the story telling. It creates an understanding of the behavior of the characters through the eyes of another character or narrator, who is within the inner circle or a distant observer. Each point of view has different levels of trustworthiness. Point of view is important because it affects the feeling of the viewer and the persuasiveness of the message. Professor Louis Gianetti, expert on television programs from the University of Cleveland classified point of view into four categories as follows:

(1) The first person narrator is the style in which the main character is telling the story. The terms “I” are often used in the narrative.

(2) The third person narrator is the style in which another character relates what is observed.

(3) The objective is the point of view that attempts to be non-biased in the presentation of the information. This type of narrative cannot get into the emotion of the characters because it is an observation and reporting of the situation. The audience is expected to come to their own conclusions regarding the matter.

(4) The omniscient is a point of view that can get into the heads of all the characters moving across different situations, locations, going back to the past and into the future. There is no limit in the narrative access of the characters’ dreams and thoughts.

This study makes use of the seven elements of the narrative to analyze how the meaning of the ASEAN identity is created in television programs. The aim is to understand how content producers combine these elements and its subsequent

effect on the audience. Therefore, the ASEAN identity explored in this study is the construction of social meaning. The similarities and differences would be synthesized to create meaning through the representation of language. The resulting ASEAN identity is dependent on the construction/deconstruction of meaning in language. Thus, this study proposes the notion that the ASEAN identity is a dynamic concept that changes in relation to the power to construct and interpret meaning.

2.2.5 Decoding the ASEAN Identity

The study of the ASEAN identity understanding in the audience requires an analysis of the decoding of the message presented by the media. The researcher used the framework proposed by S. Hall to explain the position that the audience may take as follows:

1) Dominant-hegemonic position: The audience and the source use the same position in decoding the symbols used in the communications. As a result this type of position is called preferred reading.

2) Negotiated position: The audience may have a general agreement with the source. However, within the bounds of this meaning there might be negotiation in some details. The resulting interpretation is thus a combination of preferred reading and opposition reading.

3) Opposition position: The audience may have the opposite view from the source in interpreting the encoded symbols (opposition position).

In this type of decoding the audience may know the meaning presented by the source, however, the audience makes a conscious decision to oppose that view.

Hall (1990) explained that in communications the three positions are always present. The only difference is the proportion of it. This would be highly dependent on the encoding ability of the source. The analysis of Hall (1990) shows that the source and the audience are both equal players in the creation of meaning. The creation of meaning does not end with the source but is also dependent on the audience. The study of the encoding and decoding process from the perspective of symbolism, makes an assumption that the source and the audience does not necessarily hold the same codes for interpreting the media messages (the reason groups can communicate is because of the common codes not necessarily the same ones). The audience holds their own reference for the interpretation of codes therefore

there is no error in the decoding of the message. However, the resulting interpretation may take on a different meaning. There are many factors that may create different interpretation or even conflicting interpretation of the codes between sender and audience. These factors may include experience, level of education, occupation, political and economic interests, gender, status, ideology, beliefs, values, social class, and attitudes. When the sender and audience are in a state of homophily, the result is common understanding and the creation of common meaning.

Therefore, despite the media's effort in presenting the ASEAN identity, the audience may not have the same interpretation of the message. This may be due to the codes held by the audience, which may be affected by the forces of regionalization to drive towards homogenization. However, the opposite forces are also present as another side of the coin. The heterogenization or promotion of the nation and the national identity may conflict with the regional identity. Thus it is interesting to study whether Thais would present their Thai identity or choose to present themselves as citizens of ASEAN to communicate their belonging to the ASEAN community.

2.3 ASEAN Identity and Communications

Communications is an important mechanism in various directions for the creation and reflection of the Thai relationship with ASEAN. Anderson (1983) explained the idea of an imagined community. It must be founded on the sense of collective consciousness. This may be the sense of belonging to a nation. The unit is the national level. However, for the regionalization the unit must be the region. Therefore, the creation of the ASEAN identity must encompass the imagination of Thais to create a collective consciousness for the region. The creation of the ASEAN identity is not a matter of doing it once and for all because it can eventually fade with time. As a result there must be a continuous reinforcement of the ASEAN identity as "we" through communications. This is done particularly through the symbols of culture such as language, food, and daily routines.

As part of this study the researcher has made a review of the literature regarding ASEAN in communications in the following section.

2.3.1 Interpersonal Communications

The interpersonal communications about ASEAN may be in the form of legends or stories that are passed on among the people of the region. Some of these stories involve Phra Chao Yai Ong Tue, Thra That Sri Song Rak, and King Naresuan as follows:

1) Phra Chao Yai Ong Tue

This story tells of the celebration at the temple of Phra Chao Yai Ong Tue of the people who live along the Mekong River. Jittrakorn Po-Ngam (2009) explained that this story speaks of a special religion festival that breaks down the barrier between the Thai people of Ban Pak Saeng, Pha Lan Subdistrict, Na Thal District, Ubon Ratchathani Province and the Laotians from Ban Pak Thaphan, Lakon Peng City, Salawan District, Laos. This religious festival is a spiritual space that reflects the relationship of the people as being of the same group. The Thai-Lao people on the different banks of the river have a shared consciousness created through the beliefs and traditions of the people. Their respect for the temple brings the people together as a network of inter-related ethnicity across national borders.

2) Phra That Sri Song Rak

In addition to the temple of Phra Chao Yai Ong Tue, there is the story of the Phra That Sri Song Rak located in Dan Sai District, Loei Province. This is another testament to the Thai-Laos relationship. The temple was believed to have been built by Phra Maha Jakkraphad from Ayuthaya as a dedication to King Chaiyachetthathirat from Srisatananuket, who assisted Thais in a fight against the Burmese army (Swanjit Srirasa, 1995). Today on the full moon of the sixth lunar month there would be a celebration at the temple. This would comprise of activities like worshipping the Phra That, Soo Kwan Phra That, Candle Procession, Candle Offering, Bathing the Phra That, Lighting the Bang Fai Rockets, and Ordination. The person in charge of the activities would be Chao Por Kuan, or the person believed to be possessed by the spirit of the ancestors or has been assigned by the cultural leaders.

3) King Naresuan

This story tells of the memory that the Thai Yai people of Ban Ton Hung and Ban Wiang Wai, Fang District in Chiang Mai have about King Naresuan. This shows that the ancestors of the Thai people and the Thai Yai people have always

helped one another. The Thai Yai people relate the story of King Naresuan taking up his army to assist his friend, Chao Fah Kam Kai Noi, King of Saen Wee. However, King Naresuan fell ill and died before he reached the battlefield. To express their thanks the Thai Yai people build Khun Hor Kam Chedi in Ngan City. The Thai Yai people know King Naresuan as Khun Hor Kam, who is the great warrior king who fought for the freedom of the “Thai” people. Pictures of King Naresuan have been painted and distributed to the Thai Yai people in Ban Ton Hung, Ban Wiang Wai, and even in the Shan State. There have been efforts to build another Chedi in Ban Ton Hung to enshrine what is believed to be the ashes of King Naresuan in an effort to unify the Thai Yai people and communicate their kinship with Thais.

Pranee Wongthet (1996) has explained that the ASEAN culture is different from other regions in the world. The legends such as Nam Tao and Tao Hun Khun Kuang explain two issues. First many of the legends explain that the people in this region are all related, which is not found in any other region. In addition the stories of the Thai, Laotians, Viets, Khmer, and Jarm all reflect the idea that their leaders or ruling classes are descendants of heaven. This shows that the Southeast Asian nations did not develop in isolation but was very much connected to each other throughout history.

Phra Chao Yai Ong Tue, Thra That Sri Song Rak, and King Naresuan are cultural and historical treasures that serve as a testament of how the differences between the people can be broken down. The stories of Phra Chao Yai Ong Tue, Thra That Sri Song Rak, and King Naresuan serve as cultural spaces that create a shared consciousness by mode as a media, by space as an activity, by time and the three religious festivities becomes a channel to create the meaning of ASEAN. This breaks down the geographical and national boundaries to create an imagined community bound together by common stories and tradition.

2.3.2 Computer Mediated Communications

There have been studies focused on the ASEAN in the new media. These studies can be classified as 1) Using New Media to Communicate the ASEAN Identity and 2) Creating New Media to Communicate the ASEAN Identity.

1) Using New Media to Communicate the ASEAN Identity

Monsak Chaiworadit (2016) studied the Facebook page, ASEAN Community where people can share content about ASEAN through four events namely 1) Hai Yian Typhoon hitting the Philippines, 2) disappearance of the Malaysian Airlines flight MH 370, 3) Songkran celebrations, and 4) Myanmar SEA Games 2014. The study found that the ASEAN identity was a fluid construct that flowed between nationalism and regionalism. The nationalistic view was strong when the country was doing well but the regionalistic feeling would become strong when facing a natural disaster. The regional identity was instrumental in times of crisis because it enabled people to support one another. Monsak Chaiworadit (2016) concluded that the ASEAN identity can be created and it can co-exist with the national identity. The change from “We Thais” and “They Neighbors” to “We and our neighbors” happens in times of crisis.

2) Creating New Media to Communicate the ASEAN Identity

In addition to studying how new media can relate the ASEAN story there are also research in the field of education that enables the creation of innovative ways to communicate about ASEAN to learners. Beniawan Promchan (2013) created and tested Augmented Reality (AR) technology in creating a lesson for learning about the flowers and capitals of the ASEAN countries in elementary school students. The study used the experimental design of one-group pretest-posttest. The research findings show that the students learning was improved and the students reported being highly satisfied with the AR. This is similar to the research conducted by Prayat Parakarn (2013) studying the use of social media such as Youtube to watch video clips and animation about ASEAN in conjunction with on-line content. The topics about ASEAN included 1) the founding of ASEAN; 2) the basic information about the ASEAN nations including size, population, language, capital city, and currency; and 3) the political, economic, tourism, and investment between the ASEAN nations. To test the effect of exposure to the content and the scores the students got from the test in school Prayat Parakarn (2013) used the experimental design. The results showed that about 97.5% of the students attained the score of 88.5%, which was the goal set for the research.

These studies in creating ASEAN content for the new media show that there may be a variety of media used; the content is still the same. The content is still about the basic characteristics of ASEAN which although positive still emphasize the differences and otherness to the learners.

2.3.3 Communications in Educational Materials

Schools are another important space for the dissemination of the ASEAN identity through lectures, ASEAN day activities, ASEAN camps, and history courses about the neighboring countries. Sunait Chutintaranond et al. (2006) study titled “Southeast Asia in the Understanding of Contemporary Thai Society” found that the history lessons catered to the nation’s benefit. The history lessons often started with the biography of leaders who founded the country. When considered along with social processes, this creates a belief that the neighboring countries are enemies. The content about Myanmar in elementary schools created the image of an aggressor invading Thailand. The story relates how Thailand is fortunate to have a great king who has liberated the country otherwise Thailand would have to be under the yolk of Myanmar or the Malayu state. This is similar to the study of Sunait Chutintaranond et al. (2006) who studied the presentation about Laos in Thai lessons. The research found that Laos can be presented in either of these three ways –1) Laos is a sister state of Thailand that has a good relationship; 2) Laos is of lesser stature than Thailand; and 3) Laos is the source of problems for Thailand. These studies show that the lessons in the Thai education system focuses on the differences and otherness. The neighboring nations are either projected as enemies or as inferior ethically or culturally.

In addition there has been a study conducted on the ASEAN lessons in ASEAN studies for students in grades 4 – 6 and in middle school years 1 – 3, which is part of the social studies content of the curriculum of 2008. Sitara Jutharat (2013) found that the presentation of the history, the structure, the process, roles, the subsequent ASEAN integration of 2015, the role of Thailand in ASEAN was different in each year of study. The content for students in grades 4 – 6 focus on the idea that ASEAN was established for the benefit of the nations in the region. The people will have harmony and collaborate to solve the problems in a friendly way. The region appears to be heading towards the achievement of its goals of regional collaboration.

However, the content of years 1- 3 of middle school, is more realistic. It presents the problems and conflicts of the nations, which might hinder the integration. In addition the lessons focus on the problems and crises facing the region. The lessons for the older students present both the negative and positive aspects of international relations in ASEAN. In addition it presents the weakness of Thailand in entering ASEAN, which is communications in English. In the lessons at every level there is a presentation regarding the role of Thailand in ASEAN as the founder and leader throughout the years. In addition the lessons try to emphasize unity despite the differences in the region. The content may point to the differences of the nations but also presents the points of similarity such as culture, language, religion, and beliefs. There is also content that focuses on the preparation for entry in ASEAN and the potential obstacles and problems of regionalization.

The analysis of the ASEAN content in Thai lessons shows that Thailand is presented as the center of ASEAN that is above other countries. The lessons of the past have always focused on the notion that Thailand is the only country that escaped the yolk of colonialism while the other nationals all fell under the Western powers. In addition Thailand is presented as being the founder and the leader having a central role in ASEAN in many different dimensions. Taken at face value it would seem that the lessons are objective presentations of the facts. However, detailed analysis shows that the content is tainted with nationalistic bias.

2.3.4 Communications through Literature

The researcher has reviewed content that reflects the relationship between Thailand and ASEAN through literature in two ways –printed literature and oral tradition.

1) Printed Literature

The first study examines the contemporary literature from the novel “Roi Mai” by Pongsakorn (Ananya Wareesaard, 2013). This novel presents the theme of change facing many ASEAN countries. The feeling of being intimidated by the forces of capitalism from the West in terms of economics, social, and cultural dimensions is reflected. This leads to the nostalgic longing to revive the identity of the past as a group identity as a means to negotiate with the forces of global capitalism.

Thai and Laotian characters must resolve the conflict together through the common “Thai-Laos” woven fabrics.

Roi Mai tells of the nostalgic longing that Thais have for a past long gone. As a result Laos is presented as the idyllic Thai image of the past that is secure and safe from the forces of Western capitalism. The story redefines the “Laos” people from being inferior “younger sibling of Siam” to an equal stature. Ananya Wareesaard (2013) explained that the distinction between “we” and “they” started to disappear giving way to a common identity in being Asian in the rhetoric of nostalgia. Rarin the main character must return to her roots and seek her identity in the Laotian society in order to bring that sense of Asian pride back to Thailand. The mechanism telling of this relationship between the two nations is the “Thai-Laos” woven fabric, which supports the sense of being Asian. The characters from the two nations must work together to preserve this value through the protection of the Laos fabrics, which symbolizes the regional culture. Thus, in this novel, the fabrics are the symbol of the cooperation and shared consciousness between the Thai and Laotian characters, who must work together to protect these common roots to maintain their identity.

2) Oral Tradition

Jaruwan Thamawat (2013) studied the rice stories in the oral tradition of the nations in the region. These legends all include rice as part of the story such as Ya Kwan Khao, Mae Pho Sop from Thailand, Rice Battle from Malaysia, Birth of the Pumpkin and Monkey from the Philippines, Inthapatha –Phuwong from Cambodia, and Kamphra Pee Noi from Laos. Jaruwan Thamawat (2013) found that these stories could be classified in genres – about the origins of rice and its small size, about women being knowledgeable about the weather, about the son killing the mother from hunger, and about stealing rice from the water buffalo. These genres reflect the way of life of the people in three ways. First it reflects the land and all that lives on it sharing the unlimited abundance with all animals and visitors. Second the wisdom of man in dealing with nature and society. Third refers to the consciousness of the people that is tied together through values, faith, traditions, and various customs of the community. For instance the legend of the rice battle is similar to the story of Akansutra. Both tell of the reason rice fled from the land to heaven. This is because of the greed of the merchant. It is a reflection of how the growing of rice has shifted from sustenance to

profit making. In addition to the legends that deal with the relationship between humans there are also stories that talk about the relationship with the natural enemies of rice production. The stories of the golden crow from Myanmar and the sparrow from Malaysia show how these natural forces are beyond human control that can have magical powers or may marry humans. In the stories the farmers and the birds are enemies in the production of rice. However, the stories show the farmers negotiating with the birds. This reflects the wisdom in planting rice that farmers must learn and understand the animals to maintain the balance in the rice production.

The analysis of the literature shows the role it plays in reflecting the relationship between ASEAN cultures through fabrics and rice production.

2.3.5 Communications through Performance

Thanapum Limsiritong (2013) studied the creation of the chorus performance “Kwan Khao.” This production is created from the stories about the way of life of the people living along the Mekong River including Laos, Cambodia, Vietnam, Myanmar, and Thailand. The people in this area are all tied to rice in similar ways. The chorus performance reflects being ASEAN through the performance that is divided into four acts. The first is pre-planting season (paying respect to the skies), planting season (paying respect to the land and Mae Phosop), the maintenance (conveying the invasion by capitalism) and the harvest (the fulfillment and return of harmony).

Rice is the symbol of the ASEAN culture as a result it is often used to communicate the sense of commonness and being of the same group. The most concrete message is the ASEAN symbol that represents the golden shafts of rice on a red background surrounded by a blue and white circle. The ten shafts of rice bound together represent the member states that co-exist together in harmony.

2.3.6 Communications through Mass Media

The analysis of research that focused on the representation of Thai-ASEAN relations in mass media including television, film, newspaper, and radio has already been reviewed in Chapter 1. It is found that the mass media projects the relationship between Thailand and ASEAN in negative, positive, and both at the same time.

The analysis of the previous research discussed in this chapter show that the perspective regarding the identity can be divided as content projecting the image of “we” and “they.” The findings can be summarized as follows:

1) “We” and “they” are the same

“We” and “they” can be the same through the interconnected culture that is found in Thanapum Limsiritong (2013), who studied the rice culture in ASEAN and Jaruwan Thamawat (2013), who studied the rice stories in oral tradition. These research works found that the relationship between nations are positive.

2) “We” and “they” are different

The projection of the “us” vs “them” is the negative presentation that is found in the mainstream media based on the nationalistic perspective. The neighbors “they” are the enemy or the source of problems for Thailand as stated in the research of Nattika Na-ranong (2005); Chantip Kaewprakob (2010); Threedet Chaiha (2009); and Thanathorn Rittakol (2008).

3) “We” are being threatened

The communications that “we,” Thais and our neighbors, are being threatened by “they,” external problems facing the region, as examined in the research by Ananya Wareesaard (2013). The findings show that capitalism is a crisis faced together by Thais and Laotians. This is similar to the research by Kittisak Buakem (2011) examining the ASEAN Journey program on NBT channel. The programs presents the problem such as the damming of the Mekong River that affects all of the countries that live along it.

The review of the previous studies show two issues regarding the creation of the ASEAN identity. First is the creation of the ASEAN identity in the past is composed of “we” vs “they” that navigates between the feeling of sameness and difference between Thailand and her neighbors. The second is the construction of ASEAN identity that is in-between and ambivalent in being Thai or ASEAN that occurs when the regional security is being threatened. The researcher would use the issues identified as the framework for the analysis of the ASEAN identity in television programs.

CHAPTER 3

RESEARCH METHODS

3.1 Research Design

Qualitative research was conducted for this study by textual analysis, in-depth group and individual interview, and observation based on cultural studies concept, with an emphasis on “power” in communication. For this study, ASEAN identity was directed into two ways:

1) One Defined by Society and Perceived by General Public

Through various kinds of communication tools. Especially, the researcher studied ASEAN identity which was constructed through television, the channel from which people perceive ASEAN identity the most, (Kanokwan Somrak, 2012; Airak Tuisamut, 2013, & Pongpittaya Cheangchaya, 2013), to examine how it was constructed in television programs.

2) One perceived and interpreted by the audience, especially the youth, who are major target at people-to-people connectivity level as identified in Master Plan on ASEAN Connectivity (Department of ASEAN Affairs, 2011) to unveil the direction of imagined ASEAN identity perceived by such audience.

In order to respond to the above two research questions, research methodologies were as followed:

3.2 Population and Samples

It was noted through this study that ASEAN Identity was of high fluidity, namely more than one identity or multiple identities were witnessed, and that it was not natural, but constructed by both television programs’ encoding and by the audience’s decoding. Thus, population and samples were divided into two groups:

3.2.1 ASEAN Identity in Television Programs

The constructed identity was analyzed by textual analysis on various texts and programs, with the understanding that content in television programs was the sphere where ASEAN multiple identities were constructed.

1) Population

Population were television programs about ASEAN in Socio-cultural domain from which reflected Thais' perception towards their neighboring countries in accordance with guidelines or Master Plans of ASEAN Social Cultural Community (ASCC) and with Master plan on ASEAN Connectivity, aimed to connect all ASEAN people.

2) Samples and Sampling

From a number of programs about ASEAN, purposive sampling with certain sorting criteria was used as followed:

2.1) Type of Program

To see ASEAN multiple identities or variety of ASEAN identity in socio-cultural perspective clearly, three types of programs were included in this study:

- (1) Non-fictional program
- (2) Fictional program
- (3) Variety program

2.2) Timing

The selected programs were those broadcast during formal ASEAN opening period between 2013-2016, in which a great number of ASEAN content was displayed immensely.

2.3) Popularity

In case there were more than 2 programs of same type matched with the criteria, higher-rating one, according to AGB Nielsen Ratings Thailand 2015, will be selected

2.4) Program Content

Two sub-criteria for selection were established:

- (1) content criteria: containing ASEAN studies or relating to ASEAN identity construction so as to connect and enhance knowledge about past and present ASEAN studies

(2) length of program: each program to be studied had to be no less than 20 minutes long since thorough analysis was needed to ensure deep understanding of encoded meaning of program producers

From the abovementioned criteria, sampling chart could be displayed as followed:

Table 3.1 Samples of Television Programs to be Studied

Program Type	Program Title	Channel	Format	Number of Episodes
Non-fictional Program	(1) Morning News (Ruang Lao Chao Nee)	3HD	News	15
	(2) A Touch of ASEAN (Klai Ta ASEAN)	Thai PBS	Documentary	9
	(3) Inherited Fabric of Thailand - ASEAN (Sueb Sai Yai Pa Thai- ASEAN)	9MCOT	Television Magazine	7
Fictional Program	(4) Bang Ra Chan	3HD	Drama	18
Variety Program	(5) ASEAN Yummy	7HD	Food	7
	(6) Music, Poetry and Arts (Don Tree Kawee Silp)	Thai PBS	Music	1
Total				57

From Table 3.1 the following details could be given:

1) “Morning News”(Ruang Lao Chao Nee) , broadcast on Channel 3HD, Monday-Friday, 6.00-8.30, and Saturday-Sunday, 11.00-12.00, was a narrative news program of various kinds of news, including ASEAN in various domains: political, economic, and socio-cultural. From the previous study of Monsak Chaiworadit (2016), a swift between “ingroup” (We or We-group) and “outgroup” (they or they-group) attitude was found during SEA Games and Songkran broadcasting. To elaborate the results of such study, the following timing was focused:

(1) 28th SEA Games news, which was broadcast continually on “Morning News” (Ruang Lao Chao Nee) from the opening until the closing date, or June 5-16, 2015, totaling 12 episodes

(2) Songkran news, broadcast on “Morning News” (Ruang Lao Chao Nee) between April 14-16, 2016, totaling 3 episodes.

2) “A Touch of ASEAN” (Klai Ta ASEAN), broadcast on Thai PBS, Sunday, 22.05-22.30, was a documentary program displaying the relationship between people in ASEAN region in socio-cultural perspectives. It also reflected ASEAN identity through language, tradition, clothing, food, music, arts, etc. Nine episodes, showing Thais’ points of views towards their neighboring countries, were selected. Kittisak Buakem (2011) studied role of Thai mass media in presenting ASEAN news: ASEAN Journey case, one of touring-feature programs.

3) “Inherited Fabric of Thailand - ASEAN” (Sueb Sai Yai Pa Thai ASEAN), broadcast on 9MCOT, Saturday, 20.30-21.30. Seven, with focus on neighbors’ news, out of eight episodes were selected. The program was divided into four parts: the first part: Her Majesty the Queen Sirikit and the royal relatives with “woven fabric” theme, Second part: history of each ASEAN nation’s woven fabric, third part: Thai in each region of the country in relations with woven fabric of the neighbors, and part four: strengthening Thai cultural heritage by introducing those who conserved and used Thai fabric. It was a program which aimed to point out ASEAN identity through common woven-fabric culture. Ananya Wareesaard (2013) studied woven fabric described in a novel called, “Roy Mai,” which later was reproduced as a drama or lakorn, broadcast on Channel 3, Monday and Tuesday, 20.30. Fifteen episodes during September-November 2011 were studied.

4) “Bang Ra Chan,” broadcast on Channel 3 HD, Monday and Tuesday, 20.30, during January – March 2015, totaling 18 episodes were studied on ASEAN historical correlations. Several research on historical films were studied in the past, i.e. Kamjohn Louiyapong, 2013; Threedet Chaiha, 2009; Chantip Kaewprakob, 2010, etc.

5) “ASEAN Yummy,” broadcast on 7 HD, 8.00-9.00 on national holidays, introduced tourism and local food of each ASEAN national, by searching for prominent raw material of each region to be cooked in a local way. “Laos,

Myanmar, Vietnam, Cambodia, Malaysia, Indonesia, and Singapore (no episodes about Brunei and the Philippines). Knowledge about ASEAN food culture were from the academic document of Sujit Wongthet (2013) who lectured at the South-East Asia Forum, Thammasart University , on August 16, 2013.

6) “Music, Poetry, and Arts” (Don Tree Kawee Silp), broadcast on Thai PBS, Sunday, 22.05-23.00, emphasized various styles of music. Episode entitled, “ASEAN Youth Ensemble” was selected as a sample for this study.

3.2.2 ASEAN Identity Perceived by Young Audience

From audience analysis , it was found that “the youth” were major targets for cultivating ASEAN collective consciousness, considered by

1) Master Plans on ASEAN Connectivity

This plan gave an importance to the youth, especially on the people-to-people connectivity in relations to educational and human resource development on four parts of cooperation: to buoy up awareness about ASEAN civic, especially the youth, to strengthen ASEAN identity through education, to form human resources in the area of education, and to tighten ASEAN university network in terms of culture. The plan aimed to increase awareness of differences in cultural heritage and communication or interaction between scholars, writers, artists, mass media, and students.

2) ASEAN Social Cultural Community : ASCC

This plan also gave an importance to the youth. To illustrate this, under section A of the plan, it showed an establishment of various measures to develop human resources to increase their awareness about ASEAN among the youth through education and activities, and to build ASEAN identity on the foundation of friendship and cooperation (Department of ASEAN Affairs, 2012b)

Since the youth were determined as key targets in communicating ASEAN identity, only the youth studying in the area of Southeast Asia Studies were samples of this study due to two main reasons:

(1) Students were active audience in inquiring ASEAN information, particularly when it was key content of the study.

(2) Students were expected to have negotiated position about ASEAN, namely they were expected to be able to negotiate for new meaning of

ASEAN identity, different from dominant-hegemonic position, or from what content designers or producers need to transmit to the audience. Thus, this would enhance our understanding about how the youth decoded ASEAN identity in various ways. Moreover, they were taught to view Southeast Asia as “regional study” in which interdisciplinary approach replaced “patriotic” learning style which brought about bias towards their neighbors easily.

Thus, this might further the finding of Pongpittaya Cheangchaya (2013) who found that audience with educational background, experience, and awareness about ASEAN, had the ability to negotiate, question, and criticize information received from television whose agendas were set by the producers.

Besides, students studying in the area of southeast Asia were purposively selected from 4 universities in the network of “Area Studies in Thailand”:

- 1) Southeast Asia studies, Faculty of Arts, Thammasart University
- 2) Southeast Asia studies, Faculty of Social Science, Kasetsart University
- 3) ASEAN studies, School of Arts, Walailuck University
- 4) Faculty of Social Science, Chiangmai University.

Selected students were required to have the following experience about their neighboring country: 1) direct experience: traveled or interacted with people of neighboring countries 2) mediated experience: exposed to any kind of media presenting about ASEAN information or news. 25 subjects or informants were from direct contact with the researcher or were introduced indirectly by their friends through snowball technique as followed:

Table 3.2 Exhibit Details of Interviewees

No	Mame	Sex	Institution	Area of Interest	Country Interested
1.	Pin	F	KU	Politics/society	Laos, Myanmar, Malaysia
2.	Got	M	KU	Society/culture	Laos, Vietnam, Cambodia, Myanmar
3.	Samee	F	KU	History/culture	Indonesia, Singapore
4.	Nin	F	KU	Contemporary culture/tourism	Indonesia

Table 3.2 (Continued)

No	Mame	Sex	Institution	Area of Interest	Country Interested
5.	May	F	KU	Society./culture/economics	Singapore
6.	Tangmo	F	KU	Religious conflict/ contemporary culture	Indonesia Singapore
7.	Fah	F	KU	Society/culture	Indonesia
8.	Beem	F	KU	Society/culture	Myanmar
9.	Ben	F	TU	History/ contemporary society/culture	The Philippines
10.	Phoom	M	TU	History of Art/culture	Cambodia
11.	Film	F	TU	Language/politics	Indonesia
12.	Paint	F	TU	International relations/ economics	Malaysia
13.	Peem	F	TU	International relations	Vietnam/Singapore
14.	Dej	M	TU	International relations	Vietnam
15.	Touch	M	TU	International relations	Cambodia/Malaysia
16.	Pooky	F	CMU	Culture/economics	Laos/ Myanmar
17.	Nan	F	CMU	Traumatic history/culture	Laos/Cambodia
18.	Pee Po	F	CMU	Politics/culture	Myanmar
19.	Yik	F	CMU	Tourism/foreign labor	Singapore/ the Philippines/Myanmar
20.	Tai	F	CMU	Economics/Urban	Laos
21.	Man	M	CMU	Foreignlabor/migrant workers	Myanmar
22.	Eve	F	WU	International relations	Vietnam, Myanmar
23.	Ta	F	WU	Ethnic diversity	Malaysia
24.	Poo	M	WU	Religion	Indonesia
	Ram	M	WU	Economic/politics	Myanmar

Note: CMU = Chiangmai University

KU = Kasetsart University

TU = Thammasart University

WU = Walailuck University

From table 3.2 most of 25 informants were female, interested in studying Myanmar while some informants were interested in studying Laos, Vietnam,

Malaysia, and Indonesia in almost equal proportion. However, none were interested in studying Brunei. For area of interest, samples were interested in studying culture, society, history, and economics respectively.

3.3 Research Methods and Tools

3.3.1 Textual Analysis

Components of narratives based on cultural studies concept which emphasized how to narrate: plot, conflict, theme, character, setting, special symbol, and point of view, were used as conceptual framework in analyzing texts of each episode of television programs.

3.3.2 Audience Analysis

For collecting data from the audience who were students in the area of ASEAN studies and who were accounted for their active learning and for their knowledge capital on ASEAN, in-depth interview was conducted at group and individual level, together with observation. The following tools were used for in-depth interviews:

1) Structured interview : used for exploring fundamental and personal data of informants or interviewees, i.e. ASEAN news exposure, area of interest relating to ASEAN, neighboring country interested to study, experience of visiting neighboring countries, etc.

2) Semi-structured interview: used as guidelines for interviewing with informants with open-ended questions on the issues about the perception of ASEAN identity constructed by television program producers.

3) Non-structured interview: used for informal interview to probe for more information emerging during the interview.

All types of interview forms were used interchangeably depending on the situation. A tape recorder was also used to record the responses. After transcribing, responses were collected, analyzed, and presented.

3.4 Criteria in Data Analysis

3.4.1 Analysis of ASEAN Identity Construction in Television Programs

Concept of narrative components were used as a framework in textual analysis:

1) Plot: analyzing how to open or reveal conflicts which could induce the audience to follow the program, how to introduce each character, or setting. The researcher divided plots into 5 parts: exposition, rising action, climax, falling action, and ending.

2) Character: analyzing by using the concept of identity of “we” and “they” group.

3) Scene: analyzing important events appearing in each program which emphasized ASEAN identity construction., including time and place selected by the producers.

4) Conflict: analyzing types of conflict shown in the program, how to make sequences and how to display behaviors continually amidst different kinds of conflicts

5) Special symbols: analyzing symbols representing the similarities and differences of ASEAN countries, which could be

(1) symbols presenting unique identity of each country

(2) symbols presenting co-culture of ASEAN

6) Theme: analyzing how to narrate themes, i.e. through opposition, special symbols, and plots.

7) Point of view: analyzing each range of storyline to see kind of position and how to justify the action.

3.4.2 Analysis of ASEAN Identity Decoded by the Audience

Analysis of decoded meaning by Hall (1990) was used to classify viewers’ direction in decoding the meaning, which reflected variety of ASEAN identity meanings:

1) Preferred reading: viewers defined ASEAN identity in the same way as presented by television programs.

2) Negotiated reading: viewers defined ASEAN identity flexibly by adjusting or inducing additional conditions over presented ASEAN identity by television programs.

3) Oppositional Reading: viewers opposed ASEAN identity presented by television programs

3.5 Data Collection and Analysis

Four Steps of Research Conduction:

1) Review relevant literature, i.e. ASEAN Community, ASEAN identity, and communication with ASEAN, from documentary research to establish a conceptual framework for the study.

2) Analysis of narrative in constructing ASEAN identity in television programs.

Textual analysis was used to study the construction of ASEAN identity in television programs one by one by analyzing components of narration. All analysis was synthesized and summarized.

3) Analysis of ASEAN identity decoded by young audience.

Step 1: select informants in accordance with research questions

Step 2: coordinate for interview appointment

Step 3: analyze after the completion of each interview

Step 4: collect all analyzed data and synthesize into groups in accordance with the direction of ASEAN identity decoding.

4) Summary and Discussion

The results or findings were summarized, compared with previous studies and reviewed literature, and related to studied contexts to gain more complete explanation of ASEAN identity.

3.6 Presentation

The study was classified into chapters

Chapter 1: Background and Rationale

Chapter 2: Review of Literature

Chapter 3: Research Methodology

Chapter 4: ASEAN identity in Thai television programs

- 1) Morning News
- 2) A Touch of ASEAN
- 3) Inherited Fabric of Thailand - ASEAN
- 4) Bang Ra Chan
- 5) ASEAN Yummy
- 6) Music, Poetry and Arts

Chapter 5: ASEAN identity perceived by young audience

Chapter 6: Discussion of results

CHAPTER 4

ASEAN IDENTITY IN TELEVISION PROGRAMS

This study aimed to study the construction of ASEAN identity in television programs by textual analysis of each selected program. Narrative Analysis was used by categorizing six selected programs into 3 types:

- 1) Non-fictional /journalistic programs
 - (1) Morning News (Ruang Lao Chao Nee)
 - (2) A Touch of ASEAN (Klai Ta ASEAN)
 - (3) Inherited Fabric of Thailand-ASEAN (Sueb Sai Yai Pa ASEAN)
- 2) Fictional / dramatic programs
 - (4) Bang Ra Chan
- 3) Variety programs
 - (5) ASEAN Yummy
 - (6) Music, Poetry and Arts (Don Tree Kawee Silp)
 - (7) Summary of ASEAN identity in television programs.

Research findings could be classified and presented as followed:

4.1 ASEAN Identity in Morning News (Ruang Lao Chao Nee)

Sequences of the analysis were as followed:

- 4.1.1 General background
- 4.1.2 Analysis of narration of ASEAN identity presented in the news
- 4.1.3 ASEAN identity presented in morning news
- 4.1.4 Summary of ASEAN identity

4.1.1 General Background

Morning News, broadcast on Channel 3, Monday –Friday, 6.00-9.30, is a narrative journalistic program, which combines non-fictional feature with entertaining feature. Owing to the finding of Monsak Chaiworadit ‘s study in 2014, which a swinging movement between “We” (being Thai” and “they” (being ASEAN) was found during the report of SEA Games and Songkran Festival, the news of these two major events were selected to be studied to testify the previous study.

4.1.1.1 SEA Games News

The 28th SEA Games in 2015 was reported continually since the opening day on June 5 to June 16, totaling 12 days, starting with opening ceremony to welcome all nations’ athletes to the Stadium, details of each performance, and torch-lighting . In the next days, each kind of sports in which Thai athletes participated were presented with a focus on strong determination of athletes to gain victory over their competitors. Particularly, numbers of medals rewarded daily were emphasized. Thus, such narrative news did not encourage harmony among players of ASEAN, but emphasize “we” (being Thai) over the competitors or neighbors.

4.1.1.2 Songkran Festival News:

News about Songkran Festival during April 14-16, 2016, totaling 3 days, was analyzed. It was found that news of Songkran in Thailand and of our neighbors were reported starting with the news about the visit of Her Royal Highness Princess Sirindhorn at Laos Embassy in Thailand to open Laotian Songkarn. This news reflected good relationship between Thailand and Laos through diplomatic and cultural mechanism. Not only tighten international relations, but news about Songkran Festival in each ASEAN country also showed the similarities and differences of such tradition. To illustrate this, different callings of Songkran in each country, or even in each region of Thailand, were displayed. For example, in Lanna, “Songkran” was called as “Pee Mai Muang” while in Sibsong Punna, Yunan District, in the south of China, called as “Pua Sui Jia.” Besides, Songkran with different pronunciation were disseminated, such as different pronunciation of Cambodia or Mon, etc. or was pronounced differently. In addition, beliefs attached to Songkran festival of each country was presented as well. In Myanmar, people believed that to wash one’s hair and cut one’s nails in the early morning would bring luck. Festival climate of each

region, including strict rules to regulate some misconducts, were also emphasized in the news. The news ended by reporting statistics of accidents, injured, and losses. News of Songkran festival in 2016 showed more increasing accidents than in 2015.

4.1.2 Analysis of Narration of ASEAN Identity

Components of narratives: plot, character, scene, conflict, special symbols, theme, and point of view, were used as conceptual framework for analysis. The results from the analysis of two major news of Morning News Program were as followed:

4.1.2.1 Narration of SEA Games News

1) Plot

“Competition” was mostly found in the news by expressing competitive relationship between Thailand and neighboring countries, as shown in the following sequences:

Table 4.1 Plots of SEA Games News

Sequence	Presented Information in the News
Exposition	Grand opening ceremony
Rising action	Thai Athletes entered into the game with strong will
Climax	Thai Athletes fought with strong and adept competitors
Falling action	Thai Athletes overcame their competing neighbors, and were rewarded with high numbers of medals without cease.
Ending/ Resolution	Closing ceremony with the victory of Thailand as top gold medalists

From the above table, analysis of plots of SEA Games News showed the following:

(1) Exposition

The news started on June 6, 2015, information about opening ceremony held at National Stadium , located at Sports Hub, Singapore, was narrated. Mr. Tony Tan, President of Singapore was the chairman, while General Marshal Thanasak Patimaprakorn,, Deputy Prime Minister , and Mrs. Kobkarn

Wattanawarangkul, Minister of Tourism and Sports joined the ceremony. Later, a parade of Thai players entering the Stadium as the 8th country, having Chanatip Songkrasin, a football player, as Thai representative to carry Thai flag, was reported. It was also reported that high technology had been used for this opening ceremony, and this opening could be considered as one of the grandest opening ceremony. Portrayal of torchlight, together with the details of 36 kinds of sports competition was presented in the news.

In addition, during the news report, Thailand was reported to be expected to gain about 166 medals. Besides, the newscaster reported that Thailand was rewarded with 3 gold medals from table tennis, fencing, and 4-rower kayaking, three days prior to formal opening ceremony

(2) Rising Action

During this stage, the report of Thai athletes' daily accumulating medals with the hope of being top gold medalists was emphasized in the news. In spite of losing in some games, a greater proportion of winning was highlighted also in the news. The inspiring report of moving up from the third rank on June 7, 2015, next to Singapore and Vietnam. On June 9, 2015, Thai anchor reported with intense excitement, "Now, we rank the second and are chasing Singapore." Very often, the newscaster repeated Thai athletes' goal of reaching 110 goal medals to become the first winner of SEA Game, and expressed loaded words conveying expected triumph of Thai players in the news. As an illustrator, the newscaster reported results of Tennis match in which both male and female Thai athletes got gold medals by saying, "Thai tennis players declared forcedly their SEA Games Championship. Female team continued their 4th time championship while male team the 2nd time. At last, Thailand accelerated to be the top gold medalist on June 14, 2015 with 80 gold medals, and could overtake Singapore, the previous top gold medalist successfully.

(3) Climax

Climax occurred in the situation where Thai athletes thrived for winning gold medals as followed: 1) Volley ball tournament between Thailand and Indonesia on June 14, 2015. Thailand was behind at the first set, but could turn to overtake Indonesia at the last three sets and possessed the victory at last. Thus,

Thailand won 3:1 sets. Hence, this brought Thailand to get into the final round with Vietnam, whom was entitled by the newscaster as “adversary.” Furthermore, the newscaster narrated how impressed to see Thai players go around the court to express their appreciation for encouragement of Thai cheering team who played a great role in enabling them to win in this match. In the next day, the result of the match between Thailand and Vietnam was reported with high delight, “We can win Vietnam, our opponent, for 10 times consecutively and this is the 12th time to seize gold medals in SEA Games.” For that match, Thailand won Vietnam all three sets. The newscaster admired Thai female players “We can control the entire match and now we are the top, and are SEA Games monopolized winner” 2) Final football match between Thailand and Myanmar. The narration started with describing the readiness of Thai players to compete with Myanmar through his interview with Mr. Choke-tawee Promrat, coach of Thailand, “At this moment, our players thirst for the victory, but on the other hand, we must not be careless and be concerned about our competitor.” Next morning, the newscaster reported that though Thai players seemed to be stronger their competitor, but during the first half of the game, they could not do anything until the second half where they could shoot 3 goals consecutively and won 3:0. Strong praise was reported, “We played very well, but had to struggle heavily before grasping the victory. This is the record that Thailand wins 7 times consecutively and can possess the mighty SEA Games Champion” The narratives portrayed the hardship and effort of Thai players. Beside Football, other victory of other kinds of sports which had not been expected much before the games, but could win because of Thai players’ harmony was reported as well. For instance, female Polo players could compete Singapore and gain the first gold medal in the history. In short, during the climax stage, the narratives present Thai athletes’ hardship against strong competitors for unexpected victory.

(4) Falling Action

At this phrase, news presented the accumulated victory of Thai athletes in SEA Games. On the other hand, it showed the obstacles they faced all through the games. Anticipation was also made before SEA Games ended, “Thailand must be the king of gold medals certainly. Two days ago, Singapore was

the leader, but now we overtake them. I have to rephrase that Singapore cannot catch up surely”

(5) Ending/ Resolution

The closing ceremony on June 16, 2015 with party-like enjoyment was presented. The distinguished part of the ceremony was the presentation of Singapore’s story via human performance in the form of stamps on the court to connect with Singapore’s national day. The last scene was the ceremony of handing a flag to Malaysia, the next host of SEA Games. Final results of Thailand as a Champion with 95 gold medals, and of the runners up: Singapore and Vietnam with 84 and 73 gold medals respectively were reported.

2) Character

Analyzed by the concept of identity which divided the identity into two kinds: “we” and “they,” characters shown in the news narratives in SEA Games were as followed

(1) “We” were Thai athlete Teams

The news reported “we” as Thai athlete teams who could conquer their neighbors proudly. In each episode of news narration, strong determination and strategies on the part of Thai athletes were reported as keys to the victory. As an example, in female volleyball tournament between Thailand and Indonesia on June 15, 2015, Thailand lost their scores because of allowing new Thai players to play at the first set. Consequently, replacement by experienced players was made as a strategy to change the games, and enabled Thailand to win in the last three sets.

Frequently, the narratives focused on telling the admiring characteristics of Thai players: determined and energetic. To illustrate this, during the individual table tennis match in which Suthasinee Sawetbut from Thailand could beat the 4th world-ranked player from Singapore, the newscaster mentioned about Suthasinee, “She has an unbelievable spirit. Though she was behind 3:0 and the competitor needed only one match to win with 4:0, but finally this girl made a miracle by shifting to win 4:3. Is this awesome? Thus, not only capability is needed to win, but also a spirit to win.” In short “We” was reported with distinguished characteristics: purposeful will.

(2) “They” were neighboring athletes and team

The neighbors of Thailand were portrayed as “competitors” through the newscaster’s name calling and through his interview which reflected the opinion of Thai athletes and their coaches towards their neighbors as abovementioned in the news of Thailand-Vietnam volleyball match and in the interview of Thai football coach. Besides, the newscaster quoted the interview of the Myanmar coach who expressed his confidence in his team’s victory during the final football match between Thailand and Myanmar. From that, the newscaster said, “If they really win, it means they can revenge us”

In summary, from Thai’s name calling and interview, it reflected Thai’s perception towards their neighbors as “competitors” or “adversaries.”

3) Scene

(1) Location : News reports gave almost entire space for reporting SEA Games in Singapore. The competition field or court encouraged the role of Thai athletes as glory persons in Thai history who brought fame to the country.

(2) Time. All through news broadcasting, the news presented during SEA Games emphasized the area of differences and the focus of the narratives was on each country’s unique and capability, rather than mutual cooperation among countries.

4) Conflict

Mostly, the news narratives pointed to show conflict between “we” (Thai athletes) and “they” (neighbors) as competitors in the match , rather than a revengeful opponents. Thus, the portrayal of “the winner” and “the loser” was displayed all the time.

5) Special Symbols

(1) Medals are symbols to convey the meaning of different level of competency of each country.

(2) National symbols, such as flags and national attire, distinguish which country was being presented, Thailand or their neighbors. It could be witnessed since the opening ceremony where each country waved their flag into the field. Besides, each country’s flag was raised and waved during the competition to cheer up their national athletes, especially upon the announcement of victory.

Especially, the frequency of news showing this emphasized differences and competition among ASEAN countries.

6) Theme

Analysis of themes was based on three criteria: 1) binary opposition 2) special symbols and 3) plot. Generally, themes about “harmony” and “national pride” was found as followed:

(1) Binary opposition: With the nature of sports where it was unavoidable for desiring to win, news reports preferred to position Thailand as “the winner” and their neighbors as “the loser”

(2) Special Symbols: National symbols, i.e. logos on athletes’ and cheerers’ shirts, flag of each country especially when raised up with national song during the rewarding ceremony were frequently displayed

(3) Plot: The most predominant plot of SEA Games news focused on competition and struggle between Thai and their neighbors. Thai athletes’ wit and victory with pride was also emphasized.

7) Point of View

From content analysis, it was found that stories about Thailand were presented more frequently than about their neighbors. Mostly, the news conveyed the meaning of “Thailand” as the sports leading country in ASEAN. Emphasis was mostly made to show Thai athletes’ strive for their victory in various kinds of sports until they became the top gold medalists finally.

4.1.2.2 Analysis of Narration of ASEAN Identity in Songkran Festival News

1) Plot:

Commonalities and differences were found in plot analysis, especially through cultural connectivity between Thailand and their neighbors as followed:

Table 4.2 Plots of News Report of Songkran Festival

Sequence	Presented Information in the News
Exposition	Atmosphere of Songkran festival at Laos Embassy in Thailand, conveying good relations between Thailand and Laos
Rising Action	Atmosphere of Songkran festivals in Myanmar, Laos, and Cambodia, conveying this tradition as ASEAN co-culture
Climax	Violations of rules and regulations during the festival
Falling Action	Atmosphere of unique Songkran festival in each part of Thailand among strict control of violation
Ending/Resolution	Statistics of accidents occurred during the festival period

From table 4.2 plots were analyzed as followed:

(1) Exposition

Both “we” (Thailand) and “they” (Laos) was found in the news. However, the differences were diluted through diplomatic process. Consequently, it showed the connection between “we” and “they.” As an illustrator, the first news was the visit of Her Royal Highness Princess Sirindhorn at “Sabai Dee Pee Mai” 2016, Laos Embassy in Thailand, in the occasion of Songkran and new year of Thailand and Laos. The news showed warm welcome and greetings from high-level officials of both countries, especially during the moment of the Princess’s visit which enlightened all concerned. This starting showed ASEAN as having some common culture and good relationships.

(2) Rising Action

The news portrayed both “commonalities” and “differences” among “we” and “they.” Commonalities were displayed by showing the same tradition of Songkran in other ASEAN countries. For example, In Yangon, Myanmar, people wore their local dresses and celebrated since early morning, followed by dancing, and watering one another. In Myanmar, this festival was called, “Ta-jung-ba-wae” and people perceived this tradition as “the starting of the year” like Thailand. This tradition was held during April 14-16 yearly. The newscaster reported,

“Songkran tradition is not only our tradition, but also the tradition of many other neighboring countries, i.e. Laos, Cambodia, Myanmar, or even Sib Song Punna. All of these traditions got an influence from India” Nevertheless, some differences, especially attached beliefs, were also narrated. In Myanmar, it was believed that if one took a shower and cut his or her nails at early morning, it would bring luck and all good things into life.

(3) Climax

Violations of rules and regulations of proper conducts during Songkran Festival for safety were highlighted. Violations were divided into 1) Legal violations: alcohol drinking while driving, and 2) cultural violations: improper dresses, impolite watering, etc.

(4) Falling Action

At this stage, how to manage and control the target or risky areas during the festival was presented in the News. On the other hand, information about different or unique tradition of each region was also given. The following areas were presented in the news: 1) in the south, presenting lively festival at Kata Beach, Phuket, or in Songkla, at Had-Yai with Tuk-Tuk (local transportation) driving around the city 2) in the northeastern, presenting festival atmosphere and a concert of artists at I-Mobile Stadium, Buriram, in Khon-Kaen, presenting crowdedness of people joining the festival as always 3) in the north, presenting watering on the Si-Hing Buddha ceremony which represented the formal opening of Chiangmai’s Songkran festival, together with the portrayal of huge number of Thai and foreign tourists watering to one another cheerfully around the city canal. Besides, the arrest of tourists violating rules and regulations, i.e. improper dresses which were not in accordance with Thai culture and tradition was also highlighted. 4) in the central, showing safe participation: no alcohols, no weapons in Sukothai. In Pichit, showing a water tunnel and big foam-party concert. 5) in Bangkok, presenting watering activities on Khao-sarn Road with strict control by the police. No powder, weapons, and alcohols were allowed to bring into the site under the slogan “No powder, no gun, and no nudity.” The other presented site was on Silom road on which a strict control could be seen under 6 rules: no powder, no gun, no nudity, no alcohol, safety, and water-conservation” Besides, strict time of the festival, namely no later than 9.00 AM, was determined.

(5) Ending/ Resolution

The news ended with statistics of accidents of each area between April 11-12, showing 116 dead, 981 injured, and 970 accidents with the major cause of the accidents, namely getting drunk while driving. The newscaster ended his report by saying” We need to cooperate to avoid endangering this happy festival”

2) Character

By analyzing “we” and “they” according to identity concept, the following were found:

(1) “we” (Thai) consisted of

(1.1) Thai tourists who traveled to various tourism attractions during Songkran festival.

(1.2) Thai officers who are responsible for safety and well-organized control during the festival.

(2) “they” (ASEAN neighbors) covered neighboring countries: Laos, Cambodia, and Myanmar, which also had similar Songkran tradition like Thailand: watering, going to a temple, etc.

3) Scene

Only major scenes or events, relevant to the construction of ASEAN identity, which are space and time, were selected for analysis .

(1) Location: All presented areas are tourism places in major provinces, either in “our area” Thailand (i.e. Chiangmai, Phuket, Khon-Kaen, Bangkok, etc.) or “their area” (Laos, Cambodia, and Myanmar)

(2) Time: Songkran festival reflected common or co-culture of ASEAN.

4) Conflict

A conflict between “traditional culture” and “new culture” was found from the analysis of new during Songkran festival. It was found that many rules and regulations were issued to conserve what the governmental office called “decent or graceful culture,” i.e. no alcohols, weapons , or improper dresses, etc. On the other hand, many violations were found, i.e. Tourists taking off their shirts, etc. who were arrested and fined, etc.

5) Special Symbols:

(1) Watering tradition: It was the tradition presented the most during the festival and represented the co-culture of Thailand, Laos, Myanmar, and Cambodia, which reflected collective identity.

(2) National symbols, such as flags and dresses. For example, the news presented the opening ceremony of Songkran in Laos with their national flag, or during Songkran festival in Myanmar, people with their national dresses promenaded and danced beautifully on the road was displayed.

6) Theme

Analyzed by 1) binary opposition 2) special symbols and 3) plot, the following were found: ASEAN co-culture, and consciousness cultivation for cultural heritage.

(1) Binary opposition: Two types of culture were found: traditional or old culture and new culture. Both Thailand and their neighboring countries were presented as trying to maintain old tradition or culture of Songkran.

(2) Special symbol: Watering was presented as a common culture and activities of many ASEAN countries

(3) Plot: Both shared and unique culture was presented. While, the news presented “Songkran” as ASEAN co-culture, it also reflected uniqueness of each country as well.

7) Point of View

Points of view presented in the news were mostly from the perspective of Thais, especially Thai officers. It was noticeable that a number of news focusing on announced rules and laws to ensure safety and maintain traditional culture during Songkran festival were highlighted through the interview with the concerned governmental officers or policemen.

4.1.3 ASEAN Identity Presented in Morning News

From analysis of narratives of Morning News, it was found that in the “SEA Games” news, ASEAN identity was divided and competing while in the “Songkran festival” news, ASEAN identity was harmonized as shown below:

Table 4.3 ASEAN Identity in Morning News

Identity	We-group	They-group	Direction		
			+	+/-	-
Competing ASEAN	Thailand	Other 9 ASEAN countries			✓
Harmonized ASEAN	Thailand	Laos, Myanmar, and Cambodia	✓		

From the above table, ASEAN identity presented in Morning News could be summarized as followed:

4.1.3.1 Competing ASEAN

In every episode of SEA Games News, the national identity of each country was transmitted through national symbols, either on the athletes themselves or other artifacts, such as flags during the opening and closing ceremony. The other focus of the news was the portrayal of each country's effort to win the games. This kind of presentation did not encourage ASEAN harmony as the main goal. Though, the opening ceremony tried to portray the unity of ASEAN through cheerful participation of all nations' athletes, but still a message about 50 years of Singapore establishment was more focused through performances on the field.

Moreover, during the competition, the area of differences could be seen through athletes and cheering teams of each nation via national symbols like flags, anthems, dresses, etc. Thus, what was witnessed in SEA Games news tended to be patriotic like other patriotic media: inspiring songs, historical films, monuments of victory, lessons, etc. Thus, unique identity and differences were conveyed in the news.

Neighboring countries was presented as "others" who had negative relationship with Thailand. "We" was called by the newscaster to represent only "Thai," while coined "serving the country" for sports competition. On the other hand, pronouns like "opponents, competitors, adversaries" were used to call Thailand's neighbors. The other repetition seen often in the news was the ways the newscaster

described about Thai athletes. For example, in spite of inexperience, Thai athletes could overcome their opponents by their determination and harmony in the team. To illustrate this, the newscaster narrated how Thai female Polo players could beat Singaporean players, the former champion, “Thais chose to play defensive game, and played carefully. The game was full of excitement. Thais could shoot first, but Singaporeans made even scores to 2:2. Later, Thai got united to beat Singaporean players until we could conquer the host 5:4 goals.”

Nevertheless, it was remarkable that the negative relationship was not extremely negative in the sense of hatred, but tended to be competitive relationship whereas the news still expressed a good attitude of showing an honor and dignity towards Thailand’s competitors, including gave a praise for competitors’ competence as well. This could be witnessed by an interview of Thai coach, Choke-tavee Promrat as mentioned earlier.

4.1.3.2 Harmonized ASEAN

This reflected in the news of Songkran festival which was presented as co-culture of many ASEAN countries. Sujit Wongthet (2016) stated that Songkran originated from Prahmin yearly ceremony of high class nobles to celebrate new zodiac, from Pisces to Aries. This ceremony was organized in every region of Southeast Asia who believed in Prahmin. Later, this ceremony was done by ordinary people. Thus, Songkran festival did not belong to only Thailand, but all related southeast Asians, i.e. Laos, Cambodia, Myanmar, Mon, Sri Lanka, including Sib Song Punna in Chian. All had ceremonies, and counted Songkran as their new year’s day like Thailand in which April 13 was considered Thai new year’s day. During such occasion, people would attend religious ceremonies, pay respect to the ancestors, sprinkle water on a Buddha image, pour water on the elderly’s hands, play watering, and join local or folk plays. Therefore, narration of Songkran festival reflected positive relationship among ASEAN countries through this harmonized identity.

4.1.4 Summary of ASEAN Identity in Morning News

From textual analysis, it was found that the narration of SEA Games news used “competition” plot to express the competitive relationship between Thailand and their neighbors, while Songkran news used “commonalities and differences” plot by

showing “we” and “they” who shared the same cultural heritage in spite of some unique features of the tradition. The common presentation of both news was that the news emphasized Thai’s perspective which gave importance to “harmony and Pride of being Thai.” Though an effort in enhancing the understanding of cultural unity among ASEAN was witnessed in the news, but in story-telling, a portrayal of “being others” on the part of the neighbors were still maintained.

It was noticeable that the way ASEAN identity was constructed or which direction the relationship between Thailand and neighbors was conveyed depended on the issues of the news. It was obvious that in terms of sports news, the relationship was presented as negative or competitive due to its own nature, but due to the fact that each country would be concerned about their nation’s dignity and fame. Thus, very rarely harmony among ASEAN countries would be presented in sports news. On the contrary, in terms of cultural issues where some shared culture were found, the collective identity and positive relationship could be seen in the news. This finding was in accordance with the finding of Monsak Chaiworadit (2014) that from the Facebook, “ASEAN Community,” there were more fluid and diversity of identity appeared during SEA Games than in Songkran period.

From “competing ASEAN identity” and “harmonized ASEAN identity” found in this analysis, it was noted that due to the ASEAN integration as the same community, the negative relationship found in the news is only competitive by nature of sports, but not by hatred. Respect and admire for competitors’ determination and competence was still seen, including the acceptance of their development and higher potentials in various aspects.

4.2 ASEAN Identity in A Touch of ASEAN (KLAI TA ASEAN)

The analysis of ASEAN identity in A Touch of ASEAN Program, which was a cultural documentary program, totaling 9 episodes was divided into 4 parts as followed:

4.2.1 General background

4.2.2 Analysis of narration of ASEAN identity presented in A Touch of ASEAN Program

4.2.3 ASEAN identity presented in the program

4.2.4 Summary of ASEAN identity

4.2.1 General Background

“A Touch of ASEAN” was a cultural documentary program, presenting lifestyle of a group of people in ASEAN which could be a representative of the citizens of each country in order to enhance understanding of ASEAN community in cultural domain. The major goal of this program is to use “culture” as a base to make understand ASEAN people who live in ASEAN community, as shown in the slogan of the program, “Know the commonalities, see the differences, and learn about our neighbors with understanding.” 9 episodes of this program were selected:

4.2.1.1 Rice Merit-Making (Boon Khao Pra Dub Din)

The program presented 2 rituals of Laos which conveyed faith in Buddhism and the belief in Naka (a kind of ancient snake) 1) rituals of “Boon Khao Pra Dub Din” is one of the merit-making rituals named “Yee Sip Song Klong Sim See,” inherited by Luang Prabang people who believed in merit-making and recalls of ancestors 2) “Boon Song Rua” which was a long-tailed boat racing along Kan River. Although, at present the race had been adapted to respond to tourism, but new generation of Luang Prabang tried to conserve this ritual amidst surrounding changes.

4.2.1.2 Songkran Malamang

The program reflected “being Mon” through the story of migrant Mons in Thailand who returned home in Malamang, Myanmar, to celebrate Songkarn festival. Mon Songkran was presented with the atmosphere of warm family with all members. It reflected Mon’s way to continually conserve and inherit their culture.

4.2.1.3 World of Malay Brunei Darussalam

The program portrayed “Brunei” as a leading Muslim country whose people were highly religious. The country was governed by Sultan, who brought many changes into the country. The program showed how much respect Bruneians had for their Sultan through the mighty celebration of his birthday. Though, Brunei had a different governance system from Thailand, but their people loved and had great faith towards monarchy institution like Thai people.

4.2.1.4 Faith for Two Lands (Sai Sattha Song Pan Din)

The program displayed lifestyles of Thai-Malay in Kedah State, Malaysia, who had very strong faith in Buddhism. In spite of dividing border, people from the two borders could visit one another and had Buddhism as their spiritual anchor. The Relics in Nakhon Si Thammarat, Thailand, was the common anchor of Thais and Malaysians.

4.2.1.5 Memory of Singapore

The program presented the movement of Singaporeans to protect Bugit Brown Tomb, a historical learning place of Singapore, from being smashed under the project of state highway development. Besides, it presented the learning of new generation about Singapore's origin from Nan-In music learning, which was inherited by Chinese ancestors from Hokkien county in China, who migrated into Singapore.

4.2.1.6 Death Rituals in Bali

The program presented the cooperation of Balinese in organizing the royal cremation ceremony for the former queen, Ida Dewa Agung Istri Putra of Klungkung dynasty, which showed a tight relationship between Klungkung dynasty and Balinese Community.

4.2.1.7 Tai in Northern Vietnam

The program presented lifestyles of Tai ethnics in northern Vietnam who were strongly attached to the belief about "Kwan," as witnessed in the local treatment of sickness by spiritual doctor. Besides, it illustrated the spoken language of Yai ethnics in Ta Fan village, Sapa which was similar to Thai language.

4.2.1.8 Imbayah Festival

The program presented Imbayah festival of the Philippines which reflected the belief related to rice and rice plantation, inherited from Ifugao, Banaue. Also, it presented the beauty of rice terraces which was admired as a world heritage.

4.2.1.9 City of Music and Arts

The program presented the conservation of ancient music and shadow films (or Sabakthom) in Cambodia. Despite of over 40-year hardship after the war which caused a lot of loss, including valuable culture. At present, an effort of restoration of cultural heritage was also presented.

4.2.2 Analysis of Narration of ASEAN Identity in A Touch of ASEAN

Program

Components of narratives: plot, character, scene, conflict, special symbols, theme, and point of view, were used as conceptual framework for analysis. The results from the analysis were as followed:

4.2.2.1 Plot

From analyzing the plot of the program, it was found that its plot focused on both commonalities and differences, and conveyed positive cultural relations. The content mainly contained the conservation and inheritance of local culture of each country as shown in the following sequences:

Table 4.4 Plots of A Touch of ASEAN Program

Sequence	Presented Story
Exposition	Overview of unique culture of each country
Rising Action	Content showing transcultural phenomena among ASEAN
Climax	Factors affecting the existence of local culture
Falling Action	Cooperation of local people to maintain their traditional culture
Ending/ Resolution	The conservation and inheritance of traditional culture

From Table 4.4, plots of A Touch of ASEAN Program were analyzed as following:

1) Exposition

At the opening of the program, MC as a narrator, explained about history and background of each country, including brief summary of what would be presented in each episode. For example, in the episode of “World of Brunei Darussalam,” Brunei was described as a small country with small number of population, but was a very wealthy country because of oil. Brunei had not been so well-known, except that it was a Muslim State, governed by Sultan as the leader of the country, and Malay was their major culture. From such statement, Brunei was introduced in religious, political, and economic dimension. However, later on more

details were given, such as the description of Temburong, in which Ibans were the main habitants living in the forest. Now, Temburong became a famous eco-tourism as well as a learning center of local wisdom of Brunei. Such extended information gave a picture of Brunei beyond an oil-possessed country, but also a center of wise ethnics and fertile eco-tourism.

Similarly, in the episode, “Memory of Singapore,” MC started with describing Singapore as “a developed country with high development in economics and social order. It was a frontier country in Asia and earned highest GDP per capita.” Later on, MC revealed how much Singaporeans recalled for their origin, and their past. Thus, not only financial dimension was presented, but only a psychological dimension or needs to recover their history. Thus, exposition played a role of introducing main picture of each country before adding more dimensions to be known in the next part.

2) Rising Action

After presenting the introductory information about each country in ASEAN, co-culture of some ASEAN countries gradually was revealed. Through the narration of MC and the interview with local people to reflect how they thought and lived which was not so different from Thai people. For instance, in the episode of “World of Brunei Darussalam,” a strong faith and high respect for the Sultan of Bruneians was similar to what Thai people had for His Majesty the King Bhumibol Adulyadej, or how Bruneians prepared the place and performance to greet their Sultan on the occasion of his 68th birthday, including decorating their houses with flags and portraits, was similar to what Thai people did for the King in various occasions. Same as what was presented in the episode, “Faith of Two Lands,” in which strong faith of Buddhism and strong tie between Thai-Malaysian Community and monks or temples in Kedah State of Malaysia was displayed, was similar to Thai society where a strong tie between community and temple could be seen. Thus, the narratives at this stage played a great role in inducing viewers to see that “they” (their neighbors) were not different from “we” (Thai).

3) Climax

After showing ASEAN co-culture, factors which could potentially cause cultural changes in each country were raised up, i.e. urban

Development policy, capitalism, political conflict within the country, etc. In the episode, “Rice Merit-Making,” it showed the challenge of capitalism in changing local tradition and peacefulness of Luang Prabang, or changing ancient boat racing from harmony support to competition-orientation. Episode “City of Music and Arts” also showed how civil war made Cambodia lose their priceless arts, and killed a number of worthwhile artists, or how the highway project endangered the existence of Bukit Brown Tomb as reported in the episode, “Memory of Singapore.” Thus, the narration tried to point out how internal and external factors would affect the maintenance of ASEAN culture.

4) Falling Action

After presenting instability of traditional culture in ASEAN countries, it showed an effort of the government, temples, community, and local people to conserve and inherit their cultural identity, such as a restoration of artistic work after the civil war in Cambodia by cooperation of various sectors, especially local people and temples. For instance, an establishment of an arts-conservation group at Wat Bo to keep “Sabak Thom” performance, or a major temple in Siem Reap acted as a center to inherit shadow films of Cambodia. In Singapore, a new generation formed a learning group, known as “All Things Bukit Brown” studying from their ancestors’ tomb. Moreover, in Luang Prabang, the youth, under the name of Wat San Sukaram Community, volunteered to be paddlers of ancient boat racing tradition with pride, as ancient boats were symbols of traditional Laos Identity.

5) Ending/ Resolution

At the final stage, it showed that traditional culture of many regions could exist because of local people’s sacrifice and harmony. It could occur if local people cooperated in restoring and maintaining their cultural heritage. This summary tried to convince Thai viewers to learn from their neighbors’ lessons to inherit their own culture.

4.2.2.2 Character

By analyzing “we” and “they” according to identity concept, the following were found:

1) “We” were Thais

In this program, Thais consisted of 4 categories:

(1) Moderator or MC was “Sippachai Kulnuwong,” giving an introductory document at the beginning and a summary at the end of the program. Besides, there was voice explaining content of each episode.

(1.1) Provided definition and roles of local people.

(1.1.1) “Balinese still give an importance to local belief and worship. Though, now it became to be a world tourism attraction, but their faith never changes.” (Episode: Death Rituals in Bali)

(1.1.2) “Laotians will behave themselves in compliance with 12 traditions and 14 religious teaching. This is the lifestyle of Luang Prabang” (Episode: Rice Merit-Making)

(1.1.3) “Beyond material growth, Singaporeans also give an importance to history which has spiritual meaning”(Episode: Memory of Singapore)

(1.1.4) “More than coming back for joining watering tradition, Mon people of Malamang want to visit their home, express their gratitude, and joining in making good things or merits”(Episode: Songkran Malamang)

(1.2) Besides, describing about local people of each country, MC also provided information about history, geography, and background of the places of each episode.

(1.2.1) “Bali is a small island. It is like beautiful gems of the South Sea of Indonesia” (Episode: Death Rituals in Bali)

(1.2.2) “Brunei is the richest country because of oil. It is a complete welfare state, and governed by Sultan” (Episode: World of Malay Brunei Darussalam)

(1.2.3) “Singapore is a frontier country of Asia with highest GDP per capita of ASEAN” (Episode: Memory of Singapore)

(2) Pra Palad Issanuwat Wachirayano, student of Maha Chulalongkorn Rajwittayalai, who traveled to Boonyaram Temple, Kedah State, Malaysia to teach Thai language and ethics for young Thai-Malaysians at Religion and Language Center (Faith of Two Lands)

(3) Thai employers: Though in the episode no Thais were seen, but their connection with Mon migrant workers was transmitted from the

migrant workers' perspective. i.e. political problems which affected their working condition, the improved process of issuing a foreign worker's permit, etc. Thus in this episode, it reflected Thais as employers of migrant workers. (Episode: Songkran Malamang)

(4) Thai tourist, Ms. Mattana Ma-Yang, who pilgrimaged to Kyaikhkiyo Pagoda, Myanmar (Episode: Songkran Malamang)

2) "They" were neighbors

In every episode, the program presented rites, rituals, tradition, belief, and culture of each ASEAN country, i.e . 1) Rice Merit-Making tradition of Laos 2) healing treatment by the belief of "Kwan" of Tai in Vietnam 3) traditional Songkran festival of Mon, Malamang, Myanmar 4) Sabak Thom performance or shadow films of Cambodia 5) rice-terrace plantation of Ifugao, the Philippines. From presenting aforementioned tradition and culture, the following people performed a major role in conserving cultural identity:

(1) Governmental officers: in the Episode "City of music and arts," it presented "Artisong Ankor Vocational Center" established by Cambodian government as a training center for local people to learn about local craftwork, i.e. carving, weaving, etc.

(2) Local philosophers or wisdom: Most of local philosophers were old people such as 1) "Law Wan Pian," a local wisdom of Law, Vietnam who was a Tai Dam or black Tai and wrote a book about tradition, belief, and language of Tai Dam. He played a great role in conserving Tai language. 2) "Mun Man," an elderly teacher teaching ancient Khmer music and also played an important role in conserving Khmer music 3) Sally Pin Dook Kon Kae, a folk song teacher, who was a key person in maintaining important preaches of Ifugao which told a story about Ifugao's ancestors, belief, and proper conducts.

(3) Monks. In the Episode, "Rice Merit-Making," roles of "Boon Peng Weerathammo," a monk at San Sukaram Temple, Luang Prabang, in conserving ancient boats of Laos used in the racing tradition were mentioned. Similarly, an abbot of Bo Temple also played an important role of conserving traditional performance of Cambodia, such as Sabak-thom or shadow films after the civil war. Even, a temple also played a great role in Malaysia at Kedah State as a

center for conserving Thai traditions and language by teaching Thai language for young Thai-Malaysians.

(4) Young people: As young people were expected to play a role of conserving traditional culture of each country. In many episodes, there was a part of interviewing young people or new generation:

(4.1) “Tersyasa Kacheena Bati Hudgi Sufri” a young Bruneian who felt grateful for the kindness of the Sultan expressed his appreciation, “He enables us to survive and have food to eat every day” Thus, he just hoped to have a chance to touch his hand at least once in his life.

(4.2) “Pra Panom Suthammo” a young Thai- Malaysian monk at Kedah State who decided to be a monk in order to inherit religion with a belief that to be ordained at “Wat Mahathat,” Nakhon Si Thammarat” would get good merits and bring pride to the parents.

(4.3) “Leen Lee Chai Sia,” an amateur artist who inherited Hokkein music of his Chinese ancestors who settled in Singapore with pride of being a Chinese descendant.

(4.4) “Ni Comung Astitinningsi” a student at Udayun University, Denpasar, Indonesia, who participated in and learned about Royal Cremation of the former queen of Klungkung, Bali with great appreciation and feeling of delight . She said, “This is the first time in my life and I don’t think someone at my age will ever see some mighty event like this”

(4.5) “Jing Joei Wed Punya” a young man from Luang Prabang who volunteered to be a paddler of “Nang Dang” boat, an ancient boat of Wat San Sukaram , in local boat racing which was one of cultural heritage. He said, “This boat is ancient, built in the period of Jao Maha Cheevit. No matter one will win or lose, only praise will be received as it is the oldest boat”

From the interview with these young local people presented in this program, it showed the expected role of young people to conserve and inherit cultural tradition and heritage with pride.

(5) Migrant workers: In the Episode, “Songkran Malamang,” the story was told by “Rawee Tor” a Mon from Ban Sua, Malamang, Myanmar, who migrated to work in Thailand and spent his Songkran at hometown to express his gratitude for his parents. He said, Mons came to work in Thailand the most.

(6) Various ethnic groups: in the Episode, “Memory of Singapore,” a pluralistic society with cultural diversity of Singapore was displayed.

Two kinds of places were presented: 1) religious places: Ku Su , a small island, where Chinese temples with “Tuo Pae Kong” and “Karamat” were located. This island represented a multicultural society of Singapore in which people from various cultural and religious background could live together peacefully 2) Museum: National Museum of Singapore was the center for young people to learn about their nation. There was one interview with Marcus Ong, a librarian, who defined Singapore, his country, as “the light of Asia with learning capability among cultural diversity within the country”

3) “They” were westerners

From the analysis, many stories about the roles of westerners, both tourists and foreign workers, as a supporter of conserving ASEAN culture were told in many episodes:

(1) A western tourist expressed his feeling about “Boon Song Rua festival” in Luang Prabang,

“He can feel Cooperation Among people here and also a harmony of people in boat racing. Once the race is over, they are still good friends”

(2) In “World of Brunei Darussalam” episode, an interview with “Stuart Vanley” an Australian engineer, as an outsider who attended the celebration ceremony Of Sultan’s birthday, showed Vanley’s feeling, “All people smiled. It seemed that he helps his people so much that they love him. Of course, he should have done so many good things for his people”

(3) In the episode, “Imbayah Festival,” “Robert Kate,” a Czech tourist, gave his opinion about the festival, “To dress in their local dress and perform their traditional dance will remind Ifugao people of their unique cultural identity and will make them pay more attention to conserve their culture” This interview reflected the effort of the program to induce a supportive relationship between insiders and outsiders to jointly take part in conserving the cultural identity of Ifugao in tourism context.

(4) In the episode, “Memory of Singapore,” the program chose some parts of interview with “Bee Aunga Bolok,” who came to work and

settled in Singapore for over 14 years to be presented in the program to get an outsider's cooperation with local people to protect Bukit Brown Tomb, a historical symbol of Singapore.

All above foreigners represented the positive relationship between ASEAN and outside world related to cultural dimension

4) "They" were problems affecting local culture.

From analyzing stories of each country, some problems which affected the existence of local culture were found. One of the interesting problem was the effect of capitalism such as 1) Bukit Brown Tomb, a learning center of Singapore history, was threatened to be replaced by highway project. Or 2) Boon Song Rua tradition, a long-tail boat racing along Kan River, Luang Prabang, was urged to be adjusted to serve tourism function; thus, this would change it from being a tradition of harmony to be a competition-oriented activity.

4.2.2.3 Scene

The researcher selected only scenes and events which significantly related to the construction of ASEAN identity. Space and time was criteria for the analysis.

1) Location

(1) World heritage

The program presented 5 world heritage:

(1.1) Luang Prabang, the former capital of Laos in the Lan Chang Kingdom, a cultural world heritage. The episode, "Rice Merit-Making Rice and Soi," showed the old tradition in this city.

(1.2) Siem Reap, world heritage city of Cambodia, The episode, "City of Music and Arts" presented traditional performance "Sabakthom," and ancient music.

(1.3) Ifugao, on Luzon Island of the Philippines, was a cultural world heritage. In the episode "Imbayah Festival" showed a rice-terrace plantation.

(1.4) Bali, Indonesia. In the episode "Death Rituals in Bali," it showed the tradition of this world heritage.

(1.5) Malamang, the third biggest city of Myanmar. The most habitants were Mons. The episode “Songkran Malamang” presented the firm conservation of cultural identity of this city until being declared as a world heritage.

(2) Bordering area

The program chose to present some places adjacent to Thailand. The episode “Faith of Two Lands” showed that a place which was close to Thailand had more flexible nationhood, but had more cultural connectivity.

(3) Religious place

There were two religious places presented in the program:

(3.1) Episode “Songkran Malamang” presented a pilgrimage of Thais and Burmese to Kyaikhtiyo Pagoda, one of the 5 major temples of Myanmar.

(3.2) Episode “Faith of Two Lands” presented Boonyaram Temple, which was a religious center of Thai-Malaysians, and Mahathat Temple, Nakhon Si Thammarat, etc.

Besides, the presented religious places were not only the place for pilgrimage or religious purposes, but also were a major force which involved in conserving traditional culture. For instance, San Sukaram Temple in Luang Prabang was the place for conserving ancient boats or Bo Temple in Cambodia played a great role in inheriting traditional performance, etc.

(4) Tourism attraction

The program presented many places which were plenty of Thai and foreign tourists, such as episode “Songkran Malamang” portrayed Thai tourists in Myanmar while episode “Making Merits from Rice Merit-Making” presented a number of western tourists in Luang Prabang. Similarly, a lot of tourists visited rice-terrace field in Banaue of the Philippines.

(5) Under-developing area

Many areas presented in the program were more underdeveloped than Thailand. For instance, houses in Siem Reap looked decayed. Same as in Malamang, Myanmar, the program portrayed lateritic-soil roads. In Sapa, local treatment of illness was presented while Luang Prabang, was presented as a quiet rural area. All of these places were portrayed as under-developed.

2) Time

From analysis of time shown in the program, the following time were found:

(1) Festival: cultural connectivity was shown through some common traditions, such as 1) Songkran in which Mon returned home to express their gratitude towards their parents 2) Making Merits from Rice Merit-Making in August (approximately) in which people brought food, fruits, etc. as a donation to pay respect to their ancestors.

(2) Special occasion

The program producer intended to present special occasion of their neighbors to convey some similarities between Thailand and their neighbors as following:

(2.1) As shown in episode “Death Rituals in Bali,” the program presented some similarities between Thailand and Indonesian in death rituals. Besides, it showed that the relationship between people and their King and Queen was very profound. Both Thais and Indonesians highly cooperated in organizing Royal Cremation Ceremony with high respect.

(2.2) Same as shown in episode “World of Malay Melayu Brunei Darussalam,” it showed the similar atmosphere in the Birthday celebration ceremony of Sultan of Brunei and of His Majesty Bhumibol Adulyadej. Not only both countries had monarchy institution, but people of both countries also had a high faith, respect, and loyalty for their King.

4.2.2.4 Conflict

From the analysis, some conflicts were raised in the program as following:

1) Conflict between “localization” and “globalization.”

Though in general, the program focused on the conservation and inheritance of local or traditional culture, some conflicts in some episodes. For instance, episode “Making Merits from Rice Merit-Making” presented peaceful Luang Prabang which was threatened by capitalism to adapt traditional ancient boat racing towards profit-oriented goal. Similarly, episode “Memory of Singapore,” traditional “Nan-In” music which was derived from China through Chinese ancestors settling in Singapore was affected by pop-culture like J-Pop or K-Pop.

2) Conflict between “Our culture” and “Their culture.”

The program presented some common traditions , rituals, or culture among ASEAN countries, such as belief about “Kwan,” faith in Buddhism, etc. However, on the other hand, the program also presented some differences amidst their similarities. Episode “Making Merits from Rice Merit-Making” conveyed the message that this tradition of Luang Prabang could also be found in the northeastern part of Thailand, but the tradition of these two countries were also different in some ways. For instance, in Laos this tradition was the second biggest ceremony while Thailand it was not so big. Although, the program did not illustrate negative relationship due to these differences, such differences distinguished between “our culture” and “their culture.”

4.2.2.5 Special Symbol

From the analysis of special symbols, some commonalities and differences were found:

1) Language

Episode “Tai in Northern Vietnam” presented spoken language of Yai in Ta Fan Village, Sapa, whose accents and spoken language was similar to Thai language or episode “Faith of Two Lands” presented a Thai-Malaysian in Kedah State, Malaysia, who could speak like Thai people.

2) Rice Merit-Making

This tradition in Luang Prabang was similar to Thai in the northeastern part.

3) Sabak-Thom

The program pulled some similarities of Thai Shadow films and Sabak-Thom of Cambodia: both used the story of Ramayana for their Performance, both had a shadow-film performer at front and behind scenes, and both had songs and dubbing. Due to cultural connectivity, cross-cultural exchange occurred and each adapted their performance until becoming their unique identity, as reported by the MC, “It is not unusual to see something similar to Thai, either shadow film (or Sabak-thom) or ancient music. These performances have been transmitted or passed on across borders for long time. Accordingly, we can say that they become co-culture of Southeast Asia.”

4) Rice-Terrace Field

The program chose to present rice-terrace field at Banaue, the Philippines; though, there were many ASEAN countries, i.e. Vietnam, Thailand, Malaysia, Myanmar, et. which had the same field like this. Rice-terrace field was a sloped ladder-like hill designed to expand the space for rice-growing, to save soil surface, and to solve water-shortage problem. In spite of presenting it in only one country, the program portrayed rice-culture as a common culture of ASEAN community.

5) Belief in “Kwan” and “Ghost Elves” or “Phaya Elves” (Pee Tan or Phaya Tan)

The program presented the belief of “Kwan” and “Ghost Elves” of Tai-Kadai (Tai Daeng) in northern Vietnam in which people believed that if “Kwan” was with the owner of Kwan, that person would be happy. Oppositely, if “Kwan” left from the body of the owner, that person would fall sick. Thus, in case of sickness, a ceremony of calling back “Kwan” was organized to get good life back. The belief of “Kwan” was another common culture of ASEAN. The program also presented the belief in “Ghost Elves” or “Phaya Elves,” which was believed to be the master of elves who could make people happy or unhappy. The program showed the ceremony of greeting “Ghost Elves” to stay with a family to protect them in TunHwa, Vietnam.

6) Buddhism

The program presented faith in Buddhism of many countries: Laos, Myanmar, and Malaysia, through their life style and rites related to Buddhism. Episode “Faith of Two Lands” presented religious activities Thai-Malaysians in Kedah State participated: triple-circumambulation on Asanha Bucha Day, etc, From interviewing with a local people of Kedah State, “On holy days, we have to go to a temple, if not, we will feel sick or feel irritated” Also, episode, “Making Merits from Rice Merit-Making,” the program presented giving-sticky rice to a monk ceremony and making merits of Laotians. An interview with “Boon-me Teerasak” a female Laotian was quoted, “It’s a tradition of Laotians since the old days. On the holy days, every house will prepare food to the temple and focus on their faith. This is what people in Luang Prabang do”

7) Monarchy Institution

The program portrayed the visiting of Sultan of Brunei on his birthday celebration day which delighted people who came to greet him. It showed how much faith and loyalty Bruneians had for their Sultan similar to what Thai people feel for the monarchy institution.

8) Tourism Attraction

Episode “Making Merits from Rice Merit-Making” showed a number of Thai and western tourists visiting Luang Prabang while episode “Songkran Malamang” showed the pilgrimage of Thai tourists to Kyaikhtiyo Pagoda in Myanmar.

4.2.2.6 Theme

By analyzing binary opposition, special symbols, and plot,” plots about cultural relations in ASEAN, and cultural inheritance were found as following:

1) Binary Opposition

A binary opposition often found was “traditional culture” and “contemporary culture.” It was found that in every episode of the program, Cultural conservation and inheritance by young generation was a major theme. For example, episode “Memory of Singapore” displayed a contrast between a strive for roots of Singapore, inherited from Chinese ancestors and a new move towards pop culture like J-Pop or K-Pop. Another example shown in episode “Songkran Malamang” presented a moving from traditional Songkran which was family- and religion-oriented to contemporary Songkran which was fun- oriented. The presentation of the binary opposition tended to encourage maintaining cultural identity and heritage.

2) Special Symbol

Special symbols found the most to show cultural connectivity between Thailand and other ASEAN neighbors were language, rituals, belief in “Kwan” and religion

3) Plot

Plots of the program displayed both commonalities and differences. In spite of showing some common culture among ASEAN countries, Differences or uniqueness of each country was also presented. “Suchart Wong-Thong,” a Thai artist who traveled to Brunei for the exchange of artistic work in the

occasion of 30-year Thai-Brunei, reflected his view, “Both Thailand and Brunei has a monarchy institution, but Brunei is a welfare state while Thailand is not.” Thus, not only did the program show common culture, but it also separated what was “we” and what was “they.”

4.2.2.7 Point of View

“A Touch of ASEAN” reflected “Thai perspective” in telling the common and different culture between Thailand and others. It was remarkable that such perspective was from the view of governmental agents, especially the Ministry of Culture, which focused on cultural inheritance. The purpose of the program seemed not to display how Thai was similar to other ASEAN countries, but to remind the viewers of Thai unique culture which was different from others as well. Besides, it was aimed to give information of how the neighbors conserved their culture and thus could use as a model for their conservation.

4.2.3 Analysis of ASEAN Identity in A Touch of ASEAN Program

Two ASEAN identities were found: “Harmonized ASEAN” and “United ASEAN amidst diversity” as shown below:

Table 4.5 ASEAN Identity in A Touch of ASEAN Program

Identity	We-group	They-group	Direction		
			+	+/ -	-
Harmonized ASEAN	Thai	neighbors	✓		
	Thai and neighbors	problems	✓		
United ASEAN amidst diversity	Thai	neighbors	✓		

From the above table, it could be explained as followed:

4.2.3.1 Harmonized ASEAN

The program presented cultural connectivity between Thailand and neighbors through common ASEAN culture. In every episode, the program displayed culture, tradition, belief, and lifestyle of each ASEAN country which were similar to Thailand. For example, Thai and neighbors had common belief in “Kwan,” rice culture, Buddhism, and religious faith.

Thus, “We” (Thai) and “They” (neighbors) was presented to be connected through displayed common culture as shown in the following:

1) Thai and neighbors were connected through language. Episode “Tai in Northern Vietnam” displayed how alike the language of Yai ethnic group in Ta Fan Village, Sapa, Vietnam and of Thai was. Episode “Faith in Two Lands” presented how a Thai-Malaysia learned Thai across borders. Solod Sirisai (2008) explained about “Tai” that “Tai” was an ethnic group who had “Tai” as their language. They lived widespread on plains of Southeast Asia, i.e. Vietnam, Laos, Myanmar, and Thailand. Thus, through Tai language, ASEAN identity was constructed.

2) Thai and neighbors were connected with Monarchy institution. Episode “World of Malay Brunei Darussalam” showed the similarity between Thailand and Brunei in terms of their love, faith, and loyalty for Monarchy institution.

3) Thai and neighbors were connected with Buddhism. Three episodes of this program showed ASEAN connectivity through Buddhism: 1) episode: Making Merits from Rice Merit-Making showing making merits of Laotians in Luang Prabang 2) episode “Faith of Two Lands” transmitting the strong faith of a Thai-Malaysian towards the pilgrimage to the Relics in Nakhon Si Thammarat.

Besides, cultural similarities, the program also connected ASEAN countries through common problems which each country faced similarly: the influence of globalization.

4.2.3.2 United ASEAN amidst Diversity

Uniqueness of each country was presented as following:

- 1) System of governance of Brunei : a welfare state (episode: World of Malay Brunei Darussalam)
- 2) Modernization and continual development, together with high environmental concern of Singapore (episode: Memory of Singapore)
- 3) Graceful death ritual of Bali, Indonesia (episode: Death Rituals in Bali)

On the other hand, a unity among diversity of ASEAN which enabled harmonious cooperation was also highlighted, especially multicultural society, such as Singapore, the country in which integration of multiculturalism became a unique identity. Ku Su Island was raised up as an example of a society with cultural diversity, but with peaceful harmony.

In short, the program tried to convey the picture of how ASEAN with cultural diversity could live together harmoniously in the same community.

4.2.4 Summary of ASEAN Identity in A Touch of ASEAN Program

From the analysis of A Touch of ASEAN Program, main plot of the program still focused on commonalities and differences. Positive relationship was conveyed. The program pointed out cultural connectivity among ASEAN countries through common culture and problems which threatened ASEAN identity. That was “Harmonized ASEAN Identity”

Nevertheless, the researcher remarked that “harmonized ASEAN identity” shown in the program often related to Thai values and culture. This created “Thai-ASEAN identity.” Such Thai values and culture were faith in Buddhism and in Monarchy institution. Thus, the main theme of the program was to stimulate Thai viewers’ consciousness about maintaining and inheriting Thai cultural heritage.

A focal point of the construction of ASEAN identity which was found in every episode was “positive relationship” between Thailand and neighbors, due to three main factors:

- 1) Issue: The issue focused more on “co-culture” or “common culture” and “harmonized ASEAN identity”
- 2) Context: The program often tied other ASEAN countries to Thailand due to policies of Thai government to encourage Thais to conserve and

inherit their culture. This connectivity led it to be “Thai-ASEAN identity.” Thus, such tie was perceived to be positive rather than negative.

3) Sponsor: This program was sponsored by the Ministry of Culture whose purpose was to encourage Thai people to maintain and inherit their culture by learning from their neighbors.

4.3 ASEAN Identity in Television Program on Inherited Fabric of Thailand-ASEAN (Sueb Sai Yai Pa ASEAN)

This research was an analysis of the ASEAN Identity in the television program “Inherited Fabric of Thailand-ASEAN.” The program had 7 episodes which presented the results of the Research as follows:

4.3.1 General background

4.3.2 Analysis of narration of the ASEAN Identity in the Inherited Fabric of Thailand-ASEAN Program

4.3.3 ASEAN Identity in the Inherited Fabric of Thailand-ASEAN Program

4.3.4 Summary of ASEAN Identity in the Program Inherited Fabric of Thailand-ASEAN program.

4.3.1 General Background

Inherited Fabric of Thailand-ASEAN was a television magazine program which explained the connection between Thailand and its neighbors through fabric weaving culture. The program was conducted by Paothong Thongchua, a guru in fabric weaving and a leading fabric collector in Thailand. The content of the program was divided into 4 parts :-

Part 1: This presented the Royal Duties of Her Majesty Queen’s Sirikit and the members of the Royal Family with respect to the promotion of Thai Fabric as well as the royal visits by His Majesty King Bhumibol and Her Majesty Queen Sirikit to the ASEAN countries.

Part 2: This presented the details of fabric in various ASEAN countries such as weaving techniques including history and origins of the selected fabric.

Part 3: This presented the relationships among fabric of other ASEAN countries with those of Thailand and highlighted their integration. For example, the common uses of fabric by the Tai -Yuan tribes in the North and the Myanmar people, the common uses of Batik by countries in the Malaya Peninsula – Malaysia and Singapore.

Part 4: This presented the stories of Thai people who worked to conserve Thai fabric weaving and blended them in and converted into modern fashions. The television program of Inherited Fabric of Thailand-ASEAN had 8 episodes whereas the Researcher selected 7 episodes which were related to the Research for the purpose of studying. The contents were summarized as followed:

4.3.1.1 The Episode –“The Wave-Design Fabric from the Mandalay of Myanmar Connecting to Thailand”

This episode presented the production and the uses of fabric in Mandalay, Myanmar. The Narrator explained that Mandalay was the center of fabric weaving and they were exported all over the country as well as to neighbor countries. The fabric weaved by Myanmar differed according to their tribes such as the glass-ball chintz weaved by the Rakhine, the golden silk cloth weaved by the Kengtung (Chiang Tung) tribe , the Lund-Ta-Ya-A-Chik- cloth weaved by the Burmese. Although the cloth weaved by the Burmese were different, the common features lied in the beliefs in Buddhism that exhibited in the designs of the fabric, which was the same for those made in the Lanna region of Thailand.

4.3.1.2 The Episode - “The Charms of Laotian Fabric and Its Related Cultures”

The episode presented the life styles and the beauty of dresses of Lao people in their daily life and for their traditional ceremonies, the embroidery of the Laotian Royal Court as well as the stories of fabric from their various tribes such as Tai-Dang, Tai Kao, and Tai-Lue

4.3.1.3 The Episode – “The Bridge of Yarn from Cambodia to Thailand”

This episode presented the way of life of people in the city of Siamreap, a visit to the ancient city of Angkor Wat , the way of life of people at the Tonlé Sap Lake, a visit to watch process of weaving Mud-Mee silk, Khmer weaved cloths

which were very fine. They were the identity signature of the Cultural Center of Artisans-Angkor of the Kingdom of Cambodia which were inspired by the Royal Thai Cultural Center –“The Foundation for the Promotion of Supplementary Occupations and Related Techniques under the Royal Patronage of Her Majesty the Queen”

4.3.1.4 The Episode – The Fabric from the Culture of Vietnamese Tribes

This episode presented the culture, architecture of the city of Hoi-An and the shows of Vietnamese water puppets. The program also showed the preservation of the fabric weaving of the Ka-Tu tribes of Yue-La village which had a unique weaving style using a special loom called Ki-Ale and a special technique of decoration using glass beads.

4.3.1.5 The Episode – “Indonesia’s Magnificent and Colorful Weave of Fabric”

This episode presented the beauty of religious architecture such as Borobudur Temple, Candi Parambanan Temple in Yogyakarta City, the beautiful dressing of the Royal Court Official at the Royal Palace of Yogyakarta and the making of Batik fabric of Indonesia.

4.3.1.6 the Episode - : The Difference of in the Similarities of Fabric between the Philippines and Brunei.

This episode brought the viewers to understand both countries in one program. The beginning of the program showed the way of life of the weavers of the Ta-Bong village on the Mindanao Island in the Philippines to tell story of the Mud-Mee silk wove from the Abaca tree (a tree in the Banana Family) and the weaving of the Songket cloth from the weavers’ village of Perusan-I-Man in Brunei. Later in the program, the viewers were brought back to the center of the golden silk of Baan Chandra-So-Ma Village , Tha-Sawang District in Suri Province and learned about the fabric at the Hariphunchai Hand-Woven Fabric Institute at the Provincial Administrative Organization of Lampoon Province

4.3.1.7 The Episode – “The Multi-Cultures of Malaysian and Singaporean Fabric”

This episode took the viewers to learn the way of life of the fabric of Songket at the handicraft center of Nu-Alpha in Malaysia, and went back to the

history of weaving of Songket cloth which resembled Thai brocade. It was followed by the story of fabric in the life of Peranakan people who was the majority of ethnic groups in Singapore and were the descendent of the Chinese and the Malay people. Later, at the Peranakan Museum, where viewers could learned about the ancient textile, clothes and dressing of the Peranakan people.

Other than the stories about fabric from each individual country, each part of the program contained similar principle materials, which represented the status of the Thai Monarchy as the major drive in the creation of diplomatic relationships of Thai and ASEAN countries. The last part of the program presented the application of fabric in dressing for various occasions.

4.3.2 The Analysis of Narration of the ASEAN Identity in the Inherited Fabric of Thailand-ASEAN Program

In the Analysis of the creation of ASEAN Identity in Inherited Fabric of Thailand-ASEAN Program, the Researcher used the technique of “Story-Telling” as a tool for the analysis and prescribed the rules for the Analysis according to the composition of the Story-Telling which consisted of the plots of the program, the characters, the scenes, the conflicts, the special symbols, the main story and the view points of the story telling. The details were as followed:

4.3.2.1 Plot

The findings of the analysis on the plot of the Inherited Fabric of Thailand-ASEAN Program were that a plot emphasized on the integration of cultures. It conveyed friendly cultural relationships that aimed at promoting understanding of related culture of fabric weaving in ASEAN. The program presented all aspects of fabric production from the origination, process of producing thread, weaving techniques, clothing designs and beliefs related to cloth weaving, the transfer knowledge for fabric preservation, sales and distribution and uses of fabric in daily life and various ceremonial occasions. Details were as followed:

Table 4.6 Plots of the Inherited Fabric of Thailand-ASEAN Program

Sequence	Presented Story
Exposition	The Moderator started the program by explaining basic information of each individual country that had been visited.
Rising action	Presentation of the process of fabric weaving, weaving technique, design, native beliefs related to weaving as well as integration of common fabric culture in ASEAN
Climax	Presentation of stories on cultural changes of fabric in ASEAN
Falling action	Presentation of stories on collection and preservation of fabric in ASEAN
Ending/Resolution	Recommendation on application of Thai fabric in numerous patterns.

From Table 4.6, explanation could be made as followed:-

1) Exposition

The start of the program could be called “ His Story”This was because in every part of the program, the Moderator, Paothong Thonggue often started the program by introducing the information of each country which he had visited to the viewers. For example:- the population composition, the geographical areas, historical background, and the reasons for selecting that particular country for presentation. This was to define the characteristics of each country for the viewers for acknowledgement. At the same time gave the viewers panoramic views of people, towns and villages. For example, in the part which presented the Malaysian fabric, the Moderator started by mentioning the overall picture of Malaysia that “Originally, in the past two or three hundred years, Malaysia was a part of Srivijaya Kingdom. Malaysia was under the ruling of England. Malaysia is a country with multiple ethnic groups, therefore Malaysian people, their tribes, culture and their fabric are interesting as they have inherited ancient civilization from the Middle Eastern Persian and blended them into their own creating a unique identity.” From the explanation of the

Moderator, the characteristics of Malaysia as country of multi-cultures was highlighted.

In some parts of the program, the Moderator explained the reasons why he chose certain cities to present. For example, in the presentation of Vietnamese fabric at Hoi-An city, the Moderator started by giving the information about the characteristics of the citizens that “Vietnam is a country which has approximately 300,000 square kilometers and is smaller than Thailand but has more population of more than 90 millions. The reason why I came to Hoi-An city was because it is an ancient city which still conserves the Art and Culture very well. It is the city that still conserves Vietnamese architecture which integrated with the architecture of the colonial era. In addition, the city has also been registered as the World’s Heritage” In the same way as the part of the program which presented the fabric of Myanmar at the Mandalay city, the Moderator also explained the reasons for choosing Mandalay because it was the original capital city which was still rich in its Myanmar’s unique identity. In addition, it was Myanmar’s center of fabric weaving where fabric were sold all over the country and to the neighbor countries. From the example, it could be seen that, by providing information at the beginning of the program, it conveyed the capability of these cities that could conserve their own unique identities.

2) Rising Action

This part of the program could be called “ They and we are not different.” This was because the common identity of the culture that appeared in the fabric of each individual country had certain relationship which did not differ from the yarns that were woven into those pieces of fabric. In this part, the Moderator presented the details of the fabric wove in each country to show its unique identity together with presenting the relationships among one another. For example: 1) In the part of Myanmar, the Buddhist religious beliefs were the same for Thai and Myanmar fabric. 2) In the part of Songket fabric or the silver-golden threaded Mud-Mee fabric, they all existed in Malaysia, Indonesia, Brunei and Thailand. 3) The Batik fabric existed in Indonesia, Malaysia and Thailand where it was called Pa-Te fabric. 4) The Mud-Mee fabric or the Iikat (Hold) fabric of Cambodia had relationship with the Mud-Mee fabric of the Khmer-Thai tribe in the Surin Province 5) the Sarong of native

Laos and Vietnamese such as Tai-Dang or Laos –Dang which were the roots of cultural groups of Laos Krang who lived in various regions of Thailand. The story in this part of the program; therefore, convey meaning of having common culture and races in ASEAN regions.

3) Climax

While the weaving culture had encountered crisis of lacking people to continue and conserve the traditions as well as facing cultural changes as shown in the part of the program relating to multiple cultures of Malaysian and Singapore fabric. The Moderator mentioned the disappearance of Singapore’s textile weaving culture as “Singapore no longer has textile weaving industry. It disappeared long time ago as Singapore is a very economically rich country, therefore every inch of space is used for commercial purposes which earn more money. The Singaporean use imported fabric from overseas but the printed designs are ordered according to their preference.” This is the same as in the episode of “The Wave of Fabric from the Mandalay of Myanmar,” the Moderator mentioned about the industrialization which reduced the fineness and delicateness the Lund-Taya-A-Chik fabric. In the episode of “Indonesia’s Magnificent and Colorful Weave of Fabric,” the Moderator explained the changes in the process of stencil writing and copying on the Batik fabric whereas the manufacturers used stencil paper to help in the drawing of the designs. Although it was more convenient in the production, it reduced the imagination of the writer in transferring his feeling onto the fabric.

4) Falling Actions

In this part, the program presented Thai people who still had important roles in conserving the weaving of fabric by presenting the stories about the collections and conservation of fabric in Thailand by various groups of Thai people during the time that fabric weaving industry faced crisis in lacking people to carry forward the tradition. The program showed Thai people who had important roles in conserving the Thai fabric weaving. The groups of Thai people who helped to conserve this culture could be classified as follows:

(1) The group of Producers who consisted of (1.1) local professional producers such as the Sri-Yala-Batik group, the ancient Iikat (Hold) Mud-Mee group who weaved natural white cloths in Surin Province, the

Hariphunchai Hand-Woven Fabric Institute at the Provincial Administrative Organization of Lampoon Province (1.2) private group of producers such as Pairat Sarnrat - the conservator of the Laos Krang fabric in Uthai Thani Province, Vaisupat Ngarmsamut – the owner of products from Fang-Kaew Shop.

(2) The groups of Collectors who consisted of (2.1) the private collectors such as Mr. Udom Rientrakul – the collector of Batik fabric, Mr. Sakchai Guy – the collector of Cambodian fabric (2.2) the collectors who opened Exhibition Museums or Learning Centers such as Baan Kam-Poon owned by Mr. Meechai Taesujariya which was a fabric learning center in Ubon Rachathani Province. Learning center for ancient weave fabric of Baan Kok-Mor, Uthai Thani Province, the Lanna Weaves of Fabric Library House owned by Ms. Nussara Tienket –the designer, weaver and historian on weaving in Chaingmai Province.

(3) The Scholars on Fabric such as Mr. Attappong Praditpong – the scholar and graduate of Master Degree for Archeology, Silapkorn University who studied Fabric of Nan Province, Dr. Anucha Terachanond – the Director of Thai Khadi Research Institute, Thammasart University who collected and studied ancient fabric.

The presentation of the roles of Thai people in conservation of fabric weaving of Thailand and other countries in ASEAN had clearly conveyed the roles of Thailand as center for learning and conservation of fabric weaving culture in ASEAN.

5) Ending/ Resolution

This part of the program presented the application of Thai fabric in the daily life. The co-Moderator was Ms. Khemmanij Jamikorn or Pancake who showed how to use Thai fabric with other styles of clothing as well as encouraged viewers to use Thai fabric for daily clothing. In one occasion, she said “ Each individual province in Thailand has many very beautiful and unique fabric, Pan loves Thai fabric very much. If I come across them, I would buy them and apply to daily wearing or wear them when attending ceremonies” “I would like to tell you that wearing Thai fabric is not difficult or old-fashioned.” The contents at the end of the program achieved the objectives of the program, that were to encourage Thai people to use Thai fabric in daily life and the same time exhibited the capability of Thai people in the integration of Thai fabric to modern fashion.

In the last part of the program, the ambiguousness and the transformation of fabric culture were presented. Although at the beginning, the program presented the common characteristic of ASEAN fabric but in the last part the program, it aimed at presenting different types of fabric as the status of Thai fabric by the Moderator. For example, she said, “Whenever I wear Thai fabric, it is a happy cheerful feeling” “I would like to ask the viewers to wear Thai fabric or Thai dress which is really an identity of Thailand.” The lady Moderator emphasized in every stage of the program that Thai fabric meant more than just clothing but a mechanism that represented Thai culture. However, the Thai style that did appear at the end of the program did not represent the exact “Thai style” as it could transform to a modern style by blending it with tailoring patterns. The integration of Thai and modern styles are of two characters as followed:

(1) The introduction of the fabric into modern style such as uses of Mud-Mee fabric and Hang-Ka-Rok fabric to tailor into modern patterns as shown in the part of episode “The Bridge of Yarns from Cambodia”

(2) The bringing of the fabric to use with suits such as the use of Sarong of Lao Krang of Uthai Thani to use in the modern shirts from the part of the episode of “The Fabric from the Culture of Vietnamese Tribes” or the silk robe which was blended with chess design, the glass beaded design to use with jeans and sneakers from the part of episode “The Differences in the Similarities of Fabric in Philippines and Brunei.”

The content at the end of this program attempted to raise the status of Thailand from being a “local” to “universalized or globalized” smoothly.

4.3.2.2 Characters

In the analysis of the characters that appeared in the Inherited Fabric of Thailand-ASEAN (Sueb Sai Yai Pa ASEAN) Report, the Researcher used the Identity Approach in defining the scopes of the analysis of the characters and they were divided into “We - group” and “They- group” whereas the Researcher chosen only the main characters who played important roles in the Story Telling. The details were as followed:-

1) “We” were Thai people

From the study, there were 4 types of Thai people as followed:

(1) Mr. Paothong Thonggue, the program conductor was the Story-Teller on the fabric and about the relationships between Thai and ASEAN via fabric. His background was the lecturer in the Faculty of Liberal Arts, Thammasart University, lecturer at Faculty of Humanities, Chaingmai University and guest lecturer for many institutes as well as being Moderators giving expert knowledge on history, Thai arts and cultures. He was well known as one of the experts in Thai fabric and was also an owner of a Paothong 's Private Collection. Therefore, his image represented Thai people as the center of knowledge on fabric.

(2) Ms. Khemmanij Jamikorn or Pancake. She was a famous actress who was responsible for presenting uses of Thai fabric tailored in modern styles at the end of the program. In each stage of the program, Pancake would present the uses of Thai fabric with other styles of dressing such as T-shirts, or shirts. At the same time, she would admire and encourage the viewers to use Thai fabric in various occasions. The image of Pancake, therefore, was the image representing new Thai generation who were interested by Thai fabric.

(3) The group of Textile Scholars. For example: - 1) Ms. Nussara Tienket –the textile historian, weaver and fabric designer who collected large numbers of Lanna fabric from the episode of “The Wave of Fabric from the Mandalay of Myanmar” 2) the Commander Veera Karawek – an independent scholar from Tai-Dum group in Baan Na Pa-Dad , Loei Province from the episode “The Fabric from the Culture of Vietnam’ Tribes”

(4) The new generation who were committed to conserve Thai culture whose images appeared in the program as follows:

(4.1) The group of Conservators For example:-

(1.1) Mr. Vaisupat Ngarmsamut – the owner of products from Fangkaew Shop who opened a fabric shop to conserve Thai fabric from the part of episode in “The Wave of Fabric from the Mandalay of Myanmar” (1.2) Mr. Surachot Tamcharoen – the Chairman of ancient natural Iikat (Hold) Mud-Mee fabric of Cambodia at Baan Na-Dang Villege in Surin Province in the part of episode “The Bridge of Yarn from Cambodia to Thailand” (1.3) Mr. Pairat Sarnrat - the inheritor of the Laos Krang

fabric in Uthai Thani Province, the inheritor of the ancient fabric weavers of the Tor-Jai fabric project of the Support Arts and Crafts International Centre of Thailand from the episode “The Fabric from the Culture of Vietnam’ Tribes” (1.4) Mr. Piya Suwannapreuk -Chairman of the Sri-Ya-La Batik Fabric Group, Yala Province who inherited the making of Batik fabric and Pa-La-Jin fabric from the episode “Indonesia’s Magnificent and Colorful Weave of Fabric”

(4.2) The group of Inheritors as Collectors such as (2.1) Mr. Punthadol Thaipitakpong – the collector of Thai Fabric whose identity was acknowledged through his collections from the episode The Wave of Fabric from the Mandalay of Myanmar” (2.2) Sakchai Guy – the editor of LIP Magazine who collected Cambodia Batik from the episode “The Bridge of Yarn from Cambodia to Thailand” (2.3) Mr.Udom Rientrakul – the collector of Batik fabric, owner of the Maya shop in the episode “Indonesia’s Magnificent and Colorful Weave of Fabric”

2) “They” were the neighbors

The study revealed that there were 3 categories of local people in the neighbor countries as followed:

(1) The Ethnic Groups. The program substance was interesting not only in the presentation of identity which was the main model of each country but the presentation was made into details of various ethnic groups in each country such as 1) in the episode Fabric of Myanmar, the Moderator said that “Myanmar has more than 135 ethnic groups. Each of them has unique identity in textile weaving, styles of clothing and are different from one to another.” At the same time, the Moderator showed the viewers with fabric from various tribes such as beautiful fabric made from cotton with embedded design of glass beads from the Arakanese or the Rakhine tribe, the Mud-Mee silk of the Shan (Tai-Yai) tribe and the Lund-Ta-Ya-A-Chik fabric which were the fabric of the Royal Court of Myanmar 2) The program about Laotian fabric, the program presented the its regional differences. For example, the southern Laotian fabric - the Ka-Tu tribe made the fabric with cotton and decorated them with beads. In northern Laos, there were Tai-Dam tribe who produce beautiful sarongs with a unique weaving technique using red wrap threads and blue weft threads. 3) In the program about Indonesia, the Moderator said that “Indonesia is a country with largest population with more than 300 tribes” Then he

presented the fabric from various tribes from Indonesia, each of which illustrated the power over nature.

(2) The group of Inheritors - they were local people who maintained the identity. For example, the Burmese women still wore Sarongs and put up their hair on the top of their heads since old days. This was the same for Laotian men and women who still wore their national dress with shawls over the shoulders in the ceremony of offering stick rice to the Buddhist monks. The Tboli tribes of Mindanao in the Philippines still continued weaving T'nalak cloth which was the main cloth used in the important ceremonies of the Tboli people.

3) "They" were "Others" (factors affecting local culture)

The results of the analysis reported the factors affecting the existence of the fabric weaving culture in each country such as:-

(1) In the episode "The Multi-Cultures of Malaysian and Singapore Fabric," the Moderator mentioned about the disappearance of Singapore's textile weaving that "Singapore no longer has textile weaving industry. It disappeared long time ago as Singapore is a very economically rich country, therefore every inch of space is used for commercial purposes which earn more money. The Singaporean use imported fabric from overseas but the printed designs are ordered according to their preference."

(2) In the episode "The Wave of Fabric from the Mandalay of Myanmar," the Moderator mentioned that the industrialization had reduced the fineness and delicateness of the weaving of Lund-T-Ya-A-Chik cloth. Originally the weaves were recorded in the memory of the weavers and there was no note. They came from the imagination of the weavers. In the old days, the person who was able to do the weaving had to learn it from a very young age of 7-8 years old until he/she had sufficient skills to weave a cloth. However, at present, the weaves were specified to the manufacturers according to the orders.

(3) In the episode "Indonesia's Magnificent and Colorful Weave of Fabric," the Moderator explained that originally, the drawing of designs on the Batik cloth was beautifully created according to the imagination of the drawers but in present day, the manufacturers used stencil paper in drawing the design. Although it is convenient, but this reduced the imagination of the drawers in transferring their feelings onto the Batik cloth.

4.3.2.3 Scenes

The Researcher selected some scenes or some incidents which had important meaning to the creation of ASEAN's identity which consisted of "location" and "time" as followed:

1) Location

From the study, it was found that the selected areas could be divided into 2 parts – areas in Thailand and areas in the neighbor countries. The details were: -

(1) "Our Areas" Our areas were Thai area. Thai areas that often appeared was the areas of private collection of Thai collectors and the areas in the museums or learning centers founded by various local communities which conveyed images that Thailand was the learning center and the inheritors of ASEAN fabric.

(2) "Their Areas" Their areas were the neighbor 's areas which could be divided into:-

(2.1) The capital of each neighbor country such as Kula Lumpur of Malaysia, Marina Bay of Singapore. These areas carried implicit meanings that ASEAN's material civilization grew in line with the western world which was evidenced from the large and beautiful buildings.

(2.2) The World's Heritage Cities such as (2.1) Borobudur and Candi Parambanan Temples of Yogyakarta – the World's Heritage City of Indonesia (2.2) Siamreap – where the World's Heritage of Angkor Wat located (2.3) Luang Prabang –the World's Heritage City of Laos (2.4) Hoi-An – the World's Heritage City of Vietnam. These areas carried implicit meanings that these ASEAN countries were able to secure, preserve and maintain cultural inheritance and illustrated them as cities of cultural heritage.

2) Time

(1) Times of the Past. The program had selected to present the diplomatic relationships among the Chakri Dynasty and the other 9 neighbor countries from the reign of King Rama V until the present day whereby Thailand and ASEAN countries had continuously maintained good relationships.

(2) Times of Rites, Festivals and Traditions. The selected program presented the time of festivals which integrated the differences of people within the same dressing culture. For example:- in the part of Laotian fabric, the program showed the pictures of many people consisted of the Thai Moderator, foreign tourists and Laotians – both men and women, who came to join the ritual ceremony of offering sticky rice to the monks. People who came to Laos from wherever, would dress according to Laos' traditions.

4.3.2.4 Conflicts

The Study revealed that the “Conflicts” which were selected for presentation in the program of Inherited Fabric of Thailand-ASEAN were:-

1) Conflicts between the “Local” and the “Globalization”

On overall basis, the program aimed at presentation of the inheritance and the preservation of the original local culture. The Moderator explained the situation where modernization came to play parts in the development of ASEAN culture. On one hand, it created the material growth but on the other hand, it reduced the values of local culture. There were changes in the weaving industry whereby the original weaves came from the imagination of the weavers which illustrated their feelings but with current industrialized technology, the production was patterned. This reduced the worthiness of the fabric weaving today as mentioned in ““The Wave of Fabric from the Mandalay of Myanmar” in which the Moderator mentioned that the dressing of Burmese women changed from Sarongs whose identities were unique and varied from tribes to tribes to printed Sarong manufactured from factories in which the designs were patterned and were not as beautiful as they had been in the past. This was similar to what was mentioned in the program “The Multi-Cultures of Malaysian and Singapore Fabric.” Although both countries had images of having high economic growth in ASEAN, the Moderator had illustrated the concerns that “The handicrafts of Malaysia are facing similar problems as in other countries that when such countries had developed growth materially and economically, the handicrafts began to diminish” The statement of the Moderator created a negative opinion on the threats of economic growth on both countries whereby culture were their roots of life. This type of conflict illustrated the image of being loved and hatred between ASEAN and the outside world.

2) Conflicts between “Our Culture” and “Their Culture”

On the overall basis, the program aimed at presenting the culture of fabric weaving. In the part that showing the Fabric of Cambodia, Paothong explained the differences between the technique of spinning of silk yarns by Thai and Cambodian. The Cambodian technique was much more delicate than Thai’s whereas the Cambodian would separate the silk yarns of the outer shells and inner shells of the silk cocoon. The outer shell gave silk yarns that were bigger, coarser and had more nodes whereas the inner shell gave more delicate and fine silk yarns and were much more complicated to do. Thai people just mixed both outer and inner shells in the spinning of silk yarns therefore the quality of silk thread was not as good as it should be. Although the fabric weaving conflicts “Our Culture” and “Their Culture” did not convey any negative meaning between Thai and the neighbors, it caused the difference of culture from Thailand and its neighbors.

However, the program had relaxed this conflict by presenting the integration of fabric into cultures that were vaguely considered as “Thai fabric” and “ASEAN fabric.” The last part of the program presented the way in which fabric could be tailored into dresses to be worn compatibly with modern clothing. The demonstration of integration of fabric cultures was, therefore, the power resistance against separation of “Self” and of “Others.”

4.3.2.5 Special Symbols

From the study, it was found that uses of symbols to convey the meaning of “similarity” and “difference” as followed:-

1) Fabric Weaving

The program presented the common culture in the process of fabric production in the regions of ASEAN countries; that was – there were methods of making weaves such as Kid – the picking up of the warp thread, Jok adding additional weft threads using slay and Yok – making a brocade. In the ASEAN regions, the weaving process was different such as the production of Batik fabric, the weaving technique of intricately patterned with gold or silver threads in making of silk woven fabric (Mud-Mee)

2) Buddhism

The program presented similar religious faiths in Buddhism. For example: - in the program on Fabric from Myanmar, Cambodia, Laos and

Indonesia, the program showed that in the religious of Buddhism, people had their faith and beliefs from Buddhist philosophy illustrated in the weaves of fabric which were all similar. The Pi-dan fabric which was a silk woven cloth (Mud-Mee) of Cambodia and the ethnic people of Thai-Khmer in Surin Province had similar weaves of the Buddha on the back of the elephants for offering as the Buddha worships. The Lund-Ta-Ya fabric of Myanmar whereby their weaves illustrated the beliefs in the universe of Buddhism. For the Lanna fabric of Thailand, the Moderator explained the relationships were from the weaves of swans and the Naga all of which were animals in the heaven according to Buddhist religious beliefs.

3) Faiths in the Monarchy Institution

From the part of the episode on Fabric of Indonesia, the viewers were taken to tour Yogyakarta which was the ancient capital of Indonesia with the Sultans ruling the city until present days. The Moderator conducted a tour of the Kraton Yogyakarta and spoke admirably that the city was the center of ancient Java cultures which gathered music, dancing arts and handicrafts all in one place. The Moderator also presented the stories of the Royal Court's officials who dedicated themselves to the royal services the Kraton Yogyakarta with the pays as small as Thai Baht 30, but everybody was willing to do the jobs that they inherited from their families for over 7 generations. The Moderator showed his admiration by bowing to prostrate them during the conversation. The content of the program at this point illustrated the common faith and respect in their Monarchy institutions of both Thai and Javanese people

4) Symbols of the Nations

This consisted of the national flags, religions, national dresses, appliances and utensils, all of which were symbols that derived from the philosophy of nationalism in the past such as ASEAN vehicles, Non-La hat or cone-shaped hat from Vietnam, Se-Pa-Pang (Cycle) or the tricycle of Vietnam, the Jeepney car, which was a type of mass transport in the Philippines.

5) Symbols of the Western Colonies

This consisted of the symbols that conveyed the history of countries that once were colonies of the western world such as the Baroque Church situated in Manila, the Philippines - a heritage from the Spanish colony in A.D 16.

4.3.2.6 Theme

The Researcher analyzed the theme of the Inherited Fabric of Thailand-ASEAN Program from the Opposite, the Symbols and the Plot. The details were as followed:

1) The Analysis of the “Opposite Side”

The “Opposite Side” appeared in all program episodes, that is, the “existing culture” and the “lost culture.” In order to praise the roles of Thai people and the local people of other countries in conservation of the fabric weaving industry and to illustrate the differences in the roles, the program showed the roles of the local people of the neighbor countries through only one aspect of fabric productions - the roles of weavers, designer of fabric weaves and the fabric embroiders. However, in presenting the roles of Thai people in the conservation of fabric, it was done in a more comprehensive aspects which included the roles of collections, researches and studies to restore lost old fabric weaves for reproduction and to increase their values through uses in everyday life. The Thai persons whose played roles in fabric conservation expressed their opinions in the same direction that the conservation and preservation of fabric weaving was equivalent to the preservation of their own cultural roots. For example, Boonchai Tongcharoenbuangarm, the exhibition guru for the Royal Court said, “A piece of fabric can tell one’s own cultural root and the history of one’s family” This is the same for Surachot Tamcharoen – the Chairman of ancient Ikat (Hold) Mud-Mee fabric of Baan Na-Tung in Surin Province, who said that “ The ancient fabric weaves are the nation’s intellect but we can share to prevent their loss” Piya Suwannapreuk- the Chairman of Sri-Ya La Batik, Yala province said, “My most proudest things are the restoration of lost weaves and the ability to bring them back as well as able to make it known to people” In the episode of “The Multi-Cultures of Malaysian and Singapore Fabric,” the Moderator mentioned, “ In the civilized country, the new generation usually is not interested in the ancient fabric weaving. Everybody often says that Thailand is the luckiest country which the new young generations turn to inherit fabric weaving which is different from our neighbor where as the new generations are not interested at all.” The context of the program which presented the roles of fabric weaving inheritance by Thai people, intended to communicate the example for viewers to appreciate the responsibilities of Thai people in preservation of fabric which meant not just clothing but also being the Nation’s symbol.

2) Special Symbols

In the program “weaved fabric” were selected to convey 3 types of dimensions:- 1) the common culture whereby the program illustrated the process of fabric production of the ASEAN countries on the continent used kid, jok and yok techniques whereas the off-shore ASEAN countries had different the process and techniques such as production of Batik fabric, weaved fabric using silver and gold threads with Mud-Mee silk 2) The cultural difference – the program showed the fabric identity of each country such as the different between Mud-Mee silk of Thai and Cambodia, whereas the Cambodian’s silk was much more fine and delicate than those of Thai because the Cambodian used the silk yarn from the inner cocoon but Thai silk spinning did not separate the silk yarn between the inner and the outer cocoons giving coarser and inferior quality of the silk yarns. 3) the integration of fabric weaving - the Moderator often mentioned that “ The connection of ASEAN countries was similar to the textile which was weaved harmoniously all over ASEAN.” The last part of the program illustrated how the fabric that could be used harmoniously with modern clothing.

3) Plot

The plot of “ Inherited Fabric of Thailand-ASEAN Program” was of an integration types which emphasized the fabric weaving culture. The program started by introducing the various types of woven fabric from each country and then led the viewers to understand common identities among the various fabric from different regions. Then the story was closed by the giving examples of how fabric was integrated and how to use them in various occasions in daily life.

The fundamental above showed 4 types of plots:-

(1) The Plot about the creation of awareness for cultural inheritance. This was in the program that presented the conservation process of fabric weaving by the new generation.

(2) The Plot about common culture of ASEAN. This was in the program presented the common culture of fabric weaving in ASEAN.

(3) The Plot about the integration of ASEAN culture. This was in the program that exhibited the examples using woven fabric in daily life.

(4) The Plot about the multi-culture in ASEAN. This was in the program that presented the multi ethnic groups of people in various countries in the region.

Although there are many aspects of plots, the common of these plots were that each of them created ASEAN identities in a positive way

4.3.2.7 Points of Views

Points of view in the “Inherited Fabric of Thailand-ASEAN Program” was the presentation from the Thai views that emphasized the story telling of fabric weaving culture in the neighbor countries which had both similarities with and differences from those of Thailand. The story telling used the process of finding “perceived similarity which the Moderator tried to compare fabric from other countries with Thai’s fabric to identify the similarity such as weaving techniques of kid, jok and yog methods, weaving of Mud-Mee silk were commonly used and the Buddhist principles were similarly embedded in the fabric weaves. In addition, the majority context of the program described the roles of various Thai ethnic groups that involved in the process of fabric conservation.

4.3.3 ASEAN Identity in the Inherited Fabric of Thailand-ASEAN Program

There were 3 types of ASEAN Identity:- Harmonized ASEAN, United ASEAN amidst diversity, and Hybrid ASEAN. There details were as followed:

Table 4.7 ASEAN Identity in the Inherited Fabric of Thailand-ASEAN Program

Identity	We-group	They-group	Direction		
			+	+/ -	-
Harmonized ASEAN	Thai	Neighbor	✓		
	Thai and Neighbors	Problem	✓		
United ASEAN amidst diversity	Thai	Neighbor	✓		
Hybrid ASEAN	Thai	Neighbor	✓		

From the above table, detail explanations were as followed:-

4.3.3.1 Harmonized ASEAN

The program portrayed ASEAN identity as one through the narration of fabric weaving process and techniques, fabric weaves and beliefs – all of which were not difference. Moreover, there were smooth exchanges, transfers and influences over the fabric weaving caused by the people’s migration in the past. For example, the Lao Krang tribe in Thailand who had descended and inherited traditions and culture from the Tai-Dang or Lao-Dang in Laos in the episode the “Charms of Laotian’s Fabric.” Similarly, in the episode of “The Bridge of Yarn from Cambodia to Thailand”, the program presented the Ikat (Hold) fabric which was woven silk or Mud-Mee dyed with natural color. The weaving of Ikat (Hold) fabric had been inherited since the Khmer era. It was a silk woven fabric or Mud-Mee of the Thai-Khmer ethnic which were found in the borders of Thailand and Cambodia. In Thailand, the famous Ikat (Hold) fabric was from Surin province. The context presented in the program portrayed that a piece of fabric was not just a clothes but it had an implication of connection of both the weaving culture and the same ethnic groups of people.

Other than the connection of “We ” that were Thais and “They” which were the neighbors through the common culture, the program also connected Thailand and its neighbors through Thai identity which consisted of the faiths in Buddhism and the Monarchy institution. For example - 1) the episode which presented fabric of Myanmar, Cambodia, Laos and Indonesia, the program portrayed them as Buddhist countries in which people’s faiths were exhibited in the weaves of their fabric that embedded Buddhist principles. 2) in the episode on Indonesian fabric, the program presented the stories of royal servants of the Yogyakarta Palace who dedicated their services at the Palace with loyalty and respects to their King similar to Thai people.

Not only the connection was made through the fabric culture, the program also connected the ASEAN countries together by telling stories about the similar problems facing each country in the region. The program showed the intrusion of modern civilization which reduced the delighted values of the fabric. The business engaged with merchants in the countries such as Singapore resulted in the loss of local

fabric weaving industry. It could be said that the ASEAN Identity as One was not only on making it as common culture but was also the identity of Thailand. It could also make the problems that we were facing to be “something else” that might threaten “We group” that was “Thailand and neighbors” as well.

4.3.3.2 United ASEAN amidst Diversity

The program presented the differences and diversities in ASEAN that were interesting. In each episode, it showed the locality differences in various ethnic groups in individual countries. For example:- 1) In the episode of Myanmar fabric, the Moderator said that “Myanmar had many tribes, more than 135 tribes, all of them had unique identity in fabric weaving and dress differently according to their individual traditions.” 2) In the episode, on Laotian Fabric, the program presented the differences classified by regions such as southern Laotian fabric which consisted of the ethnic groups of Ka-Tu which liked to weave their fabric with cotton and decorated them with beads. In the northern Laos, there were the ethnic groups of Tai-Dam who weaved beautiful sarong with warp threads in red and weft threads in blue 3) In the episode on Indonesia, the Moderator mentioned that “Indonesia has the most population and has more than 300 tribes.” and presented the fabric of various tribes in Indonesia in which most of them portrayed their power over nature. Although the differences existed in these ethnic groups, they lived together happily and could continue to conserve their cultural identities and exhibited them on the fabric with dignity.

4.3.3.3 Hybrid ASEAN

The identity was the mixture and was portrayed through the integration of fabric weaving culture among Thailand and the neighbor countries. These reflected the processes of selection, changes and improvement of fabric such that they were of hybrid nature as in the episode of “the Charms of Laotian Fabric and its related Culture.” The program showed the method of weaving that created the fabric with unique identity called Karb-Bua fabric. It was the design work of Khun Meechai Taesuriya of Baan Kampon village which compiled various weaving techniques together such as Mud-Mee, Kid technique, combining thread and swifts silks, Jok technique and adjusted the components so as to make the fabric appropriate for uses

by both male and female. It was the same as in the episode “The Fabric from the Culture of Vietnamese Tribes” which presented the modernization of ancient Lao-Krang fabric by the Thai new generation such as new style of coloring where in the past the majority of colors were red, other colors were added. This was the work of Choltod Visetsri of the Learning Center for Ancient Silk Weaves in Baan Kok-Mor, Uthai Thani Province. The innovations of weaves for finer and more delicate by Pairat Sarnrat, the first generation of craftsmanship, the inheritor of ancient fabric weaver groups (Lao-Krang fabric), Fai-Tor-Jai Project at the SUPPORT Arts and Craft International Center of Thailand. Additionally, the story of the fabric of Singapore in the episode “The Multi-Cultures of Malaysian and Singapore Fabric” also illustrated the integration of identity of the Singapore which consisted of the Chinese and the Malay ethnic groups such that they blended into the unique identity of the fabric belonged to the Peranakan ethnic group in Singapore.

4.3.4 Summary of ASEAN Identity in the Program Inherited Fabric of Thailand-ASEAN Program

From the study of the ASEAN Identity in the program “ Inherited Fabric of Thailand-ASEAN, it was founded that the main plot which emphasized on the integration of cultural weaving illustrated the flows of identities which were placed in the status of “in-between” which was an “ambivalence” of being Thai, being ASEAN and being international by narrative from the Thai perspective. In the beginning, the story telling emphasized on the connecting Thailand and its neighbor through the common cultures in ASEAN and later through the problems on capitalism which threatened the local cultures. The viewers were led to see the “Harnibuzed ASEAN” and later to see the ASEAN Identity as Unity amongst the Diversity” which illustrated that although there were diversities and differences among various ethnic groups in each country, they were able to live together harmoniously. Finally, the viewers were led to see that the cultural differences were capable of being selected, borrowed, exchanged and integrated together and became “Hybrid ASEAN.” This illustrated the image of weaving culture as having a character of hybridity.

However, the Researcher had made a remark that a part of “Harmonized ASEAN” emphasized on the selection of common culture that had the same quality as

the Thai identity that had been previously presented, therefore, it became the “ASEAN involving Thais.” This consisted of faith and beliefs in Buddhism and the Monarchy institution with the core theme related to the common ASEAN culture together with the core theme on the creation of awareness in the inheritance of culture. These were the main context of the program. On the part of “United ASEAN amidst Diversity,” this was the result of core theme on the diversities of ASEAN cultures. In addition, for “ASEAN Identity is a Mixture,” this was the result of the core theme on the integration of ASEAN cultures.

In addition, the Researcher found that the common important facts on the creation of ASEAN identity in the “Inherited Fabric of Thailand-ASEAN Program,” were that they were created from Thailand’s perspectives. All three identities illustrated the relationships among Thailand and its neighbors. The Researcher anticipated that it carried positive meaning for the ASEAN identity due to 3 important factors:-

1) The Issues. From the analysis, it was discovered that the program aimed at presenting the issues of weaving culture in ASEAN which consisted of several common characters and they made ASEAN identity that appeared in the program illustrated the ability of cultures to bind ASEAN countries together. In addition, the integration of cultures were founded in 2 levels that was:- the integration within ASEAN and the global integration. The context of the program illustrated the exchanges, borrowing weaving culture among ASEAN countries and the exchanges of fabric culture between ASEAN and the rest of the world. This communicated the flows of identities of ASEAN and of Thailand. In the last part of the program, Thailand was considered as the nation which was able to harmoniously convert the culture from being “local” to “universalized and globalized.”

2) The Context From the analysis, it was discovered that in the social context that had promoted the main institution of the nation, the fabric were brought to connected with the loyalty to the Monarchy institution as well as the roles of the Monarchy as the persons who facilitated the relationships between Thailand and other countries. The program attempted to foster the awareness of the viewers in the inheritance of the identity of Thai fabric. The program “Inherited Fabric of Thailand-ASEAN” also presented the clearly praising of the roles of the Royal Families in the

promotion and conservation of Thai fabric. The program also illustrated indirectly on the loyalty to the Monarchy institution through the story of the Royal servants of Yogyakarta Palace, Indonesia which were loyal to their Sultan in the same way as the Thais to their Monarchy institution. The program also mentioned frequently about the the pride of Thai fabric as the Nation's identity. This part of the program illustrated the hidden patriotic ideology in the literature of the culture through fabric. At the same time the fabric was referred to as the Nation's identity and that Thai people should conserve them as well as other symbols of the Nation. In addition, the program attempted to connect the fabric with Buddhist religion especially in the episode of Laotian's fabric and Myanmar's Fabric. The fabric in the program, therefore, became a symbol which could connect to Thailand in the context of object whose production processes did not differ and in the context of mind which blended harmoniously in Thai way of life.

3) The Sponsor Similarly to the program A Touch of ASEAN, the main sponsor was the Ministry of Culture. The result from the creation of identity illustrated the unity of ASEAN through the fabric weaving culture. However, each country still had their own cultural identity. In the relationship between Thailand and ASEAN and between ASEAN and the rest of the world, it was found that almost all relationships were positive. This might be due to the force of the program sponsor who was the Ministry of Culture who had stated 4 objectives of the program: 1) to glorify in the honor of Her Majesty Queen Sirikit who was the leader in conservation and creation of the products from Thai fabric. 2) in response to the Government's policies in the creation of the everlasting stability and wealth for Thailand and the policy of the Minister of Culture in using the funding for cultural promotion to generate economic incomes 3) The main mission of the Ministry of Culture was the conservation, inheritance and promotion of Thai heritage in cultural intellects in Thai fabric and to promote the preferences for being Thai to the society and 4) to welcome the forthcoming ASEAN with fabric which were considered as cultural heritage of the ASEAN members. The aforementioned objectives had impacts on the entering to the ASEAN identity in a Thai style which had an excellent relationships with the neighbor countries but still able to maintain Thai identity within ASEAN identity as illustrated by the program.

4.4 ASEAN Identity in “Bang Ra Chan”

Sequences of the analysis were as followed:

4.4.1 General background

4.4.2 Analysis of narration of ASEAN Identity in Bang Ra Chan Drama

4.4.3 ASEAN identity presented in the program

4.4.4 Summary of ASEAN identity

4.4.1 General Background

Bang Ra Chan Drama was produced in 2015 by Broadcast Thai Television from the novel of Mai Muang-Doem. It was a non-fictional or an factual drama, directed by Pawat Panangkasiri, combined with historical fiction written by Katahat Bussapaked and Fah-Fuen. The focal content admired a graceful fight of Bang Ra Chan villagers, who could withstand their village from the Burmese Army’s strike with courage and bravery during Thai-Burmese battle. It started with suppression of rebellious provinces, including Ayutthaya. Lord Mungra divided the troop into 2 groups: Mungmahanoratha’s troop towards the west and Nemeawsihabodee ‘s troop from the north. The second troop could not seize Bang Ra Chan district, a strong self-defense village and the battles took more than 5 months to conquer. The story emphasized conflict and hostility in combination with the role of love, both of individuals and of nation. It conveyed a love for nation over personal love.

4.4.2 Analysis of Narration of ASEAN Identity in Bang Ra Chan Drama

Seven components of narratives were used to analyze ASEAN identity in the drama.

4.4.2.1 Plot

Conflict was found as a main plot of this drama, reflecting a hostile relationship, from the perspective of Thai. Sequences showed the withstanding of Bang Ra Chan villagers against Burmese army’s 7 major attacks and the tragic ending in the 8th battle. Sequences were summarized in the below table.

Table 4.8 Plots of Bang Ra Chan Drama

Sequence	Presented Story
Exposition	The move of King Mungra's troop to Ayutthaya, and suffering of people
Rising Action	Thai people were herded into Ayutthaya's wall while another group of people fought with Inwa troop
Climax	Scattered people joined in a self-defense camp at Bang Ra Chan Village.
Falling Action	.Bang Ra Chan villagers fought with bravery and could withstand 7 attacks from Burmese troop
Ending/ Resolution	The 8 th battle in which Suki could beat and seize the village. All people were killed and Ayutthaya was seized by Burmese Army

From the above table, analysis of plots of Bang Ra Chan Drama showed the following:

1) Exposition

The story started in 1765. Sequences of the opening part was drama composed the following:

(1) Inwa Court: King Mungra of Alongphaya Dynasty commanded his troop by dividing into two groups: Mungmahanoratha's troop towards the west and Nemeawsihabodee's troop from the north. Main message was Burma started the battle.

(2) Thai Court: Low morale and confidence on the part of Thai, under the governance of King Ekatat caused a split among nobles. Usurpation, bribery, and greed of nobles put the country and people in trouble.

(3) Viset Chai Chan village: Dancing villagers with joy on the field were killed by Inwa soldiers. It showed cruel action: robbery, killing, and rapes, of Burmese on Thai.

(4) Bang Ra Chan Village: The village chief, Pun-ruang, who escaped from the capture of Inwa's troop, gathered people to set up Bang Ra Chan camp.

(5) Levy escape: It showed Tub, an adept soldier of Ban Kan Yad, was accused of escaping a levy or enlistment by his friends, Sung and Kab, but actually he just wanted to go get some medicine for his sick mother. His excuse was not accepted and made him escape into the forest.

The opening showed the weakness of Ayutthaya Court, the cruelty of Burmese soldiers, the invasion of Burmese troops which changed Thai land from being a peaceful place, and a revenging attitude of Thai towards Burmese as shown in Tub's words, "I'm so outraged. They robbed Thai food, departed families, made the land full of blood. Phra Mae Po Sob (Goddess of Grain) was disparaged. I will never let them go"

2) Rising Action

Major happenings were sequenced as followed: 1) The grasp of Thai people into the city wall 2) departure of major characters during the battles 3) a gathering of sub-groups to fight with Burmese's army 4) harming Thai own people.

It started with Tub gathered people from defeated troops, and cut down the force of Inwa's troop at Kratum Dan. His brave attack reached Sang and Kab, his friends, who later joined with Tub. On the way searching for Fuang, his lover, Tub faced with a robbery by another Thai group. While being arrested, Tub rescued Pin, the robbery chief, from his betrayed followers, so Pin let him go to find his lover.

Ban Sam Ko, Viset Chai Chan District, the village of Sabai, was robbed by Inwa soldiers. Jai, disguised as a young triber, helped Sabai from Burmese soldier's harassment for many times until both fell in love, without Sabai's acknowledgment that Jai was a secret agent from Inwa side to get information from the village.

After Fang, Fuang's sister, departed from her sister, she was rescued by villagers of Sri Bua Thong, Singh district. She later joined to fight with Inwa troops. She played a role of seducing soldiers into Thai's trap. Inwa lost many soldiers and thus a big troop was sent to seize the village. Fang needed to escape.

Inwa troop attached Ayutthaya soldiers. Sang and Kab fought heavily but could not stand accumulating force of Burmese troop. Tub could help them timely and all of three became close friends again, and fought hand in hand with

the enemies. One of Thai soldier leader, Muen Sri, escaped into the city wall and left his soldiers behind. This caused Tub, Sang, Kab, and Fuang with the rest of the soldiers joined Bang Ra Chan villagers.

At this stage, it showed a binary opposition between good Thais who fought with courage and bad Thais who injured their own people and thought of their personal benefits.

3) Climax

At this stage, it showed the gathering of all departing people at Bang Ra Chan by having a monk called Pra-Thammachote as a spiritual center of the village. He played a great role of enhancing people's spirit and bravery to defend their village from the enemies' attack. The big goal of the village was to protect Inwa troops to get into Ayutthaya, the capital.

This part showed situations and roles of main characters, both good and bad. One concerned about the sacrifice for the country while the other concerned about his own benefits. Affection displayed in this stage was mixed: revenge and hatred towards their enemies, and depression towards selfishness of some Thais.

4) Falling Action

At this stage showed both battles and love. Regarding battles, it displayed the strong withstanding of Bang Ra Chan villagers from 7 major strikes from Inwa troops while showing Jai secretly sent a message to his Burmese troop. Battles were shown together with love dilemmas of many couples: Tub, Fuang and Fang, Fuang, the former lover of Tub, and Kab, Tub's close friend, and Jai and Sabai. Jai loved Sabai, but he also needed to fulfil his assigned mission in Bang Ra Chan camp. Jai tried to persuade Sabai to escape from the village before being attacked, but Sabai swore to die in the camp rather than to be arrested as a prisoner.

From the bravery of Bang Ra Chan, Sukinaikong was commanded to lead the troop to attack Bang Ra Chan so as to stop other districts to resist like Bang Ra Chan. A lot of shooting fired from big cannons killed huge number of people who had only guns, swords, and wood. Tub volunteered to go to Ayutthaya to get a cannon to fight with the enemies, but Ayutthaya nobles turned him down because of the fear of being shot by the enemy if Bang Ra Chan was defeated.

However, Phraya Rattanatibet volunteered to leave the capital for teaching Bang Ra Chan villagers how to use gold to mold a cannon. Still, the molding failed.

5) Ending

On Monday, the second waning moon, the 8th month of the year of the dog, Bang Ra Chan camp prepared to fight with the encouragement from Prathamachote. Suki-naikong shot many fires into the village, causing piles of dead people. Both male and female fought with bravery. All key people's courage until death was displayed and many couples died together: Tub and Fang, Sang and Juang, Fuang and Kab, and even Jai and Sabai. Jai was shot by his own teacher because of his betrayal while trying to carry bloody body of Sabai. Finally, Bang Ra Chan was defeated, Inwa troop attacked Ayutthaya and killed a lot of people. Ayutthaya was seized by Inwa.

4.4.2.2 Character

Analyzed by the concept of identity, which divided key characters into "We" and "they," the results were as following:

1) "We" (Thai)

We (Thai) were categorized into 5 groups: 1) kings 2) army leader or commander-in-chief 3) soldiers, army, and warriors 4) leaders of Bang Ra Chan Camp and 5) civilians or people and analyzed by their personality and characteristics as following:

(1) Good Thais are those who sacrificed and expressed their bravery during the battles. In spite of being killed or defeated, they died with great dignity. These Thais were called, "the Brave" or "Hero"

(1.1) Army leader: Phrayatibet, a noble from Ayutthaya who dared to help Bang Ra Chan villagers to mold a cannon.

(1.2) Warriors: Tub represented a Thai who concerned about common interest or public benefits more than self-interest or personal benefits, and sacrificed his life to protect the camp.

(1.3) leaders of Bang Ra Chan Camp:

(1.3.1) Phra Ajarn Thammachote: who formally was a monk at Kao Nang Buad Temple, Supanburi, but later was invited to

Po Sam Ton Temple. He had high knowledge in incantation or magic, and Thai herbs. He performed as a great motivator at Bang Ra Chan Camp.

(1.3.2) Pun Ruang: A village chief who pioneered to gather troubled people at Po Sam Ton Temple and establish Bang Ra Chan Camp. Besides, he initiated the idea of molding a cannon to fight against Inwa troops.

(1.3.3) Nai Thong Sang Yai: An intellectual leader who initiated the idea of establishing a small camp far away from the existing camp to deceive the enemies.

(1.3.4) Nai Chan Nuad Kaew: or Chan, a leader with fang-like mustache who was a weapon trainer of the village.

(1.3.5) Thong Men: a warrior leader with his buffalo named “*Puek*” who boldly rode his buffalo to fight with the enemies until death.

(1.3.6) Kun San Krommakarn: a leader from Sanburi, who was capable of shooting and was the person who gathered the seized weapons of the enemies for villagers’ use.

(1.3.7) Nai Tan: an ordinary civilian from Sri Bua Thong, Singburi ,who planned and led the villagers into the battle with victory for several times.

It was noticeable that the leaders of Bang Ra Chan Camp were all warriors, not general villagers. They were portrayed as strong, adept, and capable of fighting or strategies planning.

(1.4) Civilians / general villagers

They were villagers who were brave, attached to their group, and could perform their roles like men, when a situation called, i.e. during the battle

(1.4.1) Fuang: the former lover of Tub, who promised to share her life with him, but finally belonged to Kab, Tub’s friend, whom she did not love at first, but turned to be loved later due to his commitment of protecting her until death.

(1.4.2) Fang: Fuang's sister, a brave and bold woman who learned fighting from Tub and dared to seduce enemies to get trapped. She and Tub fell in love each other not long before both being killed upon the collapse of Bang Ra Chan.

(1.4.3) Sabai: a woman from Weset Chai Chan, who was Fang's friend and loved Jai, without knowing at first that he was a Burmese. She decided to fight with others against enemies and rejected to run away with her lover for survival.

The characters in this group represented "*the reactors*" who were cruelly attacked by Inwa Army. Thus, they were "*We*" as "*the Invaded*"

(2) Bad Thais: The characters under this category were coward, cheating, selfish, and worldly-minded. They were divided into two groups: one who could change oneself to a good side and the other who did not change and ended up with tragedy.

(2.1) The King: Somdet Phra Chao Ekkathat: the 33th kind of Ayutthaya Kingdom. He was indecisive and addicted to bad influences.

(2.2) Army leaders: Kun Phra Muan Sri, Sang's commander, who was the first one who escaped into Ayutthaya wall and left his followers behind. He was concerned of power and personal benefits.

(2.3) Warriors/ soldiers:

(2.3.1) Sang: represented someone who thirst for personal advancement. He was Tub's friend, but slandered Tub of being betrayed. Later, he joined with Tub to fight at Bang Ra Chan Camp after Tub rescued his life.

(2.3.2) Kab: He was Tub's friend, being hesitant to be a leader, and easily being convinced by Sang to depart Tub. Later, he joined with Tub in Bang Ra Chan camp.

(2.3.3) Sua Pin: a robber chief of Tung Ban Pran who robbed even Thais and killed children because of his hunger, but later was betrayed by his followers.

This drama focused on good and sacrificing villagers rather than noble classes, which reflected “localism” and an admire for their good deeds in protecting their village.

2) “They” were Inwa

Key characters appeared in the drama were categorized into 3 groups: 1) the King 2) army leaders 3) warrior All characters were described as bad and performed as “ the Invaders,” and were classified into two levels of being good and bad

(1) Very mean: Inwa warriors who were cruel, and closed-minded without listening to others and expressed their anger violently, both verbally and nonverbally.

(2) Mixing between good and bad. The characters of this category were portrayed as “bad,” but on the other hand, they were portrayed as “good” in terms of their responsibility according to their roles. They were discreet, wise, and determined to get victory. Nevertheless, “good” on part of Burmese side did not mean moral goodness, but meant good in the sense of fighting ability. The characters under this category were:

(2.1) King Mang Ra, the 3rd son of King Alaungpaya. He was capable of governance and fighting. He was displayed as thorough, and discreet with aggressive eyes and voices, as opposed to Thai King:

(2.2) Army Leaders: They were strong and task-oriented leaders aimed to achieve their planned goal. They were also presented as harsh, tough, and decisive.

(2.2.1) Ne Myo Thihapate: the northern Army leader of Inwa , who was wild and aggressive, and had a strong will to collapse Bang Ra Chan Camp, and was the one who beat Ayutthaya successfully.

(2.2.2) Maha Nawrahta: the southern Army leader of Inwa, who beat Tavai down to Chumporn, Petchburi, Nonthaburi, Kanchanaburi, and set a camp at Si Kook, Bangsai. He did not get along with Ne Myo Thihapate and compete with him for rewards from the King. He died before the collapse of Ayutthaya.

(2.2.3) General Suki: The Army leader at the 8th battle who was familiar with Thai people and used strategic plans to conquer Bang Ra Chan Camp.

(2.2.4) Warrior: Jai, or Ong Nai, a secret agent of Inwa who sneaked into a village to get information of Bang Ra Chan camp to Inwa. Though, he belonged to the opposite side, he fell in love with Sabai and admired the harmony and spirit of Thai people. This made him connected to the villagers, and he often violated what he was assigned for. At last, he could not complete his assignment and died with his lover in his arms.

4.4.2.3 Scene

Only major scenes related to the construction of ASEAN identity were analyzed:

1) Location

(1) Thai Territory:

(1.1) Field of Weset Chai Chan conveyed calmness and fertility of Thailand. The other side of the field portrayed the robbery of food and provision of the village.

(1.2) The Throne of Prasarn Prasart : the place where a fighting plan of Ayutthaya Court was discussed

(1.3) Battle field: It conveyed the courage of villagers as well as the cruelty of the Inwa troops. Besides, it showed how much sacrifice people exerted into the battle, no matter they were male or female. The vigorous power of Army troops and weapons was also portrayed .

(1.4) Bang Ra Chan Camp : The historic scene in which the harmonious spirit and deeds of people in withstanding their village from Inwa Army with courage and sacrifice were inscribed

All four places had a common characteristics, namely being a historical places. The drama showed the evolution of the places from a peaceful to a bloody place from their enemies' invasion and attack without mercy. It also displayed the underdog, a small group of people who possessed only swords and native guns, to fight with giant invaders equipped with cannons and hundreds of soldiers and were defeated finally.

(2) Burmese Territory

(2.1) Throne Room of King Mang Ra surrounded by generals and nobles, including female attendants of the Royal Court in elegant dresses. It was displayed as a command room. It did not only reflect Inwa's prosperity, but also conveyed the message that the invasion was initiated by Inwa leaders.

(2.2) Soldiers' Camp located in Pa Fai Temple, with more than 40,000 soldiers and commanded by Ne Myo Thihapate. and another camp located in Si Kook, commanded by Maha Nawrahta. This conveyed the powerful troops of Inwa, and it also presented the cruelty of Inwa soldiers towards prisoners in the camps.

(2.3) Battle field: it conveyed the hierarchical order of commanding within the troops.

All the scenes presented the conflict between Thai and Inwa, and also the bravery and sacrifice of Thais.

2) Time:

As it was a historical drama, time thus was the old days in which conflict between Thai and neighbors occurred.

4.4.2.4 Conflict

Conflicts presented in the drama were as following:

1) "Our conflict." It portrayed a conflict between Thais and Thais. A binary opposition was shown between "Thais who concerned of collective benefits" like Tub , and "Thais who concerned of personal benefits" like Sang. In one of the scene where Tub wanted to continue fighting, but Sang wanted to withdraw as ordered by his chief who did not want to put himself in danger, in spite the fact that Thais had a chance to beat the enemies at that time. This opposition was shown as Tub said, "We are friends since our childhood. I never imagine that you will think of yourself , not the nation. We are soldiers. If soldiers are afraid of death, then who can protect our land" while Sang replied, "I don't want to die as a bad soldier. We are soldiers. We have to obey our superior. Look at me. If I comply with my superior's order, I will get promoted to be a general"

2) Conflict between “we” and “they.” This was a conflict between Thais and Inwas. Inwas was presented as “the invaders,” and Thais as “the invaded.” The portrayal of Inwa focused on cruelty, violence, and killing. Thais was portrayed heavily with their courage and sacrifice in spite of their inferiority of both army forces and weapons.

The death of Thai characters was admired gracefully in accordance with a slogan, “Thais love peace, but fight without coward”

4.4.2.5 Special Symbols

1) Cannons of Inwa

They represented “*vigorous power*” of Inwa Army over Ayutthaya and Bang Ra Chan. This giant power defeated Bang Ra Chan at last.

2) Cannons of Ayutthaya

They represented the torn relationship between “*Ayutthaya*” and “*Bang Ra Chan*” as Ayutthaya rejected Bang Ra Chan’s request for cannons to fight with Inwa Army. However, Ayutthaya denied with a fear that the give cannons might put them in danger if Bang Ra Chan lost in the battle, or if they surrendered to Inwa. This denial reflected a selfishness on Ayutthaya’s side.

3) Cannons of Bang Ra Chan

Though the molding of a cannon failed, a cannon of Bang Ra Chan represented the harmony and effort of Bang Ra Chan villagers in cooperatively molding the cannons after Ayutthaya rejected their request for cannons. They tried to use all possible materials to mold the cannons, and sacrificed their valuable treasure, i.e. gold, to mold a cannons.

Thus, cannons were not only a symbol of weapon, but were presented in many other meanings, i.e. powerful force, or harmony and sacrifice.

4.4.2.6 Theme:

Analyzing by binary opposition, special symbols and pot, it was found that good deeds, and sacrifice for collective or public benefits were the main themes of the drama.

1) Binary Opposition: The following binary opposition was found:

(1) Sacrifice and selfishness communicated through Thai characters' characteristics. Tub represented the former one while Kab represented the latter one.

(2) Goodness and evil: Peaceful characters of Bang Ra Chan villagers and cruel attack of Inwa Army was presented.

2) Symbols:

Cannons were used as symbols to present as sacrifice and harmony of Bang Ra Chan villagers and as powerful force and violence of Inwa Army.

3) Plot:

The plot of Bang Ra Chan drama was contradictory "conflict," which reflected conflict between "Thai" and "Inwa." Though, Bang Ra Chan Camp was defeated, their loss was dignified and memorable, while Inwa was presented as being cruel and thirsting for a possession. This theme thus became a reproduced conflict between Thailand and Burma in the past.

It was obvious that main theme of Bang Ra Chan Drama tended to emphasize the concept of patriotism or nationalism. From the reproduction, it turned to change a fight as self-defense of own community to be a protection of national, religious, and monarchy institutions. However, the producer changed a name calling of "Burma" to "Inwa" to deviate from the past conflict so that it would not repeat the past conflict as shown in previous dramas or films.

4.4.2.7 Point of View:

Bang Ra Chan Drama was narrated through the perception of Thais on battles between "Thailand" and "Inwa" based on historical non-fiction. Thus, Inwa, as Thais' adversary, was perceived negatively and was presented as trouble makers while Thais was perceived as "the Invaded" who necessarily stood up to protect their land. In the story, there was no rationale explaining why Inwa desired to seize Ayutthaya. The construction of the story led the viewers to perceive Inwa as "irrational" Thus, because of such point of view, it constructed the representation of "we" (Thais) as good heroes, and of "they" (Inwa) as "others."

4.4.3 ASEAN Identity in Bang Ra Chan Drama

From studying Bang Ra Chan Drama, “ASEAN with past conflict” was found as a result of storytelling of past wound history through a Thai narrator in constructing ASEAN identity.

Table 4.9 ASEAN Identity in Bang Ra Chan Drama

Identity	We-Group	They-Group			Direction		
					+	+/-	-
ASEAN with past conflict	Thailand	Inwa					✓

From the above table, ASEAN identity presented in Bang Ra Chan Drama was “ASEAN with past conflict,” constructed from past wound history from the perspective of a Thai narrator. Thus, “we” were Thais and “they” were Inwa or Myanmar as “others” or “other group,” not “our group.” Inwa or Myanmar was constructed in a negative way, namely, hostile enemies who thirsted for a war and a “destructor.” Conversely, Thais was constructed in a positive way, namely, peaceful, harmonious, and scarifying people. Such construction of meaning could be witnessed through Tub’s words, “I will not fight like a thief. I won’t expect to get any precious property, but only my land of my ancestors for our future generation” As a consequence, the direction of ASEAN identity construction was negative, conveying hostile relationship. Bang Ra Chan Drama, like other historical dramas, served as constructing “patriotic” attitude as Suneit Chutintharanon explained, “In fact, Bang Ra Chan villagers did not fight to protect Ayutthaya. They just wanted to protect the resources on their land. However, stories about Bang Ra Chan has been presented as active patriotic villagers who wanted to protect their country. At that time, the notion of “nation” has not even occurred yet. It was a distortion and misunderstanding caused by incurred lessons cultivated by the state.

After entering ASEAN Community, This version of Bang Ra Chan Drama used some strategies in diluting hatred across nations through television media as following:

1) Twisted enemies. In the past, Bang Ra Chan, either in the form of Drama on television or on films, apparently presented “Burma’ (or Myanmar at present) as Thais’ adversary. However, Bang Ra Chan of this version changed name calling by using “Inwa,” the former capital of Burma located in Mandalay region, to replace “Burma.” The intention was to deconstruct the hostile relationship in the past. However, other components and artifacts seen in the drama, with which Thai people were familiar, still reflected “Inwa” as “Burma,” i.e. language, dressing (sarong, headdress), etc

2) Prior message: Every time before the Drama started, there was a message explaining the intent of the producer, “ This drama was produced from historical literary masterpiece of Mai Muangderm for collective consciousness of Thai-being to remind new generation of bravery, love, harmony, and sacrifice inherited from our ancestors without an intention of inducing any insult or slander” In spite of this prior message, it was remarkable that this message became a sign leading the viewers to decode it by the concept of patriotism or nationalism by pointing that the fight of Bang Ra Chan villagers was for protecting national, religious, and monarchy institution.

4.4.4 Summary of ASEAN Identity in Bang Ra Chan Drama

From studying the construction of ASEAN identity of Bang Ra Chan Drama in 2015, “ASEAN identity with past conflict” was found due to the plot emphasizing conflict and negative relationship between Thai and neighbors, and main themes of Thais’ harmony and pride from a perspective of a Thai narrator. Thus, it was not different from other historical dramas which admired bravery of Thai heroes in the past, and on the other hand, induced hatred towards their neighbors.

Although, Bang Ra Chan Drama in 2015 focused on a plot of “conflict,” the opposing side was changed from “Burma” or “Myanmar” to “Inwa.” Also, it tried to dilute the hostile relationship in the past by adding love between “Thai” and “Inwa” characters. Despite their unfulfilled love, romantic relationship shown in the drama like Romeo and Juliet, helped to decrease the negative degree of Thai-Myanmar relationship in the past, to accommodate with ASEAN- integration community.

From the analysis of Bang Ra Chan drama and SEA Games News Presentation of Morning News, two commonalities were found which reflected the

adaptation of the producers in presenting negative relationship in the context of ASEAN community: Though, both presented negative relationship between Thailand and their neighbors, they dilute the degree by changing the name of “Burma” to “Inwa” in Bang Ra Chan Drama, or by expressing more acceptance of their neighbors’ competence, and by not presenting their competitive relationship with hostile attitude, but with understanding of the nature of sports itself in SEA Games News.

In short, the direction of the relationship between Thailand and their neighbors would be + or - , depending on two major factors:

1) Issue: When a drama presented a story based on history, especially wound history, from the perspective of a Thai narrator, it might be easily to see the direction of the relationship to be more negative, and thus ASEAN identity would be ASEAN identity with past conflict.

2) Context: Historical drama often emerged because of some political movement or phenomena. Same as Bang Ra Chan Drama, it was reproduced under political climate which called for harmony among people of the country, and looked for an admiring and scarifying deeds for the country. In addition, it was noted that unlike previous drama, the context of ASEAN community helped to dilute negative relationship between Thailand and their neighbor presented in the drama.

4.5 ASEAN Identity in ASEAN Yummy Program

Sequences of the analysis were as followed:

4.5.1 General Background

4.5.2 Analysis of Narration of ASEAN Identity in ASEAN Yummy Program

4.5.3 ASEAN Identity in ASEAN Yummy Program

4.5.4 Summary of ASEAN Identity

4.5.1 General Background

ASEAN Yummy is a combination of food and tourism program. The main content aimed to provide information about ASEAN local or native food, together with information about cooking ingredients, prices, location, opening hours, belief

about food, and all kinds of tourism attractions of each country: eco-tourism, entertainment tourism, religious tourism, etc., moderated by Tawan Charuchinda (or Tle) and Thada Sirirojwisut (or Chef New), with different guests in each episode. The program covered and classified the content according to each country's interesting issues:

4.5.1.1 Cambodia

In this episode, the guest was Rapeepat Aekpankul or Nam, an actor, who visited Cambodia the first time. The chosen city was Siem Reap to visit distinguished places, starting with visiting Court of God (or city pillar shrine) where Jake (or Jekk) and Lord Buddha was located, and then having "Fish Amok," steamed fish wrapped by banana leaf, and "Lok-Lak" beef for lunch at Neary Khmer. Lok-Lak beef was Cambodia's popular fried beef, influenced by French food, which people preferred to eat with rice or bread. The next place was "Ton Le Sab Lake," the biggest lake of Cambodia, to see freshwater-fish fishery. At night, "Pub Street" was a strolling spot where many ancient places could be seen, i.e. Banteay Srey Castle, Ta Prohm Castle, Angkor Wat, etc. At the end of the program, it was a cooking period of "three-flavor fish" whose ingredients were bought from "Phsar-leu Market," Siem Reap.

4.5.1.2 Myanmar

Moderators and the special guest of this episode, Morakot Kittisara or Aimee, went to Yangon, Syriem, and Hongsawatoi to taste food and pay respect to pagodas: Shwedagon Pagoda, Sawemawdaw Pagoda, and Kyaikhtiyo Pagoda. The local food was "Mohinga," a kind of rice noodle in curry with fish and banana stalk, which was popular breakfast. In Yangon, there was "Lahpet," another well known food, similar to Thai hot and sour salad, and "Samosa" inherited from India, which was similar to fried wonton, stuffed with vegetable. Besides street food, moderators had lunch at "Karaweik Restaurant," a place for greeting foreign visitors. After that, Chef New bought River Prawns from "Than Zay Market," Yangon to cook a Thai-Myanmar fusion with curry powder. The program ended with shopping of native clothes at Scott Market to wear for shooting photos.

4.5.1.3 Laos

The guest of this episode was Sammy Cowell and the visiting city was “Wiang-Jan” to taste local food, i.e. “Kgawhie Patel,” a symbol of French influence, which was a long-shaped bread by tearing Kgawhie Patel into pieces and putting into “Ribs Rice Noodle Soup” or boiling rice, as breakfast. Also, a river fish from Mekong River was also tasted. Next was “Pha That Luang” to pay respect to “Phra Chao Yai Ong Tue” at Ong Tue Temple. Later was a visit to see Chiang Kuen-Culture Garden, and to see night life on carless road of Wiang-Jan along Mekong River near Chao Anouvong Public Park. At the end, Chef New cooked a menu of fried rice made from salted small fish, from That Luang Market, and herbs.

4.5.1.4 Vietnam

Varitthisa Limthammahisorn, a guest of this episode, chose to travel to Ho Chi Minh to taste the following local food: 1) Pho, the popular Vietnam food, similar to Thai clear noodle soup, but with different kind of noodles and ingredients 2) Banh Xeo or Vietnam Pancake (3) Banh Cuon, Vietnam snack, similar to Thai clear pancake, stuffed with ground pork, black mushroom, and onion. Many places were visited, i.e. Main post office, Cu Chi Tunnels. At the end, Chef New selected a kind of straw-shaped shell from Ben Thanh Market to cook spicy food.

4.5.1.5 Malaysia

Invited guest of this episode was Wongsakorn Paramatthakorn or New and the visiting city was Putrajaya, a new city of Malaysia to try several menus, such as 1) Buk Kut Teh, boiled pork ribs in herb soup 2) Mee Goreng with Roti and various kinds of curry in Little India area 3) Laksa, curry noodle, which was Chinese-Malay traditional food. Important Muslim places to visit were Putra Mosque and Batu Caves, a sacred place of Hinduism. Besides, the beauty of Petronus Twin Tower was witnessed. At the end, Chef New cooked chicken with Saffron, expensive red spices, as yellow curry chicken.

4.5.1.6 Singapore

In this episode, Thikamporn Rittharaphinant or Cheer, and Singapore was her destination, starting with a visit at Merlion Park, Marina Bay, Dim Sun lunch in China Town, and later a visit to see how Chicken-rice was made. At night, moderators and their guest tasted street food at Lau Pa Sat or Satay Club, night food

center. Tourism attraction in Singapore were Sentosa and Orchard Shopping Road. During cooking period, Chef News cooked “Nam Prik Ong” from organic vegetable garden called, “Quan Fa.”

4.5.1.7 Indonesia

Thawin Yaowoplakun was a guest for this episode, and for this episode, moderators and their guest went to Bali to try local food, i.e. 1) Nasi Campur, rice with meat, vegetable, beans, eggs, and crispy rice on top, together with some ingredients 2) Lahpet , food made of tea wrapped by vegetable and stuffed with fried onion, beans, sesame, dry shrimp, ginger, and frid coconut and 3) Kopi Luwak or Civet Coffee. Visiting places were Pura Tirta Empul or Sacred Spring, Barong and Rangda Dance, a performance about a fight between goodness and evil, Gunung Batur at Kintamani Village. In t his episode, Chef New cooked Pad-Thai made of Konjac, raw material from Bali.

4.5.2 Analysis of Narration of ASEAN Identity in ASEAN Yummy Program

Seven components of narratives were used to analyze ASEAN identity in the program.

4.5.2.1 Plot

From analysis of 7 episodes of the program, it was found that all of them presented “integrated culture” of ASEAN and reflected positive cultural relations with an emphasis of connecting ASEAN countries through tourism activities. Sequences were summarized in the below table.

Table 4.10 Plots of ASEAN Yummy Program

Sequence	Presented story
Exposition	Moderators and a guest traveled to a neighbor country for tourism and local food
Rising action	Moderators and a guest learned more about each country’s life style and culture

Table 4.10 (Continued)

Sequence	Presented story
Climax	Experience and knowledge gained from the travel helped to select materials or ingredients for cooking food, mostly a fusion food of Thai and another ASEAN country
Falling action	Chef New provided World Health Organization (WHO) information about healthy food
Ending/ resolution	Local people and Thais tasted the cooked food of Chef New

From the above table, analysis of plots of ASEAN Yummy showed the following:

1) Exposition

Moderators gave introductory information about the country and places for tourism, and then introduced the guest. The song of the program whose purpose was to persuade viewers to be open to learn different culture. One part of the song sang:, “Go out to see. Go out to taste. Wherever it is, no matter near or far, we will take you to get new taste. Go with us to learn and we will take you there.”

2) Rising Action

Moderators and the guest visited tourism attractions of the country, and learned their lifestyle and culture. For instance, In Cambodia, moderators and the guest took a boat to see lifestyle of fishermen at Ton Le Sap Lake and learned how they conserved “Chlorine” to be a salty fish as explained by Chef New, “This is the same way of drying the fish, “Snake-Skin fish or leaf- fish” (or Salid in Thai) in Thailand.” In every episode, moderators and the guest searched for local food which was unique of such country. Besides, Chef New explained about materials and ingredients of each country he brought to make a menu.

While traveling, culture of each country was learned, such as native language i.e. for greeting. To illustrate this, Tle greeted a Cambodian receptionist in Cambodian language, “Aroun Suostei” (good morning), or in Myanmar, learning of dressing culture was tried by the moderators. Male moderator

was dressed in “Longyi” and female in “Yinzi,” etc. During this stage, one could learn “they” (neighbor/ others) from their unique language, food, and tourism.

3) Climax

At this stage, cultural integration between Thai and their neighbor’s culture was highlighted, especially through fusion food cooked by Chef New in each episode, such as to cook “three-flavor fish” dish, one of Thai dishes, in Cambodia. He bought “striped catfish” and the ingredients from Phsar-leu Market in Siem Reap. Besides, during this stage, deeper understanding of local culture was presented. For this episode, it reflected fertility in Cambodia.

4) Falling Action

After getting all needed ingredients, Chef New provided knowledge of healthy food from World Health Organization (WHO) as guidelines for cooking. Thus, not only presenting local food, but the program also presented global standards to be concerned about healthy food.

5) Ending/ Resolution

After the completion of cooking, moderators and the guest, together with some local representatives tried the cooked dish together. This reflected shared –culture food which one could do across borders. At the end, the impression on the tourism attractions and local food was repeated happily.

4.5.2.2 Character

Analyzed by the concept of identity which divided identity into “we” and “they,” the following were found:

1) “We” were Thais

(1) Moderator, Tle, represented a Thai who was cheerful, and adaptable to the neighbors. He also performed as a narrator and provider of tourism information, such as the history and background of many stone castles in Cambodia, or stories and sacred meaning of each pagoda in Myanmar, etc.

(2) Moderator, Chef New, represented a Thai with cultural hybridity. From his education and experience of cooking at a world-class food institution, combined with his clam, neat, and versatile about food, including food nutrition, he performed as a cook and a cook teacher, including other culture-bound belief and lifestyle of eating. In Vietnam episode, he explained the nutrition of

straw-like shell or while displaying yellow curry shrimp in Myanmar episode, he told the attached belief of yellow curry powder, “Indian people believed that Itis Elixir will slow down your age”

(3) Guests: while both moderators played as information provider, guests played as learners, with the help of moderators as mentors to help understand neighbors’ culture.

2) “They” were neighbors

Local people of each country shown in the program were mostly tourism-related as follow:

(1) Governmental staffs: In Cambodia episode, during the interview, vice-governor of Siem Reap persuaded Thai people to visit Cambodia .

(2) Private staffs: In Myanmar, a female guide was invited to try the food as same as a hotel manager in Cambodia.

(3) Street vendors: In Vietnam, moderators negotiated the prices with street vendors, and the vendors were willing to reduce the price for them with smile.

All of these portrayals gave an impression of friendship and the readiness of tourism business in ASEAN. All the visiting countries also happily welcomed tourists as tourism was seen as a major national income of each country in ASEAN.

4.5.2.3 Scene

From the selected scenes and events which were related significantly to the construction of ASEAN identity, the analysis results were as following:

1) Territory

All the displayed territory was the neighbors’ territory in which some connotative meaning could be decoded as followed:

(1) Capital of each country, i.e. Kuala Lumpur of Malaysia, Yangon (former capital) of Myanmar, Wiang-jun of Laos, etc. Most buildings are modernized and beautiful. It could reflect materialism growth influenced by western culture.

(2) World heritage: Bali, the most updated cultural world heritage of Indonesia, or Siem Reap, the location of Angkor Wat, another famous world heritage in Cambodia.

(3) Shopping area/ tourism attractions, i.e. Pub street in Cambodia, Orchard Road in Singapore, or Scott Market in Myanmar, etc.

(4) Religious places: Batu Caves : the center of Hinduism faith in Malaysia, Shwedagon Pagoda in Myanmar : the center of Buddhism in Myanmar or Pink Mosque in Putra Jaya, the center of Muslims in Malaysia. All this territory conveyed “ASEAN as Territory of variety of beliefs”

2) Time:

The focal time shown in the program was “tourism time.” It displayed relaxation, friendship, and time of learning cultural differences of ASEAN via people’s personality, even the moderators whose personality was energetic in connecting themselves with people across cultures and adapting themselves to the host environment, such as greeting in their language, learning dressing culture, cooking local food, etc. As illustrated in Cambodia episode, when tle met an older Cambodian, he displayed his Wai or sign of respect and said “good morning” in Cambodian language with his translation for Chef New, “It means Sawaddee Krab in Thai.”

4.5.2.4 Conflict

In ASEAN Yummy Program, the conflict between “Thailand” and “neighbors” occurred from the comparison to find their commonalities and differences, such as food culture. Some of “being others” were narrated. For example, in many episodes, moderators tried to explain commonalities and differences to the guest between Thai and other ASEAN countries food, such as fish Amok of Cambodia, which was similar to Thai “Hor Mok” but had something different from Thai or Mohinga of Myanmar, which was similar to Thai “ Kanom Cheen Nam Ya or curry noodle,” but Mohinga had “banana stalk” as ingredients while Thai did not have, or Phapet of Myanmar, which was similar to Thai “Yum Miang,” but still was different in some ways, etc.

Though, both commonalities and differences were displayed, at the last part of the program moderators reduce such conflict by mixing culture together through fusion food. Most dishes he cooked would combine “Thai” and “others” together, or both Thai and other ASEAN (in between), such as cooking Thai Nam Prik Ong with Singaporean ingredients, or cooking Thai “Pla Sam Rod or three-flavor fish” by using fish from Ton Le Sap Lake of Cambodia.

4.5.2.5 Special Symbol

From the analysis, some symbols conveying “commonalities” and “differences” were found:

1) Food

The program exhibited how to make cultural differences congruent via cooking fusion-style food. As aforementioned, examples of fusion dishes were Thai “Pla Sam Rod” made of fish from Phsar-leu, Siem Reap, or Thai “Khao Pad Pla Ra Kua Samun Prai” made of small fishes from a market in Wieng-jun, etc.

2) National Symbol

Examples of national symbols were language, religion, and all kinds of artifacts, i.e. flags, dresses, monuments, etc. as shown in some episodes such as in Myanmar episode, moderators tried on national dresses, or in Ho Chi Minh, the narration of stories about Ho Chi Minh in front of the statue of Ho Chi Minh, the moderators wore Vietnamese traditional clothing (Ao Dai) when narrating about the heroic deeds during the war of “Dang Thuy Tram” who was called, “Heroine of Vietnam People Army,” the introduction of the program in Myanmar episode with a graphic of “Swan,” symbol of Hongsawatoi and Mon ethnic group, etc.

3) Western colonial symbol

In the program, some symbols conveying the meaning of “being a colonial city” were seen 1) Cu Chi Tunnels built during Vietnam War 2) Main Post Office in Ho Chi Minh built in French Style 3) “Kgawhie Patel,” food made of bread like French baguette of Laos 4) FCC, French restaurant in Siem Reap. All these symbols pointed that once such countries used to be a colony of a western country.

4.5.2.6 Theme

Analyzed by binary opposition, symbols, and plots, major theme of “Hybrid ASEAN” and “ASEAN with cultural diversity” was found:

1) Binary Opposition

In every episode, some binary oppositions were found:

(1) Healthy vs Unhealthy Food

In every episode during the cooking period, Chef New always added some knowledge about nutrition as well as belief attached. For

instance, in Myanmar episode, when he cooked yellow curry shrimp, he explained that in spite of having high protein and low fat, a lot of fat could be found in the shrimp heads, so he did not use that part for cooking, or he used fat-free milk to replace eggs and cream for making sauce. His slogan was often heard like “small bites but full of quality” This binary opposition expressed the idea of modernization in which good health was significant for ASEAN food.

(2) Our Food vs. Their Food

In tasting each country’s food in each episode, the moderators often tried to distinguish between what was unlike Thai food, while also displayed some perceived similarity of local food and Thai food. As an example, while eating crispy quail in Siem Reap, moderators compared it with Thai roasted chicken, etc. On the other hand, in each episode, they also searched for unique local food which was well known of each country. Nevertheless, as mentioned earlier, the program tried to reduce the differences and tended to blend both cultures together through fusion food

2) Special Symbol

“Food” communicated cultural dimension in two ways: 1) cultural differences through food unique of each country, ie. Chicken rice of Singapore, Pho of Vietnam, beef Lok-Lak of Cambodia, Kgawhie Patel of Laos, etc. 2) Hybrid culture: Thai Nam Prik Ong with Singaporean ingredients or Three-flavor fish made of fish from Ton Le Sap Lake of Cambodia, etc.

3) Plots

ASEAN Yummy Program ‘s main plots emphasized cultural hybridity by starting with introducing variety of food in each country , and then leading into mixing both cultures together by using one nation’s recipe with another country’s ingredients, and ending with the completion of fusion or hybrid food with good quality according to world standards, but on the other hand, satisfied the local people.

From analysis of the aforementioned components, it showed that the themes of storytelling in ASEAN Yummy Program are two sided:

1) ASEAN with cultural hybridity as shown in fusion menus with global concern of having good nutrition

2) ASEAN with cultural diversity as shown variety of unique food in each country

4.5.2.7 Point of View

ASEAN Yummy Program was narrated from the point of view of Thais, reflecting through roles of moderators and the guest in each episode, which did not only present good relationship with people of different culture, but also looked for some perceived similarities, in comparing what was like and unlike Thai food.

Moreover, it presented the important role of Thai representatives in providing knowledge about nutrition of food being cooked. Chef New always performed as a knowledge provider with the concept of “taking care of yourself with small bites.” He was a narrator telling steps of cooking, prices, belief attached, nutritious food, and ingredients of food. While cooking, he dressed himself like a universal chef and always reminded the viewers of World Health Organization information. His portrayal then seemed to be “Thai-International.” Besides, he always demonstrated how to mix and make good food from both cultures congruently.

4.5.3 ASEAN Identity in ASEAN Yummy Program

From the analysis of narration of ASEAN Yummy Program, two identities were found: “United ASEAN amidst diversity” and “Hybrid ASEAN”

Table 4.11 ASEAN Identity in ASEAN Yummy Program

Identity	We-Group	They-Group	Direction		
			+	+/-	-
United ASEAN amidst diversity	Thailand	neighbors	✓		
Hybrid ASEAN	Thailand	neighbors	✓		

As shown in the above table, the analysis was explained as following:

4.5.3.1 United ASEAN Amidst Diversity

In every episode, the program presented various national symbols, such as language, food, clothing, etc For instance, Chicken Rice of Singapore, Beef Lok-

Lak of Cambodia, Pho of Vietnam, Kgwahie Patel of Laos, etc. A comparison between Thai and neighbor was often made by the moderators, i.e. Mohinga was similar to Thai curry noodle or Samosa was similar to Thai Curry Puff etc. In terms of language, unique feature of language and different pronunciation was often displayed, same as different traditional clothing, such as Ao Dai , traditional Vietnamese clothing, or Longyi, traditional clothing of Myanmar, etc.

Therefore, the content of the program presented unique food of each country, which reflected different belief and culture with understanding and acceptance of such differences without problems.

4.5.3.2 Hybrid ASEAN

How to mix both cultures into one same dish portrayed “hybridity” the program tried to convey. In every episode, fusion food Chef New cooked reflected that ASEAN could be hybrid. Thus, the cooking in the program represented cultural hybridity of ASEAN in which new dish cooked from both nations: both Thai and other ASEAN (in between) could be witnessed. Thus, the demonstration of cooking rejected the extreme separation of “self” and “others.”

4.5.4 Summary of ASEAN Identity in ASEAN Yummy Program

From the study of ASEAN identity in ASEAN Yummy Program, main plot of cultural hybridity between Thai and neighbors was found from the point of view of Thais as a narrator. It portrayed the fluidity of food culture which was constructed in the stage of “in-between” in which it was ambivalent to distinguish what was Thai what was ASEAN, or what was universal. The content also revealed “ASEAN identity which had a unity among cultural diversity.” It showed various food culture, but each country also had a different uniqueness. On the other hand, food culture could be borrowed, exchanged, and mixed congruently until it became “hybrid” such as food culture.

Furthermore, some commonalities in constructing ASEAN identity of “ASEAN Yummy Program” and “Inherited Fabric of Thailand-ASEAN” are found, namely, both constructed ASEAN identity from the point of view of Thais and reflected positive relationship between Thailand and neighbors. It was noted why the relationship between the two was positive due to two main factors:

1) Issue: ASEAN Yummy Program presented food culture as being hybrid which was similar to the presentation of Inherited Fabric of Thailand-ASEAN which focused on how Thai and ASEAN culture being mixed like fusion food, but complying with universal standards. Thus, both food and fabric had high fluidity in adapting to be Thai, ASEAN, or universal correspondingly.

2) Context: Under the context of integration to be ASEAN community, some interesting strategies were found in changing competitive to be cooperative relationship between Thailand and neighbors. As an illustration, in Vietnam episode, the program turned Thailand's economic competitor, Vietnam, who competed heavily in rice industry with Thailand, to become our buyers by presenting that Riceberry was highly responding to Vietnamese customers' needs in Vietnam market. Furthermore, it could enhance good relations between Thailand and Vietnam in terms of economics interestingly.

4.6 ASEAN Identity in Music, Poetry and Arts Program (Don Tri Kawee Silp)

Sequences of the analysis were as followed:

4.6.1 General Background

4.6.2 Analysis of Narration of ASEAN Identity in Music, Poetry and Arts

Program

4.6.3 ASEAN Identity in Music, Poetry, and Arts Program

4.6.4 Summary of ASEAN Identity

4.6.1 General Background

“Music, Poetry and Arts” was a program presenting stories about music, arts, and music performance of various styles, broadcast every Sunday on Thai PBS channel, 10-11.00 PM. The episodes selected to be studied in this research was on ASEAN Youth Ensemble (AYE), who played together with another 9 countries in ASEAN, by using musical instruments of each country, and playing music conveying uniqueness of each country. The program was moderated by Thanyanaya Iyarat Thira or name in the industry was Aiyanine (Aiy) Veranukul. who performed as a host

opening and closing the program. During the mid of the program, background and purpose of music performance was presented by Karndee Leopairote, director of C. ASEAN, corporate- sponsorship of the performance. Regarding the content of the program, each country of all 10 countries played their music in order. In each period, Anant Narkkong, a scholar in ethnomusicology, performed as a music director. C. ASEAN Consonant, which was a cultural platform to connect ASEAN countries in aspects of arts and culture and to groom the new generations to be the better ASEAN, provided information about history or background of the songs, concepts in selecting music to play, guidelines for synchronization, and kinds of music for interrupting the performance. When classifying content of the program according to the components of song creation and music performance, it was found that the program aimed to present the following components

1) Composer: by identifying clearly which country the song represented, who was a composer. Composers of 10 countries were all experts in music.

2) Performer or musician: responsible for communicating the meaning of the songs through medium, i.e. musical instrument, or vocals from 10 countries. Also, each performer reflected their representativeness through their costumes, which were differently among 10 countries.

3) Song: Selected songs were those communicating identity of each country. Most songs were playing-music, and all songs were combined with a composer, performers, and musical instrument of all 10 countries

4) Musical instrument, which was unique, i.e. Vietnam played music by a string instrument, called, “Dan Bau,” etc.

4.6.2 Analysis of Narration of ASEAN Identity in Music, Poetry, and Arts Program

Seven components of narratives were used to analyze ASEAN identity in the program.

4.6.2.1 Plot

From analysis of the program, it was found that the program presented “cultural hybridity” of ASEAN and reflected positive cultural relations, and conveyed

the congruence of music mixed culture. Sequences were summarized in the below table.

Table 4.12 Plots of Music, Poetry, and Arts Program

Sequence	Presented Story
Exposition	Playing and singing the song “The ASEAN Way” together by ASEAN Youth Ensemble (AYE)
Rising action	Introduction of the bands. C. ASEAN Consonant performed a Thai sponsorship for ASEAN integrated music culture.
Climax	Leading to a challenge in composing songs and using musical instrument of each country to play together
Falling action	Playing songs representing each country by variety of ASEAN musical instrument
Ending/ Resolution	Ending the performance with Thais’ pride in mixing ASEAN music ,and singing “The ASEAN Way” once more to emphasize ASEAN unity and harmony

From table 4.12, plot of the program was analyzed as following:

1) Exposition

This beginning phrase conveyed the portrayal of “we” as ASEAN. The program started by Aiy Veranukul, the moderator explained about the background of episode “ASEAN Youth Ensemble.” She said this episode was for the formal opening of ASEAN community. This program was for presenting ASEAN songs by selecting youth musicians with their own national musical instrument to join together as “ASEAN Youth Ensemble.” After that they played the music and sang the song “The ASEAN Way,” a theme song of ASEAN together. The concept of ASEAN music first emerged from the discussion at the 29th ASEAN Committee on Culture and Information in June1994. The meeting agreed that ASEAN should have ASEAN music to open during various activities of ASEAN. Later, ASEAN songs contest was organized to comply with the ASEAN charter, Chapter 40 which

specified to have a theme song of ASEAN. From the contest, the song, “The ASEAN Way” of Thailand, composed and arranged by Kittikhun Sodprasert, Sampao Trai-Udom, and Payom Valaiphatchra, was selected as the theme song of ASEAN. The opening of 10-country music performance conveyed the harmonious unity and each representative had performed their role with strong determination.

2) Rising Action

This phrase presented the role of “we” (Thais) as “a Knower” of ASEAN music and as “an Initiator” of Music Performance Project entitled, “C. ASEAN Consonant” The story presented that music performance occurred because of Thais’ enthusiasm to create awareness of ASEAN culture as shown in the interview of Karndee Leopairrote, director of C ASEAN, corporate sponsorship, “This project started with the needs of joining ASEAN youth together, not in the economic dimension, but in common culture we have” The portrayal of Thailand on ASEAN stage was seen as “a Sponsor” and as “a Leader” as well.

3) Climax:

The following phrase was to play the music of each country by having Anant Narkkong explain about the background of each song creation. The role of Anant as a music director, conveyed the portrayal of Thais as “a Kuru” in ASEAN music. Thus, he was assigned to be a director of integrating this music performance. This stage reflected a challenging situation where a variety of musical instruments were brought up on stage to be played together,

4) Falling Action

In this phrase, Anant Narkkong described about the steps of selecting music and guidelines for integration. Thus, it was the moment where “being we” and “being they” disappeared. The music was congruently integrated until becoming a new thing and new music. Each country played their music one by one until all 10 countries, by having the explanation of Anant Narkkong interrupt from time to time.

The details of the sequences were as following:

(1) Dayung Sampan, Traditional song of Singapore.

Anant explained, “Singapore is a multicultural country. They have strong culture, either Traditional Malay, Chinese from Mainland, or Indian

culture, in this country for over 50 years. The traditional song of Singapore presented the settlement and lifestyle of mainland Chinese.”

(2) Salika Kaew, Cambodia

Playing music with a flute was a common toy one could see generally in every country in ASEAN, Anant said, which was brought into the stage to join ASEAN atmosphere. The sound of a flute was a sound of a bird flying in the forest of Cambodia. The music was played mostly by Cambodian fiddle, and at the end of the song was a rival between Cambodian fiddle and Thai xylophone.

(3) Siang Kan Laos, Laos

This was a traditional song after Laos Revolution, which described about the beauty of Mekong River through the sound of Kan (a kind of reed mouth organ) This song was inspired by traditional Lanna dancing song, and rearranged to maintain identity of Kan culture in Laotian style.

(4) Nan Bone Thiha Bwe, Myanmar

It was a poetic song in which Myanmar grouped into Yodaya songs. Yodaya was a name calling of Myanmar for Ayutthaya people. This song reflected a long historical relationship between Thailand and Myanmar for hundreds years. The melody of Yodaya songs was in the memory of Myanmar. This song described about love of a young lady. Musical instrument was Saung-Gauk, a kind of string instrument of Myanmar. This song was played together with a Cambodian fiddle, and Indian flute of Singapore in the form of Chamber Music and trio.

(5) Xe Chi Luon Kim, Vietnam

A traditional song of northern Vietnam, describing about love of a woman for a man she loved, but departed far away. It expressed her thought for her lover. The song was played by Dan Bau, traditional Vietnam musical instrument. In some parts of the song, a performer from Myanmar, joined the song.

(6) Salidumay, The Philippines

This song was played by a kind of traditional musical instrument made from bamboo. Anant expressed his opinion, “The Philippines was one of the countries who made use of bamboo for making many kinds of musical instrument the most; percussion instrument, plucked string, etc.

(7) Hola Hela, Brunei

“Brunei was a small country, but their culture was very solid, especially Malay-culture” Anant told about Brunei. For the performance, they chose a song which they sang to celebrate their notion of nation-state. This song used percussion instrument, especially “Rebana” drum, a single-sided drum used during Muslim rituals like many countries in Southeast Asia. It was similar to Thai “Rummana,” one sided drum with shallow body.

(8) Loy Krathong, Thailand

Anant said, “Loy Krathong is a memorable song for ASEAN. It was the best song to open the door to Thailand” It was a widely-well known theme song of Loy Krathong festival. Music was played by using the distinguished tone of native dancing, mixed with ASEAN musical instrument.

(9) Tak Tong Tong, Indonesia

Indonesia was a country of islands. Anant explained, “We chose the biggest island, Sumatra in the north with cultural diversity whose song conveying cheerfulness of the people on the island. A cooperated drum playing between Brunei and Indonesia was displayed, by having other ASEAN supporting musical instruments.

(10) Pandang Pandang Jeling Jeling, Malaysia

This traditional Malaysian song reflected lifestyle of Malays with Muslim music tone identifying “being Malays” via ASEAN musical instrument smoothly. Dan Jung, a Vietnam musical instrument made from bamboo was used to display notion of Malays

5) Ending/ Resolution

It was the phrase “we” was moved back to display “Thai as a Leader” expressed through interview. Karndee Leopairote explained about the background of C ASEAN Consonant which initiated by Thailand who invited music scholars and youth musicians of ASEAN to display notion of ASEAN through united songs. This period conveyed the enthusiasm of Thai to make this performance happen, and at the end of the program, “We as ASEAN” was displayed by singing “The ASEAN Way” in unison.

4.6.2.2 Character

By the concept of identity which divided characters into “we” and “they,” the analysis was as following:

1) “We” were Thais

(1) Moderator: Aiyanine Veranukul, who opened and closed the program, and the narrator of performance background.

(2) Music scholars: Anant Narkkong, who represented a Thai with knowledge and skill in integrating ASEAN musical culture.

(3) Director: Karndee Leoparote of C ASEAN Consonant, a corporate sponsor who supported the project, who displayed as a supporter

(4) Thai musicians or performers who participated in playing music for this performance and used xylophone as Thai musical instrument to unite with the other ASEAN musical instruments.

2) “They” were neighbors

“They” was represented by the other 9 ASEAN musicians or performers, both male and female, dressed in their national Clothing. Each played with their unique national musical instrument, such as Ao Dai clothing and Dan Trung, musical instrument of Vietnam, etc. Though each country displayed their own cultural music performance, but all had some common characteristics: music competence, and happiness shown on their face and expression while all playing music together. Thus, it conveyed “they” as other skilled musical performers. However, “they” was displayed as their competence in music only, unlike “we” or Thais who played many roles and expressed their competence in many ways.

4.6.2.3 Scene

The music performance took place in Thailand, conveying Thailand as a territory of this music integration. Besides, it was the territory with rules, such as order of performance, selection of kind of music and songs of each country, etc. and directed based on universal tradition by Thais such as designing to be a Trio Chamber music for the performance of Myanmar, etc. Thus, it was territory which conveyed “Thais’ power” in directing this cultural integration by universal rules and tradition.

4.6.2.4 Conflict

There was a conflict between “Thai music culture” and “Neighbors’ music culture.” Such conflict was for finding the commonalities and differences in music culture of ASEAN. For instance, many musical instruments of ASEAN countries were made from bamboo, but each had their own unique feature and identity.

Though, the variety of musical instruments and songs of ASEAN was shown, but such differences were diluted by integration of music culture until it became a new version of song and musical performance in the state of “In-between,” such as being both Thai and ASEAN at the same time. For instance, in playing the song “Xe Chi Luon Kim,” a traditional northern Vietnam son, Dan Bau which was Vietnamese musical instrument was set as “major” instrument and had other ASEAN instruments as complementary. In some parts of the song, a performer from Myanmar was a co-singer. This kind of integration was a rejection of extreme separation between “self” and “others” accordingly.

4.6.2.5 Special Symbols

Some symbols were found to display commonalities and differences among ASEAN countries:

1) Musical Instrument Made from Bamboo

The program presented musical instruments made from bamboo in various forms which reflected common ASEAN culture, Such as Xylophone of Thailand, Reed Mouth Organ of Laos, Bansuri Flute of Singapore or Dan Bau of Vietnam. Sujit Wongthet (2015) stated, “Bamboo culture has been common culture in Southeast Asia for more than 5,000 years” Musical instruments made from bamboo was initiated for being used in native rituals for imploring gods or sacred beings for something or for begging for help from supernatural power (for instance, ancestors’ spirit).

2) Bird flutes (Free Reed Mouth Organ)

In playing the song “Salika Kaew” of Cambodia, Bird flutes were used as musical instrument. Anant explained, “Bird flutes are children’s toy of every Southeast Asian countries” While playing this song, String instruments of Cambodia was used as key instrument and at the end of the song, the co-playing between Cambodian string instruments and Thai xylophones were displayed.

3) National Symbols

The program displayed the following national symbols: 1) musical instrument. While singing a Vietnamese song, “Dan Trung” Vietnamese musical instrument was used. Similarly, while singing a Thai song, Thai Xylophone was used to representing national musical instrument. 2) national clothing. Each performer from each ASEAN country was dressed in his or her national clothing and informed the name of his or her national clothing, i.e. Ao Dai of Vietnam, Rajapatan (or formerly Rajapaten) of Thailand, etc.

4.6.2.6 Theme

From the analysis of theme of the program, it was found as following:

1) Binary Opposition

In the program, “our music” and “their music” was displayed. The differences in each country’s performers, musical instrument, and song were introduced. Anant explained, “Loy Krathong, a song of Thailand, was a memorized song for ASEAN people, it was a good song to communicate the opening of Thailand,” As for Singapore’s song, Dayung Sampan,” Anant clarified, “Singapore is a multicultural country, and has a solid culture of both Malay and Chinese culture, including Indian culture.” This statement portrayed Singapore as a multicultural country.

Though each song contained a story communicating ASEAN cultural diversity, such diversity was extricated by integration of performers and musical instruments. As an example, while singing “Loy Krathong” of Thailand which highlighted traditional dancing rhythm, other ASEAN musical instruments were jointly played. Thus, Loy Krathong was not purely Thai, but a hybrid song which was in the state of “in-between” or between “Thai” and “ASEAN” song.

2) Special Symbol

In the program, “music” was a symbol communicating three cultural dimensions: 1) co-culture or common culture, i.e. musical instruments made from bamboo. 2) cultural differences by displaying each country’s uniqueness through their musical instrument and story in the song 3) music hybridity by integrating musical instruments, or synchronizing their music rhythm and tone by variety of ASEAN musical instruments.

3) Plot

The plot of the program started with the introduction of each country's music culture, then the shared characteristics of music culture, and finally the hybridity of ASEAN music.

Thus, the themes in story telling were three-fold:

- (1) Commonalities of ASEAN culture
- (2) Integration or Hybridity of ASEAN culture
- (3) ASEAN cultural diversity

No matter the focus was on which theme, the direction in conveying meaning was positive, between Thais and their neighbors.

4.6.2.7 Point of View

The program was narrated through the point of view of Thais which was demonstrated through the predominant roles of Thais in the project and on the stage: 1) Karndee Leoparote, director of C ASEAN Consonant, a corporate sponsor for the project. 2) Anant Narkkong, a music scholar and expert.

Thus, the portrayal of Thais was “omniscient” and “open-minded” who was able to manage all creation and integration of ASEAN musical performance. While Thai performers were represented as “competent” amidst musical variety.

4.6.3 ASEAN Identity in Music, Poetry, and Arts Program

From analysis of narration of the program in the episode of “ASEAN Youth Ensemble” Three ASEAN identities were found: harmonized ASEAN, ASEAN unity amidst cultural diversity, and ASEAN with cultural hybridity.

Table 4.13 ASEAN Identity in Music, Poetry, and Arts Program

Identity	We-Group	They-Group	Direction		
			+	+/-	-
Harmonized ASEAN	Thailand	Neighbors	✓		
United ASEAN amidst diversity	Thailand	Neighbors	✓		
Hybrid ASEAN	Thailand	Neighbors	✓		

From the above table 4.13, it illustrated as following:

4.6.3.1 Harmonized ASEAN

It was ASEAN common identity which transcended cultural differences and connected ASEAN together by sharing similar music culture, such as musical instruments made from bamboo, bird reed mouth organs, etc. However, the shared culture focused on musical instruments rather than rhythms and tone of music. Udom Petchsangarn (2012) and Pratak PhaiSuppakorn (2014) agreed that it was easier to see common culture among ASEAN countries by their common musical instruments than other musical aspects which were too abstract to perceive.

4.6.3.2 United ASEAN Amidst Diversity

The program displayed unique identity of each country through the following: 1) physical appearance, i.e. skin, portrait of face, etc. of performers or musicians 2) clothing of each country dressed by their performers, i.e. Thais in Rajapatan dress, Indonesians in their Batik headdress, Myanmar in their Sarongs, etc. 3) musical instrument, i.e. reed mouth organ of Laos which looked physically like that of Thailand, but was different in terms of sound and style, etc.

Besides, the selected native songs represented the variety of ethnic groups in each country, for example, “Tak Tong Tong” song was a song of one ethnic groups on Sumatra island in Indonesia, or “Salidumay” a native song of an ethnic group in the north of the Philippines. On the other hand, in spite of a portrayal of cultural and ethnic diversity, it also presented a congruent unity among diversity of ASEAN.

4.6.3.3 Hybrid ASEAN

“ASEAN is hybrid” was an identity which conveyed the mixing of ASEAN culture through the integration of songs, musical instruments and musicians. Examples were:

1) The performance of “Salidumay” of the Philippines, but having “a Laotian” as a leading singer with the percussions instruments of the Philippines with music played by musicians of another 8 countries

2) The performance of “Xe Chi Luon Kim” of Vietnam, but using musical instruments of other ASEAN countries and having a singer from Myanmar.

However, it was remarkable that such cultural hybridity, directed by a Thai, was in accordance with universal standards and rules. The program presented native music of each country which was played by ASEAN members in unison based on universal music performance. Apparently, the conductor was dressed in a suit, symbolizing “to be universal.” Though, “equality” was highlighted in the performance through equal performing time for each country, or the same position of playing music without any superiority on the stage, the predominant roles of concerned Thai people was seen as “the leader”

4.6.4 Summary of ASEAN Identity in Music, Poetry, and Arts Program

From the analysis of Music, Poetry, and Arts Program, the main plot of “cultural integration” was found, which presented the fluidity of the constructed culture in the “in-between” state: Thai, ASEAN, and universal, through the narration by Thai, emphasizing cultural connectivity through common music culture, until becoming “harmonized ASEAN.” On the other hand, each unique feature of music culture of each country was displayed, in combination with some common music culture through similar musical instruments. Thus, this displayed “ASEAN unity amidst cultural diversity.” Finally, the portrayal of integrating or mixing music culture of ASEAN countries in the music performance until blurred border of being Thai, ASEAN, or universal was witnessed to reach the state of being “hybrid culture.” These ASEAN identities comprised three main themes: 1) commonalities of ASEAN culture 2) ASEAN with cultural diversity and 3) ASEAN hybrid culture.

The researcher found some focal points of the construction of ASEAN identity in Music, Poetry and Arts Program: it was constructed through the point of view of Thais, as a narrator, and cooperative relationship between Thai and ASEAN musicians was emphasized. The factors affecting the direction of relationship meaning were “issues” about music which facilitated the integration as seen in other programs, i.e. food culture in ASEAN Yummy Program or weaving culture in A Touch of ASEAN, all of which displayed congruent hybrid culture in the same way.

4.7 Summary of ASEAN Identity in Television Programs

From the analysis of narration of the construction of ASEAN identity in the television programs, the results were as following:

4.7.1 Analysis of the Construction of ASEAN Identity in Television Programs

From analyzing the programs by the components of narration it could be summarized as following:

4.7.1.1 Plot

Four types of plots were found as shown below:

Table 4.14 Plots of ASEAN Identity in Television Programs

Orientation of Content in Television Programs	Morning News	A Touch of ASEAN	Inherited Fabric of Thailand-ASEAN	ASEAN Yummy	Bang Ra Chan	Music, Poetry and Arts	Total
1) Conflict					✓		1
2) Competition	✓						1
3) Commonalties and Differences	✓	✓					2
4) Integration			✓	✓		✓	3

Note: ✓ means the usage of each kind of plot shown in the program

From the above table, it was found that television programs used “integration-oriented” plot the most, followed by “commonalties and differences-oriented” which conveyed the cultural commonalties and differences between Thailand and neighbors. “Competition-oriented” plot was found only in the Morning News in the report of SEA Games News while “competition-oriented” plot was found only in Bang Ra Chan drama, as shown in the following details:

1) Conflict-Oriented Plot

This kind of plot was found in Bang Ra Chan Drama which portrayed historical conflicts between Thai and Inwa, and focused on hostile relationship, initiated by the war hunder of Inwa king at the exposition or opening stage. During the rising action stage, more violence expressed through cruelty and revenge of the Inwa towards Thais. The portrayal of killing Thais without mercy depressed and saddened Thai viewers up to the stage of falling action in which several battles between Bang Ra Chan villagers and Inwa Army were shown. The ending stage induced the saddest emotion upon the portrayal of the loss of Bang Ra Chan Camp with all villagers being killed which led to the collapse of Ayutthaya at last.

2) Competition-oriented Plot

The report of SEA Games News in Morning News Program emphasized heavily the separation between “we” (Thai) and “they” (neighbors) as Thais’ competitors. Often, the narration displayed the climate of extreme excitement and heated competition through visual and verbal expression of the newscaster. Furthermore, the newscaster frequently admired Thai athletes’ strong determination and harmony, while mentioning about the competitors’ strength and desire to win, with the final result that Thais won or could gain the triumph. The report ended with the victory of Thai athletes as the top gold medalists of SEA Games.

3) Commonalities and Differences- oriented Plot

This kind of plot was predominant in “A Touch of ASEAN Program” and in “the report on Songkran Festival in Morning News Program” by showing the co-culture or common culture between Thai and neighbors. On the other hand, unique culture of each country was also presented, as shown in the slogan, “Know the similarities, see the differences, and learn to understand our neighbors” of “A Touch of ASEAN Program.”

4) Integration- oriented Plot

This plot was apparent in “Inherited Fabric of Thailand - ASEAN,” “ASEAN Yummy,” and Music, Poetry, and Arts” programs, which portrayed hybrid culture in food, weaving, and music culture of ASEAN countries by starting with display of cultural diversity and uniqueness of each country, which later was integrated congruently, i.e. creation of Thai menu from neighbors’ material to become a fusion or new dish shown in ASEAN Yummy Program, etc.

4.7.1.2 Character

By dividing into “we” and “they” based on the concept of identity, the following results were shown:

1) “We”

(1) We were Thais

In the study, Thais played in many roles. It was remarkable that these roles were from the perspective in identifying the identity of characters found in the programs as following:

(1.1) Thai warriors: brave, and sacrificing for their village and homeland as shown in Bang Ra Chan Drama

(1.2) Thai athletes: determined, devoting, and competent as shown in SEA Games News, Morning News Program

(1.3) Thai chefs: capable of creating new or fusion dishes as shown in ASEAN Yummy Program

(1.4) Ethnic Groups settling in Thailand: Lao Krang who inherited their weaving culture from Tai Daeng in Laos, or Thai-Khmer in Surin province who inherited Pudding (or Pidan or Canopy) Fabric from Cambodia, etc.

(2) We were Thais and neighbors

In “A Touch of ASEAN” and “Inherited Fabric of Thailand-ASEAN” programs, the collective identity of Thais and their neighbors, due to the perceived similarities and shared problems, was found. For instance, the shared problem of Thais and neighbors was the effect of textile industry which reduced the value and continuity of native weaving craftsmanship.

2) “They”

(1) They were neighbors

(1.1) neighbors as competitors or opponents: portrayed as “others” with hostile relationship as shown in Bang Ra Chan Drama, and with competitive But not hostile relationship as shown in the report of SEA Games in Morning News Program

(1.2) neighbors as friends: who had different culture from Thai in spite of some similarities, such as the report on Songkran Festival in Morning News in which displayed similar festival between Thailand and Myanmar,

but had some different beliefs attached, i.e. the belief that shower and cutting nails early morning would take away bad things, etc.

(1.3) ethnic groups of neighbors : variety of ethnic groups of other ASEAN countries mentioned in the program, i.e. a community at Ton Le Sap Lake, Cambodia, which comprised of Cambodians, Cham (or Dwarf), Vietnam, etc., etc.

(2) “They” were “others”

From the study, the otherness was interpreted in both positive and negative direction

(2.1) “Others” were westerners

In “A Touch of ASEAN” Program, some westerners were found to play a role in inheriting or appreciating ASEAN Culture : 1) Stuart Wanly, an Australian engineer, as an outsider, who participated and appreciated the Royal ceremony of Sultan of Brunei 2) Robert Kate, a Czech tourist who appreciated cultural significance of Infugao in the Imbayah Harvest Celebration in the Philippines. 3) Bee-Aunka Polock, who came to work in Singapore for more than 14 years, and participated in the protection of Bukit Brown Tomb with Singaporeans.

The abovementioned “They” as westerners and outsiders were conveyed by the program to have positive relationship with ASEAN.

(2.2) “Others” were problems

The programs presented some same problems each country faced in “A Touch of ASEAN” and “Inherited Fabric of Thailand-ASEAN.”

(2.1) Episode: Making Merits from Rice Merit-Making in “A Touch of ASEAN Program” portrayed the peaceful Luang Prabang was threatened by Capitalism in changing harmony-oriented Boon Song Rua festival, an ancient boat racing, to profit- or tourism-oriented. (2.2) Episode: World of Music and Arts presented the effect of civil war in Cambodia which destroyed and made a lot of valuable arts disappear, as well as killed a lot of artists. And (2.3) Episode: Memory of Singapore illustrated the tentative replacement of Bukit Brown Tomb, a national center of historical learning, for a high-way project. All these external forces were pointed by the programs as a threat towards the existence of traditional ASEAN culture. This “otherness” thus was conveyed to have negative relations with ASEAN.

The researcher noted that since the narration of the programs was from the point of view of Thais, Thais were presented as “superior to their neighbors,” “more competent than neighbors,” “supporting neighbors,” and “employers of neighbors.”

4.7.1.3 Scene

1) Location:

(1) World Heritage Place: meant the significant cultural places registered to be a heritage of the world by UNESCO, totally 21 places. The programs conveyed the richness of ASEAN culture being admired globally, i.e. Rice-terrace field in Inugao, Bali, etc.. The narration about the world heritage places in the programs was in line with ASEAN Identity Creation Plan which supported the conservation of ASEAN culture.

(2) Bordering area: presented bordering territory adjacent to Thailand to play a role for transcultural phenomena. Episode: “Faith of Two Lands” in “A Touch of ASEAN Program” showed a cultural connectivity of different places through their faith in Buddhism.

(3) Developed territory: The programs portrayed “Singapore” and “Malaysia” as countries of economic growth, with an admire on free trade system. Singapore was positioned as a “commercial” country which bettered well-being of their people.

(4) Underdeveloped territory: represented by Myanmar, Cambodia, Laos, and Vietnam which was perceived through the point of view of Thais as inferior to Thailand.

(5) Religious places: Examples of religious places were Kyaikhtiyo Pagoda, Shwedagon Pagoda, Shweinbin Pagoda, and Phra Mahamaimuni were religious places of Myanmar, Pink Putra Jaya Mosque of Malaysia, and Sultan Omar Ali Saifuddin of Brunei, and Chantiprumbanun, a Hindu religious place of Indonesia. All these religious places presented the diversity of people’s belief which could be co- existence in ASEAN nations with peace.

(6) Tourism attractions: portrayed the tourism places where tourists came to visit with smiles and were happy to learn ASEAN lifestyle, i.e. Luang Prabang in A Touch of ASEAN Program, Wiang-Jan in Inherited Fabric of

Thailand-ASEAN Program, etc. The programs showed the connectivity of tourism places with the world, bring about happiness to both hosts and visitors. This reflected an effort in motivating such places to be tourism places of the world with quality. Thus, tourism which could satisfy visitors was an utmost goal of ASEAN which corresponded to the plans of promoting ASEAN for tourism.

(7) Competition area: was presented in the report of SEA Games in Morning News. Singapore was portrayed as competition area in which Thai athletes performed their roles as those who famed the country.

Nevertheless, most settings shown in the programs presented that in spite of diversity in ASEAN nations, they could co-exist with happiness.

2) Time.

Time shown in the programs could be divided into 2 kinds:

(1) Present time

(1.1) festival time such as Boon Kao Pradup Din, Songkran festival, etc.

(1.2) special occasions which displayed commonality between Thailand and neighboring nations in a positive direction. For example, Royal birthday celebration ceremony of Sultan in Brunei, and royal cremation ceremony of former queen of Bali, Indonesia. This conveyed two special occasions with the same atmosphere as in Thailand, or displayed common culture between Thai and ASEAN.

(1.3) special occasions which displayed differences between Thailand and neighboring nations in a negative direction, such as SEA Games.

(2) Time in the past comprised time in Ayutthaya and Rattanakosin era. In Ayutthaya era, it showed negative relations between Thailand and ASEAN portrayed in Bang Ra Chan Drama., while in Rattanakosin era, good relations via the visit of Thai monarchy in ASEAN nations was portrayed in Inherited Fabric of Thailand-ASEAN, and A Touch of ASEAN Program.

Though from the studied programs it found variety of settings and time, there were some commonalities. It believed that in spite of diversity, people could live together peacefully. Besides, there were several occasions which

shared the similar tradition between Thailand and neighbors, i.e. Songkran festival, Boon Khao Pra Dup Din, etc. All the settings conveyed positive meaning between “We” (Thais) and “They” (neighbors)

4.7.1.4 Conflict

1) Conflict between Thais and Neighbors

(1) From the analysis, the conflict between “Thais” and “neighbors” was found in SEA Games News and Bang Ra Chan Drama, which was caused by the needs to protect the nation’s dignity in the battle and in the racing field. However, the conflict was not so severe like in the past. Oppositional conflict as shown in Bang Ra Chan Drama and competitive conflict as shown in SEA Games news were played down to respond to ASEAN integration as a united community.

(2) Another conflict found in the analysis was between “Thai culture” and “neighbors’ culture” caused by the comparison of commonalities and differences. From the story telling of television programs; though, this conflict led “neighbors” to be perceived as “others” or “otherness,” which was different from Thailand, but some commonalities were also raised. For example, in “Music, Poetry, and Arts,” it presented a number of musical instruments, all made from bamboo, i.e. xylophone of Thailand, Bansuri Flute of Singapore, Reed Mouth Organ of Laos, Pong Lang and Dan Bau of Vietnam, etc. Still each had some unique feature of their own.

2) Conflict between “ASEAN” and “Otherness”

Conflict between “ASEAN” and “otherness” was found in the situation where local people tried to protect their traditional culture from external force, which occurred because of interaction between “local culture” and “global culture” in the context of globalization. As seen in the Inherited Fabric of Thailand-ASEAN, local people tried to conserve their traditional woven fabric, Lund-Ta-Ya-A-Chik , or the desire of local people to protect their traditional ancient boat racing festival from capitalism as shown in A Touch of ASEAN Program.

4.7.1.5 Special Symbol

1) Symbol of Commonality

This kind of symbol represented common culture which led to the collective consciousness:

(1) Spiritual symbol: faith in Buddhism, Monarchy, Kwan, Tan, etc. which was found the most in identifying cultural identity as shown in A Touch of ASEAN and ASEAN Yummy Program.

(2) Material symbol: woven Fabric in Inherited Fabric of Thailand-ASEAN Program, and musical instruments made from bamboo in Music, Poetry and Arts Program.

(3) Economic symbol: tourism places of ASEAN found in A Touch of ASEAN and ASEAN Yummy Program.

(4) Linguistic symbol: Thai language as shown in episode "Faith of Two Lands" and episode "Tai in Northern Vietnam" In A Touch of ASEAN Program.

(5) Ritual symbol: Boon Khao Pra Dup Din, Songkran festival, Imbah festival, etc. shown in A Touch of ASEAN and Morning News Program

(6) Aesthetic symbol: Sabak Thom performance in A Touch of ASEAN Program.

2) Symbol of Differences

(1) Medals: conveyed different competence of each country reported in SEA Games News

(2) Cannons: conveyed different level of power between Bang Ra Chan Camp and Inwa Army in Bang Ra Chan Drama.

(3) National symbol: conveyed unique identity of each nation, i.e. flag, clothing, food, song, musical instrument, etc. National clothing was used the most.

It was remarkable that the studied television program selected the neighbors' national symbols to be presented, which accorded with Thai national symbols, i.e. Buddhism, and monarchy institution, broadcast in A Touch of ASEAN and Inherited Fabric of Thailand-ASEAN Programs which were sponsored by the Ministry of Culture. Thus, this might be a vital factor which affected the producers' selection of the symbols.

Besides, symbols conveying colonialism were found, divided into two groups: the first group were food, buildings, and places which showed the state of

being a colony of western countries in the past, such as Barok Church in the Philippines, which had been inherited since the governance of Spain in 16th century, or Kgawhie Patel, food with bread similar to French baguette, etc.

4.7.1.6 Theme

From textual analysis based on three criteria: 1) binary opposition, 2) special symbol and 3) plot, five main plots were found as following:

Table 4.15 Illustrates Themes of the TV Programs

Themes Found in TV Programs	Morning News	A Touch of ASEAN	Inherited Fabric of Thailand-ASEAN	ASEAN Yummy	Bang Ra Chan	Music, Poetry and Arts	Direction of Meaning	Total (Programs)
1) Harmony and national pride	✓				✓		(-)	2
2) Consciousness stimulation for cultural inheritance		✓	✓				(+)	2
3) Commonalities of ASEAN culture	✓	✓	✓			✓	(+)	4
4) Cultural integration/ hybrid culture			✓	✓		✓	(+)	3
5) Diversity of ASEAN culture			✓	✓		✓	(+)	3

From aforementioned table, it showed that most studied programs contained theme, “commonalities of ASEAN culture” the most. Next was, “cultural integration/hybridity” and “diversity of ASEAN culture” All 3 themes portrayed the meanings in “positive” direction which reflected commonalities and differences of culture, as shown in the following details:

1) Harmony and National Pride

This theme was found in two programs: Morning News and Bang Ra Chan Drama. They portrayed that the national identity of each nation was

different. By doing so, it strengthened consciousness towards nationalism as shown in binary opposition between “lose” and “win” in SEA Games report with an emphasis on the victory of Thailand as the top gold medalists, and in Bang Ra Chan Drama in which harmony among Thai people was highlighted.

2) Consciousness Stimulation for Cultural Inheritance.

Three programs were found to have this theme: the report of Songkran festival in the Morning New Program,, A Touch of ASEAN Program and Inherited Fabric of Thailand-ASEAN. It was noted that these two programs were sponsored by Ministry of Culture of Thailand; thus, the neighbors’ conservation of their traditional culture might be inserted into the program as Thai viewers’ guidelines for conserving their own cultural identity, which was one mission of the Ministry.

3) Commonalities of ASEAN Culture

Four programs portrayed this theme: the report of Songkran festival of Morning News, A Touch of ASEAN, Inherited Fabric of Thailand - ASEAN, and Music, Poetry, and Arts, by showing co-culture or collective culture of ASEAN leading to convey good relations between Thailand and other ASEAN nations, mainly aimed to uniting cultural diversity of ASEAN, and broaden Thais’ perception of themselves as ASEAN citizens.

4) Cultural Integration/ Hybrid Culture

This theme was found in 3 programs: Inherited Fabric of Thailand-ASEAN, ASEAN Yummy, and Music, Poetry, and Arts, whose content demonstrated how to integrate food, music, and weaving culture between Thai and other ASEAN nations, as well as between ASEAN and the world fittingly.

5) Diversity of ASEAN Culture

Three programs presented this theme: Inherited Fabric of Thailand-ASEAN, ASEAN Yummy, and Music, Poetry, and Arts The main message was to convey the unique identity of each ASEAN nation with harmonious co-existence. The variety of races, religions, and culture was displayed.

4.7.1.7 Point of View:

From the textual analysis, it was found that all content was narrated through the point of view of Thais towards their neighbors, which reflected both similarities and differences. From the point of view of Thais, the following pictures of their neighbors were displayed:

1) “They” as “rivals” and “competitors” : perceived as “others or otherness” in a negative way, as shown in the report of SEA Games News and Bang Ra Chan Drama

2) “They” as “diverse”: also perceived as “others or otherness” but in a positive way as shown in a Touch of ASEAN, Inherited Fabric of Thailand-ASEAN. ASEAN Yummy, and Music, Poetry, and Arts Program conveying “others” with their own unique culture

3) “They” as “same”: perceived as having same culture and problems, as shown in the report of Songkran festival, A Touch of ASEAN, and Inherited Fabric of Thailand-ASEAN, and Music, Poetry, and Arts Program.

4.7.2 ASEAN Identity in Television Programs

From analysis of narration of ASEAN identity in television programs with 7 components of narration , five kinds of ASEAN identity were found:

Table 4.16 ASEAN Identity in Television Programs

ASEAN Identity	Morning News	A Touch of ASEAN	Inherited Fabric of Thailand-ASEAN	ASEAN Yummy	Bang Ra Chan	Music, Poetry and Arts	Direction of Meaning	Total (Programs)
1) ASEAN with past conflict					✓		(-)	1
2) Competing ASEAN	✓						(-)	1
3) Harmonized ASEAN	✓	✓	✓			✓	(+)	4
4) United ASEAN amidst diversity		✓	✓	✓		✓	(+)	4
5) Hybrid ASEAN			✓	✓		✓	(+)	3

Note: ✓ means the program which constructed each kind of ASEAN identity

From the above table, it was found that the studied television programs constructed the ASEAN identity with “Harmonized identity” and with “united identity amidst cultural diversity” the most in a positive direction, which conveyed cultural commonalities while maintaining the neighbors’ unique identity as explained in the following:

1) ASEAN y with Past Conflict

Due to the conflict from the past history, the program conveyed hostile relationship between “We” (Thais) and “They” (neighbors) as Enemies. This identity was found in Bang Ra Chan Drama.

2) Competing ASEAN

This identity reflected competitive relationship between Thai and neighbors in winning “leadership,” found in SEA Games News, which portrayed “they” as “competitors”

3) Harmonized ASEAN

The programs conveyed harmonized ASEAN identity as “We” under the situation in which Thais perceived the neighbors’ “sameness” or “similarities” with Thais, especially accorded with Thai major values, such as faith in Buddhism and in monarchy institution, etc. For example, in “A Touch of ASEAN Program” presented harmonized ASEAN identity via Songkran festival, rice culture, belief in Kwan and Ghost Elves, etc., or Music, Poetry and Arts Program presented this identity through musical instruments, commonly made from bamboo.

4) United ASEAN Amidst Diversity

Unity of ASEAN among cultural diversity was portrayed through the variety of ethnic groups and religions who could live together peacefully in spite of their differences. The diversity were divided into 2 levels: national level and local level.

(1) Diversity at national level: The variation at national level was communicated through some national symbols, such as flags, clothing, etc.

(2) Diversity at local level: The variation at this level was portrayed through unique culture of ethnic groups in each country, such as different woven fabric of each ethnic group, i.e. woven fabric of Rakhine (or Ya Kai in Thai), Keng Tung (or Chiang Tung in Thai), Burmese, etc. shown in Inherited Fabric of Thailand-ASEAN Program.

5) Hybrid ASEAN

This identity presented ASEAN as both being Thai, ASEAN, and Universal. The hybrid identity made it difficult to distinguish clearly what was what, or hard to take it apart. Examples of Hybrid identity of Thai and neighbors were 1) ASEAN Yummy Program demonstrated how to make a mixed dish of Thai and other ASEAN or a fusion food by cooking a Thai food from the neighbor's materials or from their local material 2) Fabric of Thailand and ASEAN Program displayed how to invent a universal dress made from Thai woven fabric 3) Music, Poetry, and Arts Program presented a song representing each ASEAN country with music played by traditional musical instruments of different nations. This kind of hybrid culture reflected an exchange and borrowing of culture among ASEAN members as well as cultural integration and transcultural exchange between ASEAN and the World.

In short, from analysis of ASEAN identity constructed in television programs, it conveyed ASEAN identity which was diverse and fluid, according to issues attached and contexts, as an endless process.

CHAPTER 5

DECODING OF ASEAN IDENTITY

In the previous chapters, the researcher had shown patterns of the construction of ASEAN identity in Thai television programs by analysis of storytelling or narration. However, it should be noted that though a sender encodes a message all out effort to construct some meaning so as to create viewers' imagination, it can not be certainly ensured that viewers will project corresponding imagination as wished. According to Hall (1990), "meaning" is a power interaction of all concerned, either in preferred, negotiated, or oppositional reading on the encoded meaning. None can monopolistically determine the meaning. Thus, though there might be an effort in constructing ASEAN identity in television programs; however, the encoded meaning can be interpreted in many ways depending on the decoding of each individual. Consequently, ASEAN identity will not stay still, but can be changed and moves fluidly all the time in the consumption of the message.

In this part, the researcher aimed to present the direction of the youth audience, with knowledge and experience about ASEAN neighboring nations, in decoding ASEAN identity. The data was collected by in- depth interview to study the direction of the youth's interpretation: preferred, negotiated, or opposition reading on constructed ASEAN identity by Thai television programs. The results were divided into two parts:

5.1 Informants of the Research

5.2 The Decoding of the Youth Audience of ASEAN Identity

5.1 Informants of the Research

Informants of this study were undergraduate students in the area of Southeast-Asia studies or ASEAN studies from 4 universities in affiliation with Area Studies in Thailand: Thammasart, Kasetsart, Walailuck, and Chiangmai University. Purposive

sampling was conducted by selecting students with the following qualification: 1) direct experience, such as travel to a neighboring country or interaction with any of ASEAN people and 2) indirect experience: perception or knowledge about ASEAN neighboring countries through mass media. 25 students were selected either by a direct contact or indirectly through the suggestion of their friends by snowball technique. Data collection was conducted with in depth interview in the following sequences:

Step 1: introduction of research purposes

Step 2: personal background of informants

Step 3: interview about their perception on the neighboring countries, by demonstrating some selected scenes in television programs and studying the direction of their interpretation of ASEAN identity by television programs: same or different from the constructed identity communicated in the programs.

Most informants were female, and interested in studying Myanmar the most, while the rest of them were interested in Laos, Vietnam, Malaysia, and Indonesia in almost equal proportion. However, none was interested in Brunei. They were interested in cultural domain of ASEAN the most, next in social, historical, and economic domain respectively.

5.2 The Decoding of the Youth Audience of ASEAN Identity

The result from the interview showed that the pattern of the youth audience's decoding was "polysemy" by finding that the youth displayed "preferred reading" in decoding ASEAN identity constructed in the television programs the most whereas they interpreted by "negotiated" and "oppositional" reading in some ASEAN identities as shown in the following:

Table 5.1 Decoding of ASEAN Identity of the Youth Audience

ASEAN Identity	Decoding		
	Preferred Reading	Negotiated Reading	Opposition Reading
1) ASEAN with past conflict			✓
2) Competing ASEAN	✓	✓	✓
3) Harmonized ASEAN	✓	✓	
4) United ASEAN amidst diversity	✓		✓
5) Hybrid ASEAN	✓		

Note: ✓ displays different size of decoding

From aforementioned table, the audience decoded ASEAN identity with “preferred reading” more than “negotiated” and “opposition” reading. Interestingly, all of them decoded “Hybrid ASEAN” with “preferred reading” without readings, while some audience decoded “united ASEAN identity amidst diversity” with “preferred reading,” by reading the same meaning positively as conveyed in the television programs, but some with “opposition reading” by seeing that diversity of races, religions, and genders were not commonly accepted in the real world of ASEAN.

As for “Harmonized ASEAN identity,” which was found the most from textual analysis, not so many audience responded in accordance with the constructed identity by the programs. Most negotiated its meaning that in spite of some similarities, each nation had different unique culture.

Regarding “competing ASEAN identity,” most audience negotiated the meaning proposed by the programs by viewing the competition between Thailand and neighbors beyond competition in sports, but also in economic competition as well. On the other hand, some audience saw that the perception of neighbors as “others” was from only Thais’ perspective, and it did not accord with the concept of “regionalism” which emphasized “mutual or joint cooperation” in the region.

All audience denied “ASEAN identity with past conflict” in the same direction by viewing that the concern of the past history was Thais’ emphasis on “nationalism”

5.2.1 Decoding of ASEAN Identity with Past Conflict

From Bang Ra Chan Drama, “ASEAN identity with past conflict” was constructed by portraying “We” (Thais) as bold and sacrificing and “they” (Inwa) as wild and cruel. It reflected a hostile relationship in the history, by employing conflict plot with a main theme of harmony and national pride. Thus, it focused on a separation between “we” and “they” as enemies. However, from the interview with the youth audience, it was found that they used “opposition reading” for their interpretation. This may be caused by the fact that they interpreted with historical criticism approach rather than understood it as a historical record which displayed ethnocentrism, as shown in the interview:

Viewing such historical drama will make people hate Burmese. Personally, I don’t feel that way, but may feel bad about Thailand who never studied about their history or what was written on their side. The meanest in the history may be Thais. (Ben, 3rd year, Thammasart University, personal communication, June 5, 2015)

For Myanmar, they may feel more pleased when we did not use “Burmese” in the drama, Still Inwa was an antagonist, and Thai was a hero. The reproduced drama like this will surely see Inwa as Burma still (Samee, 3rd year, Kasetsart University, personal communication, May 31, 2015)

For history, every nation will take their own side (Pooky, 4th year, Chiangmai University, personal communication, June 20, 2015)

Oppositional reading towards hostile relationship in the history might be caused by the understanding that history was a tool of a leading class in creating nationalism consciousness. Thus, the viewers would realize that what being presented in the history was the construction of Thais.

History that we learned since childhood and that we learned now is different. This type of drama will persuade us about patriotism or nationalism. It may work for those who never study it in depth. (May, 3rd year, Kasetsart University, personal communication, May 31, 2015)

Thus, the knowledge about “historical criticism,” which was different from patriotic history, played a role in defining the relations between encoded and decoded meaning of what was presented in television programs.

5.2.2 Decoding of Competing ASEAN Identity

From the report of SEA Games in Morning News, “Competing ASEAN identity” was constructed by a competition plot with a main theme of separation between “We” (Thais) and “they” (neighbors) as competitors, together with a theme of national harmony and pride. Three patterns of decoding were found.

1) Preferred Reading

All audience agreed that SEA Games was a sphere of competition rather than Friendship. The report focused on competition of ASEAN members mainly.

By nature of sports, it surely will not connect to friendly relationship. It’s like sending someone as representatives to go for a battle. Thus, it’s like a small battle. I don’t think international sports will enhance harmony (Pin, 4th year, Kasetsart University, personal communication, April 2, 2015)

In SEA Games, the ultimate goal of every country is a victory. Competition is not a matter of harmony because every nation will think of its own country first (Tangmo, 3rd year, Kasetsart University, personal communication, May 31, 2015)

2) Negotiated Reading

The audience interpreted competing ASEAN identity by negotiating or adjusting the meaning conveyed in the program. Namely, they viewed competition did not limit only in the sports competition, but also cover economic competition, as shown in the following interview:

Though we all grow rice, but it seems like a contest to see who could grow more. For example, Vietnam was still our economic competitor. Actually, in ASEAN community, we still have a competition among us (Beem, 3rd year, Kasetsart University, personal communication, June 15, 2015)

Relations between Thai and Vietnam is like a rabbit and turtle. A Thai is a rabbit who competes with a Vietnamese who is gradually developing and now is nearly overtaking Thais. (Samee, 4th year, Kasetsart University, personal communication, May 26, 2015)

Malaysia can be considered as our competitor. We both are competing to be the world center of Halal food (Pin, 4th year, Kasetsart University, personal communication, April 2, 2015)

Between Thais and Indonesians, we seem to be competitors, especially their declaration of territorial-waters or jurisdictional –waters closure which will affect Thai fishery (Tangmo, 3rd year, Kasetsart University, personal communication, May 31, 2015)

3) Oppositional Reading

The audience denied competing ASEAN identity because in terms of economics, the relationship between Thailand and neighbors is not always negative, but can be a friendship relations to support one another. The perception of seeing the neighbors as competitors was from the point of view of Thais only.

Thailand could develop their economics because they were supported by Burmese workers working in Thailand. They help raise up our economic income in the same way as Thais go to work abroad. (Ben, 3rd year, Thammasart University, personal communication, June 5, 2015)

For “Thailand and Laos, we depend on one another. Laos generated electricity, and we could share with them. On the other hand, Laos rely on our stuffs. (Ben, 3rd year, Thammasart University, personal communication, June 5, 2015)

Up to now, Cambodians have been importing products from Thailand while we also depend on their workers owing to cheaper labor cost (Samee, 3rd year, Kasetsart University, personal communication, May 31, 2015)

Vietnamese like Thai products. In Vietnam, you can see Thai products all over, or we can say, more than any other ASEAN nations (Eve, 4th year, Walailuck University, personal communication, June 15, 2015)

Laos is our investment country. There’s a politician from Nongkai investing his rubber business in Laos. Also, there’s a theatre, a department store..., etc. doing business in Laos (Pin, 4th year, Kasetsart University, personal communication, April 2, 2015)

Just Thais, who think our neighbors are enemies, or are competitors, but for them, they just focus on their development without concerning who is a competitor of whom (Samee, 4th year, Kasetsart University, personal communication, May 26, 2015)

We tend to see them as economic competitors, but personally I think that they may want to develop themselves, but it’s us who view them as competitors (Nin, 4th year, Kasetsart University, personal communication, May 26, 2015)

From the pattern of decoding competing ASEAN identity, it showed a clash between nationalism, which heavily focused on each country’s victory, and regionalism which emphasized interdependence among ASEAN members in the region. It led the decoding of ASEAN identity to be different from the encoded identity conveyed in studied television programs.

5.2.3 Decoding of Harmonized ASEAN Identity

The construction of harmonized ASEAN identity was displayed in 4 television programs: the report of Songkran Festival in Morning News, A Touch of ASEAN, Inherited Fabric of Thailand and ASEAN, and Music, Poetry, and Arts, by the plot of commonalities- and differences-focus, which divided ASEAN identity as “We” and “they” in either way. “They” were “We” with some cultural similarities expressed through special symbols conveying the harmony of ASEAN, i.e. belief, religion, woven fabric, musical instrument, etc. by with the main theme of ASEAN sameness.

Besides the construction of harmonized ASEAN identity focusing on co-culture among ASEAN nations, from the study it was found that in some programs, such as A Touch of ASEAN and Inherited Fabric of Thailand and ASEAN Programs, special symbols representing Thai culture, i.e. faith in Buddhism, and in monarchy institute, including common problems, etc. were utilized to connect with neighbors with a major theme of creating collective consciousness for inheriting ASEAN traditional culture.

The results of studying decoding of harmonized ASEAN identity showed various patterns of decoding, which were categorized by common theme presented in each program as following:

5.2.3.1 Decoding of ASEAN Identity by Using Co-Culture Common Culture to Connect

5.2.3.2 Decoding of ASEAN Identity by Using Thai Uniqueness or Identity to Connect

5.2.3.3 Decoding of ASEAN identity by using common problems to connect

5.2.3.1 Decoding of ASEAN Identity by Using Co-Culture Common Culture to Connect

By demonstrating ASEAN identity of using co-culture, i.e. belief, religion, woven fabric musical instrument to connect, to the audience to interpret, it was found that most audience expressed “negotiated reading.” Next was “oppositional” and “preferred reading” respectively

1) Preferred Reading

A group of audience decoded harmonized ASEAN identity which accorded with the meaning encoded in the programs. From the interview, the audience specified some shared cultural similarities of ASEAN, i.e. food, beliefs, and performing arts as following:

(1) Food Culture

Actually, Thais are similar to Laos. In the north and northeastern, our food and culture are alike (Samee, 3rd year, Kasetsart University, personal communication, May 31, 2015)

Malaysia also has Thai Khao Tom Mud (glutinous rice steamed in banana leaf) which is called Ketupat. In spite of different names, the cooking is the same (Poo, 4th year, Walailuck University, personal communication, July 2, 2015)

Thais and Indonesians eat Nam Prik (chilli sauce). In Indonesia, there are many kinds of Nam Prik (Film, 4th year, Thammasart University, personal communication, June 16, 2015)

(2) Rice Culture

ASEAN have a common belief in Phra Mae Pho Sop (the mother goddess of grain), i.e. Thailand, Laos, Cambodia, or Indonesia, etc. (Touch, 4th year, Thammasart University, personal communication, June 25, 2015)

Every country eats rice. None eats bread. ASEAN is connected by agricultural culture because most countries are agricultural countries. (Film, 4th year, Thammasart University, personal communication, June 16, 2015)

(3) Music Culture

At first, I understood that Malaysian culture is predominantly Muslim, but once I was there, their traditional culture is like Thai culture. For instance, many of their musical instruments are like Thais'. Some of my friends asked if Thailand also has gong (Paint, 4rd year, Thammasart University, personal communication, June 15, 2015)

(4) Performing Arts Culture

Khon (Thai classic masked play) is a common culture which each country selected to adapt to be their own, and every country shared this commonness (Phoom, 4rd year, Thammasart University, personal communication, June 14, 2015)

(5) Shared Belief

Ghost religion is a common culture of ASEAN; though, now it may not easily be seen assimilated with other religions (Touch, 4rd year, Thammasart University, personal communication, June 25, 2015)

One thing we have in common is the belief in ghost, which looks similar in ASEAN (Ram, 4th year, Walailuck University, personal communication, July 2, 2015)

(6) Language

Laotian language is similar to E-san (northeastern) and northern language (May, 3rd year, Kasetsart University, personal communication, May 31, 2015)

What is very similar between Thailand and Laos is language (Film, 4rd year, Thammasart University, personal communication, June 16, 2015)

Dialects in the south is similar to dialects in the north of Malaysia due to its proximity (Paint, 4rd year, Thammasart University, personal communication, June 15, 2015)

(7) Clothing /Apparel

Indonesian sarong is like Thai batik. Though, the name calling and textile design is different, but it is dressed in the same way (Film, 4rd year, Thammasart University, personal communication, June 16, 2015)

The portrayal of common culture like this will help those who don't study about ASEAN can realize that whatever country we are, we have similar cultural background. This realization will help dilute negative bias towards one another and the sense of possession of particular culture. (Touch, 4rd year, Thammasart University, personal communication, June 25, 2015)

From the interview, it could be summarized that the audience decoded with preferred reading, or they agreed with the encoded meaning, specifically common culture between Thailand and neighbors communicated through some special symbols, presented by television programs

2) Negotiated Reading

The audience decoded harmonized ASEAN identity in the same direction as the television programs encoded conditionally because of 5 reasons: 1) not all ASEAN nations shared such commonalities 2) In spite of commonality, there were still some variations which reflected unique culture of each nation 3) the common culture could not reflect the portrayal of ASEAN perceived by world population as outdated 4) the common culture was not so powerful enough to stimulate consciousness of collectivism 5) the specified common culture might cause arguments among ASEAN members.

(1) Not all ASEAN nations shared the commonalities

In the point of view of the audience, when something was raised up as common culture, it should be in every country. Though, there might be

some commonalities in reality, they were not still completely common since they did not belong to some countries.

When we call common culture of ASEAN, normally it covers only 5-6 countries (Pin, 4th year, Kasetsart University, personal communication, April 2, 2015)

If we classify this performance as ASEAN common identity, it 's important to see if it exists in other countries as well. Thus, when we can't call it a common ASEAN culture if there are only a couple countries from 10 (Samee, 3rd year, Kasetsart University, personal communication, May 31, 2015)

Some can be called as common culture, but some can't. For instance, Philippines will not agree to accept the belief in Naka as ASEAN culture. Thus, the term "common culture" can be used for some, not all (Phoom, 4th year, Thammasart University, personal communication, June 14, 2015)

Songkran Festival is not a festival of all ASEAN nations, but just of some regions. Considering Muslim countries, they will not surely accept the festival of watering each other in close proximity as their shared culture (Tangmo, 3rd year, Kasetsart University, personal communication, May 31, 2015)

Songkran covers only continental region, not oceanic region (Nin, 4th year, Kasetsart University, personal communication, May 26, 2015)

(2) There were still some variations within common culture which reflected unique culture of each nation. Some audience perceived that culture of each country had their own unique identity which was different from others. Thus, it was hard to say that ASEAN possessed completely common culture.

Weaving may look all the same, but weaving design has different uniqueness (Beem, 3rd year, Kasetsart University, personal communication, June 15, 2015)

Ghosts on continental region and on oceanic region are different. Thus, ghosts in the Philippines will be different from those in Thailand as their culture is related to water and sea. Thus, the belief of people will vary according to their living condition (Peem, 4rd year, Thammasart University, personal communication, June 5, 2015)

(3) The common culture could not reflect the portrayal of ASEAN perceived by world population as outdated.

If common culture was not reconciled to the modern world at present, the audience then had a split decoding. As an example, most audience viewed that if ASEAN assumed the belief in ghosts as ASEAN common culture, this would affect the image of ASEAN on the world stage or forum.

The belief in ghosts may act as common spiritual anchor for ASEAN nations, but will not be accepted globally, and may be interpreted as underdeveloped countries (May, 3rd year, Kasetsart University, personal communication, May 31, 2015)

General people won't believe in ghost any more. New generation no longer belongs to any religion. The belief in ghost was now old-fashioned (Film, 4rd year, Thammasart University, personal communication, June 16, 2015)

The belief in ghosts may be the traditional culture found in every country and can be shared, but universal world will not accept it (Got, 4th year, Kasetsart University, personal communication, May 26, 2015)

The belief in ghosts can be a spiritual anchor, but may be looked down upon by outsiders that we still worship ghosts (Pin, 4th year, Kasetsart University, personal communication, April 2, 2015)

(4) The common culture was not so powerful enough to stimulate consciousness of collectivism.

The audience pointed common culture presented by the programs was not powerful enough to induce the audience feel belonging to the same group with neighbors.

It's just they commonly use the musical instruments made from bamboo, but it doesn't make them feel connected that much (Ben, 3rd year, Thammasart University, personal communication, June 5, 2015)

We live in the same region, and use same materials to make things or musical instruments. That's not unusual, but still it does not make us feel being united. (May, 3rd year, Kasetsart University, personal communication, May 31, 2015)

(5) The specified common culture might cause arguments among ASEAN members.

A part of the audience expressed their idea that when television programs tried to emphasize the sameness between Thailand and neighbors, it might bring about negative rather than creative results owing to the fact that such sameness can lead to more forced competition of claiming whose was genuine, or whose was better, etc.

Culture is still a matter of claiming for ownership in ASEAN (Pin, 4th year, Kasetsart University, personal communication, April 2, 2015)

To tell that two countries have the same culture can't be accepted. Each will still perceive that it was their own identity, and each tends to claim

that their culture is better than others’, or their culture was the first one to... (Got, 4th year, Kasetsart University, personal communication, May 26, 2015)

To identify as having similar rice often caused more competition since each have their own rice and want to point out their advantage over their competitors to export rice as number one (Pooky, 4th year, Chiangmai University, personal communication, June 20, 2015)

We eat rice like neighbors, but we also think of competition, such as Vietnam who can export more than we do (Pooky, 4th year, Chiangmai University, personal communication, June 20, 2015)

Rice can be considered as ASEAN identity, but it’s arguable from which country the best rice comes from. Previously, there’s news reporting that Vietnam exports rice as number one in the world, but then Thailand said Vietnam may export the most in terms of quantity, but not of good quality like Thai rice (Got, 4th year, Kasetsart University, personal communication, May 26, 2015)

By having the same Songkran festival, each country advertised to persuade foreigners to visit their festival (Pooky, 4th year, Chiangmai University, personal communication, June 20, 2015)

Actually, Khon is a common culture, but Thais with high sense of nationalism always claimed to own this culture (Film, 4rd year, Thammasart University, personal communication, June 16, 2015)

It was noted by the researcher that negotiated reading of the audience to give meaning to ASEAN identity as encoded by television programs reflected the different focus between the programs and the audience. While the programs encoded the meaning of ASEAN identity in cultural domain, the audience decoded its meaning in economic domain. To illustrate this, “rice” was encoded in

the programs as “common culture,” but the audience decoded it as a product, especially a product of high competition with neighbors to be a leading country of exporting rice.

3) Oppositional Reading

A Touch of ASEAN Program presented “rice” from cultural perspective; nevertheless, the audience selectively used oppositional reading in decoding the contrasting meaning from what being presented by the program. Besides, they gave an opinion that ASEAN was a diverse in multicultural society.

By talking about rice, it reminded me that we formerly were the country exporting rice the most, but why in spite of having good things in hand, we let other countries overtake us (Tai, 3rd year, Chiangmai University, personal communication, June 19, 2015)

For this issue, I only heard about the competition among countries, i.e. whose rice is better (Tangmo, 3rd year, Kasetsart University, personal communication, May 31, 2015)

ASEAN cannot have only one identity. It’s multicultural society. (Ben, 3rd year, Thammasart University, personal communication, June 5, 2015)

5.2.3.2 Decoding of ASEAN Identity by Using Thai Uniqueness or Identity to Connect

A part of television programs constructed “harmonized ASEAN identity” by referring to the relations between Thais and ASEAN via Thai identity: faith in Buddhism and monarchy institution, to reduce the gap between “we,” or Thais and neighbors. For example, A Touch of ASEAN Program displayed the belief in Pee Tan or ghost elves of Vietnam by referring to the same belief in Thailand. Likewise, the story about faith in Buddhism of Vietnam and Thai-Malay in Malaysia portrayed by referring to Thai Buddhism. Similarly, in Inherited Fabric of Thailand – ASEAN, it showed a loyalty of royal courtiers of Yogyakarta, who devoted themselves to

serving their duties at Yokyakarta Palace, and a loyalty of Bruneians for their Sultan by pointing to connect with Thais' loyalty for monarchy institution.

The result of having the audience decode the meanings of what being presented in the television programs showed that all audience decoded it by negotiated reading.

It's true that Thai Buddhism is similar to Myanmar and Laos, but if we deeply explore it, we will find that half ASEAN people are Buddhism, and another half are Muslims (Ben, 3rd year, Thammasart University, personal communication, June 5, 2015)

Actually, Buddhism in ASEAN is different, and ASEAN also comprises Muslim (Tangmo, 3rd year, Kasetsart University, personal communication, May 31, 2015)

Many countries in ASEAN have a similar belief in ghosts, but it's just a minority (Beem, 3rd year, Kasetsart University, personal communication, June 15, 2015)

The first picture in mind of Malaysia is 'Muslim'. Buddhists are minority in Malaysia (Samee, 3rd year, Kasetsart University, personal communication, May 31, 2015)

One part of Inherited Fabric of Thailand – ASEAN portrayed the loyalty of Yokyakarta people for their Sultan to convey connotatively that Thais and Indonesians had loyal spirit for the monarchy institution in the same way. However, from the point of view of the audience who ever spent time in Yokyakarta, he expressed his negotiated reading:

I ever visited Yokyakarta Palace, but I saw only old royal courtiers look after the palace. Only old people still love and have faith in their Sultan but new generations don't feel that much. (Film, 4rd year, Thammasart University, personal communication, June 16, 2015)

5.2.3.3 Decoding of ASEAN Identity by Using Common Problems to Connect

A Touch of ASEAN and Inherited Fabric of Thailand – ASEAN Program presented a collective identity formed by encountering common problems, namely problems which threatened the existence of ASEAN culture. Such problems were defined as “others” or “otherness” which reflected negative relations between ASEAN and the world or external force of the world. This doubtful perception was constructed through the main theme of the programs which tried to raise up the consciousness of the viewers towards cultural inheritance.

Nevertheless, from the interview with the audience, “oppositional reading” was found as most audience saw that the interaction with external force, especially globalization was inevitable. Besides, it would bring about development rather than destruction.

To adopt western culture doesn't always destroy our culture. Now, the world is globalized, so everything is all connected. Culture will disappear or not depends on our choice of keeping it or abandoning it (Film, 4rd year, Thammasart University, personal communication, June 16, 2015)

Culture is movable. If we keep it fixedly, it will be dead. For instance, by nature language is changing all the time. It has a life. If we restrict it too tightly, that language will die, same as culture. If we treat it as something too high to reach, it then is untouchable because of too much difficulty. Likewise, culture will die on the shelf. (Phoom, 4rd year, Thammasart University, personal communication, June 14, 2015)

Traditional culture can be adjusted to match the present circumstances, such as lifestyle of a floating market. Now, floating market can be promoted for tourism to recall visitors nowadays of local people's former life. Thus, the dying culture can be restored by tourism and this can increase local people's income as well. It will be a creative city like Chiangmai. (Film, 4rd year, Thammasart University, personal communication, June 16, 2015)

Personally, I think to adopt Korean culture into ASEAN, i.e. Thailand or the Philippines, does not mean cultural imperialism which causes being – Thai disappear. It's just individual taste, which has no effect on anything. Thus, the adaptation of other cultures does not always bring changes like in colonial era. (Ben, 3rd year, Thammasart University, personal communication, June 5, 2015)

It's very common that when people meet one another, they bring culture with them and these cultures can be shared, assimilated, or adjusted. (Nan, 4th year, Chiangmai University, personal communication, June 20, 2015)

I think to be under western colony may be good in the way that we can get more knowledge from them (Samee, 3rd year, Kasetsart University, personal communication, May 31, 2015)

Under the governance of British or England, social organization was conducted in Malaysia and Singapore. (Ben, 3rd year, Thammasart University, personal communication, June 5, 2015)

Since the old days, ASEAN had continually adopted Chinese and India culture, but not all culture, and adapted it for useful purposes. (Peem, 4rd year, Thammasart University, personal communication, June 5, 2015)

From the interview, it showed the understanding of the audience about fluidity of culture. As a consequence, the audience did not feel afraid of globalization which might affect their decent traditional culture as shown in the television programs. On the contrary they perceived this kind of interaction as something which can be adjusted to keep the culture to exist, and, on the other hand, could be useful for local people at the present days.

5.2.4 Decoding of United ASEAN Identity Amidst Diversity

United ASEAN identity amidst diversity was constructed in three studied television Programs: Inherited Fabric of Thailand – ASEAN, ASEAN Yummy and Music, Poetry, and Arts. The main message was to convey the identity of each country with harmonious co-existence by presenting a diversity of races, religions, and culture. From studying the decoding patterns of the audience, both “preferred reading” and “oppositional reading” was found as followed:

1) Preferred Reading

The reasons why the audience expressed their preferred reading, or their decoding of the message encoded in the television programs were that ASEAN identity was based on the nature of being a multicultural society. They explained that ASEAN composed of a number of ethnic groups who possessed different culture. The evidence could clearly be seen in Malaysia, Singapore and Indonesia.

If one says that ASEAN has many cultures in common, then I will agree. However, it shouldn't say that everything is all alike in ASEAN (Paint, 4rd year, Thammasart University, personal communication, June 15, 2015)

I think that diversity is ASEAN identity. Collective identity can occur if all accept the differences of one another. However, it isn't easy because everybody will feel nationalism for their own country (Phoom, 4rd year, Thammasart University, personal communication, June 14, 2015)

In each region of each country, the identity will be different. To unit one's own regions is readily difficult, so how much more difficult for many nations in ASEAN will be united. To raise one common culture of all ASEAN culture is hard. For instance, In Vietnam, there's a diversity of languages. Northern Vietnam has one dialect while southern one has another. Even one single word, they used different vocaburary. (Eve, 4th year, Walailuck University, personal communication, June 15, 2015)

No single thing can be considered as commonality for all ASEAN nations. Thus, it is unnecessary to look only for commonalities, but we can use their differences or diversity as ASEAN identity (Paint, 4th year, Thammasart University, personal communication, June 15, 2015)

While some parts of the programs presented the cultural connectivity which was tightly and congruently tied as ASEAN common culture, but from the perspectives of the audience, they decoded ASEAN as a scattering unconnected region in terms of geography, both continental, and oceanic, which caused cultural differences among ASEAN nations as well.

Every nation has their own differences. Even twins still have some differences, so to have a diversity of culture as identity is usual so the expression of people caused by such differences was also common. It cannot be right or wrong. (Nan, 4th year, Chiangmai University, personal communication, June 20, 2015)

The belief in ghosts of mainland people and of islanders is different. Thus, belief in ghost of the Filipinos and of Thais is different because their culture is related to water and sea. Thus, people's belief varies depending on the circumstances. (Peem, 4th year, Thammasart University, personal communication, June 5, 2015)

In short, from the perspective of the audience, ASEAN was decoded as scattering and not being connected entirely due to the different geography which caused the separation of ASEAN identity.

2) Oppositional Reading

Most audience denied “united ASEAN identity amidst diversity” by expressing that the diversity among ASEAN nations did exist, but it is not united. From the interview with the audience, the audience perceived that there was still inequality in ASEAN in many aspects, i.e. gender, races, religions, and economics.

(1) Racial Equality

I used to visit the battle territory of Karen army. In Myanmar the battles still Remain. Karen still see themselves as Karen, not Burmese. Also, they hope that one day they will be independent (Ram, 4th year, Walailuck University, personal communication, July 2, 2015)

Prejudice towards one another. For example, Chinese-Malays does not like Indian-Malays so much. There, Indians seem to be classified to be lower class people (Paint, 4rd year, Thammasart University, personal communication, June 15, 2015)

Bumiputera Policy of Malaysia is obviously for Malays' benefits, not for Chinese and Indians. (May, 3rd year, Kasetsart University, personal communication, May 31, 2015)

(2) Religious Equality

Amid diversity, there're still inequalities, such as Dwarf or Cham in Cambodia had to live on a raft, and are treated differently from the government (Phoom, 4rd year, Thammasart University, personal communication, June 14, 2015)

Even in Thailand with religious diversity, we still don't accept other religions, but only our own (Nan, 4th year, Chiangmai University, personal communication, June 20, 2015)

In Myanmar, there is conflict between Buddhists and Muslims. Buddhists abused and killed a lot of Muslims with the belief that they were brought into the country by the British. Thus, their people must be Buddhists only. The effort of pushing all people to be Buddhists has destroyed other religions (Ben, 3rd year, Thammasart University, personal communication, June 5, 2015)

Outsiders may perceive Myanmar as a calm and peaceful country, but actually there is the 969 movement led by Ashin Wirathu or Phra Viram who is a radical Buddhist. (Ram, 4th year, Walailuck University, personal communication, July 2, 2015)

To unite a community, all religions must be accepted. (Got, 4th year, Kasetsart University, personal communication, May 26, 2015)

(3) Gender Equality

I have a transgender friend from Indonesia. He said he could not tell anyone because if he presents himself as he is, none will accept. (Film, 4rd year, Thammasart University, personal communication, June 16, 2015)

I conducted a research about Indonesia during Suharto or Soeharto period, and found that to talk about alternative gender or transgender was prohibited. Also, males were superior to females. (Samee, 4th year, Kasetsart University, personal communication, May 26, 2015)

Indonesia is governed by Muslim laws. Transgender people will be punished while females pre-marriage sexual relations will be condemned (Pin, 4th year, Kasetsart University, personal communication, April 2, 2015)

For LGBT, though it is accepted in the society, we still can witness some insults. Personally, I don't mind to see people of same sex holding hand in hand, but adults will see as misconduct. Some religions even believe that alternative or the third sex is caused by Phee Khao or that person is possessed by a spirit (Samee, 3rd year, Kasetsart University, personal communication, May 31, 2015)

Singapore used to issue laws of prohibiting transgender-being (Phoom, 4rd year, Thammasart University, personal communication, June 14, 2015)

(4) Economic Equality

The difference of ASEAN is inequality, especially economic inequality, such as the big difference between Myanmar and Singapore (Beem, 3rd year, Kasetsart University, personal communication, June 15, 2015)

The above interview reflected that the audience did not perceive only differences in kinds in ASEAN, but also differences in degree. The audience indicated that differences are usual things, and will not be obstacles for ASEAN community, but to reject the differences and diversity is truly an obstacle.

Differences are not a major problem to enable the co-existence of ASEAN, but to reject the differences is. (Nan, 4th year, Chiangmai University, personal communication, June 20, 2015)

From the aforementioned information, it illustrated that the audience deconstructed the meaning of “united ASEAN amidst diversity” as encoded or presented in Inherited Fabric of Thailand – ASEAN to be diverse ASEAN without unity because of inequality.

5.2.5 Decoding of Hybrid ASEAN Identity

The portrayal of “ASEAN is hybrid” was presented in Inherited Fabric of Thailand – ASEAN, ASEAN Yummy and Music, Poetry, and Arts Program by a plot of integration via story telling about food, woven fabric, and music culture with the main theme of hybrid ASEAN in which the separation line between “we” and “they” was ambiguous until becoming an ambiguous identity which was difficult to identify each culture clearly.

From the interview with the audience, it was found that all audience decoded the meaning of ASEAN identity encoded or constructed in television programs with “preferred reading” as they saw that cultural integration is inevitable and culture can be borrowed, exchanged, and integrated, for example beliefs, food, performing arts, etc.

ASEAN has diversity of beliefs, but it can be integrated, ie. One can pay respect to both Guan Yin or Guan Im and Buddha image. (Pin, 4th year, Kasetsart University, personal communication, April 2, 2015)

In Indonesia where Islam is a major religion, but we still can see some Christian churches ; though, they are not so eminent like mosques. In Bali, we can find some aura of Hinduism. (Film, 4rd year, Thammasart University, personal communication, June 16, 2015)

Mostly in Malaysia, the main population are Muslims, but you can see also some Thai temple or wat in many regions in Kuala Lumpur where I lived, and also I participated in Loy Krathong festival. People who joined the festival called themselves as Siamese, but some of them could not speak or write in Thai, but Thai culture in that region is still strong. (Paint, 4rd year, Thammasart University, personal communication, June 15, 2015)

Sulawesi Island composed of Christians, Muslims, and Buddhists living together. Many Christians also worship eastern ghosts or spirits (Poo, 4th year, Walailuck University, personal communication, July 2, 2015)

I have a Muslim friend, but he also pays respect to Chinese Buddha. He ‘s an integrated Muslim unlike middle-east Muslims. (Touch, 4rd year, Thammasart University, personal communication, June 25, 2015)

Thailand adopted shadow plays from Indonesia, entering into the country from the south of Thailand (Film, 4rd year, Thammasart University, personal communication, June 16, 2015)

Culture is something hard to distinguish who is the original owner, such as Ta-Kraw or rattan-ball play. You can see in Thailand, or in Myanmar. Someone is so serious trying to find out who initiated it, but for me I don't care to whom it belongs to. I've just known that it is an integrated culture. (Pooky, 4th year, Chiangmai University, personal communication, June 20, 2015)

From observing the response of the audience, especially those with prior knowledge and experience in certain ASEAN countries, towards the hybrid ASEAN identity, it was found that they could respond clearly with facts and evidences. To illustrate this, Eve, a student who used to study in Vietnam, narrated about her experience of cultural exchange between Thais and Vietnamese, about food.

In Vietnam, we will find Thai restaurant where the cook is Vietnamese, so the taste is not the same. It tends to be more Vietnamese style of cooking : plain and unsalty. In Thailand we also have Vietnamese restaurants cooked by Thai, the taste and ingredients are different from genuine Vietnamese, and express Thai style, such as Vietnamese Nam Nueng or Nem Nuong which is cooked to be Kuay Taew Lui Suan, or Thai Nam Nueng, etc. It is not exactly alike. (Eve, 4th year, Walailuck University, personal communication, June 15, 2015)

Besides hybridized food, the audience gave additional opinion to indicate the interchangeable contemporary culture, not only in the past, i.e. tradition, architecture, language, etc.

There're also some traditions which we cannot tell to whom it belongs, either Thai or Laos, i.e. a parade of puppet puppies of grandma, and grandpa, called "Day Day (Phoom, 4rd year, Thammasart University, personal communication, June 14, 2015)

We adopted some of Cambodian culture into Thai culture, such as language, architecture, etc. Phra Prang Lopburi and Phra Prang Sukothai in Wat Raj Burana was also adopted from Cambodia (Phoom, 4rd year, Thammasart University, personal communication, June 14, 2015)

We adopted Thai language from Cambodia since King Ramkhamhaeng (Film, 4rd year, Thammasart University, personal communication, June 16, 2015)

Cambodia has Thai movies and we also have Cambodian movies. For example, the movie called “Ngoo Keng Kong (snake). This is a cultural exchange in terms of mass media (Phoom, 4rd year, Thammasart University, personal communication, June 14, 2015)

Vietnam had Thai movies with subtitle in Vietnamese (Eve, 4th year, Walailuck University, personal communication, June 15, 2015)

Tai Yai (or Big Tai or Chan) labor workers in Chiangmai who work in Thailand also adopt our respect for monarchy institution, together with their admired leader, Aung San Suu Kyi. (Nan, 4th year, Chiangmai University, personal communication, June 20, 2015)

Actually what we have now is not Thai, but possibly originated from Myanmar or Cambodia (Tai, 3rd year, Chiangmai University, personal communication, June 19, 2015)

The researcher remarked that the factor which influenced the acceptance of hybrid ASEAN identity constructed in the television programs was “globalization” which enabled people to travel and communication across borders. Besides, the audience is knowledgeable in the process of cultural adaptation to be fitted into one’s own social and cultural systems. Thus, the agreement between the audience and program producers of ASEAN identity was found.

5.2.6 Additional Suggestions Towards Creating Common Ground between Thai and ASEAN from the Perspective of the Audience

From the interview, some audience viewed that to create collective consciousness of being ASEAN was difficult because of prevailing consciousness of nationalism over regionalism.

I don't think we can achieve it in a short time. Each of us still is more individualistic (Beem, 3rd year, Kasetsart University, personal communication, June 15, 2015)

If each nation still think of the benefits of their own nation. Though we join together in ASEAN community, each will still concern about their nation's benefits before the benefits of ASEAN (Tangmo, 3rd year, Kasetsart University, personal communication, May 31, 2015)

Besides, the audience presented some commonalities of ASEAN, not in cultural domain, but in other domain, i.e. common confronting problems.

ASEAN face drugs problems in every country (Samee, 4th year, Kasetsart University, personal communication, May 26, 2015)

Non-democracy might be focal commonalities of all nations in ASEAN (May, 3rd year, Kasetsart University, personal communication, May 31, 2015)

Unreal democracy is truly ASEAN. Singapore is not a socialism country, but is somewhat tyranny (Got, 4th year, Kasetsart University, personal communication, May 26, 2015)

From the aforementioned opinions, it obviously reflected regionalism-orientation, which emphasized mutual cooperation among ASEAN nations to deal with external force.

In spite of different culture, we still can cooperate to increase our negotiation power (Ben, 3rd year, Thammasart University, personal communication, June 5, 2015)

Every country still perceives their neighbors as competitors. However, our ultimate goal is to overcome the power of powerful countries. This will induce us not to release our hands from one another. Despite our resentment, we need to hold our hands because our enemies are so huge (Nan, 4th year, Chiangmai University, personal communication, June 20, 2015)

Such points of views illustrated the audience's perception which transcended ethnocentrism, but focused on regionalism, which was opposite to the program producers who reflected ethnocentrism through their point of view as a Thai, and connected ASEAN identity to their nationalism, not regionalism. On the other hand, from the audience' point of view, the true commonalty of ASEAN was the same problems all nations faced, which would be a key force calling for solid cooperation from the members of the same region.

In short, from the results of this study, the patterns of the audience's decoding of ASEAN identity were polysemy. However, preferred reading was the pattern of decoding found the most. At the same time, it was found that some audience displayed "negotiating" and "oppositional reading."

The factors found to affect their decoding pattern were:

1) Knowledge of the Audience

Education was a important factor in enhancing and broadening the audience's perspectives to view ASEAN identity constructed by television program producers differently. Most audience claimed that they gained ASEAN information from their classes and for their research inquiry.

From my previous research, I found that Indonesia is diverse, but has no unity as there's still a lot of conflict between native people and Chinese (Samee, 4th year, Kasetsart University, personal communication, May 26, 2015)

I studied about it. This made me know about history of each country more profoundly, and change my angle of seeing things too. (Nin, 4th year, Kasetsart University, personal communication, May 26, 2015)

2) Experience of the Audience

By having an opportunity to see ASEAN neighbors directly from either tourism or from any academic activities, it helped the audience to view their neighbors from several perspectives. Thus, experience was like a significant capital in negotiating and opposing reading of the audience against the constructed portrayal in the television programs. It was remarkable that the audience with prior visit of their neighbors seemed to provide related information more adroitly, and could support their opinions with facts and evidence, especially from their actual experience; for instance, Film, who went to study in Indonesia, Got, who used to visit Vietnam, or Nin, who used to visit Cambodia. All of them projected different opinion from others.

During my childhood, I was taught through the lessons that Thailand was No. 1 and other nations were inferior to us. However, once I went to study in another country and had a chance to meet their real people, against whom I had negative attitude. They were actually so nice. Such as Indonesians, who looked so scaring, but in fact they were adorable. Only education may not help to learn about this as your experience. (Film, 4rd year, Thammasart University, personal communication, June 16, 2015)

I met Vietnamese students. They were very enthusiastic. When the class started, teachers did not have to wait for their students. Vietnamese students could speak Thai fluently, compared with Thai students who studied Vietnamese language, but could not speak Vietnamese as fluently as Vietnamese speak Thai. (Got, 4th year, Kasetsart University, personal communication, May 26, 2015)

I witnessed how Cambodians organized their vending stands in the tourism attraction places, such as Pub Street, a walking street. Their selling stalls, built up next to each other, composed of only three same products: juice, Roti, and fried instant , and nothing else. This shows that they may not know much about doing business. Though their products may look similar to thai, but their country was more underdeveloped than ours. Thus, people have no idea about business. (Nin, 4th year, Kasetsart University, personal communication, May 26, 2015)

3) Hometown of the Audience

From the researcher's observation, it was noted that viewers or audience whose hometown is adjacent to their neighboring country could present the information about such country more adeptly with evidence to support from their actual experience. Thus, viewers from Satun and Songkla could tell stories about Malaysia differently from what being presented in the studied television programs. As an example, Samee, an informant from Satun, and Tang-Mo, from Songkla, both could reflect different perspectives about Malaysia and Malaysians. Similarly, Got from Sakon-nakhon could present their idea about Vietnam more profoundly.

In Malaysia, native Indian – Malays who are native people are lazy, and are not energetic to work. In spite of governmental helping plans, they are still not enthusiastic, unlike Chinese (Samee, 4th year, Kasetsart University, personal communication, May 26, 2015)

Talking about Malaysia, this reminded me of their lottery and also chrysanthemum tea, which is similar to Thai, but very delicious. In Had Yai you can buy from Kim Yong Market. (Got, 4th year, Kasetsart University, personal communication, May 26, 2015)

4) Media/ Information Exposure of the Audience

The audience's media or information exposure from various channels induced different perspectives towards their neighbors. For example, in case of "Pin,"

who perceived Laos differently from what being portrayed in the television programs because she exposed to some stories with another angle about Laos from the movies.

In Laos, there are still a lot of untold stories. In “Sabai Dee Luang Prabang,” the film showed some liquor shops. It is not so peaceful like what we were told. (Pin, 4th year, Kasetsart University, personal communication, April 2, 2015)

In summary, accumulated information the audience perceived either from direct experience or indirect experience became knowledge capital which wove and formed the imagination of the audience towards their neighbors. Such knowledge also became the audience’s capital in negotiating the meaning presented by the studied television programs.

CHAPTER 6

DISCUSSION OF RESULTS

The research, “Imagined ASEAN Identity in Thai Television Programs,” was a qualitative research aimed to study the construction of ASEAN Identity in Thai television programs to portray ASEAN identity socially defined via mass media institution, and, at the other side, to study the perception of the youth audience towards ASEAN identity to indicate their decoding direction of ASEAN identity. The results were as following:

6.1 Summary of the Research Findings

Summary of the research findings was divided into two parts: 6.1.1) The construction of ASEAN identity of Thai television programs, and 6.1.2) Decoding of ASEAN identity in television programs by the youth audience.

6.1.1 The Construction of ASEAN Identity of Thai Television Programs

The research was conducted by textual analysis of six television scripts: Morning News, A Touch of ASEAN, Inherited Fabric of Thailand – ASEAN, ASEAN Yummy, Bang Ra Chan, and Music, Poetry, and Arts Program, totaling 57 episodes by using the concept of narrative analysis. The content was classified according to components of story telling or narration : plot, character, setting, time, conflict, special symbols, theme, and point of view.

6.1.1.1 Plot

The concept of plot structure components of Freytag or Freytag’s Pyramid (1863) was used: exposition, rising action, climax, falling action, and resolution or the ending. Four types of plots in constructing ASEAN identity were found:

1) Conflict plot: found in Bang Ra Chan Drama which presented conflicts in the history between Thailand and Myanmar (and Inwa)

2) Competition plot: found in SEA Games report in Morning News which admired the heroic deeds of Thai athletes as top gold medalists.

3) Commonalities – and Differences- orientation plot: found in a Touch of ASEAN Program, and the report of Songkran Festival of Morning News, which displayed the commonalities and differences between Thai and neighbors' culture.

4) Integration plot: found in Inherited Fabric of Thailand – ASEAN, ASEAN Yummy, and Music, Poetry, and Arts Program, which presented the hybrid culture in food, woven fabric, and music culture

In general, integration plot was found the most, while competition plot was found the least.

6.1.1.2 Character

From the analysis by the concept of identity, which divided the identity into “we” and “they,” the following was found:

1) “We” were Thais. The various roles and characteristics of Thais were explained: 1) Thai warriors: brave, sacrificing 2) Thai athletes: determined, purposeful 3) Thai chefs: capable of integrating food culture 4) Ethnic groups in Thailand: diverse.

2) “We” were Thais and neighbors, conveying collective identity due to cultural similarities and common problems.

3) “They” were “neighbors,” who were defined as “others” from the point of view of Thais 1) competitors or adversaries 2) friends who share similarities with their unique identity 3) ethnic groups of neighbors

4) “They” were “otherness,” which conveyed both positive and negative meaning. 1) Westerners who admired or participated in inheriting ASEAN culture 2) problems Or external force which communicated the relations between ASEAN and Globe, and affected the existence of ASEAN culture.

6.1.1.3 Scene

1) Location

Various settings were found: 1) world heritage places: conveyed the richness of ASEAN culture 2) bordering territory: conveyed cultural connectivity 3) developed countries: conveyed economic growth of Malaysia and Singapore 4) underdeveloped countries: conveyed inferiority of Myanmar, Cambodia, Laos, and Vietnam 5) Religious places: conveyed a peaceful co-existence among diversity 6) tourism attractions: conveyed the connection between ASEAN and external force 7) Battle field: conveyed competitive relationship between Thailand and neighbors. Most of the settings displayed a happy co-existence amidst diversity.

2) Time

Two periods of time was presented:

(1) Present time: 1) festivals, i.e. Rice Merit-Making, Songkran, etc. 2) special occasions with positive meaning, i.e. the Royal Cremation of former queen of Bali ,etc. 3) special time with negative meaning, i.e. SEA Games, etc.

(2) Past time: Rattanakosin period in which a Royal visit of the neighbors enhanced good relations between Thailand and neighbors, and Ayutthaya period in which negative relations between Thailand and neighbors was presented in Bang Ra Chan Drama.

In general, the time found in the narration of television programs conveyed positive meaning which reflected cultural relations between Thailand and neighbors.

6.1.1.4 Conflict

From the study, the following conflicts were found: 1) conflict between “Thais” and “neighbors,” caused by competition and battles 2) conflict between “Thai culture” and “neighbors’ culture,” caused by a comparison to find commonalities and differences to convey “being others” of neighbors which was different from Thai 3) conflict between “ASEAN” and “external force” which threatened traditional decent culture.

6.1.1.5 Special Symbol

From the study, the following special symbols were found: 1) Symbols which identified the unique identity of each nation, i.e. national symbols such as flags, clothing, etc. 2) Symbols which displayed ASEAN common or co-culture to stimulate collective consciousness, i.e. faith in Buddhism and monarchy institution, belief in Kwan, belief in ghost elves, etc.

6.1.1.6 Theme

From analyzing the content in the programs with binary opposition, special symbol, and plot, 5 major themes were found:

1) Harmony and national pride: to strengthen consciousness of nationalism by displaying unique identity of each nation, found in Morning News, and Bang Ra Chan Drama.

2) Consciousness stimulation for cultural inheritance: to display the conservation of the neighbors for Thai viewers as guidelines for cultural inheritance, found in the Morning news of Songkran Festival, A Touch of ASEAN, and Inherited Fabric of Thailand – ASEAN Program.

3) Commonalities of ASEAN culture: to convey good relations between Thailand and ASEAN by uniting diversity among ASEAN members, found in the report of Songkran Festival in Morning News, A Touch of ASEAN, Inherited Fabric of Thailand – ASEAN, and Music, Poetry, and Arts Program.

4) Hybrid culture: to demonstrate guidelines for congruent integration of food, music, and weaving culture between Thai and ASEAN, and ASEAN and the world, found in Inherited Fabric of Thailand – ASEAN, ASEAN Yummy, and Music, Poetry, and Arts Program.

5) Diversity of ASEAN culture: to illustrate a peaceful co-existence among countries with their own uniqueness, found in Inherited Fabric of Thailand – ASEAN, ASEAN Yummy, and Music, Poetry, and Arts Program.

6.1.1.7 Point of View

From textual analysis, it was found that all stories were narrated through the point of view of Thais on their ASEAN neighbors, some of which displayed neighbors as the same group, some as friends, who shared common culture

and problems, and some as a separated group with a notion of being “we” and “they” as others.

In short, from analyzing plot structure components of narrative analysis, 5 ASEAN identities were found:

- 1) ASEAN with past conflict: portraying hostile relationship between Thais and neighbors from historical background.
- 2) Competing ASEAN: reflecting competitive relationship for a victory.
- 3) Harmonized ASEAN: presenting the separation between “we” and “they” in any direction depending on the circumstances.
- 4) United ASEAN amidst diversity: conveying peaceful co-existence of countries in spite of each country’s uniqueness.
- 5) Hybrid ASEAN: illustrating the ambiguous identity from integration between Thai and ASEAN, and ASEAN and the Globe, which was difficult to identify whose culture it was.

In short, the programs displayed “harmonized ASEAN” and “United ASEAN amidst diversity” the most. This conveyed an effort of television program producers to construct ASEAN identity with positive meaning while maintaining neighbors as “others.”

6.1.1.8 Factors relating to the construction of ASEAN identity in television programs.

From the study of Sunait Chutintaranond et al. (2006), it found that Thai written history portrayed their neighbors as “enemies.” The story telling in the history brought the notion of “nationalism” which was ethnocentrism by seeing Thailand as the center of all., and by perceiving other neighboring countries apart from Thailand, as adversaries and inferior to Thailand. However, from the textual analysis of this study, it contrarily found that the narration of television programs about ASEAN reflected more positive relations between Thais and neighbors in spite the fact that it still maintained being “others” on the part of neighbors, but towards more friendly and positive direction. Four factors were found to affect the direction of conveying message in more positive way as following:

1) Issue

It is remarkable that if the issues related to cultural connectivity between “we” as Thais and “they” as neighbors were presented, ASEAN identity would be portrayed in positive direction, through harmonized ASEAN, united ASEAN amidst diversity, and hybridized ASEAN. On the contrary, if the issues related to conflicts in the past or competition, leading to national dignity, ASEAN identity would be conveyed in negative direction to stimulate consciousness towards nationalism rather than regionalism.

2) Context

(1) National political context. Since 2014, Thailand was governed by National Council for Peace and Order (NCPO) (formerly National Peace and Order Maintaining Council (NPOMC) with highlighted policies of the protection and deference of major institutions of the country as shown in their 12 values, which was one of the factors related to the construction of ASEAN unity by connecting Thai unique identity: faith in Buddhism and monarchy institution, in accordance with ASEAN neighbors congruently.

(2) International political context. Under the context of ASEAN integration into ASEAN community, with one the main principles: principles of non-interference. Thus, this principle might influence the presentation of television programs by not reflecting any internal affair of the neighbors, which was different from the presentation of internal conflicts by mass media in the past, for instance “Two Gunmen from Salween” (1993) a Thai film showing conflicts of minority groups in Myanmar, or “Prang Chom Poo or Pink Disguise” (2003) showing conflicts of Tai Yai in Myanmar, et. (Kamjohn Louiyapong, 2013)

It was obvious that “context” was a significant factor in the construction of ASEAN identity presented in television programs. From the study, it was found that both fictional program, i.e. Bang Ra Chan Drama, and non-fictional program, i.e. A Touch of ASEAN, or Morning News, presented more positive relations between Thai and neighbors than mass media in the past which always portrayed “neighbors” as untrusted enemies. Therefore, the context of ASEAN community played a great role in constructing ASEAN identity of Thai television programs studied in this research.

3) Sponsor

The sponsor of some programs was “the Ministry of Culture,” which was responsible for building ASEAN identity according to ASEAN Socio-Cultural Community Blueprint. They were the sponsor for “Inherited Fabric of Thailand – ASEAN,” and “A Touch of ASEAN” Program. Thus, the direction of presentation necessarily responded to the purposes and principles of the Ministry. Harmonized ASEAN was highlighted accordingly. Another mission of the Ministry to go along with NCPO principle was to protect and defer monarchy institution. Thus, in the construction of ASEAN identity, the content contained such principle into the program by raising high respect to three major institutions: country, religion, and monarchy, together with stories about Thai culture for conservation and inheritance of their own culture.

4) Knowledge Capital of the Producers

To produce a program to communicate about ASEAN identity required deep knowledge and understanding of culture in the region, the concept of regionalism, and other related issues. This knowledge affected the producers’ perspective in narrating stories of ASEAN. Thus, if a producer emphasized only cultural domain, the program would only display cultural comparison of commonalities and differences between Thai and neighbors. By this presentation, though some common culture would be displayed, but neighbors were still displayed as others. Thus, the missing perspective was the concept of regionalism which would convey the interdependence among ASEAN members in the region to confront with problems and other external forces together. Therefore, the concept of regionalism would lead to the creation of content for enhancing ASEAN collective identity and consciousness.

6.1.2 Decoding of ASEAN Identity in Television Programs by the Youth Audience

From the findings of interview with the youth audience, it showed that in general, the audience decoded ASEAN identity by “preferred reading” more than “negotiated” and “oppositional reading.” Interestingly, all audience decoded by preferred reading towards “hybrid ASEAN” without any denials or de-construction of

the meaning conveyed or encoded in the studied television programs. Whereas for “united ASEAN amidst diversity,” some part of the audience expressed their “preferred reading” in accordance with the meaning of the programs which conveyed “diversity of ASEAN” in positive direction, but some audience denied such meaning and projected their deconstruction of meaning in a negative way by viewing that diversity in races, religions, and gender could not be widely accepted in reality.

For “harmonized ASEAN” which was found to be presented the most in television programs, the audience decoded with “preferred reading” the least. Mostly, they negotiated with the meaning presented in the programs by showing their agreement in ASEAN cultural similarities, but also showing their disagreement in within such similarities, there were still some different uniqueness of each culture.

Most audience decoded with “negotiated reading” the most for “competing ASEAN” by agreeing that Thailand and neighbors did not have only competitive relationship in sports, but only in economics, while some disagreed that to separate neighbors as others was from the perspective of Thais, and such perspective did not accord with the concept of regionalism which enhanced cooperation among ASEAN members.

For “ASEAN with past conflict”, all audience decoded its meaning with “oppositional reading” in the same way by pointing that the narration in the past history was told by Thai and from Thai perspective which focused on “nationalism” which portrayed Thailand” as the center of all. Such history enabled the viewers without knowledge about their neighbors to perceive neighbors as others, as enemies, and as inferior to Thais.

From the study of the youth audience’s decoding of ASEAN identity presented in television programs, 5 concepts about ASEAN were found:

- 1) Fragmentation of ASEAN Identity

While the studied television programs tried to connect ASEAN tightly and inseparably with their commonalities or common culture, the audience perceived ASEAN as a scattering and separating territory, either continental or oceanic, in terms of geography which affected their culture due to their different surroundings. Thus, ASEAN identity could not be completely and inseparably connected, but be more fragmented. The connectivity thus was at group level, but not the entire region.

An interviewee expressed their idea that Songkran Festival was common culture only of some ASEAN countries on the continental territory, but was not of oceanic ones. This idea accorded with the finding of Jakkrit Sangkhamanee (2015) who explained that different geography caused different culture. People at different area built up their cultural and social systems, including social structure differently. To illustrate this, people on the plain could do their agricultural work on such plain which had irrigation system and water resource, but people on high land needed seasonal rain, so they had to do a seasonal-moving agriculture. Likewise, islanders had different cultural-ecology from people on the main land.

2) Marginalization in ASEAN

From the interview, it was found that by an effort of strengthening the security and unity of ASEAN countries, it pushed away some marginal groups, such as transgender, religious groups, ethnic groups, etc. This reflected that we could not include such marginal groups into imagined ASEAN identity as a whole. It was remarkable that the concept of diversity did not cover this inequality in the television programs. Though some marginal ethnic groups were presented in some programs, i.e. Inherited Fabric of Thailand – ASEAN, they were displayed as one whole group by their common culture, under the assigned role of media to inherit cultural heritage, and the sub-culture or unique identity of these marginal ethnic groups was overlooked.

3) Mobility of People and Culture

From the findings of the interview and textual analysis of Inherited Fabric of Thailand – ASEAN Program, it agreed that with the movement of people, culture was moved, exchanged, and adapted all the time. This conveyed a kind of kinship connectivity which brought about good relations among ASEAN members. From the point of view of the audience, neighbors adopted Thai culture while Thais also adopted theirs. This illustrated that mobility was usual in the region.

4) Hybridity of ASEAN

The concept of hybridity found in this study reflected that ASEAN culture and Identity was hybrid, composing of no apparent core culture or of unique originality. Mostly, ASEAN was a hybridity from China, India, or western countries, including hybridity among ASEAN countries, as shown in Inherited Fabric of

Thailand – ASEAN, Music, Poetry, and Arts , and ASEAN Yummy Program, which conveyed the portrayal of how ASEAN members selected, adopted, and integrated other ASEAN culture and global culture with their social and cultural systems.

5) Nationalism VS Regionalism

While the television programs, through point of view of Thai narrator, emphasized the commonalities and differences between Thailand and neighbors, which reflected bipolar perception, and nationalism-orientation of the program, the audience decoded binary opposition differently from what being presented the programs. From their perspective, the binary opposition was not “we” as Thais and “they” as others, but it was “we” as Thais and ASEAN, and “they” as “other external force” against ASEAN culture and community. The cooperation among ASEAN members was needed to confront with threatening problems or danger; therefore, the concept of “regionalism” to perceive ASEAN as the whole region, instead of separation between “we” and “they” as presented or encoded in the television programs.

From the study, it might be concluded that “ASEAN identity” was a dynamic process of power struggle. No specific ASEAN identity could be fixed without changes. On the surface, it might show the power of mass media in determining the identity of ASEAN through their narration or story telling about ASEAN. In fact, ASEAN identity could not originate, or be perceived by any particular individual or groups, but it was caused by a power interaction of many parties concerned. Namely, both program producers (as encoders) and the audience (as decoders) interact towards the power in determining and defining the meaning of the texts. Texts or stories or content shown in the media are thus a space of power struggle of encoding and decoding to negotiate for the meanings conveyed by conceptual framework within the society. Thus, the meaning and existence of ASEAN identity could be decoded with “preferred” , “negotiated” or “oppositional” reading. None could fix its identity and existence monopolistically. ASEAN identity was fluid and moved by power interaction occurred. Therefore, ASEAN identity was not a still fact, but a process of becoming construction.

6.2 Discussion

6.2.1 Socially Defined ASEAN Identity

6.2.1.1 Diverse ASEAN Identity

This research of ASEAN identity was conducted with the standpoints of Post Modernism, which believed that identity was not fixed, which corresponded with the findings that ASEAN identity was a dynamic process and was varying depending on the context, as shown in five identities in the television programs: ASEAN with past conflict, competing ASEAN, harmonized ASEAN, united ASEAN amidst diversity, and hybrid ASEAN.

The research results thus rejected the concept of Essentialism which stated that identity was a fixed substance, but accorded with the concept of social constructionism which saw identity as a constructed substance. Also, the results of the study found the 5 aforementioned varied identities in the television programs according to the context as following: 1) ASEAN with past conflict, influenced by traumatic history in the past 2) competing ASEAN, appearing in the sports competition 3) harmonized ASEAN, conveying their sameness in cultural sphere 4) united ASEAN amidst diversity, conveying differences in ethnicity, religion, and gender under social and cultural context and 5) hybridized ASEAN, conveying the territory of interaction within and outside ASEAN, i.e. external forces, globalization, etc.

Not only was the varying ASEAN identity displayed in each television program under each condition, but the program content also displayed the movement of identity definition via characters and special symbols of each program. Examples were 1) “Fabric,” presented in Inherited Fabric of Thailand – ASEAN, was defined differently depending on the context: as Thai, ASEAN, or universal 2) In ASEAN Yummy, Thai chef performed his roles in reflecting the moving definition of identity: he emphasized “universal standards” for cooking, i.e. nutrition, cooking apparel, etc., but also displayed neighbors’ identity by wearing their national clothing during his visit, and Thai identity when he cooked Thai food with the neighbors’ material. This kind of fusion made the construction of identity as in-between” stage in which several identities were mixed: Thai, ASEAN, and universal, but ambiguous to distinguish clearly whose culture the food belonged to.

6.2.1.2 Constructed ASEAN Identity

1) Conflicting ASEAN

Since colonial period, namely, from the reign of King Rama IV to the change of government, a variety of knowledge under the nationalism ideology was collected and disseminated, especially historical chronicle showing negative relationship between Thailand and neighbors. The main theme of fighting for protecting the independence of the country, and the king who was respected as a center of the country, and for expanding power over Thai-dependent resisting cities was highlighted. The negative portrayal of neighbors affected directly their image. Thus, the perception of neighbors as “others” who caused problems to “We” (Thais) stimulated Thais’ cooperation against those threatening people which endangered the nation’s security. (Warunee Osatharom, 2001; Sunait Chutintaranond et al., 2006; Niti Eawsriwong, 2014)

ASEAN identity in the past history from Thai perspective classified neighbors as “they” (others) as enemies: dangerous for Thailand, as an inferior country: depended country under the control of Thailand, and as distrustful country: communism. These identities was disseminated and cultivated through Thai lessons. Warunee Osatharom (2001) found that the negative picture of Laos and negative relations between Thailand and Laos was written in Thai lessons, full of loaded language, to form the identity of untrustworthy Laos in the eyes of Thai students, i.e. dishonesty of Laotian leader: Chao or King Anuwong during Anuwong Riot. The meaning constructed in the lessons emphasized “Thailand as a leading, and powerful country,” which could conquer Laos, but was seized later by France (another displayed antagonist) (Sunait Chutintaranond et al., 2006). Similarly, the negative relations between Thailand and Cambodia was taught in the lessons in which Cambodia was displayed as another antagonist who always attacked Thailand to get their independence as well as herded Thai people into their country whenever Thailand was weak. One of Thai historical chronicles said, “Whoever reigned the Kingdom of Kam Put Ku Ru Raj was a dishonest and bullying person.” Myanmar was also portrayed negatively in Thai history as cruel adversaries and invaders with no mercy while Thailand was presented as bold and competent. (Sunait Chutintaranond et al., 2006)

Therefore, it could say that ASEAN in the past from Thai perspective was “ASEAN with past conflict” due to the influence of nationalism concept, which gave importance to national security and to the resistance towards communism. However, under the context of ASEAN integration to be ASEAN community had diluted the degree of negative feeling towards neighbors as shown in Bang Ra Chan Drama in 2015 by adjusting the name from “Myanmar” or “Burma” to “Inwa.”

Thus, “they” as Thais’ enemies shown in Bang Ra Chan Drama deconstructed the meaning of “negative relations between Thailand and Myanmar” by portraying a battle between Thais and Inwa, not Thais and Burmese as written in Thai history, to respond to a call for collective cooperation among ASEAN nations.

2) Competing ASEAN

From the report of SEA Games in Morning news, it showed an emphasis in presenting Thai Athletes’ victory rather than ASEAN harmony. Thai athletes represented “Thailand” as a winner over their neighboring countries. From the plot of dividing into “we” (Thais) and “they”(neighbors), the narration illustrated “Thai athletes” as heroes of the nation while athletes from other neighboring countries was portrayed as “competitors,” and displayed competitive relations between Thais and others. This findings corresponded with the study of Monsak Chaiworadit (2016) on Facebook Fanpage of ASEAN Community, which negative relations between Thai and neighbors (as competitors) was found. During the competition, people identified their identity mainly as the national representatives, not as harmonized ASEAN members.

The image of Thais’ superiority over their neighbors in sports competition was further found in other studies. Suneit Chutintaranond et al (2006) found the same presentation of news as aforementioned results between Thailand and Laos in the report of Youth Football ASEAN Championship Tournament reported in Thai newspapers, by using words with connotative meaning to convey the superiority of Thailand over their competing neighbors.

Nevertheless, the competitive relations between Thailand and other ASEAN nations reported in the Morning News was not an extreme bipolar like

the presentation of news in the past. Instead, the competitors was positioned as “determined, dignified, and capable” like Thais, as shown in the interview with Choketavee Promrat, Thai coach, who admired players of Myanmar about their competence. This kind of respect display towards the competitors appeared in Thai lesson entitled, “Our Neighbors” Book No. 1 in 1981. One part of the book said, “This kind of attack did not happen often. Mostly, it tended to be an attack under the circumstance in which any resistance of the under- sovereign occurred rather than a battle with an equal powerful country like Burma. (Warunee Osatharom, 2001)

Furthermore, from the interview with the audience, it was found that some audience decoded “competing ASEAN” with preferred reading or interpreted the same meaning and direction as encoded in the television programs. However, the audience viewed that the competition was not only in Sports competition, but also in economic competition as well. Another sample was the display of “Rice culture” as ASEAN common culture, which was decoded or interpreted by the audience with oppositional reading with the reasons that rice conveyed “economic competition” between Thailand and neighbors. This may be caused by the more emphasis on ASEAN economics reported by Thai mass media. (Pongpittaya Cheangchaya, 2013; Phutthiphong Rabchan, 2013). Thus, economic perspective was used in decoding ASEAN identity more than perspective from cultural domain.

Still, competing ASEAN identity was not in tune with the concept of regionalism which emphasized interdependence among ASEAN members to compete with Global community, but the competition among themselves. Chulacheeb Chinwanno (1999) noted that this present time was an era of enhanced economic cooperation. Besides, many kinds and levels of economic cooperation were expanded, such as economic cooperation of sub-regions, Quadrangle Economic Cooperation (Thailand, Myanmar, Laos, and Yunnan County, China) Greater Mekong Subregional Economic Cooperation (or GMS-EC: Thailand, Myanmar, Laos, Cambodia, Vietnam, and Yunnan County, China). All of these cooperation aimed for trade expansion as well as joint venture in various kinds of industry. Thus, in constructing “neighbors” as others seemed to be a misplaced and outdated positioning. Although to construct neighbors as others would be beneficial in terms

of arousing national harmony, but would be an obstacle in enhancing ASEAN collective consciousness in the era in which all parties called for greater and expansion of cooperation.

3) Harmonized ASEAN

It was found that some of the studied television programs moved “they” (neighbors) as others and opponents to be included into “we” as friends through cultural relations. “Harmonized ASEAN” reflected the relations between the countries who shared the same culture -through some special symbols as being shown in Inherited Fabric of Thailand – ASEAN in the following examples: 1) The belief in Kwan 2) faith in Buddhism 3) Songkran Festival 4) shadow-play 5) Fabric – weaving 6) musical instrument made from bamboo.

Previously, a number of scholars mentioned about cultural connectivity in ASEAN, i.e. Pranee Wongthet. (1996), Sujit Wongthet (2013) who explained about common culture ASEAN (or Southeast-Asia) since prior to and after the adaptation of Indian culture, such as 1) adaptation of Brahm-Buddhism or Brahmanism –Buddhism 2) patriarchy 3) alphabets 4) wai or worship expression 5) ordination or notice monks 6) Songkran 7) Ramayana and Mahabharata 8) Layoknok or Kanok Thai pattern , etc. Besides, they shared some legends, which were different from other regions of the world, i.e. legend about calabash, legend of Thao Hun or Khun Joeng which showed the connection between various ethnic groups, whom were believed to own same brotherhood or kinship. The belief of ethnicity reflected the worldview of Southeast-Asians which did not exist solely, but interacted and connected to one another continually for a long time.

The narration of cultural relations to connect ASEAN was not only presented in television, but also through other mass media. For instance, a chorus performance, “Kwan Khao” or “The Spirit of the Mekong River” which portrayed lifestyle of variety of ethnic groups along Mekong River: people in Laos, Cambodia, Thailand, Myanmar, and Vietnam, who had close connection through common rice culture. (Thanapum Limsiritong, 2013), or the film) entitled, “15th Lunar Month” presented a common belief of Thais and Laotians about Naka (Kumjohn Louiyapong, 2013), or novel called, “Roy Mai” of Pongsakorn, which portrayed “woven fabric” as Thai and Lao common culture. (Ananya Wareesaard, 2013), etc.

To use “ASEAN common culture” as material to construct “Harmonized ASEAN identity” in various kinds of mass media might respond greatly to the plans of establishment of socio-cultural ASEAN community in building ASEAN identity. This was aimed to make people aware of their common culture, rituals, values and beliefs. Television programs was a kind of mass media being used to reproduce positive relations in ASEAN through cultural connectivity, which was vital facilitating factor in preparing the audience into ASEAN community.

4) United ASEAN Amidst Diversity

From the study, it was found that this identity presented “we” as Thais and “they” as neighbors, who comprised diversity of ethnicity, beliefs, and culture. For instance, in *Inherited Fabric of Thailand- ASEAN*, diversity of ethnicity in Thailand: Tai Puan, Lao Krang (or Lao Lac, Lao Phuang Rang) and diversity of ethnicity in Laos: Tai Daeng (Red Tai), Tai Khao (White Tai), Tai Dam (Black Tai), Lue or Tai Lue.

The acceptance of diversity found in television programs nowadays accorded with Thai improved lessons since 2001 which contained the content of enhancing cultural acceptance of diversity in Thailand by trying not to add any affective conation or feelings. One part shown in the book, which was a conversation between a girl named “Nam Jai” and her father, “Thailand is so good. Different races, ethnicity, and religions can live together” (Warunee Osatharom, 2001). Thus, the portrayal of ASEAN with a variety of ethnic groups presented in television programs conveyed the inclusion of such diversity into a part of ASEAN.

However, the portrayal of harmonious or happy co-existence of ASEAN among many kinds of diversity in television programs was different from that shown in some films. 1) Films about conflicts of ethnic groups in Myanmar, i.e. *Salween Gunmen* 1993): conflict of Karen, *Prang Chom Poo* (2003) conflict of Tai Yai in Myanmar. 2) Films about political conflict in Democracy ideology, and Communism, i.e. *Dien Bien Phu* (1977) and *October 14th : People war* (or *Moon hunter* in English) (2001). The latter two films were produced during the phenomena of American Fever since 1957.

The reasons why television programs did not display internal or political conflicts of neighbors were due to ASEAN agreement of no interference

with internal affairs of one another, including to enhance integration of ASEAN community. Thus, the portrayal of ASEAN unity amidst diversity in the context of ASEAN community changed the constructed myth to display territory without problems, in spite of a number of quarrelsome issues still existing in ASEAN. To illustrate this, there was a religious conflict in Myanmar where Ashin Wiruthu, so-called, “Bin Laden of Myanmar,” by the Guardian, who aroused hatred towards Muslims in Myanmar since early 2013, including a call of protest against doing business with Muslims, and a call for laws prohibiting the interracial marriage between Buddhists and Muslims.

5) Hybrid ASEAN

From the study, some television programs presented the interaction and integration of culture between “we”(Thais) and “they”(neighbors). Culture was perceived as interchangeable and exchanged. In ASEAN Yummy, A Touch of ASEAN, and Music, Poetry, and Arts Program, the integration or hybridization of food, fabric-weaving, and music culture was shown. Such integration was connected so tightly that the ambiguous identity or hybridized identity was witnessed. One could not tell who was the owner of such culture. Therefore, cultural integration presented in television programs reflected the interaction between Thailand and other ASEAN nations, between ASEAN and Universal culture, and between ASEAN and external force, i.e. globalization, etc.

Thus, from the study, it showed that some television programs tried to lead the audience to view the diversity as hybridity which was far from the meaning of physical cultural diversity which one could clearly identify. This also led to reject the concept of essentialism which perceived identity like other biodiversity and believed that identity was fixed and able to be classified by some innate characteristics. On the contrary, the studied television programs illustrated that actually ASEAN identity was socially constructed, which could be selected, adapted, and varied all the time. In Inherited Fabric of Thailand – ASEAN, fabric-weaving culture was shown to be borrowable, exchangeable, adjustable, and mixable. This corresponded with the concept of cultural studies who believed that culture in fact had no unity, or solidarity, but was a process of production and reproduction. Thus, being Thai, Being ASEAN, or Being Universal was not a fixed substance which could be

separated and classified clearly. Thus, ASEAN identity was an endless construction through continual interaction via various forms, i.e. exchange, obsession, borrowing, assimilation, etc.

Therefore, a television program did not play a role as a mirror reflecting ASEAN identity, but was a media which selected to construct ASEAN identity through some mechanism which varied according to communication environment in each context and time.

In general, ASEAN identity found in this study reflected positive relations between “we” (Thais) and “they” (neighbors) to accord with the context of ASEAN integration into ASEAN community. Even, *Bang Ra Cha* Drama, which was used as a medium to stimulate patriotism or nationalism in the old years, diluted the degree of negative relations between Thailand and Burma in the past, by changing the name from Burma to Inwa in the context of ASEAN community which called for friendship and cooperation in the region.

6.2.1.3 ASEAN Identity and Narration from Thai Point of View

From the study, it was found that ASEAN identity from the point of view of Thais often was mixed with Thai identity: The adoration and respect of the nation, Buddhism, and monarchy institution, all of which was core significance to stimulate nationalism or patriotism on part of Thai people. The narration was told by comparing neighbors’ culture with Thai culture. 1) Strong faith in Buddhism of Burmese, Laotians, and Malaysians, which was similar to Thais shown in *A Touch of ASEAN Program* 2) Faith of Bruneians and Balinese towards their monarchy institution shown in *Inherited Fabric of Thailand – ASEAN*, etc. Such ASEAN identity by connecting to Thai identity was based on the concept of nationalism, which responded to the present governmental policies of strengthening unity among Thai people through Thai uniqueness or identity. The policies appeared in the mission of the Ministry of Culture, who was a sponsor of *A Touch of ASEAN* and *Inherited Fabric of Thailand – ASEAN Program*. The mission was written as followed: 1) To adore and protect three main institutions of Thailand: nation, Buddhism, and monarchy, and to conserve, inherit, and develop religions, arts, and culture in a sustainable way. 2) To stimulate and cultivate consciousness of being Thai, and create decent values and lifestyle.

The advantage of the construction of ASEAN identity by connecting to Thai identity was that it was easy to connect to Thai people because of their familiarity, but the disadvantage was that it encouraged a thinking pattern based on nationalism, and could recognize cultural relations in a narrow scope. The other disadvantage was that to distinguish between “ours” and “their” culture, in spite of bring up some shared values and commonalities, this still made Thai people perceive their neighbors as “others” For instance, In *Inherited Fabric of Thailand – ASEAN*, weaving culture was raised up as common culture between Thailand and neighbors, but unique designs of weaving of each country, which was different from Thai fabrics, was also displayed. This illustrated that the program producers constructed harmonized ASEAN identity to build positive relations with neighbors as sharing the same culture, which was regionalism-orientation; but on the other hand, they tried to maintain Thai unique culture by comparison with the neighbors, which was nationalism-orientation. This showed the effort of the producers to transcend the extreme bipolar of being Thai and being ASEAN and to lead into the stage of in-between nationalism and regionalism, which was inseparable.

6.2.1.4 ASEAN Identity and Regionalism

The finding of the study showed that the narration was all communicated from the point of view of Thais, and ASEAN identity mostly occurred from the comparison between commonalities and differences between Thailand and neighbor. By doing so, commonalities between Thailand and neighbors could be seen, but on the other hand, neighbors were still positioned as others due to their differences from Thailand. This kind of comparison could not go along with the concept of regionalism. For this concept, “We” needed to include neighbors and others would mean external forces outside the region or ASEAN Community, or something or someone outside the region which or who could threaten or endanger the existence of the community, such as causing insecurity in political, economic, social or cultural domain. These threats enabled ASEAN members to get united and cooperate for fighting, or negotiating with such threats.

In the past, some studies about the concept or points of view of regionalism shown in mass media were found. Kumjohn Louisyapong (2002) found that positive relationship between Thais and neighbors occurred not only from

perceived similarity, but also from common enemies of the region, such as globalized economic system, which gained a lot of benefits from poor countries. Thus, “others” being portrayed in mass media were not “neighbors,” but were problems which the whole region of ASEAN needed to confront in unity. From the previous studies, the following problems, and danger from outside the region, which threatened ASEAN’s well being were found:

1) Political Threat

During the cold war, powerful countries with different ideologies tried to find other countries to balance their power with the opponent. Thailand and neighbors were united to increase their negotiation power and to protect threatening danger from those powerful countries (Arkanit Roongthipanan, 2014).

2) Economic Threat

Thongchai Winichakul (2004) noted that when the cold war was getting slow down in 1980, economic cooperation became an interesting issue to which Thai government paid attention. Thai government tried to look for neighbors as counterpart for economic opportunity. Thus, the former neighbors, with name-calling as enemies, adversaries, or serving countries, were called for and were united under the new discourse “Suvarnabhumi” (golden land). Thus, the former negative relations changed to be positive relations to fight hand-in-hand in the global economic battle field.

3) Cultural Threat

From the content analysis of Ananya Wareesaard (2013) on the novel, “Roy Mai,” written by Pongsakorn, the novel portrayed the identity and woven fabric, as common and traditional culture of Thailand and Laos, which was threatened, both economically and culturally, by global capitalism network. Thai and Laotian characters ; thus, united to fight with such threat to revive their identity and traditional culture.

4) Natural Threat

From the research of Monsak Chaiworadit (2016), it was found that during the phenomena of Typhoon Haiyan in the Philippines in 2013, a high number of Facebook fanpage from variety of nations got united through communication on online social network to give hands in helping the victims under the name of same region.

From the study, it was found that *Inherited Fabric of Thailand – ASEAN*, and *A Touch of ASEAN Program* presented a threat of global capitalism system. Though, one side of the content displayed the interaction with the world in a positive way as it brought people from all over the world to visit which increased tourism income for ASEAN., and promoted local culture to be well-known widely. On the other hand, the program presented negative results of interacting with the world because the capitalism system devalued traditional culture as shown in *A Touch of ASEAN Program*, Episode: *Rice Merit-Making*, which devalued the ancient boat racing tradition in Luang Prabang by focusing on tourism. Similarly, it showed in *Inherited Fabric of Thailand – ASEAN* that western industrial system decreased aesthetic value of woven fabric in Myanmar.

Although the studied television programs displayed cultural threat, the danger of ASEAN, as “others,” which might lead to ASEAN cooperation under the name of the region who faced common problems as supported by the study of Ananya Wareesaard (2013), the programs, especially *A Touch of ASEAN* and *Inherited Fabric of Thailand – ASEAN*, just emphasized only the conservation and inheritance of each individual country, but did not highlight the cooperation among ASEAN countries to fight and negotiate with cultural threat at all. Also, the researcher noted that the narration of ASEAN identity by pinpointing only common culture would become a restriction which obstructed the audience to feel connected with the neighbors since ASEAN identity would emerge only when the members faced the same enemies.

Identity was a matter of mobilizing, fighting, negotiating with the otherness, as Niti Eawsriwong (2014) and Kanjana Kaewthep and Somsuk Hinviman (2010) explained identity was a matter of right and power. To have a particular identity meant the reception and the loss of some rights and power at the same time. The definition of identity was something people in the society needed to create identity for fighting for the space and rights by comparing with others. Thus, ASEAN identity should be constructed by the regional point of view, which defined “we” as “Thais and neighbors” to fight, and negotiate with “others” as common enemies to protect collective benefits of the region. ASEAN identity which could reflect collective

identity until achieving imagined regional community would be clear in the time of protecting common benefits together.

6.2.2 The Audience's Perception of ASEAN Identity

Though the production of television programs was equipped with variety of techniques to construct facts about ASEAN with an expectation that the audience would interpret the encoded message as the sender tried to convey to. However, the finding of this research confirmed the concept of Hall which stated that coding systems of the sender and receiver might not necessarily be the same system. For instance, the television program constructed the story about "rice" by encoding "harmonized ASEAN identity" through the portrayal of the commonalities of traditional culture between countries to convey such harmonized identity to the audience. However, the audience used another coding system, namely world economic, to decode "rice" as "competition." From the study, the factors which affected the encoding and decoding in different way were found. These factors were experiential background, education, home town, and media exposure of the audience. Furthermore, the study showed that the meaning of ASEAN did not exist only in the text, but also appeared in timing of the consumption.

Due to the differences between senders and receivers, the meaning of ASEAN identity was interpreted distortedly from the encoded message. This explanation might sound like "use and gratification approach," but actually the concept of Hall differed from Use and Gratification approach in "Unit of analysis." For Use and Gratification concept, unit of analysis was an individual, but for this study, unit of analysis was a group of people, who were students studying in ASEAN studies.

From the interview with the audience, it was found that the audience's interpretation of some ASEAN identities was different from those encoded by the program producers because of subjective capacity, which was systematically distorted communication within the concept of regionalism. In other words, the audience gave the significance to the concept of regionalism which focused on the collective cooperation among ASEAN countries in the region to increase negotiation power while the television programs focused mostly on nationalism by presenting the conservation and inheritance of each country's traditional culture. Hall explained that

interpretation was a selective perception. The audience might have a group of various meaning (polysemic) for interpreting the encoded message. One of them was the concept of regionalism which was learned from lessons or from experience. From the study of Pongpittaya Cheangchaya (2013), subjects who had some background, and knowledge about ASEAN would negotiate, raise the questions, and criticize the information presented by television more than general people.

No matter how effective words did the sender or namely television program producers try to use to encode their message, the interpretation would still fall on the receivers. Thus, Hall rejected Media Impact Theory, with the reason that receivers were not passive, but active in selecting polysemic sets of meanings to interpret or decode the message they received. Furthermore, the results of the study showed that the meaning of ASEAN identity was produced at each consumption time. The receivers thus did not decode or read the meaning from only the message received, but also took themselves to create meaning in the message too. Therefore, time for decoding “being ASEAN” was shown to both accord with and oppose to time for encoding.

From the study, all three kinds of reading were found: preferred, negotiated, and oppositional reading. Hall paid more attention to analyze nature of television. He remarked that due to thorough production process with plenty of techniques and the capacity of television in conveying reality – alike message, most audience would decode its meaning with preferred reading more than the other two readings. Though, the attached connotative meaning of the message would be decoded differently, but the main message would be decoded in the same meaning as the encoded on intended by the sender. However, from this study, the opposite result was found from Hall’s remark, namely negotiated and oppositional reading was found in the audience’s decoding the message of the studied television programs. This might be due to the fact that the receivers of this study were students with high knowledge capital since they were students who learned and some had some direct experience about the neighbors. Therefore, three mechanisms of television programs: 1) institution position: righteous and trustworthy of the sources 2) structure of access: capacity in accessing the sources and 3) mechanism in controlling the production, which enhanced preferred reading on part of the receivers were not completely successful in

this study since these students had an opportunity to have direct experience and contact with neighbors no less than television programs.

Hall expressed his ideas against one-way communication model by seeing that communication was not an inevitable obsession or could not overpower the audience. Instead, communication was the process of creating, transmitting, and adopting culture. Thus, communication of ASEAN identity was a process of encoding and decoding significant cultural patterns, which was important in transmitting ideology in Thai society.

Consequently, the studied television programs, considered from Hall's notification, were not only transmitters, but also encoders of the message to be transmitted. From this idea, it meant that when senders transmitted their message to receivers, they performed two roles: 1) transmitting the message and 2) installing codes for decoding to the audience. As illustrated in the construction of ASEAN identity, the television programs did not only convey characteristics of ASEAN to the audience, but also a set of ideology as a guideline for decoding to the audience as well. For example, an ideology that ASEAN was united, which helped the audience learn code of the meaning that common culture was the foundation for establishing good relations among ASEAN members, etc.

From the study, it showed the relationship between "structure" and "individuals/ reactors." According to the concept of structuralism in the school of Marxism, it believed that individuals could not be free or independent to think or do as they wish, but their thought and action was always determined by their social structure, which was opposite to the concept of humanism, which believed that individuals have power to change social structure. This research thus aimed to study ASEAN identity determined by the society, and also to study ASEAN identity perceived by the audience. The results of this study found that standpoints of determinism, which believed that one thing determined another thing, could not explain the relationship between ASEAN identity determined by the society and that perceived by the audience because the relationship was not one-way, but two-way, or dialectic. To clarify this, it could say that major social or cultural institution tried to dominate the thought and action of people in the society, but at the same time, no matter how much the power of such institution over individuals was, people still had a

potential to struggle, negotiate, adapt, or even oppose to the determined structure, as shown in this research that the audience could decode ASEAN identity with negotiated and oppositional reading, namely, they could negotiate or oppose to the ASEAN identity determined or encoded by the television programs. Nevertheless, not all the audience could act as an active receiver or a free human agency. The main factor which enabled the audience who were students studying in Southeast-Asia or ASEAN Studies could negotiate the meaning of ASEAN identity differently from that determined by the society was important characteristics of receivers, so-called, persons with true free will, who could select, adapt, and create their own ASEAN identity from their knowledge and experience capital.

6.3 Recommendation from the Study

From the finding of the research, the following guidelines for the construction of ASEAN identity were offered:

6.3.1 Recommendation for Narrators

It can not deny that to have a Thai sender who produces a program for Thai receivers causes the content of the program reflecting only the point of view of a Thai towards our neighbors. Therefore, in order to improve the content of the program to be more diverse and well-rounded, it must start with considering about the qualification of the sender. From the previous research of Wittaya Wongchanta (2012) studying about Laos identity or being Laos from two joint-venture (Thai-Laos) movies, “Good Morning Luang Prabang” (Sabai Dee Luang Prabang) and “From Pakse with Love” (Mai Mee Kam Tob Jark Park Say), the results showed Laos identity of Laos being as a country with richness of culture and fertility of nature. Both movies conveyed positive meaning about Laos, contrasted with the movie, “Lucky Loser” (Mark The Loke Ta Lung) produced by Thai, Sirimit PrapuanThurakit, in 2008, which conveyed negative portrayal of Laotians: funny, tasteless, undisciplined, violent etc.

Thus, the senders should reflect “diversity,” and cooperation in producing television programs about ASEAN between Thais and neighbors should be enhanced

and expanded, which may help to reflect more diverse perspective about ASEAN, and portray the content about neighbors more realistically.

6.3.2 Recommendation on Themes in ASEAN Narration

From the study, five main themes about ASEAN were found: 1) harmony and national pride 2) consciousness stimulation for cultural inheritance 3) commonalities of ASEAN culture 4) Hybridity of ASEAN culture 5) diversity of ASEAN culture. However, most of them emphasized “nationalism.” Therefore, in the construction of ASEAN identity, a theme with the concept of regionalism which conveys the interdependence among ASEAN members should be highlighted.

Furthermore, from the study, it found that “threat” was a good start of uniting ASEAN (Thongchai Winichakul, 2004; Ananya Wareesaard, 2013; Arkanit Roongthipanan, 2014; Monsak Chaiworadit, 2016) Consequently, in the narration of ASEAN identity, a transcendence over the idea that “we” are Thais and “they” are neighbors should be considered, and this will then be able to lead to “we” as all ASEAN and “they” as other external or threatening force which endangers the ASEAN’s stability and security, and will stimulate the audience to cooperate in protecting common benefits under the name of ASEAN members.

6.3.3 Recommendation on Special Symbols in ASEAN Narration

Although some special symbols were found in this study as ASEAN common culture, especially those symbols which were representation for constructing the harmonized ASEAN, or United ASEAN amidst diversity, such as woven fabric, food, rice, Songkran, the belief in ghost, etc., there are still other special symbols, such as “Transgender people in ASEAN,” which can be used not only for conveying collective consciousness, but also for cultivating the acceptance of cultural diversity. From the study “Transgender in ASEAN” of Narupon Duangwises (2012), a scholar of Princess Maha Chakri Sirindhorn Anthropology Center (Public Organization), it was found that gender diversity is a part of ASEAN diversity in which people in the region are familiar with their expression and being in the society, such as a man to act or express like a woman by wearing a lady’s dress, or doing things as females do., etc. These kinds of behavior were found in many countries. In Myanmar, a person with

transgender look was called, “Acault,” which meant “a male dressed and behaving like a lady.” Many transgender People in Myanmar chose to be a “medium” with the belief in female spirit named, “Manguedon” as also seen in the culture of Bugis, Singapore, Iban, Malaysia, etc. In the culture of Gawai Dayak, Indonesia, people respected a transgender medium named, “Bissu” who inherited this role from the ancestor and was treated as a respectful family in the society. Bissu played their role in royal rituals and in contacting the spirit called “Dewata” in many traditions and rites.

Thus, if a program producer will portray ASEAN identity with common culture, this identity should reflect a portrayal which corresponds to the present social phenomena and to the multicultural society at present. This will also broaden the perspective of the audience to perceive cultural diversity beyond cultural artifacts and traditions. It will also cover the rights of ASEAN people to have a stand in their society, and can participate in creating ASEAN collective consciousness together with other groups in the region.

6.3.4 Recommendation on “Setting or Space” in ASEAN Narration

In this research, the most presented settings in television programs were 1) world heritage places 2) tourism attractions 3) religious places. It is remarkable that all of these settings are related to economic dimension for tourism, and thus are perceived as places to buoy up free trade systems and capitalism. Besides, the researcher sees that the setting which should be presented more than before is “bordering area” to display the interaction between people of the adjacent countries in economic, politic, social, and cultural dimension via trades, cross-border travel, tradition, etc. Thus, program producers should give more space for this setting to cover concerned people more widely.

6.3.5 Recommendation on “Time” in ASEAN Narration”

Only two kinds of time were found in this study: past time and present time. Past time referred to cultural relations since the old days between Thailand and neighbors while present time referred to lifestyle and traditions of each country. The researcher thus recommended to study about “future time” because from interview

with some audience, they stated that “Purpose” could create collective consciousness to mobilize ASEAN towards the intended results they plan for. Therefore, clear future goal can inspire ASEAN members to move forward for well-being of ASEAN, which will in accordance with the concept of regionalism.

6.4 Recommendation for Future Research

1) Future studies should study about the production and reproduction of meaning of ASEAN identity in other media, i.e. drama, music video, songs, etc. with more emphasis on dissemination steps, and well-rounded reproduction of meaning process.

2) More varied groups of people, i.e. viewers or audience along the bordering area, ethnic groups, migrants, etc. should be samples for future studies to expand better understanding of the perception of the audience with different background to get more complete ASEAN identity.

3) Future studies should study the construction of ASEAN identity from the neighbors’ media to compare with what was studied in this research.

BIBLIOGRAPHY

- Airak Tuisamut. (2013). *Factors affecting to knowledge about ASEAN economic community of undergraduate students* (Unpublished master's thesis). Kasetsart University, Bangkok. (In Thai).
- Ananya Wareesaard. (2013). *The discourse of nostalgia and regionalism in ASEAN in the novel "Roymai"*. Bangkok: Faculty of Arts, Chulalongkorn University. (In Thai).
- Anderson, B. (1983). *Imagined communities: Reflections on the origin and spread of nationalism*. New York: Verso.
- Apinya Feungfusakul. (2003). *Identity: A review of theoretical and conceptual framework*. Chiangmai: Department of Sociology and Anthropology Chiangmai University. (In Thai).
- Arkanit Roongthipanan. (2014). *Regionalism and ASEAN, Bangkok*. Bangkok: The Secretariat of The House of Representatives. (In Thai).
- Beniawan Promchan. (2013). *A study of AR technology media using collaborative learning to enhance learning achievement on the topic "ASEAN national flower capital and food" for prathomSuksa 1 students* (Unpublished master's thesis). King Mongkut's University of Technology Thonburi, Bangkok. (In Thai).
- Chalongrat Tippiman. (1996). *An analysis of narrative structure in America women's films* (Unpublished master's thesis). Chulalongkorn University, Bangkok. (In Thai).
- Chantip Kaewprakob. (2010). *Discourses from the historical movies entitled: Bang Rajan the legend of the village's Warriors, Suriyothai, and the legend of King Naresuan* (Unpublished master's thesis). Rajabhat Maha Sarakham University, Maha Sarakham. (In Thai).
- Choenkwan Phutchong. (2006). *Communication for adaptation and identity presentation of Sakais indigenous immigrating to town community* (Unpublished master's thesis). Chulalongkorn University, Bangkok. (In Thai).

- Chulacheeb Chinwanno. (1999). *Towards the third millennium, the trend of political economy*. Bangkok: Chuan-Pim Printing. (In Thai).
- Chulanee Thianthai, & Thompson, E. C. (2015). *Attitudes and awareness toward ASEAN: Findings of a ten nation survey: From people to community, learn ASEAN through cultural dimension* (Vol. 3). Bangkok: Princess Maha Chakri Sirindhorn Anthropology Centre. (In Thai).
- Department of ASEAN Affairs. (2011). *Master plan on ASEAN connectivity*. Bangkok: Ministry of Foreign Affairs. (In Thai).
- Department of ASEAN Affairs. (2012a). *3 pillars of ASEAN community*. Bangkok: Ministry of Foreign Affairs. (In Thai).
- Department of ASEAN Affairs. (2012b). *ASEAN socio-cultural community blueprint (2009-2015)*. Bangkok: Ministry of Foreign Affairs. (In Thai).
- Hall, S. (1990). *Identity, community, cultural, difference*. London: Lawrence and Wishart.
- Jakkrit Sangkhamanee. (2015). *Anthropology // region // ASEAN: Chaos of culture and knowledge: From people to community, learn ASEAN through cultural dimension* (Vol. 1). Bangkok: Princess Maha Chakri Sirindhorn Anthropology Centre. (In Thai).
- Jaruwan Thamawat. (2013). Imagination of rice community in ASEAN tales. *Journal of the Way Human Society*, 1(1), 10-14. (In Thai).
- Jittrakorn Po-Ngam. (2009). *Flexibility on the Thai-Lao border line through culture and beliefs in the areas of Pra Chao Aong Tueae, Wat Pra Toa, Ban Pak Saeng, and Natal district in Ubon Rathchathani province*. Bangkok: The Thailand Research Fund.
- Kamjohn Louiyapong. (2002). Thailand's relations with Southeast Asia. *Journal of Political Science*, 3, 161–190. (In Thai).
- Kamjohn Louiyapong. (2010). *Communication and identity discourses of the elderly in Thai society* (Unpublished doctoral dissertation). Chulalongkorn University, Bangkok. (In Thai).
- Kamjohn Louiyapong. (2013). *The construction of reality in society, people, history and nation through Thai movies*. Bangkok: Chulalongkorn University Press. (In Thai).

- Kanjana Kaewthep, & Somsuk Hinviman. (2010). *The political economy of the media theory*. Bangkok: Pappim. (In Thai).
- Kanokwan Somrak. (2012). *Media exposure, knowledge, attitude and behavior trend towards ASEAN economic community (AEC)* (Unpublished master's thesis). Thammasat University, Bangkok. (In Thai).
- Kittisak Buakem. (2011). *Thailand media role in delivering news ASEAN case study of the ASEAN journey* (Unpublished master's thesis). Naresuan University, Phitsanulok. (In Thai).
- Krittiya Achavanichkul, & Solod Silisai. (2008). *Imagined Thainess*. Nakhon Pathom: Institute for Population and Social Research, Mahidol University. (In Thai).
- Kwanchanok Neeyawat. (2012). *The civil society communication to prepare for ASEAN economic community in Mae-Sai district, Chiang Rai province* (Unpublished master's thesis). Chulalongkorn University, Bangkok. (In Thai).
- Mead, G. H. (1992). *Sociological theory* (3rd ed.). New York: McGraw-Hill.
- Ministry of Education. (2015). *The role of education in building an ASEAN community 2015*. Bangkok: Ministry of Education. (In Thai).
- Mittelman, J. (1999). Rethinking the 'new regionalism' in the context of globalization. In B. Hettne, A. Inotai, & O. Sunkel (Eds.), *Globalism and the new regionalism* (pp. 25-53). Hampshire: Macmillan Press.
- Monsak Chaiworadit. (2016). The analysis of national identity and ASEAN identity of ASEAN community in facebook fanpage. *Journal of Journalism*, 9(1), 236-275. (In Thai).
- Narin Numcharoen. (2013). *The communication of political ideology in Phra Ruang by H.M. King Rama VI* (Unpublished master's thesis). Thammasat University, Bangkok. (In Thai).
- Narupon Duangwises. (2012). *Cultural spaces and sexual behaviors of cross gender and same-sex relations in Southeast Asia*. Retrieved January 13, 2016, from http://www.sac.or.th/main/content_detail.php?content_id=227
- Nattika Na-ranong. (2005). *The news about neighboring countries in ASEAN published in the Thai daily newspapers* (Unpublished master's thesis). Thammasat University, Bangkok. (In Thai).

- Niti Eawsriwong. (2014). *Nation-state, Thailand, textbooks and monuments: The culture, the state and the collective consciousness*. Bangkok: Matichon. (In Thai).
- Niti Phawakkharaphan. (1998). Sometimes Thai, other times not: the dynamic of self-identity. *Journal of Political Science*, 20(3), 215-252. (In Thai).
- Nitipong Pichetpan. (2010). *The discourse of the 2008 Preah Vihear dispute from Thai daily newspapers: A study of the relationship between language and ideology* (Unpublished master's thesis). Chulalongkorn University, Bangkok. (In Thai).
- Nuntaka Suthamprasert. (2006). *Being housewives and their consumptions on news telling* (Unpublished master's thesis). Chulalongkorn University, Bangkok. (In Thai).
- Phutthiphong Rabchan. (2013). Preparation of television corporations to create public awareness to enter the ASEAN Community. (Unpublished master's thesis). Kasetsart University, Bangkok. (In Thai)
- Pongpittaya Cheangchaya. (2013). *Television and agenda-setting towards ASEAN community issue* (Unpublished master's thesis). Thammasat University, Bangkok. (In Thai).
- Pornchai Chanvisatlak. (2016). A presentation of cultural contents about ASEAN community in Thai TV documentary programs. *Journal of Journalism*, 9(1), 33-79. (In Thai).
- Pranee Wongthet. (1996). *Social and cultural in Southeast Asia*. Bangkok: Art & Culture. (In Thai).
- Pratak PhaiSuppakorn. (2014, August 21). ASEAN connected music culture. *Thai Post*, p.5.
- Prayat Parakarn. (2013). *The effect of lessons on web site and social media by using standard-based unit titled "ASEAN Community" for matayomsuksa 6 students of Thongthanee School* (Unpublished master's thesis). Khon Kaen University, Khon Kaen. (In Thai).
- Rittidet Kotsarn. (2013). *Readiness of Thailand radio stations under the Office of the Public Relations Zone Two for ASEAN community public relations* (Unpublished master's thesis). Ubon Ratchathani Rajabhat University, Ubon Ratchathani. (In Thai).

- Sakolkarn Insai. (1996). *Uses of communication in identity formation of petrol station workers in Bangkok* (Unpublished master's thesis). Chulalongkorn University, Bangkok. (In Thai).
- Sirimit Praphanturakit. (2008). *Entertainment media and the relationship between Thailand and Laos: A construction of Lao identity in the film "Lucky Loser"* (Unpublished doctoral dissertation). Thammasat University, Bangkok. (In Thai).
- Sitara Jutharat. (2013). *ASEAN in ASEAN studies textbook*. Nakhon Pathom: Research Institute for Languages and Cultures of Asia, Mahidol University. (In Thai).
- Sopee Untaya. (2013). Mechanism for Thai-Lao borderland relations. *Journal of the Way Human Society*, 1(1), 73-89. (In Thai).
- Suchinda Prasongtunskul. (1997). *An analysis of contents and narrative strategy of television warning program "Chiad"* (Unpublished master's thesis). Chulalongkorn University, Bangkok. (In Thai).
- Sujit Wongthet. (2013). *The common culture between the ASEAN countries*. Retrieved February 16, 2016, from http://www.sujitwongthes.com/wp-content/uploads/2013/08/B_SEA_TU_p1-8.pdf
- Sujitra Plianroong. (2010). *Communication for the construction, maintenance and negotiation of a Monness' identity by a diasporic ethnic Mon group under globalization currents* (Unpublished doctoral dissertation). Chulalongkorn University, Bangkok. (In Thai).
- Sunait Chutintaranond. (2007). *The Burmese-Siamese war*. Bangkok: Matichon. (In Thai).
- Sunait Chutintaranond, Vithaya Sucharithanaragse, Archuma Yutthawong, Pornphimon Trichot, Chaba JitPathum, & Thida Saraya. (2006). *The perception and understanding of Southeast Asia in contemporary Thai society*. Bangkok: Thailand Research Fund. (In Thai).
- Swanjit Srirasa. (1995). Phra-That-Sri-Song-Rak. *Journal of Continuing Education*, 3(1), 17-21. (In Thai).

- Thanapum Limsiritong. (2013). *The creative process of a choral performance 'rice' to communicate common identity among The Kong River community* (Unpublished master's thesis). Chulalongkorn University, Bangkok. (In Thai).
- Thanathorn Rittakol. (2008). *The construction of meaning in "King Naresuan" historical movie* (Unpublished master's thesis). Chulalongkorn University, Bangkok. (In Thai).
- Thanes Arpornsuwan. (2015). *From people to community, learn ASEAN through cultural dimension* (Vol. 1). Bangkok: Princess Maha Chakri Sirindhorn Anthropology Centre. (In Thai).
- Thirayuth Boonmee. (2003). *Nationalism and post nationalism*. Bangkok: Saytan. (In Thai).
- Thongchai Winichakul. (2004). Trying to locate Southeast Asia from its navel: Where is Southeast Asia studies in Thailand. *Journal of the Center for Khmer Studies*, 6, 118-132.
- Thredet Chaiha. (2009). *Representation of Burmese in Thai films* (Unpublished master's thesis). Chiang Mai University, Chiang Mai. (In Thai).
- Udom Petchsangarn. (2012, November 17 - 23). Connected ASEAN together by sharing similar music culture. *LokWanNee WanSuk*, 8(386), 46.
- Warunee Osatharom. (2001). "Puean Baan Khong Rao" textbook of Thai and Southeast Asia, the reflection of Thai nationalism ideology. *Journal of Political Science*, 22(3), 1-83. (In Thai).
- Wittaya Wongchanta. (2012). *Constructing "Laoness" in contemporary Thai literary works and films* (Unpublished master's thesis). Chulalongkorn University, Bangkok. (In Thai).

BIOGRAPHY

NAME

Mr. Pitak Chumongkol

ACADEMIC BACKGROUND

Bachelor's Degree (Second-class Honor), with Major in Mass Communication from Ramkhamhaeng University, Bangkok, Thailand in 2001.

Master's Degree in Public Relations at Chulalongkorn University, Bangkok, Thailand in 2007.

PRESENT POSITION

2009 - 2013

Lecturer at the Faculty of Communication Arts, Siam University

2013 - Present

Lecturer at College of Communication Arts, Rangsit University