

ANALYSIS OF THE PROMOTION MECHANISM AND INFLUENCING FACTORS OF CULTURAL CONSUMPTION

Received: Jun 25, 2020

Revised: Sep 29, 2020

Accepted: Oct 27, 2020

เจนิชา ประพฤทธิมลิ^{1*}

Chenicha Praphruetmon^{1*}

¹มหาวิทยาลัยเซี่ยงไฮ้เจียวทง, ประเทศจีน

¹Shanghai Jiaotong University, China

*Corresponding Author, E-mail: chenicha.oli@gmail.com

Abstract

The establishment of a system for promoting cultural consumption not only represents the quality and effectiveness of growth in the cultural sphere, but also the level of people's lives and economic and social development. For a long time, the different steps taken by Thailand to encourage culture have not fully converted the cultural consumption capacity of residents into successful cultural consumption. The explanation is that there is inadequate knowledge of the factors affecting cultural consumption. Subjective factors such as consumer demand, motivation, actions, and objective factors such as policy, the environment for consumption, and cultural supply influence cultural consumption. The energy and consumption of customers are fulfilled. Under the combined impact of internal and external variables, degree is an intermediate element. Current cultural consumption shows a trend towards diversification of major consumer groups and consumer demand, an increase in the interaction between the consumer groups and the complexity of consumption motivation, consumer sophistication and rational consumption behavior. The secret to developing a framework for promoting cultural consumption lies in the optimization of the consumption environment and the release of demand for cultural consumption; the replenishment of consumer resources; the stimulation of motivation for cultural consumption; the improvement of supply levels; and the enhancement of satisfaction with cultural consumption.

Key words: Cultural Consumption, Introduction Factors, Promotion Mechanism

Introduction

In addition to their specific material consumption needs, cultural consumption is consumption created by residents fulfilling their spiritual needs. Changing the development mode includes accelerating structural reforms on the supply side, accelerating the cultivation of growth points for demand, and fostering cultural consumption. The Thai Government pointed out in 2012 that the expansion of cultural consumption should play an important role in the expansion of domestic demand, and that a long-term mechanism for the expansion of demand for cultural consumption should be created. OTOP aims to encourage and direct localities to explore advantageous opportunities for national cultural consumption, create pilot models, take measures such as issuing cultural benefit cards, holding seasons of consumption for cultural benefit, building public cultural facilities and platforms for cultural consumption, and identify incentives to promote performing arts and animation, entertainment, and cultural tourism (Denpaiboon & Amatasawatdee, 2012).

The National Statistical Office carried out the 2019 Household Socio-economic Survey from January to December 2019. The result of the 2019 survey showed that household nationwide earned an average 26,018 baht per month. During the 2019 survey, household nationwide spent on average 20,742 baht per month. Of this amount, 33.9 percent was mainly spent on food, beverages and tobacco (of which 0.6 percent was paid for alcoholic drinking), followed by expense on housing and household appliances (21.0%), on vehicles and transportation (17.3%), personal care/clothing/footwear (5.9%), communication (3.7%), education (1.5%), medical (1.3%), religious activities (1.0%) and recreation and entertainment (0.9%). An average monthly income per capita increased from 9,333 baht in 2017 to 9,450 baht in 2019. Households of the highest income group had an average monthly income per capita decreased from 26,755 baht to 25,894 baht, while households of the lowest income group experienced an increase in an average monthly income per capita rising from 2,628 baht in 2017 to 2,890 baht in 2019. (National statistical office ministry of digital economy and society, 2019). Cultural consumption typically accounts for 30 percent of the general consumption of residents, according to the experience of developing countries. At present, Thailand cultural consumption scale is just around 1/3 of that of developed countries, and the bulk of household consumption expenditure still accounts for food, clothes, housing and transport. It can be seen that Thailand's numerous cultural consumption promotion initiatives have not fully converted the capacity of cultural consumption by residents into successful cultural consumption. Therefore, the establishment of a framework for promoting cultural consumption will

not only help to accelerate the pace of supply-side structural change in the cultural sphere, but will also help direct the masses to develop a concept of balanced and upward cultural consumption and effectively stimulate the endogenous incentive of cultural consumption.

1. Main factors affecting cultural consumption.

It is widely accepted that spending on cultural consumption will rise if the disposable income of consumers increases. However, it is not inherently consumer income that is the key factor influencing cultural consumption. For others, psychological need for self-integrity acts as a motivator for luxury consumption. For example, income-constrained consumers (Banerjee & Duflo, 2007), and those with bruised self-esteem (Salter, Nascimento, Terrier, Taniguchi, Bernie, Miranda, & Mulhall. (2020).), may seek high status products to restore their self-worth. On the other hand, consumers with an interdependent self-concept (focusing on the opinions and reactions of others) seek luxury consumption based on social drivers in which consumers buy lavish items as a means of display to others, a concept known as conspicuous consumption. As such, people seek luxury products to signal important information to others such as self-identity level of wealth and prestige, a social identity, or conformity, to a certain social class (Escalas & Bettman, 2003; White & Dahl, 2007). This indicates that the key factors influencing cultural consumption are not confined to the income of consumers.

1.1 Influencing factors from the main body of cultural consumption.

The topic of cultural consumption is consumers. To understand cultural consumption, we must first accurately recognize the basic characteristics of consumers. Consumption motivation is defined as reason for an individual to purchase certain products or services in order to satisfy such person's own needs (Chandler & Vargo, 2011). Many scholars believe that consumers may shop for actual purchases, but there could be various intentions and motives inducing shopping (Tauber, 1972). Analyzed consumers visiting shops and classified consumption motivation into hedonic, leisure, and experiencing motivation (Delbridge & Edwards, 2013). Much research is being conducted into both consumer needs, as such needs become more varied, and consumer hedonic or emotional values, as such values are being regarded as important. Thorstein Veblen, the son of a Norwegian carpenter, must have lived a similar experience when he wrote his 1899 book *The Theory of the Leisure Class*. This is one of the Consumers are defined as people with "leisure assets", "leisure life" and "leisure needs". This implies that customers need to have spare assets and diversified lifestyle choices in addition to meeting survival needs, and lifestyle choices also rely on the

diversified needs of people. Cultural consumption needs that stimulate spiritual fulfillment, which is the main motivating force for consumers to use resources and choose lifestyles, is the main difference between cultural consumers and products for material consumption. If the desire for consumption is reinforced to a certain degree, it will create a powerful internal incentive for consumers, thus generating a motivation for consumption that encourages consumer behavior. In addition to cultural consumption needs, Consumer motivation is often influenced by resource factors, such as the economic conditions of consumers; time adequacy; and the degree of consumer content awareness (Novotná & Kunc, 2019). These are an important factor affecting the choices and course of consumer behavior. Consumption satisfaction is the outcome of customer behavior and consumers' subjective reflections on the experience of product or service consumption (Ahrholdt, Gudergan & Ringle, 2019). It is also a deciding factor in whether the action of consumption can be replicated by customers. High satisfaction will reinforce the behavior of consumption, shorten the decision-making time of consumption, generate repetitive consumption, and eventually shape consumption habits; otherwise, it will trigger consumers to have a disgusting and resistant attitude, weaken the behavior of consumption, and terminate those products' consumption.

The rule of conduct is from the point of view of consumers themselves: demand is the source of motivation, motivation is the cause of conduct, behavior enables demand to be met, but motivation is limited by the resources that consumers have, and consumer satisfaction determines the consistency of consumer behavior.

1.2 The motivation factors of cultural consumption from the external environment

Cultural consumption is much more influenced by the social environment than by the natural environment as compared with the consumption of other physical products. The cultural consumption by social environment is much more influenced than by the natural environment. In contrast with the consumption of other physical products, the culture consumption is much more influenced by social environment than by the natural environment. Market demand is especially influenced by social ties between people social ethos, social order, social security (Didenko, Romashkina, Skripnuk & Kulik, 2020). It specifies the structure of consumption to a certain extent; quantity; frequency; efficiency (Cong, 2019). Policy is a significant external force that influences the environment for cultural consumption. On the one side, it can have a direct impact on the creation and opening up of spaces for cultural consumption, establishing a social and cultural climate, a business environment, a legal environment, essentially resisting the blindness of the market itself, avoiding vicious competition and

standardizing and ordering the market for cultural consumption. On the other hand, through institutionalized interventions, it can provide consumers with the necessary cultural tools, increase the desire to consume culture, reduce consumer concerns, and further stimulate the incentive for cultural consumption. More specifically, policies help to providing strong support for cultural industry growth and guiding the direction and methods of cultural supply production. Because the experience of consumers' past cultural consumption will influence their future cultural consumption, not only does cultural supply decide the content and methods of cultural consumption, but its quality levels will directly affect the satisfaction of consumers, which is the sustainability of the conduct of cultural consumptions, Main driving factors.

Changes taking place in the macroeconomic environment under the influence of environmental factors bring serious changes in the market entities micro-environment shaping the structure of consumption by reinforcing it. The environmental factor becomes a tool of competition, forms barriers to enter the market, facilitates competitors ousting from the market. It also contributes to new consumer segments and niches forming and act the market player assortment policy. Factors of policy and system factors, the 'negative effect of savings growth' is commonly recognized in rural areas across the country, according to statistical data provided by the State from 2001 to 2008. Rural China's coverage and equality in public services and social welfare is very poor. "The demand is much greater, combined with the tremendous burden of inflation, which has a crowding impact on cultural consumption. Rural residents have "self-protection for future years

Politics is the deciding factor among them, from the viewpoint of external environmental effect factors of cultural consumption (Xie, Xie & Martínez-Climent, 2019; Bai, Nie & He, 2019). It also defines, in addition to the resources that can directly influence consumers, the creation of the atmosphere for cultural consumption and indirectly affects the demand for cultural consumption and to a certain degree, determines consumer satisfaction through the effect on cultural supply, which in turn affects the behavior of cultural consumption.

1.3 The Mechanism of Influence Factors of Cultural Consumption

Cultural consumption is affected not only by internal market factors, namely demand, motivation, and actions, but also by three external environmental, policy, and supply factors. While internal factors are linked to the characteristics of consumers' personalities, no individual can avoid the impact of external factors. The consumption climate directly impacts the market for cultural consumption. By manipulating consumer capital, policies stimulate motivation for consumption. By affecting customer

satisfaction, cultural supply enhances or weakens consumption behavior. Consumer capital and consumer satisfaction are intermediary variables among them.

(1) Cultural consumption environment directly affects cultural consumption demand.

People are used to subtly engaging with one another in a certain social setting. Cultural consumption is non-competitive and external, that is, at the same time and space, it should satisfy a certain number of consumers in order to complete common consumption. Consumers' emotions will infect each other in the process of co-consumption and reinforce their psychological feelings in the interaction (Wumei, Zeng guang & Xuhua, 2020). Moreover, cultural consumer is vulnerable to the effects of public figures, social trends and other social networking issues. In the cultural sector, the "fan" impact is particularly obvious. Many scholars believe. Hobbies are the primary impetus for the market for cultural consumption. The more active the consumption, the stronger the cultural consumption demand. Consumers are easily influenced by the memory of previous cultural consumption and demonstrate consumption addiction (Li, 2019). The passion and understanding of culture by consumers are the key explanation for hobbies, thus translating them into specific needs. The demand for consumers represents the unique cultural value system in which consumers are located. Throughout the process of integrating into a special community, individuals will gradually shape their cultural values which directly affect the cultural consumer demand of the individual (Latif, Pitafi, Malik, & Latif, 2019). The outcome of interaction in social group activities between individuals and social members. It will further impact the self-identification of consumers with regard to cultural consumption needs.

(2) Motivation for the reward consumption of policies impacting consumer capital.

Human needs are fulfilled by actions, but needs are not enough to motivate people to take actions, since resource limitations allow many human needs only exist in consciousness and cannot be met in practice. Motivation, compared with demand, is more likely to contribute to consumer actions. They can be turned into motivations and take subsequent acts only when human needs are triggered or enhanced under the action of external factors. Market resources are typically the external trigger of consumer incentives from demand to motivation, and the core resource is information; channels; funds. The product advertisements that merchants put on consumers, the pricing strategies they develop for the convenient services they offer, are all targeted at consumer resources. OTOP and cultural consumer events organized in different parts of Thailand are essentially performed in line with the method of publishing lists for the

promotion of cultural product, conducting product fairs, and introducing price concessions. While consumption addiction will make it easier for some cultural consumers to make consumption decisions, for most consumers, cultural product are not the everyday necessities of people and their elasticity coefficient is far higher than the consumption of materials. Only under the conditions of clarifying the nature of the product; the real way of purchasing it and the appropriate price range can consumers substantially increase cultural consumption. This is the shortcoming of capital that cannot be compensated for by customers. In order to enable consumers to understand the transition from demand to incentive, the role of cultural consumption policy lies in making up for the shortcomings of consumer capital.

(3) Cultural supply determines the satisfaction of consumers and limits the consistency of consumer behavior.

Production defines consumption and the material basis for consumption is given by production. The principle of consumption is that the supplier produces products and the availability of products is a significant variable affecting consumption; otherwise, no matter how high the demand and motivation of the customer, how many resources they have, successful consumption will not be realized without purchasing products. The law of supply and demand in economics stresses the inevitability of a reciprocal constraint between supply and demand for products and adjustments in prices, while the law of supply and demand in the cultural field focuses mainly on the content and quality of supply and demand. It is not the commodity that can really fulfill the demand of the cultural consumer, but the quality of the product; not the quantity of supply that can stimulate the continued consumption of the cultural consumer (Wang, 2019). The Thai media announced the revenue rating of 46 Thai films released from January 1 to December 31, 2019 in Thailand. Among these, only 2 movies had more than 100 million baht at the box office, and 18 movies had less than 1 million baht at the box office. These 46 Thai movies totaled 693 million baht at the box office, and the movie was watched by 5.08 million viewers. However, the box office of "Avengers: Endgame (2019)" alone crossed 617 million among the films released in Thailand in 2019. Baht, which is almost the year-round box office profits of 46 Thai movies, makes people think about the Thai movie market. There are quality differences between cultural products and customer satisfaction is the direct manifestation of quality differences, making the advantages of cultural products extremely different (Zhao, Ban & Chen, 2020). Consumer satisfaction, influenced by the consistency of the supply of Cultural products, influences consumer behavioral orientation.

2. The evolution trend of cultural consumption.

Continuous changes in human production and lifestyles have been triggered by the changes of time as well as human concepts, understanding, and skills, and the consumption habits of consumers have also changed accordingly. The evolution of the cultural industry has gained a lot of attention in recent years. It has become increasingly abundant in the material and types of cultural items. Ongoing improvements have also been seen by customer groups together with their desires, motives and attitudes.

2.1 Iteration of major consumer groups and diversification of consumer demand.

There is a particular user group for each long-term consumer product, and consumer groups often have the characteristics of constant iteration. It was determined that the urban Thai consumer focus on finding the right product – one that possesses the right set of product attributes to satisfy their unique needs and desires. Moreover, the higher their purchasing power, the greater their willingness to pay for these specific attributes. Also, Thai consumers are a trendy crowd, especially when it comes to consumer electronics and appliances categories. Thai consumers also place a great deal of importance on brand names, with e-commerce purchasing increasing swiftly across all brands (Bharadwaj, Chaudhary, Kittikachorn & Rastogi, 2017). In Southeast Asia, Thailand has also become a pioneer in e-commerce potential, currently rising at an annual rate of 33.5 percent (Electronic Transactions Development Agency, 2016) due to its high social media penetration figures (58 percent), mobile technologies (149 percent), and the Internet (54 percent) (Deloitte, 2016). From these figures, Thai Generation-Y customers (Thais born between 1981 and 2000) are among the world's most linked consumers (Pumim, Srinuan & Panjakajornsak, 2017) which stated that a new social media model is driving e-commerce in Thailand, with 40% of the purchases digitally influenced. Furthermore, Thai consumers report conducting up to 60% of their online research using websites and apps such as Messenger, Instagram, Line, Kaidee, and Facebook. One improvement in this year's survey is very prominent in all our findings of Chinese consumers in the past ten years.

In all the findings of Thai consumers over the past ten years, there has been a slight shift. In this year's survey, it is very important that Thai customers no longer exist as a single group, but have developed a distinct diversity. The young generation represented by the post-90s and post-00s has grown rapidly and has started to become the new generation's primary customer groups. In the area of cultural consumption, there are currently the most active user groups in the post-90s and

post-00s. Key audience in movie theaters; celebrity concert fans; online game players; recorded audio and video website users and entertainment venue consumption data This is thoroughly illustrated.

Even though they are not the key force in the development of social wealth, the post-90s and post-00s who have grown up with the Internet have become the main user community in the unique social context, their consumption concepts are more accessible, and the demand for entertainment content is more complex Personalization, more willing to embrace new things; new consumption habits, more diversified cons. The new big cultural consumer groups have basically realized the change from fulfilling "basic needs" to "Individual Demand" compared to the previous generation of consumer groups, from "buying cheap" to "buying high-quality" and from buying "public" to "buying" niche, the evolution from buying products" to buying products + services," from "owning" products to "sharing" products.

2.2 Upgrade of consumer group interaction and complication of consumption motivation.

In all walks of life, the growth of the Internet and new technologies has encouraged creativity and changed the way of people communication. Cell phones have become the most important way for people to communicate with the outside world, as far as individual customers are concerned. On the mobile terminal, the process of consumption, interaction with other customers and brands can all be done, which enables interaction in the entire customer decision-making process. Consumers of mobile terminals depend more on short-term high-frequency interactions to increase the frequency of user interactions, but also shorten the length of each interaction. On the Internet, consumers exchange data, get the support of a large number of volunteers, and exchange product experiences with each other. Merchants often seek to create close relations with customers to better understand consumer desires, acquire new product development ideas, and enhance the efficiency of new product development (Yiu, Ngai & Lei, 2020). The short-lived, high-frequency, and rapid "momentary interaction" between customer groups makes it more complicated to turn consumers from demand to motivation to improvisation and speed, as well as to improve consumer motivation.

Every week, 45% of people worldwide post images or videos on social media, according to the world's authoritative market research company, Euromonitor International. Influencers, opinion leaders, self-media, groups, and live broadcast culture have an growing effect on the Internet environment, and the number of customers seeking productivity is increasing. Approximately 53.7% of respondents in China are able

to spend money on products or services that can save time. According to Euromonitor International report, every week 45 percent of individuals post images or videos on social media. Approximately 53.7 percent of Chinese respondents are increasingly willing to spend money on products or services that can save time. The social impact of influencers, opinion leaders, self-media, groups, and live broadcasts in the Internet environment are growing as well as the number of customers seeking quality. Digital technology enhancement and advancement enable customers to make more proficient use of technology. The behavior of consumers is no longer limited by time and space. Consumption has grown from a shopping activity to the everyday activities of people, which has enabled consumption scenarios and consumption behavior to grow “Daily”. The time or place where consumption is unlikely to occur before, such as watching a web drama or inter-class break, or on transportation, can enable consumers to complete consumption and remote interaction or experience through mobile terminals. For cultural consumption, this is particularly valid. People are becoming less and less able to “wait” and are expecting to get instant satisfaction and more convenient services for consumption. This will ultimately have a deep and enduring effect on the production of motivation for cultural consumption.

2.3 Increased consumer maturity and rationalization of consumer behavior.

The rapid growth of the Internet has changed the way people obtain information from newspapers, TV and radio to computers, cell phones and other smart devices, and the way people obtain information has moved from text and photographs to video and live broadcasting. The continuous upgrading of content consumption habits and desires of citizens has been witnessed and encouraged by the vigorous growth of various content carriers. Consumers who have grown up in the Internet era have more data processing and mining expertise and a wider view. They no longer trust company ads or consult so-called experts, and for more learning opportunities, they rely more on the Internet and urgent texting. When making purchase decisions, they will trust their choices and judgments more, will be more “self-centered” and make consumer decisions more rationally. The evolution from “mass consumption period” to “quality consumption period” to “rational consumption period” has been experienced by developed countries. As the market environment has changed and living standards have improved, the maturity of Thai consumers has improved significantly and the behavior of consumers has become more rational. The rationalization of consumer behavior is reflected in the fact that more and more consumers have gained brand knowledge and gradually developed customized brand preferences during the consumption phase in

the light of increasingly diversified information media. This is because consumers pay more attention to the style and quality of life, so they pay more attention to the soft demand and cost-effectiveness of products, and they do not stick to the previous definition of “cheap no good products”, but they are willing to pay more for high quality and pay more attention to the features of the products within a fair price range. Consumers are, in essence, increasingly reluctant to purchase low-quality products at low prices, but with equal prices and brand effects, they are more likely to purchase high-quality items. The industry regards this kind of increasingly “mature” efficiency as “a fair correction of consumption on the path of upgrading consumption”. In the field of cultural consumption as more apparent because low-quality cultural products have become less and less marketable, and the market rate of return for well-respected cultural products is growing.

3. Construct an effective cultural consumption promotion mechanism.

The consumption needs of people are constantly changing with the growth of the economy and society; consumption motives and consumption habits are also constantly changing, creating a promotion mechanism for cultural consumption. Therefore, the consumption climate needs to be optimized and customer capital replenished. Three aspects are proposed in this study; 1). Release Demand for cultural consumption 2). Stimulate inspiration for cultural consumption 3). Boost the enjoyment of cultural consumption.

3.1 Optimizing consumption environment and releasing the need for cultural consumption.

The government is the developer of the cultural industry's climate for growth and the coordinator of all stakeholders. The cultural system reform promoted by the Thai government not only relaxes the constraints on cultural resources, but also encourages the broad masses of social members to exert their cultural creativity, creating a pattern of prosperity and development of the cultural industry; a series of intellectual property measures protect the interests of cultural creative workers. The rights and interests of consumers are also guaranteed. Currently, the development of a framework for promoting cultural consumption requires the government to optimize the institutional climate by means of policy instruments, to create a benign interactive business environment for cultural suppliers and consumers, to increase the protection of consumer rights and to completely unleash the demand for cultural consumption.

Consumers have a higher standard focused on fulfilling their basic needs in the sense of the iterative cultural market groups and the diversification of consumer

demand; deeper levels; and a broader variety of needs are increasingly increasing. Especially in culture; tourism; recreation; fashion; personality; sports; health and other aspects. The criteria are growing, paying more attention to the acquisition of consumption scenes and the sense of experience, and preferring composite products and services that can fulfill multiple needs. In addition to the basic functions, in order to fulfill the needs of customer experience, the cultural supply corresponding to consumer demand must also provide good quality and precise scenic positioning. Traditional product styles, manufacturing concepts, business platforms, terminal marketing models have been difficult for the main cultural supply body to meet modern customer needs, and only to pursue new supplies through ongoing creativity and innovation. This inevitably raises the organizational risks and uncertainties of cultural supply, contributing to the replication of popular products and models by some cultural supply organizations in order to obtain rapid benefits, impacting the impetus of cultural innovation, and also inhibiting the fulfillment of customer demand and potential demand. Release, which is also at the core of the challenge of the new market for cultural customers in terms of balanced and sustainable growth. The effective way to change the status quo is for the government, from the perspective of protecting the rights and interests of cultural consumers, to optimize the consumption environment.

The United States, the European Union, Japan and other countries put great emphasis on the protection of consumers' rights and interests. Not only do they have more advanced consumer products requirements and a more complete system of consumer law and regulation, but they also, by a combination of judicial and administrative means, efficiently safeguard the legitimate rights and interests of consumers. While, owing to the particularity of cultural consumption, Thailand has enacted the 'Consumer Protection Act' in addition to protecting the legitimate rights and interests of consumers by means of basic laws, it is also important to formulate appropriate administrative regulations on cultural consumption in order to protect consumers in the field of cultural consumption. Special interests in order to optimize the environment for cultural consumption (Makbua, 2019). The government must optimize consumption, the people-oriented definition must be sincerely developed and applied and humanistic treatment and democratic engagement embodied. Firstly, of all, beginning with the reality of the needs of cultural consumption, to formulate the laws and regulations of cultural consumption and the policies of consumption to ensure that the basic rights of consumption of the large masses of people are fulfilled. Secondly, to formulate and strictly enforce the standards of cultural production and service, to crack down severely on the disturbance of the order of the cultural market and piracy, to

create and strengthen the system of supervision of the cultural market for credit, and to promote a healthy and stable consumer climate. Thirdly, create an efficient system for communicating the desires of cultural consumers to expand market monitoring and notification channels; enable consumers to report on counterfeiting and trafficking more conveniently; encourage price fraud; compulsory purchasing and selling; and unhealthy cultural operations; and conflicts over cultural consumption Interfere in time; deal with it in accordance with the law. Finally, do a good job of statistical monitoring of cultural consumption, set up a forum for the sharing of big data resources among relevant departments for cultural consumption, comprehensively analyze macro data and micro samples, and dynamically track changes in cultural consumption scale and structure to provide a reliable basis for decision-making research and formulation

3.2 Replenishing consumer capital and Stimulate inspiration for cultural consumption

The translation of future market demand into real consumer behavior needs to generate motivation for cultural consumption. Consumers need sufficient spare money to generate motivation for consumption; leisure time; tools such as accumulation of knowledge and cultural preferences. Keynes' absolute income theory and later relative income theory both emphasize the effect of income on consumption, that is, after income reaches a certain level, after the substitution effect is greater than the income effect, consumers will tend to spend more time on leisure (Bokana & Kabongo, 2018). There is no exception in the area of cultural consumption. When the income level of individuals exceeds a certain level, customers will have more time for cultural consumption. Furthermore, the cultural awareness and hobbies of consumers are significant factors in fostering the patterns of cultural consumption. From the perspective of the economic and social development process in Thailand, it is still necessary to foster the maturity and habit-building of consumers, which is one of the important reasons for limiting the growth of Thai cultural consumption. Therefore, Increasing the total income of residents, increasing leisure time and improving the cultural literacy of residents are all unavoidable choices to stimulate the motivation for cultural consumption and increase the level of cultural consumption, and these factors typically occur when adequate resources are available to consumers.

Many nations have implemented several policies and obtained good results in terms of replenishing consumer capital. In the 1930s, the United States adopted the 'Social Security Statute' to provide administrative funding for the successful operation of the social security system, to provide extensive living security for

citizens, to constantly raise the level of disposable income of residents, and to strictly regulate Cultural products and services. As well as the US government continues to increase the leisure time of residents to provide cultural consumption opportunities for residents. In the basic education of schools, the British government has developed a range of music, drama, dance and fine arts courses and has continued to promote cultural experience programs among community members to continually develop the cultural literacy and art appreciation capabilities of residents. Following the outbreak of the global financial crisis in 2008, the Japanese government expanded its spending in social security and supplemented consumer resources with a series of policy steps, such as reforming the wage structure, the welfare delivery system and the tax system, increasing jobs and total incomes, increasing leisure time, etc. Based on some countries' experience in encouraging cultural consumption, the social security system is great, the motivation of people to consume will naturally be stimulated, and the level of consumption will also be dramatically improved.

Currently, Thailand is encouraging cultural consumption and needs to provide consumers with resource gaps that are actually inadequate and remove the fears of residents regarding cultural consumption. Firstly, deepen the reform of the income distribution system, strengthen the employee shareholding system and the technology shareholding system, enforce the residual income sharing system, provide institutional guarantees for the source of income for a single factor worker, promote residents' total income growth and improve the capacity of residents to consume culturally. Secondly, it decreases the time constraints of cultural consumption, strengthens the nature of the holiday structure for residents, increases the freely available time for families to spend their leisure and cultural consumption together and creates conditions for concentrated cultural consumption. Finally, cultivating the main body of cultural consumption, incorporating cultural and artistic education into the scheme of general education and continuing education, making it a compulsory course for multi-talent cultivation and popularizing education in the area of cultural consumption for the entire population. At the same time, the education and publicity of the idea of mass media cultural consumption should be reinforced in the form of an advanced concept; a rational structure; and a social movement towards cultural consumption in the right direction.

3.3 Improve supply levels and boost the enjoyment of cultural consumption.

The satisfaction of cultural consumers and the growth of consumption habits rely on the healthy development of the market for cultural consumption. The availability of cultural products and services is an actually significant factor affecting the development of the market for cultural consumption. Not only do the members of the ecosystem compete in the same market, but also in collaboration and symbiosis. By mutual dependency and collaboration, they sustain their existence and growth, thus promoting the whole cultural industry. Evolvement of habitats (Li, 2020). The main members of the ecosystem of the cultural industry are cultural users and cultural suppliers. The output of cultural suppliers is determined by the choice of cultural consumers, and cultural suppliers' behavior affects the choices of cultural consumers, the "fan economy" has become a brand new marketing paradigm in the cultural industry, creating an ecosystem in which the benefits of supply and demand are shared and checks and balances are shared, particularly in the context of the rapid rise of self-media. "Fans" reflect strong buying power and future consumption habits and loyal communities in self-marketing. Not only are they able to pay for the usage value of the commodity itself, they also pay more attention to the emotional premium of Cultural products and services, and they are to a large degree responsible for the Key to Victory for cultural suppliers.

Facing increasingly diversified and individualized demands for cultural consumption, the offering of higher quality through the quality revolution of Cultural products and services; marketable cultural supply in order to unlock the potential of cultural consumption is the pivotal key to fostering a sustainable growth of cultural consumption. Firstly, cultural supply must aim at the new demand for cultural consumption, mobilize market forces to increase efficient supply, promote the expansion and upgrading of consumption, in particular to respond to changes in consumption habits induced by the growth of the Internet, improve the conditions of cultural consumption, and create a public forum for the provision of information on the cultural market. Secondly, manufacturers need to subdivide customer segments on the basis of product attributes, obtain insights and actual consumer demand descriptions, tapping and stimulating future consumer demand, effectively locating target consumer groups and targeted product creation and marketing. An efficient supply can be generated by targeting market demand and converting consumer demand into consumer action (Lansing, Siegfried, Sunyaev & Benlian, 2019). Thirdly, cultural suppliers need to look for a carrier that is sufficient to

establish a distinctive fan brand, create a good channel of emotional contact with customers, develop loyal customer groups, create a unique customer experience for them and allow customer groups to project their feelings. Cultural provision has long-tail liquidity capabilities in terms of products and labels. Finally, the development of a virtuous cycle of the environment of the cultural industry, the promotion of the integration of cultural enterprises and cultural industries, the promotion of the integration of culture and different industries, and the fulfillment and creation of new demands by new supplies; new consumption would form a cultural supply with distinctive regional characteristics and brand impact.

Conclusion

Cultural consumption dominance is not in the hands of the government, but it relies on the behavioral choices of consumers. Consumption in the world is a manifestation of the self-identity of consumers. Through this approach, customers have a close link with the environment in which they live and gain a sense of identity. Cultural consumption is no longer confined to conventional cultural performances, book purchases, and movies with the evolution of cultural and economic forms brought on by "culture +" and "Internet +". Regardless of food, clothing, housing and transport, cultural consumption may constitute cultural consumption as long as it is a form of consumption with cultural content as the heart. Consumers are more passionate about high-quality Cultural products and convenient service methods, with the diversification of lifestyle preferences and the extensive use of the Internet, and have formed the habit of communicating customer experience through digital media. This makes the relationship between cultural suppliers and cultural customers no longer the opposite ends of supply and demand, but a benefit-sharing arrangement is formed by more frequent and diversified interactions. Some loyal cultural product consumers are not only participants in the production of content, but also promoters of product marketing. The cultural industry ecosystem has been collectively built by customers, manufacturers, states, associated organizations and individuals.

A systematic analysis of the driving factors of cultural consumption, based on the assumption of environmental optimization, and of the ecological definition of the cultural industry, based on the theory of multi-party harmonious coexistence and mutual promotion and collective prosperity, is more scientific in the face of changes in consumption habits and market systems. Long-term mechanism of promotion for cultural consumption.

References

- Ahrholdt, D. C., Gudergan, S. P. & Ringle, C. M. (2019). Enhancing loyalty: When improving consumer satisfaction and delight matters. *Journal of Business Research*, 94, 18-27.
- Bai, Y., Nie, R. & He, J. (2019). Study on the Development Strategy of Yunnan Sports Industry Based on SWOT-AHP Model. In 2019 International Conference on Social Science and Education (ICSSAE 2019)
- Banerjee, A.V., & Duflo, E. (2007). The Economic lives of the poor. *Journal of Economic Perspectives*, 21(1), 141-168.
- Berger, J. and Heath, C. (2007). Where consumers diverge from others: Identity signaling and product domains. *Journal of Consumer Research*, 34, 121 – 134.
- Bokana, K. G., & Kabongo, W. N. S. (2018). Modelling real private consumption expenditure in south Africa to test the absolute income hypothesis. *Journal of Economics and Behavioral Studies*, 10, 138-155.
- Chandler, J. D. & Vargo, S. L. (2011). Contextualization and value-in-context: how context frames exchange. *Marketing Theory*, 11, 35-49.
- Cong, D. (2019). Research on community distribution model based on structural equation model. IOP Conference Series: *Materials Science and Engineering*, 688033010. Doi: 10.1088/1757-899x/688/3/033010
- Delbridge, R. & Edwards, T. (2013). Inhabiting institutions: critical realist refinements to understanding institutional complexity and change. *Organization Studies*, 34, 927-947.
- Denpaiboon, C. & Amatasawatdee, K. (2012). Similarity and difference of one village one Product (OVOP) for rural development strategy in Japan and Thailand. *Japanese Studies Journal Special Issue: Regional Cooperation for Sustainable Future in Asia*, 10, 2-4. [in Thai]
- Electronic Transactions Development Agency. (2016). *Thailand internet user profile 2016*. Bangkok: Office of State Electronic Transactions Development Agency.
- Didenko, N. I., Romashkina, G. F., Skripnuk, D. F. & Kulik, S. V. (2020). Dynamics of trust in institutions, the legitimacy of the social order, and social open Innovation. *Journal of Open Innovation: Technology, Market, and Complexity*, 6, 111; <https://doi.org/10.3390/joitmc6040111>.
- Escalas, J. E., & Bettman, J. R. (2003). You are what they eat: the influence of reference groups on consumers' connections to brands. *Journal of Consumer Psychology*, 13, 339 – 348.
- Lansing, J., Siegfried, N., Sunyaev, A., & Benlian, A. (2019). Strategic signaling through cloud service certifications: Comparing the relative importance of certifications' assurances to companies and consumers. *The Journal of Strategic Information Systems*, 28, AMSTERDAM : ELSEVIER. ISSN 1873-1198.

- Latif, K., Pitafi, A. H., Malik, M. Y., & Latif, Z. (2019). Individual cultural values and consumer animosity: Chinese consumers' attitude toward American products. *Sage Open*, 9, <https://doi.org/10.1177/2158244019871056>.
- Li, C. (2020). Construction and perfection of internet brand ecosystem. In *Proceedings of the 2020 the 4th International Conference on Information System and Data Mining*, 123-127. <https://doi.org/10.1145/3404663.3406875>.
- Li, Y. (2019, May). Movie derivatives market development research. In *Proceedings 2019 5th International Conference on Humanities and Social Science Research (ICHSSR 2019)*. <https://doi.org/10.2991/ichssr-19.2019.95>
- Makbua, P. (2019). Establishment of one-stop service organization for consumer complaint in Thailand. *Thammasat Business Law Journal*, 9, 345-357.
- National Statistical Office, Ministry of Digital Economy and Society. (2019). *Summary of Important Results Explore the Use of Digital Technology and Household Communication B.E. 2560 (1st Quarter)*. Bangkok: Statistical Forecasting Division, National Statistical Office.
- Novotná, M. & Kunc, J. (2019). Experiences matter! luxury tourism consumption patterns and motivation of the Czech affluent society. *The Central European Journal of Regional Development and Tourism*, 11, 121-142.
- Pumim, A., Srinuan, C., & Panjakajornsak, V. (2017). Mobile phone customer loyalty in Thailand: A path analysis case study. *Asia-Pacific Social Science Review*. 16, 65-82.
- Salter, C., Nascimento, B., Terrier, J., Taniguchi, H., Bernie, H., Miranda, E. & Mulhall, J. (2020). 157 Defining the impact of peyronie's disease on psychosocial status in gay versus heterosexual men. *Andrology*. doi: 10.1111/andr.12899.
- Stathopoulou, A. & Balabanis, G. (2019). The effect of cultural value orientation on consumers' perceptions of luxury value and proclivity for luxury consumption. *Journal of Business Research*, 102, 298-312.
- Tauber, E. M. (1972). Marketing notes and communications. why do people shop? *Journal of Marketing*, 36, 46-59.
- Wang, X. (2019). Research on the design and development of festival cultural derivatives from the perspective of arts and crafts. In *Proceedings of the 3rd International Conference on Art Studies: Science, Experience, Education (ICASSEE 2019)*. 204-207.
- Wang, Y., N. & Fang, Y. (2010). A comparison on the factors influencing cultural consumption among china's rural areas. *Research on The Generalized Fictitious Economy*, 001(003), 79-90.
- White, K., & Dahl, D. (2007). Are all out-group & created equal? Consumer identity and dissociative in flounce. *Journal of Consumer Research*, 34, 525-536.

- Wumei, L. I. U., Zengguang, M. A. & Xuhua, W. E. I. (2020). A meta-analysis of the effect of crowding on consumers' emotional reactions and shopping-related behavioral reactions. *Acta Psychologica Sinica*, *52*, 1237.
- Xie, X., Xie, X. & Martinez-Climent, C. (2019). Identifying the factors determining the entrepreneurial ecosystem of internet cultural industries in emerging economies. *International Entrepreneurship and Management Journal*, *15*, 503-522.
- Yiu, H. L., Ngai, E. W. & Lei, C. F. (2020). Impact of service-dominant orientation on the innovation performance of technology firms: Roles of knowledge sharing and relationship learning. *Decision Sciences*, *51*, <https://doi.org/10.1111/deci12408>
- Zhao, J., Lu, Y., Ban, H. & Chen, Y. (2020). E-commerce satisfaction based on synthetic evaluation theory and neural networks. *International Journal of Computational Science and Engineering*, *22*, 394-403.

.....