



## Government Aided Rural Product Promotion and Development - An Empirical Study of Thailand and Australia

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**Abstract:** Australia and Thailand have a long history and enchanting culture. They draw huge numbers each year from overseas visitors interested to experience this culture and tradition of these two great nations. Entrepreneurs help in preserving culture and tradition through selling and showing other people about other culture that a tribe or even a cluster of several villages produce. The authors compare the promotional history for the last decade and development support that the respective government agencies have been providing to such ethnic traditional products, investigate the problems that the rural people face in marketing their traditional skills. Our study identifies key issues posing substantial challenges to this industry in the near future. We propose a time grid for the government agencies and NGO's to rethink strategies towards enhancing revenues streams, preserve and protecting these cultures and more importantly motivate the next generation to continue to build on that heritage.

**Keywords:** Agencies, cultural heritage ethnic, employment, handicraft, income, migration, promotion, revenue, rural poor, trade policy.

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### INTRODUCTION

Every nation cares for its citizens and ideally the governments primary task is to reduce the hardship of its citizens or reduce the income disparity among the rich and the poor. One common proxy measure for disadvantage is poverty of income, measured in absolute or relative terms McLachlan *et al.*, 2013. Most social and economic scholars agree to the theory of economic growth being the magic wand to achieve this however, they are divided into several groups on what those policies should be like. Those who support prescribe pro-market policies e.g., Bhagwati, 1985; Dollar & Kraay, 2002; Lal & Myint, 1996, those who advocate import-substitution as a path to industrialization e.g., Frank, 1969, and those who argue that a developmental state works best for stimulating the type of growth that effectively reduces poverty e.g., Amsden, 1996; Johnson, 1982. Another group of social thinkers are those who oppose the objective of targeting higher economic growth e.g., Streeten, 1993, as they believe that the rapid promotion of development and economic growth actually brings

more poverty Escobar, 1995, or creates an imbalance in the supply of natural resources e.g., Meadows, Randers, & Meadows, 2004. Then there are the fence sitters who take the middle path. They believe in economic growth however it alone is insufficient for poverty reduction. They profess that more emphasis should be over human-scale development in order to promote the kind of growth that directly reduces poverty Chambers, Pacey, & Thrupp, 1989; Max-Neef, 1991; Mehrotra & Jolly, 1997; Schumacher, 1973. There has been spate of economic growth studies based upon government impetus and outlay that are important since they through more light on 2 crucial areas, a) long term impact of government support and outlay on economic growth in light of Keynesian school of thought Landau, 1983, Ghali, 1998 b) exploring cases of economic growth in public sector. Ganti and Kolluri, 1979, Georgakopoulos and Loizides, 1994 and use of error-correction regression Kolluri, Panik and Wanab, 2000. Generally speaking a rural area or countryside is a geographic area that is located outside towns and cities. Whatever is not urban is

considered rural. Rural products are those that originate from such rural areas. Rural products are a broad category of products whose origins are deep inside the rurally designated zones of a country. Some researchers also categorize them as products from unorganized sector while some as cottage industry products. Since they are an occupation or trade requiring manual dexterity or artistic skill they are also called crafts. However, the characteristics are similar. Small scale manufacturing activities from home, labor-intensive goods, workforce include members of family/limited numbers of wage earners, proximity to local markets and accessibility to raw material. Rural non-farm economy is the disproportionate increase in demand for non-farm output as incomes rise (the theory of "economic transformation" where the share of the farm sector in gross domestic product (GDP) declines as GDP per capita rises over time, termed Engel's Law Haggblade *et al.*, 2001. This is the structural transformation of a successful developing economy. The rural population in developing countries derive important income shares from rural non-farm activities. Ellis 2000 states that 30-50% is common in sub-Saharan Africa, and FAO 1998 [1] gives a mean figure of 42% for SSA. In Asia and Latin America, FAO estimates the figures to be 32% and 40% respectively Ellis (2000 gives appreciably higher estimates for South Asia). Bezemer and Davis 2003 found that the average non-farm income shares of rural households in some CEE/CIS countries is between 30 and 70%. In a study on contribution of rural enterprises to local resilience as a case study in South Australia, the findings revealed that rural businesses contribute to local resilience in both direct and indirect ways. Artur Steiner and Jane Atterton 2015. Helping this industry survive needs considerable governmental efforts in order to preserve and promote cultural and artistic heritage, diverse techniques used in production and skills of traditional craft persons which have been transmitted from one generation unto next. This also supports the theory on community-based development including those related to taking industries to the rural, the linkages between rural-urban relations, biasness towards rural community from the urbanites, indigenous knowledge, rural poverty and livelihoods. The market for handicrafts is quite unstable since buyers of handicraft products are also targeted by the organized sector, and such industrial products become more sophisticated, cheaper due to advances in technology forcing the traditional industry skilled workers such as artisans, carpenters, weavers to abandon their trade and

<sup>1</sup>The FAO study summarizes data from over 100 studies - focusing mainly on farm households - undertaken over three decades (1970's to the 1990's).

move to the cities searching for better livelihood. These products are within a broader group that can officially claim the tag of being "rural" include among others agriculture products like crops, handicrafts, traditional or ethnic products such as the Aboriginal boomerang from the Kimberley of Western Australia or the women painted umbrellas from Chiang Mai, Thailand. In 2018, Thailand still has over half of its population which is rural (world bank database) [2] while in Australia this number was around 29% or approximately seven million people. The biggest advantages of this industry being to help rebalance an environment of lower income inequality by allowing people to bring earnings into their community and become self-reliant. They generate gainful non-agriculture based employment for those who cannot find jobs elsewhere specially during off season. Most development experts, economists, and policy makers agree that by expanding the value of goods and services in any economy or generating higher growth rate would help reduce poverty Kanbur, 2001. Now for both these countries there are massive reasons for urgently improving the standard of living of the rural populations through improvement of basic infrastructure, education facilities, healthcare and probably in today's world connectivity and alternative means of income which are sustainable. With increased globalization, however, products are becoming more and more commoditized and artisans find their products competing with goods from all over the world. Most of these reasons are economic but we can also include issues such as maintaining the rural culture, reducing congestion in cities from migrating rural youth, protection of national assets such as land and river resources and reducing the dependence over other nations for essential commodities and services especially food. Now rural masses are neither a byproduct of modernization, nor are they restricted to certain continents and nations. In United Kingdom nearly 21% of its population is spread in the rural areas, in France it's around 20%, South Africa its rural population is around 34%, US the non-metro counties had around 46.1 million people and in South Korea around 19%. So whether it's a developed country or a developing one or whether from Asian continent, North America, Europe or Africa, the rural population is substantial in number. According to a report, over the past two decades' developments in the three broad product categories of world merchandise trade have differed sharply [3]. While the value of exports of mining products (mainly fuels) and agricultural products rose

<sup>2</sup>World Bank collection of development indicators,

<sup>3</sup> The changing structure of world trade/[https://www.wto.org/english/tratop\\_e/devel\\_e/w15.htm](https://www.wto.org/english/tratop_e/devel_e/w15.htm)

between four and five times, those of manufactured goods increased nine times. With the exception of World Trade Organization (WTO) which does not classify countries but allows them to self-classify, other world bodies have some kind of nomenclature for classifying countries. For United Nations, nations are classified high-income, upper middle income, lower middle income and low-income and in this classification the rural numbers have a significant impact, both economically and socially, strategically. Rural population are faced with host of variables to deal with but the most notorious of these being vagaries of nature. Man-made factors are the next, arising from bureaucracy, delayed annual and long term plans of governments, apathy and drastic policy changes during post elections or those resulting from internal cabinet re-shuffle. In a paper on developing alternative means of income sources and also sustaining on going farm activities in Wales, the authors concluded that there was no single response among the rural farming sector Morris, W., Henley, A., Dowell, D 2017 [4]. A 2017 study in Australia's rural area concluded there exists a significant impact of digital divide in spite of increase in ICT that are mainly attributable to social exclusion within rural communities Park, S. 2017 [5]. Another study farming practices and knowledge base in Europe concluded that farmers depend to a great extent on each other's local informal knowledge based upon personal experience which they consider most valuable towards sustainable agriculture as they see it as having practical, personal and local relevance. Šūmane, S., Kunda, I *et al.*, 2018 [6]. Arts have been here since ages. They are perhaps one of the defining elements of humanity for, as George Bernard Shaw in Gire, 1996 wrote, 'the Arts are the window to the soul'. Each art form is a different language, communicating in its own mode with particular knowledge, skills and symbols. All art forms must therefore be studied for their intrinsic worth Bryce, Mendelovits, Beavis, McQueen, & Adams, 2004, and each provides different ways of knowing Habermas, 1972.

<sup>4</sup> Morris, W., Henley, A., Dowell, D, 2017, Farm diversification, entrepreneurship and technology adoption: Analysis of upland farmers in Wales, *Journal of Rural Studies* Volume 53, July 2017, Pages 132-143, DOI: 10.1016/j.jrurstud. 2017.05.014

<sup>5</sup> Park, S., 2017, Digital inequalities in rural Australia: A double jeopardy of remoteness and social exclusion, *Journal of Rural Studies* Volume 54, August 2017, Pages 399-407

<sup>6</sup> Šūmane, S., Kunda, I., Knickel, K., Strauss, A., Tisenkopfs, T., et al, 2018, Local and farmers' knowledge matters! How integrating informal and formal knowledge enhances sustainable and resilient agriculture, *Journal of Rural Studies* Volume 59, April 2018, Pages 232-241

### Trading in Rural Products

It must be stated that trade in rural products vary widely from country to country and product to product. Its noteworthy to mention that marketing and promoting rural or traditional products is not easy. Even with government efforts it requires a lot of logistics and planning. For example, in Africa probably the trade is much more within local clusters and within the region however, in Asia it is more international. An important aspect that any government or marketers should not forget is that unlike the stagnation within urban buyers, the rural market has grown phenomenally however the global rural population shows a decline. From 66.38% of total population in 1960 it has steadily gone down and in 2018 was 44.73% [7]. According to UNCAD report of 2018, although agriculture and natural resources start account for a major share of export within developing nations. The dependence on commodities is more for countries exporting resources such as oil for example nations in the OPEC group, African nations and also South America [8]. However with falling commodity prices countries too have tried to realign their exports and reduce dependency on agriculture products. A very surprising aspect of rural industries (especially handicrafts) is that most governments and people tend to forget is how much money is still to be made. The global handicrafts market reached a value of US\$ 526.5 Bn in 2017. In a study highlighting benchmarking and innovation in rural tourism development the study concluded during reviewing best practices in Asian countries such as Malaysia, Indonesia, Thailand, The Philippines, Vietnam, South Korea, India, China and Taiwan that some of the innovative approaches can be adopted by Asia from non-Asian countries such as New Zealand, Australia, Canada, Lesotho and Poland Nair, V., Hussain, K., Lo, M. C. and Ragavan, N.A 2015. Over the years, the global handicrafts market has experienced a shift from ethnic designs to contemporary patterns coupled with the increasing adoption of handicrafts by the elite society. The global handicrafts market was worth US\$ 663.9 Bn in 2019. One of the primary factors catalyzing the growth of the market is a strong demand from offices, hospitals and hotels. Moreover, the market is also influenced by rise in travel and tourism as tourists often collect souvenirs, particularly handicrafts, from the places they have visited. Further, due to the low capital investment involved, the handicraft market is thriving across developing nations such as India, China, Afghanistan, etc. Looking forward, the market value is projected to reach approximately US\$ 984.8

<sup>7</sup> <https://data.worldbank.org/indicator/SP.RUR.TOTL.ZS?view=chart>

<sup>8</sup> [https://unctad.org/en/PublicationsLibrary/ditctab2019d2\\_en.pdf](https://unctad.org/en/PublicationsLibrary/ditctab2019d2_en.pdf)

Billion by 2023, expanding at a CAGR (compound annual growth rate) of more than 11% during 2018-2023 [9].

### Brief Country Profiles

A comparative profile of both these nations are based on economic data and other information for getting a bird's eye view of both is given under Table 2. Land area of Australia is 2.9 million square miles which is 15 times more land area than Thailand. The total land area of Thailand being just 198,115 square miles. However, the rural population of Thailand is 2.77 times more than Australia. The cost of living however in Thailand is just an eighth part compared to that of Australia. The population of Thailand is approximately three times more than Australia which has a total population of approximately 25.621 Mil. On health services global rank is 26th for Australia while for Thailand this is way down at 77. However, when we look at agriculture sector the comparison becomes very interesting. The approximate value added figure is \$34.78 billion for Australia (Ranked 13th) while it is \$44.90 Bn for Thailand (Ranked 9th) indicating that Thailand was 29% higher than Australia [10]. Thailand is a Buddhist nation while Australia is mostly inhabited by Christians. Economic and political alliance for Thailand is under ACD, ASEAN while Australia is a G20 and also OECD member [11]. Both Thailand and Australia however are quite strong in agriculture and have become major bulk exporters. Thailand is a huge player in the international market for Sugar, Rice, Tapioca, Palm oil. In fact, till recently Thailand was the world's largest rice exporter, but recently was dethroned by India. Besides this it holds second position in rubber and then it also has one of the world's largest fish and seafood industries. Thailand is specially known for its black tiger prawns. In spite of all this however, as early as in 1992 a research conclusion was that in the foreseeable future the path of development does not give much hope for attaining the goal of poverty eradication in Thailand through economic growth Aldelman, 1992. However, for over 25 years before the 1997 AFC hit Thailand, Thailand's economy grew at an average annual rate of 7.5 percent.

In Australia, big city growth compared with smaller cities and towns and rural areas accelerated

<sup>9</sup> <https://www.prnewswire.com/news-releases/global-handicrafts-market-2018-2023-market-reached-a-value-of-us-526-5-billion-in-2017-and-is-expected-to-reach-984-8-billion-by-2023--300686507.html>

<sup>10</sup> <https://www.nationmaster.com/country-info/compare/Australia/Thailand>

<sup>11</sup> <https://countryeconomy.com/countries/compare/thailand/australia>

after World War II as the Australian manufacturing sector grew rapidly. This expansion was based on strong increases in business and household demand during the long economic boom of the 1950s and 1960s and high levels of tariff protection from imports Logan *et al.*, 1981. The expansion of the manufacturing sector came to a halt in the early 70s and a process of major job shedding was initiated. This marked the transformation to a post-industrial, globalized Australian economy that had significant regional implications Murphy and Watson, 1995. As per 2009 data, nearly 2/3<sup>rd</sup> of Australians lived in major cities, and only 20% in inner regional areas so by this criteria Australia was one of the most urbanized nations in the world. Australian rural had their own problems. One main problem is to determine who are city dwellers and who can be counted as rural. In order to do this the boundaries of cities need to be determined on a fair representation basis. One way out was to categorize regions in terms measuring the road distance from services such as schools, hospitals and other amenities like supermarkets. Families living in the "bush" differ in some several ways compared to their urban brothers particularly the fact that geographic remoteness limits their access to services. Those in remote or very remote areas were mostly Indigenous, and a greater proportion of those in very remote areas live in multi-family households. Among Australian family households, the distribution of family types is similar between major cities, inner regional, outer regional and remote areas. Old age dependency ratios are higher in inner regional areas, reflecting trends for many Australians to leave major cities on retirement [12]. On the other hand, according to the Agriculture Department of Australian Government website, Australia exports an overwhelming 2/3<sup>rd</sup> of its entire agriculture exports [13]. The top five products being beef and veal, wheat, wool, dairy and wine. Australian wheat is yet another jewel in its crown with Australia exporting around 16 million tons in 2016 while ABARES forecasts that this would be slightly lower, around 14.5 million tons in the current year. Revenue from wheat is huge and is estimated at 34 billion dollars annually. Thailand has a unitary parliamentary constitutional monarchy, with policy directed by the center and administered through a national bureaucracy Mutebi, 2004 while Australian Government is the federal government of Australia, a parliamentary constitutional monarchy with allegiance to the Queen of United Kingdom. This study focuses on investigating the protection, marketing and development support for ethnic and

<sup>12</sup> <https://aifs.gov.au/publications/families-regional-rural-and-remote-australia>

<sup>13</sup> <https://www.agriculture.gov.au/export>

traditional products of these two nations through governmental support and resources.

### **Traditional Products**

Thai traditional products are well known globally now but this success has not come in an overnight. These well-known products are teak woodcarvings, Thai silk ties and dresses, hill-tribe handicrafts, Benjarong porcelain wares, Mekong whisky, local pain balm (Tiger Balm), soap carvings, triangular pillows of Ban Si Than and handmade bags. Indigenous Australians have a rich craft culture that is closely linked to both ceremonial ritual and daily life. Indigenous art is not just art produced by artists living in remote parts of Australia, neither is remote. Aboriginal art solely 'traditional' in that it is anthropological or ethnographic art. There are many forms of Indigenous art, which are also contemporary. There are also many Indigenous artists living in urban areas. There is a growing number of Indigenous owned galleries and cooperatives that sell and produce Indigenous art. Generally speaking Australian traditional products too are known pretty widely but this wasn't the case several years ago. To name a few of these sought after tourist trophies and export products such as opal products, Akubra hats (became famous after the 1980s film franchise 'Crocodile Dundee'), traditional boomerangs (Queensland), Penfolds wine, Kangaroo leather products, cricket bats, Emu oil and many more.

### **RESEARCH OBJECTIVES**

For the purposes of this study we will focus specially on hand crafted trade such as those that originate only in certain parts of these two countries and predominantly traditional or covered within the class of cottage industry as defined elsewhere in this study. We classify them as predominantly handmade and produced on a subsistence level, or relatively small scale that needed strong government support to help sustain, and market beyond the local markets and very hard to enter the international markets or develop a niche for international travels to shop without government support mechanisms in place.

1. The authors would identify the common problems faced by the producers for their products in their region in both countries
2. Study the major programs and schemes put in place by the different agencies of these two countries and the relative degree of success they experienced.
3. Make certain recommendations for marketing strategy for those cottage and handmade industries.

### **METHODOLOGY**

The methodology used for this research is an exploratory approach using secondary data from different sources from government agencies, other

open and reliable sources such as Asian Development Bank (ADB), International Labour organization (ILO), World Bank and news reports. Data would be analyzed both quantitatively as well as qualitatively and significant findings presented by comparing the efforts and strategies in these two countries and the benefit to the society at large. The period of study would be based on 10-year data search (2009-2018).

### **DISCUSSION AND CONCLUSION THAILAND**

Thailand currently has 76 provinces, one capital territory, 876 districts, 7,255 sub-districts (called 'tambon' in Thai) and 79,830 villages. A well-known local proverb in Thailand in the past was "there are fish in the river and rice in the fields". Before the days of industrialization that turned this farmland country into one of the Asian tigers, Thailand was a bountiful land with plenty of food and natural resources. For the fishing activities in villages the Thais made baskets to put in the catch, mats to sit on and fish traps from reed and bamboos. Though fishing today in Thailand is a multi-billion Baht modern industry, the products that were made are still made, but for the tourists now. But that is not all. Some of these 76 provinces in Thailand have some very unique product or products that are specially made there and are known across the country and beyond (Table-4). The provinces are organized in such a way that they are the primary local government units and are divided into districts and also act as juristic persons. The products range from clothing, food, silk weaving, basketry and silver work, besides mother of pearl, carpentry products such as range of handicrafts like toys, furniture, wall hangings and many more. However, even today wide income disparities exist between the urban rich and the rural poor in Thailand. As far as classification goes there are 2 classifications for small business. Cottage industry and Small scale industry. If you need to combine both you are looking at 0-49 workers with investment from 0-49m ThB. Anything beyond this is MSI (medium scale) and LSI (large scale industry). Looking to the future, Thailand's economic development is set to follow a 20-year National Strategy Plan, with a vision of achieving security, prosperity and sustainability. The 12th National Economic and Social Development Plan, in effect from 2017 to 2021, was thus mapped out in line with the National Strategy Plan. The principles of the "Sufficiency Economy Philosophy" continue to be a vital element of the 12th Plan, as they have significantly contributed to balanced and sustainable development in Thailand over many years. The country's path forward will follow an economic model called Thailand 4.0, which aims to unlock Thailand from several economic challenges and help the country break free from the middle-income trap.

The economic model focuses on four objectives: economic prosperity, social well-being, raising human values, and environmental protection. In recent years, the production of local handicrafts unique to the ethnic communities even in Thailand's economically poorest regions of the deep south, Northeast and Central has received a boost due to a number of initiatives by local NGOs and government. The projects have the potential to generate employment amongst women and poor communities, thus providing economic sustainability in the long run. Its estimated there are around 16 million farming households and around 14 million self-employed people whose sources of income from their profession are poor and unstable [14].

#### **Royal foundations and Government agencies:**

A number of organizations and departments are contributing to promote and popularize rural products, (including handicrafts) and especially the unorganized sector. Some of the important agencies are working under Royal patronage, where others directly under the government under respective departments (Table-5). Her Majesty Queen Sirikit, the Queen Mother is widely known as "The Patroness of Thai Crafts" for her dedication to preserving and supporting folk handicrafts. In 1976, she established the Foundation for the Promotion of Supplementary Occupations and Related Techniques (Support Foundation) or Silapacheep in Thai. Occupational promotion activities in the Centers aim to encourage the people to earn supplementary income to raise their families and thus, to become self-supporting. Her Majesty Queen Sirikit graciously gave an initiative to restore and promote these arts and heritage. The initiative led to the establishment of the Supplementary Occupations and Related Techniques Foundation (SUPPORT Foundation) on July 21, 1976 with the purpose of assisting the low-income farmers who face obstacles in crop cultivation due to fluctuations of the weather conditions and receive insufficient earning to raise the family. More than 150 SUPPORT Training Centers were set up throughout the country with an aim of providing additional skills for farmers to supplement their income on a regular basis independent of the climatic conditions as it used to be in the past. Her Majesty the Queen emphasizes the utilization of the readily available materials in the locality to create the handicraft works in the first place. In addition, after having paid many royal visits to the remote areas.

The SUPPORT Arts and Crafts International Centre of Thailand (Public Organization) or "SACICT" was established on 1st November, 2003 as

an organization under the supervision of Minister of Commerce. SACICT's main objectives are to support and promote the market for arts and crafts domestically and internationally; To serve as a common ground for producers, importers and exporters to meet and negotiate; And to supervise and protect the copyrights, patents and intellectual properties, as well as the to give legal advice and standard certification for Thailand's artistic and handicraft goods.,

The World Bank Group is supporting the RTG in the four reform areas through a new form of partnership, a rolling three-year program called the Country Development Partnership (CDP). The CDP will assist the RTG in working with civil society, the private sector, and external agencies to lay down clear objectives, identify constraints, and implement a work program that will address these constraints and objectives. The CDPC program is being led by MOF and NESDB, and the relevant line ministries. Along with the World Bank, most UN agencies, ADB, bilateral aid agencies, and civil society will participate in the program. A coordinating group consisting of staff from MOF and the NESDB is being established to oversee the program. In turn, these two central agencies will coordinate with the line agencies. Working groups have been established in all areas being supported under the program, and regular workshops have been held to deepen the reform program. A series of consultation has also taken place with rural NGOs on the CDPC. The implementation of the CDPC will be monitored by the Government (NESDB, MOF) with the support of the Bank, other donors, local partners from the civil society, and the private sector. An implementation workshop will be held every six month where the Government will report on the progress. These workshops would be public, and will involve the participation of the civil society. The public nature of the workshop will help implementation by adding credibility and accountability to the program.

Dept. of Community Development-Ministry of Interior: CDD has collaborated with the "National Council of Women of Thailand" (NCWT) to implement "the inheritance and conservation of the Thai fabric project"

#### **OTOP**

Every Thai Government, has been prioritizing to push forward the national policies that aim at poverty alleviation and societal gap reduction in Thailand. Current government is also pushing its policies of creating more employment and to generate household incomes for all Thais in every community across the country. Therefore, the Community Development Department (CDD), Ministry of Interior, that manages "One Tambon One

<sup>14</sup> <https://www.bangkokpost.com/thailand/general/1909376/farming-households-get-b15-000-aid>



Product” or “OTOP” project in order to stabilize the economic security of Thailand’s bottom of pyramid. The National OTOPT Administrative Committee set three basic principles in order to provide a guideline for improving each community’s economy, including training the local people to be self-reliant, and for helping them to take part in the sustainable process of regional development. OTOPT drew its inspiration from Japan’s successful One Village One Product (OVOP) programme, and encourages village communities to improve local product quality and marketing. It selects one superior product from each tambon to receive formal branding as a “starred OTOPT product”, and provides a local and international stage for the promotion of these products. OTOPT products cover a large array of local products, including handicrafts, cotton and silk garments, pottery, fashion accessories, household items, and foods. So far a number of product groups have been classified for promotion; these include food items and beverages, textiles and clothing, woven handicrafts, artistry items, gifts, household and decorative items, and non-edible herbal products. These cover traditional items made in village communities, each lovingly crafted with the inimitable flavors and style of their localities. Last year, OTOPT Midyear 2019 made over 1.5 billion baht in gross revenue. CDD, hence, has developed an online trading system and shopping platform to guide community entrepreneurs across Thailand to learn selling products online, for entrepreneurs and customers to join, promote and make online delivery-to-doorstep orders 24/7. at [www.otoptoday.com](http://www.otoptoday.com).

The Thai Business Initiative in Rural Development or the T-BIRD project is established by the Population and Community Development Association (PDA) aiming to make use of private business sector resources for the benefit of poor villagers in Thailand’s remote areas. The government and the nonprofit organizations, however, do not have skills. The corporate sector does have these skills. The Thailand Business Initiative in Rural Development (TBIRD) helps companies sponsor villages and aids them in developing business skills, whereupon income levels and local living standards are improved. Enable villagers to acquire the skills and resources needed to launch and sustain income-generating activities in their own communities and improve their quality of life.

The Tourist Organization of Thailand (TOT) was established by a Royal Decree which was announced in the Government Gazette Vol. 36, Part 74, dated 28 July B.E. 1959 (2502) when Field Marshal Sarit Thanarat was the Prime Minister. The official opening ceremony of the TOT office was

conducted on 18 March 1960. Later on, the Organization was upgraded to be the Tourism Authority of Thailand (TAT) by the National Legislative Assembly acting as the National Assembly. The Tourism Authority of Thailand Act was announced in the Government Gazette Vol. 96, Part 72, Special Issue, dated 4 May B.E. 2522 (1979). Two of its 5 objectives are very important and worth mentioning. a) To promote tourism and the tourism industry, as well as occupations of Thai citizens in the tourism industry; b. To disseminate Thailand’s reputation as a country blessed with natural beauty, archaeological sites, valuable artefacts, history, arts and culture, sports, technological culture, as well as promoting myriads of other activities which encourage tourism;

### **Tourism Authority of Thailand (TAT)**

Tourism industry is a key driver for development in Thailand, contributing 17 percent of GDP and providing jobs for 4.4 million people in 2019. The number of tourists visiting Thailand increased from 35.35 million in 2017 to 38.28 million in 2018 and now 39.80 in 2019. The National Economic and Social Development Council (NESDC, recently renamed from NESDB) stated begin February 2019 that Tourism accounted for 18.4 % (or close to one fifth) of the GDP of Thailand. It has risen from a level in 14.2 % of GDP just four years earlier. In the past The Royal Thai Government has approved a series of tax deduction measures to promote seminars, leisure travel and MICE events through Tourism Authority of Thailand (TAT) in 55 second-tier tourist provinces nationwide all through 2018. The target is to improve the ratio of both domestic and foreign visitors between main cities vs secondary cities from 70:30 to 65:35. THB 2.5 trillion (USD 71 billion) in 2016, Tourism income. The project will target 10 million tourists to travel to secondary cities and communities, generating an estimated 10 billion Baht in tourism revenue in 2018. The tax deductions will be applicable for domestic travel to over 55 provinces out of the 76. A TAT Plus online card will be launched specifically for use in local communities and secondary cities in partnership with F&B outlets, souvenir shops, shopping at Pracharath Sookjai shop, petrol stations, car rental companies, etc. Cardholders will get special discounts and mileage accrual for redemption with various domestic airlines. An “Amazing Thailand Go Local” Directory will be launched to provide specific information on dining, travelling and accommodation for getting tax deductions. The measures will support the Tourism Authority of Thailand (TAT)’s latest “Amazing Thailand Go Local” campaign, a landmark project to promote the kingdom’s emerging generation of secondary destinations, better balance the distribution of

tourist arrivals between urban and rural areas, even out the seasonality factor between the months of travel, and encourage more travel during weekdays to reduce pressure on the weekends.

### **Ministry of Industries: Dept. of Industries Promotion**

The establishment of the "Division of Industry", under the Division of Commerce, the Ministry of Economic Affairs, was established according to the Royal Decree on Organization, and Division and Office Practice within the Ministry of Economic Affairs (Vol. 13) enacted on 25 January B.E. 2479 (1936). The objectives of the Division of Industry were to support, promote, research, govern and protect various industries that already operated and was going to be operated in accordance with regulations. In the first stage, it emphasized on the promotion of Cottage industry. In B.E. 2480 (1937), the Royal Decree on Organization of the Ministry of Economic Affairs (Vol.7) was enacted on 1 April B.E. 2481 (1938), and the Division changed its duties to both factory control and industrial activity promotion as well as management of the shop, named "Thai Industry Shop" for label product. In B.E. 2484 (1941), the government realized the importance of the Division of Industry towards the development of domestic industries which were expanding; therefore, the Division of Industry was promoted to be the "Department of Industry" under the Ministry of Economy according to the Organization of Ministries, Sub-Ministries and Departments Act B.E. 2484 (1941). In B.E. 2485 (1942), the government proclaimed the Royal Enactment amending the Organization of Ministries, Sub-Ministries and Departments Act B.E. 2485 (1942) to establish the Ministry of Industry. The Department of Industry's was changed to the Department of Industrial Promotion (DIP), under the Ministry of Industry, on 5 May 2485 (1942), with the policies to promote the existence of necessary industries of the country. In B.E. 2518 (1975), the Department of Industrial Promotion expanded to local sectors by establishing the Northern Industrial Service Division at Chiang Mai province as per the Royal Decree of Organization of the Department of Industrial Promotion B.E. 2518 (1975). The expansion also reached the Southern region at Songkhla province, and Northeastern region at Khon Kaen province, and later, in B.E. 2532 (1989), the Western region at Suphan Buri province and Eastern region at Chonburi province. In B.E. 2536 (1993), The Department of Industrial Promotion established another 6 regional Industrial Promotion Centers at Phitsanulok province, Pichit province, Udon Thani province, Nakhon Ratchasima province, Buriram province and Surat Thani province. By the resolution of the cabinet in 27 July B.E. 2536 (1993). So, the 11 Industrial Promotion Center in were ready

to support the expansion of industrial sector throughout the country. In B.E. 2545 (2002), According to the State Administration Act (Vol. 5) B.E. 2545(2002) and the Organization of Ministries, Sub-Ministries and Departments Act B.E. 2545. The roles, missions, and operations of DIP were once again changed in order to the public quickly and properly. In B.E. 2548 (2005), In B.E. 2548 (2005), the cabinet resolved in the extraordinary cabinet meeting on 17 November B.E. 2546 (2003) to divide the provinces into 19 groups. To get up its suitable strategies plan. At that time, the location of Industrial Promotion Center Region 7, located at Buriram province, was changed to Ubon Ratchathani province since 1 April B.E. 2548 (2005). In B.E. 2550 (2007), In B.E. 2550 (2007), there was a reform of the government organization according to the resolution of the cabinet resolved on 19 December B.E. 2549 (2006) to improve and develop the government sectors and practices as well as personnel administration to be modern and able to support the strategies and warranty of government practices of the Department of Industrial Promotion. The Office of Strategy Management was established, and the Office of Secretary was changed to the Bureau of Central Administration. In addition, the Office of the Industrial Business and Entrepreneurship Development was divided into the Office of Industrial Management and the Office of Entrepreneurship Development. These were announced in the Government Gazette and the Ministerial Regulation on the Organization of the Department of Industrial Promotion, Ministry of Industry on 23 January B.E. 2551 (2008). In the Thai economy, the industrial sector is 4.3 times larger than the agricultural sector. If one wants to meaningfully stimulate the economy, one must turn to industrial output, not agricultural output.

### **Ministry of Culture**

1938: Establishment of the Division of Culture under the Department of Fine Arts

1940: Promulgation of the Act on the Nourishment of the National Culture, B.E. 2483

1942: Promulgation of the Act on the Nourishment of the National Culture (No.2), B.E. 2485

1943: Promulgation of the National Culture Act (No.2), B.E. 2486

1952: The Ministry of Culture was established, comprising

- Office of the Secretary to the Minister
- Office of the Permanent Secretary
- Department of Cultural Affairs
- Department of Religious Affairs
- Department of Fine Arts

Throughout the last decade, the Ministry of Culture has implemented a large number of projects with the aim of revitalizing public interest in arts



and culture. Some of these projects aim at preserving and revitalizing interest in arts, archaeological sites and monument registration. They are:

- i. Survey of archaeological site of Chiang Saen
- ii. Survey of archaeological site in Songkhla
- iii. Survey of archaeological site in Phang Nga
- iv. Landscaping of Wat Phra Sri Rattana Mahathat in Si Satchanalai Historical Park, Sukhothai province - Construction of sculpture and monuments of important historical figures
- v. Campaign to promote the wearing of Thai clothes and the use of local fabric
- vi. Project to preserve old Thai films
- vii. Project to protect Thai cultural heritage, i.e. performing arts, Thai handicraft, Thai games and sports, Thai languages

## AUSTRALIA

Australian culture is as broad and varied as the country's landscape. Australia is multicultural and multiracial and this is reflected in the country's food, lifestyle and cultural practices and experience. Canberra is Australia's capital city. With a population of approximately 457,000 people and situated in the Australian Capital Territory, Canberra is roughly half way between the two largest cities Melbourne and Sydney. Rural and regional Australia can be defined by physical and social characteristics (eg geography and cultural boundaries) and perceptions. For example, in many respects, the South Australian and Tasmanian Governments regard their entire States as regions, and some consider the Northern Territory as part of the South-East Asian region. Within Australia, regional administrative arrangements can transcend State boundaries (eg the Murray-Darling Basin Commission). Australia has 19 listed World Heritage properties. Australia is also famous for its landmark buildings including the Sydney Harbour Bridge; its ancient geology, as well as for its high country. Australia has an important heritage from its indigenous people, which plays a defining role in the cultural landscape. Australia's first inhabitants, the Aboriginal people, are believed to have migrated from some unknown point in Asia to Australia between 50,000 and 60,000 years ago. This diversity of influences creates a cultural environment in Australia that is lively, energized, innovative and outward looking. 7.7 million sq km (2.9 million sq miles). The sixth-largest country by land mass, its population is comparatively small with most people living around the eastern and south-eastern coastlines. The country's first inhabitants, the Aboriginal people, are believed to have migrated from Asia tens of thousands of years before the arrival of British settlers in 1788. They now make up less than 3% of Australia's 25.621 million people. Its

foreign policy initially focused around Europe and the US but in the last 20 years has developed stronger ties with Asia [15]. Although Australia remains part of the Commonwealth, the future role of the monarchy has been a recurring issue in politics. An aging population, pressure on infrastructure and environmental concerns such as climate change are some of the long-term challenges facing the country. The development of arts and crafts in Australia tells an interesting story. The Arts and Crafts movement originated in England (in the United Kingdom) in the mid-1800s as a reaction against the mass-produced goods of the Industrial Revolution. The Arts and Crafts movement spread internationally. It was significant in the United States of America and came to Australia towards the end of the 19th century. Australian designers learned about the Arts and Crafts style from retail catalogues and art journals from England, such as *Art Journal* and *The Studio*. They also had access to American magazines displaying the style, such as *Gustav Stickley's the Craftsman*. They were inspired by what they saw to create their own works in a similar style. At the beginning of the European colony, crafts were particularly humble due to lack of familiar materials and skills. The gold rushes in Victoria and Western Australia brought many artisans from northern Europe who helped establish workshops that manufactured traditional crafts such as silverware [16]. From 1900 to 1920, Australian furniture makers embraced the Arts and Crafts style. The designs featured strong lines with solid construction. Often joints and fixings were large and prominent and were the only embellishments on a piece. Manufacturers of Arts and Craft furniture in Australia used European timbers, such as English Oak and Pine, as well as Australian hardwoods such as Blackwood, Queensland Maple, Mountain Ash, Silky Oak and Queensland Walnut. Sometimes the Australian timbers were stained to imitate European timbers, but often they were used in their natural state. Although the Arts and Crafts Movement did not dominate mainstream design and production practices in Australia from the beginning of the 20th century, the ideals of the movement have endured. In the 1950s, Australia like many other Anglo cultures was heavily influenced by US consumerism, particularly new labor-saving devices such as washing machines and entertainments like television. This was mollified in the 1960s with the popularity of Scandinavian modernism. The crafts revival flourished in the 1970s and craft councils were established in all the states. Craft activity was strongly supported by the newly established Australia Council. By the 1980s, craft practice began

<sup>15</sup> <https://apo.org.au/sites/default/files/resource-files/2002-01/apo-nid164571.pdf>

<sup>16</sup> World craft council, Australia

to become more professionalized. New publications, galleries and international touring exhibitions were produced. There was a relative decline towards the end of the 20th century, as technology was seen as the future of the new millennium. Today, there is even more mass production and mass marketing than at the time of the Industrial Revolution but there is also a great value placed on individually designed and handmade items. Organizations and associations, such as Craft Australia, are dedicated to promoting the economic and cultural benefits of crafts in Australia. Handmade crafts and artworks are displayed and sold in galleries and markets across Australia. Quality hand crafted items are regarded as economically and culturally valuable. Many Australians are attracted to contemporary and antique items that reflect the hard work of a skilled craftsman. The backbone of Australian handicrafts are the indigenous visual arts and craft sector that has been growing at a considerable rate for many years. It is now a dominant element of the arts in Australia, and is recognized as such internationally. Indigenous people received around \$1 million, or 40 per cent of the approximately \$2.5 million in sales for 1979-80, with most production taking place in the Northern Territory. There were around 5000 producers Australia-wide at sixty producing communities identified. Around 80 to 90 per cent of production ended up overseas. The Altman Review in 1989 attempted some estimate of the size of the Indigenous visual arts sector, but pointed out a 'total absence of industry statistics'. That review findings indicated that indigenous people received just over \$7 million per annum from sales of their art, and a conservative estimate of the retail market was \$18.5 million and the number of producers was around 5000 unchanged. In 1998 The ABS reported that Indigenous art sales in 1996-97 were \$15 million, 'which was 11% of total gross sales' made by commercial art galleries. From 1990 to 1998, sales of Indigenous art at auction had risen from \$169 000 to over \$5 million. In 2002 estimate of \$100 to \$300 million was put forward by Altman and others. Annual growth in the value of Indigenous art in the order of 40 to 50 per cent appears to have been sustained for much of the last decade or so, though some participants in this inquiry believe sales may plateau or fall due to some overheating of the market. Throsby and Zednik (2010 report) estimate that there are around 12,800 professional visual arts practitioners in Australia. Their 2009 survey of members of visual arts organizations found 9,000 'visual artists' (such as painters, sculptors or installation artists) and 3,800 'craft practitioners' (such as ceramic artists, metal workers or glass artists) met the criteria of a practicing professional artist. There is a high level of public engagement in the crafts - approximately 10% of the Australian population - which points to

the value Australians place on contemporary crafts and its cultural, social and economic contribution. Australia's economy benefits significantly from tourism, generating jobs, investment and growth in communities throughout Australia. Travel and tourism is an important part of the Australian economy. The sector contributes 3.1% the Australian GDP and employs around six million people. In the financial year 2018-19, Australia generated \$60.8 billion in direct tourism gross domestic product (GDP). This represents a growth of 3.5 per cent over the previous year - faster than the national GDP growth. Tourism also directly employed 666,000 Australians making up 5 per cent of Australia's workforce. 44 cents of every tourism dollar were spent in regional destinations and tourism was Australia's fourth largest exporting industry, accounting for 8.2 per cent of Australia's exports earnings [17]. Around 4.8 million people worked for small businesses at the end of June 2017—up 66,000 or 1.4 per cent compared with the previous year. Since 2013 the number of small business employees has increased by 197,000 or 4.3 per cent. The small business share of total employment in selected industries has fallen from 46 per cent at the end of June 2009 to 44 per cent at the end of June 2017. This is primarily due to stronger growth in the number of employees working for large and medium-sized enterprises in this period compared with small firms (growth of 578,000 for larger enterprises and 283,000 for medium-sized businesses compared with growth of 212,000 for small businesses). While the small business sector accounted for close to 44 per cent of total employment in selected private sector industries, it accounted for 35 per cent of total Industry Valued Added (IVA) for the same industries combined, 34 per cent of sales and service income and only 28 per cent of total wages and salaries [18]. Rural locations are often thought of as boring Yarwood, 2005, therefore the majority of the population prefer to live in the cities. The high cost of living in mining towns also adds to the problem of skill shortage Garnett, 2012.

### **Government Agencies Public Organizations**

Department of Agriculture, Water and the Environment: This Dept. now responsible for all imported timber, wooden articles, bamboo and related products (whether for commercial or personal use) and these must comply with the import conditions as stated on the department's

<sup>17</sup> <https://www.tourism.australia.com/en/markets-and-stats/tourism-statistics/the-economic-importance-of-tourism.html>

<sup>18</sup> [https://www.apf.gov.au/About\\_Parliament/Parliamentary\\_Departments/Parliamentary\\_Library/pubs/rp/rp1819/smallbusinesssector](https://www.apf.gov.au/About_Parliament/Parliamentary_Departments/Parliamentary_Library/pubs/rp/rp1819/smallbusinesssector)

Biosecurity Import Conditions system (BICON). It is the responsibility of importers to ensure that their products meet the import conditions. Failing to meet import conditions may result in delays, additional costs, and, in some cases, the re-export or destruction of the goods at the importers expense.

Australia council for the Arts: As the Australian Government's principal arts funding and advisory body and national advocate for the arts, the Australia Council has a statutory role to support Aboriginal and Torres Strait Islander arts practice. In 2016-2017, Council invested a total of \$13.1 million in arts and cultural activities with a primarily First Nations focus. Between 1990 and 2015, Indigenous art centers generated over \$200 million in art sales.<sup>9</sup> 86% of those sales were from art products<sup>10</sup> and 9% from merchandise<sup>11</sup> products.<sup>12</sup> Around 40 percent of art sales are reinvested in the art centers, which are community hubs. The Australia Council delivers the Visual Arts and Craft Strategy (VACS) which is a formal agreement between the Commonwealth, State and Territory Governments to support the Australian contemporary visual arts sector by providing directed funding for individual artists and arts organizations. VACS started as a response by governments to the recommendations of the 2002 Contemporary Visual Arts and Craft Inquiry report by Mr. Rupert Myer AM. The Australia Council has a statutory role to support Aboriginal and Torres Strait Islander arts practice and is committed to strengthening Australia's Aboriginal and Torres Strait Islander arts and cultural ecosystem. They provide employment opportunities and other social and cultural benefits, as well as producing and marketing some of Australia's most dynamic visual art [19].

National Craft Initiative (NCI), managed by the National Association of the Visual Arts (NAVA). The Crafts Council of Australia emerged in 1964 as a response to an invitation from the World Crafts Council (WCC) to attend its inaugural event in New York. In 1973, the Crafts Board was established to represent the arts in the Australia Council alongside visual arts, dance and literature. Then in 1980, Australian ceramist Marea Gazzard was the first elected president of the WCC. Political leaders of the time sought to identify with popular crafts, such as Democrats founder Don Dunstan opening the Adelaide's JamFactory Craft Centre in 1973 and Rupert Hamer launching Victoria's Meat Market Crafts Centre in 1977. Finally, the last national link to craft was lost with the 2011 decision to cut

funding for Craft Australia. Recent political leaders have failed to use Australian crafts to demonstrate their national pride, with the exception of John Madigan and Nick Xenophon's failed attempt to furnish Parliament House with Australian-made crockery. In the UK, craft contributes A\$6.5 billion to the economy. The Crafts Council actively presents craft in the public eye, including a recent manifesto - Our Future is in the Making - launched in the House of Commons to promote craft in education.

### **Australia Trade and Investment Commission**

Austrade provides information, advice and services to Australian businesses, education institutions, tourism operators, governments and citizens. Across its purposes, Austrade contributes to Australia's economic prosperity through its trade promotion and investment attraction activities, promotion of Australia as an international study destination, and by connecting tourism attraction and tourism policy advice and advocacy with its wider spectrum of work. At 30 June 2017, Austrade's network comprised 121 locations, including 10 offices in major Australian centers, complemented by 28 Trade Start offices, and 83 overseas locations in 49 different markets. Fifteen of the locations overseas also provided consular services in locations where the Department of Foreign Affairs and Trade does not have a presence. The United States is Australia's largest foreign direct investor and second-largest two-way trading partner. With the Australia-United States Free Trade Agreement now in its 17th year, it is one of Australia's most robust trade and investment relationships. Leveraging this trusted partner status, there's a booming trade in Australian Indigenous art and the works of Indigenous artists such as Emily Kame Kngwarreye, continue to be revered internationally. There are over thirty academic institutions across Australia offering degrees in art, craft and design. Australia regularly hosts exhibitions of local and international artists. Australia's museums hold an estimated 54.9 million artworks and objects displaying a wide variety of genres and representing thousands of domestic and international artists. Overseas buyers can view and purchase Australian art works at world art fairs, including the: Melbourne Art Fair, Korea International Art Fair, Art Basel - Hong Kong, Art Stage Singapore.

### **Parliamentary business through its Committee reports under Chapter 3**

The benefits of Indigenous art are clearly defined under clauses 3.1-3.51. These cover economic and social benefits, Benefits to Indigenous groups, health benefits, benefits of art centers, cultural benefits among others.

### **Ministry for the Arts**

<sup>19</sup> <https://www.australiacouncil.gov.au/workspace/uploads/files/australia-council-submission-o-5a9ce1b166cfa.pdf>

In 2019, government surprisingly axed Department of Communications and the Arts. Instead, PM Mr. Morrison said arts will now fall within the new Department of Infrastructure, Transport, Regional Development and Communications, which among other things will oversee road and rail. At State Government level, Australia has dedicated Arts Ministers in the states of New South Wales (NSW), Western Australia (WA) and the Australian Capital Territory (ACT). Tasmania has an Arts Minister who is also Minister for Building and Construction, Minister for Corrections, Minister for Justice and Minister for Racing all at the same time. Queensland's arts come under the Minister for Environment and the Great Barrier Reef, Minister for Science, and Minister for the Arts umbrella - while Victoria (VIC), South Australia (SA) and the Northern Territory (NT) don't seem to have arts ministers at all (there's an umbrella Minister for Tourism, Sport and Culture role in NT).

### **Department of Infrastructure, Transport, Regional Development and Communications**

This Dept. develop policies and deliver programs that encourage excellence in the arts, help to protect cultural heritage and support public access to and participation in, arts and culture in Australia. It delivering strategic advice and policy development, effective program and grants management, regulatory management and collaborative stakeholder engagement. This Dept also funds under various programs such as Festivals Australia, National cultural heritage account, Indigenous Languages and Arts program, Regional Arts Fund, Maritime Museums of Australia Project Support Scheme, Visions of Australia, Community Heritage Grants. The Bureau of Infrastructure, Transport and Regional Economics (BITRE) provides economic analysis, research and statistics on infrastructure, transport and regional development issues to inform Australian Government policy development and wider community understanding. BITRE is part of the Policy and Research Division of the Department of Infrastructure, Regional Development and Cities

### **Australian Dept. of Foreign Affairs And Trade**

The Department of Trade and Customs and the Department of External Affairs were among the first seven Commonwealth Departments established at Federation. After nearly 90 years they amalgamated in 1987. Up to the Second World War, the Department of Trade - and related agencies such as the Department of Commerce - played a greater role in foreign representation than did the Department of External Affairs. Until the late 1930s, Australia's overseas presence was limited mainly to trade representation and commercial publicity. The

1930s saw an increasingly dangerous economic and political world. Australia realized the need to establish a Trade Commissioner Service (in 1934) and make tentative beginnings towards diplomatic representation abroad. From four overseas missions in 1940, the department manages more than 80 missions today. Additionally, the Australian Trade Commission, Austrade, manages 17 consulates and 5 honorary consulates. The department provides foreign, trade and development policy advice to the government. DFAT is the lead agency managing Australia's international presence. We manage a network of 109 overseas posts in five continents and have 6,078 staff located in Canberra, state and territory offices and overseas posts.

### **Australian Arts and Crafts Organizations**

Craft Australia, Craft Australia - Australian guilds, societies and associations, Australia Council - Arts and Crafts, The Quilters Guild of NSW, Australian Ceramics, The Australian Association of Glass Artists, WoodLink - the Victorian Woodworkers' Association, Sydney Wood-Turners Guild, Australiana Society, Australian galleries

### **Tourism Australia**

Tourism Australia is the Australian Government agency responsible for attracting international visitors to Australia, both for leisure and business events. The organization is active in 15 key markets and activities include advertising, PR and media programs, trade shows and industry programs, consumer promotions, online communications and consumer research. Tourism Australia is governed by a Board of Directors who report to the Federal Minister for Tourism.

### **NIAA**

1. The National Indigenous Australians Agency (NIAA) is committed to implementing the Government's policies and programs to improve the lives of all Aboriginal and Torres Strait Islander peoples. The NIAA recognizes that each community is unique. Our team includes people across Australia who work closely with communities to make sure policies, programs and services address these unique needs. The NIAA works to influence policy across the entire Australian Government. We liaise closely with State and Territory governments, Indigenous peak bodies, stakeholders and service providers to ensure that Indigenous programs and services are delivering for Aboriginal and Torres Strait Islander peoples as intended. The National Indigenous Australians Agency was established by an Executive Order signed by the Governor-General on 29 May 2019. The

Executive order gives the NIAA a number of functions, including: to lead and coordinate Commonwealth policy development, program design and implementation and service delivery for Aboriginal and Torres Strait Islander peoples;

2. To provide advice to the Prime Minister and the Minister for Indigenous Australians on whole-of-government priorities for Aboriginal and Torres Strait Islander peoples;
3. To lead and coordinate the development and implementation of Australia's Closing the Gap targets in partnership with Indigenous Australians; and
4. To lead Commonwealth activities to promote reconciliation.

### Non-Government

Australian Made Campaign Limited (AMCL): The Australian Made, Australian Grown logo is administered by Australian Made Campaign Limited (AMCL), a not-for-profit public company established in 1999 by the Australian Chamber of Commerce & Industry (ACCI) and the network of state and territory chambers of commerce, with the cooperation of the Federal Government. The Australian Made, Australian Grown Campaign helps consumers exercise their preference for buying Australian as well as promote Australian products both domestically and internationally. AMCL is not a government body and does not receive government funding for its core operations, which are licensing companies to use the logo and promoting Australian products both in Australia and overseas. In 2002, the Federal Government transferred ownership of the logo to AMCL via a Deed of Assignment and Management, which sets out strict conditions under which AMCL may administer the logo. The Australian Forest Products Association is partnering with the Australian Made Campaign to support the growth of Australia's forest products industries. AMCL received a multi-year Federal Government grant to increase the profile and awareness of the 'Australian Made logo' and strengthen the legal position of the logo in key export markets. AMCL will be working to achieve this through a range of activities such as trade show collaborations, event sponsorship and consumer marketing (online and offline promotions) for its licensees and logo users.

### Summing Up

Thai contemporary design retains a level of hand working rare in the mechanized world. Thailand's effort towards the creative economy plays to its strengths in biodiversity and cultural diversity, giving it a comparative advantage and, ultimately, a competitive advantage. Thailand currently recognizes twelve industries as part of its

creative economy: crafts, performing arts, visual arts, film & video, publishing, broadcasting, music, design, fashion, architecture, advertising and software. value of crafts to the Thai economy was estimated at 87 billion baht (0.7 percent of gross domestic product) and export value reached an estimated total of 58 billion baht (0.8 percent of total exports). Thai ceramics export has high competitiveness in the world market and account for 20 percent of Thai creative exports. Apart from China, Thai ceramics export has high competitiveness in the world market and account for 20 percent of Thai creative exports. Top 10 exports from Thailand are mainly from conventional commodities. 'Narai phand', an officially is the largest Thai handicraft center of the country, expanded since 2012 its high quality products handcrafted domestically into international markets by extending more branches to accommodate tourist groups. The handicraft center after joining Thaitrade.com gained even more customers and tourist appeal. Thaitrade.com is the only central e-commerce marketplace in Thailand where services and products are guaranteed by the government. Currently, there are over 7,600 Thai business members, 150,000 products in 47 categories on the site that achieve Thai Export Standard. In early 2013, buyers and sellers of thaitrade.com from over the world had reached over 1.2 million members. Currently, SACICT provides information and knowledge on five categories which include Thai master artisans and their heirs, Thai handicrafts, village arts and crafts, local museums and publications/videos. The Support Arts and Crafts International Center of Thailand (SACICT) is spearheading efforts to promote Thailand to become "Arts & Crafts Knowledge Center" in Southeast Asia by launching the "SACICT Archive", a handicraft searching system, which will link various knowledge platforms together so people from all walks of life can participate and be able to access information. SACICT Arts and Crafts Knowledge Center offers a full range of knowledge in Thai arts and crafts via SACICT's exhibition halls, library and shops, as well as modern technology platforms with digital arts and crafts search system. The Thai products that have already entered the global trade include musical instruments and puppets, wooden and bamboo crafts from teak, bamboo, rattan, and mango, Thai silk used in traditional Thai dresses, neckties, clothes, tribal products such as pipes, knives, and basketry and silver jewelry, and ceramics and lacquerware. On the downside first comes the fierce competition from its regional rivals like the Philippines, Vietnam, Singapore, Malaysia. Myanmar is also starting to expand. For the top destination countries, tourism represents a vital earner of hard currency. Handicrafts are what tourists mostly shop for. In Thailand the tourism

sector contributed US\$36.4 billion in 2017, a level of income from tourism receipts only surpassed globally by the US, Spain and France. In Indonesia the figure was US\$28.2 billion. In the same year Vietnam earned US\$12.7 billion, Singapore US\$13.9 billion and Malaysia US\$13 billion. Second problem for Thailand within the ASEAN region largest share of senior citizens. (20% or more of the total pop are aged). This also puts more stress on the self-employed sector.

Australia's economy is considered one of the strongest, most stable and diverse in the world. In 2015, Australia entered its 25rd year of uninterrupted annual economic growth, averaging 3.3 per cent a year. The services sector is the largest part of the Australian economy, accounting for around 60 per cent of gross domestic product and four out of five jobs. Australia is an important and growing financial center, with a sophisticated financial services sector and strong regulation. A continuing process of reform to further open the economy and strengthen its competitiveness has been a key ingredient of Australia's success. Australia is a global leader in five significant and diverse sectors: Agribusiness, Education, Tourism, Mining and Wealth Management. Australia's Investment Fund Assets were US\$1.6 trillion, (2015), and International Tourism Receipts US\$32 billion, (2014). (11th largest in the world) [20]. Australia has one of the oldest continuous cultures in the world—that of the Aboriginal peoples—and at the same time has one of the most diverse cultures, being home to people from all corners of the globe. This unique make-up permeates Australia's culture and how it expresses its identity, including in the creative arts. Australia has many publicly run galleries, museums and performance spaces, from the World Heritage listed Opera House in Sydney and world-class national galleries and museums in Canberra, to history museums and galleries in country towns. The Australia Council provides government funding to artists and arts organizations and Screen Australia supports Australia's film industry. Private sector arts philanthropy is growing in Australia. Tasmania's innovative Museum of Old and New Art (MONA) is privately funded, and generous private support helped to create the National Portrait Gallery in Canberra. Australia's creative industries have built a global reputation for innovation, talent and energy and play an important role in the Australian economy. Almost 95 per cent of the population engages with the arts at least once a year. Contemporary visual arts in Australia encompass photography, multimedia, sculpture, installations, drawings, paintings and performance

<sup>20</sup> <https://www.dfat.gov.au/about-australia/land-its-people/Pages/economy>

art. Since the 1970s, the works of Indigenous artists have attracted international attention, featuring, for example, in the Musée du Quai Branly in Paris. Australia's performing arts groups, musicians, dance troupes and theatre performers display the energy and diversity of Australia's arts and many are involved in international exchanges. Opera Australia and the Australian Ballet regularly undertake world tours. Smaller companies, such as dance troupe Chunky Moves, have toured the Middle East and the Bangarra Dance Theatre, Circus Oz and others are recognized internationally for the quality of their productions. Australian music is another big export and covers an extraordinary range, from classical to contemporary and children's entertainment. The Australian Chamber Orchestra regularly tours Europe and Japan, and guitarist Slava Grigoryan is one of a number of prominent classical musicians and composers who regularly tour and work overseas. An eclectic group of Australian contemporary artists have achieved international success, including AC/DC, Gotye, Nick Cave, INXS, Kylie Minogue, Keith Urban, and Geoffrey Gurrumul Yunupingu. Fashion Week in Sydney and Melbourne showcases to the world the best of Australian designers and fashion brands: Akira Isogawa, Carla Zampatti, Alex Perry and Wayne Cooper. Aboriginal and Torres Strait Islander peoples make invaluable contributions to Australia. For the first time since European settlement, there is about to be a national curriculum for all Australia, and one which, for the first time, mandates the Arts of dance, drama, media arts, music and visual arts as a basic entitlement for all Australians. At the Australia 2020 Summit, participants in the 'Towards a creative Australia' stream emphasized the need for creativity to be at the heart of Australian education and society, as well as highlighting in the report the potential of the Arts and creative industries for future economic innovation Commonwealth of Australia, 2008. Across Australia, there are 50,000 professional artists and 600,000 workers in the creative industry. The overwhelming majority are not employed fulltime. The creative and cultural industries contribute \$111.7bn to GDP, compared with aviation's \$18bn. However, unlike aviation, cash flows from creative industry don't follow steady daily and monthly patterns, and so it's hard to explain when they are hit or go into recession. This is mainly because festivals, art fairs and biennials, for example, transact up to 80% of full year's turnover within just a few months. The Australia Council for the Arts has released new research which shows the average income of a practicing professional artist in Australia declined by about 4 per cent between 2008 and 2015. The report shows in the 2014-2015 financial year artists earned a gross income of \$48,400 on average. That was way below the average income of \$77,121 but above the



poverty line of \$22,167. But to earn that the artists had to supplement their income from other jobs [21]. One of the most obvious is the casualization of the artistic workforce. About 80 per cent of the artists in Australia now work freelance, whereas only 30 years back many of them would have been regular employees and would have had opportunities to be working as a permanent or continuing employee. Australia's arts sector will get access to \$250 million worth of grants and loans under a COVID-19 recovery package unveiled by the Federal Government.

### Key Issues in Rural Upliftment

Both Thailand and Australian rural suffer from serious deficiencies in spite of the economic development that these countries have achieved in the last two and half decades.

#### THAILAND

1. In 2001, OTOP or "One Tambon One Product" project was established by Thaksin Shinawatra's Government. Presently OTOP products are still not very familiar to the high end tourists as well as businesses willing to invest and develop some of these for purely export oriented industries. Benefits of priority of land allotment, other subsidies including tax holidays and duty backs are not around. In fact, after the ASEAN integration OTOP producers suffered more due to lack of competitiveness.
2. The second key issue relates to substandard raw material and absence of innovative designing.
3. Lack of clarity on marketing mix solutions: Even among the local community the general perception was that these rural products were more akin to be used as souvenirs rather than daily use. This misconception was still driving a huge local cluster of customers to consume fast-moving consumer goods (from the larger industries and international companies)
4. The various governments in power had never really focused on integration between the two ends of the chain-Production with Distributions. Due to lack of available outlets these products still needed to be purchased preferably in those Tambons or provinces where they are originating.
5. Today in fact many tambons make several similar products so that the uniqueness is lost. A case point which most Thais will

vouch for was local wine made from locally produced fruit, which was not only produced with minimal quality control but produced by so many tambons that the market crashed due to the low shelf life [22].

6. Poverty declined substantially over the last 30 years from 65.2% in 1988 to 9.85% in 2018 (based on official national estimates). However, the growth of household incomes and consumption growth both have stalled nationwide in recent years. Between 2015 and 2018, the poverty rate in Thailand increased from 7.2% to 9.8%, and the absolute number of people living in poverty rose from 4.85 million to more than 6.7 million [23].
7. Inequality – as measured by the Gini coefficient – increased between 2015 and 2017
8. Thailand has been quite dependent on international trade. Without a secure alternative such as a robust domestic demand every international crisis and now the COVID-19 brings in more problems for this country. Its trade dependence index (dividing the value of exports and imports by GDP) contraction during crisis is a huge disadvantage and the rural markets by an large are stagnating.
9. As a consequence of the demographic changes, the dependency ratio of the younger population dropped from 37.4 per cent in 2000 to 30.3 per cent in 2010, while the dependency ratio of the elderly population (64 years and older) increased from 14.3 per cent in 2000 to 17.6 per cent in 2010.
10. Though impact of Wuhan pandemic virus (Coronavirus) is not the thrush of this research when it was started, however its worthwhile to mention that an ILO report comments that Workers in the informal economy are those most severely affected by the COVID-19 crisis due to their lack of income security and exclusion from most social protection measures. Already, the ten occupations with the highest shares of daily and hourly workers saw a reduction of nearly half a million jobs between the first quarter 2019 and first quarter 2020 [24].
11. Mass copying and producing: The attitude of Thais toward copying and counterfeit

<sup>21</sup> <https://www.abc.net.au/news/2017-11-13/artists-struggle-to-make-a-living/9142492>

<sup>22</sup> <https://www.bangkokpost.com/opinion/opinion/682764/somkid-will-need-help-to-revive-otop>

<sup>23</sup> <https://www.worldbank.org/en/country/thailand/overview>

<sup>24</sup> [https://www.ilo.org/wcmsp5/groups/public/---asia/---ro-bangkok/documents/briefingnote/wcms\\_747944.pdf](https://www.ilo.org/wcmsp5/groups/public/---asia/---ro-bangkok/documents/briefingnote/wcms_747944.pdf)

products is condensing. Everyone is familiar with the incident of 2012, when American star singer Lady Gaga sparked controversy when she went out of her way to purchase a fake Rolex watch upon her arrival in Thailand. Due to a spurt in counterfeit products, flagship products of many SSI units as well as handicrafts are getting exterminated. This has led to the quality of the souvenir market goods becoming totally crap. Though new laws were passed in January 2018, the government machinery is not large or capable enough to close the flood gates.

12. Technical: Most night markets in the north and central have huge issues with products. To give just a few examples. Lacquer-ware and wood products purchased in these markets will split and crack after a year or so. It is not real lacquerware but only painted with a couple coats of sprayed-on lacquer paint. Most of the silk products including ties at the night bazaar is partially polyester or made by machines in Chinese factories. Wood products are not treated correctly therefore unless you are from a hot and humid climate like Thailand these won't last either [25]. The vendors on the street sell cheap copied products made in China or Burma and are not genuine Thai handicrafts. The high-quality lacquer-ware houses of Chiang Mai today still apply at least seven coats of lacquer to each piece and allow approximately 1 week between coatings for drying. The lacquer ware sold by vendors elsewhere are very cheap and painted with sprayed-on lacquer ware paint.

## AUSTRALIA

1. Many areas of rural Australia are experiencing a rapid decline of population. This is mainly caused due to changing agriculture practices that is causing out-migration from many rural areas and subsequent employment loss.
2. Australia has managed to avoid recession for a record-breaking 28 years, but this run of good fortune cannot continue indefinitely. Official forecasts say that growth will gradually move up to long-term average of around 3%, fact is that the economy is in "per-capita recession"

3. Australia has experienced the biggest deceleration in wages since 2013, of any major industrial country.
4. In Australia, Treasury expects the virus to subtract at least a half of a percentage point from growth in the March quarter while the RBA has brought the cash rate down to within 25bp of its effective lower bound.
5. Rural entrepreneurs face severe completion of large sized organizations and urban entrepreneurs.
6. The failure rate is very high for small business. One in three new small businesses in Australia fail in their first year of operation, two out of four by the end of the second year, and three out of four by the fifth year. Kotey Bernice, Sorensen Anthony 2014 [26].
7. Many inland provincial cities have also grown, but often at the expense of nearby smaller towns.
8. People in rural Australia tend to have on average, lower levels of household income, also have lower levels of tertiary, low rates of structural change.
9. There is provision under NCP for the National Competition Council (NCC) to conduct reviews of Commonwealth or nationally significant State legislation. This creates a major conflict of interest [27].
10. While NCP can be viewed as an overlay on an environment of continual change, it is also a source of change. In some instances, it may exacerbate negative economic and social consequences of other factors affecting particular regions [28].
11. People in country Australia have lower incomes relative to those in the cities, and the difference appears to be increasing
12. Cross border infringement: 'Aboriginal-style' craft goods being produced in countries like China, Indonesia, Sri Lanka, India and are seen almost in every Australian souvenir shops, including duty free (Table-5).

Though the federal Court of Australia in June 2019, passed a judgement the case of Australian Competition and Consumer Commission (ACCC) Vs Birubi Art Pty Ltd and a fine of AUD 2.3 million for contravention of the Australian Consumer, the problem is the law in question is only

<sup>25</sup> <https://www.tripadvisor.com/Travel-g293917-c59491/Chiang-Mai:Thailand:Chiang.Mai.Markets.Shopping.Tips.html>

<sup>26</sup> [https://www.uts.edu.au/sites/default/files/Start\\_me\\_up.pdf](https://www.uts.edu.au/sites/default/files/Start_me_up.pdf)

<sup>27</sup> <https://econwpa.ub.uni-muenchen.de/econwp/otr/papers/0108/0108002.pdf>

<sup>28</sup> <https://econwpa.ub.uni-muenchen.de/econwp/otr/papers/0108/0108002.pdf>

dealing with misleading and deceptive conduct and not with other instances of fraud and cultural harm to the indigenous and local handicrafts.

## RECOMMENDATIONS

### THAILAND

- A. **Bringing the market to the products:** Most of the usual tourist's spots are crowded, overpriced and over exposed. Thailand should open up its interior by marketing brilliance such as starting dedicated trains and buses which would take tourists in to the rural heart lands and show them how really these products are crafted.
- B. **Finance and incentives:** Government must start allocating budgets by craft specialization and not be tambons since budgets tend to get spread over same products inside different tambons. There are products which are centuries old like the Baan Baht Monks Bowl, elegant silver work from up north or Thai Benjarong. (Benjarong is a special kind of design on porcelain wares). Incentives should be given for tourists for purchasing in cash and instead of sales tax waiver, they should be given trade in coupons to buy more products.
- C. **Pride before pocket:** Government should come down heavily on copied ethnic designs and production techniques used overseas for producing cheap imitations.

### AUSTRALIA

- A. **Divided we fall:** Australia's biggest limitation is access into the deeper rural areas by urban travelers as well as tourists. In order to overcome the vast stretches of nothingness in between, an ideal marketing strategy would be to set up cooperative outlets for genuine rural products. Taking towns into account, each town with a total population of say 10000 should have a cooperative outlet. So if we just take the case of WA, then the list of towns could be as per Table-7.
- B. **Inferior Indigenous imports from overseas:** Most of the so called authentic indigenous Australian products such as colorful didgeridoos, tea towels, drink coasters, wine coolers, clothes brushes and oven mitts, back scratchers and even ashtrays are all cheap copies and coming from their nearest neighbor Indonesia and some from China that is really unauthentic. From Surfer's Paradise to WA, they are found everywhere. Though Australia claims to be a developed nation, The Australian government has done precious little to protect its Indigenous culture and the suffering of the same indigenous people who are losing money every day however the souvenir shops are profiting while innocent tourists are getting fleeced. The Australian Government needs to

clamp down on such copied products, impose punitive fines on shops who continue to sell them and take away the shop keepers license. Seized goods should be destroyed in open and videos posted on government websites. Countries should be named who allow copied products to be made.

- C. **Registering patents:** Australian Government should help Indigenous artists register their art as patents since they are still backward, many unable to read or write let alone understand their loss. Many respected Aboriginal artists are losing their live hood as well as their unique art to these wholesalers every hour.
- D. **Complicated process with little physical help:** The process of any paper work is highly tedious in Australia and this paper work is significant. Just a cursory look at protection under both the Copyright Act and the Designs Act. Dual protection tells you how hard it's going to be for small home producers of arts to go and have a patent or design registered. The law blandly says if mass produced in factory the copyright is forfeited. One fine example is the "Arts Law" an independent national community legal center sharing information and guiding artists [29]. They also offer free or low-cost legal advice to artists and arts organizations all over Australia. This must be done by the Australian Government itself. The Australian Government needs to hold mobile camps in rural areas, team up with experts and identify the real source of such unique Indigenous products and help resist the patents. Australian Government needs to work on ground zero level in bringing these artists and their works for registration. Government needs to go and look for such rarity of arts and if needed register the design or product under IP protection law by themselves. The Minister for Arts (States) and now with restructuring, Department of Infrastructure, Transport, Regional Development and Communications are responsible. Most departments render lip service or simply post large messages on Government websites that does nothing to deal with the problem.

### Limitations and scope for further research

1. The main limitation was the lack of financial data available on government sites since arts and culture/indigenous product and development, number of artists are not separately identified from other small scale industries.
2. Another limitation was solely due to the fact that there is no separate classification or

<sup>29</sup> <https://www.artslaw.com.au/information-sheet/protecting-your-designs/>

records on government sites (open downloads) on the quantities imported from overseas substituted as local handicrafts and products.

3. No clear plans are available on government database for viewing how much both these government's plan to allocate within their annual and medium term budgets for

development, marketing and protecting the rural handicrafts and indigenous products.

The scope for further research is huge and an important area could be how many government assets/resources are committed on rural arts and culture and what has been their contribution to the revenues, standard of living and protecting the creative and unique products since the past decade.

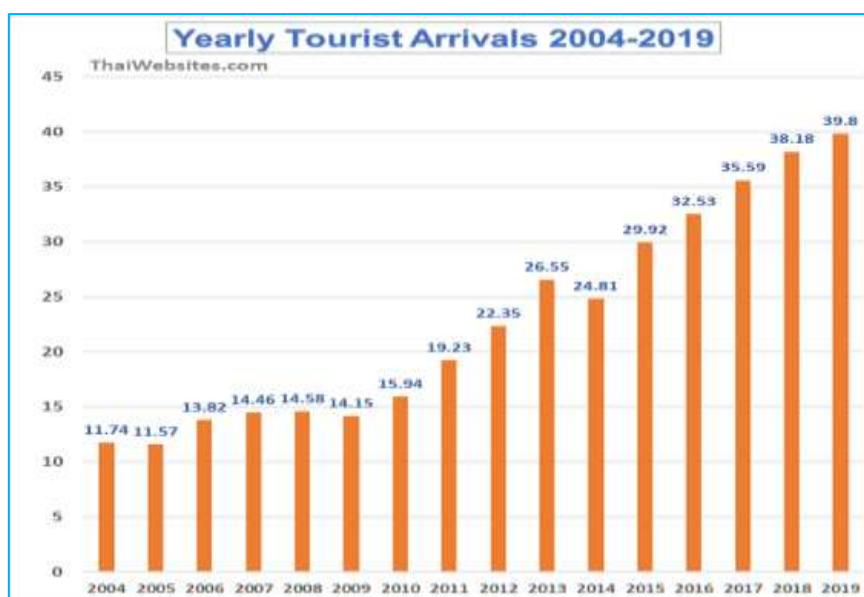
## APPENDIX

**Table-4**

Different regions are noted for specific types of products. Highlights of products from different regions in Thailand include:	northern Thailand	northeastern Thailand or I-san	eastern Thailand	southern Thailand
	Superb handicrafts, particularly carved wood, silverware, specialty paper products, ceramics, bamboo baskets, cotton fabrics and silver jewelry from hill-tribe minorities.	It is a tradition in the Northeast for villagers to make two sets of clothes - everyday work clothes and high quality silk items created with outstanding skill for special occasions like weddings and festivals. These latter items are being selected as OTOP products. Silk and cotton fabrics, especially tie-dyed mudmee designs. The most famous are Lai Khid and Phrae Wa silks. Other items include reed mats, baskets woven from water hyacinth and triangular pillows.	Famed for its fruits, fresh and processed, as well as bamboo and rattan baskets, reed mats and mudmee fabrics.	Batik fabrics, woven products from lipao, bulrush and panan pandanus, mother-of-pearl inlays and carved wood products.

In 2001 Thailand received 10.13 million visitors. In the early years of the millennium there was a slow rise, later a very fast increase in tourist's arrivals. 18 years later in 2019, we now have 39.8 million visitors, so the number has about quadrupled in that time.

**Table-5**



**Table-6**

Sr.No	Product	Actual country of origin	Approx Cost	Website
1	Aboriginal art tea towel	China	\$9.95	<a href="https://www.alibaba.com">https://www.alibaba.com</a>
2	Drover's hat	Indonesia	\$29.95	<a href="https://www.amazon.com">https://www.amazon.com</a>
3	Boxing kangaroo keyring	China		<a href="https://www.alibaba.com">https://www.alibaba.com</a>
4	AFL Hall of Fame Sherrin	India	\$50.00	<a href="https://www.bigfooty.com">https://www.bigfooty.com</a>
5	Fridge Magnet	China	\$0.29	<a href="https://www.made-in-china.com">https://www.made-in-china.com</a>
6	Jijaka Aboriginal Art Cotton Teatowel - Bark	China	\$5.00	<a href="https://www.kullillaart.com.au">https://www.kullillaart.com.au</a>
7	Melbourne W Class Tram	Sri Lanka	\$34.99	<a href="https://www.ebay.com.au">https://www.ebay.com.au</a>

**Table-7:**

1. The Foundation of the Promotion of Supplementary Occupations and Related Techniques of Her Majesty Queen Sirikit of Thailand
2. His Majesty King Bhumibol Adulyadej had signed the Royal Decree establishing the International Arts and Crafts Center (Public Organization) BE 2003 on September 20, 2003 and published in the Government Gazette on October 31, 2003.
3. Royal Decree and effective as of 14 August 2018, Thailand Creative and Design Center (TCDC) has been reestablished as the Creative Economy Agency (Public Organization) under the Office of the Prime Minister of Thailand
4. One Tambon One Product (OTOP). OTOP is managed by the Community Development Department (CDD) of Thailand's Interior Ministry is a local entrepreneurship stimulus program designed by Thailand's former Prime Minister Thaksin Shinawatra during his 2001-2006.
5. Since 2017, the government has operated a soft loan scheme under the Pracha Rat fund with 20 billion baht for SMEs, in line with the Thailand 4.0 initiative to start in 2018.
6. The Electronic Commerce Resource Center was set up by the cabinet resolution in December 1998 as a unit within NECTEC/NSTDA. Led by Dr. Pichet Durongkaveroj, the Director of ECRC and advisor to NECTEC, the center has drafted the Electronic Commerce Policy Framework. The framework outlines strategies and measures that Thailand should adopt to promote e-commerce as a tool to compete and survive in the new economy. This has gone through several public hearings, both in Bangkok and in all regions of Thailand.
7. The PDA introduced the 'Thai Business Initiative for Rural Development (TBIRD)' Program in Thailand at the beginning of the nineties
8. October 2018, Thailand formally launched its Thailand 4.0 initiative.
9. Ministry of Agriculture and Cooperatives,
10. Ministry of Education,
11. Ministry of Public Health,

12. Ministry of Finance,
13. Neighboring Countries Economic Development Agency (Public Organization),
14. Export-Import Bank of Thailand,
15. Ministry of Transport,
16. Ministry of Commerce,
17. Ministry of Tourism and Sports,
18. Commission on Higher Education,
19. Ministry of Energy,
20. Ministry of Culture,
21. Office of the National Economic and Social Development Board,
22. Ministry of Science and Technology,
23. Ministry of Information and Communication Technology,
24. Ministry of Industry,
25. Ministry of Labour,
26. Bank of Thailand and
27. Ministry of Foreign Affairs.
28. Other agencies:
29. Federation of Thai Industries,
30. Board of Trade of Thailand,
31. Thai Bankers' Association
32. United Nations Development Program Thailand,
33. Thailand International Development Cooperation Agency,
34. Ministry of Foreign Affairs and the Sub-Committee on ODA Data Collection
35. National Economic and Social Development (NESD) plan
36. Creative Academy for Cultural and Heritage Tourism (CCHT) has been set up in response to the policies of the Ministry of Commerce (MoC) and the Department of Intellectual Property (DIP)
37. in 2009, the Creative Thailand policy was launched and the creative economy became a priority sector within the 10th NESD plan (UNCTAD, 2010)
38. Ministry of Economic Affairs, the Council for Cultural Affairs, and the Ministry of the Interior
39. 1<sup>st</sup> National Economic & Social Development Plan (1961-1966),
40. In 1990, the Department of Export Promotion initiated a "Pilot Project on the Export of Organic Farm Products"

**Table-8**

<b>Town -</b>	<b>Pop</b>
Albany -	25000
Broome -	11000
Bunbury -	55000
Busselton - about 15,000	15000
Ellenbrook -	12000
Esperance -	10000
Geraldton -	27000
Kalgoorlie-	28000
Karratha-	11000
Kwinana -	20000
Mandurah -	68000
Port Hedland -	11000
Rockingham -	67000

**Table-9**



