

A critique on creative economy as a potential tool for promotion
of Thailand's sustainable development policy

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การพัฒนาอย่างยั่งยืนผ่านเศรษฐกิจสร้างสรรค์: การวิเคราะห์นโยบายและแผนพัฒนาฯ ของชาติ
และผลกระทบต่อสังคมไทย



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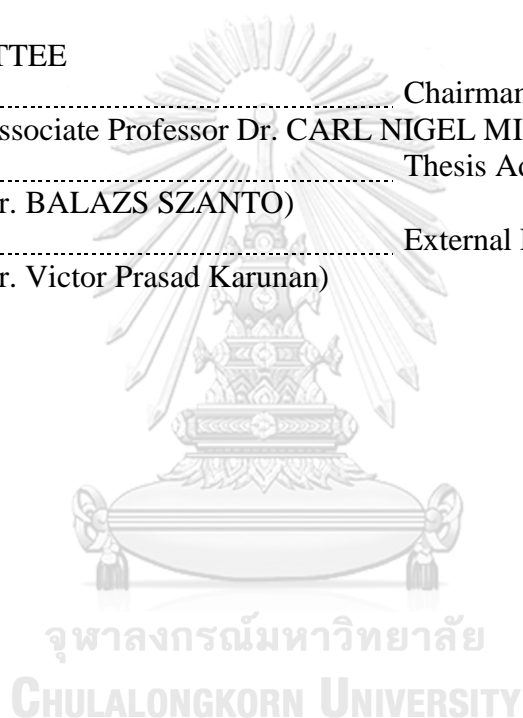
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ในโลกที่เต็มไปด้วยการเปลี่ยนแปลงอย่างรวดเร็ว การพัฒนาคุณภาพชีวิตของผู้คนล้วนเป็นความท้าทายของผู้มีอำนาจในการบริหารประเทศที่จะขับเคลื่อนนโยบายและแผนการพัฒนาให้มีประสิทธิภาพและสอดคล้องกับการเปลี่ยนแปลงที่เป็นพลวัต ในปัจจุบันประเทศไทยเป็นประเทศกำลังพัฒนาในเวทีโลก ซึ่งเกิดข้อสงสัยว่าใครคือสาเหตุที่ทำให้ประเทศที่เคยถูกยกย่องว่าเป็นเสี้ยวที่ 5 ของกลุ่มอาเซียนกลายเป็นประเทศที่จำเป็นต้องแก้ไขปัญหาและพัฒนาสู่ประเทศที่พัฒนาแล้ว เศรษฐกิจสร้างสรรค์ถูกตั้งคำถามในศักยภาพที่จะพัฒนาชุมชนและประเทศเพื่อความยั่งยืนครอบคลุมหลายแง่มุม ซึ่งถูกนำมาใช้ในหลายประเทศ รวมถึงประเทศไทย อย่างไรก็ตามการจำกัดความและวิธีในการปรับใช้แนวคิดนี้เพื่อส่งเสริมการพัฒนาอย่างยั่งยืนในประเทศยังคงเป็นความท้าทายในการวิเคราะห์ศักยภาพและประสิทธิภาพของเศรษฐกิจสร้างสรรค์เพื่อการพัฒนาอย่างยั่งยืน ดังนั้น จึงจำเป็นต้องวิเคราะห์ถึงแนวคิดหลักและแนวคิดร่วมกันของเศรษฐกิจสร้างสรรค์ในระดับโลกเพื่อนำมาใช้วิเคราะห์เศรษฐกิจสร้างสรรค์ในประเทศไทยต่อไป โดยจะศึกษาผ่านการวิเคราะห์ชุดความคิดของการพัฒนาสังคมและประเทศผ่านเศรษฐกิจสร้างสรรค์เพื่อยกระดับคุณภาพชีวิตและประเทศอย่างยั่งยืนของประเทศ ได้แก่ สหรัฐอเมริกา สหราชอาณาจักร ญี่ปุ่น และเกาหลีใต้ ผลที่ได้จากการศึกษานี้จะเปิดเผยศักยภาพของเศรษฐกิจสร้างสรรค์ในไทยเพื่อพัฒนาประเทศและคุณภาพชีวิตของผู้คน รวมไปถึงการวิเคราะห์ถึงประสิทธิภาพเพื่อนำพาประเทศไปสู่การพัฒนาอย่างยั่งยืน อย่างไรก็ตาม ยังมี การถกเถียงถึงประสิทธิภาพของนโยบายเศรษฐกิจสร้างสรรค์ว่าจะสามารถสื่อถึงความสามารถของไทยในการบรรลุเป้าหมายการพัฒนาอย่างยั่งยืนได้หรือไม่ ซึ่งนำไปสู่การตอบคำถามว่าทำไมประเทศไทยยังคงอยู่ในสถานะประเทศที่กำลังพัฒนา เกิดขึ้น เพราะประสิทธิภาพของนโยบายภายในประเทศ หรือประสิทธิภาพภายในประเทศที่ดึงรั้งการพัฒนานโยบายที่มีประสิทธิภาพ



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As the world is full of threats, development seems to be an international issue where the state authority has to seek for the most effective solution and drive the development in the country. In Thailand, there is the urgent call to reposition Thailand among ASEAN countries as they used to be and become a developed and sustainable society. Creative economy uses as the potential tool to enhance the sustainable growth and development which also being a feasible option for country. With a diverse usage in the world, it is difficult to ensure the effectiveness after implementation in a country. To illustrate the potential of a creative economy and its effectiveness to achieve sustainable development, it needs to critique a core concept and shared characteristic of the creative economy which uses discourse analysis to conceal under a diverse interpretation by four countries as The United States, The United Kingdom, Japan, and The Republic of Korea to illustrate the ideal types of the creative economy. It will be further studied for a case study of Thailand's creative economy. The findings reveal the potential of the creative economy to accomplish sustainable development in Thailand. Even though the concept of creative economy is being used diversely in the world, the core concept and expected outcome address it as the potential solution for the country to tackle the current situation and stimulate the growth and development with sustainability. However, there is an interesting argument by the end of this research to see whether the effectiveness of a creative economy to achieve sustainable development would present a progress to achieve the sustainable development of Thailand. Lastly, it could be answered why Thailand could not make great progress to achieve sustainable development for the country these days when there is the potential tool in country.

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ABBREVIATIONS

ACPSA	Arts and Cultural Production Satellite Account
BEA	The Bureau of Economic Analysis
BOI	Thailand Board of Investment
CEA	Creative Economy Agency
CCS	Cultural and Creative Sectors
GDP	Gross Domestic Product
GVA	Gross Value Added
DCMS	The Department of Culture, Media, and Sport
IP	Intellectual Property
MDGs	The Millennium Development Goals
METI	Ministry of Economy, Trade, and Industry
MDPI	Multidisciplinary Digital Publishing Institute
MOFA	Ministry of Foreign Affairs
MOTIE	Ministry of Trade, Industry, and Energy
NEA	New Economy Academy
OECD	The Organization for Economic Cooperation and Development
OHCHR	Office of the High Commissioners for Human Rights
SDGs	The Sustainable Development Goals
TCDC	Thailand Creative & Design Center
UN	The United Nations
UNCTAD	United Nations Conference of Trade and Development
UNDP	United Nation Development Programme
UNESCO	United Nations Educational, Scientific, and Cultural Organization
UDHR	Universal Declaration of Human Rights
WIPO	The World Intellectual Property Organization

CHAPTER 1: RESEARCH INTRODUCTION

1.1 Problem Statement

Development is the transboundary issue which rises after the emergence of the globalized world, the dramatically quickened social change and transformation worldwide in which connect people together (Coursera; Damien Kingsbury, 2012; Kaldor, 2011; Keekok Lee, 2000). It most likely be the process that needs a multidimensional development approach (Robinson, 2007) (Damien Kingsbury, 2012) (*McGillivray, 2012*) to enhance the adequate quality of life for global citizens which should provide and protect human capital (G, 2008). Thus, development should be more than a decent standard of living and shall promote the individual and society (*Kaldor, 2011*) which should ensure human well-being in the long term as the concept of sustainable development was rising (Philip, 2008). The crucial mediator as the political actor to ensure the changing in society whether positive or not (Kaldor, 2011). As the development is known as the transboundary issue, there is the responsibility of state authority to implement the policy or national strategy to drive the development effectively (Monkelbaan, 2019) in terms of development plan and policy regarding the changing in society. Nowadays, the development is driven by diverse development dimensions such as the integration of innovation and technology aims to enhance the speed and security as well as the participation from human capital.

According to the attempt to achieve sustainable development, there is the framework from the United Nations on the Sustainable Development Goals or the 17 SDGs to ensure the progress of countries in the world to drive the sustainable development (Programme, 2022). Creative economy was addressed as one of the potential tools to drive the new development approach by utilizing the existing resources, such as human capital, culture, and creativity, to enhance economic development while considering social development which could lead to long-term development. It was claimed as the tool to save cities from the crisis after the industrialization which not only drove economic development, but also strengthened other perspectives of development (*U. N. C. o. T. a. Development; Pholphirul, 2013*).

Regarding the different context in particular areas, there are several means to drive the development, including the creative economy. The problem statement is to analyze the concept of creative economy which was utilized in many countries differently based on the assessment of progress like the 17 Sustainable Development Goals of the United Nations. It does need to reveal the significance of the concept of creative economy as a potential development tool and also critique their effectiveness in particular case study as Thailand by the comparison of diverse usage for the creative economy throughout the world. There is the interesting point to see how the creative economy could drive sustainable development and how it was implemented in some particular area to make a progress towards sustainable development. It might be the illustration of the success and failure of the creative economy to achieve goals.

1.2 Literature Review

1.2.1 Understanding of the development

If the simple notion of development is about the enhancement of the potential of people to emancipate themselves (*Sen, 1999*), the approach to development is referred to the empowerment and the greater control over people's lives in which the development is about the improvement of quality of life. This is the logical thinking that the development is starting with people which it is difficult to take apart the development from human capital, including culture and society (Damien Kingsbury, 2012). Regarding the fundamental human right and the reaffirmation as the relevant Charter, there is the universal agreement on inherent dignity, equal and inalienable rights of all human beings which should promote social progress and better standard of life in the larger freedom. Whereas the promotion of the respect and understanding of these rights and freedoms as well as the full realization of this pledge within national and international level. Everyone should realize the existence of human rights to protect themselves and respect others who might interact which could build a more peaceful, prosperous and equitable future without the increasing poverty, discrimination or conflict among the world citizens (*Universal Declaration of Human Rights, 1948*). There is the commitment of the state and government to realize the right to development and make it effective for everyone (*General Assembly resolution 55/2*).

To drive the development, it should begin with the understanding of human rights as they were developed differently in particular areas of study. The Universal Declaration of Human Rights from the United Nations (UDHR) is a significant journey of human rights which was claimed as the major factor to enhance the development and protection of human well-being in diverse dimensions, including economic, political, civil and cultural rights. There is the classification from academia to initiate the concept and measurement in several ways. The concept of human rights has been framed into two separate ideologies between civil and political science, compared to the economic and equality framework. It could be seen that human rights is not only cover comprehensive living conditions, but also provide the development into the living conditions with the path to enhance equal access without discrimination by any factor (Ramcharan, 2008). Regarding the quote of Office of the High Commissions for Human Rights (OHCHR), “The seed of human rights idea has been fragmented differently into the parts all over the world” (*Office of the High Commissioner for Human Rights; OHCHR*).

The mutual point of each charter or any other forms for human right protection is to protect and improve the quality of life as well as enhance the adequate living conditions with full realization for all levels. Furthermore, it should be ensured to promote and protect the decent standard of living with equal access as the fundamental human right in global understanding (Ramcharan, 2008). On the other hand, there is a lack of study into the details on how states are involved by the right to development within policy making or administration for all populations. According to previous studies, the development with the human-based approach is rarely effective while interconnected to several issues. Moreover, it was relevant to issues rather than integrating together as the holistic development approach.

1.2.1.1 Significance of development and human being

After the globalization era, the world has shifted to achieve diverse development aspects that change human living conditions within social, economic, political and cultural dimensions (*Ritzer, 2007; White, 1993*). As global citizens, it is unavoidable that the world is forcing people to engage with each other in borderless places by one way or another (*Damien Kingsbury, 2012*) while countries and states should increasingly integrate into layers of global governance to complement

appropriate and enhance the comprehensive development for all people. Development should emerge on the basis of protecting human well-being and preventing the maldevelopment for whole living creatures which could lead to the contradiction of the outcome from development. For instance, the attempt to find the development with sustainability which should cooperate on a global level, not only individual or isolated state (Philip, 2008).

Nowadays the world is full of threats on many fronts, including from natural and human made disasters, and relevant to human security, one of the global challenges with complexity in the entire community, across the borders. The toughness of the international issue has affected peace, stability and sustainable development which human security calls for the comprehensive and preventive response with the human-center and context-specific. Then it could say that the development with human security approach is concluded as the integrated actions among the network to ensure a long-lasting complexity within the global difficulties without leaving no one behind (*United Nations Trust Fund for Human Security*). Development and human security have interconnected to each other which makes it difficult to take them apart in the complex world with the rising threat in recent decades, including the emergence of inequality and conflict especially during Covid-19 pandemic (*United Nation Development Program, 2022*).

According to the UNDP, human security considers a diverse dimension of security which cannot separate from state authority, human right or human development, and considers individual and community, including economic security, food security, health security, environmental security, personal security, community security and political security. Regarding the UDHR 2022 special report, there is the new threat to human security in the Anthropocene which shifts the new global perspective in which humans became the central drivers of planetary change (*Antonio Guterras, 2022*). Even though there is an overlap between development and human security, the significant concept is the concept of freedom from fear and freedom from want.

Human security policies were usually known as state security policy with complexity, but there are the main functions as follows. (1) The primacy of human rights which shifts the human security policy from the traditional state-based

approach which realizes economic and social rights as well as political and civil dimensions beneath human rights; (2) Legitimate political authority which applies both to physical security as rule and law and to material security where state policies are required. It consists of local government or regional or international political arrangements. It also means that politics is in command; (3) Multilateralism, a human security has to be global issue and implement into action within the global framework through international institution and procedure which can only be implemented through multilateralism; means a commitment to work, entails a commitment to creating common rules and norms, include coordination rather than duplication or rivalry. An effective human security approach requires coordination between intelligence, foreign policy, trade policy, development policy and security policy of member states and other relevant level rather than isolation or even contradictory; (4) The bottom-up policy as it is mentioned as the key concepts in development policy require partnership, local ownership and participation which also apply to security policies. Communication is a crucial tool to drive both development and security.

Since the human security approach is a key component of human development practice, it implies more or less development assistance which also endorses a key principle of development practice such as engagement and local ownership. Moreover, human security implies that the condition of individuals is more important than economic growth and macroeconomic stabilization. From the study, human security as physical security and development as the part of material security, both have to be guided by politics which governance is the crucial mediator to operate and implement by addressing it to national level. Under an interconnected world and global citizens, state authorities are integrated into the layers of global governance increasingly, with the issue of security being the international issues which have been implemented in the global scale and domestic development in each state (Kaldor, 2011).

1.2.1.2 Definition of development

The concept of development includes many aspects and has changed over time, which is a multidimensional undertaking to achieve a higher quality of life for all people. For instance, economic, social and environmental development which are the interdependent and mutually reinforcing components of sustainable

development. “Development” is currently the main priority of the United Nations, especially for sustained economic growth with economic and social development of all countries (*Agenda for Development, United Nations, 2023*). The common understanding about the term of development is known as the good change, on the contrary, the development could not be interpreted as the good change only because the perspective of the development has layers and complexity which a single definition could not provide (*Damien Kingsbury, 2012*). Some people interpreted the development in a positive side which simply refer to the advancement and modernization-led growth beyond livelihood in the past which also link to the economic transformation (*Columbia; Damien Kingsbury, 2012*). For instance, the meaning of development as the means for productivity and improvement by using natural resources or infrastructure with the invention of technology in terms of communication and modern facilities. The significance of this positive statement is the increasing ability of human agency to control nature.

There are several development approaches which are rising in the world by the different means to achieve depending on each community. Economic development is an activity that seeks to improve the economic well-being and quality of life for a community. It requires the participation of people in community decision-making and enhances the economic activities such as more employment and businesses (Columbia). At the same time, social development is related with quality of life, liberty, justice and citizenship or it is about the improvement of every individual’s well-being and removal of barriers which allow all citizens to reach their full potential with confidence and dignity. When the investment in people has succeeded, the whole of society will benefit, and conceive of an economic situation in the long term (Albuquerque, 2013; Brunswick). Rather than economic and social development, there is the human development approach which is about expanding the richness of human life as well as creating fair opportunities and choices for all people (*Programme, 2015*). Moreover, there are other development dimensions such as environment and culture.

There is the wider conceptualization of the development after the foundation of the international organization by advancing the dimension of development wider than in the past with the economic aspect only (Damien

Kingsbury, 2012; Programme, 2022). On the contrary, there is a negative understanding about development which brings a negative impact especially for society and humans in terms of domination and exploitation. It can be seen from the gradual increase in social gap and the inherent difference of living conditions of the population in the world, including the wealth and poverty issue, which is the outcome from the development. Furthermore, it could be interpreted that the development, especially in terms of economic development, is not the single aspect which can solve the international issue with complexity at all (*Thammasat Economic Journal, 2022*). The important thing is that the major objective of development is to create or change something to be better than the past, but it should realize the different context in a particular area. It is consistent with the quote that the development is not “one-size-fits-all” which could not use the same pattern of development plan for all areas. That is the beginning of development studies which should be interdisciplinary studies with diverse aspects in their approach, especially with the aims to create sustainable development.

1.2.1.3 The shifting of development approach with sustainability

Sustainability is the comprehensive word which could be understood with ease, but quite difficult to create the efficiency means to and ends in practical terms. According to the sustainable development theory, it was adapted to everywhere which some of them still suffer during the way to achieve the goal for sustainable development with inter-generational equity (Monkelbaan, 2019). The main purpose of sustainable development is to compromise the ability of future generations to have the opportunity to enjoy using resources like people in the present take for granted (*Anand and Sen, 2000*). The issue of development toward the social aspect became a transboundary issue, including inequality and lack of equal access to resources, which is the crucial issue that everyone must consider because it is going to corrupt human life support systems, well-being and prosperity. There is the reason why sustainable development is a subject encompassing various disciplines and linked to diverse methods for long-term activities. The social aspect of sustainable development is dependent on the ability to understand people's aspects and nature of those contexts which necessitates learning the living condition and priority of global development (*Robertson, 2017*). The essential things about development also need to consider the

connection to social value, identity, safety and security, equality or even the additional special offers for individual conditions, including all ages, all gender, all class. Those should be provided, protected and developed within and between the generations (*Kushwaha, 2021*).

The global goal that provides a shared blueprint for universal urgent call to build peace and end poverty while trying to protect the planet is the 2030 agenda for sustainable development or SDGs which was adopted from the United Nations member states in 2015. The primary purpose is to ensure the ability for all people to enjoy peace and prosperity by the year 2030 which also addresses the global challenges in diverse aspects within the development approach such as the United Nations of Development Program (UNDP). Nowadays, SDGs is the most comprehensive framework defining the sustainable development with the holistic development approach which also operated through international network and inclusive process in post 2015, after the lesson-learned from the previous framework as the Millennium Development Goals (MDGs). MDGs is the big step for the consideration of sustainable development in the world with 8 roles in their policy (*The United Nations*) which is necessary to assess once again because it remains lacking a holistic goal in the goal for approaches such as MDG 2th about education which only address primary education for example.

From a variety of sustainable development approaches in global perspective, the mutual point from those attempts is the contribution to social, economic, environmental, political and cultural development with aims to build the development with sustainability even if they all contain both mutual and difference in each framework. The researcher has to select the previous comparison and study the development approach to seek for the most relevant system which integrates economic development with social and cultural development. Among the literature on Sustainable Development, SDGs have learned from the imperfect framework of MDGs which are the key problems of transboundary issues that still exist in the world. The sustainable development goals (SDGs) are trying to address holistic development approaches and recognize the effect after policy implementation. Meanwhile it also balances three dimensions of sustainable development as universality, integrating and leaving no one behind. Furthermore, it is a significant

step to call for investing in data collection and data analysis to help the world run a strong policy, skill, partnership and institution to sustain the development process in every area. Nowadays, SDGs implementation remains a top-down development approach which ignores local context even if the document requires the participatory to draw the policy or operate to sustainable development.

State authority or government is the crucial actor for operating development through a national development plan which aims to take a piecemeal approach to SDGs implementation and report them to the public (*Deacon, 2007; Monkelbaan, 2019*). There are more arguments that states rarely address the SDGs toward the local context or development policy for them. The major challenge is to monitor and report the actual result that sustainable development might fail to address the systemic issues and model of development in the global system and ongoing reliance on economic growth. It could be the problematic issue for social, cultural and tradition which is the concern for achieving sustainable development from the core problem. The difference in sustainable development approach of each area has impacted the development agenda, strategy and policy making towards the improving of living conditions. In the context of an action plan as the effort to improve the living of all human beings so each action plan must be tackled systematically and coherently with all *policies* (*High Level Forum on Aid Effectiveness 2008, p. 2*). Moreover, it is necessary to build up the policy integrating with the policy partnership, then it is possible that the development approach is relevant with various actors within the policy implementation in particular context (*Ebba Dohlman, 2015; Michael von Hauff, 2017*).

1.2.1.4 The Sustainable Development

Sustainable development policy has contributed to various factors towards the achievement of development approaches for aspects, including governmental, non-governmental, business sectors and related to the individual and civil society at the time. The means to achieve the sustainable development approach is contributed to different major dimensions of development in each area and the prioritized development approach within the policy initiation. From the previous section, the sustainable development policy is necessary to be analyzed to see how it was built up and implemented with the reason that each policy has a different

approach to reach the effective and comprehensive development policy to operate proper policy implementation in particular context. Policy analysis has contained the policy process, power relations of and policy cycle (Hill, 2005; Green, 2005). The SDGs consist of 17 goals with 169 targets and 230 indicators to ensure that all people will enjoy peace and prosperity. There are three pillars for sustainable development as social, economic, and environmental sustainability which all need to be balanced (Programme, 2022; Security). However, there are also two additional aspects that also important as Peace and Partnership. Hence, the 17 SDGs are divided into 5 groupings with all 5 Ps as follows.

People, aims to enhance the social well-being for all humans with full potential in dignity and equality in a healthy environment which achieve the goal to meet the needs and achieve the sustainable development for all people with equality. There are five goals in this group, the first two goals are about the basic sustenance as reducing poverty and ending hunger while the rest are about access to health, education, and gender equality. **No Poverty** (SDG 1) is the first goal which address in the sustainable development to end poverty in all kind all places; **Zero Hunger** (SDG 2) reduce hunger, achieve the food security, and promote the sustainable agriculture; **Good Health and Well-being** (SDG 3) as the ensuring of health and well-beings for people in all ages; **Quality Education** (SDG 4) aims to ensure the equal access to people which also enhance the opportunity for lifelong learning for all; **Gender equality** (SDG 5) is the goal targets to eliminate all forms of discrimination and empower girls and women (UNDP, 2022).

Prosperity, it is the second group within 17 goals for sustainable development aims to ensure the human-being to enjoy prosperous and fulfilling lives with economic, social, and technological progress in harmony with nature. The term “prosperity” could be called the economic growth which is the important factor for other development approaches throughout the world. There are five goals for the grouping of prosperity as follows. **Affordable and Clean energy** (SDG 7) aims to ensure that everyone would have equal access to accountable, sustainable, and up-to-dated usage for water and energy; **Decent work and Economic growth** (SDG 8) is the goal target to promote the economic growth which include the employment opportunity; **Industry, Innovation, and Infrastructure** (SDG 9) as the goal aims to

develop the infrastructure to serve for the changing and dynamic in the world, including to achieve the sustainability for industry and innovation; **Reduced inequalities** (SDG 10) to improve the equality for at home and international level; and **Sustainable cities and communities** (SDG 11) which increase the capacity of city and human resettlement to be ready for the world dynamic and sustainable development (*UNESCWA; UNDP, 2022*).

Planet, aims of this group is to protect the world from degradation by these five goals to tackle the global challenges which was recognized by all community as **Clean water and Sanitation** (SDG 6) to ensure the effective water management and sanitation; **Responsible consumption and production** (SDG 12) to ensure the availability and sustainable consumption and production throughout the world; **Climate action** (SDG 13) to take urgent action on the climate change and its impact to the world; **Life below water** (SDG 14) to preserve and utilize the ocean and natural resource with sustainability; and **Life on land** (SDG 15) to protect, recover, and promote the utilizing of ecosystem on land with sustainability. They all represent the importance of sustaining the consumption and production of natural resources as well as taking urgent action on climate change. Moreover, increase the appreciation to save the world for the present generation and transform it to generations in these approaches to response to environmental and climate crises (*UNESCWA; UNDP, 2022*).

Peace, this grouping is the goal to foster peaceful and inclusive societies without fear and violence which was believed as the means to achieve sustainable development because the threat for the development in every society emerged from unstable societies without peace. Thus, the solution to avoid the violence is the strong institutions to reduce the damage of people around the world and become a stronger institution rather than military power (*UNESCWA; UNDP, 2022*). **Peace, Justice, and Strong Institutions** (SDG 16) is the only one goal for this group to promote and ensure a peaceful society with fairness and non-discrimination in all forms. Moreover, strengthen the rule of law at the national and international level to ensure the equal justice and participating process through sustainable development.

Partnership, the agenda of this group or this goal is to determine the mobilization through the global partnership for sustainable development, including the increasing participation from stakeholders. However, this goal consists of a single goal as **Partnership for the Goals** (SDG 17) with 5 major targets as Finance, Technology, Capacity building, Trade, and Systemic issues (*UNESCWA; UNDP, 2022*). There is the attempt to strengthen the strong connection among the partnership for resource allocation, international assistance, increasing access between the countries, knowledge sharing, enhancing the stability for all, and monitoring. They are all the vital factors to stimulate the development in a longer term (*United Nations Economist Network, pp.3; NESDC, 2023; UNDP, 2022*).

Meanwhile, sustainable development plays a crucial role in the world which state authority is responsible for to ensure the delivery of effective solutions It could be seen from the attempt of the United Nation that shifting the MDGs to SDGs to cover all necessary dimensions to drive the progress of sustainable development in the world. Thus, it would be useful to critique the progress of a country or particular area to achieve sustainable development by using the Sustainable Development Goals or the SDGs to assess the particular area with different conditions.

1.2.2 Creative economy and Development

1.2.2.1 Origin of the concept of creative economy

Creative Economy was mentioned as one of the survival strategies to save cities from the crisis after industrialization by adding value to the creative sector and also stimulating economic activities for local, national, regional level (*Landry and Bianchini, 1995; Florida, 2002*). “Creativity” is the primary resource of the creative economy as the term which generates the attribution of people and its process, especially individual creativity which can be broken down into different areas of human endeavor. Moreover, using creativity is claimed as the social process measurement which leads to the strengthening of the relationship among social and economic development through four forms of capitals. There is another argument that creativity can also be defined as the process of generating original ideas into the value-adding item with the sense of commercial value (*Creative Economy Report, Geneva: UNCTAD, 2010(Santos-Duisenberg, 2017)*).

The interconnection between creativity and culture has emerged from the first step as “Cultural industry” which is relevant to the sense of entertainment which is simply a creativity-using process. According to the definition from the United Nations Educational, Scientific and Cultural Organization (UNESCO), it was regarded as the notion of promoting and maintaining cultural diversity combined with economics in which those commodities were protected from copyright and deeply interpreted rather than the traditional practice. Furthermore, the primary actor to drive this industry is the cultural practice sector who has to compromise and balance the use of cultural capital toward the enhancing of economic value, including multidiscipline dimension in which cultural policies interact with technologies and trading policies (*Creative Economy Report, Geneva: UNCTAD, 2010*).

After the emergence of the cultural industry, it was the rise of “Creative Industries” as the model providing a systemic thinking more broaden than the cultural industries in the structural characteristic. The emergence of the creative industries model has emerged from the Department of Culture, Media and Sport (DCMS) of the United Kingdom which the repositioning of their economy to be driven by creativity, skill and talents and enhance employment and wealth. The development path came from the World Intellectual Property Organization (WIPO) copyright model relating to the creation and production of the copyright works then creating some goods and services to the customers (*Creative Economy Report, Geneva: UNCTAD, 2010*). These models were linked to the dimension of the copyright industries, including the core, interdependent and partial copyright. The following concept of creative industry is from the United Nations Conference on Trade and Development (UNCTAD) with the notion to stimulate the economic development from the primary input as creativity and intellectual capital which also constitute a set of knowledge-based activities and a potential to generate revenues in terms of a new cycle of creation, production and distribution of goods and services to customers. Furthermore, it comprises tangible and intangible intellectual or artistic services with creative content, economic and cultural value and market objectives which is a new dynamic sector in world trade (*UNCTAD, 2008*).

“Creative Economy” as the terms of the relationship of creativity and economics appeared which was mentioned in John Howkins’s book with the means to create an extraordinary value and wealth. There are two kinds of creativity by Howkins, firstly as the individual creativity which is the universal understanding for humanity, while another meaning of creativity much stronger as the idea of generating value-adding products which is more combined to the industries societies (*Howkins*). The Creative Economy is a set of knowledge-based economy and development dimension as the evolving concept to generate economic growth and development while promoting cultural diversity, social inclusion and human development. Creative Economy was defined as an evolving concept based on creative assets and intellectual capital with potentially generating socio-economy growth. It is an economic activity with development dimensions and cross-cutting linkages at macro and micro levels with the overall economy as well as interacting with technology and tourism objectives.

The creative economy can foster income, employment and income while promoting social inclusion, cultural diversity and human development. Moreover, it is a feasible development option calling for innovative policy responses and inter-ministerial action by the heart of the creative economy as the creative industries (*UNCTAD, 2008*). By the definition of the United Nations, the creative economy was known as the orange economy with the contribution and potential of creative assets to the economic growth and development, including economic, cultural and social perspectives. The concept of creative economy, there is a knowledge-based development approach with more localized and cross-cutting linkages at macro and micro levels as well as interacting with technology, intellectual and tourism objectives. There are more relevant concept included “Green and circular economy” as the interconnection of sustainability creation in which minimize the exhaustion of resources while requiring a set of skills from the labor force collaborate with the stakeholder and a new adapted regulation, market structure, including the international trade, distribution system and transferring of innovation and technology “Digital economy” as the digital aspect of creative economy by providing the great opportunities for many countries to enhance the significant digitalization strategies while “Blue economy” drive the creative economy through the tourism which create

an employment for all people in community globally. Lastly, “Frugal innovation” is directly related to design, including software, building or fashion to play a role in the world efficiency with the consideration about consumer needs (*Nations*).

A common characteristic of creative economy in all areas is about a multitude of dimensions and the contribution of economic, social and cultural development as well as achieving sustainable development (*United Nations Economist Network*). As a feasible development option, there are the innovative multidisciplinary policy responses and inter-ministerial action with the heart as the creative industries. People conceptualize and arrange this work, then produce and/or publish it and get paid for it. This is no different from other production processes, except that the major input stems from original or copyrightable intellectual property (IP). Thus, it could be said that the concept of the creative economy was being used overlapping in the world.

There are the existing frameworks relevant to the foundation of creative economy such as Green and circular economy, Digital economy, Blue economy and Frugal innovation which overlap to the concept of creative economy and a changing in production patterns to generate more demand of knowledge-based and labor-intensive activities to think and act creatively (Denmark, 2021)(*United Nations Economist Network, pp.1-3*). Furthermore, there are also have agreements, and mandates provided through intergovernmental processes to drive the global development as follows: UNCTAD XI, São Paulo (2004), UNCTAD XII, Accra (2008), UNCTAD XIV, Nairobi Maafikiano (2016), UN 2021, International Year of the Creative Economy for Sustainable Development (2019), UNCTAD XV, Bridge Accord (2021), UNCTAD XV, Bridgetown Covenant (2021). According to the following Creative economy mandates, there are the development of the concept of creative economy in the international level which addresses the significance and obligation to relevant sectors to promote the creative economy throughout the world.

Beginning with the mandate of Sao Paulo in 2004, it presents that the international community should support national efforts in developing countries to increase their participation and benefit from dynamic sectors. Moreover, they shall foster, protect and promote the creative industries (*Sao Paulo Consensus, para 91*). Creative industries could help foster the positive externalities while preserving and

promoting the cultural heritages and diversity as well as enhance the participation of developing countries and represent a positive-sum game for developed and developing countries (*Sao Paulo Consensus, para.65*).

Regarding the mandate on UNCTAD XII at Accra and the statement from the United Nations General Assembly resolution 74/198 on the mandate regarding the International year of the Creative Economy for Sustainable Development on 2019, this were the landmark achievement of the 2030 agenda which emphasizing the role of the international trade about creative goods and services towards the enhancement of global economy. There is also an obligation for UNCTAD to pursue and enhance the creative economy to fulfill the mandate and assist the government to develop the creative economy in line with three pillars of UNCTAD: (1) consensus-building; (2) policy-oriented analysis; (3) technical cooperation. UNCTAD was requested to monitor and write the report on the resolution's implementation on behalf of the UN Secretary-General with support from UNESCO and other agencies. (*UNCTAD XII, Accra: Secretary-General's high-level panel on the creative economy and industries for development, 2008; United Nations: International year of the Creative Economy for Sustainable Development, 2019*).

Among the recommendations from the Creative Economy and Trade Digitalization Forum, the accord calls UNCTAD to place a greater emphasis on the social and development benefits on the creative and technological sectors. It also commits and contributes to the centering of cultural and creative industries as a driver of trade, development, national and regional systems of innovation (*UNCTAD XV, Bridge Accord, 2021*). Meanwhile the Creative Economy Programme contributes to a more balance and inclusive trade in new dynamic sectors and will take a multi-stakeholder consultation approach, including national stakeholder, private sector, civil society, which they are key players in the process with different policy domains (*UNCTAD XIV, Nairobi Maafikiano, 2016*). From the Bridgetown Covenant, at the 15th session of the United Nations Conference on Trade and Development, the notion of the creative economy became an important contributor of economic growth by a new prospect for developing countries to enhance a new, high-growth sectors in the world economy to achieve the Sustainable Development Goals (SDGs). Thus, it is important to mandate UNCTAD to create an enabling environment for the promotion

of the Creative economy among others by encouraging creativity, innovation and entrepreneurship (*Bridgetown Covenant, para. 54*). UNCTAD was obligated to analyze the creative industries and provide insight into the global creative economy as means to support countries to take advantage of the potential offer in diversifying production and exports in the creative sector (*Bridgetown Covenant, para. 127 (ee), 2021; UNCTAD*).

The Creative Economy is the sum of all parts of the creative industries including trade, labor and production as well as being the most dynamic sectors in the world and also becoming the new opportunity for developing countries to enhance the high-growth economy. The creative economy has no single definition, but as the knowledge-based economic activities that evolve the interplay between human creativity, ideas, intellectual property, knowledge and technology. The lifeblood of creative economy was considered an important source of commercial and cultural value, including advertising, architecture, arts and crafts, design, fashion, film, video, photography, music, performing arts, publishing, research and development, software, computer games, electronic publishing and TV/Radio (*UNCTAD, 2022*). The creative economy enhancing employment and income, promoting innovation and contributing to societies' well-being as well as enhances the data, innovation, and multi discipline policy responses to drive the development of the creative sector with feasible options for development (*The Creative Economy Outlook, 2022*). The concept of creative economy has been used and developed worldwide as follows:

- 1) Cultural industries: 1947, Adorno and Frankfurt school
- 2) Cultural economics: 1960s, Galbraith
- 3) Creative Industries: 1994
- 4) Creative city: 2000, Landry
- 5) Creative Economy: 2001, Howkins
- 6) Creative class: 2002, Florida

1.2.2.2 Significance of creative economy towards the development

The role of Creative Economy as the development aspect is using local artisan and their cultural practice as the means to empower economic activities and reduce poverty among relevant people. Over the decade passed by, the concept of

creative economy evolved as the force driving social and economic development which also be the path to achieve sustainable development. Moreover, the process requires participation and employment in the global economy (Jones, 2015). The advancement of the creative economy concept has increased the chance to create more terms relating to creative industries and creative economy such as creative class, entrepreneurs, cities, sectors and networks districts and creative ecology.

Creative industries remain the main multiple dimensions of itself beginning from economic aspects; national economic growth and value-adding, by creative sector in terms of individuals. It is quite tough to measure concrete results from creative economy and lack of classification and publicize information from authority evolving satisfactory. Then it is outweighing the economic development rather than the social and cultural development because the sense of cultural involvement could generate into the participants in creative endeavor. Another important issue, creative economy, is the linkage to social cohesion within communities which include cultural activities and social cohesion which could be claimed as the grassroot development. Moreover, this operation impacts individual living conditions as human well-being, including physical and mental health, which allow the participation from all potential sectors without discrimination. The next dimension is the cultural aspect in terms of shared value and tradition that generate into cultural activities to give rise to economic value which is shaped from the emergence of globalization as uniqueness and plurality of various communities' identity. It was embodied in the Universal Declaration on Cultural Diversity by UNESCO in 2001 relevant to a common heritage of mankind inspired by human creativity. There are arguments that cultural diversity is the primary resource for promoting economic, social and cultural development for developed and developing countries. Moreover, there are also arguments that cultural diversity is the main dimension for sustainable development (*Creative Economy Report by UNCTAD*).

The Creative Economy plays an important role in the world economy which was called as the world's fastest-growing sectors in all countries, particularly developing countries. It can be seen from the statistic that the Creative Economy become a \$1.5 trillion industry that can power sustainable development in all countries (*UNCTAD, 2022; The Creative Economy Outlook, 2022*) after UNCTAD

Secretary-General established the Creative Economy Programme since 2004 and relevant mandates aims to conduct research and policy analysis, consensus building and technical cooperation (Bardach, 2012; Ostrom)(UNCTAD, 2022). UNCTAD was requested to inform the General Assembly in terms of report, offering insights into the survey carried out by UNCTAD with member states on the Creative Economy highlighting institutional arrangements and national plans and strategies for 33 countries. The creative economy has become a sector of growing social, political and economic importance (*Creative Economy Outlook, 2022*). The report and latest information about this economy were illustrated through the Creative Economy Outlook which provides the latest data and trends on the fastest-growing sector as well as explore how developing countries capitalize on the creative talents to create new trading opportunities (UNCTAD, 2022). Thus, UNCTAD has played a role to shape the global understanding of the Creative Economy since 2004 with the mission to promote the development by using creativity by generating economic information through a trade lens. There is the attempt to understand the trends and trade in creative sectors, including goods and services, intellectual property, ideas and imagination (Reis, 2008).

The foundation of sustainable development is the primary factor as the contribution of the creative economy because of the primary factor as culture, including tangible and intangible cultural heritage. It does need the preservation for future generations the same as the natural resources on the planet that are necessary to maintain. The notion of a creative economy relevant to the sustainable development directly by the interconnection of economic, social, environmental and cultural development needs to be holistic approach rather than being isolated development (*Kushwaha, 2021*). Creative Economy as the strategies to increase the economic growth influences international perspectives, including outcome as more distribution for national income or increasing of employment rate, especially for cultural and creative sectors (Robertson, 2017). The development strategies of creative economy related to the sustainable development agenda as the reducing poverty, enhance the gender equality and also include the social inclusion while finding the global partnerships and access to new communications. Using the transformation of traditional practices into the new goods and services as the reflection from nation or

community. Furthermore, it was also driven by the economic activities at the time by the support and assistance from the related sector, including the small-size enterprises, large-scale enterprises, public and private sector or individuals (*Creative Economy Report, Geneva: UNCTAD*).

“Promoting the Creative Economy for Development” since creativity and knowledge became powerful factors to drive the economic growth in this globalizing world, including developed countries and also open up the potential for developing countries to create wealth and employment rate. The main stimulator as governments at all levels reinforce the connection among social, culture and economic dimensions and push creative economy into domestic social policy as the cultural policy and development policy for nations (*UNCTAD*). Even though the concept of creative economy could lead to the whole dimension of development, there are remains varying significant issue in its operation such as the variety of usage in different areas, the lacking in their operation and the supporting policy and organization, especially for domestic operation because the role of public policy or governance seems to be the main prioritize to measure the well-establishment for the creative economy for all nations (Monkelbaan, 2019).

The creative economy was addressed as one of the strategies that could stimulate sustainable development, regarding the International Year of Creative Economy for Sustainable Development in 2021. It illustrates the recognition of creative economy potential in a global perspective to sustain and promote economic growth, especially among at least developed countries. Moreover, the creative economy is also providing opportunities for all and empowering all human beings with the fostering of innovation (*UNCTAD, 2021*). To be more precise, the creative economy is not only recognized in some countries, but also recognized by the international organization and global scale recently. The potential of the creative economy is being assessed to stimulate progress covering all dimensions to achieve sustainable development, including social, economic, and environmental development which is going to argue afterwards. There are SDG 4 Quality education and SDG 5 Gender equality from grouping for People, SDG 8 Decent work and Economic growth, SDG 9 Industry, Innovation, SDG 10 Reduced Inequality, and SDG 11 Sustainable Cities in a group of the goals for Prosperity, SDG 12 of Responsible

Consumption and Production from the sustainable goals for Planet, SDG 16 of Peace, Justice, and Strong Institutions in the goal for Peace, and SDG 17 Partnership for the Goals for Partnership sustainable development goals (United Nations Economist Network; NESDC, 2023; UNDP, 2022).

1.2.3 Literature review conclusion

Development as the fundamental part of human life which nowadays has significant influence on the international framework of development with sustainability to protect and enhance human well-being. Nowadays, there is the global concentration of development with sustainability in which many areas are impacted by the inappropriate development. Sustainable development combines the comprehensive development approach covering all dimensions of human life in which governance and authority play a crucial role for development. Even though it was not mentioned about concrete means to achieve sustainable development goals, there are report and accountability mechanisms to define, inform and guide the implementation of sustainable development which inherently reflect the development for human and development. There is an acknowledgement that it is necessary to integrate the essential features to achieve sustainability, including the knowledge-based development approach such as the concept of creative economy. Creative economy was claimed as the potential strategy of state authority to utilize for enhancing the development with economic and social aspects. The significant point is that it was implemented differently in each particular context with some mutuality which is interesting to see how this concept is used to drive the development, especially how particular areas interpret the concept of creative economy towards the development too.

1.3 Research questions

The main question of research is “How does the creative economy play a role in Thailand’s development?” with the objective to critique Thailand's creative economy concept compared to the best practice model internationally. The major research question is divided to three sub-questions as follows:

- 1.3.1. What are the ideal types of the creative economy on the international level?

- To conceptualize the concept of creative economy regarding the significance and function of creative economy which was interpreted differently in the world

1.3.2. How was the creative economy concept interpreted in Thailand?

- To critique the main features and concept of Thailand's creative economy with the consistent and contradiction to promote the creative economy to see the bureaucratic wrangling within the policy of Thailand's creative economy

1.3.3. How is the concept of Thailand's creative economy effective?

- To evaluate the concept of Thailand's creative economy and assess the effectiveness of itself in the context of SDGs.

1.4 Methodology

This research aims to define the policy making of sustainable development as the Creative Economy in terms of potential ways to achieve the diverse development approach as well as accomplishing the sustainable development for all. This research will use a methodology of qualitative research based on two major methods as Content analysis and Case studies for data collection and data analysis.

1.4.1 Content Analysis:

The first method is to build a grounded concept of the creative economy to stimulate development by gathering data from four different countries based on the foundation of the significance of the creative economy to enhance the development of the nation, especially to achieve sustainable development for all. This data collection would formulate the conceptual framework for the study of the creative economy as the development tool from diverse usage and interpretation of creative economy in the world which is important to the analysis of the case study as Thailand. Moreover, this method will be used for the analysis of a case study as Thailand to see the similarity and difference of Thailand's interpretation of creative economy concept with the global creative economy as well as analyze the effectiveness of Thailand's interpretation to drive the sustainable development from the creative economy.

The data collection in the first method will be based on the secondary data analysis of documents which present the national strategy and development plan that

mostly came from the governmental sector and the main institution responsible for the creative economy in particular countries. The selected document and report to be used with this method will be divided into two groups, regarding the different target of data to be used: (1) The National strategy to drive the sustainable development throughout the country, including the national development priority and the shifting of national development strategy. It consists of the plans from top-down approach which influence the following policy, regarding the development priority from these plans, and (2) The contribution of creative economy for national sustainable development which will be presented as a more specific strategy for a shifting of national development approach goal to be more emphasizing on the cultural and creative economy. It could come from the governmental sector and the relevant sector who are responsible for this economy within the country's economies. This method will be used for the analysis of the section of grounded concepts of creative economy and the specific case study as Thailand.

1.4.2 Case study:

The significance of this research is to seek for the potential of a creative economy to stimulate the sustainable development of the country. Thus, it is important to fulfill this research by a case study as Thailand's creative economy. By the diverse usage and interpretation of creative economy internationally, the effectiveness of outcome in each country would be different. To illustrate the most accurate potential of creative economy for country, it does need to select the particular area to study, including the rising of creative economy within country's economies, the significance of this concept towards the national development to achieve the sustainable development, and the effectiveness of this economy, regarding those interpretation and how was the state authority set up the creative economy in their national development strategy.

This method will refer to the data collection from the first method to critique and analyze to see the potential of Thailand's creative economy, regarding the unique interpretation of Thailand for the concept of creative economy. However, it needs to analyze how this concept contributed to a country's sustainable development and the design of creative economy in their economies which will be used to assess

the effectiveness of Thailand's creative economy afterwards. The effectiveness of Thailand's creative economy will be assessed by the 17 Sustainable Development Goals (SDGs) which is a part of global consensus to see the progress of the country to drive sustainable development.

Thailand is a case study which caught the attention of the researcher and the world which is full of resources to drive national development with sustainability, but this country remains a developing country with the gap in society and the increasing poverty rate. Hence, the study of Thailand's creative economy would benefit the study of progress to achieve sustainable development in Thailand. Both methods will be used to analyze the potential of the creative economy as a shifting vehicle to stimulate sustainable development with a case study of Thailand. It is influenced by the grounded concept of a global creative economy integrating with their own context and the means to achieve sustainable development. Hence, the 17 SDGs would present Thailand's progress to achieve the sustainable development goals and the effectiveness of the creative economy to achieve sustainable development. However, it could be used to argue that the effectiveness of the creative economy could represent Thailand's progress to accomplish sustainable development, regarding the current national development goals.

1.5 Research scope

Area of study: Creative economy is the primary case study for this research to analyze the effectiveness of sustainable development in Thailand with the reason that it was claimed as the potential tools to bring the world back after industrialization (*Landry and Bianchini, 1995; Florida, 2002*). Thailand has adopted the concept of creative economy as a tool to drive community and national development by defining it as a part of bottom-up policy and new engine growth which could enhance sustainable development in present and future. Aims of Creative Economy in Thailand has interconnected to creative, cultural capital and local knowledge as the basis of fuel to enhance social and economic development in Thailand.

Assessment tool: The concept of creative economy in Thailand is going to be assessed by the measurement tool as the Sustainable development Goals (SDGs) by the United Nations with 17 goals, 169 targets and 232 indicators. This assessment

tool is selected by the most relevant issue with the concept of creative economy and critique on Thailand's creative economy concept by those selections (*Hens Runnhaar, 2005, 2006; team, 2022*).

1.6 Limitations

The limitation of this research is the data collection which impacts the analysis of data and its accuracy, mostly about the definition and means to achieve sustainable development in several countries which might not directly illustrate the significance of creative economy within their national strategy. Moreover, the plan to support the creative economy in some countries could be rarely found in terms of the official governmental document. Take this case as an example, there is a lot of promotion of creative economy on social media, with the reason that it is a program which is driven by innovation and creativity. Thus, it is difficult to find out the truth from resources with accountability, especially when the concept of creative economy is a feasible option. There were a lot of changes in the definition and classification of the creative economy in some areas which will impact the stable information of the creative sector. Thus, one needs to pay attention to the date and the changing of circumstances while taking a study of creative economy. Meanwhile, some countries in selected case studies have not publicized about the creative economy through the online platform which is the difficulty of researchers to collect the data, especially the data during Covid-19 pandemic and case study abroad.

1.7 Significance

The findings will be useful for learner to understand the concept of creative economy in the perspective which was used as the development tool in this modern era by the presenting of a concept of one country in the world compared to others best practice as well as raise up the significance of creative economy which will be increasingly useful in the future. It is also making the reader acknowledge that this concept could not fully adapt to another country without any adjustment because of the particular context in each area. Furthermore, it makes readers realized that the different interpretation of development approach and following concept to drive the development could not achieve the same goal as the best practice has ever done with

the internal factor and limitation in country which does need to observe both communities, nationally and internationally to see whether which concept is proper for selected area with unique context.

CHAPTER 2: CONCEPTUAL FRAMEWORK

2.1 Introduction

The changing and challenging throughout the world has shifted the development tool which does need to balance the development in nations and integrate with the global mega trend. According to the previous section, the creative economy is one of the potential tools to stimulate development at all levels (*Landry and Bianchini, 1995; Florida, 2002*) which has caught the attention of many countries. This research aims to understand the creative economy in terms of development tools for nations in which are consistent with the new strategy to enhance the development in their country. Begin with the understanding of the creative economy and its concept to be able to drive the national development in several countries, then analyze the concepts and conceptual framework to study the creative economy from international level narrowing to a case study. According to the literature review, there is no concrete way to ensure the most effective solution to achieve sustainable development with the same pattern for every area as the quote of “there is no one-size-fits-all for sustainable development”. However, human-beings are supposed to be given a right to development which could be seen from the goal of sustainable development “leaving no one behind”. Thus, the state authority should deliver the most effective development plan to achieve sustainable development for all, including the creative economy. By the literature review of creative economy, there is not exactly the same usage and interpretation of creative economy. Hence, it is interesting to reconsider the potential of a creative economy towards sustainable development which should begin with the conceptualization of it.

2.2 Understanding of the creative economy

The notion of creative economy is obviously contributing to stimulate the development as well as strengthen the relationship of diverse aspects of the

development approach in society which consists of ambiguity in itself. The development tool with creativity is claimed as the factor to strengthen the relationship among social and economic development through four forms of capital, including human and cultural capital (*Creative Economy Report, Geneva: UNCTAD, 2010*)(*Institute, 2021*). This concept was developed into several concepts to reposition the economy such as Cultural industries, and Creative Economy with the mutual concept to use human capital and individual creativity (*Howkins, 2001*). On the other hand, those sets of concepts were defined differently in particular areas, including developed and developing countries (UNCTAD), which led to the interesting issue or measuring the effectiveness from different usage (Monkelbaan, 2019).

2.2.1 The economic phenomenon/new condition of development

The creative economy was mentioned as one of the strategies to save cities from the post-industrial crisis by using the creative sector (Landry and Bianchini, 1995; Florida, 2002). Creativity is the major resource of the creative economy which was claimed as the social process to strengthen the relationship of social and economic development which also being the process of value-adding to generating original ideas into the product with the sense of commercial value (*Creative Economy Report, Geneva: UNCTAD, 2010*)(Sakornrat, 2013). From this fact, it could be seen from the various creative economy in the worldwide which were divided into many interpretations.

According to the definition from the international organization, there are various actors who provide the definition of creative economy which they all inform the significance of creativity and culture which could be vital capital to drive a new development approach, especially blurring the socioeconomic line. However, the usage of creative economy internationally is depending on how state authority shaped their creative economy. Some might emphasize on the utilizing of cultural diversity, creativity, intellectual property and copyright. While some of them conceptualize this economy as the cultural-leading content. Among the diverse interpretations, there are mutual conceptualizations through the process of value-adding which could be adapted differently in each area. Moreover, there is an effort to bring the creative economy as the social process to stimulate the economic development and growth in

terms of income and employment by using non-economic capital through the process of creative economy. However, the most essential part of a creative economy is how they could contribute to economic growth, especially for developing countries, by a new prospect and high-growth sector. The lifeblood of the creative economy is an important source of commercial and cultural value which is the contribution of various industries. Thus, it could be said that the creative economy also leads to the notion of a driving force to drive the Sustainable Development Goals (The Bridgetown Covenant at the 15th session of the United Nations Conference on Trade and Development, para 54).

2.2.2 The knowledge-based/creative-based economy

As mentioned that the creative economy was addressed as the potential survival strategy for several areas by using the social process and non-economic capital, it is called as a knowledge-based or creative-based economy which stimulates the economic development and growth by the social development process or cultural practice from local artisan. From the conceptual framework of international organization, there are several different definitions and details of the creative economy in each perspective. The United Nations Educational, Scientific and Cultural organization (UNESCO) has seen this economy which was being used to promote and maintain the cultural diversity and economics, relating to copyright as the protection of those intellectual property. The Department of Culture, Media, and Sport (DCMS) of the United Kingdom specified the creative industries as the economy driven by creativity, skill and talent which could enhance employment and wealth. The World Intellectual Property (WTO) mentioned this economy on the aspect of protection of copyright and intellectual property while the United Nations Conference on Trade and Development (UNCTAD) came up with the concept of a set of knowledge-based activities which plays a role to stimulate the economic development through a new cycle of creation, production and distribution of goods and services to customers.

The creative economy was not mentioned only from these examples, but there is additional detail from other usage. However, the core concept of creative economy that is mentioned by all definitions is the economy that is driven by a set of knowledge-based and creative-based activities which was believed as the potential

strategy to enhance the frequency of economic development and growth, especially from the financial stagnation. According to the mandate to promote the creative economy and industry, this economy could foster the positive externalities and promote the cultural diversity at the meantime (Sao Paulo Consensus, para.65) which they could further enhance the international trade and global economy by their goods and service (UNCTAD XII, Accra: Secretary-General's high-level panel on the creative economy and industries for development, 2008).

2.2.3 Technology and economic environment/innovation and digital revolution

The creative in the interconnection of social processes which could foster income and employment and other economic activities which initiate from the culture, creativity and artistic solution. However, it does matter on the value-adding process – the shifting of communication, marketing or production, which some of them interact with technology and innovation multidisciplinary. It could be seen from the relevant concept as Digital economy as the digital aspect of creative economy, Green and circular economy for sustainability creation, Blue economy with the creative economy which focusing on tourism purpose, or frugal innovation with fashion, design and others for consumer needs (United Nations Economist Network, pp.1-3). Furthermore, the creative economy seems to be a fast-moving sector which takes an inclusive trade in a dynamic sector and a multi-stakeholder consultation (UNCTAD XIV, Nairobi Maafikiano, 2016).

Creative economy is a knowledge-based development which is consistent with the current global trend to enhance the development with the integration to technology and innovation advancement with significant issues to promote more than one development approach. Since the power of creativity and knowledge became the powerful capital to drive the economic activities in the world, there is the promotion of creative economy for development in several countries, including the international attention as the International year of creative economy for Sustainable development in 2021. Meanwhile, the crucial stimulator to reinforce this economy to connect with people and country is the government or state authority. They have to push this economy as part of domestic social policy and development policy for the nation

(UNCTAD, 2021). Even though the creative economy could be seen as the tool to drive the holistic development approach, the variety of usage and interpretation of the creative economy still exist (Monkelbaan, 2019) which could make it difficult to define and measure the exact merit of creative economy.

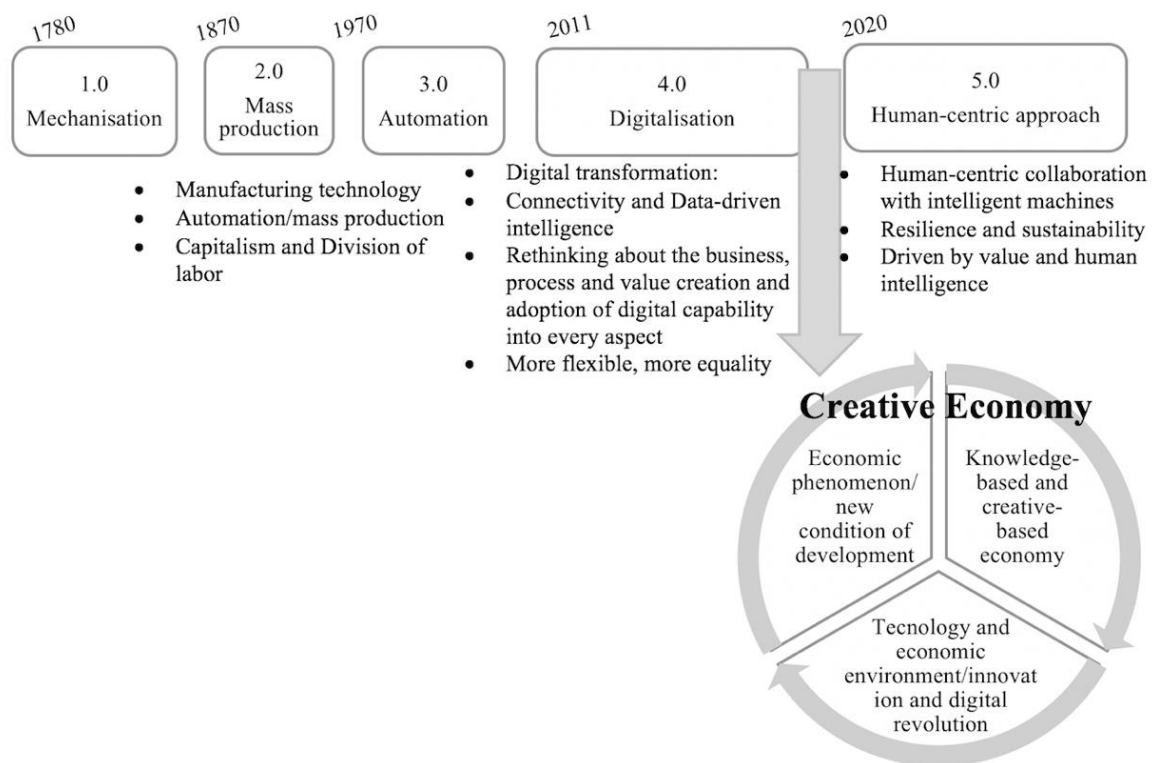


Figure 1: Conceptual Framework for understanding of creative economy

2.3 The concept of creative economy as a new development approach

The creative economy has remarkable significance as a potential development tool which allows adaptation and adjustment in each country. Thus, to outweigh their merit and seek for the real advantage of using the creative economy in a country's national development, it does need to find the most holistic perspective of the creative economy from the wide scope and emphasize on the specific case afterwards. Thus, this research is going to illustrate the more understanding about the creative economy from the international level, the countries with creative economy best practice, and narrow down to a specific case study to see how is the creative economy widespread worldwide, based on the key components of the creative economy as follows.

2.3.1 The creative economy towards the development in the international level

From the studies about creative economy, there is an acknowledgement that creative economy was used in many countries with the mutual goal to enhance the development, including social and economic development, by using the core concept of creative economy integrating with the adaptation of each particular area. This section is going to present the gathering of creative economy in practice throughout the world, including several countries which have led creative economy to their economy and development approach. For instance, Creative industries from the United Kingdom economy, America's Creative Economy, Cool Japan & Creative Industry in Japanese economy, Cultural and Creative sector in South Korea, including the case study in this research as Thailand's creative economy. Those countries which are going to present in this research will illustrate the difference and mutual concept of creative economy. It will be the initiation of creative economy analysis in the next conceptual frameworks, especially the shared characteristic of creative economy in selected case studies.

The significant point to critique in this research is that the creative economy is an interesting development tool these days with no single interpretation. It leads to the objective to study the concept of Thailand's creative economy to see the unique interpretation which could be used to analyze the difference of the concept of creative economy of Thailand with other countries. Furthermore, there is not much report or concrete result about the creative economy in Thailand and the benefits for all citizens. So, it is an argument to outweigh the merit of the creative economy which is the initiated way to enhance social and economic aspects. There are reports from many countries, but it cannot ensure the same outcome in different contexts. That is the reason why it is necessary to assess its effectiveness when those countries interpret it differently.

2.3.2 Concept of creative economy in Thailand and its effectiveness

As mentioned, the concept of creative economy was developed in several countries. The objective of this part is to gather data about the concept of creative economy worldwide compared with the concept of creative economy in a case study

as Thailand to see the similarities and differences within the concept of creative economy in selected case studies with different interpretations of each country. To understand this concept in a particular area, one needs to understand the overall concept of creative economy in other practices in the world which could clearly understand this concept and also see the uniqueness of the concept in a selected country which is going to be used for the analysis of effectiveness to achieve sustainable development.

This section is continuing from the previous part about Thailand's context and creative economy to stimulate the development which also led to the critique of its effectiveness regarding the measurement tool as the SDGs from the United Nations. Begin with the analysis of how Thailand's authority interpreted the creative economy in Thailand context, among the diverse usage and interpretation of creative economy in the world, which led to the foundation of the unique concept of Thailand's creative economy and national administration afterwards. The objective for this research in this part is to critique the use of the creative economy, regarding Thailand's interpretation for this economy, whether it is effective to drive the sustainable development progress or needs to develop by looking at the significance, unique interpretation and mechanism of the creative economy in Thailand. Moreover, it could benefit the buildup of further thinking on how to develop Thailand's creative economy for sustainable development later on. Lastly, it would take to the discussion on the potential of Thailand's creative economy towards sustainable development and the progress of Thailand in general about the sustainable development in a whole image of the country (Boonsatorn; Rubik, 2012).

2.4 The process of creative economy

From the previous section is the stage of gathering overall understanding of creative economy internationally which needs to be more emphasized on the pattern of the creative economy analysis for all case studies. Begin with the first point as the role of creative economy in a country's economy, which is outstanding by the shifting of national development strategy and being a new engine of growth for the nation. Each country's creative economy depends on the necessity and capability in their circumstance, but they all will show how they have seen the importance of this

economy. Then, it could lead to the next checkpoint of the interpretation of creative economy in a country's economy which needs to seek for the shared characteristic from diverse usage in the world. The interpretation of creative economy came from the state authority which could be initiated more on similarity or difference of global creative economy that could be concluded after all process of analysis of each country.

The interpretation of creative economy that is mentioned here consists of definition, classification, and mechanism of creative economy towards the diverse development approach, especially the role of creative economy to drive sustainable development. The process of creative economy is the utilization of existing non-economic capital through a value-adding process to create more revenue than the traditional way and also lead to hitting the goal for more than one development approach. There is a strong factor in blurring the social and economic line for development which also leads to other development approaches, depending on how state authority set up their national development priority. However, the mutual expected goal of creative economy among diverse usage in the world is an effort to reinforce the creative economy in their country's economies to be able to work out and stimulate the sustainable development for all.

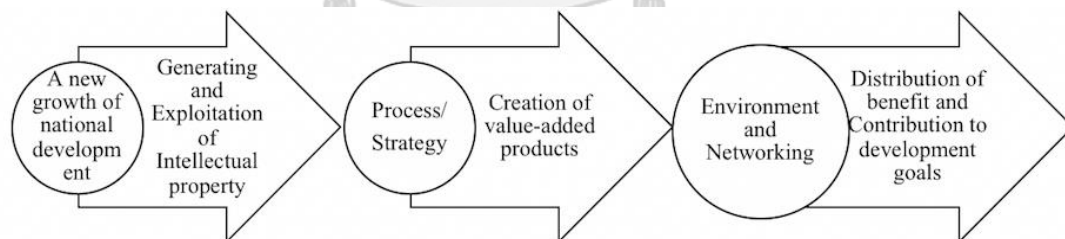


Figure 2: Conceptual Framework for the critique of the creative economy in each country

2.5 Chapter summary

This conceptual framework of this research aims to present the concept of creative economy in the world by selecting several countries in the world as the studies while considering a selected case study as Thailand, including the origin, significance and the diverse interpretation Firstly, there is the understanding about the creative economy in worldwide then compared to Thailand's concept for creative

economy. It could find the unique interpretation of Thailand's creative economy which could contain both similarity and difference with the model of other countries which was claimed as the leading countries who succeed from using creative economy as the development tool. The research finding is not only going to illustrate Thailand's interpretation for creative economy, but also critique its effectiveness by using the measurement indicator as SDGs. Moreover, it could also lead to further study about using this concept of creative economy to stimulate development, including three pillars of sustainable development.

CHAPTER 3: THE CREATIVE ECONOMY

3.1 Chapter introduction

The creative economy has significance as the potential development strategy for several countries in the world which is a feasible option towards a particular development context in each area. It leads to diverse usage of creative economy worldwide by the different interpretations for creative economy to stimulate national development. This chapter lays out the concept of creative economy through the content analysis as the main resource from report and dissemination from government, non-government sector, and academia in order to seek for the ideal type or the common characteristic and different interpretations of creative economy. This chapter is presenting four interpretations from different countries, including the unique concept and the shared characteristic of the global creative economy. The data in this part is emphasizing on the ideal concept of creative economy on a global scale, using several case studies with leading positions in creative economy concept, in a sense of development strategy. It is expected to present the concept of global creative economy which could benefit to understand the real significance of creative economy and the ideal type of this concept while further thinking towards other case studies in designing, practicing, and developing the creative economy.

3.2 How do countries integrate the creative economy into their development strategies?

The creative economy is the big industry these days which impacts enormously for global citizens in terms of revenue and employment as the annual revenue of over \$2 trillion and nearly 50 million jobs worldwide, regarding the UN estimates. However, this concept was being used differently in each country based on the particular necessity in the country. From the uncertain usage of the creative economy internationally, it is the responsibility of state authority and political actors to seek for the most effective strategy to deal with this difficulty to balance the use of existing resources to drive the concept of creative economy for national development. Thus, it is important to find out how countries integrate creative solutions to stimulate national development with sustainability. It is not only presenting the diverse interpretation of the creative economy, but also reveals the shared characteristic of this concept from diverse usage in the world.

3.2.1 The United States of America

The United States of America is the first country which is going to present in this chapter with the interesting concepts of their creative economy among the **cultural diversity (Varone, 2005)** throughout the country which connect the creative economy with the political system and **democracy (Varone, 2005)**. The creative economy has been used in the United States of America as the driving force to overcome a country's challenges. It was considered as creative and artistic solutions as well as being a center of **more equitable economies**. This research is going to present the significance of the creative economy in the U.S. economy by looking up the national administration and development plan to see whether the creative economy plays a crucial role in this country, especially to drive sustainable development.

Begin with the goal of country with the development priority to build a better American by confronting urgent crises and delivering historic progress by consideration of the current challenges at home and abroad – mainly focus on the attempt to resurgence country's economies and restoring the leading position of American in the world stage, including the mounting a forceful response to pandemic

and the improving of national administration and equitable, effective, and accountable government to ensure the delivering of development progress to people throughout the country (Carrol, 2017)(OECD; *Office of Management and Budget, the White House, 2023*). According to the Biden-Harris Administration’s policy, there is the slogan “**Build Back Better**” as the policy framework to achieve the Sustainable Development Goals (SDGs), especially for driving social, economic, and environment development priority. Regarding this policy and national development priority, there are the establishing whole-of-government leadership, the adopting the data-driven discipline of the SDGs to transparently measure impact of Domestic Policy, and the leverage of all-of-society leadership of the SDGs (*Governing for Sustainability, by John C. Dernbach and Scott Schang, 2023*). Those are the accelerated progress at home while **renewing American global soft power** through multi-stakeholder and platform for cultivating new development approaches in which the creative economy has potential to lead the United States to achieve these goals in near future.

The role of the creative economy is one of growth engines for this ride of a better America which was addressed in terms of economic ecosystem, economic activity, inclusive creative economy, and creative economy practice in this circumstance (*A. f. t. Arts, 2022*). The core concept of the U.S. creative economy is the framework to **generate and promulgate ideas, culture, and creativity** from the enormous diversity throughout the country to progress and sustain economic activity on a wider scale (*Flew and Cunningham, 2010; Lazzaretti, 2013*). It could be seen from the annual economic growth that provided by 35 industries within the U.S. arts and cultural production: \$877 billions in economic output in 2020 while there are top five arts and cultural industries which add value to the U.S. economy: Broadcasting \$157,927,740,000, Other Information Services \$153,832,729,000, Publishing \$127,336,225,000, Public Cultural Institution \$118,195,638,000, and Motion Pictures \$65,107,138,000 (*ACPSA; NASAA, 2021*)(*Agencies, 2020*). Moreover, there is the display of year-over-year changes when comparing the value added from arts and cultural industries with Gross Domestic Products of the U.S. by percentage. Regarding to the report of the National Endowment for the Arts (NEA) and the Bureau of Economic Analysis (BEA), the creative economy remains stimulate the

economic activity for all sector, including in 2021 of Covid-19 pandemic (Analysis, 2023; N. E. f. t. Arts, 2020; O. f. E. C.-o. a. Development, 2020) as following figure:



Figure 3: The value added from Arts and Cultural industries with the GDP by percentage

From this figure, it could be seen that the creative economy is one of industries that were impacted from the pandemic, consistent with the inherent drop in line with the national GDP. However, there is a period that allows the creative economy to turn out to be outstanding industries in the post-pandemic era. It inherently illustrates the importance of creative economy in the U.S. economy, including in the pandemic and post-pandemic era, and its potential to drive the development growth in the country. The creative economy is the idea-based cooperation of the federal and state government with engagement of the private sector and the main stakeholder as individual and community to promote this economy. However, it does need to see how the concept of creative economy is being shaped in the U.S. to achieve a diverse development approach.

The creative economy in the U.S. is one of the potential strategies that raise the significance in a country's economy and provide outstanding success even in abnormal situations. However, from several studies about the creative economy, it is the feasible option that each country is allowed to define by their own interpretation. That is the reason why we need to see how the U.S. interpreted the creative economy after we saw the rising significance of it in a country's economy, especially with the potential to drive sustainable development.

The U.S creative economy

Additionally, from the significance of the U.S. creative economy, it does need to know more on how the country shaped the creative economy to sustain the national development priority with sustainability. Begin with the shared language among the creative networking, the creative economy in the U.S. is defined as the creative and artistic solution by **production and distribution of goods and service** (*Americans for the Arts, 2023*) **based on the intellectual property and diversity** which interplay with Economic Ecosystem, Economic Activity, Inclusive Creative Economy, and Creative Economy Practices (*American for the Arts, 2023*). The cultural and artistic sectors in the U.S. is driven by 6 major groups as (1) Cultural and Natural heritage, (2) Performance and Celebration, (3) Visual arts and Crafts, (4) Books and Press, (5) Audio-visual and Interactive Media, and (6) Design and Creative services (*Policy cycle, 2023*). Those industries play a role in a country's development from an idea-based and human-based development approach with the engagement from **multi-stakeholders**, including governmental and non-governmental sectors. However, the success of the creative economy also needs the **unique creative practice or cultural and artistic diversity** within the appropriate **environment** and **strong creative network** to build the most inclusive creative economy (*Creative Industries National Summary Report, 2017*).

In recent days, there is stronger promotion of creative resources to strengthen the economic growth and social cohesion in public policy through Federal creative economy legislation which is being considered by Congress. For instance, the protection of local arts and workforce, Arts and humanities, or the promotion of entrepreneurship and education of arts for all. With the reason that it is the attempt to promote and protect the creative sector, including for business and workforce, with the equity and impactful policy landscape to ensure a more effective creative environment such as education and tax parity (*Americans for the Arts, 2022*) when the bills are enforced as law.

Moreover, the promotion of the creative economy needs to ensure the support of vibrant and expensive arts and cultural sectors to be able to enhance the economic activities of the country in the long term (*NEA; BEA, 2021*). For instance, the inclusive creative economy by tools such as research, skill, and awareness among

the creative sector, especially practitioners and policymakers. Aims to ensure the bridging of the equitable policy and resource sharing among the creative networking (*Americans for the Arts, 2023; The Creative Economy Coalition, 2013*). On the other hand, it could be said that the creative economy is not only able to serve for the national development approach to revitalize the economic growth, but also considered as the tool to help individuals and communities to reach their full potential and utilize the power of creativity and art to drive a country's economies. It is consistent with national development priority to achieve the Sustainable Development Goal (SDGs), regarding the Biden-Harris Administration's policy agenda, with the progress which stimulate by data-driven discipline, stronger leadership and networking, opportunity of multiple sector to showcase their innovations, best practice, and commitment to improve the country's circumstance and social well-being in a long term (*Governing for Sustainability, by John C. Dernbach and Scott Schang, 2023*).

The role of creative economy towards the sustainable development

The goal of the U.S. current situation, regarding the Biden-Harris's administration policy agenda, aims to tackle current challenges at home and improve the stage of the country to achieve Sustainable Development. Moreover, there is the Federal Sustainability Plan in consistent with Biden's Executive Order 14057 to stimulate the diverse development priority of country which also address the importance of the development of human capital and partnership to ensure ability of them to meet the SDGs and accelerate progress at home from all level (*T. U. S. o. A. a. U. S. A. f. I. Development, 2022; Washington, 2021*). The creative economy was not directly mentioned in the current U.S. development plan, but it was addressed in a potential creative solution regarding the goal of the country nowadays in terms of a Fact sheet for the U.S. Global Development Policy in 2010, The American Jobs Plan in 2021. On the other hand, there is also an attempt to promote and protect the role of the creative economy in the country's development by the Creative Economy Revitalization Act in 2021 and The American Rescue Plan in The Biden-Harris Record (Washington, 2021).

To confront the global threats and deliver progress at home, the U.S. needs to deliver sustainable and inclusive development which could help the country to confront the issue on the international and national level with sustainability. There

is the possibility to build **inclusive and sustainable development** from the concept of **localization**, the increasing **human development**, and **improvement of national administration** to reduce the threat of the country and build a better America (*OECD; Office of Management and Budget*)(Washington, 2023). From this fact and ideal characteristic of the creative economy, it is one of the strategies which various countries recognized as the potential tool to tackle country's challenges in the modern day and stimulate development in a more sustainable way. The significance of the development of sustainability in the United States was recognized in the last decades since the Millennium Development Goals before shifting to the Sustainable Development Goals (SDGs) to achieve these goals in 2030 and the international year of creative economy for sustainable development in 2021.

In the United States, the creative economy is successful in contributing positive outcomes in terms of the increasing size and importance of the cultural and artistic sector in the country's economy and the actual economic activities that they contributed in normal circumstances and unexpected situations like Covid-19 pandemic. Every industry has a negative impact from Covid-19 pandemic, including cultural and artistic industries which suddenly drop in value significantly. Even though it declined during the emergence of the pandemic, the existence of a creative economy is still important to the U.S. economies and quickly recovered to be outstanding in a year after (Americans for the Arts, 2023). It could be seen that the creative economy could serve for the national development growth even in abnormal situations like a pandemic. Thus, it is possible to utilize this concept to drive the country to achieve the sustainable development it was intended to create in the first place.

The creative economy is not only having the potential to **confront the threat to the country** by increasing income or employment based on human capital, but it is also **opening the floor for the country and people to utilize the existing resources** such as culture, artistic and creativity to enhance the development in their community and wider scale. It is completely consistent with the goals of the country to build sustainable development by **reducing the cost pressure** and **boosting the productive capacity** of the economy for the economic aspect and strengthening the position of America in the global scale for the social and political aspects. Moreover,

as Creativity, cultural, and artistic capital is the major component of creative economy and being the **limitless resource**, which could reproduce in human capital with their intellectual property to stimulate the unstoppable diverse development on a wider scale. Furthermore, there is the capital which came from the human capital with the variety and engagement from various sectors relating to the creative sector. Thus, these capitals are the essential factor to build inclusive development, one of the goals from the U.S. additional from sustainable development.

However, it could be interpreted that the creative economy is claimed as the creative solution for the U.S. to achieve a more sustainable and inclusive development approach for the country. Regarding the term of the U.S. creative economy is made up from the diversity in the country to promote this economy continuously. So, it also needs to enhance the capability of human capital to regenerate and promulgate their creativity to run this economy. Thus, the creative economy is the concept which needs to provide opportunities for people and communities to reach their full potential to utilize the power of art and creativity to stimulate development on a wider scale. It could say that it is the part of human development and promotion of more equitable economies which is consistent with the U.S. development that mentioned before.

The creative economy intends to **expand economic opportunity, advancing equity, and strengthen America to be fiscal and economic course** (OECD; Office of Management and Budget, the White House, 2023) which could increase the revenue throughout the country in terms of GDP, income, and employment. Meanwhile, the creative people stimulate the utilization of innovation and strengthen America's competitiveness in the international level as well as **sustaining economic vibrancy** (Christine Harris, 2013)(Creative Industries National Summary Report, 2017). The creative economy in the U.S also was referenced as the **intersection of economics, innovation, social value, and sustainability** (Howkins) which **blurring economic and sociocultural lines** (Coy 2000: 76)(Pipa, 2023). From the following study, it could assume that the creative economy was being used as a potential tool to drive the U.S. in a more sustainable way, including social, cultural, economic, and political development. Moreover, it also leads the country to achieve

more sustainable and inclusive development based on idea-based and human-based development.

The creative economy in the U.S. is the result from the attempt to run the unstoppable cycle of development in country to achieve more sustainability with the potential to run their own cycle with the creation, reproduction and interplay among diverse development approach in more equitable economies which could benefit to people and country with sustainability as the intention to utilize the concept of creative to play a role in development.

3.2.2 The United Kingdom

Another country with the outstanding creative economy usage is the United Kingdom is well known as a creative powerhouse which exceeds the **national growth from creativity**, including content, research and development, and the pool of talent, which needs creativity and diversity to thrive then **release to the international market** such as Harry Potter and the Beatles (Wright, 2020). In this scenario, the United Kingdom could develop their creative arts and become the home of **world-famous arts colleges** which set up the standard of advertising and oversea innovation in UK-produced marketing campaigns. Furthermore, the Creative Industries Cluster Programme has connected the **world-class research talent** such as fashion and design sector with AI-powered virtual fitting service and integrated design platform for creatives (Department of Business and Trade, Great Britain & Northern Ireland)(Economics, 2021; Economist, 2021; Hutton, 2022; Sherwood).

However, the U.K. economy has driven by several industries while the creative economy plays an important role in development through the utilizing of individual's potential which presenting overlap in business and economic activities which mostly engage with service sector, a major part of the U.K. economy (*William Worley; Parliament UK, 2022*). The economic output is dominated by service industries as £1.7 trillion in Gross Value Added (GVA) in 2021, 80% of total GVA (*Parliament U.K., 2022*)(*Higginbotham, 2023*), while 2019, there is £115.9 billion; with approximately £13.2 billion as an hourly basis and 2.1 million jobs in total (*Department of Business and Trade, Great Britain & Northern Ireland; Creative Industries Council, 2021*)(*Scott, 2022*) as the following figure.

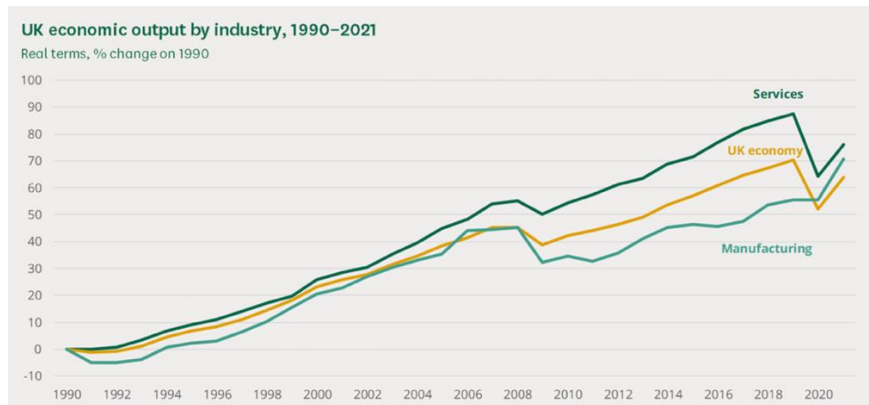


Figure 4: U.K. economic output by industry 1990-2021 (ONS, 2022)

The creative economy is not only to produce the products from the U.K. to the international market and increase economic activities and growth, but also to stimulate national growth and development in other aspects, including the development of human capital and other capitals in society. It is also being a driving force in the post-pandemic era which is expected to provide an extra income of £28 billion and 30,000 more jobs opportunities by 2025. Prior to the pandemic, it has shown remarkable resilience that the creative industries have grown higher than the rest of industry (*Creative UK, Spring Budget Priority 2023*)(Federation, 2023). However, it needs to see the route of national development to see how the creative economy plays a role in the country (Higgs, 2008; Trade, 2023).

The center of the U.K. development approach is the increasing of **economic power and substantially rebalancing trade and investment projects** by multilateral networking which is consistent with the creative economy being engaged under the banner of “British Investment Partnership”. Aims to strengthen British expertise and become a center of expertise. Moreover, there is the shifting of **financial models to deliver economic security and pursuing resilient and sustainable development growth throughout the country**. However, there is the promotion of **equal participation of women and girls** with opportunities to develop such as quality education, access to social, economic and political agency. Lastly, strengthen relationships among networking at home and global networks to reduce bureaucracy and take a patient to achieve the development as well as increase speed at which projects are approved and implemented (William Worley)(Gov.UK, 2021; Parliament by the Secretary of State for Culture, 2023; Parliament by the Secretary of

State for Foreign, 2022). It could say that it could be said the potential tool to recover the country and stimulate diverse development which could lead to the sustainable development – **resilient, inclusive, and sustainable economic growth from social inclusion and the full potential of human capital**. From the expected development goals above, it is necessary to analyze the potential of the creative economy, regarding the U.K. interpretation.

The U.K. interpretation of creative economy

The creative economy in the United Kingdom is “Creative and Digital Industries” which realized the power of creativity and the creative industries to be able to change lives, placing creativity at the **heart of the UK’s culture, economy and education system** with the simple goal to cultivate a world where creativity is championed, valued and fundamentally sustenance (Creative UK, 2023)(Parliament by the Secretary of State for Foreign, 2022). The industry is the **generation and exploitation of intellectual property** – Individual creativity, skill, and talent which could generate economic activities through the generation and exploitation of intellectual property (UK Government’s Department for Culture, Media and Sport, 2021) and the role of **digital content and online services in creative sectors**. In terms of creative sector, there are nine sub-sectors: (1) Advertising and Marketing, (2) Architecture, (3) Crafts, (4) Design and designer fashion, (5) Film, TV, video, radio and photography, (6) IT, Software and computer services, (7) Publishing, (8) Museums, Galleries, and Libraries, and (9) Music, performing and visual arts. The U.K. creative economy overlaps with industries that are engaged in the Digital sector, Creative Industries, Cultural Sector, Tourism, Sport, and Gambling (DCMS; SIC code, 2022).

Those classification is representing the culture and creativity of the United Kingdom within their basis which could be a global success to regenerate the **economic growth**, and strengthen the **national branding** to enhance the country’s political development factor. The national branding is exercising the soft power and delivering **social benefit** by capitalizing the sector's growth potential (Creative UK, Spring Budget Priority 2023) through cross-sectional initiatives to enhance overall industry creativity (Ministry of Economy, 2012). It was recognized as bonds between

communities and projecting values on the world stage. Thus, this economy could provide beyond economic growth or the strengthening in global image, and also enrich their lives with the notion of opportunity for all, fueling the economy, culture, and society (DCMS and Industry, 2023).

To increase the growth of creative industries in the decades ahead, they need to **interplay with unique strengths** with the increasing technology, creative clusters, new centers of excellence and building the pipeline of talent and opportunity for the young generation. It could be seen the significance of creative economy in the U.K economy as social, economic, human, and political aspects which they engaged in. It has potential to build **resilient, inclusive, and sustainable growth**. According to a statement from the U.K. Prime Minister, the development of the creative economy is as important as the country's development and has to realize the enormous potential of creative entrepreneurs and businesses by setting out the growth of income and extra jobs by 2030 (The Rt Hon Rishi Sunak MP, 2023). Aims to stimulate development with sustainability – driven by both the national development plan and sustainability plan for creative economy beneath the Sustainable Development Goals (SDGs).

The role of creative economy towards the sustainable development

From previous part, it could be seen that the U.K. creative economy has been shaped by the country's need to drive the expected national goal, especially the progress of sustainable development. The creative economy is a true British success story that plays an important role in the country's development to regenerate and expand the success to a wider scale. Regarding the speech of Rishi Sunak, the Prime Minister of the U.K., he personally committed to the success of creative industries when the very survival of the cultural industries was on the line in the pandemic and was determined to go further. **“Growing our economy is one of my priorities and growing the economy means growing the creative industries”** (The Rt Hon Rishi Sunak MP, 2023).

According to the national development priority, the goal is to build resilient, inclusive, and sustainable growth for the nation from the increase of social inclusion with the full potential of human resources. Most of these goals could be

accomplished by the creative industries with the reason that it is the **usage of limitless resources** as the intellectual property in terms of creativity, imagination and entrepreneurial spirit, which could stimulate more than one development approach and be consistent with the approach that country needs to drive the country. For instance, the growth of creative business and entrepreneurs which utilize the intellectual property of human capital and the resources in society which is the social inclusion that could generate the economic activities and benefit to the country and community. Thus, it needs to **ensure the capability of those limitless resource** by strengthen the power of them to be able to regenerate benefit to all in present and future such as the promotion of essential skill for young generation – creativity and digital literacy, the promotion of the British expertise and hub into international level, and the support from DCMS to level up opportunities right across the UK in term of pro-growth approach to deliver economic and cultural renewal (United Kingdom Government, 2021).

The creative industries support the UK economy through the pandemic and protect the nation's cultural and social fabric while also making an investment in the industries that will power their recovery (UK government, 2021). As creative and cultural industries are dynamic and fast-growing sectors which place at the heart of the digital world in the U.K. with the possibility to achieve the development with sustainability. According to the **Sustainable Development Plan for 2020-2025** from government, there are seven sectors which is the attempt to achieve the 17 goals of SDGs: (1) Environmental and ecologic, (2) Demographic, (3) Cultural, Social and behavioral, (4) Biological, (5) Spiritual and build environment, (6) Governance and regulatory, and (7) Education and healthcare (United Kingdom Government, 2020). Regarding this plan, the creative economy has directly engaged in the Cultural, Social and behavioral sector which could achieve 3 goals out of five as Active travel briefly for local authorities, Mental health needs of gang affiliated young people, and Healthier and more sustainable catering. To accomplish Sustainable Development, there is the fully planned activity of each government department to deliver the most effective mechanism which consists of the creative industries in this plan in 2021.

By the shaping of the U.K. creative economy, there is the potential of the creative economy to drive the **17 SDGs** as follows. It is mentioned in the SDG 8th

Decent work and Economic Growth, SDG 9th Industry, Innovation and Infrastructure, and SDG 11th Make cities and human settlements inclusive, safe, resilient and sustainable. Moreover, there is the **delivery plan**, according to the SDGs that the creative economy was mentioned, aims to set up the priority outcomes, measure the success and continuously improve which are: (1) Increase economic growth and productivity through improved digital connectivity, (2) Grow and evolve our sectors domestically and globally, in particular those sectors most affected by COVID-19, including culture, sport, civil society, and the creative industries, (3) Increase growth through expanding the use of data and digital technology and increasing innovation, while minimizing digital harms to the UK's economy, security and society, and (4) Enhance the cohesiveness of our communities and nations including through major events and ceremonial occasions, and reduce inequalities of participation in society, particularly among young people.

Furthermore, there are **four key enablers** to deliver the priority outcomes according to the usage of creative economy in the UK as (1) Workforce, skills and location, (2) Innovation, technology and data, (3) Delivery, evaluation and collaboration, and (4) Sustainability (United Kingdom Government, 2020). However, there are strategic risks such as department resourcing, diversity and inclusion which needs a more joined-up approach to manage these risks across the whole department (United Kingdom Government, 2021). From the interpretation and goal of the U.K. creative economy, it has potential enough to sustain other development approaches within SDGs plan in terms of **economic growth, skill pipeline, financial resilience and equality** (DCMS; Corporate report from gov.uk, 2021). Moreover, the engine of growth as the creative economy has regenerated itself and provides an outcome continuously as long as the significance and promotion of the creative economy remains in the country. For instance, the promotion of creative hub, entrepreneur, art school which they are all could continue develop the life of creative economy in country as it was recognized as the vital economy of country. Thus, it could be seen that the creative economy has been utilized as the solution of the country to recover the circumstance and stimulate diverse development of the country as well as achieve sustainability.

Even though the creative industries have been a huge success story and should be the heart of the UK's economic development, there are the risks to lose a leading position in this fast-growing sector (At Risk: Our Creative Future; The Guardian, January 2023). One of the potential solutions is to generate more creative people in young generation through the interdisciplinary subject at school – creative, digital skill and appreciation of further pathway, to develop creative industries (The Guardian, January 2023). Furthermore, “**Brexit**” is the changing of restrictions and uncertainty of politics and economics that could impact the creative economy. Government has to urgently review and ensure the effectiveness to support creative businesses and increase the investment to the sector-specific schemes, including longer-range funding cycles and promote the “Brand Britain” initiative from the creative sector (Creative UK, Spring Budget Priority 2023). From the country's circumstance, it leads to the shaping of creative economy interpretation based on the significance of this economy in the national development priority.

3.2.3 Japan

The Japanese creative economy is the outstanding successful creative economy to stimulate national development, especially the socio-economic development approach which could further lead Japan to have a leading position in the international level. “Cool Japan strategy”, is a national strategy in the post-industrial era to bring the country back from economic stagnation during the 2000s (Tao, 2018) in terms of the government's new growth strategy (Cool Japan Advisory Council, 2011; Christian Morgner, 2018)(Japan, 2023; Ovama, 2019). The Japanese government supports business activities and cultivates Japanese-style uniqueness by “Japan Brand Fund” and several projects “Japan, Endless Discovery” with project ambassador as Arashi (Tao, 2018). The highlight of Japan's creative economy is the international success of a few products, including Pokémon, Hello Kitty, and Japanese weekly Manga (Creative Industries Division, 2014) or J-Pop and TV dramas to audiences on a global level. Therefore, the development of Japan's creative and cultural industries overseas could **lead both economic and non-economic effect to country** as well as formulating and improving the Japan's image and branding (Creative Industries Division, 2014)(Takeuchi, 2014) and also contribute to the

increasing of tourism and interest in Japanese language for foreigners (Morgner, 2018). Hence, it could be seen that the creative industries play a role in the Japanese economy consistent with shifting of development strategy after the industrial era and stagnation of Japan.

Japan's development priority aims to build **strong, sustainable and inclusive growth** with near term, medium term and long term to ensure the accomplishment of a diverse development approach with more sustainability. Furthermore, lead the country to **keep peace and prosperity** with current circumstances at home and abroad and also enhance **national security**, including political, social, and economic security (Ranil Salgado; MOFA, 2023). It must be supported by the participation without all kinds of discrimination (O. f. E. C.-o. a. Development, 2021) under rule-based economic order throughout Japan (MOFA, 2023). However, the growth of Japanese economy came from a complex set of factors and resources consists of the necessary to sustain the capability of existing resource to be more effective and productivity, especially well-educated workforce, developed infrastructure and technology, and appropriate environment with support from government and international communities (Patric & Recovsky, 1976). Even though Japan is a tech-led country, Japan still has to boost productivity and ensure digital literacy for all (Ranil Salgado, 2022), regarding the global megatrend to drive digital and green transformation. The Industrial Structure Vision from METI addressed the creative industries as strategy with different approach from heavy industries, but important to Japanese development (METI's Industrial Structure Vision, 2010) which are considered as the **impactful industries** rather than the automobile or electronics industries in terms of sales and employment (METI, 2021).

Japan's growth in the post-industrial era has developed from the **socio-economic sphere** (Emiko Kakluchi and Kiyoshi Takeuchi, 2014) which is also a **political power**. Thus, they are emphasizing the significance of social, cultural, and human capital which are able to conduct economic activities and create economic miracles and other development approaches. The creative economy, a vital factor to revitalize Japan, is not only a tech-led or cultural expression, but also being a **cultural-content economy**, which represent **the beauty in daily commodities through social inclusion and human life integrating with the mass consumption**

(Emiko Kakuchi and Kiyosho Takeuchi, 2014). It is the process of economic reconstruction by added-value products from culture and creativity which allow Japan to gain positive development growth at home in a more sustainable way, including creating new markets. Moreover, it taught Japan to adapt with rapid change in global circumstances while inculcating the ability of people to gain, think, create, and express ideas on one's own initiatives (Central Council for Education, 1983).

The real volume of the national branding project as Cool Japan by an important indicator such as value added (billion yen), the number of employees, and the amount of sales (income). In this research, the Japan's creative and cultural industries has contributed to the national development by using data from three evidences includes the creative branding of Japan by foreign countries, the general popularity of Japanese cultural products, and the small market share market share enjoyed by Japan in this global cultural economy (*Creative Industries Division, 2014; Creative Industries Division, 2013a, 2013b*). The result from the survey on creative status of Japan, Japan is characterized as the most creative country in the world, regarding the result of prompted policy makers economy (*Creative Industries Division, 2014: 3*) with the total domestic production as \$594 billion with approximately 5.9 million employment while the sale of creative industries has contributed 51.5 trillion yen in 1999, 45.2 trillion in 2004, and 44.0 trillion in 2011.

The Japanese creative economy

The Japanese economy used to be driven by export manufacturing, until reaching the greater outcome by shifting the national development approach with the creative and cultural industries. It is the creative solution for economic aspects and strengthening national pride (Rui Tao, 2018). "Cool Japan" strategy was initiated in 2005 by establishing the overall brand concept, integrating strategy, and developing a platform to promote and support those strategies (METI's Industrial Structure Vision, 2010), similar to the UK creative economy. Cool Japan is utilizing **creativity, cultural influence, and soft power to secure new income sources, employment, and stimulate economic miracles** (The Ministry of Economy, Trade, and Industry). Moreover, it is being diplomatic **to strengthen Japanese soft power** (Tao, 2018), and **increase international cultural stance** in the region (Creative Industries Division,

Ministry of Economy, Trade and Industry, 2012). This strategy is a re-branding policy which presents that Japan is not only a manufacturing and tech-led nation, but also being the cultural and creative powerhouse, which could entice overseas customers to visit Japan (Morgner, 2018).

In 2011, there was a series of policies named “**New Growth strategy – Blueprint for revitalizing Japan**” by METI aimed to improve creative and content networking. The creative economy is maximizing the creativity to distribute outcomes and enlarge the size of the economy instead of a piece of economic activity. Japan’s creative sector is containing (1) **Service industry** – Advertising, Architecture, Performing Arts, Arts, Design, Film, Music & Video, TV & Radio, Software & Computer Service, and Publishing; (2) **Manufacturing industry** – Fiber & Apparel Clothing, Crafts, Toys, Furniture, Tableware, Jewelry, Stationary, and Leather Article (Hakuhodo, 2010, p.9) with **related products** (METI, 2012) as Tourism, Advertising, Music, and Publishing, regarding recent version labeled as “Cool Japan Initiative” (Creative Industries Division, 2014). The overall image of Cool Japan strategy to make large profits as this figure:

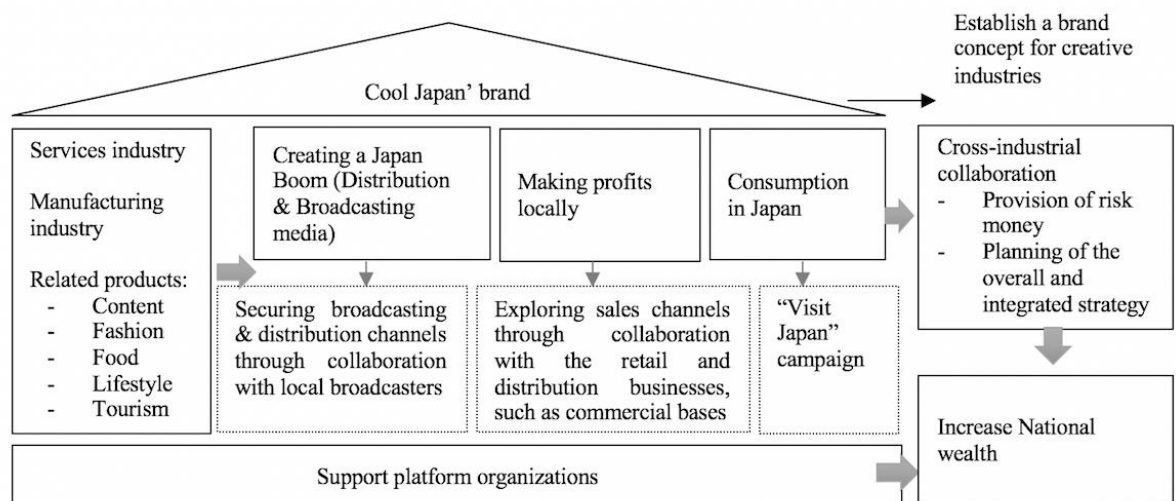


Figure 5: The mechanism of Cool Japan strategy (referred to METI, 2010; 2012)

It could be said that one creator could bring a chain of profits and be a part to stimulate economic activity by the Cool Japan strategy. To accomplish the goals and potential of Japan’s cultural and creative industries, Japan has to set up their **strategies to promote this economy** as follows: (1) Unearthing of domestic demand;

(2) Incorporation of foreign demand; (3) Transformation of industrial structure (Creative Industries Division, Ministry of Economy, Trade and Industry, 2012; the Lee Kuan Yew School of Public Policy at the National University of Singapore, 2018). In order to continue the reputation of Japan's creative industries, it needs to develop strategies to support Cool Japan strategy in terms of **infrastructure** and **new collaboration**, including inside and outside the country. For instance, the promotion of creative city, creators' visa, increasing of capital investment and funding (Creative Industries Division, Ministry of Economy, Trade and Industry, 2012).

The content industry is a transcend, occupational category, and integrative industry run by the demand side from domestic and foreign demand. It needs the engagement from various stakeholders in the creation and distribution. However, it is crucial to strengthen the relationship of cooperation among the international community to **balance power** and **intensify geopolitical competition** and **enhance national security**. It could be said that this is the content-driven strategy to drive the creative and cultural industries of Japan which also stimulate the country to be a creative hub, regarding the Creative Cities Network from UNESCO, within the international schemes (Lorraine Lim and Hye-Kyung Lee, 2018). However, to sustain growth in the face of global competition, Japan is strengthening human security and also trying to develop countries regarding the Sustainable Development Goals (SDGs). It is consistent with the priority of the current Japanese's development goal to ensure strong, sustainable, and inclusive growth with **“the responsibility for the wellbeing of the communities we live in”** – a quote from John Hong, Asia Pacific Sales Director. In 2023, there is a new direction for trends and plans with the heart as the customer-centric with an absolute focus on sustainability (Enrico Franchini, 2022)(Cheng, 2017).

The role of creative economy towards the sustainable development

According to the previous section, the creative economy could make a significant contribution to the national economy in Japan by exercising national branding, soft power and cultural stance on a wider scale. It is consistent with the objectives of Japan's development in terms of social, economic, human, and political aspects with more sustainability. Regarding three publications called **white paper**

from the Japanese government to unveil the **Reiwa 5th Year edition**, these annual reports emphasize the need of integrative enhancement for environment, economic, and social spheres which suggest the interconnectedness of these spheres and build a sustainable socio-economic system. The white papers underscore the importance of environment and individuals in communities which are the factors to enrich their lives and prosperity, presented in terms of the Circular Society White Paper (Zenbird, 2023). The Circular Economy or Circular Society is fueled by creative solutions with the key topics include: Circular by design, Business models for a circular economy, and Human-centered neighborhoods. Within the circular society, there is the promotion of social values and communities which strengthen sustainability of the Japanese growth across **four pillars** as the following: (1) Sustainable growth and equitable sharing of benefits from growth, (2) Equal opportunities and foundations of future prosperity, (3) Inclusive and sustainable business dynamism and innovation, and (4) Enhanced trust for responsive and inclusive governance.

The main area for policy consideration includes measures to enhance human resources and business dynamism and innovation. Even though Japan has long been a front-runner in technological development, there is the widening productivity gap between large enterprises and SMEs productivity performance particularly in the service sector. Hence, Japan needs to **strengthen coordination** of public and private investment in human resources while **promoting women's and youth participation at large**. The goal is to **build inclusive and sustainable growth** in Japan (O. f. E. C.-o. a. Development, 2023) and put Japan forward to **strong, sustainable, and inclusive growth under the concept of universality** (Yamagata, 2016). The Japanese Creative economy focuses on the individuals and cultural capital from a small scale which express the beauty in daily life in terms of goods and service. This concept attracts international customers and stimulates great national development. Thus, the Japanese government needs to ensure the availability of those capitals to exist and develop this economy, especially the vital capital as culture and human. It is the means to **sustain the cycle of the Japanese creative economy** to benefit the Japanese economy continuously. Moreover, there are the "Creative Cities' ', to enhance the power of the creative and cultural economy in Japan. It is part of UNESCO Creative cities to showcase the culture and creative sector of Japan into

wider productivity which consists of the cultural diversity and cultural identity (UNESCO, 2016). The creative cities were expected to illustrate the role of cities to create new culture in a meantime (Koichiro Matsuura, 2016).

Towards Sustainable Development through cooperation among creative cities, it is the framework that Japanese recognize as the significance of culture and creativity as **key enablers of sustainable urban development** (UNESCO, 2016). The Creative City Network of Japan (CCNJ) was established in 2013 to promote and exchange creative cities in Japan and in the world, which could reconstruct and regenerate Japanese society (CCNJ: Creative City Network of Japan, 2013). For instance, Kanazawa, a UNESCO Creative City, with Creative artisan firms, Citizen's Art village, Contemporary art and Creative talents. It could be seen that the creative city in Japan is driven by a cultural mode of production with flexible production that applies high technology to increase high quality goods and the urban consumption market. Furthermore, there is the upgrading of creative talent, cultural capital, consumption and investment for the Japanese creative sector which is relevant to local industries and export industries at the same time (Masayuki Sasaki).

Hence, the Japanese creative economy is driven by culture, social value and resources in city and community which would benefit individuals and communities from those cultural productions and lead the country to achieve a diverse development approach – social, economic, human and political, including progressing sustainable development. The ability of the creative economy to achieve these goals needs to be considered and developed in the country continuously to ensure the availability of a creative economy to be a sustainable development tool in the present and future. Even though the Cool Japan strategy has succeeded in contributing revenue for Japan, there is an **argument** concerning the conservation of authentic culture which could say that the commodity from the culture or authenticity would be widespread into a wider scale of consumers and export revenue from the creative sector. On the contrary, it might change the economic system to be foreign market-oriented approach which could be harmful for the domestic market, especially encouraging the real innovation of Japanese creative industries (Tao, 2018).

3.2.4 The Republic of Korea

Nowadays, the Republic of Korea is a leading country in investment, innovation, and human development with R&D and innovation. Meanwhile, there are the challenges of income inequality, aging society, and labor market duality. To keep inclusive growth and win-win reforms to increase growth and reduce the current situation, Korea's development strategy has to develop social, economic and environmental challenges ahead and **secure sustainable long-term growth** then **seize the opportunities of the country to achieve the digital economy** (Shin Song-bum, 2018). The Cultural and Creative Sectors (CCS) or Korean wave is a strategy from the Korean government to drive a country with a creative economy, and has been **successful in terms of scale and speed**. There are the converging industries with industries based on people's creativity, science and IC. They realized the significance to reconstruct and transform the economic growth by the Promotion of Korean wave or "Hallyu". "**Hallyu**", turned out to be a **sustainable and long-lasting national strategy** of Korea's cultural and creative sectors which mainly lead Korea to economic growth (Song-bum, 2021; United Nations Educational, 2021) after the financial crisis in 1998.

The creative economy has been used in the Republic of Korea since 1997 by President Kim Dae-jung, a cultural president (Creative Industries Division, Ministry of Economy, Trade and Industry, 2012)(Ministry of Trade). Korea has been one of the fastest growing OECD economies over the past 25 years – income per capita increased 39% from the average of the top half of OECD countries in 1991 to 75% by 2014. From this volume, it helped Korea become the seventh-largest exporters and 15th largest economy in the world (O. f. E. C.-o. a. Development, 2015). The Korean authority is working with **OECD** since 1996 to response to challenges and opportunities to deliver policy and solution for the better lives which was not caught international recognition in the year before Hallyu or Korean wave initiate and turn into a nascent stage (Shin Song-bum, 2018) to reconstruct the economic system once the financial crisis in 1997 and IMF recommend them to **open country**. The government has launched a policy about the production and distribution of the film industry to develop the quality of Korean film and **decrease the consumption from abroad**. It leads to the shifting of the national development plan

to focus on the cultural sector to stimulate development. The creative economy consists of the five-year national plan of Korea's Green economy and the development of Korea's science, technology, innovation and cultural ecosystems. There is the **fostering of innovative entrepreneurship** and improving the efficiency of sectors to stimulate Korea's economy with **social inclusion and gender equality** (OECD, 2015).

The Republic of Korea has reached the limits of its catch-up type strategy under the shifting of factor-driven to knowledge and creative economy with the advancement of innovation, technology, and creativity. In order to strengthen the Korean economic paradigm by culture and creativity, the government has a new economic strategy called the creative economy as a major policy agenda in 2013. The surge of Korean culture has spotlighted cultural frontiers and attracted the interest of foreign perception in terms of “Hollywood of the East” (Seung Ryul Lee; UNCTAD). In 2021, Korea is the seventh-largest country for the creative economy with 2.6% of the global market share while the export from cultural and creative products remain 5th ranking of the country's export (TTC Seoul KM; Ministry of Culture, Sport, and Tourism, 2016). The Korean Cultural and Creative Sectors generate about \$114 billion in sales, \$10.3 billion in exports, and 680,000 employment (KOCCA; Shin Song-bum, 2018). Meanwhile, there is a significant increase of the number of tourists over 100% rate of increase (Ministry of Culture and Tourism) and the rising of students and workforce from outside in domestic, including from Southeast Asia and the rest of the world (Jake Kwon and Gawon Bae; CNN, 2023)(Andrew McGregor, 2018; Cichon, 2021; Korea, 2016).

The Korean creative economy

The creative economy is a new economic strategy by aligning creativity, science, technology and ICT (OECD, 2015) aims to seek the potential tool to solve current domestic issues, especially strengthening their economy to be competitive on a global scale. Korea has to improve productivity growth by integrating with social inclusion to boost the growth by reinforcing traditional industries. It emphasizes national economic development growth, and also ensures the workforce's skill to serve labor market demand. For instance, the 5-year plan for broadcast video

promotion, the new curriculum for institutions, the establishment of Korean Film Council and Korean Culture and Content Agency. In 2013, the creative economy has launched by Park Guen-hye, a country's president, aims to generate new jobs and markets, to strengthen the country's global leadership in the creative economy, and to promote creativity more generally in society (Creative Industries Division, Ministry of Economy, Trade and Industry, 2012).

The policy to support this sector consists of the establishment of Korean Institute of Design Promotion and the Creative Content Agency, the strategic marketing of Korean-style boom, the increasing of the foreign market through the Korea Trade-Investment Promotion Agency (KOTRA; Creative Industries Division, Ministry of Economy, Trade and Industry, 2012). However, there is the shifting of the targeted consumers and highlight industries to promote the growth of the Korean creative sector or Korean wave, regarding the changing of circumstance and trend in that period. Moreover, there is the shifting of the means or channel to promote this platform into a wider scale in a more modern way. Thus, it could be seen that the characteristics of the Korean Wave are changing by time period (MSCT, 2013) as shown in the following figure.

Classification	Korean wave 1.0	Korean wave 2.0	Korean wave 3.0
Duration	From 1997 to the mid-2000s	From the mid-2000s to the early 2010s	Since the early 2010s
Characteristics	Advent of the Korean wave Focused on visual contents	Diffusion of the Korean wave Focused on idols	Diversity of the Korean wave
Genre	Drama , Movie, Korean pop song	K-pop , public culture, some parts of art and culture	K-Culture, Traditional culture, art and culture, popular culture
Countries	Asia	Asia, some parts of Europe, Africa, Middle East, Middle and South America and the US	Whole world

Major consumers	Manias	Teens and twenties	World citizens
Major media	Cable TV, Satellite TV, Internet	Popular video website, social networking services	All media types

Table 1: The development of Korean wave (MCST, 2013)

From the following figure, there is the development of the promotion of Korean wave with different targeted industries to various countries, regarding the shifting of timeline and circumstance. In the categories of Korean creative industries, there are Art Crafts, Audio Visuals, Design, New media, Performing Arts, Publishing, Visual Arts, Advertising, Research, Personal, cultural and recreational services which have the sequence of Korean waves. Begin with the creation of a reputation for Korean popular culture by drama, film and K-pop, then move to the merchandising of Korean popular culture from the purchasing of performance tickets and DVDs, and widen to overseas audiences. Next step, the increasing commodification of Korean culture from Korean pop culture, such as food, language, plastic surgery, cosmetics and tourism. It leads to the improvement of national branding to have a positive perspective for Korean culture and lifestyle (TTC Seoul KM; Ministry of Culture, Sport, and Tourism, 2016).

The core concept of the Korean Creative Sector is to build a creative economy ecosystem, consists of fostering innovation, easing the regulatory burden and promoting competition, promoting entrepreneurship and venture capital, making education and training more relevant to labor market, and reforming labor market to support social inclusion and potential growth (OECD, 2015). The successful cultural-content industry could create a keen competition among the productions, publishers (platform) for picky consumers with rapid response, claim for improvement, and viral marketing among consumers. However, it needs the government's will to foster (TTC Seoul KM; Ministry of Culture, Sport, and Tourism, 2016) while increasing funding and networking (TTC Seoul KM; Ministry of Culture, Sport, and Tourism, 2016). The vision of the creative economy in Korea is to revitalize a new era of happiness for Korean people by engaging in public-private partnership (PPP) (Seung Ryul Lee; UNCTAD). It aims to create new jobs and market through creativity and innovation

as well as strengthen the global leadership, and create a society where creativity is respected and manifested (Seung Ryul Lee; UNCTAD).

Even though the Korean creative economy has a success story, it does need to keep an eye on the local and traditional culture within the fast-growing sector and keep a leading position as an Asian creative powerhouse. Moreover, they need to be concerned about the maintenance of international relations among Asian countries for the cultural balancing in the region. Meanwhile, supporting these cultural and creative sectors to serve the dynamic in the world such as the initiative of Creative Korea or the popularity of the Korean language. From the reputation of CCS in Korea, it does need to initiate the diversity of new growth engines and strengthen the potential of itself to enhance the development with the consideration of the power from all people in the country to create a creative economy ecosystem with sustainability.

The role of creative economy towards the sustainable development

The Creative economy as new growth engines of Korea need more than one industry to establish an ecosystem of new industries for the revitalization of the manufacturing industry and creation of a new market (MOTIE). As a result of the promotion of the Korean creative economy, there is a stunning success, including income, employment and national economic growth in terms of cultural and creative goods and services. The Korean Cultural and Creative Sector is not only stimulating economic development for the country or improving national branding in the international aspects, but it is also about the domestic social and political perspective for Koreans towards shifting the development approach by using the culture to stimulate economic activities. However, there is an attempt to drive the Korean sustainability journey. The creative economy has been promoted in the three-year plan for Economic Innovation (2014) which aims to reform the public sector and boost domestic demand. This plan mainly focuses on social and economic development through efficient economy, innovation and the balance between exports and domestic consumption. Moreover, the creative economy is a part of the 2nd five-year national plan of Korea's National Strategy for Green Economy and unlocks the potential of

Korea's science, technology, innovation and cultural ecosystems (Moon, 2009)(OECD, 2015).

According to the national frameworks for domestic implementation, there is the incorporation of the SDGs in national framework as healthy land to be favorable to human development, integrated and safe society with inclusive society for better quality of life, Inclusive Creative Economy: A sustainable and robust economy for all, Global responsibility: Strengthening partnership for the SDGs, established policy framework and plan provide a coordination framework for the SDGs and targets. The Inclusive Creative Economy has contributed to integrating economic, social and environmental aspects of sustainability which are vital in order to meet such complex challenges in Korea. The creative economy with inclusive could encompasses 12 policy targets, regarding plans and policies corresponding to the 17 Goals of the SDGs, the creative economy could achieve Goal 4 Ensure Inclusive and equitable quality education and promote lifelong learning opportunities for all, and Goal 8 to promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all in terms of the Plan for Realization of Creative Economy. However, the creative economy contributed to other goals without exactly mentioned in the separate plan aimed to promote the participation of public and non-governmental sectors and utilize new technologies and business models, relating to environment, education, governance, and other development issues (The government of the Republic of Korea, 2016).

The creative economy is expected to be a growth opportunities and sustainable development (UNCTAD, 2012) by creating innovative business opportunities and bring green paradigm to a higher level to create new markets and jobs through innovation and integration within the creative sectors – information, technology, culture and other industries (Chuang Hong-won, 2021). They believe in the potential of people-driven society – creative class, to vitalize the urban economy (Florida, 2002) and simultaneously improve quality of life and national competitiveness (Hae Hoon Moon, 2009). On the other hand, the existence of humanity is threatened by danger towards traditional cultures, education, knowledge and the formation of people in the present situation (J. Kloczowski, 2021).

Cultural heritage and Natural heritage have been transformed from the non-economic factors to be a capital to play a crucial role in the sustainable development strategy, including for local, entire country and global level. In the last decades, there is the discovery that cultures could be vehicles to the means to generate prosperity and development. Thus, the cultural and creative industries should make a significant contribution based on the co-create of diverse development spheres such as human development, social inclusion or knowledge-based economy which could fulfill the essence of sustainable development (MDPI, 2021). However, in a present-day economy, it needs to consider the knowledge, information distribution and modern technological solutions to stimulate the development in the long term (MDPI, 2021) which mainly focus on these issues and get along with the cultural and creative sector. For instance, building Korea as an innovation hub, creative industries powerhouse with lots of export from cultural capital, or developing education for the young generation with essential skills. It could be seen that the Korean creative economy is a visible shift of the Korean economy and development approach with more advanced and creative solutions to sustain those developments longer. Three main principles of sustainable development in Korea are social, economic, and environmental. Cultural policy has a greater impact on public interest than the heavy industries nowadays and are expected to create further development in the country and world.

3.3 The discussion from the diverse usage of creative economy in the world

3.3.1 How does creative economy contribute to national development internationally?

From the case study with four different usage and interpretation of creative economy, it presents the significance of this concept to stimulate more than one development approach in several countries which are all shaped by the national development goal with the particular context of the country. It could be seen that the state authority must be a crucial actor to shape the creative economy to serve their goals. Hence, the concept of creative economy has been defined differently in the

world which could be seen from the previous four countries. However, there are a couple of mutual issues to illustrate the differences among those diverse usages.

Significance of creative economy in country's economy

According to the case studies, the creative economy was recognized as a potential development tool which has been adapted to be able to be used in each particular context. Beginning with the United States, their development goal is focusing on the resolution, including at home and international level, and building a better country. The social, economic, and environmental approach aims to provide more equity and social inclusion (Americans for the Arts, 2023)(Humanities, 1997). Thus, the American's development realized the importance of the potential of human capital and their artistic diversity which could be served by using the creative economy in their development approach. In the United States, there are the Artistic and Cultural Industries to drive a human-based and idea-based development which is expected to create more equitable economies and equal opportunity for all to develop their full potential (Americans for the Arts, 2022).

The U.S. creative economy has fit with the national development goal in terms of the increasing of economic activity and following revenue and employment within this economy, including at home and abroad. Furthermore, there is the strengthening of networking throughout the country to promote the appropriate environment for the creative sector and inclusive creative economy for all based on the shared language among networking (Creative Industries National Summary Report, 2017). Thus, the development of the U.S. creative economy concept based on the generating and promulgation of idea, culture, and creativity to sustain economic activity and generate enormous diversity throughout the country and into the international level (Flew and Cunningham, 2010; Lazzaretti, 2013). It could be said that the creative economy has contributed to the profit for the U.S. economy and also served for the national development goal in one way by a growth of economy and inclusive development from localization which seems to blur the economic and sociocultural power (Coy, 2000: 76) throughout the country.

Meanwhile, the United Kingdom as one of the countries with a reputation as a creative nation interpreted the concept of creative economy quite differently from

the United States. While the United States has been utilizing the artistic and culture from the diversity throughout the country to drive the economic activities and share the development with more equity for all, the United Kingdom has emphasizing on the potential sector to create the profit and a development growth from their national branding, including for individual, business sector, and nation. It is a different development approach from the United States by adding political development within their national development priority rather than the United States.

The creative economy of the United Kingdom has contributed to their economy and development by using individual creativity and talent to regenerate the economic activities and provide social benefit throughout the country through the generating and exploitation of intellectual property (the UK Government's Department for Culture, Media and Sport, 2021). The goal of the U.K. development is to create resilient, inclusive, and sustainable economic security from the social inclusion and full potential of human capital. With this reason, they realized the importance of the power of creativity and its economy which have capability to be a part of a country's economy. The creative economy is not only driving the economic growth, but also exercise soft power and deliver social benefit to people throughout the U.K. as well as strengthening the potential of individual and creative networking under the concept of Creative and Digital Industries in terms of Creative UK (Creative UK, Spring Budget Priority 2023)(Statistics, 2023).

British expertise and British Investment Partnership are examples of the success of the U.K. creative economy to achieve more than a single development approach in a meantime. There is the promotion of trade and investment through the national branding which also strengthens the capability of individuals and communities to drive economic growth on a wider scale. Furthermore, there is beyond the delivering of economic security because it is the successful story to connect networking throughout the U.K., across the government and global network. It could say that the creative economy in the U.K. has potential to drive the social, economic, and political development which could sustain long-lasting development for the United Kingdom.

Another country with similar interpretation of creative economy with the United Kingdom as Japan. The creative and cultural industries are a significant tool to

revitalize and develop the country for Japan. They strengthened the unique nature of Japanese cultural products to stimulate the economic activities and also re-branding the country from an international perspective. This is the similar concept to the United Kingdom to use the creative economy as the means to develop the country and express the national branding. On the contrary, Japanese's creative economy has had more success following the creation of national branding because they are able to increase inbound tourism by enticing overseas customers to experience their culture.

Cool Japan as the Japanese's creative and cultural industries seems to be a content-driven strategy aims to utilize the national soft power to secure new income sources, employment, and revitalize country's economy after the lost decade by the financial crisis and bring back Japan to the global market once again (The Ministry of Economy, Trade, and Industry). This economy has success story to build an economic miracles and Japan's international culture stance in the region (Rui Tao, 2018) which could provide more profit rather than automobile industry through the utilizing of functional beauty of daily commodities integrating with the mass consumption in post-industrial era (Emiko Kakluchi and Kiyosho Takeuchi, 2014). Furthermore, there is the enhancement of Japan's creative and cultural industries through the attempt to build a creative hub, with regards to the Creative city by UNESCO, which strengthen the creative networking to support Cool Japan and attract more growth for the country in terms of revenue, employment, and tourism.

From the Japanese's strategy to drive the creative and cultural industry, it is the successful economy to create strong, sustainable, and inclusive growth according to the national development plan from the Japanese government (Ranil Salgado, 2022), especially socio-economic development. Furthermore, there is the attempt to strengthen national security, including political, social and economic security (MOFA, 2023) . The creative economy is one of the strategies which fit the most to serve this goal to the nation by the participation from all available workforces (OECD, 2022). The revitalizing strategy to bring back Japan in the global stage success because the realization of the importance of culture and potential of people to conduct the economic activities and create economic miracles in term of government's New Growth strategy Strategy (Cool Japan Advisory Council, 2011) and also lead to other positively impact, including economic and non-economic effect

(Creative Industries Division, 2014), to Japan such as the increasing of interest in Japanese language and tourism)(Morgner, 2018).

The last country from four case studies is the Republic of Korea which has a similar concept to Japan. Korea has win over the catch-up country with the shifting of the national economic paradigm which use culture as a crucial factor to revitalize the country's economy on an international level. Until the surge of Korean culture has spotlighted on their cultural frontiers and attract the interest of foreign perception in terms of "Hollywood of the East" over the past decade (Seung Ryul Lee; UNCTAD) which ranked the seventh-largest country for the creative economy in the world in 2021 (TTC Seoul KM; Ministry of Culture, Sport, and Tourism, 2016). The Korean creative economy is named the Cultural and Creative Sectors (CCS) which promote Hallyu or Korean wave until it has been a remarkable success in terms of scale and speed to reconstruct the national economic growth for the country (Song-bum, 2021).

According to Korea's development, the creative economy has potential to solve the current domestic situation and become the national strategy to stimulate the national development priority by aligning creativity, science, technology, and ICT (OECD, 2015). It is the attempt to reinforce the traditional industries to be more productive and increase social inclusion aims to boost the national economic growth and potential of human capital to serve for the market demand. Moreover, driving the country to have competitiveness capability in the global scale (Creative Industries Division, Ministry of Economy, Trade and Industry, 2012) which could be seen from the development of K-wave 1.0 to 4.0 which shifted the targeted industries and consumer regarding the changing of timeline and society (MCST, 2013). To tackle the situation in Korea and boost the national development, Korea has to emphasizing on the social, economic, environment, and human development to build the inclusive and sustainable long-term growth as well as seizing the opportunity of country to achieve the digital economy (Shin Song-bum, 2018) and innovative entrepreneurship (OECD, 2015) which creative economy could bring it all.

The interpretation of creative economy in particular context

From the diverse usage of creative economy, they consist of various interpretations for each country to serve for their development approach. Regard to

the difficulty to define and measure the creative economy, each country has to define the definition of their creative economy which included the significance and highlight of this economy towards the national development, the classification of creative sector, and the strategy to promote and develop this economy to be effective to stimulate the national development as the expectation of state authority. However, the shaping of the creative sector of each country has been consistent with the administration, industries, and mechanism at home. Thus, the process of state authority to drive the creative economy has reflected the capability and capacity of the country in the meanwhile.

Beginning with the first country as the United States, the goal of the country's economic and sociocultural development aims to tackle the current issue and build a better America with more equity and social inclusion. Meanwhile, the creative economy is utilizing the human capital and artistic diversity as vehicles to drive human-based and idea-based development with engagement from sectors. It is an attempt to build a potential environment and strengthen the networking among the potential sector to stimulate the artistic and creative sector economy. Furthermore, it could be seen from the classification of the U.S. creative economy in six industries which are consistent with the national development and industry to drive their economy. Aims of this economy is to achieve the more equitable economies and equal opportunity for all to reach their own potential and stimulate the socioeconomic development throughout the country and also widespread their growth of economy and inclusive development into wider scale. The U.S. creative economy is also driven by the networking and organization throughout the country to engage in and ensure the decentralization, participation, and profit for all people with equity. It can be seen from the attempt to create a shared language of ambiguous definition and measurement of creative economy in the world among the related sectors, including governmental and non-governmental sectors, for more developed creation and distribution of artistic and cultural sectors in the U.S.

At the same time, there is another country similar to the U.S. creative economy as the United Kingdom with a reputation as one of creative powerhouses which uses soft power in terms of national branding. Individual creativity plays a crucial role to strengthen the national branding and express them to make a revenue

and also serve for national development. They realize the significance of human capital to regenerate the economic activity in a nation and social benefit to people which also expand their potential into the international level or attract more people inbound. Thus, it needs various stakeholders to promote and support the U.K. creative economy which is mostly engaged by the governmental sector.

The U.K. creative economy is not only providing socio-economic development, but also relevant to human development. The goal is to strengthen the potential of humans through education, creative hubs or entrepreneurs which could sustain the capability of the creative economy to drive the country's development. There are nine sub-sectors in the U.K. creative industries which are also engaged in the country's business economies as Digital sector, Creative industries, Cultural sector, Tourism, Sport, and Gambling. It could be said that the existing potential resources in the U.K. in terms of human, culture, and creativity would expand and strengthen their potential and soft power to stimulate economic, social and political development to the country which is consistent with the goal of the United Kingdom.

The concept and mechanism of the creative economy in the U.K. has influenced Japan in some fashion. The Japanese creative economy has contributed to the socio-economic and political issue, regarding the national strategy to revitalize their economy by using their soft power. However, the main ingredient to add value to the Japanese's creative economy is culture through the content that originated from the beauty of daily life. It is not only increasing the economic growth in terms of GDP, employment or income from selling products, but also attracts overseas consumers to invest or visit Japan to experience Japanese culture in person. The creative economy concept has been used as the national strategy to re-branding and revitalize economic stability. The mechanism of creative economy is widespread throughout the country which contains the diversity for each city as well as connect to the international networking. However, there is a strategy which ensures the profits for all by strengthening the national branding. Begin with Cool Japan related products to create a Japan boom through media and make profits locally and increase the consumption in the country. Moreover, they enhance the cross-industrial collaboration to support this economy and increase national social, economic, and political development for Japan and sustain the success to drive their development by cultural

content economy. Lastly, the Republic of Korea which utilized the traditional culture and creativity industries, and entrepreneurship to drive the creative economy with science, information, communications technology capacity.

This is another country which realized the power of culture to drive development, similar to the Japanese creative economy. It could be seen from the shifting of the Korean wave which shifted the targeted industries and consumers to serve the most effective strategy when the circumstance changed. At first, they drive the creative economy through the traditional culture which succeeds in attracting revenue to the country, especially from oversea customers. Then, shifting the targeted industries to the entertainment sector – drama and series, music entertainment and artists, which also provided enormous success to Korea. It is the mechanism to strengthen the power of existing resources to have more value and export into the international level through a new media platform. There is the stunning growth for the Korean economy by the creative sector which reconstructed the economic system by a new growth engine as well as the integration with new technology to add value to goods and services.

The success of Korean creative economy is lift country up from catch-up strategy to a stunning country from culture as well as providing the political aspect of development through the re-image of national image in the international perspective and strengthen the power of creative economy to bring revenue for country in term of income from import-export or tourism in world ranking. From the study, the interpretation of creative economy and its usage fit with uniqueness and particular context for each country. However, it does need to set up from the basic concept of creativity which they all realized in the shared perspective before they decided to adapt this concept within their national development strategy. It could say that it could find shared characteristics from those diverse usage of this concept in the world, including from definition, classification of creative industries, and mechanism of creative economy as a vehicle to stimulate the development.

The role of creative economy towards the Sustainable Development

From the two previous sections about the significance and interpretation of the creative economy worldwide, there is the creative solution for several countries,

especially selected four countries. The creative economy is able to stimulate the growth in country, regarding the national priority to development, and also considered as the means to achieve the development with sustainability as the Sustainable Development Goals, a global goal by the United Nations to call action throughout the world to ensure that by 2030 all people enjoy peace and prosperity (UNDP, 2023)(Institute, 2022). However, the creative economy in each country was shaped differently, including the ability to achieve 17 goals of SDGs.

Begin from the western world, the US is utilizing the diversity and improving of human capital to sustain the growth throughout the country and accelerate country's reputation and image while the UK illustrates the creative economy as the tool to strengthen the socio-economic and political development by using the cultural capital and the attempt to develop the capability of young generation to prolong the life cycle of this economy, regarding the significance of creative to the national growth with sustainability. On the contrary, those concepts influence the eastern world as Japan and South Korea by emphasizing on the cultural and creative sector to revitalize the country's economy and benefit people throughout the country and also lead to the accomplishment of sustainable development. However, the Japanese government is focusing more on culture diversity and cultural identity rather than the Korean creative sector which is shifting the focus of the creative sector, regarding the shifting of circumstances at home abroad.

Furthermore, the shaping of the creative economy to drive sustainable development is so unique according to how the government sees the way of a country to achieve sustainable development, including the human, culture, or environment sphere, and see how the government highlights this economy in line with national development strategy for sustainability. The United States is a country which realized the reproduction and improvement of human and diversity in the country as the way to sustain this economy which led to the growth of the country, including during Covid-19 pandemic. Meanwhile, the United Kingdom realized the significance of the creative economy as a soft power and political tool to strengthen British culture and international recognition which also provided social and economic development. They believe in the potential of culture from small sectors to drive this economy. Thus, it needs to ensure the capability of those capitals within the country's economy to

sustain the growth of the country such as the development of education with the integration with essential skills such as creativity and digital literacy.

On the contrary, Japan has mostly focused on the cultural capital and strong networking which revitalized the country from stagnation and continuously drove development and national growth in recent days. Moreover, they realized the importance of cultural identity throughout the country which needs to preserve and develop. It is not only for the social issue, but also the political and economic tool while Korea sees the importance of the changing of highlighted industries to drive the creative economy, regarding the changing of circumstances which could sustain the growth of this economy and national sustainability. Thus, this section is illustrating the different interpretation of sustainable development at home which influences the shaping of domestic development strategy, including the significance of creative solutions as a creative economy, even though the definition and understanding of the creative economy is quite the same.

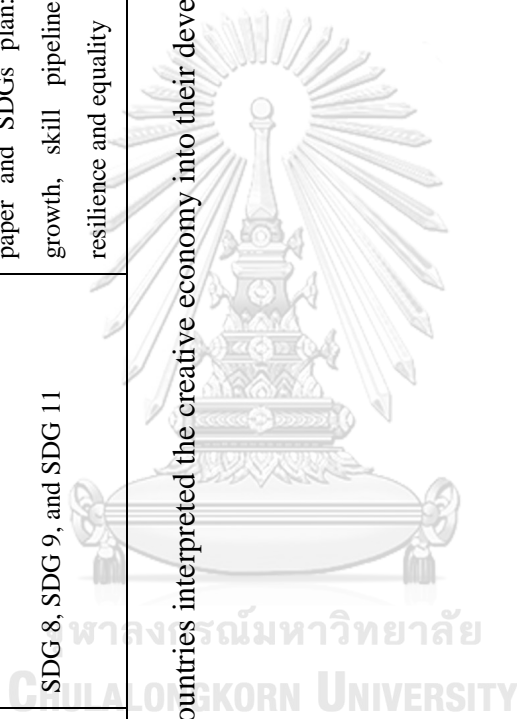
The creative economy is a feasible option which has been shaped by the state authority or government. Creative solutions like the creative economy have been shaped by country's necessary with different circumstances and timebound to serve the most effective solution for people and country, especially to achieve sustainable development for all. However, it is illustrating the common and mutual understanding of creative economy within those differences in each implementation of creative economy from these four case studies which will be present in the next section as the ideal type and share characteristics of the global creative economy.

	The U.S. and the creative and artistic sector	The U.K. and Creative and Digital Industries	Japan and Creative and cultural industries	South Korea and Cultural and Creative sector (CCS)
The creative economy and a country's economy				
	Creative solution to accelerate progress at home and renew American position by strengthening the soft power through strong networking	The creative powerhouse which could stimulate the national growth from creativity in terms of content, R&D, the pool of talent, which could drive to international market	National strategy to revitalize country's financial economies in post-industrial era and bring back country from economic stagnation	Rebranding strategy for country to tackle issues in country such as financial crisis and income equality which shifted the national strategy with digital economy
Interpretation of the creative economy				
Definition	Generating and promulgating ideas, culture, and creativity from enormous diversity throughout the country to sustain economic activities in wider scale	Generating and exploitation of intellectual property that could generate economic activity – creativity, skill and talents which digital content and online services also play a role in this economy.	Reconstruction of national economic activities by value-added products, including cultural content and the beauty in daily commodification integrating with mass consumption	Rebranding strategy to stimulate the economic growth which promoting this economy in relevant to labor market and attract consumer through rapid response and viral marketing
Classification of creative sectors	(1) Cultural and Natural heritage (2) Performance and Celebration (3) Visual arts and Crafts (4) Books and Press (5) Audio-visual and Interactive Media (6) Design and Creative services	(1) Advertising and Marketing (2) Architecture (3) Crafts (4) Design and designer fashion (5) Film, TV, video, radio and photography (6) IT, Software and computer services	(1) Service industry – Advertising, Architecture, Performing Arts, Arts, Design, Film, Music & Video, TV & Radio, Software & Computer Service, and Publishing (2) Manufacturing industry – Fiber & Apparel Clothing, Crafts, Toys, Furniture, Tableware, Jewelry,	Art Crafts, Audio Visuals Design, New media, Performing Arts, Publishing, Visual Arts, Advertising,

		<p>(7) Publishing</p> <p>(8) Museums, Galleries, and Libraries</p> <p>(9) Music, performing and visual arts</p>	<p>Stationary, and Leather Article</p> <p>(3) Related products as tourism, advertising, music, and publishing</p>	<p>Research, Personal, cultural and recreational services</p>
<p>Concept of creative economy (mechanisms)</p>	<p>Utilizing cultural and artistic diversity, limitless resources from human capital throughout the country, to strengthen the inclusive creative networking. Then, produce and distribute goods and service based on these capitals</p>	<p>Placing limitless resources in terms of creativity, imagination and entrepreneurial spirit at heart of UK's economy to cultivate the world. It interplays with unique strengths of excellence and the pipeline of talents to strengthen the power of this economy continuously, including socioeconomic and political sphere</p>	<p>Rebranding strategy to present Japan as the cultural and creative powerhouse, apart from manufacturing. Using creativity, cultural influence, and (diplomatic) soft power integrating with digital and green transformation to create the social value and national pride to build the economic miracles.</p>	<p>Initiating Korean wave from non-economic factors such as culture and people's creativity aligning with R&D, technology, innovation, science and ICT to sustain the national development. Furthermore, strengthen co-create of diverse development sphere, including human development, social inclusion, knowledge-based and technology solution</p>
<p>The role of creative economy towards sustainable development</p>				
	<p>Biden-Harris Administration's policy agenda and "Build Back Better" while the creative economy is blurring the economic and sociocultural line which could provide the development with more equity</p>	<p>Potential tool to recover the country and lead to the resilient, inclusive and sustainable development from inter discipline approach.</p> <p>Sustainable Development Plan for 2020-2025. To achieve the</p>	<p>For strong, inclusive and sustainable growth and also keep peace and prosperity with national security.</p> <p>Unearthing domestic demand, incorporate of foreign demand, and</p>	<p>There is the rebranding of country and reconstruct the economic system through Five-year national plan of Korea's green economy, Three-year plan for Economic innovation to booth domestic demand, and 2nd five-year national plan for Korea's</p>

	<p>Data-driven discipline Localization, and improving America's administration and Fact sheet for the U.S. Global Development Priority and other support mechanism</p>	<p>sustainable development, it needs the growth from the improvement of digital connectivity, minimizing of digital harm, strong connection nationally and globally SDG 8, SDG 9, and SDG 11</p>	<p>transform of industrial structure for the customer-centric for the sustainability Reiwa 5th year edition – the white paper and SDGs plan: economic growth, skill pipeline, financial resilience and equality</p>	<p>national strategy for Green economy and unlock Korea's potential Inclusive Creative economy: A sustainable and robust economy for all, global responsibility: Strengthening partnership for the SDGs – SDG 4 and SDG 8</p>
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Table 2: Conclusion of how countries interpreted the creative economy into their development strategies



3.3.2 What are the ideal types of creative economy on the international level?

According to the discussion about the different usage of creative economy from four case studies, there is the shared characteristic from diverse usage above. Begin with the significance of creative economy in countries' economy, followed by the unique interpretation of creative economy in each country, depending on a country's circumstance and the particular context in each area, especially the role of creative economy to stimulate sustainable development.

“Significance of creative economy”, from the previous part, each country is positioning the creative economy in their development strategy differently with the mutual attempt to tackle the issues from the limitless resources like culture, artistic and creativity (Onanong Thongmee). It could be seen from how these four countries defined the meaning of creative economy, regarding the importance of creative industries to be advantageous for their economy. The creative economy has been considered as the tool to drive the development of more than one approach to the practice area as a new growth to stimulate sustainable and inclusive development for all. Each country has a different situation and it is necessary to design the strategy to tackle those issues and create effective development for the country whose concept of creative economy was recognized as the potential engine of growth to serve for those purposes. From the classification of the global creative sector, there are the industries which use culture, artistic, and creativity or intellectual property with the new media or technology advancement to stimulate the development. Moreover, it related to the manufacturing and service industries in the meantime. Thus, the creative economy could serve for more than one development approach absolutely.

From the study, each country set up the national development priority differently, but those countries still integrate the creative economy into their development strategy and success in some fashion. The creative economy has interconnected social, economic, cultural, and human development which is considered as the potential way to achieve sustainable development. Most countries emphasize on more than one development approach with social inclusion, equality, increasing the potential of existing resources, including human and their culture inside of them – culture, creativity and intellectual property, to ensure and sustain the

economic miracles and national growth security in the future. For the economic aspect, the creative economy is considered as one of the country's economies which provided profit in terms of revenue, economic growth, employment, and increasing capital investment to the country. Moreover, it leads people throughout the community and country to reach their full potential to develop which not only benefits the country, but also for individual ability that blurs the socio-cultural and human development. Hence, the creative economy could be set up to contribute to several development approaches depending on how the state authority addresses and utilizes them within the national development strategy.

These days, the majority of countries are trying to achieve sustainability in their development, regarding the shifting of global development goals and international competition. To achieve the development goals, it needs to design the mechanism to use the concept of creative economy effectively and also fits with national development conditions. The U.S. drives this economy by using artistic and cultural capital among the diversity in the nation to create profits through policy-making and support from networking. Aims to stimulate economic growth and also enhance the capability of existing resources to sustain the growth for a better America. While the U.K. utilizes culture to strengthen their national branding and reproduce the strength to expand success into the international level which could bring economic, social, and political development for the country.

Meanwhile, the Japanese's creative economy is driven by the expression of beauty in daily life in terms of cultural content. Their strategy succeeded to revitalize the economic stability of Japan and also expand the income resources to Japan's economy as well as strengthen the position of Japan in the international level once again after the lost decade and attract oversea people to consume and visit Japan. Lastly, the Republic of Korea is shifting the focus of cultural capital to promote their creative economy within the changing of society and timeline. Aims to re-branding their country in the international perspective while reconstructing the economic system by exporting the cultural capital through a new platform and shifting the strategy dynamic until they could reach enormous success.

However, there is another interesting point of “**the creative sector**” that they are all considered as the important industries to drive their creative economy,

regarding the classification of creative industries in each country. From the diverse interpretation of creative economy, it illustrates a couple arguments as to the interpretation of this concept which has been shaped by state authority regarding the national development goal and country's condition. However, it has shown the shared characteristic of the global creative economy within the diverse usage of creative economy. The most outstanding shared language for the global creative economy is the industries or capital as the creative sector which is the representation of culture, creativity, and human capability over technological advancement in many forms – content, products and service or other activities such as tourism and recreational services. Each country has classified the creative industries differently, but also has the main grouping of industries which are all considered as the creative sector as follows figure.

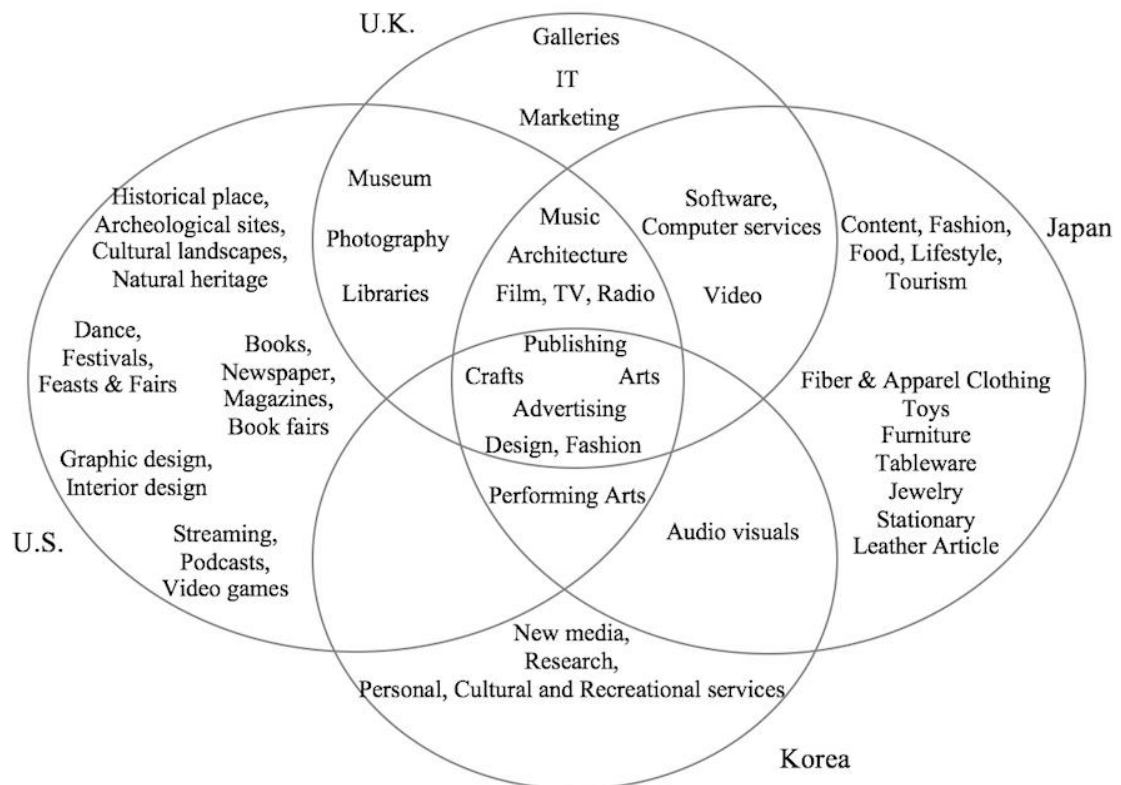


Figure 6: The classification of creative sector (US: Policy cycle, 2023; UK DCMS:2022; Hakuodo: 2010, p.328; Korea: UNCTAD, 2014)

Regarding this figure, mostly case studies as the U.S., U.K., and Japan, have few industries which they considered as the creative industries as Music, Architecture, Film & TV & Radio. However, each country interpreted the creative sector with similarity, and also have mutual industries which those countries considered as the creative sector. Even though those countries have a shared language for the industries which are considered as the creative sector, there are a few points within the name and side industries which each country considers differently. For instance, Advertising is defined as the part of the creative sector in all countries regarding to this study which the U.S. has concluded advertising and marketing in the same category which others did not. The state authority who shapes the creative economy is using the global concept and adapting it into their creative economy to make it fit with their national condition.

Some countries have shaped their creative sector differently from a global consensus, but fit with their economy such as Korean's creative industries which consist of research in this economy while others did not consider or Japanese's creative industries have linked tourism and related cultural goods into their creative sector. Thus, it could be said that those countries all define the industries which are important to their economy based on the core concept of creative economy. It could be seen that the classification of the global creative economy from these four countries which have mutual industries as Publishing, Crafts, Advertising, Design, Fashion, Arts – visual arts, arts. Hence, from the mutual industries that they have in common among these case studies, it could interpret the character of industry or sector to drive the creative economy. It has to be the industry which is based on the culture, artistic, and creativity and intellectual property which in recent era it has to integrate with new media or innovation which presents in manufacturing, service, or related products throughout the world. It could say that it is not only the shared language of the global creative economy through the classification of the creative sector, but it has to seek for the shared characteristics of the global economy which influence all countries to use this concept into their development strategy before the adaptation with their particular context.

Consequently, the creative economy has been interpreted differently with the adaptation of inherent concepts of creative economy worldwide with the particular

context and necessary in the country. Aims to serve as the most effective solution for country. It could be seen that four countries have different means to promote and develop their creative economy in terms of a new growth engine and creative solution, it could be seen the mutual concept and mechanism that all countries recognized within their interpretation and design for this economy as follows.

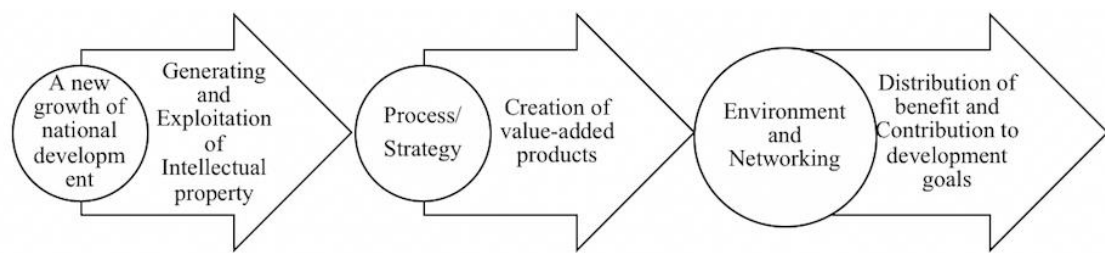


Figure 7: Mechanism of global creative economy

Begin with the **generation and exploitation of intellectual property** and cultural-based or creativity-based human endeavor to express the existing original resources for non-industrial purpose through the process of adding value. The non-economic capital that could be utilized in these sectors would be present in the classification of the creative sector, as mentioned in previous part, which is initiated from creativity-based from human endeavor. For instance, traditional culture, cultural practice, creative and artistic industry, pop culture, innovation, and etc. They are all considered as the limitless resources initiated from human capital which could be used as a new growth engine for community and country afterwards. These capitals are not the traditional way of industries that used to provide enormous benefits for the country as the heavy industry, but there is a result of the shifting of national development strategy. Thus, it could be said that several countries have to shift their development strategy with more creative solutions like the creative economy which consists of mechanisms could not be found in other industries.

“**The process of value-adding**” seems to be the outstanding highlight of the creative economy that is raising the significance of this economy worldwide. As it could be the transformation of the original capital to be promoted in value-added products in terms of re-branding or add some story to those resources in the stage of creation. Each country will find the most appropriate process to drive this economy

effectively which will be presenting in the unique interpretation of creative economy that they are all defined differently. Some of them stick with the traditional culture and export it with more valuable authenticity by storytelling and communication in terms of cultural content while others try to seek for the diversity and modern strategy to express them out to consumer on a wider scale.

The value-added products would present within manufacturing, goods and service which include the content, lifestyle, and tourism. Each country will present their value-added products with the potential that their creative economy could provide which mostly of value-added products are overlapping between sectors. Hence, some countries will divide separated sectors for cross-creative sectors or creative-driven industries. However, all of the related value-added products have led to strengthening the creative environment and networking with the initiative from various stakeholder and social inclusion from community as well as the support from the state authorized sectors in terms of policy and programme.

“Environment and Networking” play a crucial role in the creative economy for all countries which is the vehicle for a country’s creative economy to remain developing or go further. The creative economy is engaged by several sectors in the country, including government and non-governmental sectors with individuals. Individuals are the main actors to drive the creative economy which needs to be developed and help them to reach their full potential and be able to continue driving the creative economy. As a result of the increase of human development and the pipeline of talents which get along with the development and promotion of the creative economy in several countries. That is the reason why most of the creative economy in the world mentioned social inclusion, inclusive creative economy or even the participation from all without all kind of discrimination.

Recently, the creative economy remains a top-down strategy from state authority which can be seen from the policymaking of the creative economy in selected four countries initiated from the government and ministry. Meanwhile, the creative economy has been addressed in the development plan of the nation as a new growth engine which rarely mentions the willingness of individuals to promote this economy, but there is the solution of a country in which all people have to participate. However, it needs the participation from government and non-government sectors to

design, conceptualize, and make a process to drive this economy together, including policy-making and the promotion of creative economy.

The effective creative economy in these countries have been set up for achieving various development goals, including social, economic, human, cultural, political, and environment development. The potential of the creative economy from these four countries has several fields that they have touched, but mainly focus on the socio-economic aspect with additional perspectives of development as mentioned before which could lead them to achieve sustainable development in the future. To achieve the sustainable development goals, they need to consider three pillars of sustainable development which are recognized universality and put effort into shaping the creative economy and other policies to fit in with that goals.

“The role of the creative economy towards sustainable development”

– the creative solution which could lead us to sustainable development. This is the statement that suits with the creative economy worldwide, as a result of diverse usage of creative economy everywhere and the goals that the creative economy could drive. It could stimulate economic activities and also develop people to reach their full potential while increasing the improved environment and facilities. Furthermore, it could be said that the usage of creative economy is the vehicle to exercising a country's soft power into the international level, in terms of re-branding or strengthening their culture to sustain a long-term development from social inclusion. In 2020, it will gather data as Soft Power Index by Brand Finance to analyze the overall image of countries. It found the shared image from the promotion of a country's soft power by 7 factors as follows: Business & Trade, Governance, International Relations, Culture & Heritage, Media & Communication, Education & Science, and People & Values (TCDC, 2021).



Figure 8: Factors to drive country's soft power (Brand Finance: UK; TCDC, 2022)

To invest in the SDGs, it must devote an increased portion of current output to building up sustainable capital assets for the future and deploy such assets effectively. These capitals can enable the world to meet the agreed goals of economic well-being, social justice, and environmental sustainability. Hence, it needs to shift the current investment patterns and increase the flow in order to build the future with sustainability. There are major kinds of capital assets such as human capital, infrastructure, natural capital, innovation capital, business capital, social capital, urban capital, and cultural capital. Thus, there is no sustainable development unless there is respect for and investment in cultural capital and cultural diversity which all sectors have to promote social and cultural capital, including mutual understanding across cultures and nations, infrastructure capital and innovation capital (SDSN, 2023).

According to the international year of creative economy for Sustainable Development in 2021, there is the strong significance of the power of arts and culture and resilience of creativity through the fields of cultural trade, cultural and creative industries or CCI policy as the approach for the Sustainable Development (UNESCO, 2021) and the SDGs that some countries mentioned the potential of their creative economy to achieve at least one of the 17 SDGs.

3.4 Chapter summary

The outstanding significance of the creative economy in the various countries is acknowledged as the development tool to stimulate national development in a more sustainable way. This concept is being used differently in each country to present the shared characteristic of the global creative economy within those diverse usages. However, it is the challenge and difficulty to identify the concrete meaning of creative economy from diverse usage and the outcome from this concept to achieve the goal and success among various interpretations in the world. The different models of creative economy in several countries could be present in terms of definition, national development goals and development priority, classification of creative sector, unique concept of country's creative economy. Those factors and unique interpretation were shaping through the necessary and particular context of the country with the similar goal in these days to achieve sustainable development. However, there is no single means or pattern to drive the development with sustainability to apply for all countries to achieve the same goal, each country has to seek for the means to drive it. Thus, it could outweigh the merit of creative economy in general from a case study to analyze how they shaped the creative economy to achieve their national development goal and further study on the possibility of this concept to be effective in a country's development.

CHAPTER 4: THAILAND'S CREATIVE ECONOMY

4.1 Chapter introduction

The following argument about the usage of creative economy with shared characteristics at the international level contains the unique conceptual framework and a different interpretation of the concept of creative economy for each particular area. It is the reflection of the national condition and its administration to support this industry. Thus, the state authority is a significant actor to design the development strategy and shape the concept of creative economy. Thailand is one of the countries with the unique creative economy which is being used as a case study. This part is going to illustrate the concept of Thailand's creative economy which will benefit for the future study and the development of Thailand's creative economy based on document analysis from report, dissemination and institution's publishing as well as some interviews from leadership of institutions who are responsible for Thailand's creative economy. The Aim of this chapter is to seek a unique interpretation of Thailand's creative economy from Thailand's authority to stimulate development which might or might not be influenced from the global creative economy.

4.2 The creative economy and Thailand's economy

The creative economy is the practice of a new growth engine to stimulate inclusive and sustainable development which could distribute to all with more equality, regarding the previous chapter about the global creative economy. Many countries utilize the creative economy to tackle issues at home and expand into a wider scale. It is not only present socio-economic development in the global creative economy, but some countries realize the potential of the creative economy to be a political tool in the international level, including in abnormal circumstances. Meanwhile, it is relevant to the growth of human development in all scales to reproduce the creative economy. Thus, it could imply that the creative economy seems to be a creative solution and development tool for several countries which are also mentioned as the potential strategy to drive the sustainable development progress, including in Thailand. To discuss Thailand's creative economy, there are interesting issues to discuss. How does Thailand's creative economy is similar and different from

other practices that should begin with the background of Thailand and their economies (Pholphirul, 2013).

Thailand's national development goals

In present days, Thailand has been trapped in the upper-middle income country with issues of structural factors and limited resources with a low ratio of domestic value generation and absence of domestic usage of technology and key materials. It might be the result of the lack of manufacturing productivity with the limitation of high-skill labor and quality development. In Thailand, the poverty-related problem remains unsolved by the key factor of the unequal distribution to all populations, especially sharing the equal economic growth. Hence, the real challenge of Thailand's government is to release people from poverty and prepare them to be ready for a developed country by shifting the social structure and innovating social stability in all dimensions. Furthermore, Thailand needs to strengthen the domestic economy to accomplish the national development goals and expand into the international level (Minister, 2018).

The goal is to deliver Security, prosperity, and sustainability in Thailand with principles: Sufficiency Economy Philosophy, Resilience, Sustainable Development Goals (Office of the National Economy and Social Development Board, Office of the Prime Minister, 2022). All these plans are addressed in the hand of state authority or government to design the most effective solution for the country. There are three levels of national development plan aligning to drive the expected development in Thailand prior to the 20-year National Strategy (2018-2037) as a framework to plan all administration actions and other operations. Government needs to seek a way to tackle the current issues at home and also prepare people and the country for the future development, including the shifting of national development strategy to be appropriate with the changing circumstances of the country (Department, 2016). Begin with a 20-year national strategy and 5-year National Economic and Social Development plan in order to empower Thailand to overcome challenges and become a developed country, especially to stimulate the progress of SDGs.

The shifting of Thailand development approach aims to respond and overcome the limitation of the country while maximizing the usage of existing resources to be the

most useful and be able to sustain a long-term development for the country. Within the 13th national development plan of Thailand, it was promoting a transformation of the manufacturing sector to a more innovative-driven economy with a purpose to resolve the structural issue and achieve sustainable development. In order to tackle the structural problem, it needs to make progress for sharing opportunity and fairness for all in society, including SMEs competitiveness in the enabling environment that allow development and growth into the global value chain network (Office of the National Economy and Social Development Board, Office of the Prime Minister, 2022). Moreover, it is necessary to ensure the practical and fair distribution of economic benefits throughout the country which could lead Thailand to drive high-value industries and transform Thailand to be future-oriented (Office of the National Economy and Social Development Board, Office of the Prime Minister, 2022).

According to the changing national strategy, it influenced the policy and economic model to drive Thailand's development. The economic model has been shifted from the development country from agriculture in Thailand 1.0, from light industry in Thailand 2.0, advanced industry in Thailand 3.0 which in move to Thailand 4.0 to unlock Thailand from economic challenges, including inequality trap, middle-income trap, and imbalanced trap (Royal Thai Embassy, 2023). Regarding Thailand 4.0, it was the shifting of domestic production from traditional ways to be more productive in order to enhance domestic industries to be able to drive and develop their own production and compete on a wider scale— smart farming, high-valued service and high-skilled labor, and startups. There is a way that could lead Thailand to be more competitive and independent (Royal Thai Embassy, 2023).

Consequently, Thailand's development emphasizes on knowledge-based, human-based and value-based development to serve the current situation at home and tackle the international issue. They were believed to be the possible solution for Thailand as a result of the business and market system of Thailand could drive by the export of creative commodification (Agency, 2022a). It could be seen from the Global Soft Power Index that Thailand's creative sector plays a crucial role in the country and brought Thailand to ranked 33rd from 195 countries in the index of soft power. There are two remarkable vehicles as Culture and Heritage, and People and Values (TCDC, 2021; Thailand's Creative Industries Movement Report, 2022). Hence, the cultural

and creative sector seems to have significance in Thailand which could stimulate the national development for Thailand, regarding the previous and shifted national development plan to tackle the changing of national condition and additional impact from global megatrend (CEA; Bolliger&Company Thailand, 2023).

Thailand needs to improve the application of essential capital such as human capital, the literacy of technology and innovation, and the maximizing potential of creativity and culture. However, it also needs to adapt into the national development plan to deliver a fast-pace for the future (Agency, 2022b) aims to move Thailand's economy to be a value-based and deliver the sustainable development to country (Thailand Board of Investment)(Minister, 2018). Apart from the previous part, it was shifting of targeted industries to drive the economic activities, regarding the shifting of national development priority which the creative economy is addressing as the new engine of growth for Thailand.

The shifting of new engine growth as the creative economy

The role of the creative economy has been rising up in terms of creative solutions, especially stimulating the economic activities which allow all people to access and also tackle the issues in the country as follows. Even though Thailand has a lot of expertise or a great number of projects to tackle the current issues, they are not effective enough and the challenges remains where it is necessary to shift the strategy and targeted industries to drive a country's development. There are 10 future industries which were mentioned as the potential industries to bring Thailand to tackle these challenges – a new 5 S-curve. The new 5 S-curve is a new growth engine which enhances Thailand's economic system with clusters of innovation and startups – Biofuels and Biochemical, Digital economy, Medical Hub, Automation and Robotics and Aviation and Logistics (Thailand Board of Investment). For these future industries, it has 5 targeted industries to reconstruct Thailand's economy to be less dependent to international-oriented economy: (1) Food, Agriculture and Biotech; (2) Health, Wellness and Bio-Med; (3) Smart devices, Robotics and Mechatronics; (4) Digital, Internet of things, Artificial intelligence and Embedded technology; and (5) Creative, Culture and High value services (Boonyamanond, 2013) (Thai Khu Fah journal, 2018).

Meanwhile, the creative economy is a potential new growth engine of Thailand which was recognized through “Thailand 4.0 and value-based economy” aims to create economic wealth, social well-being, human wisdom and environment wellness. There are 15 factors to drive the creative industries in Thailand: Digital Golden Era, Environmental Revitalization, Next Decade Workforce, Sense of Righteousness, Borderless Connectivity, Changing in World Production, Self-Actualization, Money Mining, Surreal in Parallel world, High Value Heritage, AI’s masterpiece work, Social democratization, Limitless imagination, Crime escalation and Culture commercialization (Anuroj)(Thailand’s Creative Industries Movement Report, 2022).

The creative economy is contained in the master plan and sub-plan under the national strategy as follows. (1) Master plans as the National Strategy (2018-2037) in 5th topic as Tourism, 8th Modern entrepreneurs and Medium and Small Enterprises (SMEs), and 9th topic as Special Economic Zone. Meanwhile, the sub-plan consists of the Creative and Cultural Tourism, Smart entrepreneur, and Eastern Economic Corridor Development. It could be seen from the National Economic and Social Development plan and Strategic plan for budget allocation (Office of the National Economy and Social Development Board, Office of the Prime Minister, 2022).

Moreover, the creative economy has been addressed in the plan of public organization, civil society, and other organizations in the country to promote this economy, especially the Creative Economy Agency (Public organization) or CEA with the main responsibility to develop Thailand’s creative economy in 2018 (gazette, 2018). CEA aims to ensure the effectiveness of Thailand’s creative economy and promote it to balance a sustainable economy (Creative Economy Agency, 2023) and also promoting the creative economy development among the relevant sectors.



Figure 9: Thailand's national creative economy development plans

From this figure, to promote the Creative Industries, there is the 10-years-plan as the Creative Industries Foresight, a 5-years plan, with 4 strategies as follows: (1) Enhance the potential of Thailand's creative economy to the international market; (2) Add value to the creativity-based goods and services; (3) Develop and create more creative place; (4) Improve and connect the drivers of the creative industries promotion (Thailand's Creative Industries Movement Report, 2022). There is the illustration of the significance of the creative economy in Thailand with efforts to strengthen the power of Thailand's creative economy to stimulate the growth and development throughout the country.

Stakeholders that engaged in Thailand's creative economy

The creative economy, including in Thailand, has been involved by several stakeholders with different responsibilities which state authority has to manage the key driver of the national administration for Thailand's creative economy with 7 features from the policymaking to the process run by government and non-government sectors as follows (CEA, 2022).

(1) Policy-making

Government, Office of the National Economics and Social Development Council, Office of the National Digital Economy and Society

Commission, Office of Industrial Economics, and Digital Government Development Agency;

(2) **Development of creative economy potential**

Design center, Department of Industrial Promotion, Ministry of Industry, Department of International Trade Promotion, Department of Intellectual Property, Ministry of Commerce, Office of Small and Medium Enterprise Promotion, The Creative Economy Agency, and Electronic Transactions Development Agency;

(3) **Development of Research and Development, Technology, and Innovation**

Ministry of Higher Education, Science, Research and Innovation, National Science and Technology Development Agency, Office of National Higher Education Science Research and Innovation Policy Council, National Innovation Agency, and Digital Economy Promotion Agency;

(4) **Promotion and exporting cultural and creative goods & services**

Department of Community Development, Ministry of Interior, Ministry of Culture, Department of Tourism, Ministry of Tourism & Sports, The Tourism Authority of Thailand, The Thailand Convention and Exhibition Bureau, the Support Arts and Crafts International Centre of Thailand, and The Creative Economy Agency;

(5) **Education**

Institution of Education and Graduate student in Art and Humanities;

(6) **Financial and Investment**

Fiscal Policy Office, Ministry of Finance, Bank of Thailand, SME Bank and other mechanism for the financial support from government;

(7) **Private sector**

Creative workforce and businesses, Professional Association for creative industries, and Trading Association for creative industries

As a result of outstanding significance of Thailand's creative economy, in 2021, Thailand's creative economy contributed 1.1 trillion baht or 6.81% of GDP of Thailand which surged the number of employment opportunities in the creative

sectors such as craft & art, advertising, and design in the next year as of 2022. From the statistics of the Department of Business Development, Thailand has 82,072 creative small businesses, but could stimulate the economic system for more than 1.5 trillion baht while creating employment for creative personnel for 889,274 people. The situation of Thailand's creative economy has been driven by significant actors like the workforce and business who are the creators for the development of the usage of culture and creativity to create revenue in terms of goods and service. (*Chakrit Pichayangkul, 2023*). Moreover, about the plan and project for the creative economy in Thailand, regarding the eMENSCR, there are 311 projects with a budget of 7,313.48 million baht. From the BOI report, Thailand exported the creative goods and services worth 2.05 thousand million baht which calculated as 2.41% of all national exports, increasing for 33.6% from the previous year (*Department of Business Development; Thailand's Creative Industries Movement Report, 2022*). Thus, it is necessary to see how the creative economy is interpreted in Thailand.

4.3 The interpretation of Thailand's creative economy

According to the previous chapter, there is an illustration of understanding of the creative economy from four countries which formulated and shaped the structure of the creative economy differently, depending on the unique condition in the country. However, it found that they all see the core concept to utilize the creative economy as the creative solution and development tool to achieve national development and also accomplish sustainability within those development approaches. However, it could not conclude that every country will accomplish the same result. It needs to see whether the interpretation of that country is effective enough in their context. First of all, it does need to analyze how the creative economy is interpreted in Thailand.

4.3.1 Definition

The creative economy plays a role in Thailand's economies, similar to the other four countries mentioned in the previous chapter, with mutual characteristic: the creative economy is the potential development tool which could drive more than one development approach for a country, by using the culture and creativity as the fuel to drive this economy. It was similar to the U.K. as the tool to sustain the development

and growth from this capital which also strengthened their soft power and national branding while in line with the U.S. who realized the importance of diversity throughout the country. Meanwhile, Thailand's creative economy is outstanding on authentic culture on the international level, same as Japan, integrating with innovation and modern platforms which have dynamics like the Republic of Korea. While the rise of the creative economy in Thailand emerged from the curiosity of how some group of people could earn a living when the financial crisis hit all people so badly. The creative economy from exploitation of intellectual property, culture and creativity are the answers which made the significance of the creative economy outstanding in Thailand.

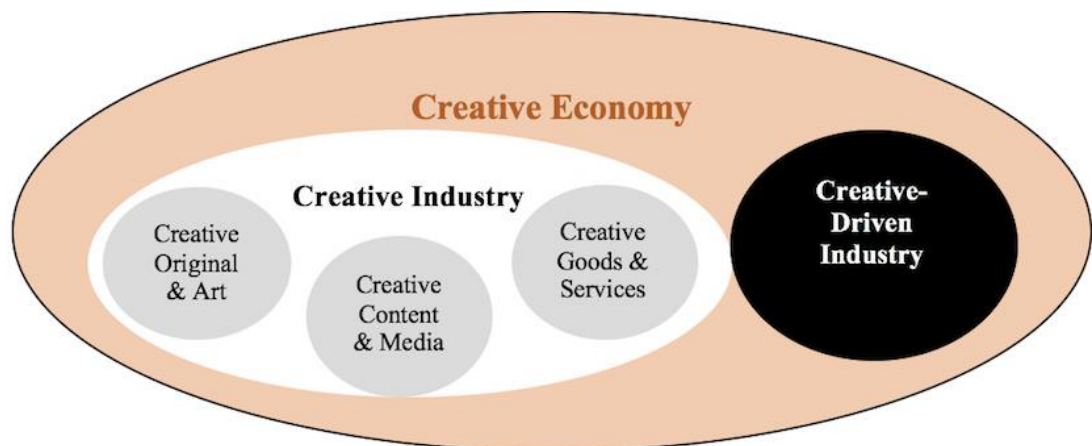
According to the significance of Thailand's creative economy and the shifting of national development strategy, it does need to raise up the significance of creative economy, regarding the alignment of creative economy in Thailand's national development and development strategy from non-government actors. Begin with the clarification of definition and classification of Thailand's creative economy, Thailand's creative economy is recognized as the creative solution for community and country which rising the significance in Thailand when they recognize the ability of some groups of people in society to survive and make a living even though the country is broken down and most businesses are immediately ruined. Thus, the creative economy would be the potential creative solution for a country which needs to be formed and developed to be fit with Thailand's circumstance and capacity of the country and existing resources.

The creative economy was addressed aligning with the national development plan under 20-year national strategy (2018-2037) and the strategic plan from the Creative Economy Agency. There is the CEA Strategic plan to Develop entrepreneurial ability and creative businesses, develop domains and mechanisms inspiring creative business, enhance creativity and related skills among the Thai people, develop a database to strengthen Thailand's creative economy, and Strengthen CEA's capability to be the principal organization driving the creative economy. However, it needs to understand Thailand's national development before considering the concepts of Thailand's creative economy. Furthermore, there is the trend to move Thailand's creative economy into the global arena by the promotion of Creative

Business Connex. It is the most remarkable platform of 2023 launched by CEA to accelerate the growth of creative businesses of all sizes with the strategic key events as Creativity unfold, Creative business space, and Creative Excellence Awards. There is the big impact and significance of the creative economy in Thailand to strengthen the power of this economy and expand to a wider scale. However, there is the journey which realizes the future creativity and creativity rooted as culture and heritage that reflect Thailand's endeavor to move the creative economy forward (*Chakrit Pichyangkul, 2023*).

4.3.2 Classification

According to the global creative economy, the creative sector represents culture, creativity, and human capability over technology advancement in many forms. It could be content, products or services such as traditional and recreational services. Each country would define a different scope and category of creative sector depending on the country's circumstance and the targeted industries necessary for the country's economies. In Thailand, the sectors which was considered as a part to drive the creative economy has 2 major drivers as the Creative Industry and Creative-Driven Economy with 15 categories of creative industries within 3 groups – Creative Original & Arts, Creative Content & Media, and Creative Goods & Services (*Agency, 2021*). There is the conceptual framework for Thailand's creative economy. The value chain of each industry consists of different contexts with technology and tendency of consumer behavior. However, the image of Thailand's creative economy is representing systematic, sufficient, and consistent with a new developed context as follows (*Agency, 2022c*).



*Figure 10: Thailand's Creative Economy
(Thailand's Creative Industries Movement Report, 2022)*

Beginning with the **Creative Original & Arts**, it consists of Performing arts, Music, Visual arts, Literatures, and Museum & Gallery & Library. The creative sector within this group is formulated from gathering of creative personnel to add value for cultural capital while strengthening the soft power by using the advance of technology and trends to improve the effectiveness. On the other hand, it has to consider devaluation and reduction of the appreciation of creative goods such as AI goods instead of manmade goods (*Thailand's Creative Industries Movement, 2022*).

As the rise of online content in these days, it is strengthening the power of the Digital Subscription Economy which could be seen through the second group of Thailand's creative economy as **Creative Content & Media**. On the positive side, the producer is going to have more opportunity to share the diversity of creativity, but at the same time, it is difficult to provoke intellectual property. Moreover, Mixed Reality (MR) and Virtual Production remain significant to produce content with more surrealism. About marketing, AI is still important to select the content depending on customer demand. There is the challenge for content creators to release the interesting and straight to the point regarding customer needs which require producers to understand the mechanism of AI to create the most efficient content (*Thailand's Creative Industries Movement, 2022*). In Thailand context, there are Advertising, Design, Fashion, Craft, and Architecture within this group.

The last grouping as Thailand's creative economy is **Creative Goods and Services**. The mission of this cluster would focus on the response to the sustainability creation, including the production, distribution and communication which also consider the environment and the way of life. Furthermore, it emphasizes on the Mass Personalization which produces a bunch of products while requiring to respond to the customer demand by using the analyzing system such as AI and production technology system (Thailand's Creative Industries Movement, 2022). This group includes Software: Game and Animation, Media and Platform, Publishing, Film and Video, and Creative content. Moreover, within Thailand's creative economy, there is also support for a new industry in the future with the Creative-Driven economy (CEA annual report, 2021), additional from three groupings of Thailand's creative industries.

Sustainable tourism, Health and medical, Agriculture, Commercial & Investment and Logistics, Electronic car production hub, and Smart technology & Digital was considered as **Thailand's creative-driven economy**. It needs to add value to these industries to be high-value industries. However, some of the following industries have presented overlapping with goods and services in terms of cross-industry with the mutual objective to build economic value within the National Development Strategy (Thailand's Creative Industries Movement Report, 2022).

It could be seen that Thailand's creative sector is designed differently from others, but consists of similarity in classification for creative industries. Some countries would define the creative economy as the creative industries and use them interchangeably while Thailand has considered the creative economy to cover all industries which are driven by the creative sector. The category of Thailand's creative sectors has mostly contributed to the main classification from global creative economy such as Architecture, Film, TV and radio, Publishing, Design, and Performing arts. However, Thailand's creative economy has different groups from other countries by three major groups. Even though countries define the same classification of creative sectors, it does not mean that they will see the significance and nature of those industries as the same.

Thailand's creative economy is driven by creative industries and creative-driven industries which narrow down to three main creative industries with

different approaches. Beginning with the creative original and art, there is the outcome from added-value cultural capital which relates to strengthening the soft power of Thailand while the second group as the creative content and media initiated from more modern tools and market demand which also consider the diversity of creativity and culture. Lastly, creative goods and services contribute to production, distribution, and communication to build sustainability and also support new industries in the future. Thus, it could be seen that the country classified the creative industries and shaped their creative economy differently. For Thailand, they defined the creative sector by using the shared characteristic and usage of industries to group the three creative industries with one creative-driven industry, similar to Japan which classified categories of their creative industries.

Even though Thailand has different grouping of creative industries and the interpretation of creative economy from other case studies, it is made up from the same core concept to use the creative economy as a creative solution and development tool which can adapt and adjust to fit with Thailand's context. However, all industries in Thailand's creative economy are consistent with the creative sector of the global creative economy, which is presented in all countries including four case studies of this research. Some industries have been overlapped as a value-adding process which makes it difficult to apparently separate the creative-driven industry with goods and service. Thus, there is the foundation of the cross-industry in Thailand's creative economy. For instance, the health and medical hub, a creative-driven economy initiated from Thailand 4.0 policy, which could be the development tool in terms of the tool to increase income and employment for Thailand (Thailand Board of Investment, 2016).(news, 2016) On the contrary, there is the culture and soft power as the variety of treatment that could be present in various ways and represent culture of Thai style. There is the expression of Thai culture which could bring the economic growth to Thailand in terms of outbound as the increasing consumption of Thailand's product and service and inbound as tourism for medical or leisure purposes.

Tourism is the major driving force of Thailand's development in terms of income and increasing investment by the reputation of Thailand as 8th most popular tourist attraction with 39.9 million tourists in 2019. That is the reason why the government pays attention to this industry to keep the growth of tourism in the

country, as natural tourism, cultural tourism and other purposes that Thailand could provide, including medical tourism in recent days (Ministry of Tourism and Sport, 2023; Bank of Thailand, 2022). Thus, it could be seen the overlapping of creative industries and creative-driven industry in Thailand which lead to the shaping of Thailand's creative economy like these days. They are all considered as the vehicle to drive Thailand's economies.

4.3.3 Concepts of creative economy in Thailand

Main concepts of Thailand's creative economy

According to the previous part about the interpretation of the creative economy in Thailand, there are still more concepts of creative economy that would illustrate later on. As the creative economy is a feasible option which could be adapted to be able to use in each particular context. In Thailand, the development priority was shifting to a more modern and integrated society which needs the promotion of cultural and creative solutions throughout the country. Hence, Thailand's creative economy is shaped to serve a social and economic sphere which needs to integrate with other aspects such as human, culture, technology, and politics. However, they are all interconnected and benefit each other like a cycle or value chain which could not separate any of the elements out from others. Thus, it is necessary to see the concepts of creative economy presented in Thailand's economies, regarding Thailand's interpretation of creative economy.

In Thailand, the creative economy seems to be a **bridge of traditional and contemporary spaces through the application of new innovation and technology** (Bangkok Post) which connect to the ideal characteristic from the global creative economy in terms of mechanism. Begin with the **generating and exploitation of non-industrial capital**, or the intellectual property in some fashion as cultural-based and creative-based human endeavors. They were used as a new growth tool through the process of value-adding. In Thailand, there are the cultural and creative sectors as the raw material scattering throughout the country which need to proceed, regarding the shifting of national development priority, to build more revenue than traditional industries. These resources are initiated from human intelligence and creativity which

integrate with the innovation and modern strategy to maximize their potential to drive the economic activities through the adding-value process. It is similar to four countries and the shared characteristic as mentioned before.

Diversity is also important to drive the non-stoppable success in the creative economy. From this fact, Thailand's creative economy has considered the **diversity** in society which needs to preserve and develop the cultural identity and potential of the country's capacity to support goods and services as well as promote creativity-driven industries. It can be seen from the realization of cultural identity throughout Thailand which is necessary to maintain the cultural diversity in the country as the major fuel for the creative economy in Thailand. However, the cultural and creative capital or the diversity in a country need to pass through the process of value-adding to transform into more valuable capital.

The cultural and creative capital needs **the process of value-adding** which could be presented by the integrating of traditional and modern strategy to achieve the goals – creation, distribution, communication, or marketing. In Thailand, there are various ways that have been used to promote and develop the creative economy to be the most effective solution of the country. There is the outstanding feature of Thailand's creative economy to represent their soft power through creative goods and service with storytelling and background about Thailand and Thai culture. It could present in traditional-style products or new media through social media, onscreen or online platforms. The inherent feature is the attempt to seek for the way that could express Thailand and their culture to attract more consumers and tourists from overseas, including three group of creative industries and a creative-driven industry, regarding the classification of Thailand's creative economy. By the variety of industries in Thailand's creative economy, there are several means to promote this economy effectively, especially the three major creative industries, which mainly being the responsibility of the Creative Economy Agency or CEA to initiate strategy or strengthen the creative networking throughout the country and catch the international bonds.

The mission to develop Thailand's creative economy in the next 10 years is Empower Cultural asset and Creative city, Build Creative Business Competitiveness, and Enter the Global market (Thailand's Creative Industries Report, 2022) by 3

guiding principles as the connection with global context, leading to paradigm shifts, and create system design. According to the foresight of Thailand's creative economy by CEA, for 2023-2032, there are 3 guiding principles including Global context, Paradigm shifts and System design. Aims to illustrate the current position and future of Thailand Creative Economy to analyze the key for relevant sectors to share the opportunity, risk and limitation then create the expected outcome in the near future in terms of policy recommendations for the strategic option of national development. To design the future of the creative economy, it has to consider the global megatrend consistent with the understanding of particular context in the fast-moving society. The significant driver in the global megatrend to the Creative Industries Foresight for 10 years include: (1) Cultural Value Added, with the continuation scenario; (2) Sustainability Rebalanced, with a new equilibrium in diverse dimension integrating with the current condition; (3) Technological Blending for every scale, with transformation of rule and regulation in the present which might not be suitable for the development into future; and (4) Prosperity Downturn, by the collapse situation which could lead to the worst world.

Moreover, the strategy to drive Thailand's creative economy in the future contains 3 themes including Preservation, Innovation and Demand Creation which need to be driven by the multilevel sector. Firstly, Preservation of strong cultural capital and unique cultural identity of locals which could strengthen within the society with risks and add value to cultural or creative goods and services in the future. Next, Innovation to strengthen the usage of cultural capital within the creative industries to respond to customer's needs. Lastly, Demand creation which is important to achieve in order to reach the customer's demand and market (Thailand's Creative Industries Movement Report, 2022).

During the progress to develop Thailand's creative economy, it was engaged by various stakeholders to build the **environment and strong networking** to ensure the development of creative economy and essential resources to remain and increase their potential continuously which can be seen from the plan and foundation of organizations who are responsible for this economy in previous part. There are various stakeholders from the domestic sector to ensure the capability of this creative economy to be effective while the resources will be used for the most productive with full potential.

It consists of the process of policymaking, development of creative economy, development of existing tools to drive the creative economy as R&D, technology and innovation, promotion and exporting of cultural and creative products in terms of goods and service or other creative-driven industries. Moreover, there is the attempt to strengthen the power of this economy through the promotion of education, financial and investment from the central and decentralized to private and individual sectors to build their own institution to support the creative sector such as Professional association (CEA, 2022).

Thus, it could be seen that Thailand's creative economy also emphasizes on the potential of individuals and the small sector to drive this economy by raising awareness of social inclusion (Creative Industries Report, 2019) and the importance of cooperation among creative-related networking. Aims to achieve a holistic development approach from using creative economy as a tool by a primary institute as the Creative Economy Agency to ensure the integration of creativity in national social and economic strategies (Creative Economy Agency, 2023). The potential of the creative economy is expected to stimulate the socio-economic, and environment development approach which will partially drive human and cultural development as raising awareness and boost the national creative goods and service in several ways with cultural identity, national branding and soft power. So, it could be said that Thailand's creative economy is also used as a political tool, similar to the United Kingdom and Japan.

This progress will consist in the shaping of Thailand's creative economy which the results from it would be the socioeconomic development. On the contrary, there is one way to strengthen the power of a country on the international level by using the power of culture and human endeavor to be a political tool. It is not only for a national security purpose, but it is a bridge to lead the country to be accepted and develop on a wider scale. Some countries will use their soft power to rebrand the country and increase the economic stability while Thailand has used soft power to stimulate national development and strengthen Thai branding for sustainability purposes.

The **exercising of soft power** is more important than driving a single development approach to sustain the national development which could be seen from the case of Japan. Japan used to be a developing country by manufacturing exports

and suddenly stuck with the global threat and financial issue, but the survival strategy of Japan is soft power which they rich in culture and use it to bring back the country a leading position in regional and world stage again. Similar to Thailand, they rich in diversity of culture and creativity which some of people who recognized the significance of these capitals and use it appropriately would benefit from it limitless, including in abnormal situation as the example of some people who could survive from financial crisis by always developing the creative sector with a new condition in society.

Thailand's creative economy seems to blur the line of economic and sociocultural sphere (Howkins; Coy, 2000) which inevitably seen from Thailand's national administration that shape their creative economy to be impossible to take apart culture and creativity from humans and also difficult to divide social development from sustainable economic development. Moreover, Thailand's creative economy also addresses the significance of environmental development which was believed as the way to achieve sustainable development in addition to social and economic development, regarding three pillars of sustainable development. However, there is the attempt of Thailand's creative economy to achieve the national development goals and make progress to drive the sustainable development in the country as the following movement.

Thailand's creative economy movement

The creative economy is the main responsibility of the Creative Economy Agency (CEA) which plays a role in foresight and leads to the future of the creative economy, including enhancing the multilevel networking to achieve the aims of Thailand's administration to promote the creative economy as mentioned. CEA has driven 5 sectors to enhance the growth of Thailand's creative economy which fits with Thailand's condition and the shaping of the creative economy by Thailand's authority and also trying to be consistent with the shifting of national development goals, especially to drive sustainable development.

1) **Creative Businesses**

consists of creative entrepreneurs and businesses – enhancing the capabilities of entrepreneurs in the manufacturing and service sectors related to creative industries and assisting them in applying knowledge to develop and create new business opportunities in order to increase competitiveness both domestically and internationally.

2) **Creative Places**

consists of creative districts and supporting mechanisms – Creating creative space by capitalizing on the potential of existing space to support creative industries and drive Thailand's creative economy.

3) **Creative People**

as human resource development – Enhancing Thai people's creative thinking capabilities, developing creative personnel via value-added products and services, resolving social issues, and promoting creativity as part of the national human resource development efforts.

4) **Creative Economy Database**

consists of Information and Communications – Developing and managing creative economy databases by integrating relevant information to uplift Thailand's creative industries to meet international standards.

5) **High Performance Organization**

as the capability development of CEA – Increasing CEA's capabilities and services to be effective to drive the creative economy (*CEA annual report, 2021; Thailand's Creative Industries Report, 2022*).

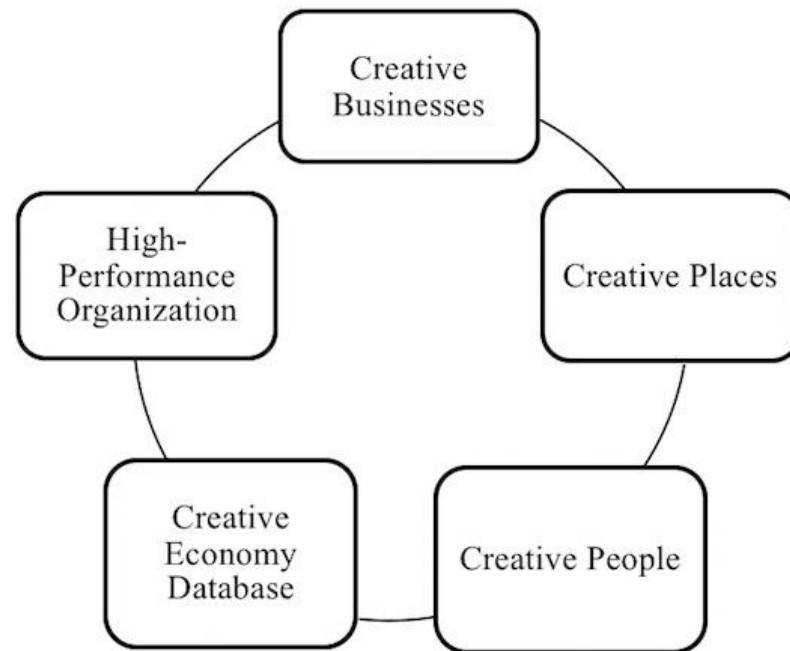


Figure 11: The interpretation of Thailand's creative economy
(adapted from CEA, 2022)

From the vision of Thailand's creative economy and this figure, these five strategies are the promotion and development to add value to cultural products blending with technology in all scales and rebalancing sustainability while trying to find an equilibrium between the current scenario and new conditions in society. It is presented in the form of business and entrepreneurship, creative places and their mechanisms, creative people, creative databases, including information and communication, and the development of the capability of the creative economy by high performance organizations. Additionally, there are other movements to strengthen Thailand's creative economy which is going to show next.

4.3.4 The role of Thailand's creative economy towards the sustainable development

As mentioned so far, the creative economy is expected to be the development tool to drive holistic development approaches in several countries, including in Thailand. Consequently, they need to shape their own creative economy to suit the country's circumstance and particular context. Thus, it could see the diverse usage of creative economy in the world. However, the role of creative economy from its

significance globally mentioned about the role of creative economy to drive more than one development approach which could lead us to sustainable development in some fashion by its core concepts. That would be arguing in case study of Thailand.

Creative economy is a creative solution for a country to tackle issues and drive sustainable development, especially when facing a pandemic and another crisis. In Thailand, the national development goals are to drive the security, prosperity, and sustainability which also need to shift the national strategy, according to the changing of circumstance and ineffective policy, which the creative economy is addressed as the part of new engine growth for Thailand's development in current day. Regarding Thailand 4.0 policy and a new 5 S-curve to drive the shifted national strategy, the creative economy has potential to drive those policies which could be seen from the success of Thailand's creative economy to drive economic activity and stimulate national growth by exporting cultural and creative products.

It could present in terms of income, employment or the increase of overseas consumers to purchase goods and visit Thailand which inherently show the **economic growth and development** from the creative economy. The products from the creative economy process could generate more revenue, as a result of the value-adding process, which also enhance the potential of community and country to develop. However, economic growth and development need to consider the importance of the social sphere together for a long-term result.

Social development is particularly considered as the outstanding feature of the usage of creative economy in a country's economies because the core concepts of creative economy almost everywhere in the world have mentioned about the initiation from human endeavor as a major factor to drive the creative economy. It could be seen in Thailand's creative economy concepts that mentioned increasing social well-being and human development. It was presented through the improvement of creative people, creative places and others which also realize the importance of social development while stimulating economic growth in the long term (Albuquerque, 2013).

However, from Thailand's creative economy concepts, it was mentioned about the strengthening of soft power and national branding which is sort of similar to Japan and the United Kingdom. They believe that **political power** is also an essential tool to

sustain the development and growth. It could be seen from the national branding that they are all promoted through goods and service to create more revenue and also attract more interest for their country such as British branding, Cool Japan. Meanwhile, Thailand has promoted creative goods and services by adding value to them by utilizing culture and creativity within its storytelling which consumers will gain from their purchase. There is not only increased the economic activity, but also strengthen other development spheres in the meantime.

Environmental development, this is another development approach that the creative economy could provide, including in Thailand. As they mentioned that sustainable development should be built from three pillars: economic, social, and environmental development. In Thailand, they realized this fact and addressed that we should live in harmony with nature for our sustainability. It could be seen from the slogan in several products and projects about eco-friendly, net zero, or green economy from Thailand's creative goods and services. Moreover, it is obviously present in terms of tourism that combine cultural, human, environment, and economic approaches together. Thailand's creative economy and some other countries are practice a similar concept of creative economy which could provide a holistic development approach for sustainability. However, there is an ambiguous line between each development approach among thousands of outcomes from the creative economy. They are all interconnected to each other and have been operated to overlap to one another. However, this overlapping cycle of Thailand's creative economy is leading Thailand to drive the sustainable development progress.

“Sustainable development” is the goal that every policy in Thailand and the rest of the world would like to achieve these days. It is necessary to consider the effective means to accomplish this goal, in which state authority plays a crucial role in policymaking to shift to the most effective solution for the country and deliver an improved society. Meanwhile, people as global citizens have to raise their awareness and cooperate to sustain the development and growth of community they live in. Regarding the creative economy concept, it was addressed as the potential solution to tackle issues and drive the sustainable development progress. It could be seen from its capability to drive more than one development approach which interconnected three and more pillars for sustainable development with an effort to drive this economy

automatically. Thailand's creative economy has not only been promoted for community or domestic level in terms of development plan or the establishment of institutions, but also corporate with wider networking to strengthen the power of Thailand's creative economy with sustainability. The creative economy is a part of Thailand's national development, regarding the shifting of national development strategy to overcome the challenges in Thailand and stimulate the development, especially the sustainable development.

4.4 Conclusion

The creation of a unique interpretation of the creative economy in Thailand, it is containing the mutual and different thing with the global creative economy concept. This section is presenting Thailand's creative economy which has been shaped by adaptation of the global creative economy with the particular necessary in the country to use the concept of creative economy and available resources in the country, including the human, cultural, and supporting organization. The aim of the promotion of the creative economy in Thailand is to solve the current issue and prevent the upcoming challenge while trying to achieve the Sustainable Development for people, community, and nation. Many countries used the concept of Creative economy to be a part of national development with diverse interpretation and actual outcome from their interpretation for the Creative economy concept. In Thailand, the concept of creative economy is being used as the creative solution to stimulate the development of new growth in a more sustainable way which could bring the development and lead people to get through the crisis. It could be said that the designing and developing the concept of creative economy can be adapted and adjusted to suit for the particular context after the assessment on the actual outcome.

Hence, it leads to the interesting issue about the effectiveness of a unique creative economy to ensure the positive impact for all when there is diverse usage in the world – definition, classification and measurement. Then it leads to an interesting question on how Thailand's creative economy is effective when there is a unique interpretation and different concept from others. Thus, it needs to study and analyze from the initiation of the creative economy in that country to ensure the most accurate result of the concept's effectiveness.



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CHAPTER 5: THE ASSESSMENT OF THAILAND'S CREATIVE ECONOMY

5.1 Introduction

As the global consensus about the creative economy as a potential development tool, this concept is being used in several countries with diverse usage which lead to the difficulty to define and measure their effectiveness. In the case of Thailand, it does need to seek the accountable assessment tool after the study of Thailand's unique interpretation of the creative economy concept to ensure the possibility of a creative economy to stimulate Thailand's national development and being the creative development tool to drive sustainable development.

As Thailand is one of the countries who contributed to the implementation of the 17 Sustainable Development Goals (SDGs), the selected assessment tool would come from the goals to ensure the progress of the country to achieve sustainable development. Aims to analyze how Thailand's interpretation for creative economy is effective to stimulate Thailand's development. Moreover, it is useful to see how this concept could align with the goals of the 2030 Agenda by using the SDGs to illustrate the effectiveness of this economy and discuss whether the effectiveness of the creative economy contributed to the progress to achieve sustainable development in Thailand.

5.2 Thailand and the sustainable development

As the creative economy was claimed as the creative solution which could provide the sustainability for the country and community. Thailand has considered this significance and promotes this economy aims to stimulate national development with more sustainability, according to the shifting of national strategies. However, it should further illustrate how Thailand set up the national policy and administration to accomplish the sustainable development in the country to see how the concept of creative economy in Thailand could serve for the sustainability, regarding the sustainability plan and Thailand's interpretation for creative economy.

Thailand's national development plan for sustainability

There are 6 key development strategies under the 20-year National Strategy that aims to lead the country to security, prosperity, and sustainability, regarding the UN mandate to these SDGs missions. Thus, those are relevant to the blueprint of the 17

Sustainable Development Goals (SDGs) to achieve a better and more sustainable future for all which also stress the importance of balancing three dimensions of sustainable development – economic, social, and environmental (Deputy Government Spokesperson Tipanan Sirichana, 2023). Six areas of development strategies consist of security, competitiveness enhancement, human resource development, social equality, green growth and rebalancing, and public sector development. Moreover, there are four supporting strategies involving infrastructure development and a logistics system, science and technology, research and innovation, economic zone development including urban, regional level, and international cooperation for development (The Government Public Relations Department, 2016).

The attempt to achieve sustainable development is adopted in Thailand's National Economic and Social Development Plan which integrates with the international conceptual framework for development, including the Millennium Development Goals (MDGs) in 2002 and the Sustainable Development Goals (SDGs) in 2015. There are several concepts being used in the National Development Plan to accomplish sustainable development such as the Sufficiency Economy Philosophy (SEP) and Thailand 4.0 policy (Thailand, 2017). Thailand 4.0 policy is the tool of the government to enhance the country's economy to be a high-income nation and being inclusive and sustainable growth and development. It was shifting Thailand's development model which reflects a value-based economy by utilizing innovation, creativity, R&D, and green industries with targeted industries as a new 5 S-curve (Thailand Business News, 2016), including the creative economy.

The main objectives of the national development plan and the implementation to the 2030 Agenda for sustainable development are to provide a clear long-term direction for Thailand's sustainable development which was shifting through the changing of the country's circumstances. However, it does need to monitor and evaluate to see whether those plans have potential to reach Sustainable Development. For instance, the Voluntary National Review (VNR) to review the implementation of Thailand towards the 2030 Agenda for Sustainable Development.

According to the report of the United Nations as “The Sustainable Development Goals Report 2022”, Thailand has ranked 44th among 200 countries while ranked 1st among ASEAN countries, regarding a global overview of progress on the

implementation of the 2030 Agenda for Sustainable Development. Thailand is on track towards SDGs achievement in eradicating SDG 1 (No Poverty), SDG 4 (Quality Education), SDG 6 (Clean water and Sanitation), SDG 9 (Industry, Innovation and Infrastructure), and SDG 12 (Responsible consumption and production). Thailand's progress has been made up from both physical and digital infrastructure which are considered on the right track in the policy and national administration towards SDG achievement under Prime Minister Prayut Chan-o-cha's leadership (Deputy Government Spokesperson Tipanan Sirichana, 2023)(Minister, 2018).

Understand the assessment tool for sustainable development: the 17 SDGs

According to Thailand's progress to achieve the 17 Sustainable Development Goals (SDGs), the creative economy was the major concept of this research to ensure its potential to achieve the diverse development for Thailand, including the SDGs. Thus, the assessment tool to analyze the potential and effectiveness of this concept is the indicator of SDGs from the United Nations. Regarding the SDGs in practice, it is being used to indicate the achievement of sustainable development while in technical terms the SDGs is a shared language to the development, Action framework, and the negotiation power to achieve the 2030 development goal (team, 2022).

The 17 Sustainable Development Goals (SDGs) were adopted by the United Nations in 2015, as a universal call to action for ensuring that all people will enjoy peace and prosperity by 2030 with 169 specific targets and 230 indicators. These goals are integrated to balance social, economic and environmental sustainability (UNDP, 2022), but the selected goals are the goals which relevant to the promotion and development of the creative economy concept as it was mentioned by the United Nations Development Programme (UNDP) that the creativity, knowhow, technology and financial resources is necessary to achieve the SDGs in every context (UNDP, 2022). Furthermore, the SDGs are based on the concept of Inclusive, Universal, Integrated Development to benefit all people without leaving no one behind while sharing the development to all developing and developed areas with a holistic development approach. Moreover, it is Locally-focused Development, a bottom-up approach, and Technology-driven Development (UNDP, 2022).

However, the SDGs are not the obligation of all countries, but there is a friendly connection with the annual review in terms of Voluntary National Review in the

High-Level Political Forum on Sustainable Development: HLPF. Even though the goals are the important things to concern, the vision is contained in the Targets which are designed to follow up the global situation, but it has to adjust with particular countries appropriately (SDG move, 2022). Within 17 goals regarding SDGs reflects Three pillars of Sustainability as Social, Economic, and Environment with the additional aspects as Peace and Partnership which call 5 Ps.

5 P	Aims	17 goals
People	For social well-being for all human	SDG 1 No poverty SDG 2 No hunger SDG 3 Good health and Well-being SDG 4 Quality education SDG 5 Gender equality
Prosperity	For economic development and stability	SDG 7 Affordable and Clean energy SDG 8 Decent work and Economic growth SDG 9 Industry, Innovation, and Infrastructure SDG 10 Reduced inequalities SDG 11 Sustainable cities and communities
Planet	For natural and environmental issue	SDG 6 Clean water and Satisfaction SDG 12 Responsible consumption and production SDG 13 Climate action SDG 14 Life below water SDG 15 Life on land
Peace	For the peaceful and freedom	SDG 16 Peace, Justice, and Strong Institutions
Partnership	For the partnership and networking for the development	SDG 17 Partnership for the Goals

Table 3: 5 P for the 17 Sustainable Development Goals
(the United Nations; SDG move, 2017)

As the SDGs was being used to indicate the achievement of sustainable development in global scale which need to adjust for each area, it was an effort to cover all dimension of development to achieve the sustainable development, including social, economic, and environmental aspects with additional sphere as Peace and Partnership to stimulate expected growth and development. The concept of Thailand's creative economy, a part of the tool to enhance the sustainable development for

nation, is suited for using this indicator to assess the effectiveness of Thailand's creative economy by selecting the relevant goals. Begin with the grouping of SDGs as mentioned as 5P for the better assess the 17 goals for Thailand's creative economy concept which set up after the creative economy concept in Thailand by the main actor as the Creative Economy Agency (CEA), containing of Creative Businesses, Creative Place, Creative People, Creative Economy Database, and High-Performative Organization. This section is going to analyze how the unique interpretation of the creative economy in Thailand fits with the SDGs – the most well-known indicator for sustainable development worldwide.

5.3 Thailand's creative economy and the sustainable development

The creative economy in Thailand was considered as the creative solution, based on cultural diversity and intellectual property, to get through the financial crisis and initiate the new engine of growth for community and national development. Those concepts are initiated from the shared characteristic of the global creative economy with the particular context of Thailand. Hence, it is necessary to critique how effective this concept is among the diverse usage in the world.

From the shifting of Thailand's national development, the creative economy plays a role in Thailand's economies with the unique interpretation of this concept and the strategy to drive this economy. Thailand's creative economy is interpreted with mutual and different concepts from global concepts. Thus, it could not conclude that Thailand's creative economy would provide the same goals of the 17 SDGs with the global creative economy. Beginning with the progress of Thailand to achieve sustainable development, Thailand has progressed through the attempt to achieve the sustainable development which could be seen from the report of the UN in 2022 that Thailand ranked 1st among ASEAN countries to drive the SDGs. According to the international year 2021, Thailand has been considered as one of a global grouping for the main sponsor of the proposal. The proposal needs to promote the sustained and inclusive economic growth, foster innovation and provide opportunities, benefits, and empowerment for all and respect for all human rights. Moreover, there is an ongoing economic transition in diversifying production and exports, including in new sustainable growth areas, including creative industries (UNCTAD, 2021).

5.3.1 The global creative economy and the sustainable development

The creative economy was claimed as the creative solution which could bring the country out of the stagnation and enhance the development and growth in a more sustainable way. It could be seen from the significance of the creative economy in the international level as the International Year of Creative Economy for Sustainable Development in 2021. However, it does need to conclude how this concept contributed to sustainable development by using the selected assessment tool as the 17 Sustainable Development Goals (SDGs). According to the case studies and the research, the concept of creative economy has the potential to reach 9 goals out of 17 within 5 groups (United Nations Economist Network). From the International Year of Creative Economy for Sustainable Development in 2021, it encourages shifting the national priority to raise the awareness of sharing best practice and experiences, enhance human resource capacity, promote enabling environment, and tackle the challenges of the creative economy. Aims to promote sustained and inclusive growth and development for all (UNCTAD, 2021).

Beginning with the first group of SDGs as **People**, the creative economy needs to develop the human capital which is a vital sector for this economy. Thus, there is an effort to drive social and human development. Their intellectual property and culture play a crucial role to develop the creative economy which is necessary to promote, develop, and share the diversity without any forms of discrimination. Thus, they have to ensure the sustainable development for all equally and ensure the human capability which is necessary for the development of the global creative economy. To achieve long-term development for this economy, it does need to continue and increase the availability of education and learning systems for all to have equal access to the knowledge and essential skills for the future. Meanwhile, it should not be considered successful in terms of GDP growth (Creative Economy Report about Thailand's sector), but it is also necessary to consider social context such as social welfare, soft power, work-life balance, awareness as a global citizen, and multidisciplinary artists and expertise. Hence, that was the progress to achieve two goals as the SDG 4 Quality education and SDG 5 Gender equality by being the concept that being used for promotion of education for all and increasing of gender equality (United Nations Economist Network, pp.3; NESDC, 2023; UNDP, 2022).

Secondly, the creative economy could directly accomplish the goals in the group of **Prosperity** or the representative of economic development which was determined to ensure that all human-beings would enjoy prosperity and fulfill lives with economic, social, and technological progress in harmony with nature. However, the main objective for this group is the increasing economic growth which is important to every development aspect in the world. Even though the creative economy needs a development for their capability, it could not deny that economic support is not necessary because it is important for ensuring the potential and sustainability of other capitals. Moreover, the concept of creative economy has been used as the solution in several countries to tackle the financial issue and sustain the economic growth, especially for least developed countries.

It could be seen that the creative economy aims to sustain the economic growth and increase the economic activities through high-value added and labor-intensive sectors as well as the integrating to technology and innovation. It could represent in terms of income, employment or enterprises with equal access and opportunity for all people without discrimination of age, sex, disability, race, ethnicity, origin, religion, or other status. These are the factors to drive community and country to be a sustainable place for all people in the future. Thus, prosperity seems to be a major goal that the creative economy could accomplish. By the interpretation of this concept, it has a progress to achieve SDG 8 Decent work and Economic growth, SDG 9 Industry, Innovation, SDG 10 Reduced Inequality, and SDG 11 Sustainable Cities (United Nations Economist Network; NESDC, 2023; UNDP, 2022).

Thirdly, a group of **Planet** or the illustration of environmental development, it completely fits with the SDG 12 of Responsible Consumption and Production which asserts appropriate and proportionate consumption and production for ensuring sustainable development. All countries are acting to take a lead in sustainable management with efficient use of natural resources, including resource loss and waste along the supply chain and production. Moreover, they need to ensure the spread of news and awareness through these issues to people throughout their area to move forward the sustainable pattern of consumption and production (United Nations Economist Network, 2023). Thus, it could be said that the concept of creative

economy is the means to achieve responsible consumption and production by their objective to lead people to enhance their prosperity while ensuring to live in harmony with nature with the main goal to sustain growth and development.

However, the creative economy is engaged from the various stakeholders which is consistent with the fourth group of the 17 SDGs. **Peace** and SDG 16 of Peace, Justice, and Strong Institutions are another goal that a creative economy could achieve by the foundation of a sustainable society without all kind of discrimination which respects the human right, equality and freedom of all people to produce, engage, and benefit from this enabling environment. Thus, it is the means to drive the peaceful society which is necessary to build a sustainable development as the violence and all kinds of conflict are the burden of development. It could be seen that the creative economy is the creative solution which is engaged from various stakeholders and diversity from all areas to ensure the development and effective creative economy as a development tool. Thus, peace should be one of the important goals of a creative economy to accomplish sustainable development.

Moreover, it is also inherently recognized as the significance of networking and partnership to promote and strengthen the creative economy which interconnected to the goals of peace in terms of SDG 17 Partnership for the Goals in a group of **Partnership**. The creative economy was considered as the means to increase the participation from all sectors in the country and community in which they are all part of this development. However, it still needs the support from potential institutions to strengthen the power of this economy within the environment suits for the creative economy to achieve the goals of creative economy for diverse development with sustainability, including the network in community, national and international level.

From the discussion in this section, it could see the potential of creative economy to accomplish several goals of the 17 Sustainable Development Goals (SDGs) which cover all dimensions for the sustainable development and the purpose to use the creative economy in national level in the first place – human capital with more equality, the increasing of prosperity for all in terms of decent work, economic growth, infrastructure and innovation to the sustainable cities, responsible consumption and production in harmonize with nature, and more peaceful society to ready for the development with the strong institution and networking to support and

develop the effective creative economy. There is an analysis of the global creative economy that could achieve 9 goals of the SDGs. However, from the study of Thailand's creative economy which is interpreted uniquely from others to achieve sustainable development, it does need to critique the concepts of Thailand's creative economy to accomplish these goals whether it has potential to drive sustainable development.

5.3.2 How is the concept of Thailand's creative economy effective?

According to the previous part, the creative economy is the potential development tool in the international level which could drive more than one SDGs at the same time. However, it could not ensure that every country who applies the concepts of creative economy will reach the exact outcome with other successful countries. As a result, with a case study of Thailand's creative economy, it is necessary to analyze the interpretation of the creative economy in Thailand's context to further critique this part. Begin with the movement of Thailand's creative economy after the interpretation from state authority.

The movement of Thailand's creative economy

Thailand's creative economy is driven by two engines as the **creative industry** and **creative-driven industry** which consists of 15 categories of creative industries and the cross-industry which overlaps to the classification of creative industry in Thailand. There are **five creative sectors** from the Creative Economy Agency to be the strategy to drive Thailand's creative economy (CEA, 2022). From this interpretation and five strategies for Thailand's creative economy, it could be referred to as the global concept for creative economy in Thailand's context. If the global creative economy has contributed to 9 goals of SDGs, Thailand's creative economy should have been provided with SDGs. However, it should analyze from the unique interpretation of Thailand to see the movement and effectiveness of Thailand's creative economy.

From the section of Thailand's creative economy interpretation, it could be seen that there are five strategies to drive the creative economy in Thailand. It is going to be analyzed in this part to see the interconnection of Thailand's creative economy

and sustainable development. Begin with the **Creative businesses**, aims to enhance the capabilities of entrepreneurs in the manufacturing and service sector, relating to the creative industries, and assist them to apply knowledge to develop and increase the opportunity to build the creative business in order to raise up the competitiveness of this economy in the domestic and international level. The creative business also includes the creative entrepreneur and businesses in this category. However, there are various industries engaged in this group which are mostly driven by the small business sector. The opportunity for this sector came from the uniqueness and capability of Thailand's content industry which could grow by the funding, investment, marketing, and development of their standard to compete at the international level.

Creative Businesses has provided the increasing earning of SMEs entrepreneurs by 25.66% while the number of entrepreneurs across the country whose capabilities are developed by 7,464 people. Moreover, there is remarkable success through NFT, film, food, and music industries which were recognized in various countries in the world and won the international award. For instance, Creative Industries 2021: CEA Live House Vol.2 and NFT Workshop Creator Conversion Project; Promotion of policies/measures propelling Thailand's film industry; The Standard POP Live Special: Creative weekend; Art Visionaire; Creative Business Consultation Program with the capability development of community-based entrepreneurs.

Creative places, with the purpose to create creative space by capitalizing the potential of existing space to support the creative industries and drive Thailand's creative economy which consists of creative districts and supporting mechanisms. However, it is necessary to connect other creative sectors and get along with manufacturing actors to build the revenue which could strengthen Thailand's creative economy in terms of income and international recognition through creative distinction. Nowadays, several cities/provinces in Thailand have been promoted as the city for food, arts, and design which not only provide the reputation for the country, but also open the space and opportunity for relevant stakeholders to develop and express their goods and services from cultural and creative capital.

Nowadays, there are several successful projects of Thailand's creative economies. For instance, Thailand Creative District Network (TCDN) expansion in 30 areas across 25 provinces nationwide as well as provide 1,021 million both in economic value from festivals such as Bangkok Design Week, Thailand Creative District Network (TCDN), 4 model creative districts, 7 potential creative cities, and UNESCO Creative Cities Network (TCDC, 2021). Moreover, there is the decentralized policy to expand this successful creative economy concept throughout the country by the events which initiate from localization as Thailand Biennale, Chiang Mai Design week and ISAN Creative festival. It could be seen that Creative businesses and Creative places need the major actor as people to drive this economy. That is the reason why Thailand's creative economy realizes the importance of Creative people.

Creative People, one of the most important capital for Thailand's creative economy, or it could be called as a part of human resource development. The strategy to build the Creative people is to enhance Thai people's creative thinking capabilities, developing creative personnel via value-added products and services, resolving social issues, and promoting creativity. The number of service users and activity participants in the creative business incubation centers in central and regional areas was 347,352 while the number of times creative economy knowledge is accessed and applied in business development and quality of life improvement through offline and online media. Moreover, the creative economy is the open space for all people without all kind of discriminations which could be seen from the awards of successful participants in Thailand's creative economy who consist of all genders and all ages while some of them are in a disability or minority group in the country.

However, there is the necessity to expand the educational-purpose facility or space to enhance people's ability to reach their full potential. For instance, the launch of TCDC COMMONS as the space for creative people to develop creative thinking and knowledge about food, and the establishment of 7 creative business incubation centers to help the creative businesses to grow and succeed. However, gathering and developing cultural identity from local to express into the wider scale is one way to communicate and strengthen Thailand's influence to regional and international scale.

It also consists of the Creative economy database and High-performative organization to engage in.

Creative Economy Database as the factor to develop and manage databases relevant to the creative economy in terms of Information and Communication. There is the attempt to integrate relevant information and knowledge to uplift Thailand's creative industries to meet international standards. There are 113,257 people accessing knowledge via online and offline channels to develop and expand creative businesses which increase 114.26% from the past. For example, the Creative Information Center and Thailand Creative Index as the mechanism to cultivate the necessary knowledge about the creative economy, CEA outlook to analyze the foresight of Thailand's creative economy, 4 creative industry development plans for the most effective and developed Thailand's creative economy, CEA Online Academy to prepare all people to develop their potential and the creative economy by the essential skill for the future.

There are all the responsibility of various stakeholders inside and outside Thailand to increase the potential of Thailand's creative economy, especially the main actor as the Creative Economy Agency (CEA) which connects to other sectors to drive this economy. **High Performance Organization** is the best description and supporter for four creative sectors above as the capability development of CEA. It is an effort to increasing CEA's capabilities and services to be effective to drive the creative economy such as a network of partnerships for the development of the creative economy, E-office, Training and workshops for personnel and ITA assessment (*CEA annual report, 2021; Thailand's Creative Industries Report, 2022*). It could be seen from the four previous sectors that Thailand's creative economy needs to be engaged by various sectors to develop and promote the most effective creative economy.

Regarding each success within these five creative sectors in Thailand's creative economy strategy, there is the integration and overlapping inside of them which need to connect to each other for the most effective strategy. However, it needs to think further on the effectiveness of Thailand's creative economy by using the assessment tool to see whether the concepts of Thailand's creative economy are effective to drive the sustainable development in Thailand or not.

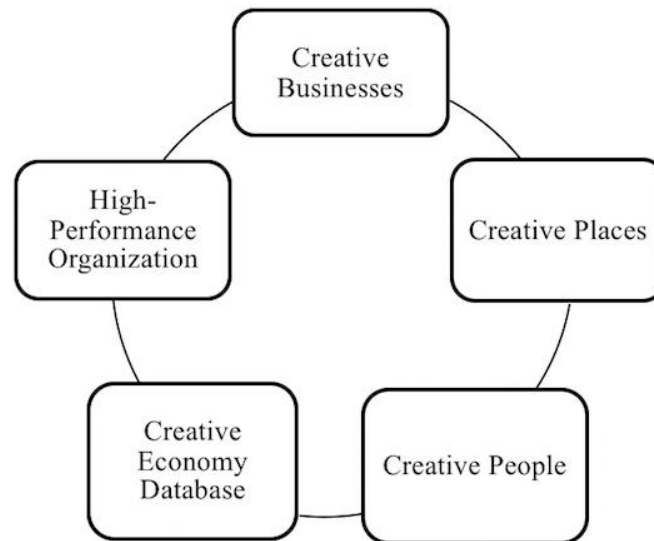


Figure 12: The interpretation of Thailand's creative economy (adapted from CEA, 2022)

The effective of Thailand's creative economy through the SDGs

From 5 strategies to provide the most effective creative economy from the Creative Economy Agency (CEA), it has potential to reach 10 goals out of 17 SDGs. Beginning with a group of first 5 SDGs for **People**, Thailand's creative economy has contributed to SDG 1 No Poverty, SDG 4 Quality Education, and SDG 5 Gender Equality. The objective of SDGs in this group is human capability to achieve the social well-being and sustainable development which the concept of Thailand's creative economy has engaged in through the strategy of **Creative People, Creative business** and **Creative Economy Database**. From the significance of human capital within the national development in this era, it needs to develop the quality of infrastructure and space for human development, including for basic and additional essential skills for the future. It could be education, communication, information and databases to increase the creative thinking and awareness for all people and improve the creative business incubation.

However, the progress to achieve the sustainable development goal for people groups needs the engagement of the High-Performance Organization which in Thailand were considered as the vital actor to increase the capability of existing resources and relevant sectors to be more effective through the strengthening of networking, training and assessment. The success of these goals could take from the

example of Thailand Influencer Awards, Best ASEAN Artist Thailand, or Creative Excellence Awards (CE Awards) – Creative City Awards, Creative Business Awards, and Creative Social Impact Awards (CEA, 2023). Those awards are the results from the enhancement of the creative economy database and the High-performance organization who recognized the ability of Thailand's creative people in all levels, including individuals, community, and national level. This is one way of CEA strategy to convince more people to engage and create a new thing to drive Thailand's creative economy without any kind of discrimination by using their ability and creativity which was interconnected to other creative strategies. Thus, it could say that the creative people could lead to the development of Creative Business afterwards. However, there are other approaches that Thailand's creative economy has greatly accomplished.

As the SDGs group of **Prosperity**, the main function of Thailand's creative economy is to enhance and sustain the economic growth in the first place. So, Thailand's creative economy could achieve SDG 8 Decent Work and Economic Growth, SDG 9 Industry, Innovation, and Infrastructure, SDG 10 Reduced Inequality, and SDG 11 Sustainable cities and communities. These goals are mainly achieved by the **Creative Business** and **Creative Place** as the following examples. There is the outstanding project as Thailand Creative Districts Network or TCDN which decentralizes the promotion of creative city to the local area which could drive it to be a creative city in the future (CEA, 2023).

The success of Thailand's creative economy as TCDN have cumulatively generated US\$ 40 million from 2018-2022 (Chakrit Pichyangkul, 2023) which develop a roadmap to be positioning Bangkok as the Design Hub under UNESCO Creative Cities Network. Moreover, there are Creative City Awards for the unique city which integrates culture with the way of life and stimulates development, Creative Business Awards with sustainability awards and Value creation awards, and another example as Creative Business Connex. These progresses are made by CEA to move forward Thailand's creative economy into the international arena (Bangkok Post, 2023) and stimulate the social, economic and sustainable development for all levels which could create a great amount of revenue to the country.

Thirdly in terms of the goals for the **Planet**, there is one goal from this group as SDG 12 Responsible consumption and production that Thailand's creative economy has reached through **Creative Place** and **Creative Economy Database**. As the concept of Thailand's creative economy recognizes the importance of human way of life in harmony with nature, there is the raising of awareness for preserving natural resources which are important to our life and being the major foundation of human life through various channels, including online and offline platforms.

For example, the Creative Tourism project or Community-based tourism, as one of the creative-driven industries, as the project to enrich the wealth of nature with a unique heritage and culture, especially the local culture. There is the platform that local people would express their own particular brand of creativity while tourism would gain unforgettable experience and stimulate the economic growth and development for the community. Moreover, it encompasses communities to achieve sustainable development through the active participation in the cultural diversity expression and natural resource management (Inspired Thailand; Ministry of Tourism and Sport, 2020). Hence, it could be seen that Thailand's creative economy has a wider scope than the entertainment or artistic sector which could provide benefits throughout the country if there is sufficient recognition and promotion of this economy, especially to make people live and develop their well-being in harmony with nature.

Lastly, about the goals for **Peace** and **Partnership**, Thailand's creative economy has achieved SDG 16 Peace, Justice, and Strong Institution and the goal for partnership as SDG 17 Partnership for the Goals through the **High-performance organization** within the national administration and organization relevant to the creative economy. The networking for Thailand's creative economy has been engaged by several sectors, including government and non-government organizations from the process of downstream to upstream. The Aim of those actors is to strengthen the power of Thailand's creative economy and also enhance the participation from all sectors, including building awareness and understanding among the same network. Moreover, it could say the expression of cultural diversity is the means to reduce the conflict and misunderstanding between intergroup with different cultures, religions or other delicate issues which could lead to the peaceful society and the development of

strong institutions as well as the partnership for the development. As mentioned in the progress of Thailand's creative economy several times, there is not only being the creative economy for community or national level, but also trying to reach the leading position in the international level which is now progressing by The Creative Economy Agency (CEA).

Furthermore, there is the interconnection in 5 Creative strategies which could drive several sustainable development goals at once such as the creative people which could promote the creative business or the creative place. From this part, it could say that the creative economy by Thailand's interpretation has the potential to lead the country to achieve 10 goals for sustainable development, regarding the conceptual framework of the 17 Sustainable Development Goals (SDGs). Even though there is a little bit different with the assessment of the global creative economy, the goals that Thailand's creative economy could drive covering all dimensions of development approach which are necessary for national development with sustainability, including people, prosperity, planet, peace, and partnership.

However, to motivate the effective creative economy in Thailand, it is necessary to build an appropriate **creative environment and strong networking** for Thailand which needs to consider the unique characteristic to cultivate creative resources, including human resources and the social awareness with more equality and opportunity (*TCDC, 2021*), with the participation from all sectors. There is a united human, business and creative sector to generate cultural and creative capital to create a uniqueness regarding market demand which could provide economic revenue, and also reduce the gap in society and connect Thailand to the world. Even though the creative economy in Thailand has started similarly to some countries, the difference and uniqueness remains.

The interpretation of the creative economy which Thailand recognized differently from other countries and global shared characteristics are the conceptualization of creative economy, additional classification of creative industries, and the available national administration to support and promote this economy to achieve the national development strategy in the current day. Meanwhile, the mechanism to drive Thailand's creative economy remains within those interpretations

and strategies: Generating and exploitation of intellectual property, Value-adding process, and Environment and strong networking.

It could be seen from several examples as follows: **The Bangkok Design Week** is one of the projects under the promotion of the creative economy in Thailand. This is an event to open up the space as the creative playground to gather creative people to build the standout as a UNESCO Creative City Network, Bangkok City of Design in the near future. It is the Showcase and Exhibition, Talk and Workshop, Event and Program, and Creative market and Promotion which was held in 9 distinct parts of Bangkok. This project is organized by more than 60 state agencies, public organizations, academia, and international institutions as well as 2,000 designers and creative businesses. Bangkok Design Week or BKKDW is a significant growth engine for Thailand's creative economy which generates economic momentum at the moment for downstream businesses which now develop into the provincial level as Chiang Mai Design Week and Isan Design Week (CEA, 2023).

In 2023, CEA presents the “**Creative Business Connex**” as a transformative platform to bring the creative business to the global arena (*Chayakrit Pichyangkul; CEA, 2023*). This event consists of three key events as Creativities unfold: a discussion forum from creative talents for innovation solutions, Creative business space: the connection of creative businesses with inspiration new ideas for related sectors, and Creative Excellence Awards: awards for sectors who build the impactful values for the economy by applying creativity which could lead to sustainable development and national growth. There are 15 awards with 3 main categories as Creative City Awards, Creative Business Awards, Creative Social Impact Awards (CEA, 2023). Moreover, CEA has aided the entrepreneurs and people through the projects under the five main strategies as well as creating a network to enhance the country's soft power to stimulate the economic value and national economy by using the creative industries.

The significant success of CEA by the time was that CEA could establish the sustainable development projects in line with the United Nations' Declaration of 2021 as the International Year of Creative Economy for Sustainable Development. There are successful projects include: Wonder Waste!: A cool way to turn waste into electricity, Lunch & Learn Project: Improving lunch menus for elementary school

children, and Creative Plastic Academy: Creating ideas for future living using plastic products(Agency, 2021).





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	people	prosperity	planet	peace	partnership
Creative place		<ul style="list-style-type: none"> • TCDN and Creative cities Network, and other event such as Bangkok Design Week, Chiang Mai design week • Thailand's creative-driven business in the regional and international level 	Cultural and natural tourism		
Creative business					
Creative people	<ul style="list-style-type: none"> • Thailand's creative people awards in regional and international level without all kind of discrimination: creative people, city and business 				
Creative economy database	<ul style="list-style-type: none"> • Education & training of essential skill, Workshop for all people and SME entrepreneur, including creative consultation program 		Online database open access to all people: TCDC commons, Thailand information center, Business incubation center		
High-performance organization				The connection of government, non-government and individual sector to drive the creative economy, including national and international level	

Table 4: The effective of Thailand's creative economy through the SDGs

5.4 Thailand's creative economy and Thailand's sustainable development

According to the previous section, the interpretation of the creative economy concept in Thailand is rather being a creative solution and a new development growth of Thailand which could be seen from the assessment through SDGs. Thailand's creative economy concept has the potential to achieve 10 goals out of 17 goals for sustainable development, including socioeconomic, human, and other development approaches. Thailand's creative economy is outstanding in the attempt to enhance and sustain the economic growth, human resources, strong networking and institutions throughout the country. Aims to build the sustainable consumption and production driven by creativity and culture which state authority has considered as the potential capital that could develop human well-being in Thailand. It could be said that Thailand's creative economy is an effective strategy which could drive national development and sustainable development for Thailand, regarding the assessment of SDGs. However, this effectiveness is evaluated through the one strategy set up for national administration and people to follow. It needs to critique Thailand's progress to achieve sustainable development, apart from the study of single policy, which should be improved through the creative economy.

The effectiveness of Thailand's creative economy could be seen from the increasing number of successful creative people, creative business, and other creative sectors which could stimulate the growth of this economy at the national level, and also strengthen the power of Thailand's creative economy at the international level. it could present in terms of merchandising and economic growth, reputation and awards, increasing investment and collaboration with Thailand's creative sectors. These are the growth of Thailand's creative economy with the possibility to provide growth and development for Thailand continuously as long as there is the development within Thailand's creative economy. On the contrary, it is obviously seeing the contradiction of Thailand's progress to drive the sustainable development from the increasing of Thailand's creative economy growth while the position of Thailand remains not improved and still being the upper-middle income country with the rate of poverty, gap in society and other issues that need to be improved. Hence, the assessment of concept or top-down policy might not be enough to ensure the capability of Thailand to accomplish the growth and development with sustainability.

Even though the concept of Thailand's creative economy could achieve several goals of SDGs, it could not imply that Thailand would achieve the sustainable development which could be seen from the contradiction of Thailand's progress to achieve the sustainable development among the countries who obliged to SDGs. Thailand's creative economy concept has contributed to 10 of the 17 SDGs and developed the growth into the international level while the whole of industries and Thailand could achieve 4 goals of SDGs, regarding the report from the UN in 2022. Another point is that Thailand ranked 1st position among ASEAN countries to drive sustainable development. Meanwhile, the development of the country remains as an upper-middle income country with the necessary to develop by the shifting of national development by the time. Thus, Thailand has progressed towards the sustainable development, but still not success to progress all 17 SDGs in which the effectiveness of potential development tools could help.

According to the means to develop the creative economy, it is necessary to build the enabling environment and strong networking for the creative sector to grow and benefit for all. Even though Thailand's creative economy has developed from the past, the growth of this economy is not strong enough to stimulate Thailand's sustainable development. It might come from the fact that the creative economy is not strong enough in Thailand's circumstance, but the issue is it emerged from the potential of creative economy itself or the environment as Thailand's situation – national administration and country's capability, which limit the growth and success of creative economy to drive Thailand's sustainable development. The creative economy is a result from the shifting of national development strategy which rather fosters downstream activities. However, Thailand was contributed by inherent weak downstream activities (Office of the National Economic and Social Development Board; UNDP), including Thailand's creative economy, which came up from top-down policy and state authority to design the economic model and activity.

Thus, the image of Thailand's creative economy might not actually come from the bottom-up from the individuals and community which could impact the effectiveness of this economy to stimulate national development. Furthermore, the effectiveness for the national policy might be assessed from the policy on the paper, not from the actual circumstance in Thailand. It could be taken this research as the

example that the assessment of policy or national strategy effectiveness could not be completely fulfilled without seeing the actual implementation in the real circumstance. Hence, the shifting of national development strategy could not provide the most effective solution for the country as long as the missing step was concealed under the effective policy on the paper, but not positively impact and achieve the goals in reality.

5.5 Chapter Conclusion

As mentioned, the creative economy was being used in several countries to sustain and develop the country as a new growth engine to stimulate national development. Some countries become a developed country and creative powerhouse by the success of the creative economy. In Thailand, the creative economy was developed in recent decades, trying to develop into a global arena consistent with the shifting of Thailand's development strategy. Thus, the concept of Thailand's creative economy is one of the effective strategies by the assessment of SDGs, but it could not represent the progress of Thailand to accomplish the sustainable development when the assessment of policy effectiveness is contradicting with reality. It would impact Thailand's development to have less development than expected. This chapter might be the study of potential new growth engines in Thailand by the creative economy, but it could not present Thailand's progress to achieve the sustainable development goals in general. However, Thailand's creative economy is being developed enormously especially during Covid-19 pandemic where several businesses came up with the creativity and success to tackle the financial stagnation and stimulate the economic activities.

CHAPTER 6: CONCLUSION

6.1 Overall research design

This research contributes to the literature of development in various perspectives, for this research emphasizing on the social, economic aspects and sustainable development as well as the concept of creative economy which was widespread in the world. These two sets of literature are interconnected to each other by identifying the potential of the creative economy to stimulate the development in more than one perspective. The concept of creative economy has been used in various countries, including developed and developing countries, to enhance national development with the strengthening of resource potential in a country to be able to sustain and develop. After the shifting of the global international approach to add a new development approach with the several new strategies as a knowledge-based economy or creative-based development approach, Thailand would have adapted and adjusted their national development strategy for their own.

The main case study is Thailand's creative economy concept which was designed to provide the full study of one way within the shifting of Thailand's national development plan with the expected outcome and continue with further study for development of this concept to serve for the fully sustainable development in Thailand. By Thailand's interpretation for creative economy, there are two major industries of creative economy as Creative Industries, including Creative original and art, Creative content and media, and Creative goods and service which lead to the 5 strategies from the Creative Economy Agency, including Creative businesses, Creative Place, Creative People, Creative Economy Database, and High-performative Organization (CEA annual report, 2021; Thailand's Creative Industries Report, 2022). There is the attempt to analyze how creative economy impacted Thailand's economy while assessing how effective it is within the concept formulation by current Thailand's interpretation.

From the literature review, there is the significant point to critique by the interpretation of creative economy as the potential development tool. Thus, this research aims to analyze Thailand's interpretation of the concept of creative economy which is different from other countries' practices. This research takes brief

information from international organizations to set up the concept for global creative economy and seek for the meaning and construct the mutual and difference from four case studies as the United States, The United Kingdom, Japan, and South Korea. They are located in different places in the world with different country's conditions and challenges, but they are all using the concept of creative economy to stimulate or recover their country's economy. From the case studies, it might find the contradiction and overlapping factors to drive this economy then it is interesting to conceptual the concept of global creative economy to see how it looks like in worldwide. Thus, it is necessary to seek the case study and global concept for creative economy at the beginning of this research to see how Thailand's interpretation is unique from others.

Unfortunately, there is not much report or concrete result about the creative economy in Thailand and the benefits for all citizens. It remains an argument to outweigh the merit of the creative economy which is the initiated way to enhance the development within social and economic aspects. There are reports and national strategies from many countries about the creative economy, but they cannot ensure the same outcome in different contexts with their own internal factors. That is the reason why it is necessary to have a unique assessment to see its effectiveness when those countries interpret it differently. As mentioned, this research assessed the concept of Thailand's creative economy by SDGs which is recognized as the universal tool to drive the country to be closer to achieve Sustainable Development in 2030. Moreover, the concept of creative economy, no matter where it was interpreted, also contained the diverse development approach with sustainability which could adjust timelessly to all places in the world.

Thus, the researcher found the SDGs is the most comprehensive and suitable assessment tool for Thailand's creative economy concept in this research which the finding from this research might improve this concept afterwards and also be a case study to inspire other countries to apply this concept to the national development afterwards. On the contrary, this concept is the fast-growing sector with the dynamic of time and place from the national condition instability and the insufficient impact from this concept to stimulate the expected development goal. The effectiveness of Thailand's creative economy in this study was using the concept to analyze which

means it might not be the analysis of actual outcome in reality. So, it is an interesting further study to discuss this topic, relating more on the internal assessment rather than the universal tool only.

6.2 Research on creative economy

From the dynamic in the world with a lot of challenges and difficulty to conceptualize the means to achieve sustainable development for all. As sustainable development is the goal that needs to be delivered for all people, the state authority is a crucial mediator to deliver the most effective development for the country and ensure the improvement of human well-being with more equality. The creative economy is addressed as the creative solution which could tackle issues in several countries and drive at least one development approach which was believed that could lead to sustainable development. However, this research is presenting the potential of the creative economy by researching more, apart from the literature review to see whether its potential is existing. It could be seen from the research questions that mentioned in the methodology part that trying to divide and find the answer for this problem statement.

From the literature review, there are several contexts of creative economy that are mentioned in all countries in terms of knowledge-based or creative-based economy with several creative sectors to drive this economy through the value-adding process that aims to contribute more than one development approach, especially to stimulate sustainable development. Thus, the creative economy is addressed as one of the fast-growing and disciplinary sectors which are motivated by various stakeholders and also need the tradition and modern strategy to cooperate and stimulate each other's potential. At the same time, the creative economy is a feasible option that could be applied to all areas which made it ambiguous to define and assess the creative economy.

This research illustrated the usage of creative economy in four countries to see how they interpreted the creative economy within their economies. It not only presents the different usage of creative economy in the world, but also reveals the shared characteristic of the creative economy that has been used worldwide. It presented the finding that is consistent with the literature review of creative economy

to drive the holistic development approach which also is in line with three pillars to achieve sustainable development. Moreover, there is the illustration of the significance of the creative economy that shows through the unique interpretation of creative economy which is shaped from the concepts of the global creative economy and the particular context of each area. From the study of these four countries, it could be the conceptualization of the core concept and mechanism of creative economy that is being used to critique a case study of this research.

6.3 Thailand's creative economy among diverse usage of creative economy internationally

This research is illustrating the four countries as the case study of a global creative powerhouse to conceptualize the concepts of creative economy that have been adapted into several countries within their national development. The findings will be identifying the difference and similarity among those diverse usage which is going to be used to conceptualize the key concept to do some research about creative economy and critique a main case study as Thailand. In Thailand, the creative economy is a part of a shifted national development strategy to be more focused on the cultural and creative capital from humans and their intellectual property within the promotion of value-based economy in terms of Thailand 4.0 and the new S-curve to drive national development. The interpretation of Thailand's creative economy is shaped by the combination of shared characteristics of the global creative economy and the necessity of Thailand's economies. It was presented through the significance of creative economy in Thailand which led to the shaping of the creative economy from the state authority – definition, classification of creative sector, and mechanism of creative economy. Moreover, there is the illustration of the role of creative economy towards sustainable development that all countries in this research mentioned in the same way, even though the creative economy is addressed in different parts of national development goals.

The creative economy was initiated from non-economic capital from human capital and intellectual property, including culture and creativity, which was being used to create more revenue rather than the traditional industries through the value-adding processes. Each country has different existing resources and process to add

value for their non-economic capital. In Thailand, they utilize the creativity and culture to create more revenue in terms of Thai's branding goods and service. It was relevant with the U.S. who using the advantage of cultural diversity, with the U.K. which use these capitals to be a national branding which could stimulate the economic activities and enhance the social and human development, with Japan who utilize the beauty of culture to strengthen their soft power and express through cultural content, with South Korea by export the creative and cultural content through several platform to attract oversea consumer and also increase domestic demand. Furthermore, the creative economy in all countries are mentioned about the system to reproduce the creative economy in their country. Begin with an effort to strengthen the human capability to reach their full potential by education or training about the essential skill. It is also building a creative-driven environment and strong networking to develop and promote the creative economy aims to drive the most effective creative economy in the country.

It could be seen that the creative economy is the creative solution which is being used to drive more than one development approach of national development, covering all pillars for sustainable development – social, economic, and environment sphere with additional approach as human and cultural aspects. Thus, the creative economy is being called the potential tool to drive sustainable development worldwide, regarding the international year of creative economy in 2021. However, from the diverse usage of creative economy in the world, it is necessary to critique a particular case study to see the potential of the creative economy and its effectiveness.

The effectiveness of Thailand's creative economy is assessed through the Sustainable Development Goals or SDGs which is the assessment tool of sustainable development progress internationally. The result of this assessment is presenting the effectiveness of Thailand's creative economy which has potential to drive 10 goals out of 17 goals, different from the potential of the global creative economy which was mentioned that could reach 9 goals of SDGs. It might be the conclusion that Thailand's creative economy is effective enough to make a progress of sustainable development from this analysis. On the other hand, Thailand could not make aggressive progress to achieve sustainable development, regarding the report from the United Nations in 2022, which said Thailand could only achieve 5 SDGs. There is the

interesting discussion that the effectiveness of a country's policy and the effectiveness of the national authority which make a country could not make progress to achieve sustainable development.

6.4 Opportunity, challenges, and recommendation

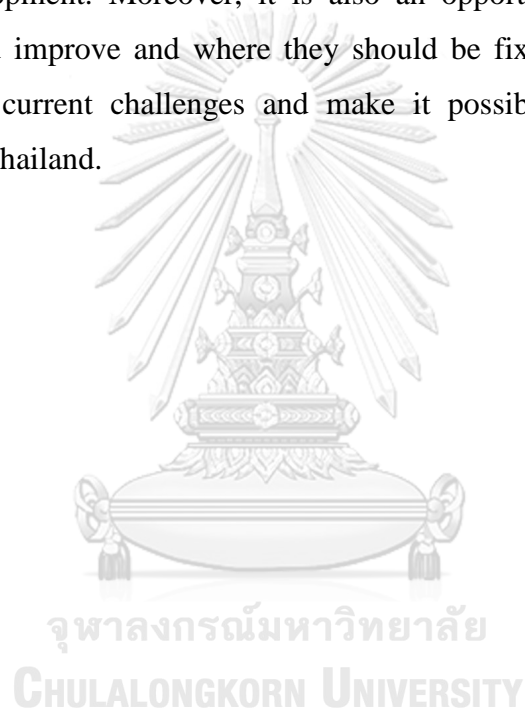
To conclude this research, there is the challenge of the creative economy in the world to ensure the effectiveness of it to create some advantage among diverse usage in the world. Thus, it should be specific more on each area to critique a country's creative economy concept and supporting mechanisms such as doing the policy analysis of a country's creative economy. Even though this research is trying to close this gap, the accuracy couldn't obviously confirm its effectiveness and potential of the creative economy to achieve sustainable development with the reason that there is the contradiction of policy assessment through the SDG with Thailand's progress to achieve sustainable development for the whole country.

From this challenge, this research is going to present two recommendations to see the effectiveness of the means to drive the sustainable development as follows: 1) critique on policy's effectiveness through the development plan or policy paper with actual outcome to present the most accurate effectiveness of that policy, without using only the SDGs and other assessment tools. It is the advantage to find the element that need to be fixed which could only reveal when the effectiveness of policy analysis and assessment is consistent with the reality; and 2) critique on the national circumstance and national administration with the policy assessment to see the possibility to implement those policies effectively because some of policy could not implement and impact positively by the limited of country and the changing of circumstance which is not suit to this development strategy. That could be seen from the shifting of national strategy when there is the changing of time, location or even the situation in a country.

The creative economy is one of the potential tools to drive sustainable development by interpretation in Thailand, but not effective enough to lead the whole country to achieve sustainable development. Thus, it needs to study more about Thailand's circumstances at the time and other policies to deliver sustainable development in Thailand. It is understandable that the assessment of one policy could

not show everything or positively impact the whole country with a variety of policies and a lot of challenges at home.

Even though Thailand's creative economy is processing to be an effective creative solution for a country with several issues to be discussed and to be fixed in some fashion, the significance and opportunity of the creative economy remains and could be useful as a lesson-learned for others. It is the sharing experience for others to recognize the significance and potential of the creative economy, including the challenge to reinforce the creative economy effectively, to make a move to achieve sustainable development. Moreover, it is also an opportunity for Thailand to see where they would improve and where they should be fixed to reduce the negative impact from the current challenges and make it possible to provide sustainable development for Thailand.



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