

**COMMUNICATION FOR LOCALISM EMPOWERMENT
THROUGH SINGING CONTEST
KIKDUU TV PROGRAM**



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**A Dissertation Submitted in Partial
Fulfillment of the Requirements for the Degree of
Doctor of Philosophy (Communication Arts and Innovation)
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ABSTRACT

Title of Dissertation	COMMUNICATION FOR LOCALISM EMPOWERMENT THROUGH SINGING CONTESTKIKDUU TV PROGRAM
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This study has the objective to examine nationalism and localism in the KikDuu Singing Contest through the program production process. The goal is to study localism awareness among the audiences of the KikDuu Singing Contest. The researcher analyzed 28 tapes using the seven components to examine nationalism and localism in the program content. In addition, in-depth interviews were conducted with eight key informants of whom are program producers and thirty five audiences.

The research revealed nationalism and localism in the KikDuu Singing Contest. Nationalism is more apparent than localism. There appears to be combination of both in the two segments of the program. Thus, it could be said that there is a negotiation and adaptation between nationalism and localism in order to attract audiences. This attempt at making the program interesting is comparable to spicing up the content. There is no fixed formula for success. The combination of nationalism and localism vary in proportion but the combined result is an equal ratio that creates a perfect blend. The producers have created a space in the game show to allow the local community to have a space to express their identity. This results in the collaboration within the local community that leads to the success for both the program and the locals.

Local participation is included at three levels. The pre-production is the most distinctive stage because the program producers visit the local community. They contact the local administrative office and provinces all over the country in order to collect information and invite the people to participate in the program content. The people in the community are encouraged to select singers to represent their province. This makes the program different from other singing contests. In addition, during the filming, the program producers allow the fans to be part of the program. They are encouraged to

cheer, talk, and dance to show their support for the contestant. Finally, in the post-production stage, the program would follow up with the province that has won the prize money to see the development in the local community, which is the program's objective.

Localism awareness in the KikDuu Singing Contest revealed that audiences in the studio, who had direct participation with the program, exhibited strong signs of localism. They felt engaged with the contestants, who were from their hometown. The audiences at home, who had media mediated participation, expressed less localism. However, both groups accurately decoded the localism as intended by the source in the encoding process.

The research has proven that globalization and national does not absorb the local identity causing it to disappear. Rather, the local could negotiate and adapt to suit the changing social context. In addition, the local community nationwide could be empowered. The researcher views the local, global, and national as two sides of the same coin. They are entwined and cannot be separated, working together to achieve the same goal. Both parties empower and collaborate with each other. The KikDuu Singing Contest revived localism. Thus, the national has not caused the local to disappear. In fact, it has helped to shine the light on it making its identity even more distinctive. This phenomenon has no fixed formula for success. The use of capitalism and economics as the driver of local empowerment in all provinces throughout Thailand, is not always necessary because each local community may have their own strength that drives them forward.

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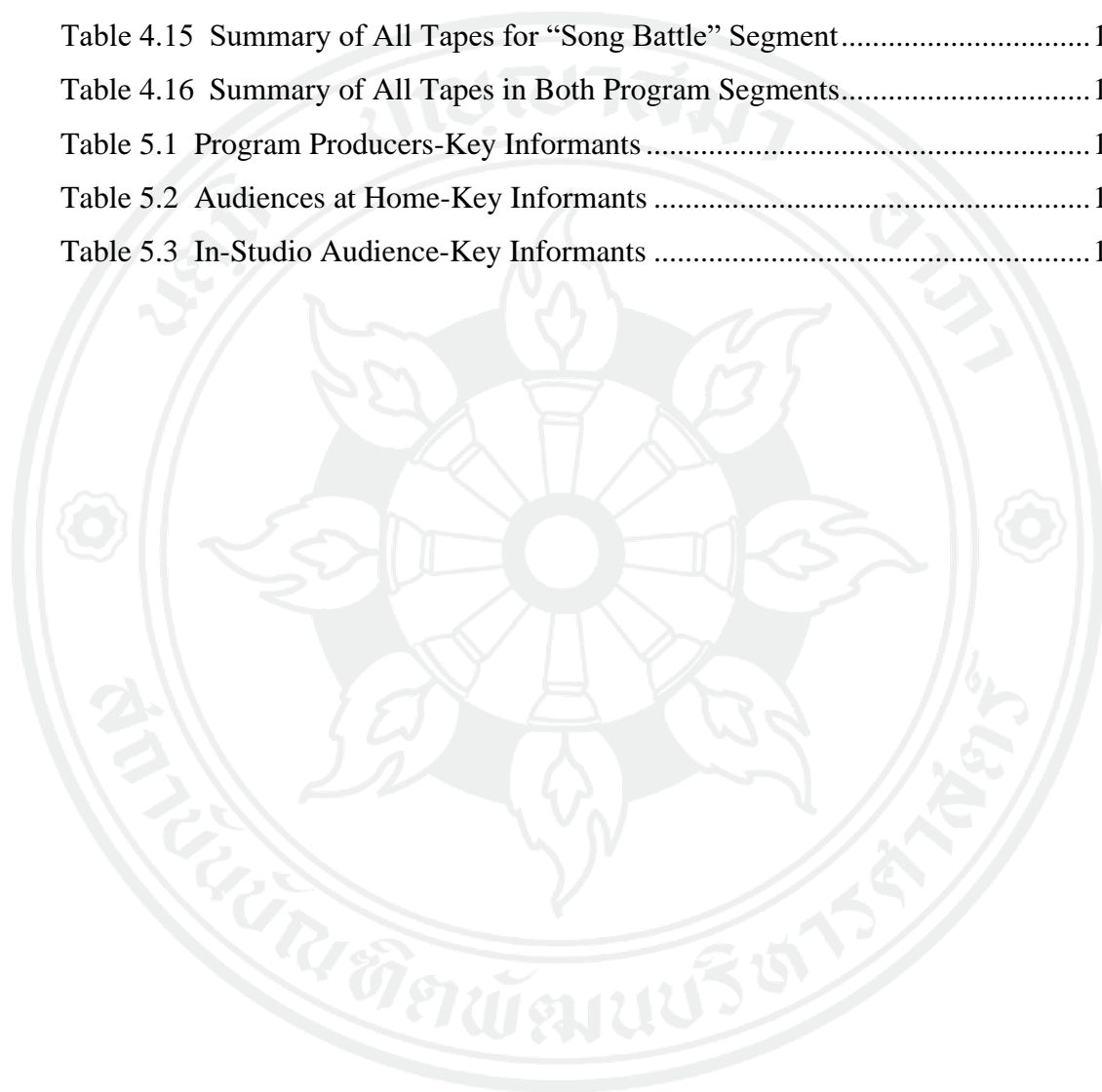
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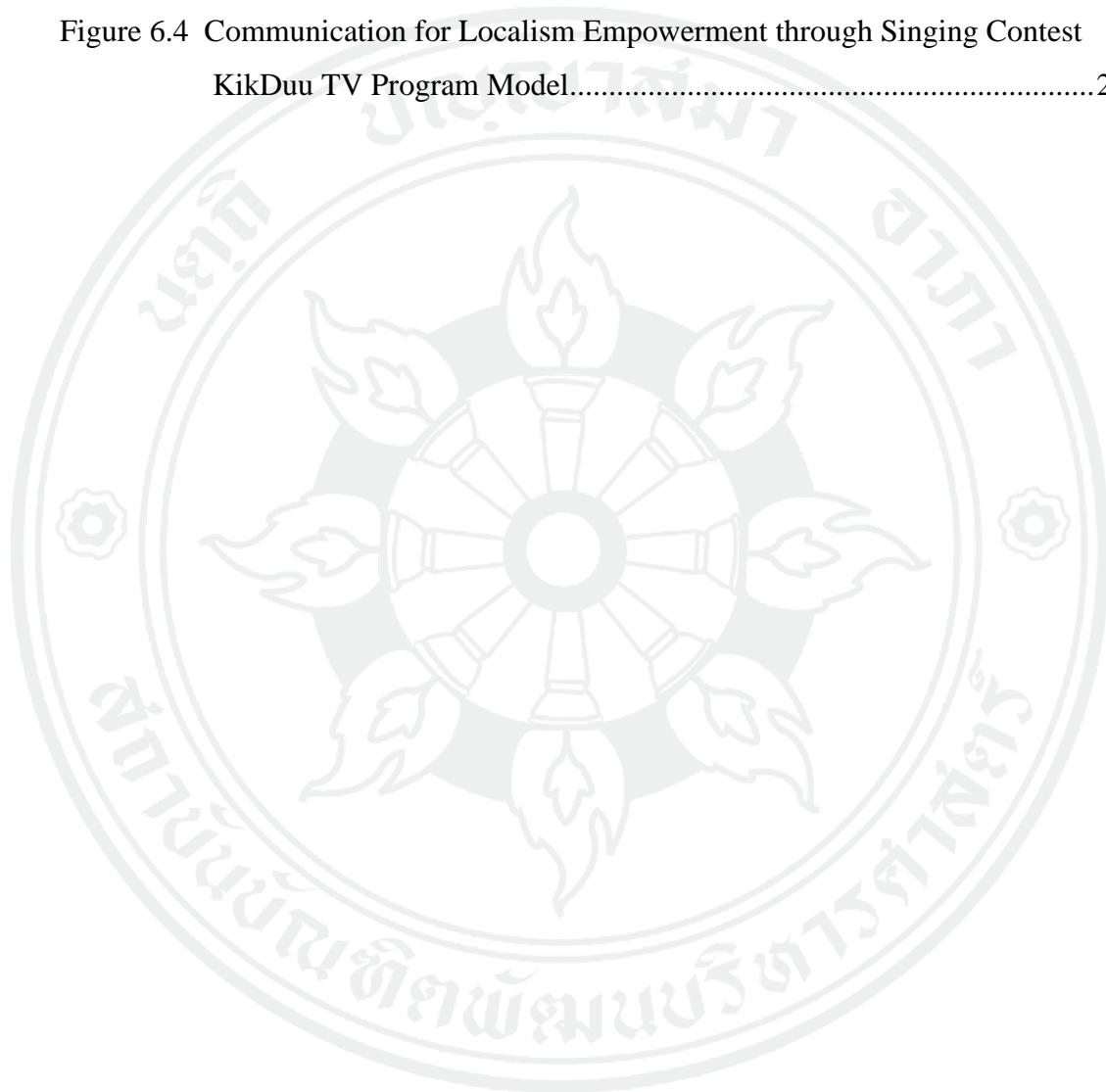
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CHAPTER 1

GENERALITIES OF THE STUDY

1.1 Background of Study

1) The Debate between the Global, National, and Local Perspectives

Before understanding localism, it is critical to understand “global” and “local”, which have long been parallel concepts. The debate between the importance of global and local in the past two centuries have been favoring globalization. However, there are those who argue that globalization is a force that enforces a single perspective. The counter argument supports proposing the local as an opposing ideology. This is evidenced in the textbook for the Philosophy of Communications and Communications Theory, (Sukhothai Thammathirat University, 2006). The book proposes the various debates presenting the pros, cons, and discussions between globalization and localization.

The positive point of view regarding globalization argues that it brings the world closer together in line with the global village perspective presented by McLuhan. Based on this view humans can transcend the limitations of time and geography in a world of boundaryless communications. People of all ethnicities become citizens of a world without borders creating a village that is unified in the multicultural landscape. Audiences can watch a football broadcast at the same time regardless of their time zone and geographic location. News broadcasts on CNN or BBC could be viewed with the same content at any location. Consumers can also enjoy McDonalds, KFC, Starbucks, enjoy Hollywood films, cosmetics, cars, Levi’s Jeans, can Coca Cola anywhere in the world.

The negative view purports that the flow of development from the West to lesser developed countries could be compared to a wave that overwhelming the local culture. Communications is dominated from the West leading to the disintegration of the rural community. This results in the divide between the rich and the poor.

Globalization results in the overshadowing of the local community even in marginal countries with the goal to consolidate the world power in the West. Colonialization has resulted in the birth of global politics. For instance, the terrorist attack on the Twin Towers of the World Trade Center on September 11, 2001 resulted in a global conflict from this extremist action to attack the symbolic heart of global capitalism. However, this is not the ultimate solution, thus, it is important to resolve this conflict in a more positive manner.

There are also those, who propose the view that culture is an ever-changing paradigm. It has a fluidity through constant interaction with other cultures. Academics such as Baba explained that cultures are diverse. For instance in Thailand, there are numerous dialects such as the northeastern, northern, and southern languages. Each area has its own literature including Inao from Java, Romance of the Three Kingdoms from China, and Ramayana from India, which combine aspects of both global and local cultures, known as glocalization. It is the combination of cultures to create a new identity as explained by Hall (1992). This combination of cultures is known as hybridity. The interplay of power underlies the cultural structure. The deeply rooted culture is not forgotten. In fact, it is instilled in the new hybrid culture such as the “Lam-sing”, which attempts to modernize the traditional art through combining the Western style to make it more appealing to a younger audience.

Attitudes of academics differ regarding globalization, which include the pros, cons, and discussions regarding the impact of the global culture in overshadowing local culture. Thai academics such as Pathana Kitti-Asa (2003) presents localism as a derivative of geography, network of eco-politics, and socio-culture. The local community is never isolated. It is not shut away from the outside world. On the contrary the local community is interconnected within economic, social, and political systems at the regional, national, and global level. Therefore it can be said that the Thai local community is undeniably part of the global community. Localization is thus a response to the global changes. This process is not new nor is it idiosyncratic to Thailand. It is a trend that is no less significant than globalization which is happening in every corner of the world. In fact, it has started even before the trend of globalization as can be observed in the study of history in every society that documents the changes and relationships among people in their own community.

However, localization is not the opposite of globalization nor is it transforming the grassroots to accept globalization denying studying about change at the local level. Rather it is a part of the process of globalization or globalize bringing the world to the local community. Surichai Wun'Gaeo (2004) denied the perspective of global-local dichotomization. Local community is not static but is a combination of complex diversity. In addition, communities interact with one another through economic, political, social, cultural, local, regional, national, and global engagements on a continuous basis. Thus, it is impossible to separate local from global because they are concepts that are interdependent and intertwined.

Local has a broader definition than just a local geographic human definition. It is more than the environment in terms of the natural social cultural order, which is more than a state governed unit. Every natural social culture cluster is a juncture of discourses, which results from the interaction of paradigms of the people in each locality with their peers in the same environmental vicinity in particular with the state in terms of the economy that is in line with capitalism and globalization.

Asawin Nedpogaeo (2003) explained that globalization has the power to drive the economy and politics with far reaching effects on society and culture. Thailand as a nation state has to live to the challenges in globalization. Examination at the community level reveals the diverse effects of the torrent of globalization, which results from the interaction between the forces of global and local perspectives. In the past there tends to be the belief that globalization's entry results in the destruction of the local. However, in reality the research findings reveal that the local community is not weak in the face of external threats. On the contrary glocalization results from the discourse between global and local. The term glocalization was coined by Robertson to explain the practice of Japanese farmers, who adapted what they learned from international practices to Japanese culture. Glocal is the combination of the words global and local. According to Robertson global cannot exist without local and vice versa. Therefore, they are like two sides of the same coin with head and tail sides. Thus, one cannot exist without the other. As the world moves in the same direction with the same frame of reference for accepted behavior, the diversity of the local community multiplies in tandem.

Thirawuth Senakham (2004) explained that Appadurai defined globalization as the flow of 5 streams namely people, money, ideology, media, and technology. However, this flow is not equal. Thus, globalization results in the creation of disparity as much as it creates harmony. Consequently, it results in the construction of culture and identity at the local and global level.

The concepts of local and localization were created in the pre-modern, modern, and globalization era. Today local is continuously influenced by other localities. These interactions and overlaps mean that no local community truly owns its identity in terms of local wisdom, politics, culture, and people. This means there is no such thing as belonging to one locality but all are part of globalization that is intertwined with internationalization and capitalism. The interconnectedness of localities in the globalization era has intensified in meaning because it is done under the pretense of mobility of media, image, money, and ideology across borders. This condition of mobility across broad geographic distances is crucial in the globalization era.

Cultural imperialism theories explain that globalization is the borderless world where the local is swallowed and national identity disappears. Many Western academics contend that the phenomenon is more complex and local identity cannot be easily overridden by globalization. Edensor (2002) explained that national identity can be maintained in the torrent of globalization because nationalism is imbued in communications and culture throughout daily life. For instance every 8 AM and 6 PM, Thais have to stop and pay respects to the national anthem broadcasted on television and radio. Thai language and history lessons require children to read and memorize important aspects. These processes ensure the maintenance of national identity as part of Thai daily life. In the same vein localization is a fluid paradigm that is always in transition through discourses with other localities that are also ever changing.

National identity is also dynamic, it is stage for diverse debates and transition anchored in the situation. In this world of communications and culture, national identity is not defined solely in one way. Nationalism is non-existent rather it is a process that brings into being. It is a dynamic process. Edensor explained that the definition of national identity is not based on one characteristic. Rather it is comprised

of the attitude that can be considered depending on the criteria and perspective. Thus, the world, nation, and local are interconnected and cannot be separated because they all continuously affect each other.

Globalization usually trickles down from the upper echelons of society. However, there are academics, who view that it is a more complex phenomenon. Appadurai explained that globalization would also be initiated from the grassroots. Previous studies tend to examine globalization from the view of capitalism, which cannot be used to solve the pressing problems of poverty and injustice towards marginal groups. As a result, globalization should give importance to the lower echelons of society in strengthening democracy in the daily life of people through the opening of public spaces promoting globalization. Examples of the local community creating a global network are bountiful. They reflect how local community promote harmony and justice through understanding of communications in the context of globalization.

In addition, television is a national media that serves to connect people to the news in the same way. Lasswell explained that mass media has four roles, which are providing information, integration among various dimensions in society, educate, and provide entertainment. These roles are associated with television making it a national media in response to the globalization trend. In terms of interconnectedness as in the concept of global village presented by McLuhan, people are connected in a borderless world. Citizens and culture come together as a village through the use of English as the universal language of communications. Football broadcasts can be viewed at the same regardless of geographic location. In addition, television has audio and visual that makes it more attractive and persuasive to the audience.

The digital television in Thailand has resulted in numerous changes in terms of policy, program production, and audience behavior. McLuhan from the Toronto School, presented technology determinism through his famous quote, "Medium is the message" According to the technology determinism theory, technology expands human potential. This best explains how technology today have changed the audience behavior. The introduction of new technology would lead to changes in society that affect the behavior in consuming news or information.

2) Birth of Localism in Thailand

Thai Localism originated after the economic crisis of 1997. At that time society was embroiled in globalization. Capitalism was blamed for the intensity of the economic crisis. One of the indicators is the weakening of the major institutions in society including family, school, temple, police, private enterprise, banks, and government agencies. This condition led to a near meltdown of these institutions. Moreover, many academics and macro-economists have agreed that this situation goes beyond an economic crisis to a social crisis. The risks to human capital is more complex resulting from conflicting influences under the trend of globalization (Kesinee Jutavichit, 2007).

Pasuk Phongpaichit (2014) explained that the ideology of localism denying economic and industrial growth shunning capitalism with emphasis on self-reliance in the local community based on the Sufficiency Economy Philosophy. This led to the rise of the popularity of localism in Thai society, which intensified after the Royal Speech given by His Majesty King Rama IX regarding the Sufficiency Economy on December 4, 1997. Consequently, economic development centered in the community has become more concrete. Under this new paradigm, nationalism has been promoted through various projects promoting assistance strengthening local communities to reduce the impact of globalization. The trend for self-reliant and self-sufficient way of life based on the Sufficiency Economy Philosophy, emphasized consumption in the family and community. It is expected that this production that is sufficient for daily consumption in the family and community would reduce the impact from fluctuations in the national and international level. This would ensure the survival of the community because it is distanced from capitalism and consumerism that characterizes city life (Chatthip, 1991, as cited in Kulwit Samdaengdech, 2008, p. 255).

Externally Thailand appears to accept globalization. However, there are localization aspects in various areas such as food, sports, apparel, and music in particular folk music. Thai food is intertwined with community identity. For instance, the local food in Nakhon Ratchasima is “Pad Mee”, noodles, Singburi has “Mae La” grilled fish, Phetburi has “Mae Kim Lang” custard, “Khao Soi” is a northern dish, while the best-known northeastern food is papaya salad. Thai food culture is well-

known around the world. Sports is another identity forming activity such as football, that has garnered huge following from fans in each respective province. Therefore, localism can be developed among the audience, who feel membership in the community for instance being a northeasterner, Pathalung native, or northerner.

Music has many categories including rock, international songs, indy music, and city music. The genre that best reflects the local community is the folk music because most of the singers come from the provinces. Their music talks about the nature of their home, living condition through identifiable music style and language. For instance, the northeastern music tends to be fast and fun using musical instruments such as the bamboo harmonica. Thus, it can be said that folk music truly reflect localism in Thai society.

Thai Television Industry Media Landscape: Television, the National Mass Media Prakaikavin Srijinda (2015) explained that the changing television media landscape has resulted from the signal transmission that has changed from analog, which was the standard for decades, to digital. This is because analog transmission requires a wide broadcast spectrum thus limiting the number of channels that could be offered. Therefore, there are only 6 free TV channels. The small number of transmission channels resulted in problems of encryption thus causing disturbances in the broadcast in some locations. This technology does not lend itself for future development in order to increase the effectiveness of the broadcast.

In addition, television is a national media that connects people to information and news as explained by Lasswell, that media serves four purposes, which are provision of information, coordinating among various social groups, educating, and providing entertainment. All of these roles are performed by television as a national level media in this era of globalization, where the world is brought closer together. This is consistent with the concept of the global village explained by McLuhan, which is explained as a borderless world that is connecting of people of various nations together through media. Global citizens share a common culture in a single world order. They communicate using English as the universal language. For instance, people in different geographic locations and time zones can watch the football broadcast at the same time. The characteristic of television that includes both audio and visual components makes it more appealing and persuasive to the audience.

Digital television in Thailand has led to many changes in terms of policy and television program production. This results in corresponding changes in audience behavior. McLuhan proposed technology determinism theory embodied in the quote, “Medium is the message”. Media expands the human potential, which is congruent to the changes in audience as well as social behavior. The result is media convergence where traditional media is integrated into social media. Audiences can choose to view programs based on their personal preferences. Consequently, television program producers need to develop program content and the presentation in order to better attract audiences to watch the station as long as possible. On the flip side, audiences would turn away from programs that do not serve their needs. Therefore, producers need to seriously design strategies for program content development that would attract viewers’ interest in their station.

Present day media technology enables audiences to select from various media options including newspaper, television, and online. All of these media have critical influence on the daily life of the people. Television media is still highly influential because every household has a television set for exposure to news and entertainment. In addition, television has the role to disseminate and reproduce culture and social ideology. Consequently, communications technology drives changes in audience behavior.

Therefore, television program production needs to have a technique in producing interesting content to attract audiences. This includes incorporating two-way communication, creating avenues for interaction, and emotional engagement with audiences. Entertainment programs that take up most airtime include content such as music, series, and game shows.

3) Localism and Nationalism in KikDuu Singing Contest TV Program

For the past 70 years television is a powerful medium because it is a national media. Television has become part of the state power structure promoting national identity. With changes in the media landscape shifting from analog to digital has resulted in more transmission channels with the number of programs growing consequently despite the same number of audiences. These changes not only led to advances to support the new technology of international organizations as well as

providing the opportunity for local organizations to showcase their content on national media such as television.

Consequently, television producers in many stations need to develop new strategies to foster audience loyalty. Some programs promote engagement through generation of games and going on foreign trips. As a result, some stations use localism as a strategy to attract audiences. The television industry is highly competitive. For instance, Channel 7 has the highest rating because it has a large audience base in the provinces.

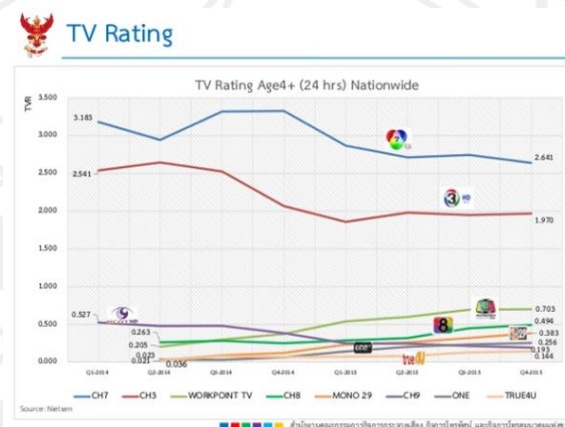


Figure 1.1 Channel 7 Rating is Number 1

Source: Natee Sukonrat, 2016.

Channel 7 operates through a license from the Royal Thai Army, which is set to expire in 2023. The channel is operated by Bangkok Television and Radio Co., Ltd. Owned by the Karnasutra and Rattanak family. Monopoly in the television business is ensured through political connections (Article: Political Economic Factors in the Thai Television Industry, Praepairit). Channel 7 is a free TV that is a mass media capable of reaching a large provincial audience.

In 2011, KikDuu Singing Contest, TV Program created by JSL Global Media (replacing Wik 07 time slot on Channel 7 in 2010). The program changed from a variety show to a singing contest named, KikDuu (KikDuu, 2013). It is a singing contest, where contestants represent local communities. The strength of this program is in the humorous nature of the emcees and contestants. The program format is a folk

song singing contest like Chingcha Sawan and Master Key, which are currently very popular.

The researcher found that this phenomenon of folk song contests on television is popular because of television's role in disseminating information to people everywhere. Television is a national media that has shifted its interest in presenting folk song contest that represent local influences. There are many such programs. Workpoint Channel 23 has the largest number of such programs such as Mic Thongkham Children, Mic Mod Nee, Chingcha Sawan OTOP, and Chingcha Sawan Contest. However, these programs do not clearly affect localism in the same way as KikDuu Singing Contest on Channel 7. This is because the program sources contestants, who are representatives of the provinces to compete in the singing contest.

Chingcha Sawan is a program that reflects the diversity of the localism. KikDuu is a competition that selects contestants from the various provinces. This is different from other programs that have youths competing for financial scholarship for youths from different schools. KikDuu is a program, wherein contestants represent their own provinces invoking the local slogan in the competition.

4) Strong Points of the KikDuu Singing Contest TV Program Format

For the past 10 years KikDuu Singing Contest TV Program used to be called KikDuu (for four months) from October 24, 2010-February, 20, 2011. It started as a variety game show that later changed its format and later became KikDuu Song Battle from February 27, 2011-January 27, 2013 (two years). Today the program name is KikDuu Singing Contest (from February 26, 2013 to the present). It is a singing contest between communities to find the weekly winner in the two program segments. The season finale would be a song battle between provincial representatives to win the 2.5 million baht prize money.

Thus, the KikDuu Singing Contest reflects high localism and its rating has exceeded Tee Sib for 10 years in a row. The program has the number 1 rating in prime time for three weeks in a row and won the Maya Awards in 2015 for JSL Global Media in collaboration with Triple Two. This program has two male emcees, Kiat Kitcharoen (Kik) and Sanya Khunakorn (Duu). The program concept provides the opportunity to create harmony while the contestants compete to win the prize money

that would be used to develop the community. The first episode was aired on October 24, 2010. The original time slot was Sunday 15:45-17:30 hrs. The current time slot is Tuesday 22:30-00:10 on Channel 7. In addition, the program won the Nagaraj award on 2014- 2015. It also won the variety award for two years in a row.



Figure 1.2 KikDuu has the Highest Rating from Maya Awards 2016

KikDuu Singing Contest is the collaboration between JSL Global Media Co., Ltd. And Triple Two Co., Ltd. The program has a running time of 1 hour 45 minutes on Channel 7. The emcees are Kiat Kitcharoen (Kik) and Sanya Khunakorn (Duu). It is a variety talk show that emphasizes the funny banter between the emcees. They present information and content that is interesting to the audience. After airing 15 episodes, it did not achieve the desired ratings. Therefore, the program format was changed to a singing contest that offered local communities from around the country

the opportunity to compete for the prize that could be used to develop their respective community. The name of the program was consequently, changed to KikDuu Song Battle. It was first aired on February 27, 2011.

A panel of judges was added to select the winners each week, which are Chompoo Suthipong Wattanajung, Kai Samapol Piyapongsiri, Tak Siriporn Yoorod, Weerasak Nilklad, and rotating judges include Tonhom Sakultala Tienpairroj and Somchit Jongjorhor. In each round, contestants from communities are selected from 16 provinces. There are three members in each team until there are only two provinces left in the competition to win the prize money of 500,000 baht. During the live broadcast audiences can send SMS to the program to vote for their favorite singer. The team with the highest score would win the competition. In addition, another segment called “shadow voice”, where the singer selected from the audience, whose voice is most similar to the original performer would win the award. The original performer would judge the winner.

The program format was changed to increase the rating based on the policy of the station to stimulate audiences to be loyal to the program. However, this was insufficient to achieve the ratings set by the station. Consequently, KikDuu Singing Contest was removed from the time slot. The last episode was aired on January 29, 2013. There were total of 111 episodes. A new time slot was set for Tuesday at 22:30-00:15 hrs. The prize money was increased to 1 million baht to be given to the community. The program title was also changed to KikDuu Singing Contest. In each season there would be teams from 8 provinces. The competition in each season was reduced from 15 weeks to 7 weeks. The first airing date was February 24, 2013. The new strategy also included a change in the target group. From students and family, it was expanded to include office workers. The new segment “shadow voice”, was added as the first part of the program with emphasis on fun and entertainment. After one month the ratings increased dramatically especially from the shadow voice and contestants representing the community that has a higher reward.

The strong point of KikDuu Singing Contest is the competition between national and local as evidenced in the two segments of the program. The first is the “shadow voice”, which presents contestants, who compete based on the similarity of their voice to national performers. The four contestants would sing the song of well-

known performers at the national level. The second segment would be the competition among singers from two provinces. Each team would have three singers. The competition would have two rounds, the first is fast song. The total accumulated points would be 100 points. The first pair would have 100 points and the second would also have 100 points. In the final round the best singer would be selected from competing in a slow song. The highest number of points would be 10,000 points from the panel of judges. Audiences in the studio would support the singer from their community by waving signs. The province that has the highest number of SMS would win the 1 million baht prize money. This works as a stimulus for each province to show their harmonious support for the singer that represents them.

In 2013 audiences can participate with the program beyond just watching through online engagement on the KikDuu Facebook Page, JSL Website and KikDuu Instagram. There are also special activities namely KikDuu On Tour in the various provinces that is broadcasted on Facebook Live. These singing contests at the regional department stores such as Central Surat Thani, Central Westgate Nonthaburi, Central Plaza Rayong, Central Plaza Chiang Mai, and Central Plaza Lampang. The winners of the “shadow voice” would sing and have audiences participate in the games with sponsors. The objective of the competition is to source new contestants to join the “shadow voice” contest. The winners would win a 5,000 prize and the runner up would win 3,000 baht.



Figure 1.3 Special Activities KikDuu On Tour and KikDuu Campus

Another special activity is KikDuu Campus, which provides the opportunity to promote the program in high schools by offering scholarships to needy students valued at 20,000 baht.

KikDuu is a program that is pre-recorded but airs like a live broadcast. Kanjana Keawtep (2011) explained that game shows operate in a naturally vague setting. The people involved in the program including actors, performers, and audiences at home. They play their respective roles as social actors. The game show uses the storytelling format to attract the audiences' interest throughout the entire show. The game show has a script, which makes it different from sports such as football, wherein the audiences can cheer for the event in the actual field. The program producers use localism to compete in folk song singing competition. Each of the contestants represent the lower echelons of society. KikDuu offers entertainment that many audiences view as having no substance. However, they fail to acknowledge the true value of this program. The entertainment imbued in this program is based on the ideology because the television industry is framed by power of the state and capitalism. This entertaining content is full of fun, smiles, and laughter yet it does not offer any empowerment opportunity for the audiences. On the contrary, power resides in entertainment all the time. It is the power of the local community that is used to develop content strategy to improve the ratings in the KikDuu Singing Contest TV Program.

Despite the argument that globalization in this borderless world would engulf nationalism, the researcher would like to present a counter argument. It is the underlying belief of this study that television serves as the center stage of cultural exchange in the changing media landscape. The phenomenon of television as a national media that uses localism strategy in game show content serves to empower the local community that has long been suppressed by the power structure of the nation state. The KikDuu Singing Contest TV Program is a famous and popular program that truly reflects the identity of the local community. The production process of the KikDuu Singing Contest that selects contestants, who represent the various provinces could be examined within this context. This has led to the formulation of the research problem that would be presented in the following section.

1.2 Research Questions

- 1) How is nationalism and localism presented in KikDuu Singing Contest TV Program?
- 2) How does localism play a role in the production process of KikDuu Singing Contest TV Program?
- 3) How does localism awareness impact the audience of KikDuu Singing Contest TV Program?

1.3 Research Objectives

- 1) To study nationalism and localism presented in KikDuu Singing Contest TV Program.
- 2) To study localism play a role in the production process of KikDuu Singing Contest TV Program.
- 3) To study localism awareness impact the audience of KikDuu Singing Contest TV Program.

1.4 Definition of Terms

Communications-is defined as passing of content from the source to the receiver in order to establish localism awareness through KikDuu Singing Contest TV Program.

Empowerment-is defined as confidence in potential of KikDuu Singing Contest TV Program to enhance the power of the local community to solve the problems in the daily lives of the individual, community, and society for a better livelihood. The researcher has presented four levels of empowerment-individual empowerment/ interpersonal empowerment/ organization empowerment/ community empowerment.

Nationalism-is adapted from the definition presented by Anderson. The producers of the KikDuu Singing Contest TV Program creates the feeling of nationalism and harmony through the speech, communications, content, language, and

apparel to show respect to the important national institutions. The program script supports the Thai identity through the background of the individual, verbal, non-verbal communications, and apparel. However, the program emcees, wear suits, which is a foreign apparel that is accepted as the global polite form of male apparel. This respectful selection reflects a nationalistic character.

Localism-is defined as individual's expression through their daily life in the local environment. It is more than just a geographic location but encompasses the diversity in the interaction in the rural community, which is a dynamic paradigm. The identity expression is done through verbal and nonverbal communications, apparel, songs, and way of life. For instance, the Chumporn supporters wore the Norah costume while the singer spoke in the local dialect to garner votes from the audience at home.

Combination of Nationalism and Localism-is defined as connection between the nation and the local community. It involves the negotiation, cooperation, opposition, and transition. For instance, singer Tak Siriporn, spoke in her local dialect to get support from people in her province. Although she is a nationally acclaimed singer, she spoke in the dialect of Nakhon Sawan province, her hometown, to present a combination of national and local identity.

Localism Awareness-is defined as the examination of the fans of KikDuu Singing Contest TV Program in terms of local awareness in each province. The award money from the program can be used to develop their community thus there is an engagement through the SMS sent to the program.

Engagement with KikDuu TV Program-is defined as the problem solving process through the exchange of information in the community for a sense of benefit for the community. This is done through the implementation of strategies agreed upon by the people in the community. Consequently, this is empowerment of members. For instance, the producers of the program visit the various provinces in order to drive engagement through the various activities in three levels – receiver, source/sender, and policy planners.

Power of Localism-is defined as the cooperation among people, who are involved in the community, where they were born. This includes culture as well as shared feelings and benefits for cooperation in the development of the community.

Localism-is defined as individuals in the community, who are involved through shared experiences in the space they define as their own. This includes a sense of membership in the community as the I-san, Pathalung, and Northern people. Every individual has the potential to communicate and reflect their local identity through stories and other expressions.

Local Studies-is defined as the study of the local history in relation to their daily life, which is relative to geographic location, local symbolism, and involvement culture. Individuals may have personal memories and shared experiences with others in the community, which may be rooted in local stories and livelihood such as food, occupation, way of life, traditions, belief, faith, and spiritualism. This is developed from the local wisdom that is related to the way of life of the people that may change due to the social environment. The researcher would use the local studies as a means to study localism in the KikDuu Singing Contest TV Program.

Localism Strategies-is defined as strategies of the KikDuu Singing Contest TV Program as a competition between various provinces to compete for money to develop their community through voting from the local viewers. This is a strategy to attract viewers to engage with the program to improve its ratings through a sense of shared benefits.

Audiences in the Studio-is defined as the audience, who are engaged with all of the KikDuu Singing Contest TV Program. These audiences have a direct experience in the studio. They tend to have a high level of localism by following the singer, who represent their province. They include representatives of the district, community, and relatives of the singers.

Audiences at Home-is defined as those who watch the program on television. They have experience as top fans of the KikDuu Singing Contest TV Program fan page. These people watch the program in their free time continuously. They are engaged in watching the program voting for their favorite singer through likes, comments, and sharing the program Facebook page.

Component for the Analysis of Program Content-is defined as components of being a game show and integrated storytelling. There are seven components, which are the emcee, judges, competitors, audiences, the competition itself, and

organization. These seven components have been used in the analysis of the KikDuu Singing Contest TV Program in terms of nationalization and localization.

Program Production Content-is defined as the program production process. There are three steps. The pre-production includes the planning, meeting, and selection. The production process includes the location outside and in the studio. The final stage is the post-production, which includes editing and adding elements from the singing competition especially with the music company.

KikDuu Shadow Voice Segment-is defined as the singing contest program to seek for singers, who can best imitate the original singer.

KikDuu Song Battle Segment-is defined as the second segment of the program. It includes a competition by singers from two provinces, each having three singers. At the semi-finals the competition has a voting session. The winner, who has the highest votes would win the 1 million baht prize. Thus, the people from the province needs to accumulate the highest number of votes to win the prize for their community.

1.5 Scope of the Study

In the selection of the case for the study, KikDuu Singing Contest TV Program was selected because it was the only program that had the highest level of localism. This is because it involved a competition among provinces and even at the regional level.

The researcher used the tools to analyze the content during the broadcast starting from February 2013 to 2017. Consequently, the researcher had selected singers competing for a one million baht prize money, which reflected the localism expressed through the number of SMS votes. There are a total of 28 provinces, which have won the prize money. Textual analysis of the 28 tapes would be made based on the seven components, which are the emcee, judges, competitors, audiences, the competition itself, organization, and props, to examine nationalization and localization.

In-depth interviews would be used to gather information from key informants, which are professionals involved in the production of the KikDuu Singing Contest TV

Program. Purposive sampling was used to select 8 respondents to study the localism in the program production.

The researcher conducted in-depth interviews from the program's fans regarding localization. There are two types of fans. The first are the studio audiences, who have the experience in watching the program in the studio. They have a high sense of localism. The researcher would interview 20 of these fans. The second group are those who watch the program on television at home. They tend to be top fans on the KikDuu Singing Contest TV Program Facebook Page (natural setting), sending messages to support their singer. The researcher would interview 15 of these fans. The respondents would be selected from the provinces that won and lost the competition. A total of 35 respondents would be interviewed to examine localism in KikDuu Singing Contest TV Program.

1.6 Significance of the Study

1) This research aims to contribute theoretical value in terms of nominal and spiritual definition of localism or regionalism within the social and national context. This cultural value is based on social research from the field of mass communication, which would open new avenues for future research. The analysis of the social phenomenon does not only provide theoretical insights but also provides real solutions to problems at the individual and social level.

2) The research has contribution in terms of methodological value because the research process includes analysis of the communications process, content analysis, in-depth interview, and textual analysis of the key informants. This would create new diversified academic knowledge.

3) The research has contribution in terms of application value because it presents the reality of the folk song singing competition. This is beneficial for program producers to create innovative ideas to empower the local community through increasing the power of negotiation.

4) This is the first research that takes the communications perspective on localism, which is beneficial to the television industry in Thailand. It is also important

to the audiences in the local community all over the country to drive changes at both the local and national level.



CHAPTER 2

REVIEW OF RELATED LITERATURE AND RESEARCH FRAMEWORKS

The research titled, “Communication for Localism Empowerment through Singing Contest KikDuu TV Program” has been developed from the review of related theories, literature, and research framework as presented in the following section.

- 2.1 Participation Communication Theories
 - 2.1.1 Empowerment Theories
 - 2.1.2 Participatory Communication Theories
- 2.2 Macro Social Communication Theories
 - 2.2.1 Nationalism and the Nation State
 - 2.2.2 Localism
- 2.3 Communication Theories
 - 2.3.1 Status Conferral
 - 2.3.2 Social Construction of reality
 - 2.3.3 Encoding and Decoding Model
 - 2.3.4 Narrative
 - 2.3.5 Technology Communication Determinism Theory
- 2.4 Program Production Process
 - 2.4.1 Game Show Format
 - 2.4.2 Television Program Production Process
- 2.5 Audience Theories
- 2.6 Relevant Research
 - 2.6.1 Relevant Research about Localism
 - 2.6.2 Relevant Research about Fandom
 - 2.6.3 Relevant Research about Television Program Production

2.6.4 Relevant Research about the Social Construction of Meaning and Folk Music

2.6.5 Relevant Research about the Role of Mass Media as an Individual and Organization

2.6.6 Relevant International Research about Television and Nationality

2.7 Conceptual Framework

2.1 Participation Communication Theories

2.1.1 Empowerment Theories

Kanjana Keawtep (2010) explained that empowerment is an innovative concept resulting from the paradigm shift to the top-down approach. There is a transfer of knowledge from experts to the locals. This new paradigm is based on the confidence in those, who have the problem, including villagers, youths, disabled people, those with health problems as well as those who do not have legal rights, women, and the elderly. These people have the ability to solve the problems given the right opportunity and suitable conditions to show their true potential. Therefore, this innovative perspective in working with these people would aim to offer these deprived and oppressed individuals the opportunity through providing the appropriate conditions to empower them based on the capital that they have.

Definition of Empowerment

Empowerment was conceptualized by Freire, Brazilian philosopher and educator in his work, “Pedagogy of the Oppressed”. Freire explained that empowerment of the oppressed mind is embedded in the psychology of the individual that can release group power eventually resulting in social movements. This could be done through education that is different from the what society is used to. “Pedagogy of the Oppressed” is an important tool in the dialogue of equality and pursuit of truth. Freire presented the concept of empowerment in his work as explained in the following section.

Power has its roots in the Latin word “Potere”, which means capable. The prefix “em” means cause or create, when added to any word it comes to mean the process of adding. The suffix “ment” means the concrete result in terms of output.

Therefore, empowerment means the process that reflects the capability of the individual (Brodier, inherent capital of the individual) in control and creating their own sphere of influence that would have concrete outcomes affecting the daily life of individuals and society.

Philosophy and Basic Beliefs of Empowerment

The concept and operational definition of empowerment in the opinion of academics, developers, and practitioners in various fields differ as presented in the previous section. However, despite these differences, there are still certain aspects of commonality in terms of the philosophy and basic beliefs as presented in the following section.

1) Belief in the human potential that is inherent in all individuals, thus empowerment is not pouring water into an empty glass

2) Belief in human capability imbued in the ability of humans to develop themselves through enhancement both quantitatively (stronger) and qualitatively (more variety)

3) Belief about the process of empowerment – This process of empowerment results from a combination of internal factors including values, attitudes, learning, and personality as well as external factors such as training and educational trips. Empowerment is a means for individuals to discover their own power from continuous thinking, action, and reflection process.

4) Belief about the goal of empowerment in certain fields such as education -Empowerment provides learners with the ability to think, make decisions, and solve problems. Once the goal has been achieved, the consequent outcome is respect and confidence in oneself.

5) Belief about the outcome of empowerment - Weber suggested that empowerment is the relationship between individuals with others as well as other environmental factors. Therefore, empowerment enhances individuals through their relationship with others. Consequently, this leads to changes in terms of control. For instance, in the past humans were controlled by nature and society.

Measurement and Evaluation of Empowerment Outcomes

The researcher has summarized the work of previous studies such as Gibson (1991) and Rappaport (1987) to develop the criteria and indicators of change resulting

from the empowerment process. These criteria are proposed for use in this study and have been modified accordingly.

The resulting modified criteria is presented in the following section.

1) A sense of mastery of the situation – capable of goal achievement, control of situation, and change.

2) Personal satisfaction

3) Desire for self-development because power is not stable nor static.

Thus, like a muscle if it is not exercised it would disappear.

4) Sense of self-esteem could enhance performance in various areas.

5) Have purpose and meaning in life

6) Have hope in the future

The concept of empowerment was used by the researcher to analyze localism in the KikDuu Singing Contest TV Program. The researcher believes that the program could spark and enhance the local power, thus it is the goal of the study to examine the strategy used for local empowerment.

2.1.2 Participatory Communication Theories

Participation communication theories focus on the exchange of opinions and ideas between those involved in the communications process. It is more than the transfer of information from the sender. This is a new perspective of communications that examines concepts beyond the typical analysis of the effectiveness and completeness in the transfer of information from the source to the receiver. This new perspective on communications has gain popularity in the world because both the sender and receiver in the communications process have almost the same amount of power as purported by Freire and UNESCO. Freire presented the concept of dialogical communications to encompass the perspective that all humans possess integrity thus respect and acceptance in differences is necessary. Open hearted listening and understanding would lead to the solution of problems as a result of joined effort rather than an individual effort.

Parichart Sthapitanon Sarobon (1999) explained that participatory communication is more than just an interaction among individuals or within groups. It requires training members to understand the thinking process that leads to acceptance

and respect of others. This includes the recognition of rights and duties of individuals as well as the analysis of social problems and information exchange. In addition, it incorporates the search for information required for decision making that leads to public concretization and the learning process of members. Eventually, this leads to social changes agreed upon by members in society.

However, one of the most important criteria for the participatory communications to enable effective social change is the philosophy and ideology of democratic communication. The process of interactive dialogue among members in society takes into consideration the equality of individuals and the right to communicate, and accessibility to information with full consideration of the public benefit over personal gain. This is based on the awareness of the responsibility of individuals through respecting the ideas of others and acting in accordance to the will of the majority. Consequently, this leads to empowerment of members in society creating a sense of ownership by citizens through a feeling of involvement in the operations, maintenance, and evaluation of activities or projects.

Goal of Participatory Communications

Kanjana Keawtep et al. (2010) explained the goal of Participatory communications at the community level as follows:

- 1) Stimulate the local community to value their own worth.
- 2) Create confidence for local communities to engage through their values, ideas, and beliefs.
- 3) Prove their learning capability in producing their own media.
- 4) Develop media production skills among local community members as a means to disseminate information based on their stand point, views, and opinions.
- 5) The local community could express their feelings, problems, analysis of the problems, and subsequent solutions.
- 6) Local community communications results in the initiation of the stimulus enhancing the awareness and responsibility of the members to cooperate in solving the problems together.
- 7) To increase the proportion of media that is beneficial to the local community.

Level of Communication Participation

Communication participatory in the local community could be achieved at different levels. Many academics have examined this concept through various perspectives. Rujira Supasa (1999) summarized that there are three levels of communication participation ranked from least to most. The detail of the activities and criteria differ as explained in the following section.

1) Participation as the audience/receiver/user is the lowest level. In the communications process is determined by the source, who makes the decision regarding the content of the message, means of presentation, and channel. However, the audience is not passively receiving the messages. The communications participation that changes among the local community audiences could be summarized as follows:

(1) Audiences need to be aware of their right to know/right to be informed. In addition, this is expanded to include the right to communicate or inform the public of their information.

(2) Need to create a guarantee for audience participation both during the input and output stages. In the input stage, it is important to examine the channels to communicate at the community level. Thus, it is critical to explore the opportunities and contents relevance to the community developing the appropriate presentation format (based on the community communications model explained in the previous section) for information dissemination.

(3) The most important factor in audience participation is the channel. This is particularly critical during times of importance to the community such as during ministerial meetings in the province or during the referendum. There would be live broadcast through mass media. However, it is also important to examine the effectiveness of the channel in communicating effectively to the audience. Consideration needs to be made if additional channels of communications need to be added.

2) Participation of the sender/producer/coproducer/performance has a higher level of participation. There should be new criteria or evolution of existing structures to facilitate sender or co-producer participation. The various stages could be categorized based on the program production as explained in the following section.

(1) Pre-production stage is the preparation stage of the production. The activities in this stage include selection of content, presentation method, collection of facts to use as input for the script writing process, and selection of scenes as well as props and characters.

(2) Production stage is the stage that includes use of the studio as in radio programs or filming of television/cinema.

(3) Post-production stage is the stage after the filming, which includes editing, addition of sound, and special effects.

3) Participate as policy maker/planner to develop the plan and policies. This is the highest level of participation. The higher the level of participation the less the role of the local community. In terms of production there might only be a small number of community members, who could participate. Thus, at the highest level such as planning and setting up policies, there are only a few members of the community, who could participate at this level.

Participation as policy maker/planner by community members in the use of media means the planning and policy making use media to incorporate members in the communications. Broadly speaking this means planning and policy making for all types of community communications including mass media (community radio and newspaper), specialized media (video, poster, community broadcast), traditional media, and personal media. Communication creates connections with the various types of media for maximum effectiveness. For instance, a community radio broadcast could be re-purposed for the community broadcast system. This would increase the reach of the message. It could also be passed along to the school to create posters to develop a more permanent media piece that would be suitable for study.

Kanjana Keawtep et al. (2010) explained that the factors determining the level of participation include the following:

1) The goal of communications determines the level of community participation such as taking part in the performance, feedback, and policy making.

2) The communications characteristics, whether it is a two-way or one-way. The more interactivity there is in the communications, the more participation from the community is required.

3) Sender-The possible opportunity of community members to participate as senders.

4) Type of message-Does the content truly reflect the reality of the community?

5) Type of channel-In general specialized media tend to open more opportunity for local community content than mass media. The media that is familiar with the local opportunity usually provide them more access than new media that is unfamiliar. However, this does not mean that mass media or new media do not provide opportunities for local communities. Thus, awareness of the difficulty of participation in various media, creative activities, and new channels to facilitate citizen participation.

6) Receiver and feedback in participative communications-The receiver is not an empty vessel, who has no knowledge about the message. However, the knowledge held by the receiver might be different from the expectation of the sender. Audiences have both official and unofficial feedback. The level of community participation includes the organization of channels to provide feedback, which is essential for participative communications.

Television is a one-way communication. Thus, the program producers need to determine the level of local community involvement.

2.2 Macro Social Communication Theories

2.2.1 Nationalism and the Nation State

The official history of Thailand explained that Sukhothai was the first capital followed by Ayutthaya, Thonburi, and Rattanakosin accordingly. However, the aspect of ancient states and ethnic groups that still exist in the region such as the Thavaravadee, Lanna, and southern sea states, have often been overlooked (Thida Saraya, 1994).

The result is centralized history that Thailand has always been a single nation-state since ancient times. However, in the trade with foreign countries Ayutthaya was known as Siam, but the state called itself, Bangkok, Thavaravadee, Sri Ayutthaya until the reign of Rama IV. At that time the official name of the state became Siam to

unify the various cities as a nation state with the center of power in Bangkok. This led to the establishment of the sovereign state of Siam.

On June 24, 1939 during the democratic regime of Pibulsongkram, the name of the country was changed to Thailand under the pretense that the nation belonged to the citizens. This was the start of nationalism in economic terms with the goal to reduce the Chinese influence. Thus, creating the identity of the nation state. However, the country is made up of people from different ethnic groups, who have shared a long history together. The modern state was made up of land within borders and sovereign power as defined by Anderson in the book, "Imagined Communities".

Asawin Nedpogaeo (2018) explained in the study, titled "Globalization" that the nation state is an important concept that is crucial. In addition, it has the role in creating a common understanding in communications within the context of society in the era of globalization. The borderless world of globalization means that the world invades the local community. Thus, the sense of nation would disappear. Yet there are those who disagree and purport that the definition of the nation state is complex and would not disappear easily due to globalization.

National identity would always be maintained. This is because the sense of national identity is imbued in education and culture that is inherent in daily life. For instance, at 8 AM and 6 PM, Thais would stand still in respect of the national anthem played on radio or television. The Thai language and history texts used in schools to educate youths are dictated by the Ministry of Education. Students are required to read and memorize this information. Many movies and television shows have been created based on history. In the meantime, the national airline has the slogan, "Love you as much as the sky is big". Thus, it can be said that the sense of national identity is a critical part of daily life in Thailand.

The nation does not exist in reality but it is a process of becoming that is fluid and ever changing. The flag is considered part of the communications that changes all the time depending on the times. The birth of the Thai nation during the reign of King Rama VI had the flag with a white elephant, which signified the power of the king. This was changed to the tricolors based on the concept of the nation, religion, and royalty.

Definition of the Nation State

Somsuk Hinviman (2005) explained the concept of the nation state as follows:

1) Gellner believed that the nation was born in the modern era as a result of society and communication of ideology to the masses. It is only possible in a society with mass media as its tool. The nation is a tool to create modernity. The most important strategy is standardization and centralization of academic knowledge before dissemination to the marginal areas.

2) Hobsbawm explained that the nation is born from borrowed cultural resources from the past. It is one form of invented tradition, wherein society selects culture, tradition, or some sort of ritual that is communicated and re-interpreted to create a common understanding. This creates justification for the ruling classes to disseminate their ideology to society.

3) Anderson analyzed that the nation is an imagined community that has historical roots. In addition to borders and physical location, it needs relationship with social and cultural experience that creates a unified awareness. Mass media serves as the mechanism in creating the imagined community.

4) Smith believed that the nation has its roots in ethnic communities that is full of discourse between those with differing levels of power. Those who have power define the nation in terms of a central language and cultural tradition. In addition, communication has the role to discern the differences between nations, yet it is important to foster a sense of understanding.

5) Hutchinson explained that the nation is a cultural process in each society known as cultural nationalism. Historians or artists are considered moral innovators, who create the sense of nation through traditional and new media.

Based on the work of Anderson, the nation is a cultural artifact that is rooted in history.

The nation is related to social and cultural experiences shared by people in the form of an imagined community. Anderson further elaborated that the imagined community has three characteristics as follows:

1) Nation is flexible or expansive but it must have an imagined boundary known as limitedness.

2) Nation has an imagined sense of sovereignty or unified awareness of the state. This leads to discourse or refutation when one's sovereignty is challenged.

3) Nation is made up of a sense of community. It is not about an individual but it is a sense of group unity. This deep relationship is entwined within those who have a common national identification.

The mechanism that expands the sense of imagined community is mass media. Hence, the nation becomes common sense. Mass media such as newspaper has a continuous production process every single day despite the news report coming from different locations. Readers would know of the news at the same time. Newspapers encode the news that is published on paper. With new media replacing newspaper, the imagined community would be continued. For instance, every morning, radio have the same process in creating the imagined community for audiences in creating a sense of nation with the dimensions of location and time.

The researcher, thus, used the work of Anderson as the basis for the analysis of producer's content. The power in the creation of national identity for audience awareness has to be examined in regards to the process used in content development.

2.2.2 Localism

Appadurai (1990) explained that globalization is a social situation resulting from the movement of 5 dimensions. The local community in this fluid state becomes translocalities. It is the relationship between the local community that absorbs and interacts with the world through the process of acknowledgment, discourse, challenge, and compromise.

In the globalization era, mass media and capitalism become part of the modern culture. The consumption of news, social imagery, and contemporary culture is open to the public in general. Williams (1990) explained this phenomenon as culture is ordinary. Culture belongs to everyone and it is not reserved to the elites. Culture of the masses is a part of the daily life of the people, who part-take as owners. Therefore, culture is open to the public amidst diversity and fluidity of people, technology, media, finances, and ideology. It becomes a site of struggle that creates a dialogue between the people in society and the subsequent creation of meaning in daily life

experiences. Thus, culture in the age of globalization is part of this diversity combining the stories of various ethnicities and religion. Globalization does not negate the power of the local community but it connects and empowers. The more globalization spreads across the world, the more localism grows stronger. The relationship is not one of rejection but of support. Consequently, the world helps to create and empower localism. Despite their differences globalization and localism need each other.

Appadurai (1990) explained that globalization plays an important role in the birth of cross-cultural exchange through technology. The local identity and the sense of nation is recreated based on the globalization. It is not destroyed but rather propelled to strengthen to transform itself in the face of globalization. The power of localism in the public domain that leads to changes in the local community is an interesting phenomenon. Media presents the various information to a larger public audience, which supports the social transition creating more negotiating power for those in the local community. These people are given a voice to become information source or presenter demanding for changes. Thus, media ensures that the local community is no longer silenced.

Hall (1973) viewed globalization in the same way as Appadurai. As globalization appeared to consolidate the world, it also promoted diversity. Therefore, globalization does not replace localism with internationalization. Rather it is the collaboration and combination between local and international.

Within the context of globalization, local has meaning and importance in the transition of Western culture. However, there is also a trend that challenges globalization through empowering localism.

The localism trend grew significantly after the economic crisis of 1997. At that time city dwellers were embroiled in the wave of globalization being absorbed in the strong influence of capitalism leading up to the economic crisis. It appeared that all social units from families, schools, temples, police, private organizations, banks, and the government were in decline. They were greatly weakened and almost reached a point of dissolution. Academics and macro economics experts considered this crisis as more than a financial one. It was agreed that this risk came from humans resulting

from the complexity of the interplay of the various factors in the era of globalization (Kesinee Jutavichit, 2005).

Localism got a much-needed boost with the speech given by His Majesty Rama IX on December 4, 1997 about the “Sufficiency Economy”. Under this new paradigm the people and the community became the center of development. The project stimulated people to have a sense of nationalistic pride. These projects aimed to strengthen the people in lower classes so they could be self-sufficient.

Globalization and economic forces have become a part of life of sufficiency consumption. The emphasis is on production for consumption in the household and community. Farmers no longer need to depend on the market because markets seek to gain profit. In addition, this sufficient production creates a way of life that ensures the community would not be affected by the impact of volatility within the country and in international markets. The community would live happily away from the consumerism of those living in the city (Chatthip, 1991, as cited in Kulwit Samdaengdech, 2008).

The book, “Foundation of Mass Communications Management” (Kanjana Keawtep & Somsuk Hinviman, 2008) analyzed the problem of traditional media, which is part of the local culture. When the external culture interacts with the local culture (such as modernity, infrastructure, and mass media), the interaction of the two cultures could be explained using two theories that interpret the phenomena differently.

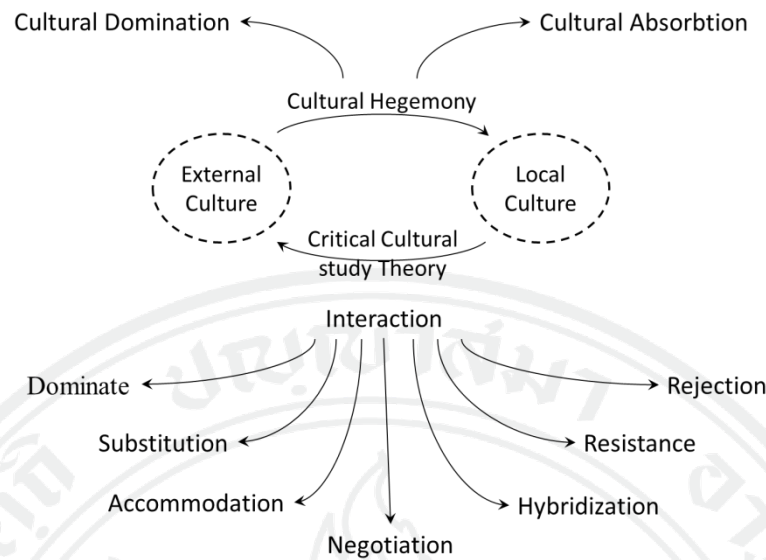


Figure 2.1 Two Theories Used to Explain the Meeting of Two Cultures

Cultural domination could be used to explain the interaction between the external and local culture. Subsequently, the external culture would absorb the local cultures, which would eventually disappear.

On the contrast the critical cultural study theory explained the meeting of the two cultures in a different way. The interaction occurs in a range. At one end is the total absorption while on the opposite end is the total refusal of the external culture. In between the end points of the range would be a variety of reactions.

The researcher has used the concept of localism as the framework for the study. The goal is to examine how the people in the provinces perceive their local community. The KikDuu Singing Contest is an entertainment program that could connect the people in the local community. When the mass media creates an opportunity for local citizens to showcase their ability, the community has to engage in a discourse to adapt. The singing competition creates pride and the prize money could be used to develop their community.

2.3 Communication Theories

2.3.1 Status Conferral

Merton defined the research methodology and measurement of the acknowledged and hidden role. The criteria used for measurement include intention and recognition of the participant. In the acknowledged role, the resulting outcome is in line with the intention and recognition of the source. While the hidden role is the outcome that is not congruent with the intention and recognition of the source.

“Replacement Role”

The replacement role in mass media is based on the understanding that people use media as a release of the safety valve in society. It has the role to assist society when traditional means fail. For instance, when there is a discrepancy in income distribution, people come together to make donations or when the traffic problem cannot be solved, radio stations offering traffic advice combined with music were created to reduce stress instead. This replacement fulfills the needs of the society maintaining its stability (stops people stuck in the traffic from killing each other). In every society since ancient times need a mechanism that serves as a safety valve. In modern society, mass media plays this replacement role as the safety valve for society.

The researcher used this construct for the analysis of the KikDuu Singing Contest as a mass media that disseminates information to the local community. This is based on the idea that program production assists society through the singing competition, wherein the prize money is used to improve their local community. The province that wins the competition would gain fame, while the province that did not would at least get to show their power. The program plays a role in making the local community well known to the public, which could be examined as acknowledged or hidden.

2.3.2 Social Construction of Reality

The social construction of reality based on the phenomenology school examines the way individuals experience the world. It includes the way they are aware and recognize the world based on the concepts of reality and construct (not

natural occurrence). The world of reality is accessed by all humans. It is full of complexities; thus, humans cannot make any meaning of it without the process of mediation.

Berger and Luckmann (1989) believed that humans could not know the truth of the world directly. It must be mediated by the senses and psychological processes that have been shaped by society. Therefore, the world could be divided into two components. The first is the world of reality that could be experienced through the senses such as the eyes, ears, nose, tongue, body, and mind. This is inclusive of the natural environment, human constructs, and even dreams.

The second is the world of meaning, which is based on knowledge. However, humans can only access some part of the world of reality. This is because humans cannot reliably access information from the world around them. For instance, in Thai society the various classes in society create their own world of meaning to explain and provide meaning to consumption. Over time there is accumulation of knowledge creating what is known as the stock of knowledge, which defines the actions and awareness of consumption in each status. This is part of the daily routine eventually becoming the reality in society.

The researcher used the concepts developed by Berger and Luckmann to explain reality. There are differences and similarities that explain the creation of meaning in individuals. This is created at three levels which are the individual, social, and mass media. The researcher has chosen to use the mass media in the social construction of reality. The producers of KikDuu Singing Contest TV program have created the world of reality that is related to localism and nationalism. The analysis of the camera angles and filming in the studio provides insights into the social construction of reality in terms of localism. In addition, the researcher would examine how KikDuu Singing Contest empowers localism.

2.3.3 Encoding and Decoding Model

Hall (1973) from the Birmingham School presented the new communications model that negated the idea that the source transfers meaning in the message and sends it through media to the receiver, which is based on the transmission model. Rather the dissemination of meaning has three steps and each has its own characteristics as explained in the following section.

1) The process in preparing the content for media includes the selection of the raw material needed in the presentation. This is determined by the ideology held by the source, which is considered the stage of encoding.

2) The production process is the stage of transforming reality in the three-dimensional world. It has structure and polysemy that is transformed for use in various media such as radio or television such as cooking shows. This is also considered part of encoding.

3) This is the stage of decoding, wherein the receiver is independent of the two aforementioned stages. At this point meaning is created once again. The receiver does more than just “read the meaning” in the message. The receiver takes part in creating meaning in the message in this stage of decoding. The receiver is independent and this stage does not have to follow the encoding stage directly. Hall presented decoding in three forms as follows:

(1) Dominant-hegemonic position of the receiver means that the audience holds the same position as the source has taken in the encoding. Therefore, the meaning read by the receiver is called preferred reading.

(2) Negotiated position of the receiver means that audience negotiates new meaning within certain bounds as desired by the source. The receiver accepts the message with a condition that it is true only when the criteria is met. Thus, it lies half way between preferred reading and opposition reading.

(3) Opposition reading occurs when the receiver is against the source’s desired meaning created during encoding.

The researcher has used the concept of sender encoding and receiver decoding as the framework for analysis of the creation of meaning in KikDuu Singing Contest. Examination of the producers’ encoding of meaning and reality as well as the

decoding in the context of localism would be conducted to identify congruence or negotiation of meaning by the receiver.

2.3.4 Narrative

Narrative is the explanation of the situation as it happens in reality or based on the script that is passed on from one person to another based on spoken word, written word, or symbols (Thantip Srisuta, 2002).

The narrative structure is usually comprised of seven components as explained in the following section:

1) Plot The narrative structure follows 6 stages as follows:

- (1) Exposition
- (2) Rising action
- (3) Crisis
- (4) Reversal
- (5) Climax
- (6) Resolution

2) Theme

3) Conflict

4) Scene

The researcher would study the scene in the KikDuu Singing Contest that is created in the studio for the weekly program recording.

5) Character

The researcher would study the character of the emcee, panel of judges, and contestants in the KikDuu Singing Contest.

6) Special symbol

The symbolism used in the communications in the form of pictures/images and words.

7) Point of view

The researcher used the narrative structure for the analysis of nationalism and localism in KikDuu Singing Contest. The narrative used by the program producers to define nationalism and localism through the seven components. This would provide a clear structure for the analysis of nationalism and localism.

2.3.5 Technology Communication Determinism Theory

McLuhan's Media Law Theory is part of Technology Determinism Theories. This has resulted in social changes based on the relevant criteria, which are 1) law of acceleration such as the way the Internet allows for real-time interaction; 2) law of obsolescence such as the way email as replaced traditional mail and books being replaced by CD-ROM; 3) law of synthesis or convergence is the use of information technology that support one another such as meetings through video conferencing within specific groups; and 4) law of retrieval is the beneficial use of information technology such as the design of the database.

The foundation for the theories that believe in information technology and communications as the driving force in society. It could play the role in influencing social systems, culture, and way of life of the people. These influences affect individuals, organizations, and society. These internal and external systems lead to modernization in times of change. McLuhan's theories are similar to the Marxist theories, which states that the economy is the major driving force in society. McLuhan explained that information technology and communications serve as the mechanism of social change. Therefore, McLuhan's theories had a positive effect on the development of information technology and communications.

The researcher used technology determinism theory for the analysis of the channels of communications by the program producers. In addition, the use of audio visual on television could be disseminated through new media. The program's broadcast to audiences cheering for the contestants from their provinces creates emotional involvement creating a sense of localism. It is a media that encourages audience participation in the production process and could be cheaply reproduced.

2.4 Program Production Process

2.4.1 Game Show Format

Kanjana Keawtep (2001, p. 376) explained that game show history in Thailand started in the 1957. The idea was taken from foreign game shows that were modified to fit with the characteristics of Thai audiences. The format is having contestants answering all sorts of questions. Analysis of the Thai game show reveals great

similarity with American game shows. The popularity ranged from highly popular to not being popular at all. Game shows have always been a staple in Thai television programming schedule as a result of two factors.

The first factor is the non-fiction element. It is not the same as fiction works such as series and novels. The celebrities and contestants are social actors engaged in the studio. They act out their roles based on the script. The contestants interact with one another more than with the audience. The program has the components of fiction such as scene in the studio, the game being played, and rules that are not phenomena that the contestants would face in their real life.

The second factor takes the form of narration namely starting with the exposition, rising action, and conclusion in the end with the determination of the winner. This results in a distinctive storytelling format that is different from series or novels. There is the capability to address the audience because the game show draws the interest from the audience, who were participating throughout the program and sometimes in close proximity. This might occur in the form of text organization in the interaction through space and time in the game show. Thus, each of the programs has its own distinctive form and character, the most important of which is the competition.

Game shows can be categorized in two major types as follows:

Quiz shows are programs that have contestants answer short questions throughout the program. The emphasis is on examination of knowledge and intellect.

Game shows are programs that have many contents put together with the goal to entertain. Knowledge is only a small part of the program. For instance, KikDuu Singing Contest is a program wherein contestants sing to win the million-baht prize.

There are six components in the game show as follows:

- 1) The emcee (Master of Ceremony) runs the program to ensure its flow. In addition, the game show emcee has a special mission such as maintaining fairness of the competition and create a fun enjoyable atmosphere for the audiences.

- 2) The contestants create the excitement in the program. The criteria for selection differ depending on the program content.

- 3) Competition is the problem or game that contestants need to compete or play to determine the winner. Game shows differ from sports based in the

form of competition. This is because sports competition depends on physical prowess. Game shows have many forms of competition such as knowledge, wit, or singing. Thus, game shows offer more variety of contestants a chance to compete than sports.

4) It is important to provide differing rewards between the winner and loser. In addition, the reward or prize money serves as a motivation to stimulate the contestants to show the full potential of their talents.

5) Provide audiences the opportunity to participate. This can be done in many ways. For instance, audiences can watch the program in the studio, join as contestants, call in to answer questions, and join activities to win prizes. This is one of the factors driving the popularity of this type of program. Some contestants travel long distances to join the competition despite the low value of the prize. This is because the prize value might not be the main driving factor for the program popularity. It is found that individuals like to have shared experiences in their daily routine.

6) The organization of time and space in television game shows include the looks, culture of time management, and location of the filming depends on the structure of television programming.

All of the time available has to be broken down into segments, which would be arranged based on the flow and interruption. This structure was created to respond to the feeling to excitement of the audience based on the rhythm of stimulation, relaxation, and new stimulation. The segment of the program that breaks this rhythm is the activity. In addition to the competition there are other activities such as conversation, lucky draws, characters that break the flow, music, and even advertising.

The structure of excitement is elliptical that increases with the intense segments. The contest would start from easy tasks to more difficult ones. The prizes would also increase in value as contestants have to demonstrate more skills.

In the game show, time is the most important factor in ensuring that the program proceeds as planned. From the six components mentioned earlier the program producers need to develop the right mix combining innovative elements to create interesting programs.

The researcher should use the game show format to analyze the content of KikDuu Singing Contest based on the 6 components. This examination would provide a better understanding of the format and content of the KikDuu Singing Contest in terms of nationalism and localism.

2.4.2 Television Program Production Process

Television program production process has three stages or the 3Ps. The researcher would use this process of pre-production, setup and rehearsal, production, and post-production. These steps are standard in all television production. However, the production process of each type of program might differ in the details (Subundit Suwonnop, 2008; Sutee Ponphong, 2008).

1) Preproduction Process

The production of every television program requires preparation prior to actual production. This includes the program ideation development which includes the main concept, objectives, presentation, and eventual production.

Production steps and the preparation in all aspects as follows:

- (1) Readiness in terms of Personnel
- (2) Readiness in terms of Location
- (3) Readiness in terms of Props and Equipment

The pre-production is the implementation of the ideas of the creative and producers in the form of scripts. It is critical to have the production team and actors to reach a common understanding. This the main structure of the production in the next stage.

It is difficult to have a perfect script for a game show because it has to address the flow of the situation that happens during the filming. Therefore, a semi-complete script in the form of a run-down sheet is usually used. Game shows are filmed based on what actually happens. In addition, to the script that manages the direction of the program, the personality of the emcee, contestants, and participants all have an impact on the program. Therefore, it is critical to select participants, who fit the objectives and desired outcome of the program.

2) Set Up of Technical Systems and Rehearsal

This is the final preparation stage before the actual filming with the production team, actors, and participants. Any potential problems need to be identified before actual filming. Thus, any problems could be solved in a timely manner. This rehearsal particularly in reality game shows are critical and have an impact on the programming content.

3) Production Process

Production process can be categorized in two types as follows:

(1) A. Live Broadcast

(2) B. Videotape

4) Post-production

The post-production process is another important stage of the television program production. It is the process after the filming to the time of broadcast, which includes editing, sound mixing, and adding graphics.

Therefore, the researcher would use the television program production process to answer the second research question to analyze the role of localism in the production process of KikDuu Singing Contest TV Program.

2.5 Audience Theories

Fan and Fandom

The word “fan” is derived from the term “Fanatic”, which has its roots in the 19th century (Jenkins, 1992, p. 12). The word “fan” was developed when the newspaper tried to explain the phenomenon of followers of professional sports teams. Thus, the word “fan” came to signify loyal followers of sports teams or other entertainment works. Each group of fans would have their own distinctive character, image, and behavior. For instance, the fans of rock music, sports, celebrities, or singers would all be different from one another.

McQuail (1994, p. 222) presented the description of two types of fans.

1) Fan is described as the follower of a mass media piece. They lack social characteristics and may change over time. They are attached to the content that is presented. In case this content changes, the fandom might dissolve. People might

not be aware that they are in this group and that they are stimulated by the media to join this group or may join through their own volition.

2) Medium audience are those who are loyal to the media. They have intense feelings associated with the group and may be stimulated through propaganda. These people might be attached to a particular television station or newspaper or mass media channel. Their membership is more lasting and does not easily dissolve.

The number of football fans in Thailand has grown significantly as a result of fanaticism in following sports. The fans of particular teams/clubs have their own distinctive identity expressed through their use of words and actions such as cheering for the team together, dressing up like football players, wearing the same hairstyle, or painting their faces to attend a match. They do not use formal languages but rather use sporting terminology in their communications. The concept of fan and fandom in popular culture is the fascination with a particular object such as football, music, or even television programs. Fans express their fascination with the object of their interest accordingly.

The researcher would use the concept fan and fandom to analyze localism based on two types of audiences. The first type are audiences in the studio, who would be analyzed based on their direct participation with the program, who take part in the program and have high awareness of localism. The audiences, who watch the program at home, have pseudo mediated participation. They engage with the program through the television as they watch at home. Thus, the study would examine whether there are differences between the two types of fans.

2.6 Relevant Research

2.6.1 Relevant Research about Localism

Kunlapat Kanjanaparangkul (2010) conducted the study titled, “Localism Impact on Cable TV Use in Nakhon Ratchasima City District”.

The research methodology used was in-depth interview to examine the local identity and its subsequent awareness impact on cable TV use. Respondents explained that they watched cable TV because they were afraid to miss out on the current affairs and would then lose the respect from others in the community. Thus, it can be

surmised that cable TV is beneficial in providing news for people in the community. It fosters a good relationship among people in the community enabling local Nakhon Ratchasima identity, traditions, and culture to be presented through content and program format. Consequently, the audience would absorb this local identity through their use of cable TV.

The researcher used localism to analyze the content of KikDuu Singing Contest based on the relationship within the community. The sense of local identity through viewing local cable TV could be applied to this study's examination of the KikDuu Singing Contest.

Chuenchanok Siriwat (2012) conducted the study titled, "Football Culture and Local Politics: Case Study Chonburi FC".

The research found that Chonburi FC was created through relationships at three levels namely personal, provincial, and club. These three relationships support one another creating a sense of harmony among members of the public. Everyone feels a sense of ownership of the team. Football becomes a means to achieve other goals in addition to creating the network of sports fans such as the development of community infrastructure.

Kulwit Samdaengdech (2008) conducted the study titled, "Media Usage in Creating and Maintaining Identity of Chonburi FC Fans.

The common goal of supporters whether they are local citizens or come from other geographic locations, is the dedication to the team, emotional engagement in the competition, and making the team a part of conversation. The characteristic of Chonburi FC fans is their enthusiasm in the creation of media to establish a space for the maintenance of their culture. They use local activities to gain participation from people in the community. Most of the Chonburi FC fans are from the local community, hence their feeling of ownership of the team.

This research would examine the concept of fans in the provinces in order to better understand their expression of localism through folksong singing contest. The level of emotional engagement audiences experience when listening to representatives from their provinces sing would be studied.

2.6.2 Relevant Research about Fandom

Supreeda Chorlummyai (2006) conducted the study titled, “Communications Network and the Maintenance of Thongchai McIntyre Fan Club”.

The fan club is a form of ritual in modern communications. It plays a role in the maintenance of relationships replacing religion that used to be the center of human faith in the past. The Thongchai McIntyre Fan Club reflects the gathering of like-minded individuals. They create their own unique cultural identity used in various communications to maintain the relationships within the group.

The researcher would use the analysis of network of fans of the KikDuu Singing Contest in terms of their group existence and localism. This would be examined through their communications and activities that show their dedication to the community.

Sukhathai Piyobol (2013) conducted the study titled, “Awareness and Attitude of KikDuu Singing Contest Audiences”.

The study used the quantitative research methodology to examine the program viewing behavior in relation to the environmental problems and stress in society. Thus, audiences of all classes seek a means of relaxation usually through viewing television that suit their needs. The program format is the heart of the programming that attracts its audiences’ interest. This results in the positive attitude towards the program. The participation of audiences is critical to the program especially during the song battle. The audiences take part in choosing the winner with their votes through the short message (SMS). Providing audiences with the opportunity to watch the program during the actual filming in the studio, is important as they can cheer, respond to the emcee and panel of judges, clap, laugh, and become emotionally engaged. Those audiences at home, who watch the program on television (mediated-participation), can communicate and interact through various channels such as new media like Facebook, Instagram, and Twitter.

The researcher would use this study to confirm the findings regarding localism among KikDuu Singing Contest. Thus, liking the program components is the main objective for the fans watching the content.

2.6.3 Relevant Research about Television Program Production

Karatploy Thamkaew (2015) conducted the study titled, “Production Process in the Presentation and Creation of Symbolic Meaning in The Voice Thailand”.

The production process of The Voice Thailand has a continuous recording schedule. The entire production is controlled by the owner of the program copyrights. The creation of symbolic meaning could be done in four dimensions, which are the singers, competition, program, and other special meaning. There are internal production factors controlled by the copyright owners. The external factors include the target group, target, society, politics, music copyright, and program supporters.

The researcher used this study as the basis in understanding the production process, which is similar to the KikDuu Singing Contest. Thus, the researcher adapted the work to analyze localism and globalism in an international phenomenon such as The Voice. The analysis was conducted to examine the program’s performance in the Thai context with regards to culture and Thai way of life. The KikDuu Singing Contest is a program that was created from the Thai context by Thai people. It is this aspect that the researcher would build upon previous research.

2.6.4 Relevant Research about the Social Construction of Meaning and Folk Music

Pimchaya Fukpiem (2009) conducted the study titled, “Process of Social Construction of Meaning among Audiences of Popular Folk Songs”.

The research found that the social construction of meaning process is comprised of three components. The first component is the producer who uses business alliances and marketing to promote the artists’ music and music video that often have advertising in the content in order to create meaning through the congruence of the artists’ and audiences’ attitudes. The second component is the audience, who reflects the reality in their daily life. The third component is the government that controls the creation of meaning and reality of the producer.

This research was used as the basis for the social construction of meaning process through mass media programs that have content reflecting nationalism and localism resulting in dissemination of information to the audiences. Thus, this study

was used for the analysis of the encoding and decoding process in the communications between sender and receiver.

Siriporn Kobthong (1998) wrote a book explaining the growth of the Thai folk music industry. The book details the evolution of Thai music that laid the foundation for the modern Thai folk music industry that has spread its influence from the city to the rural areas. The relationship between society and the provincial way of life reflects the discrepancy between city and rural standard of living. This is reflected in the two program segments that use folk music as the content driver in the “Shadow Voice” and the singing competition.

2.6.5 Relevant Research about the Role of Mass Media as an Individual and Organization

Pornpisut Sritaranont (2009) conducted the study titled, “The Role and Process for Individual and Organization Status in the Sanam Pao Market Program”.

Sanam Pao Market TV Program has the role in creating the status for individuals and organization through the program content and format. The program is fun and entertaining as a result of the emcee, guests, program setting, and presentation style. It is found that there is a role for the individual, product, store, occupation, and marketing through four strategies – 1) media present content to public; 2) present content through program comment; 3) present in conjunction with well-known individuals; and 4) present through witness.

The program production plan and pre-production includes the selection of content and its subsequent verification, which is critical to the creation and maintenance of the program’s trustworthiness. The impact on the audience is reflected through the comments made in the program, which persuade the sellers and market. The researcher, thus, would use this study as the basis for the analysis of the status and role of mass media in the KikDuu Singing Contest.

2.6.6 Relevant International Research about Television and Nationality

Gillespie (2003) conducted the study titled, “Television, Ethnicity, and Cultural Change”. By conducted the experiment on the group of Indians living in London, England. They were asked to watch 3 programs, which are news, series, and

advertising to study their awareness of local identity of overseas Indians living in England. There are two age groups, which are the teens and their parents. It is found that there is difference in the identity awareness between the two groups. Thus, the creation of Indian identity is constructed by television in the generation of parents while, the process is different in youths. Consequently, there is a conflict between the Indian identity in the two groups resulting in a cultural change.

This study was used as the basis to analyze the creation of meaning in the KikDuu Singing Contest television program. Thus, it is the objective of this research to examine how the show producers create localism content that is disseminated to the audiences.

Metykova (2016) wrote the book titled, “Diversity and the Media”. The emphasis is on the diversity in the policy to support multiculturalism. Strategy and policy are used to control and manage diversity based on theories such as assimilation and multiculturalism.

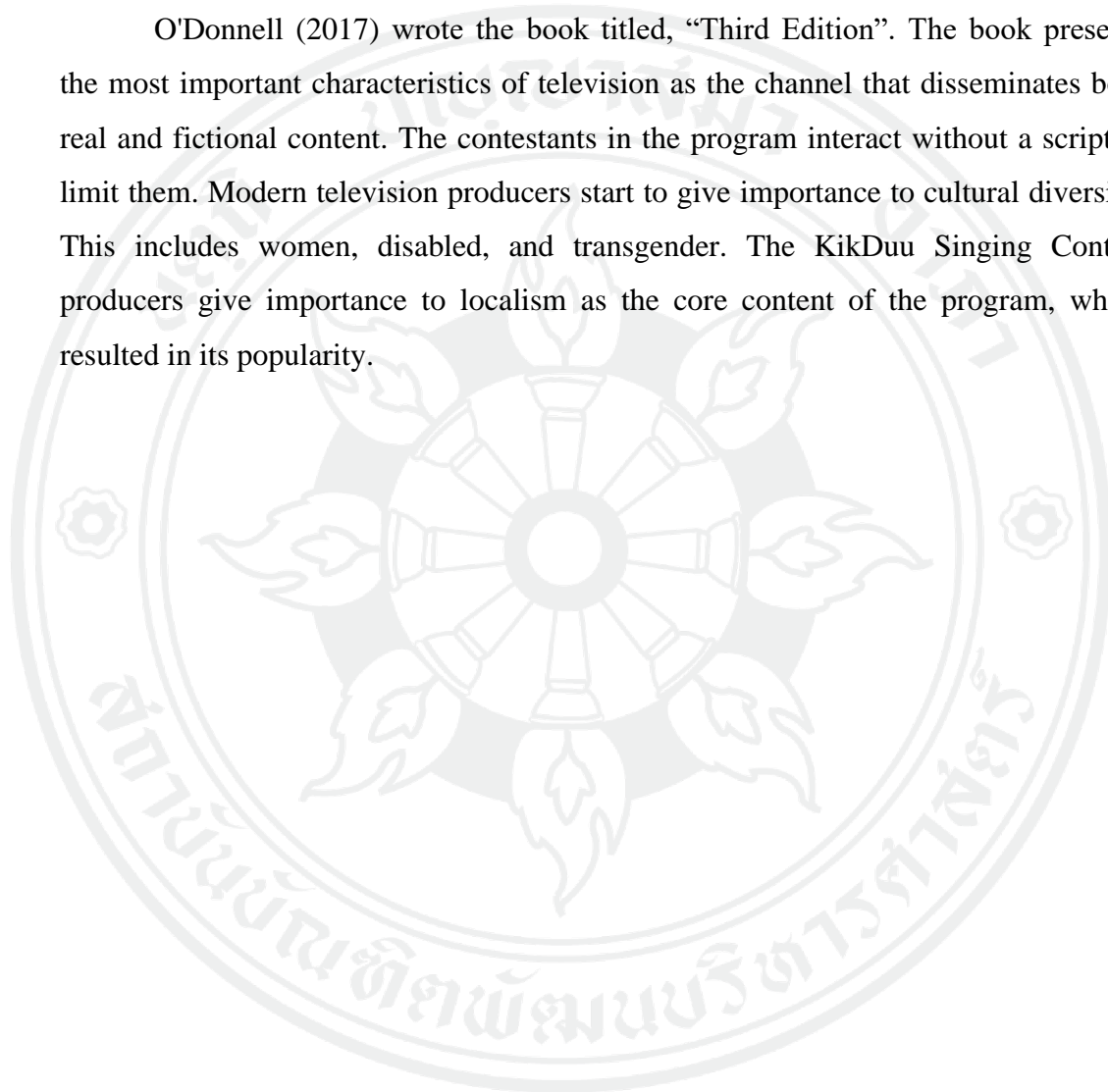
This book presents a solution to the problem of discrepancy in society. The interest of those in the rural community is not given importance in the mass media and subsequently their policies. Thus, to empower the rural community it is necessary to address cultural diversity and democratization in media policy to foster equality. The KikDuu Singing Contest is one such program that reflects cultural diversity on national TV.

Napoli (2007) wrote the book titled, “Media Diversity and Localism Meaning and Metrics”. Three main issues were identified in the book, which are media ownership, policy, and diversity and localization. Most television programming present only a small number content about the local community. The book provided recommendations for the government to create laws to control the station owners to develop local content and support them. This stimulates members of society to present their message by connecting local content into their programs.

The content of the book was congruent with the findings in this research regarding the local awareness of the fans of the program. The emphasis is on participation of the local audiences through activities such as announcement trucks, billboards, and community radios to help in the public relations efforts. This also includes mass media such as newspaper, local television, radio, posters, online media,

as well as interpersonal media. These media were used to gather the power of the people in the community to join the singing competition. The producers of the KikDuu Singing Contest were created to serve the needs of the local community from the program production process, presentation of the diversity, and representing the people.

O'Donnell (2017) wrote the book titled, “Third Edition”. The book presents the most important characteristics of television as the channel that disseminates both real and fictional content. The contestants in the program interact without a script to limit them. Modern television producers start to give importance to cultural diversity. This includes women, disabled, and transgender. The KikDuu Singing Contest producers give importance to localism as the core content of the program, which resulted in its popularity.



2.7 Conceptual Framework

The conceptual framework of the research titled, “Communication for Localism Empowerment through Singing Contest KikDuu TV Program” is presented in the following figure.

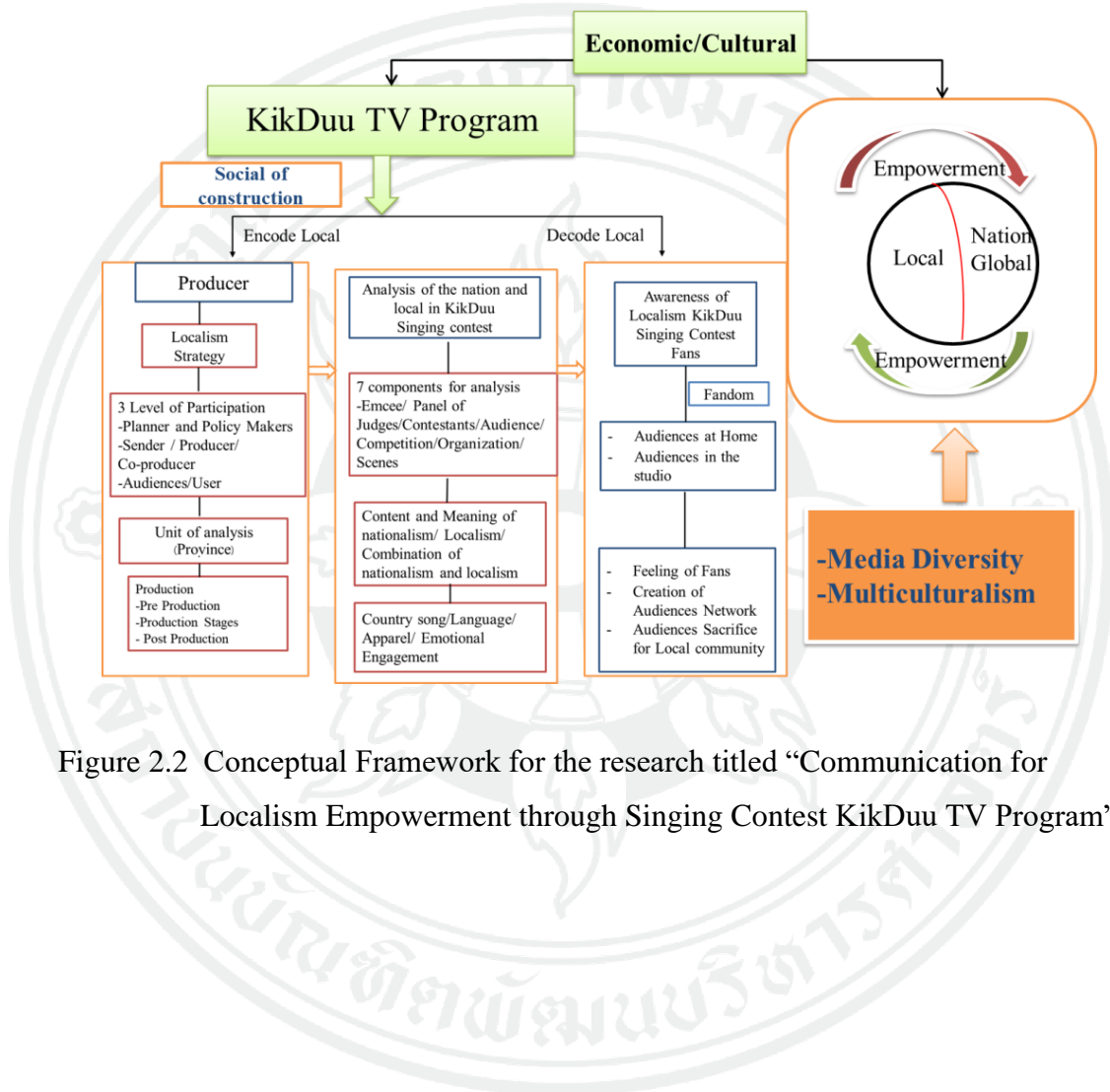


Figure 2.2 Conceptual Framework for the research titled “Communication for Localism Empowerment through Singing Contest KikDuu TV Program”

CHAPTER 3

RESEARCH METHODOLOGY

The research titled, “Communication for Localism Empowerment through Singing Contest KikDuu TV Program” is a qualitative study. The primary tools used by the researcher include textual analysis and in-depth interviews in order to answer the three research questions as presented in Table 3.1.

Table 3.1 Research Tool and Theory Applied to Answer the Research Questions

Research Question	Research Tool	Theory
1. How is nationalism and localism presented in KikDuu Singing Contest TV Program?	- Content Analysis	-Game Show Format -Narrative -Localism -Nationalism
2. How does localism play a role in the production process of KikDuu Singing Contest TV Program?	- In-depth Interview	- Production of Reality in Society -Television Program Production -Engagement Communications -Individual/ Organizational Aspect of Mass Media
3. How does localism awareness impact the audience of KikDuu Singing Contest TV Program?	- In-depth Interview	- Fan and Fandom - Source Encoding and Receiver Decoding - Media Viewing Experience

3.1 Textual Analysis

3.1.1 Information and Source

A. Content in KikDuu Singing Contest TV Program-The researcher analyzed the content of the program that was first aired in February of 2013 until 2017. The contents selected for the analysis were from the winners, who received the million-baht prize money because it truly reflects audience localism. This is because the winning province gained the highest SMS vote. There are 28 provinces that won the million-baht prize.

B. Website, Facebook, and Instagram-The researcher analyzed the messages to search for information about KikDuu Singing Contest.

3.1.2 Data Collection

The researcher collected data from the 28 tapes, wherein a province wins the million-baht prize, of the KikDuu Singing Contest since its first broadcast in February of 2013 until 2017. The researcher conducted a preliminary study, which was verified by the adviser, who is an expert in the field, ensuring expert validity.

3.1.3 Data Analysis

The researcher used the game show program format and narrative for the analysis to seek nationalism and localism in the two segments of the KikDuu Singing Contest TV Program. There are 7 dimensions used in the analysis including the emcee, judges, competitors, audiences, the competition itself, organization, and props, to examine nationalization and localization present in each aspect.

3.2 In-depth Interview Data Collection Tool for Program Producers

3.2.1 Data

The researcher collected data from the key informants, who are involved in the production of the KikDuu Singing Contest. The purposive sampling methodology was used to select the 8 respondents. The information of the key informants is presented in the following table.

Table 3.2 Program Producers – Key Informants

Name	Position
1. Sanya Kunakorn	Emcee and Former Owner DTalk Co., Ltd.
2. Kiat Kitchareon	Emcee and Owner of Triple Two Co., Ltd.
3. Suthipong Wattanajung	Judge and Assistant to the Managing Director, JSL Global Media Co., Ltd.
4. Siriporn Yooyod	Judge and Singer
5. Suwannee Prachyasatchakorn	Program Director
6. Sukhathai Piyobol	Assistant Director
7. Kuekoon Wongjinda	Assistant Director and Program Creative
8. Romran Yayiram	In-Studio Audience Director

3.2.2 The Interview Covered Two Topics which are Production

A. What production processes are used by the producers to incorporate localism in the program?

B. How is localism used in the program production?

The researcher would use the following question guide to interview the key informants as follows:

1) Please explain the KikDuu Singing Contest program production process from pre-production, production, to post-production.

2) What is the database or criteria used to select singers to represent each province in the competition?

3) How does KikDuu Singing Contest use localism strategy by having the local or provincial community take part in the program?

4) What outcome does the program producers expect from the KikDuu Singing Contest TV Program?

5) What are some of the factors that affect the program production?

3.3 In-depth Interview Data Collection Tool for Program Audiences

3.3.1 Data

The researcher has classified the audiences' localism based on the differences in the experiences of the in-studio audiences and audiences at home. The in-studio audiences have direct participation with the program by taking part in some aspect of the program content production reflecting high levels of localism. The audiences at home have pseudo mediated participation through television as the channel for interaction. The key respondents who are program audiences can be classified into groups for the purposes of the study.

- 1) There are 20 Audiences in the studio who have direct participation. These respondents

Table 3.3 Audiences in the Studio-Key Informants

20 Key Informants from Audiences in the Studio				
Name	Position	Province	Region	Result
1. Paithoon Chuenchit	Lions Director Region 310D	Kanchanaburi	West	Win
2. Poonvir Popipit	Mayor Tha-rua Prathan	Kanchanaburi	West	Win
3. Supon Kasornbua	Community President Din Daeng Community	Bangkok	Central	Win
4. Pol. Col Nathaput Padungchan	Bupharam Station Director	Bangkok	Central	Lose
5. Vinai Sripiyarat	Mayor Tha-tako	Nakon Sawan	Central	Win
6. Ithiphan Triwattanasuwan	Mayor Udonthani City	Udonthani	Northeast	Win
7. Angsana Thoopkaew	Secretary Bangpoh District Office	Nonthaburi	Central	Win
8. Nikorn Chanthamapitak	Mayor Panomsarakham	Chachoengsao	East	Win
9. Pornthep Sengraksa	Vice President Hu-long District Office	Nakon Sri Thammarat	South	Lose

20 Key Informants from Audiences in the Studio

Name	Position	Province	Region	Result
10. Sirisak Sombataweepoon	Mayor Tha-mai Ruek	Petchburi	West	Lose
11. Suthirat Trisa-nga	Deputy Mayor Nang Rong	Buriram	Northeast	Win1 Lose1
12. Awirut Workijpaisarn	In-studio Audience	Chachoengsao	East	Win
13. Kochakorn Kongpan	Province Representative Singer	Samut Prakarn	Central	Lose
14. Sasikarn Kaewch-um	Kochakorn's Sister	Samut Prakarn	Central	Lose
15. Chanada Papudpluk	Province Representative Singer	Lampang	North	Lose
16. Monthira Papudpluk	Chanada's Sister	Lampang	North	Lose
17. Sittisak Tasana	Province Representative Singer	Petchburi	West	Lose
18. Benjawan Tasana	Sittisak's Mother	Petchburi	West	Lose
19. Areeya Kaewkapol	Province Representative Singer	Samut Prakarn	Central	Lose
20. Chanakarn Rodpetch	Province Representative Singer	Nakon Sri Thammarat	South	Lose

2) Audiences at home have a pseudo mediated participation, who experience the program through watching it on television. Fifteen key informants were selected from the fans, who watched the program on television. They were asked about the motivation in being fans of the program due to the benefits of the program content. They were also asked about their dedication to the program, and the time spent continuously following the program. As a result, these audiences grow in their appreciation of the program creating additional engagement with KikDuu Singing Contest. This would lead to behaviors such as expressing “Like”, making comments, and sharing the program’s Facebook page content.

Table 3.4 Audiences at Home -Key Informants

15 Key Informants from Audiences at Home				
Name	Position	Province	Region	Result
1. Siriwat Matet	Public Relations Ministry of Finance	Kanchanaburi	West	Win
2. Rungthip Mayoo	Public Relations Ministry of Finance	Nakon Sawan	Central	Win
3. Wisanupong Saowapha	Student	Uttaradit	North	Win
4. Suriya Mak-im	Business Owner	Petchburi	West	Lose
5. Dolya Apidet	Government Official (Teacher)	Supanburi	Central	Lose
6. Nanthawat Sai-noi	Student	Nakon Sri Thammarat	South	Lose
7. Krit Khamnon	University Lecturer	Srisaket	Northeast	Lose
8. Rattanaporn Pumcheun	Srisatchanalai District Office Employee	Sukhothai	Central	Lose
9. Siriluck Sombathankul	Student	Samut Sakorn	Central	Win
10. Sasina Niyomsuk	Student	Maharakham	Northeast	Lose
11. Angrisa Chat- thongkham	Office Employee	Samut Prakarn	Central	Win
12. Tuwaphol Kong-noi	University Employee	Bangkok	Central	Win
13. Swaing Bangphra	Government Official	Chachoengsao	East	Win
14. Amporn Khumpee	Fruit Farm Owner	Trad	East	Lose
15. Thanyaluck Boonkong	Independent Singer	Pitsanulok	Central	Lose

Followers of the KikDuu Singing Contest Facebook create messages supporting their province in their natural setting.

3.3.2 Sampling Methodology

The researcher has selected key informants from both types of audiences from the provinces that won and lost the million-baht prize. A total of 35 key informants were selected to examine the power of localism.

3.3.3 Interview the Audiences in Both Settings were Asked Two Topics

A. Localism in KikDuu Singing Contest TV Program

B. Emotional engagement and motivation to dedicate themselves as the fans of the program to support their local community.

Question Guide for Audiences in the Studio

- 1) Why do you want to come to cheer the representative from your province?
- 2) How do you express your pride for your local community?
- 3) Do you think that KikDuu Singing Contest creates more feelings of love and pride for your local community? How do you feel when watching the million-baht song battle segment when your province is in the competition?
- 4) Do you think that the prize money is a motivation to come and cheer your province? If there is no prize money would you still come to cheer the representatives of your province in the contest?
- 5) If your province wins the prize money, how do you plan to develop your community with that money? Does the government provide additional support?
- 6) Do you vote for the singer from your province? How much voting do you do?
- 7) Do you watch every episode of the program? Do you watch it on Tuesday or do you watch it later? What is your favorite segment between “Shadow Voice” and “Song Battle”? Why do you like that segment of the program?
- 8) Before the contest what activities do you do with other people in your province?

9) How did you participate in the KikDuu Singing Contest TV Program?

Question Guide for Audiences at Home

1) Do you watch every episode of the program? Do you watch it on Tuesday or do you watch it later? What is your favorite segment between “Shadow Voice” and “Song Battle”? Why do you like that segment of the program?

2) Why do you like the KikDuu Singing Contest TV Program? What benefits do you receive from watching the program?

3) How do you feel when your province gets into the final round of the competition?

4) Do you think that the prize money is a motivator for you to cheer for your province?

5) How have you participated in the KikDuu Singing Contest TV Program? Have you ever voted for your province, “Like”, share, or help publicize the program in any way?

3.4 Data Analysis

The researcher analyzed the data based on the research objectives. The first research objective is to study nationalism and localism presented in KikDuu Singing Contest TV Program using textual analysis, narrative, and game show format along with the concepts of nationalism and localism. These elements would be used for the analysis of the program.

To study localism’s role in the production process of KikDuu Singing Contest TV Program, in-depth interviews were conducted based on the television program production process and the social construction of reality. These concepts formed the base for the process of meaning and reality construction in the KikDuu Singing Contest.

In terms of the study of localism awareness impact the audience of KikDuu Singing Contest TV Program, the researcher conducted in-depth interviews from audiences of the program. The concepts of localism, awareness, attitude, behavior, encoding, and decoding were used in the analysis. The researcher developed

categories for the interpretation necessary to address the aforementioned three research problems.

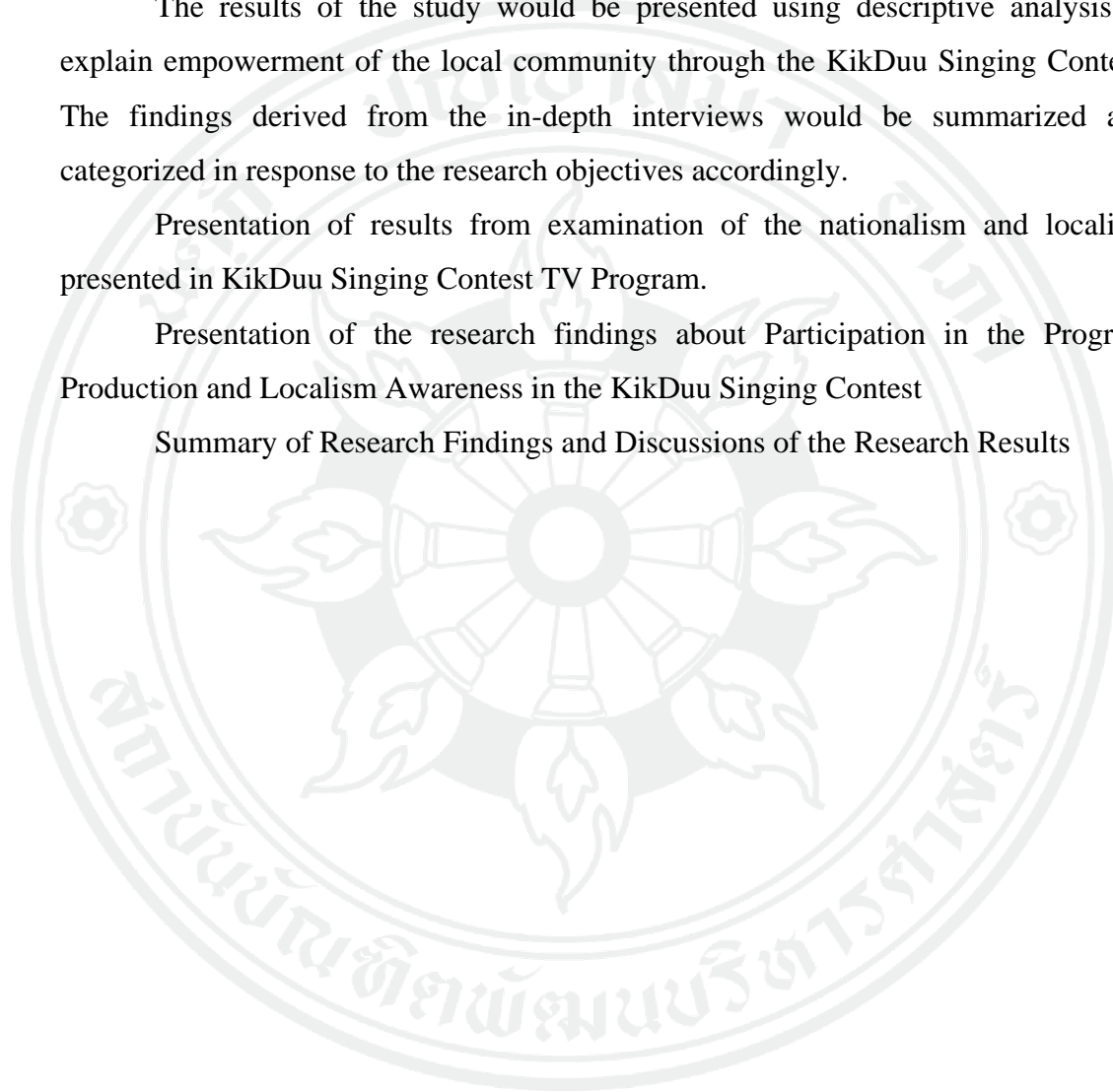
3.5 Presentation of the Results

The results of the study would be presented using descriptive analysis to explain empowerment of the local community through the KikDuu Singing Contest. The findings derived from the in-depth interviews would be summarized and categorized in response to the research objectives accordingly.

Presentation of results from examination of the nationalism and localism presented in KikDuu Singing Contest TV Program.

Presentation of the research findings about Participation in the Program Production and Localism Awareness in the KikDuu Singing Contest

Summary of Research Findings and Discussions of the Research Results



CHAPTER 4

NATIONALISM AND LOCALISM IN THE KIKDUU SINGING CONTEST

KikDuu Singing Contest is a national game show that has won many prestigious awards. The program won the 6th “Nakaraj” Award in the year 2014 that was organized by the Broadcast Radio and Television Professional Association. Later the program won the Maya Awards 2017. In 2017 it was the program with the highest rating from JSL Co., Ltd., winning the best variety show award. Thus, KikDuu Singing Contest is the most popular singing contest that is known nationwide. The strong point of the program is the combination of national and local that is evident throughout the program in both segments, “Shadow Voice” and “Song Battle”.

In Chapter 4 the researcher presents the analysis of the national and local in KikDuu Singing Contest. To do so the researcher has analyzed twenty eight tapes where provinces won the million-baht reward.

The researcher used the game show program format and narrative structure as the framework for analysis to examine nationalism and localism in the KikDuu Singing Contest. The two program segments were examined using the seven components for the analysis, which are emcee, panel of judges, contestants, audiences, the competition, organization, and scenes. The seven components were used to analyze the “Shadow Voice” and “Song Battle” segments to find the proportion of national and local in the content in each component.

The content presented in this chapter would be divided into two parts as follows:

4.1 Seven Components Analysis of Nationalism and Localism in the KikDuu Singing Contest

4.1.1 Analysis Emcee Component

4.1.2 Analysis Panel of Judges Component

- 4.1.3 Analysis Contestants Component
- 4.1.4 Analysis Audiences Component
- 4.1.5 Analysis Competition Component
- 4.1.6 Analysis of the Organization Component
- 4.1.7 Analysis of the Scene Component
- 4.2 Summary of Nationalism and Localism in the KikDuu Singing Contest
 - 4.2.1 Summary of Nationalism and Localism in the “Shadow Voice” Segment
 - 4.2.2 Summary of the Combination of Nationalism and Localism in the “Shadow Voice” Segment
 - 4.2.3 Summary of Nationalism and Localism in the “Song Battle” Segment
 - 4.2.4 Summary of the Combination of Nationalism and Localism in the “Song Battle” Segment
 - 4.2.5 Summary of Nationalism and Localism in the KikDuu Singing Contest
 - 4.2.6 Summary of the Combination of Nationalism and Localism in the KikDuu Singing Contest

4.1 Analysis of Nationalism and Localism in the KikDuu Singing Contest

The researcher analyzed the content based on the seven components to examine nationalism and localism. These components are emcee, panel of judges, contestants, audiences, the competition, organization, and scenes.

Nationalism-The researcher adapted nationalism and localism from Anderson as the criteria for the constructs’ definition. The producers used the sense of nationalism to create emotional engagement, which includes speaking, communicating, language, costume, respect for the national institutions, using Thai words, and nationalization for analysis. Additional information regarding the background of individuals, spoken language, physical language, and clothing such as wearing suits instead of wearing traditional costumes. However, the choice to wear international apparel is necessary since it is the accepted mode of wear of men all

over the world. Therefore, the program producers have the emcees wear suits to show politeness and reflect nationalistic identity.

Localism-This refers to the individual's expression of the local identity of those in a geographic community and their way of life. The environment determines the way of life in the local community, which is more than a geographic location. It encompasses a variety of meanings through the community that has interactions and paradigms that shift all the time. The criteria for localism is the expression through the use of identity characteristics such as the local dialect instead of using the central Thai language, actions, costumes, songs, and way of life. For instance, the Chumporn fans wore the Norah costume and the singer used the local dialect to ask for supporting votes from the audiences at home.

Combination of Nationalism and Localism-This is the connection between national and local that could be expressed at many different levels in terms of negotiation, collaboration, retaliation, and adaptation. For instance, Tak Siriporn, used the local dialect to encourage the people from her province. Tak is a national artist, who is known nationwide, yet she used her local Nakhon Sawan, which shows a combination of national and local.

4.1.1 Analysis Emcee Component

Analysis of the emcee component during the "Shadow Voice" and "Song Battle" segments, reveal that the emcees reflect both the national and local with details as presented in the following section.

During the "Shadow Voice" segment, the emcee component evidenced from analysis of the 28 tapes reveal a combination of national and local in 6 tapes. The definition of national and local were classified in three aspects as follows:

Background and experience of individuals-The researcher found that the emcees exhibit nationalism as being a celebrity personality, who are national level emcees known nationwide and have received national awards. They perform in front of the camera as emcees and behind as owners of the program production company.

The emcees dress in suits, which is formal in every tape reflecting nationalism, since it is broadcasted nationwide. Thus, the audience can see the formal, international, and modern aspects of the program.

In terms of spoken language, the emcees used the central Thai language so that audiences nationwide could understand them. However, in some of the tapes the emcees would use local dialect to communicate with the contestants and their fans. This is a combination of national and local in six tapes as presented in Table 4.1.

Table 4.1 Emcee Nationalism and Localism Expression in the “Shadow Voice”

Tapes	Province Wins	Individual					
		Background and Experience		Apparel		Spoken Language	
		National	Local	National	Local	National	Local
1	Kamphaeng Phet	✓		✓		✓	
2	Ang Thong	✓		✓		✓	
3	Ang Thong	✓		✓		✓	
4	Bangkok	✓		✓		✓	
5	Kanchanaburi	✓		✓		✓	
6	Kanchanaburi	✓		✓		✓	
7	Buriram	✓		✓		✓	
8	Nakornsawan	✓		✓		✓	
9	Udonthani	✓		✓		✓	
10	Chachoengsao	✓		✓		✓	
11	Phetchabun	✓		✓		✓	
12	Chachoengsao	✓		✓		✓	
13	Suratthani	✓		✓		✓	
14	Nonthaburi	✓		✓		✓	
15	Singburi	✓		✓		✓	
16	Nonthaburi	✓		✓		✓	
17	Uthaithani	✓		✓		✓	
18	Kanchanaburi	✓		✓		✓	✓
19	Songkhla	✓		✓		✓	✓
20	Kanchanaburi	✓		✓		✓	✓

Tapes	Province Wins	Individual					
		Background and Experience		Apparel		Spoken Language	
		National	Local	National	Local	National	Local
21	Samutsakorn	✓		✓		✓	
22	Uttaradit	✓		✓		✓	
23	Suratthani	✓		✓		✓	
24	Suratthani	✓		✓		✓	✓
25	Khonkaen	✓		✓		✓	✓
26	Kanchanaburi	✓		✓		✓	
27	Kalasin	✓		✓		✓	✓
28	Nakornpathom	✓		✓		✓	
Total		28		28		28	6

The researcher found that the meaning of national and local had three aspects, which are explained in the following section.

A. Individual Background and Experience

The researcher found that the background and experience of the individual had an impact on national and local. This is evident in the program emcees since both Kiat Kitchareon and Sanya Kunakorn are nationally acclaimed. Thus, they express nationalism as follows:

Kiat Kitchareon



Figure 4.1 Kiat Kitchareon, the Emcee

B. Apparel



Figure 4.2 Emcees Wear Formal Suits to Show Nationalism

The male emcees wear black to mourn for His Majesty King Rama IX. This shows nationalism and allegiance to the royal family, which is a national institution.



Figure 4.3 Male Emcees Wear Black to Mourn for His Majesty King Rama IX

C. Spoken Language

The program producers have the mechanism to express nationalism and localism in many ways. The emcees help to translate the local dialect used by the contestants to central Thai language so that audiences nationwide can understand the meaning. There is also a caption of the dialect and its translation so that audiences at home can learn the meaning of words. This is considered as providing a space for the local culture to express their identity in the program.



Figure 4.4 Tape 18 Emcees Translate for “Shadow Voice” Contestant from Patthalung

In addition, the emcees introduce the “Shadow Voice” contestants based on their hometown. The researcher would present the example from Tape 17, where the emcees ask contestants about their hometown.



Figure 4.5 Tape 17 Identifying Localism by Speaking of Contestants Hometown

During the “Song Battle” segment the researcher has identified 3 aspects of emcee component, which are background and experience, apparel, and spoken language. This is evident in 7 tapes of the 28 tapes used in the analysis.

In terms of background and experience, the researcher found that the emcees expressed nationalism since they are nationally acclaimed personalities, who have won many national awards. They work in front of the camera as emcees and behind as owners of the program production company. These emcees show a combination of

national and local since Duu Sanya Kunakorn, was born in Udon Thani, yet he plays the role of a nationally known emcee.

In terms of the clothing, the emcees wear suits, which are formal and show nationalism, since the program is broadcasted nationwide. They need to dress to show formal, international, and modern characteristics.

Regarding spoken language, the emcees use central Thai language so that audiences nationwide could understand them. However, there are some tapes, wherein the emcees use the local dialect to communicate with contestants and their fans. This combination of national and local is evident in 7 tapes as presented in Table 4.2.

Table 4.2 Emcee Expression of Nationalism and Localism during the “Song Battle” Segment

Tapes	Province Wins	Individual Background and Experience		Apparel		Spoken Language	
		National	Local	National	Local	National	Local
1	Kamphaeng Phet	✓		✓		✓	
2	Ang Thong	✓		✓		✓	
3	Ang Thong	✓		✓		✓	
4	Bangkok	✓		✓		✓	
5	Kanchanaburi	✓		✓		✓	
6	Kanchanaburi	✓		✓		✓	
7	Buriram	✓		✓		✓	
8	Nakornsawan	✓		✓		✓	✓
9	Udonthani	✓		✓		✓	
10	Chachoengsao	✓		✓		✓	
11	Phetchabun	✓		✓		✓	
12	Chachoengsao	✓		✓		✓	
13	Suratthani	✓		✓		✓	
14	Nonthaburi	✓		✓		✓	
15	Singburi	✓		✓		✓	

Tapes	Province Wins	Individual Background and Experience		Apparel		Spoken Language	
		National	Local	National	Local	National	Local
16	Nonthaburi	✓		✓		✓	
17	Uthaithani	✓		✓		✓	
18	Kanchanaburi	✓		✓		✓	✓
19	Songkhla	✓		✓		✓	✓
20	Kanchanaburi	✓		✓		✓	✓
21	Samutsakorn	✓		✓		✓	
22	Uttaradit	✓		✓		✓	
23	Suratthani	✓		✓		✓	
24	Suratthani	✓		✓		✓	✓
25	Khonkaen	✓		✓		✓	✓
26	Kanchanaburi	✓		✓		✓	
27	Kalasin	✓		✓		✓	✓
28	Nakornpathom	✓		✓		✓	
Total		28	1	28		28	7

The researcher identified three aspects of nationalism and localism definition as follows:

A. Individual Background and Experience

Sanya Kunakorn - The emcee expresses both national and local.



Figure 4.6 Sanya Kunakorn, Duu -Emcee

Sanya Kunakorn is a national emcee, who is well known nationwide. He was the emcee of many national awards and programs. He also has local identity because he was born in Udon Thani while Tak Siriporn Yooyod was born in Nakhon Sawan as shown in Image 4.6.



Figure 4.7 Tape 8 Sanya Kunakorn Shows His Local Identity because His Hometown is Udon Thani

B. Spoken Language

The emcees allow the contestants and community leaders to introduce themselves in their local dialect to attract support from the audiences at home.



Figure 4.8 Contestant from Kanchanaburi Uses Her Local Dialect to Ask for Votes from Audiences at Home

Emcees speak about the local identity based on skin color saying that the contestant from Surat Thani has dark skin while the contestant from Uttaradit is pale. This is due to the differences in skin color between those from the north and south. The people from the north tend to have fairer skin color.



Figure 4.9 Contestants from Surat Thani and Uttaradit were Compared by Emcees Regarding the Difference in Skin Color between People from the North and the South

4.1.2 Analysis Panel of Judges Component

There are five members in the panel of judges, who alternate on a weekly basis. However, there are four judges that are present in every tape. They are Suthipong Wattanajung, Siriporn Yooyod, Sompol Piyapongsiri, and Veerasak Nilklad. The fifth judge would be rotated. They are drawn from judges such as Somjit Jong Jorhor, Sakuntala Tienpairoj, and Chavalit Srimunkong (DJ Chao Chao). The details are discussed in the following section.

During the “Shadow Voice” the panel of judges provide meanings in terms of national and local in three aspects, which are background and experience, apparel, and spoken language.

In terms of background and experience, the researcher found that the panel of judges displayed national elements in 28 tapes. This is because they are national celebrities that are well-known and nationally awarded. In 8 tapes there is a combination of national and local since Duu Sanya Kunakorn, was born in Udon Thani, yet he plays the role of a nationally known emcee.

In terms of the clothing, the panel of judges wear suits, which are formal and show nationalism, since the program is broadcasted nationwide. They need to dress to show formal, international, and modern characteristics.

Regarding spoken language, the panel of judges use central Thai language so that audiences nationwide could understand them. However, there are some tapes, wherein the emcees use the local dialect to communicate with contestants and their

fans. This combination of national and local is evident in 10 tapes as presented in Table 4.3.

Table 4.3 Panel of Judges Nationalism and Localism Expression in the “Shadow Voice” Segment

Tapes	Province Wins	Individual Background and Experience		Apparel		Spoken Language	
		National	Local	National	Local	National	Local
1	Kamphaeng Phet	✓		✓		✓	
2	Ang Thong	✓		✓		✓	
3	Ang Thong	✓		✓		✓	
4	Bangkok	✓		✓		✓	
5	Kanchanaburi	✓		✓		✓	
6	Kanchanaburi	✓		✓		✓	
7	Buriram	✓		✓		✓	
8	Nakornsawan	✓		✓		✓	✓
9	Udonthani	✓		✓		✓	✓
10	Chachoengsao	✓		✓		✓	
11	Phetchabun	✓		✓		✓	
12	Chachoengsao	✓		✓		✓	
13	Suratthani	✓		✓		✓	✓
14	Nonthaburi	✓		✓		✓	
15	Singburi	✓		✓		✓	
16	Nonthaburi	✓		✓		✓	
17	Uthaithani	✓		✓		✓	
18	Kanchanaburi	✓		✓		✓	✓
19	Songkhla	✓		✓		✓	✓
20	Kanchanaburi	✓		✓		✓	
21	Samutsakorn	✓		✓		✓	
22	Uttaradit	✓		✓		✓	✓

Tapes	Province Wins	Individual Background and Experience		Apparel		Spoken Language	
		National	Local	National	Local	National	Local
23	Suratthani	✓		✓		✓	
24	Suratthani	✓		✓		✓	✓
25	Khonkaen	✓		✓		✓	✓
26	Kanchanaburi	✓		✓		✓	
27	Kalasin	✓		✓		✓	✓
28	Nakornpathom	✓		✓		✓	✓
Total		28		28		28	10

The researcher found that the meaning of national and local had three aspects, which are individual background and experience, apparel, and spoken language

A. Individual Background and Experience

The judges that express nationalism are Suthipong Wattanajung, Veerasak Nilklad, Sompol Piyapongsiri, Sakuntala Tienpairoj, and DJ Chao Chao Chavalit Srimunkong.

Suthipong Wattanajung



Figure 4.10 Suthipong Wattanajung

Samapol Piyapongsiri



Figure 4.11 Samapol Piyapongsiri

Veerasak Nilklad



Figure 4.12 Veerasak Nilklad

Sakuntala Tienpairoj



Figure 4.13 Sakuntala Tienpairoj

Chavalit Srimunkong (DJ Chao Chao)



Figure 4.14 Chavalit Srimunkong (DJ Chao Chao)

The researcher found that two of the judges expressed localism strongly. Siriporn Yooyod expresses her hometown identity strongly since she is a singer, who sings both regular and folk songs. Another judge who expresses local identity is Somjit Jong Jorhor. He was born in Nakhon Ratchasima, in the northeastern region and sings folk music as presented in the following section.

Siriporn Yooyod



Figure 4.15 Siriporn Yooyod

Somjit Jong Jorhor



Figure 4.16 Somjit Jong Jorhor

During the “Song Battle” segment the panel of judges component, the researcher found nationalism in 28 tapes and 15 tapes showing localism. From the 28 tapes nationalism and localism has one definitive aspect in the spoken language.

In terms of the spoken language, the researcher found that the panel of judges spoke in the central language so that audiences nationwide could understand the discussion. However, there are some tapes, wherein the emcees communicate in the local dialect with contestants and their fans. This is the combination between nationalism and localism in 15 tapes as presented in Table 4.4.

Table 4.4 Panel of Judges Expression of Nationalism and Localism during the “Song Battle” Segment

Tapes	Province Wins	Spoken Language	
		National	Local
1	Kamphaeng Phet	✓	✓
2	Ang Thong	✓	
3	Ang Thong	✓	
4	Bangkok	✓	✓
5	Kanchanaburi	✓	

Tapes	Province Wins	Spoken Language	
		National	Local
6	Kanchanaburi	✓	
7	Buriram	✓	✓
8	Nakornsawan	✓	✓
9	Udonthani	✓	✓
10	Chachoengsao	✓	
11	Phetchabun	✓	
12	Chachoengsao	✓	
13	Suratthani	✓	✓
14	Nonthaburi	✓	
15	Singburi	✓	✓
16	Nonthaburi	✓	
17	Uthaithani	✓	✓
18	Kanchanaburi	✓	✓
19	Songkhla	✓	✓
20	Kanchanaburi	✓	
21	Samutsakorn	✓	✓
22	Uttaradit	✓	
23	Suratthani	✓	✓
24	Suratthani	✓	
25	Khonkaen	✓	✓
26	Kanchanaburi	✓	✓
27	Kalasin	✓	✓
28	Nakornpathom	✓	✓
Total			15

From Table 4.4 the panel of judges component revealed that there are both definitions of national and local during the “Song Battle” segment. There is one

definitive aspect, which is spoken language with details presented in the following section.

A. Spoken Language

During the “Song Battle”, the panel of judges speak in the central Thai language with the contestant. They would make conversation about the famous goods from each respective province. For instance, the “Sai Mai” is the famous product from Ayutthaya.

4.1.3 Analysis Contestants Component

The contestants make the program entertaining. The criteria for selecting contestants for each program segment is different. During the “Shadow Voice” segment, there are a total of four contestants. The winner is selected based on the closeness of the resemblance to the voice of the original singer. During the “Song Battle” segment, singers represent 2 provinces. Each province has 3 singers, thus there are a total of 6 singers competing.

During both program segments, the contestants are from the audiences at home. They are not famous or celebrities, therefore they have high levels of localism as evidenced in the local dialect. Analysis of the contestants component in the “Shadow Voice” and “Song Battle” segments revealed stronger nationalism than localism as discussed in the following section.

During the “Shadow Voice” segment analysis of the contestants component, the researcher found nationalism in all 28 tapes and localism in 15 tapes. From the analysis of the 28 tapes, nationalism and localism was defined by 2 aspects, which are apparel and spoken language.

In terms of apparel, the researcher did not find any tape where contestants wore their local or provincial costume.

In terms of spoken language, the researcher found that during the “Song Battle” segment spoke with central Thai language. The emcee would ask the reason they choose to sing a particular song in the competition. However, they would be asked to speak in their local dialect to introduce themselves and ask for votes from the audiences at home. There were some tapes that combined both nationalism and localism in the spoken language (18 tapes) as presented in Table 4.5.

Table 4.5 Contestants Nationalism and Localism Expression in the “Song Battle”
Segment

Tapes	Province wins	Apparel		Spoken Language	
		National	Local	National	Local
1	Kamphaeng Phet	✓		✓	✓
2	Ang Thong	✓		✓	✓
3	Ang Thong	✓		✓	
4	Bangkok	✓		✓	✓
5	Kanchanaburi	✓		✓	
6	Kanchanaburi	✓		✓	✓
7	Buriram	✓		✓	✓
8	Nakornsawan	✓		✓	✓
9	Udonthani	✓		✓	✓
10	Chachoengsao	✓		✓	
11	Phetchabun	✓		✓	
12	Chachoengsao	✓		✓	
13	Suratthani	✓		✓	✓
14	Nonthaburi	✓		✓	
15	Singburi	✓		✓	✓
16	Nonthaburi	✓		✓	
17	Uthaithani	✓		✓	
18	Kanchanaburi	✓		✓	✓
19	Songkhla	✓		✓	✓
20	Kanchanaburi	✓		✓	✓
21	Samutsakorn	✓		✓	
22	Uttaradit	✓		✓	
23	Suratthani	✓		✓	✓
24	Suratthani	✓		✓	✓
25	Khonkaen	✓		✓	✓

Tapes	Province wins	Apparel		Spoken Language	
		National	Local	National	Local
26	Kanchanaburi	✓		✓	✓
27	Kalasin	✓		✓	✓
28	Nakornpathom	✓		✓	✓
Total		28		28	18

From Table 4.5 the analysis of the contestants component revealed that in every tape each province is represented by 3 singers. Thus, there are 6 contestants in each competition. The meaning of nationalism and localism in the contestants category is evident in two aspects, which are apparel and spoken language.

A. Apparel

The researcher found that there is nationalism in every tape based on contestants apparel. They express their loyalty to the royal institution by wearing black to mourn His Majesty King Rama IX.



Figure 4.17 Contestants during the “Song Battle” Segment Wear Black to Pay their Respects to His Majesty King Rama IX, which is an Expression of Nationalism.

4.1.4 Analysis Audiences Component

Audiences participate by cheering for their contestants in the studio. The analysis for the audiences component was conducted for both segments, “Shadow Voice” and “Song Battle”. It was found that both program segments appear to have

more local than national. This is because the audiences take part in the program introduction clips and help to gather supporting votes from the province. In addition, there are video clips featuring audiences at home cheering for their contestants in both program segments as discussed in the following section.

1) The “Shadow Voice” the audience component, the researcher did not find evidence of nationalism in the 28 tapes. Localism was found in all of the 28 tapes examined. Two aspects were identified, which are apparel and emotional engagement with the program.

The program would shift the camera angle to the cheering fans. This would reveal signs supporting the contestants with their name, district name, or province name. Fans would be waving these signs all the time sometimes they would wear clothes that give them local identity. This might have the name of the district, district office head, or local costume such as the fans from Nakhon Srithammarat wore clothes made from “Pahteh” cloth.

Table 4.6 Audiences Nationalism and Localism Expression in the “Shadow Voice” Segment

Tapes	Province Wins	Apparel		Emotional Engagement	
		National	Local	National	Local
1	Kamphaeng Phet		✓		✓
2	Ang Thong		✓		✓
3	Ang Thong		✓		✓
4	Bangkok		✓		✓
5	Kanchanaburi		✓		✓
6	Kanchanaburi		✓		✓
7	Buriram		✓		✓
8	Nakornsawan		✓		✓
9	Udonthani		✓		✓
10	Chachoengsao		✓		✓

Tapes	Province Wins	Apparel		Emotional Engagement	
		National	Local	National	Local
11	Phetchabun		✓		✓
12	Chachoengsao		✓		✓
13	Suratthani		✓		✓
14	Nonthaburi		✓		✓
15	Singburi		✓		✓
16	Nonthaburi		✓		✓
17	Uthaithani		✓		✓
18	Kanchanaburi		✓		✓
19	Songkhla		✓		✓
20	Kanchanaburi		✓		✓
21	Samutsakorn		✓		✓
22	Uttaradit		✓		✓
23	Suratthani		✓		✓
24	Suratthani		✓		✓
25	Khonkaen		✓		✓
26	Kanchanaburi		✓		✓
27	Kalasin		✓		✓
28	Nakornpathom		✓		✓
Total			28		28

Table 4.6 presents the findings regarding the audience component. It is found that audiences exhibit two aspects of local meanings, which are apparel and emotional engagement.

A. Apparel

The cheering fans wear clothes that reflect their local identity such as T-shirts with the name of their district, district office head name, or local costume.



Figure 4.18 Audiences in the Studio Wear T-shirts with the Name of the District Office Head Screened on It

B. Emotional Engagement

Program producers use online communications to alternate between the fans cheering for each contestant from the two provinces. This creates emotional engagement with audiences in the studio and those at home.



Figure 4.19 Audiences in the Studio for Their Contestant during the “Shadow Voice” Segment

As contestants sing during the “Shadow Voice” segment the cheering audiences at home in the respective provinces are shown in a small box on the screen.



Figure 4.20 Audiences at Home Cheer for their “Shadow Voice” Contestant

2) Audiences Component in the “Song Battle” Segment

The researcher found that there are 5 aspects of meaning which are apparel, spoken language, actions, cheering from audiences at home, and emotional engagement with the program.

In terms of apparel, the researcher found a combination of nationalism and localism in all 28 tapes. District office heads wear T-shirts screened with the name of their district. The audiences cheering both provinces participate in the program. They wear clothes that reflect the community identity. They have signs with the name of the contestant, district, or province with them all the time. In terms of spoken language, when the emcee or judges talk to them, they would use the local dialect to communicate and introduce themselves.

In terms of action, the researcher did not find any national identity but found local identification in the unique expression of community in form of traditional dances. Like cuts to the cheering audiences from the home is evidenced in all 28 tapes. They show the emotional engagement when the singer from their province sings. The cheering fans are emotionally engaged in the competition shouting with joy in support of their contestant during the competition.

Table 4.7 Audiences Nationalism and Localism Expression in the “Song Battle” Segment

Tapes	Province Wins	Apparel		Spoken Language		Action		Broadcast of Cheering Fans		Emotional Engagement	
		National	Local	National	Local	National	Local	National	Local	National	Local
1	Kamphaeng Phet		✓	✓					✓		✓
2	Ang Thong		✓	✓					✓		✓
3	Ang Thong		✓	✓					✓		✓
4	Bangkok	✓	✓	✓			✓		✓		✓
5	Kanchanaburi	✓	✓	✓					✓		✓
6	Kanchanaburi	✓	✓	✓					✓		✓
7	Buriram	✓	✓	✓					✓		✓
8	Nakornsawan	✓	✓	✓					✓		✓
9	Udonthani	✓	✓	✓					✓		✓
10	Chachoengsao	✓	✓	✓					✓		✓
11	Phetchabun		✓	✓					✓		✓
12	Chachoengsao		✓	✓					✓		✓
13	Suratthani	✓	✓	✓			✓		✓		✓

Tapes	Province Wins	Apparel		Spoken Language		Action		Broadcast of Cheering Fans		Emotional Engagement	
		National	Local	National	Local	National	Local	National	Local	National	Local
14	Nonthaburi		✓	✓	✓				✓		✓
15	Singburi	✓	✓	✓	✓				✓		✓
16	Nonthaburi		✓	✓	✓				✓		✓
17	Uthaithani	✓	✓	✓	✓				✓		✓
18	Kanchanaburi	✓	✓	✓	✓		✓		✓		✓
19	Songkhla		✓	✓	✓		✓		✓		✓
20	Kanchanaburi	✓	✓	✓	✓				✓		✓
21	Samutsakorn	✓	✓	✓	✓				✓		✓
22	Uttaradit	✓	✓	✓	✓		✓		✓		✓
23	Suratthani	✓	✓	✓	✓		✓		✓		✓
24	Suratthani	✓	✓		✓		✓		✓		✓
25	Khonkaen	✓	✓	✓	✓				✓		✓
26	Kanchanaburi	✓	✓	✓	✓		✓		✓		✓
27	Kalasin		✓	✓	✓		✓		✓		✓
28	Nakornpathom		✓	✓	✓				✓		✓
Total		18	28	26	7		9		28		28

From Table 4.8 the audiences analysis of the KikDuu Singing Contest revealed 5 aspects of meaning, which are apparel, spoken language, actions, broadcast of cheering fans, and emotional engagement as follows:

A. Apparel

The researcher found expressions of nationalism and localism



Figure 4.21 Mayor Wears Suit

Localism is found in the way the cheering fans dress. They wear T-shirts with the name of the mayor or name of the province, or costumes that reflect the local identity of the province. This is also reflected in the way the community head dresses as well.



Figure 4.22 Tape 23 the Cheering Fans Dress in Apparel that Reflect the Local Identity

The way the cheering fans and the local community leaders dress reflect the local identity. This is clearly seen in the way the fans from Kalasin province wore Praewa silk with red sash, which is the tradition of the Phuthai people. The cheering fans from Lampang wore the Thai Lue or Thai Ongsung, which is the traditional costume from the North.



Figure 4.23 Tape 27 Cheering Fans Dress in the Tradition of the People from Kalasin and Lampang

B. Actions

When the contestant from their province starts singing, the audiences in the studio express their emotional engagement by dancing in a way that reflects their local identity. They shout and show how they are enjoying the program.



Figure 4.24 Tape 13 the Cheering Fans Dress Reflecting Their Local Identity

C. Broadcast of Cheering Fans from the 2 Provinces

In terms of the communications, digital technology, the program producers used online media to broadcast and alternately show the cheering fans from the two provinces. This shows localism and how it is entwined with the feeling of fun as the

fans cheer both in the studio and at home. The program broadcasts fans cheering at home through live broadcast by AIS 3G such as from Kaad Luang, Chiang Mai and Chalermprakiet Park, Kampaengphet.



Figure 4.25 Live Broadcast of Cheering Fans from the Provinces for Engagement with the Program

D. Emotional Engagement

Audiences, who participate in cheering for the contestants from their province, express happiness and excitement. There is also live broadcast of fans cheering at home so that they could engage with the program.



Figure 4.26 Tape 5 Cheering Fans Supporting Contestants from Their Province

4.1.5 Analysis Competition Component

The competition component is the singing contest. In the “Shadow Voice” segment contestants would be judged based on how closely they could sing like the original singer. The competition during the “Song Battle” segment is a competition between two provinces to win the million-baht prize. The analysis of the content of

both segments, “Shadow Voice” and “Song Battle” showed more localism than nationalism with details as follows:

1) The “Shadow Voice” segment the competition component analysis revealed three aspects of nationalism and localism which are “Shadow Voice” contestants, song used in the competition, and spoken language.

The researcher found that the original artist, who sang modern Thai songs expressed nationalism in 6 tapes. The folk song artists expressed localism in 22 tapes.

The song used in the competition was folk song in 22 tapes and 6 modern Thai music in six tapes.

Spoken language is usually central Thai in 28 tapes. There are some tapes that have a combination of central Thai language and local dialect showing nationalism and localism in 15 tapes.

Table 4.8 Competition Nationalism and Localism Expression in the “Shadow Voice” Segment

Tapes	Province Wins	Shadow Voice Contestants		Songs Use in Competition		Spoken Language	
		National	Local	National	Local	National	Local
1	Kamphaeng Phet		✓		✓	✓	
2	Ang Thong		✓		✓	✓	
3	Ang Thong		✓		✓	✓	
4	Bangkok		✓		✓	✓	✓
5	Kanchanaburi		✓		✓	✓	
6	Kanchanaburi		✓		✓	✓	
7	Buriram		✓		✓	✓	
8	Nakornsawan	✓		✓		✓	
9	Udonthani	✓		✓		✓	✓
10	Chachoengsao		✓		✓	✓	

Tapes	Province Wins	Shadow Voice Contestants		Songs Use in Competition		Spoken Language	
		National	Local	National	Local	National	Local
11	Phetchabun		✓		✓	✓	✓
12	Chachoengsao	✓		✓		✓	
13	Suratthani		✓		✓	✓	✓
14	Nonthaburi	✓		✓		✓	
15	Singburi		✓		✓	✓	✓
16	Nonthaburi		✓		✓	✓	✓
17	Uthaithani		✓		✓	✓	✓
18	Kanchanaburi		✓		✓	✓	✓
19	Songkhla		✓		✓	✓	✓
20	Kanchanaburi		✓		✓	✓	✓
21	Samutsakorn		✓		✓	✓	✓
22	Uttaradit		✓		✓	✓	
23	Suratthani		✓		✓	✓	✓
24	Suratthani		✓		✓	✓	✓
25	Khonkaen		✓		✓	✓	✓
26	Kanchanaburi	✓		✓		✓	
27	Kalasin		✓		✓	✓	✓
28	Nakornpathom	✓		✓		✓	
Total		6	22	6	22	28	15

From Table 4.8 Competition component expresses nationalism in 3 aspects, which are

A. “Shadow Voice” contestants

“Shadow Voice” contestants show more localism than nationalism because most of them are folk song artists.



Figure 4.27 In the “Shadow Voice” Segment Expressed Folk Song Famous Artists

B. Spoken language

During the “Shadow Voice” segment, Srivichai used local southern dialect to communicate thus promoting local culture and Manorah. There was also a Manorah performance, further promoting southern identity.



Figure 4.28 In the “Shadow Voice” Segment Expressed Local Identity by Speaking in Southern Dialect and Doing the Manorah Dance

2) “Song Battle” in the Competition Component

The researcher found that there were two aspects of nationalism and localism in the song used in the competition and spoken language.

The song used in the competition by the three singers representing each province would be folk song. In the competition the contestants from the provinces chose folk song in line with the artists from their hometown in 28 tapes.

Spoken language is the central Thai language. In some tapes both the central Thai and local dialect are used reflecting the combination of national and local in 18 tapes as presented in Table 4.9.

Table 4.9 Competition Nationalism and Localism Expression in the “Song Battle”
Segment

Tapes	Province Wins	Songs Use in Competition		Spoken Language	
		National	Local	National	Local
1	Kamphaeng Phet		✓	✓	✓
2	Ang Thong		✓	✓	✓
3	Ang Thong		✓	✓	
4	Bangkok		✓	✓	✓
5	Kanchanaburi		✓	✓	
6	Kanchanaburi		✓	✓	✓
7	Buriram		✓	✓	✓
8	Nakornsawan		✓	✓	✓
9	Udonthani		✓	✓	✓
10	Chachoengsao		✓	✓	
11	Phetchabun		✓	✓	
12	Chachoengsao		✓	✓	
13	Suratthani		✓	✓	✓
14	Nonthaburi		✓	✓	
15	Singburi		✓	✓	✓
16	Nonthaburi		✓	✓	
17	Uthaithani		✓	✓	
18	Kanchanaburi		✓	✓	✓
19	Songkhla		✓	✓	✓
20	Kanchanaburi		✓	✓	✓
21	Samutsakorn		✓	✓	
22	Uttaradit		✓	✓	
23	Suratthani		✓	✓	✓
24	Suratthani		✓	✓	✓
25	Khonkaen		✓	✓	✓

Tapes	Province Wins	Songs Use in Competition		Spoken Language	
		National	Local	National	Local
26	Kanchanaburi		✓	✓	✓
27	Kalasin		✓	✓	✓
28	Nakornpathom		✓	✓	✓
Total			28	28	18

From Table 4.9 there are two aspects of meaning which are song and spoken language with details as follows:

A. Song used in the competition

Selection of songs used in the competition by contestants from each of the provinces is usually from folk song sung by artists from the province.



Figure 4.29 Tape 26 Singers from Kanchanaburi Chose to Sing Songs Sung by Artists from the Province

4.1.6 Analysis of the Organization Component

Analysis of the “Shadow Voice” and “Song Battle” segments reveal that these two segments have more nationalism than localism. The KikDuu Singing Contest has airtime of 1 hour and is divided into two segments. The “Shadow Voice” segment has 36 minutes airtime, while “Song Battle” has 34 minutes airtime as discussed in the following section.

1) In the “Shadow Voice” segment, the analysis of the organization component, revealed that there are two aspects of meaning for nationalism and localism, which are program opening and program song.

In the program opening, the audiences would be informed which of the provinces would be competing in the “Song Battle” segment. In the opening the two provinces would be introduced. The researcher found evidence of localism in all 28 tapes.

All of the six contestants need to sing the program song in the opening as they hold hands walking out in a display of harmony. This show of localism is seen in all 28 tapes.

Table 4.10 Organization Nationalism and Localism Expression in the “Shadow Voice” Segment

Tapes	Province Wins	Program Opening		Program Song	
		National	Local	National	Local
1	Kamphaeng Phet		✓		✓
2	Ang Thong		✓		✓
3	Ang Thong		✓		✓
4	Bangkok		✓		✓
5	Kanchanaburi		✓		✓
6	Kanchanaburi		✓		✓
7	Buriram		✓		✓
8	Nakornsawan		✓		✓
9	Udonthani		✓		✓
10	Chachoengsao		✓		✓
11	Phetchabun		✓		✓
12	Chachoengsao		✓		✓
13	Suratthani		✓		✓

Tapes	Province Wins	Program Opening		Program Song	
		National	Local	National	Local
14	Nonthaburi		✓		✓
15	Singburi		✓		✓
16	Nonthaburi		✓		✓
17	Uthaithani		✓		✓
18	Kanchanaburi		✓		✓
19	Songkhla		✓		✓
20	Kanchanaburi		✓		✓
21	Samutsakorn		✓		✓
22	Uttaradit		✓		✓
23	Suratthani		✓		✓
24	Suratthani		✓		✓
25	Khonkaen		✓		✓
26	Kanchanaburi		✓		✓
27	Kalasin		✓		✓
28	Nakornpathom		✓		✓
Total			28		28

From Table 4.10 it is found that the organization component reflects two aspects of meaning in the program opening and program song.

A. Program Opening

Each team would be divided into two teams, which are red and blue just like in a boxing match. The red team would be introduced then the blue team. The opening exhibits localism because it opens with the two teams with a backdrop of the important places in the province or district office. Contestants would speak in the local dialect to ask for votes from audiences nationwide showing localism.



Figure 4.30 Introduction of the Red Team from Songkhla and Their Cheering Fans



Figure 4.31 Introduction of the Blue Team from Kanchanaburi and Their Cheering Fans



Figure 4.32 Tape 14 Introduction of the Uttaradit Contestants and Their Supporters Wearing District Office T-Shirts with the District Office and Phraya Pichai Statue in the Background

B. Program Song

The introduction of the contestants from the two provinces would hold hands and sing the program song together. Each will sing one verse alternately. This shows the harmony between the two teams. For instance, in the competition between the red team from Nakon Sawan and blue team from Udon Thani, the song talks about

the competitiveness in the battle of pride. In addition, it talks about the harmony of people in the community that is evidenced by the 6 contestants. At the end of the song paper shoots would be fired signaling the start of the competition just like a sporting event. The following is the program song.

“Let’s come along and show all your moves so the people will know
 Let’s fight for our pride. Use our fighting hearts to show our greatness.
 Let’s hold hands to show our power. Come on now. Don’t be shy.
 Don’t hold up.
 This is not a battle of blood and tears. Grab your microphone and shout
 out and sing.
 Come on song your style. Community harmony. Community harmony.
 Ramp it up.
 Community of songs let this world see you. KikDuu Singing Contest’
 No matter how hard the battle we would fight fight! KikDuu Singing
 Contest (Repeat)



Figure 4.33 Tape 8 Contestants from the 2 Provinces Hold Hands Singing Together to Show Harmony between the Two Teams

The researcher found that nationalism and localism has been defined with three aspects, which are votes, special show, and champion winning the one-million baht prize.

“Song Battle” requires votes from people in both provinces that compete with one another. Therefore, images of activities seeking out votes in both provinces show high levels of localism. This is because important symbols of the provinces are used as the backdrop in the program. In many instances some of the

cheering fans dress in apparel to reflect the community identity of the contestants from each of the provinces. The researcher identified localism in all 28 tapes.

Special Show is the part where the “Shadow Voice” artist sings with the contestant, who wins the competition. This is the time the program would stop receiving votes for the “Song Battle” segment. Nationalism is found in 6 tapes and localism is found in 22 tapes.

Champion is the part where the winner is determined after the special show and voting has ended. The program would show how the previous winner used the prize money to develop their respective community to inform the audiences. This reflects high levels of localism because it shows the images from the community and uses local dialect to thank every vote that has contributed to the victory.

Table 4.11 Organization Nationalism and Localism Expression in the “Song Battle” Segment

Tapes	Province Wins	Votes		Special Show		Champion	
		National	Local	National	Local	National	Local
1	Kamphaeng Phet		✓		✓		✓
2	Ang Thong		✓		✓		✓
3	Ang Thong		✓		✓		✓
4	Bangkok		✓		✓		✓
5	Kanchanaburi		✓		✓		✓
6	Kanchanaburi		✓		✓		✓
7	Buriram		✓		✓		✓
8	Nakornsawan		✓	✓			✓
9	Udonthani		✓	✓			✓
10	Chachoengsao		✓		✓		✓
11	Phetchabun		✓		✓		✓
12	Chachoengsao		✓	✓			✓
13	Suratthani		✓		✓		✓
14	Nonthaburi		✓	✓			✓

Tapes	Province Wins	Votes		Special Show		Champion	
		National	Local	National	Local	National	Local
15	Singburi		✓		✓		✓
16	Nonthaburi		✓		✓		✓
17	Uthaithani		✓		✓		✓
18	Kanchanaburi		✓		✓		✓
19	Songkhla		✓		✓		✓
20	Kanchanaburi		✓		✓		✓
21	Samutsakorn		✓		✓		✓
22	Uttaradit		✓		✓		✓
23	Suratthani		✓		✓		✓
24	Suratthani		✓		✓		✓
25	Khonkaen		✓		✓		✓
26	Kanchanaburi		✓	✓			✓
27	Kalasin		✓		✓		✓
28	Nakornpathom		✓	✓			✓
Total			28	6	22		28

From Table 4.11 the organization component reveals 3 aspects of meaning, which are collection of votes, special show, and champion.

A. Votes

After the “Shadow Voice” segment ends, the “Song Battle” segment begins with activities to promote voting in the two provinces using pick up trucks and seeking donation at the community markets.



Figure 4.34 Tape 14 Collection of Votes in Uttaradit and Nonthaburi Provinces

B. Special Show

The special show in Tape 7 shows the two winners, who won from the fast song competition. The previous 9 winners, who are in JGM Label under Suthipong Wattanajung (Chompoo Fruity) are introduced.



Figure 4.35 Winners Get to Join JGM Label

When the “Shadow Voice” winner is selected and sings with the original artist, the voting ends from Tape 23.



Figure 4.36 “Shadow Voice” Winners Sing with Original Artist in Tape 23

C. Champion

After the special show ends, the researcher found localism because images of the prize money being given to the community would be shown with the local district as the backdrop. The money would be given to the representatives of the community and show how the money would be used to develop the community.



Figure 4.37 Tape 23 Uttaradit Province Won the Prize Money and Used It to Build a Community Sports Center

4.1.7 Analysis of the Scene Component

The scene plays an important role in relating the events to maintain narrative continuity. In addition, the scene has the role in supporting other components in the program such as creation of feeling, atmosphere, and emotional impact to the program audiences.

In the scene component the analysis was conducted in both the “Shadow Voice” and “Song Battle” segments. There is a higher proportion of national than local with details discussed in the following section.

1) During the “Shadow Voice” segment, analysis of the scene showed that national and local had 1 aspect of meaning, which is the studio scene.

The scene in the studio which is the stage backdrop and the cheering background, features the program sponsors. This shows nationalism in all 28 tapes. Localism through clothing worn and provincial signs was found in 5 tapes from the total of 28 tapes.

Table 4.12 Scenes Nationalism and Localism Expression in the “Shadow Voice” Segment

Tapes	Province Wins	Scene in the Studio	
		National	Local
1	Kamphaeng Phet	✓	
2	Ang Thong	✓	
3	Ang Thong	✓	
4	Bangkok	✓	
5	Kanchanaburi	✓	
6	Kanchanaburi	✓	
7	Buriram	✓	
8	Nakornsawan	✓	
9	Udonthani	✓	
10	Chachoengsao	✓	
11	Phetchabun	✓	
12	Chachoengsao	✓	
13	Suratthani	✓	✓
14	Nonthaburi	✓	

Tapes	Province Wins	Scene in the Studio	
		National	Local
15	Singburi	✓	
16	Nonthaburi	✓	
17	Uthaithani	✓	
18	Kanchanaburi	✓	✓
19	Songkhla	✓	✓
20	Kanchanaburi	✓	✓
21	Samutsakorn	✓	
22	Uttaradit	✓	
23	Suratthani	✓	✓
24	Suratthani	✓	
25	Khonkaen	✓	
26	Kanchanaburi	✓	
27	Kalasin	✓	
28	Nakornpathom	✓	
Total		28	5

From Table 4.13 the scene component shows one aspect of meaning, which is scene in the studio.

A. Scene in the Studio



Figure 4.38 Sample from Tape 23 Show Program Sponsor in the Scene on Stage of the “Shadow Voice” Segment

Scene in the studio creates the atmosphere and feeling of the cheering fans. The scene is important in showing localism among the cheering fans because they display their identity through the signs with the name of the district, province, or contestant. In addition, they might dress in costumes that reflect the local identity. One example is the cheering fans from Songkhla and Kanchanaburi in Tape 20.



Figure 4.39 Images of Cheering Fans from Songkhla and Kanchanaburi in Tape 20

2) During the “Song Battle” segment

The scene component was analyzed. It is found that in both program segments, national and local was expressed in two aspects, which are scene in studio and outside.

Scene in the studio was alternately shown with images from the stage with the contestants from each of the provinces and cheering fans. Thus, there is a combination of national and local in 28 tapes.

Scene outside of the studio, was shot in each of the provinces. The scenes included important symbols that identified the province. Therefore, localism was found in all 28 tapes.

Table 4.13 Scene Nationalism and Localism Expression in the “Song Battle”
Segment

Tapes	Province Wins	Scene in the Studio		Scene Outside the Studio	
		National	Local	National	Local
1	Kamphaeng Phet	✓	✓		✓
2	Ang Thong	✓	✓		✓
3	Ang Thong	✓	✓		✓
4	Bangkok	✓	✓		✓
5	Kanchanaburi	✓	✓		✓
6	Kanchanaburi	✓	✓		✓
7	Buriram	✓	✓		✓
8	Nakornsawan	✓	✓		✓
9	Udonthani	✓	✓		✓
10	Chachoengsao	✓	✓		✓
11	Phetchabun	✓	✓		✓
12	Chachoengsao	✓	✓		✓
13	Suratthani	✓	✓		✓
14	Nonthaburi	✓	✓		✓
15	Singburi	✓	✓		✓
16	Nonthaburi	✓	✓		✓
17	Uthaithani	✓	✓		✓
18	Kanchanaburi	✓	✓		✓
19	Songkhla	✓	✓		✓
20	Kanchanaburi	✓	✓		✓
21	Samutsakorn	✓	✓		✓
22	Uttaradit	✓	✓		✓

Tapes	Province Wins	Scene in the Studio		Scene Outside the Studio	
		National	Local	National	Local
23	Suratthani	✓	✓		✓
24	Suratthani	✓	✓		✓
25	Khonkaen	✓	✓		✓
26	Kanchanaburi	✓	✓		✓
27	Kalasin	✓	✓		✓
28	Nakornpathom	✓	✓		✓
	Total	28	28		28

From Table 4.14 scene meaning is expressed in two aspects, which are scene in the studio and outside with details as follows:

A. Scene in the Studio

Scene in the studio for the audiences could be divided into two sides like the fans cheering a sporting event. Each side would be red and blue with the championship trophy in the middle. The signs of the program supporters would be in the background of the scene.



Figure 4.40 Example for Tape 23 Shows Sponsor Signage on Stage in Every Program Scene

B. Scene Outside the Studio

The scene outside of the studio best reflects the local dimension for each province. During the vote collection the background would be important symbols of

the province to show comradery. It also tells of the hometown of the contestant from the province.



Figure 4.41 Tape 5 Shows the Cheering Fans in front of the Kanchanaburi City Pillar and Vote Collection with the River Kwaii Bridge as a Backdrop

The contestants use the scene to show local identity such as wearing northern costumes or using provincial symbols of Lampang such as the chicken design bowl, horse carriage, and Ratchadapisek Bridge.



Figure 4.42 Tape 27 Vote Collection in Lampang with Provincial Symbols such as the Chicken Design Bowl and Horse Drawn Carriage

4.2 Summarization of National and Local in KikDuu Singing Contest

The researcher analyzed national and local from all 28 tapes based on the 7 components for both of the program segments, which are “Shadow Voice” and “Song Battle”. The goal is to clearly identify national and local aspects in the program. The analysis of the data is presented in 3 tables, which are “Shadow Voice”, “Song

Battle”, and total of both segments. The data collected would be presented as line graphs in the following section.

Table 4.14 Summary of All Tapes for “Shadow Voice” Segment

	Emcee	Panel of Judges	Contestants	Audiences	Competition	Organization	Scene
Nationalism	22	18	13	0	5	0	23
Localism	0	0	0	28	0	28	0
Combination of Nationalism and Localism	6	10	15	0	23	0	5

Analysis of all 28 tapes show national the most in the component of the emcee. This is evident in 28 tapes while the scene component is found in 23 tapes. There is no national in the audiences and organization. Local is found most in the audiences and organization in 28 tapes. Local is not found in other components. The combination of national and local is found most in the competition in 23 tapes and not found at all in audiences and organization.

Table 4.15 Summary of All Tapes for “Song Battle” Segment

	Emcee	Panel of Judges	Contestants	Audiences	Competition	Organization	Scene
Nationalism	21	13	12	0	0	0	0
Localism	0	0	0	0	0	22	0
Combination of Nationalism and Localism	7	15	16	28	28	6	28

Analysis of the “Song Battle” segment in all 28 tapes revealed that national is found most in the emcee component in 21 tapes followed by panel of judges in 13 tapes. National is not found in audiences, competition, organization, and scene. Local is found most in audiences and organization in 22 tapes. It is not found in other components. The combination of national and local is found most in the audiences, competition, and scene in 28 tapes.

Table 4.16 Summary of All Tapes in Both Program Segments

	Emcee	Panel of Judges	Contestants	Audiences	Competition	Organization	Scene
Nationalism	43	31	25	0	5	0	23
	76.79%	55.36%	44.64%	0.00%	8.93%	0.00%	41.07%
Localism	0	0	0	28	0	50	0
	0.00%	0.00%	0.00%	50.00%	0.00%	89.29%	0.00%
Combination of Nationalism and Localism	13	25	31	28	51	6	33
	23.21%	44.64%	55.36%	50.00%	91.07%	10.71%	58.93%

The researcher examined the content of the “Shadow Voice” and “Song Battle” segment in 28 tapes each. Thus, there was a total of 56 tapes were examined. Nationalism is evidenced most in the emcee component in 43 tapes, which is 76.79%. The panel of judges component was found in 31 tapes, which is 55.36%. Nationalism is not found in the audiences component. Localism is found most in organization component in 50 tapes, which is 89.29% and audiences in 28 tapes, which is 50%. Localism is not found in other components. The combination of national and local is seen most in the competition component in 51 tapes, which is 91.07%. Organization component is found least in 6 tapes, which is 10.71%.

The researcher summarized the analysis from 28 tapes to develop a line graph to present national and local aspects in the KikDuu Singing Contest presented in the following section.

4.2.1 Summary of National and Local in the “Shadow Voice” Segment

4.2.2 Summary of Combination of National and Local in the “Shadow Voice” Segment

4.2.3 Summary of National and Local in the “Song Battle” Segment

4.2.4 Summary of Combination of National and Local in the “Song Battle” Segment

4.2.5 Summary of National and Local in the KikDuu Singing Contest

4.2.6 Summary of Combination of National and Local in the KikDuu Singing Contest

4.2.1 Summary of Nationalism and Localism in the “Shadow Voice” Segment

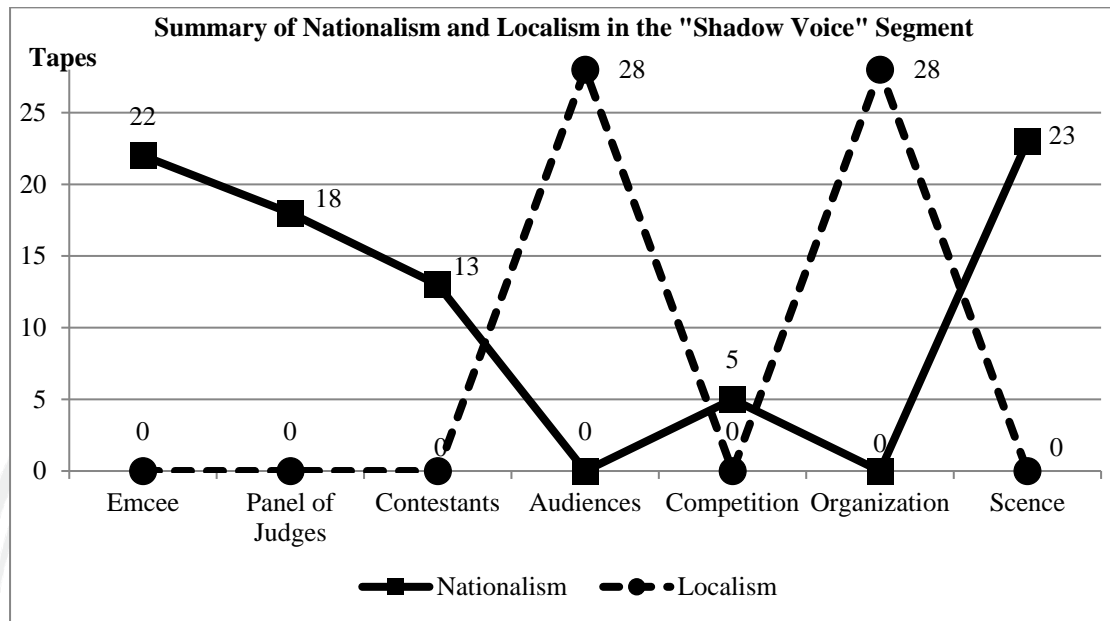


Figure 4.43 Summary of Nationalism and Localism in the “Shadow Voice” Segment

Figure 4.43 provides a summarization of national and local in the “Shadow Voice” segment in the 7 components. National is clearly evident in 5 components, which are emcee (22 tapes), panel of judges (18 tapes), contestants (13 tapes), competition (5 tapes), and scene (23 tapes). Local is found in 2 components, which are audiences (28 tapes) and organization (28 tapes).

National is found in 5 components, most of which is emcee. This is because the emcees are nationally known as evidenced in their background and experience. They wear a suit to demonstrate international and modern look, which is acceptable as polite. The central Thai language was used, which is accepted for use in communications nationwide. Panel of judges component also has a high level of national in terms of their background, their clothing, and language used. These judges are selected from well-known individuals nationwide. Some of them express local based on the identity of their hometown. Some of them use local dialect, which they are familiar with based on their experience in the community.

Competition component exhibits a high level of national through the way they dress and usage of Thai central language. This is because the “Shadow Voice” segment is a national competition, with a nationally acclaimed artist is the main character using central Thai language and international clothing.

In terms of the scene component, there is a high level of nationalism because the backdrop plays a major part in the storytelling and continuity. It also helps to create emotional engagement, atmosphere, and has an impact on the feelings of the audiences. In addition, the program producers create scenes that have an impact on the studio audiences and those at home to create the atmosphere of a national singing competition. The scenes in the studio have the sponsors in the background of the two cheering teams from the two provinces.

During the “Shadow Voice” segment, local is presented in 2 aspects at high levels, which are the components of audience and organization. It is found that local is found in all of the 28 tapes. Audiences component is evident in the way the cheering fans wear to reflect their local identity. In the “Shadow Voice” segment the images of the two cheering fans are often presented. They sing and dance during the “Shadow Voice” contest. There are also images of the audiences cheering at home. The organization component is the same. Although the “Shadow Voice” segment is slightly longer than “Song Battle”, the emcee would speak about the voting of the 2 provinces in every break. There are images of the cheering fans all the time starting from the introduction of the program and special program. Local is evident in every program segment.

4.2.2 Summary of Combination of Nationalism and Localism in the “Shadow Voice” Segment

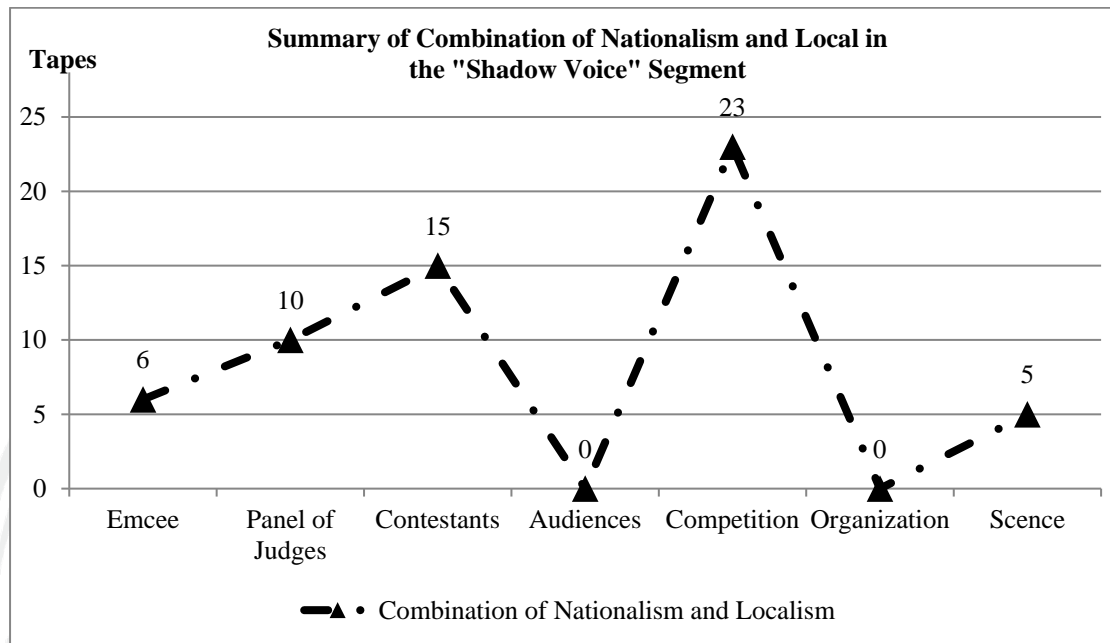


Figure 4.44 Summary of Combination of Nationalism and Localism in the “Shadow Voice” Segment

From Figure 4.44 the researcher found the combination of national and local, this is because these elements cannot be separated. It is found in 5 of the combinations, such as the emcee in 6 tapes, panel of judges in 10 tapes, contestants 15 tapes, competition 23 tapes, and scene 5 tapes. The researcher presents the discussion in the following section.

The emcee component has both national and local in the background and experience. They use local dialect in some tapes to reflect local. The panel of judges are national because they are national artists, celebrities, and singers that are well known in the country. They reflect local aspects by communicating in the local dialect. They express their local identity about their hometown. For instance, Somjit Jong Jorhor shows that he is from Nakhon Ratchasima or Korat. He would communicate in the local dialect with contestants from the same hometown. Tak

Siriporn Yooyod was born Nakhon Ratchasima to communicate with the cheering fans from the same province to create feelings camaraderie.

In terms of the contestants, nationalism is expressed through the way they dress and the use of central Thai language in communications. Sometimes, they would use the local dialect to ask for votes from the audiences at home and sing folk song.

The competition component was evidenced most in the “Shadow Voice” segment, the program has VTR clips to ask for votes from the two provinces. The emcees and the panel of judges would provide information about the outstanding aspects of the two provinces and talk to the audiences cheering in the studio to create an atmosphere of fun. In the competition component local is found in 21 out of 28 tapes. The contestants sing songs from the northeast and the south. They use the folk song to compete in the “Shadow Voice” segment and use local dialects of the original singer of the songs with the contestants. The clothes worn and studio scene in the “Shadow Voice” segment reflect nationalism, through the signs of the sponsors, which are on the stage and behind the cheering fans, who are also reflections of localism.

4.2.3 Summary of Nationalism and Localism in the “Song Battle” Segment

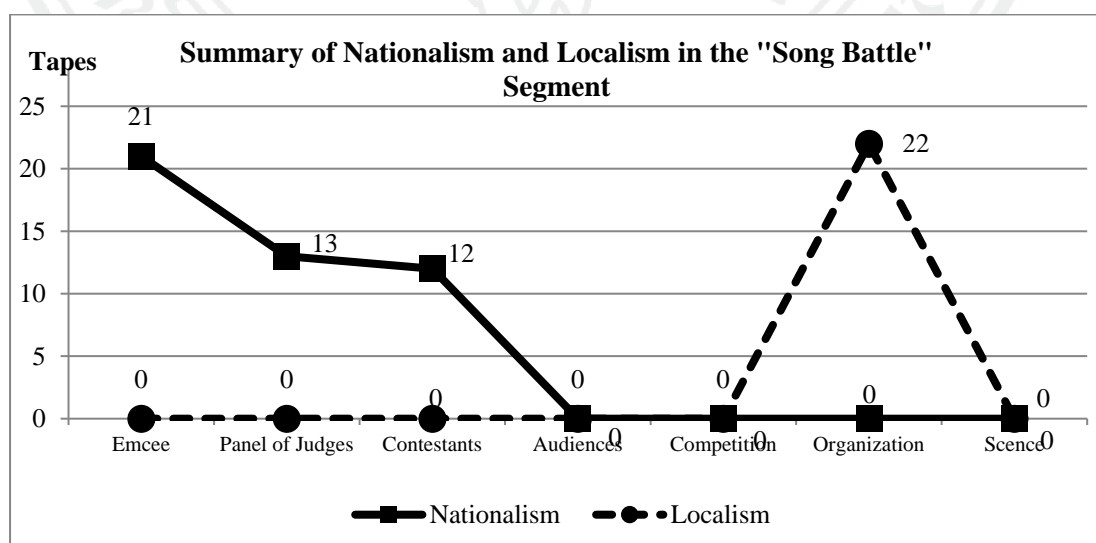


Figure 4.45 Summary of Nationalism and Localism in the “Song Battle” Segment

From Figure 4.45 summarizes the national and local in the “Song Battle” segment. The 7 components reflect national in 3 aspects which are emcee in 21 tapes, panel of judges in 13 tapes, and contestants in 12 tapes. Local is found in 1 component, which is organization in 22 tapes.

Summarization of nationalism is found in 3 components. One of it is the emcee, this is because Kik and Duu are nationally acclaimed celebrities, who have received numerous national awards. This is evident in the individual background and experience, clothing, and usage of central Thai language. The panel of judges component has a high level of nationalism because they are nationally famous celebrities. They use central Thai language and dress in such a way to reflect nationalism. The contestants component exhibits nationalism through the way they dress and use of central Thai language. In terms of the competition during the “Song Battle” segment reflects the use of central Thai language and international attire.

During the “Song Battle” segment, local is evident in 1 component, which is organization in 22 tapes. “Song Battle” segment is shorter than “Shadow Voice” segment. It is found that program opens with asking votes from the two provinces using the local dialect and wearing attire that reflects the local identity. The emcee talks about the voting of the 2 provinces in every program break and there is the constant switch to the cheering fans in the studio and images showing how the provinces have used the prize money to develop the local community. The image of the local community using the reward money is a proof that development is carried out as promised.

4.2.4 Summary of Combination of Nationalism and Localism in the “Song Battle” Segment

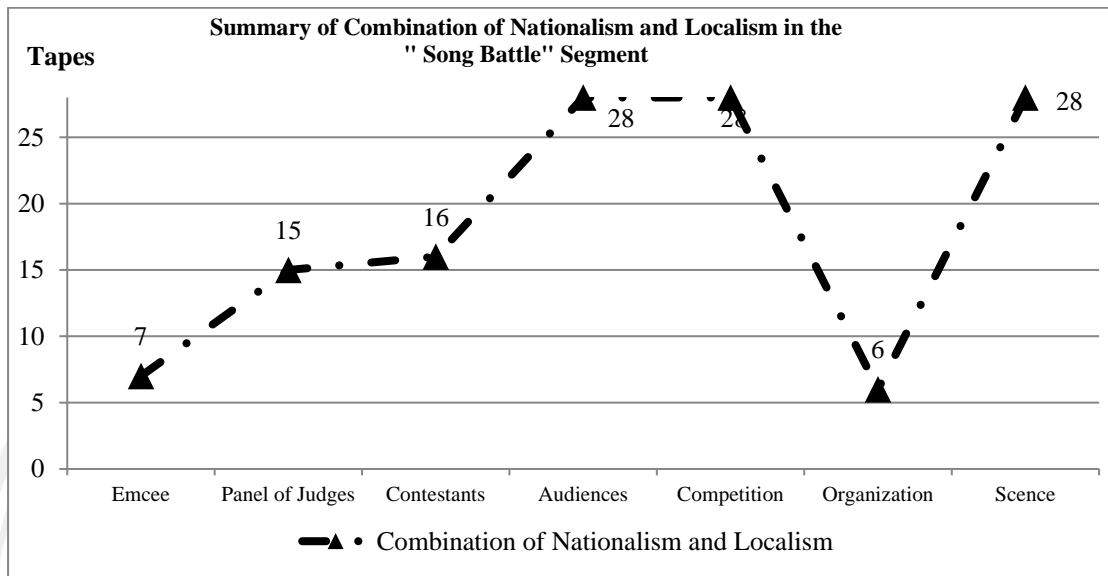


Figure 4.46 Summary of Combination of Nationalism and Localism in the “Song Battle” Segment

From Figure 4.46 the researcher has summarized the combination of national and local in the 7 components in the “Song Battle” segment. This is because national and local cannot be separated thus it has to exist in combination.

The emcee component found evidence in national and local in 7 tapes. This is found in the background and experience of the emcees, who use the local dialect in some tapes to show localism.

The panel of judges component reflect nationalism in 15 tapes, which is because they are celebrities and singers known at the national level. They also show localism through the use of local dialect in communications. They show their hometown identity such as in the case Somjit Jong Jorhor, who shows that he is from Nakhon Ratchasima or Korat. He would communicate in the local dialect with contestants from the same hometown. Tak Siriporn Yooyod was born Nakhon Ratchasima to communicate with the cheering fans from the same province to create feelings camaraderie.

Contestants component was evidenced in 16 tapes based on the attire worn and use of central Thai language in communications. Some use local dialect in communications to request for votes from audiences at home, local pronunciation in singing, and selection of folk songs. The emcees would ask about the selection of songs and pronunciation in the “Song Battle” segment to connect the contestants to the province they represent.

In terms of the audience component, it was evidenced in 28 tapes through the apparel worn, use of local dialect, and actions such as dancing while they cheer. The cheering fans express these actions while their contestants sing. The program often cuts to show the audiences in the studio cheering for the two provinces. As they sing and dance in the studio, the program would cut to the cheering fans at home. The community leaders use the local dialect and pronunciation to request for the votes. For the competition component in the 28 tapes it is found that the program has VTR clips to ask for votes from the two provinces. The emcees and the panel of judges would provide information about the outstanding aspects of the two provinces and talk to the audiences cheering in the studio to create an atmosphere of fun and camaraderie. The contestants usually choose to sing folk song, which is connected to their province. They would use local dialect to ask for votes from audiences at home. In addition, the fans cheering in the studio, wear clothes that reflect their local identity.

Organization component is found in 6 tapes. The emcee talks about the voting for the 2 provinces in every program break. There are cut scenes to the cheering fans all the time starting from the program opening and special show. Localism, thus is found in every program break.

Scene component during the “Shadow Voice” nationalism is found in all 28 tapes. This is evident in the sponsors signage on the stage and behind the cheering fans, who are also part of the scene. They also wear apparel reflecting provincial identity, contestant name signage, or T-shirts with the name of the province. The scene in the studio emphasizes localism through the provincial visits to gain votes in each area. Thus, the provincial symbols are featured in the program.

4.2.5 Summary of Nationalism and Localism in the KikDuu Singing Contest

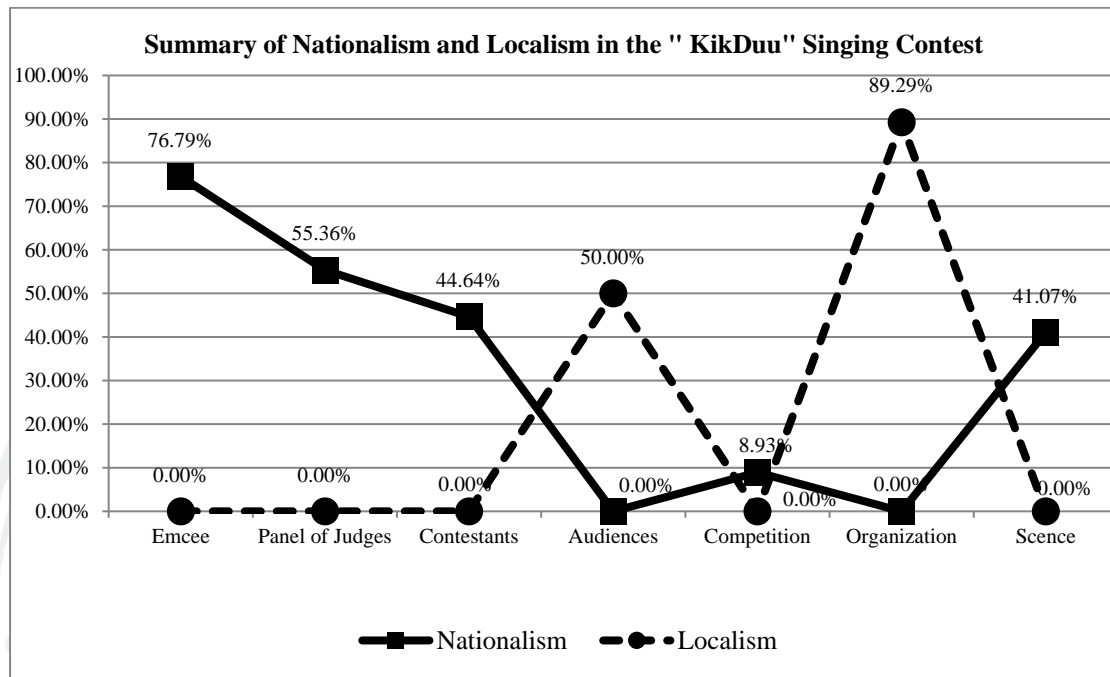


Figure 4.47 Summary of Nationalism and Localism in the KikDuu Singing Contest

From Figure 4.47 it is found that the 2 program segments could be analyzed based on the 7 components of which 5 reflect nationalism. These are emcee, panel of judges, contestants, competition, and scene. There are two components that reflect localism, which are audiences and organization.

Emcee component-Analysis of the “Shadow Voice” and “Song Battle” shows nationalism with no localism evident. This is because the emcees have background and experience at the national level. In addition, they express nationalism through their apparel and use of central Thai language.

Panel of judges component-There are 5 members in the panel of judges, who alternate on a weekly basis. However, there are four judges that are present in every tape. They are Suthipong Wattanajung, Siriporn Yooyod, Sompol Piyapongsiri, and Veerasak Nilklad. The fifth judge would be rotated. They are drawn from judges such

as Somjit Jong Jorhor, Sakuntala Tienpairoj, and Chavalit Srimunkong (DJ Chao Chao). These are well-known celebrities nationwide, thus expressing nationalism.

The criteria for selecting contestants for each program segment is different. During the “Shadow Voice” segment, there are a total of four contestants. The winner is selected based on the closeness of the resemblance to the voice of the original singer. During the “Song Battle” segment, singers represent 2 provinces. Each province has 3 singers, thus there are a total of 6 singers competing. The contestants component show nationalism through the use of central Thai language and wear formal modern international apparel.

Audiences component are engaged by joining the filming in the studio. There is no nationalism but there is a high expression of localism (50%). This is because audiences are engaged as studio audiences in both program segments. This is evident through their clothing that reflects local identity. Sometimes they would wear T-shirts with the name of the district or province. They would also wave the name of singers or name of district or province. They express emotion engagement as cheering fans representing each of the provinces.

Competition component-It is found that there is nationalism with no localism. This is because during the “Shadow Voice” compete on how closely they resemble the original singer, who reflects nationalism because they are well known at the national level. They use the central Thai dialect to communicate with the emcees and audiences.

In terms of organization component, it is found that during the program opening, breaks, and special show. The program shows alternate footage that does not reflect nationalism but demonstrates localism. This has the highest proportion, which is 89.29%. This is because the producers insert localism in every program segment to promote viewers to follow the competition in the “Song Battle” between the 2 provinces.

Scene component reveals nationalism but no localism is found. This is because the scene component is part of the continuity in the storytelling, creation of feelings, and atmosphere, which impacts the emotion of the audiences. Producers use scenes that have an impact on audiences in the studio and at home to create the competitive atmosphere of the game show, which is a national level singing competition. Scene in

the studio for the audiences could be divided into two sides like the fans cheering a sporting event, which is divided into the blue and red teams. The signs of the program supporters would be in the background of the scene.

4.2.6 Summary of Combination of Nationalism and Localism in the KikDuu Singing Contest

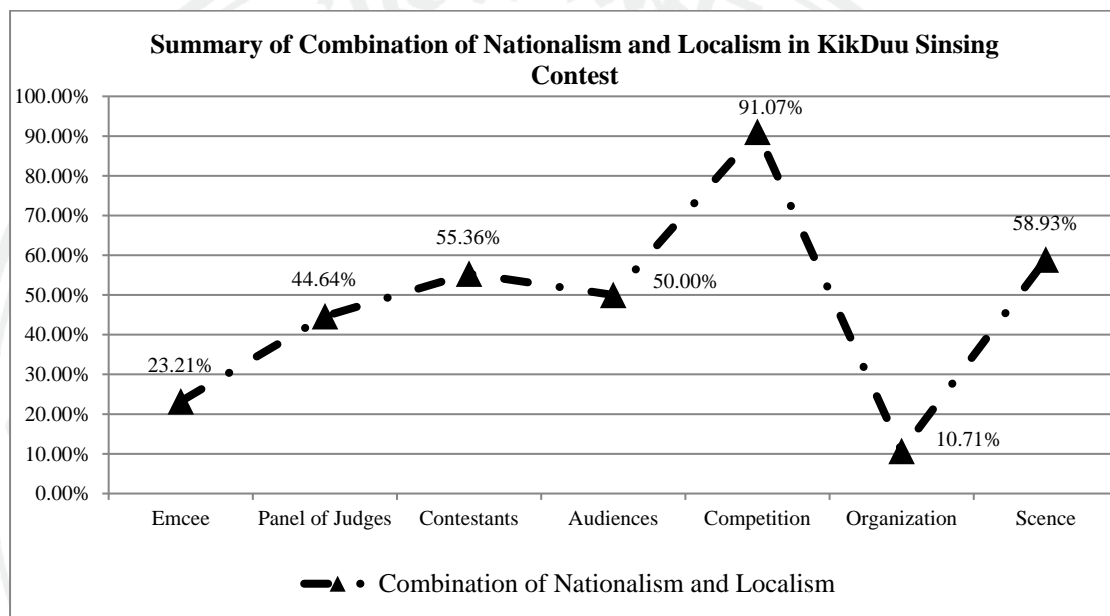


Figure 4.48 Summary of Combination of Nationalism and Localism in the KikDuu Singing Contest

From Figure 4.48 the researcher found that the two program segments reveal a combination of national and local in all 7 components, which is discussed in the following section.

The emcee component has both national and local in the background and experience. They use local dialect in some tapes to reflect local. The panel of judges are national because they are national artists, celebrities, and singers that are well known in the country. They reflect local aspects by communicating in the local dialect. They express their local identity about their hometown. For instance, Somjit Jong Jorhor shows that he is from Nakon Ratchasima or Korat. He would communicate in the local dialect with contestants from the same hometown. Tak

Siriporn Yooyod was born Nakhon Ratchasima to communicate with the cheering fans from the same province to create feelings camaraderie.

Analysis of the contestants from the two program segments, “Shadow Voice” and “Song Battle” reflect both national and local that are combined. This is done through the use of Thai language in their local pronunciation evidence of their hometown.

Audience component analysis reveal that the cheering fans take part with the program through wearing clothes that reflected their province’s identity. They speak in their local dialect or show actions such as dancing, which is the identity of their local community.

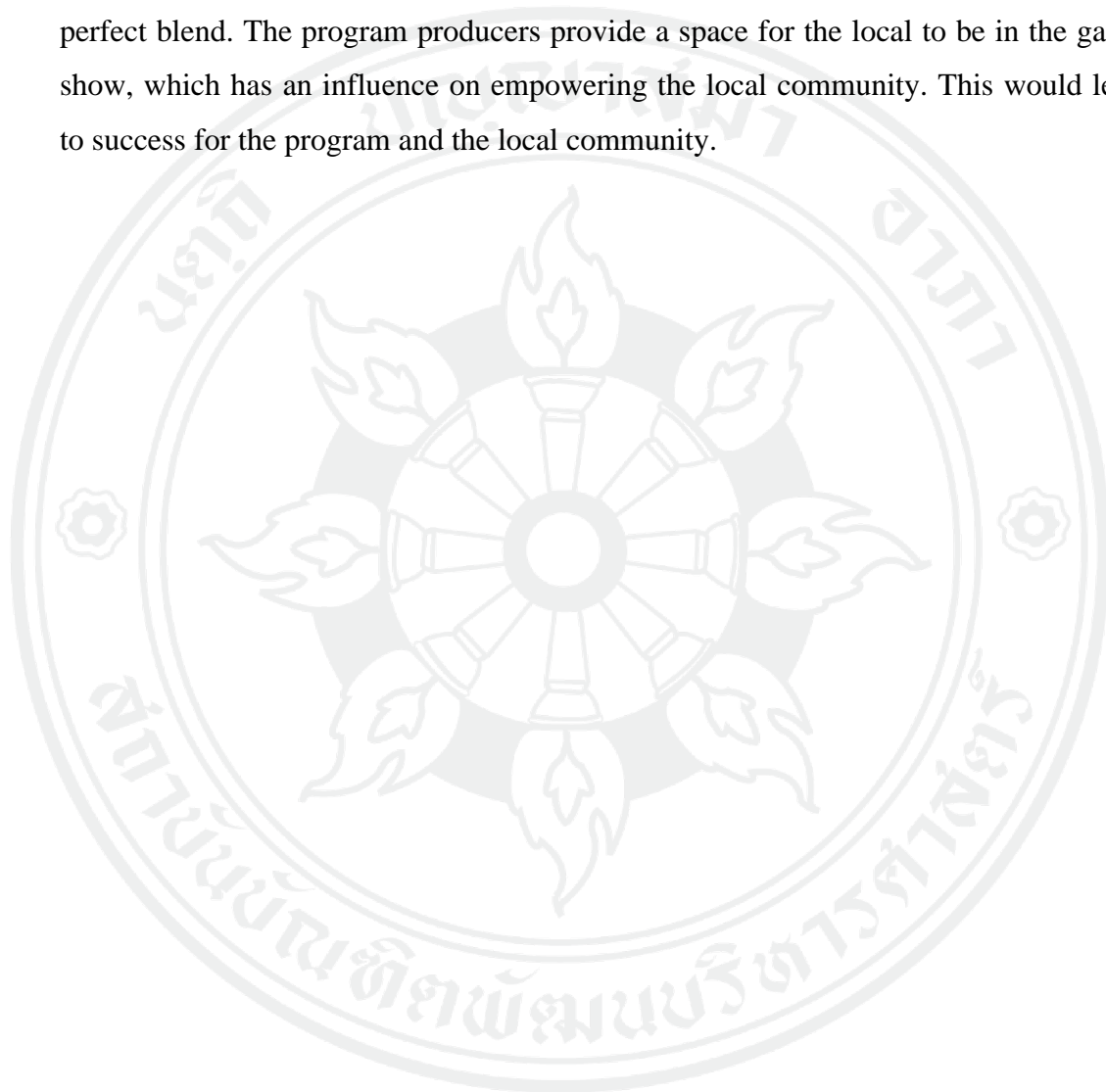
The competition component analysis of the two program segments, “Shadow Voice” and “Song Battle” reveal a combination of national and local (91.07%). The competition in the two segments combine national and local. During the “Song Battle” two provinces compete usually singing folk music. They usually use the local dialect to ask for votes from the audiences.

Organization component analysis reveal of the two program segments reveal that the producers insert localism in every program segment. This starts with the program opening where the two competing provinces are introduced. Votes would be requested from audiences in each province. The clips would feature symbolic landmark in the province alternated with provinces that have won the award and used the money to develop their community.

Scene component analysis reveal the combination of national and local. The various scenes used in the studio are signs from sponsors. The cheering fans would wear attire reflecting the provincial identity. They hold signs or wear T-shirts with the name of the province to cheer for their contestants. The scenes outside the studio emphasize localism.

The researcher concludes that the producers have encoded and created nationalism and localism through the 7 components. KikDuu Singing Contest is a national game it combines nationalism and localism as evidenced in all program segments. The program has an airtime of 1 hour. The “Shadow Voice” segment is 36 minutes, while the “Song Battle” is 34 minutes, which is very similar in terms of length. The analysis show that localism takes part in the national space. There is

negotiation and adoption that expresses localism. For instance, the contestant might introduce themselves in central Thai language but ask for votes in their local dialect from audiences at home. The program combines national and local in every component in the program content to attract audiences making it interesting. It is like cooking where there is no fixed recipe. The balance needs to be sought to create the perfect blend. The program producers provide a space for the local to be in the game show, which has an influence on empowering the local community. This would lead to success for the program and the local community.



CHAPTER 5

LOCAL PARTICIPATION IN THE PROGRAM PRODUCTION AND LOCALISM AWARENESS IN THE KIKDUU SINGING CONTEST

Chapter 4 presents the content of national and local. Thus, in this chapter the researcher would like to reiterate how program producers provide opportunity for the local community to participate in the program content. This is because the local community plays an important part in the KikDuu Singing Contest content and it is critical in the promotion of localism awareness among audiences. This is evidenced in behind the scenes interview with program producers and program fans.

Chapter 5 presents the research findings in two parts. The first part is the presentation regarding local community participation in the program production process of KikDuu Singing Contest. This is based on the concept of participation and television program production used in the analysis. The researcher would first start with the definition of participatory communications. It is the process of participation, wherein members of the community analyze the problem in society, which includes exchange of information within the local community resulting the awareness of public benefits. The operations would be based on the agreement of the majority of the people in the community. This leads to empowerment of members. The researcher used the participation concept developed by Rujira Supasa (1999) who divided three levels of communication participation ranked from highest to lowest, - 1) participate as policy maker/planner to develop the plan and policies; 2) participation as the audience/receiver/user; and 3) participation of the sender/ producer/ coproducer/ performance. Producers provide the local community to participate in all stages of production from pre-production, production, and post production.

The data presented in this chapter are derived from the in-depth interview from those who are critical in the production of the program both in front and behind

the camera. There are 8 key informants, who are the driving force for the KikDuu Singing Contest in the past 10 years. The researcher asked the respondents to explain the production process that has been categorized in three stages -pre-production, production, and post-production. The data would be used to analyze the level of participation of the local community in the KikDuu Singing Contest.

The researcher analyzed the encoding through localism in the content, which is congruent to the program concept that is entertainment that helps the local community. The program delves deep into the local community to the grassroots nationwide. These people in the provinces are very powerful. The program producers are confident that the local community is critical to the production of the program content. The 8 key informants are as follows:

Table 5.1 Program Producers-Key Informants

Name	Position
1. Sanya Kunakorn	Emcee and Former Owner DTalk Co., Ltd.
2. Kiat Kitchareon	Emcee and Owner of Triple Two Co., Ltd.
3. Suthipong Wattanajung	Judge and Assistant to the Managing Director, JSL Global Media Co., Ltd.
4. Siriporn Yooyod	Judge and Singer
5. Suwannee Prachyasatchakorn	Program Director
6. Sukhathai Piyobol	Assistant Director
7. Kuekoon Wongjinda	Assistant Director and Program Creative
8. Romran Yayiram	In-Studio Audience Director

In the second part, the researcher presents the discussion about the audiences, who are considered an important part of the program. These audiences are critical to the program content because the producers encourage their participation. This results in empowerment of the local community prompting them to want to compete in the program. The success of the program leads to the strengthening of the local

community because they receive the prize money to develop the infrastructure in their hometown.

The analysis of the data decoding by the audiences or program fans about the local community enabled the researcher to clearly define them. The program fans in this research are defined as those who like and are satisfied leading to eventual passion. When these like-minded people come together, they are called fans, which drives them to become the program fans through their continuous support.

The researcher has classified the fans in two groups because the localization among the two differ. The in-studio audiences are the fans, who have direct participation or even participate in the creation of content. They exhibit high levels of localism. The second group are the fans at home. These audiences interact with the program through pseudo mediated participation. They engage with the program through the television. The researcher used the fan indicators to select the 35 key informants, who are drawn from all of the country. The KikDuu Singing Contest fans are active audiences using the two-way communication with the program continuously. The researcher used the in-depth interview to collect the data. The fans are categorized into two groups as follows:

1) There are 15 key informants, who watched the program at home. Their experience is mediated by the media. They are Top Fans of the KikDuu Singing Contest Facebook Page. They are dedicated to the program and spend their time watching the program continuously. They are emotional engaged and vote for the contestants. They also like, comment, and share content from the program's Facebook page.

Table 5.2 Audiences at Home-Key Informants

15 Key Informants from Audiences at Home				
Name	Position	Province	Region	Result
1. Siriwat Matet	Public Relations Ministry of Finance	Kanchanaburi	West	Win
2. Rungthip Mayoo	Public Relations Ministry of Finance	Nakon Sawan	Central	Win

15 Key Informants from Audiences at Home

Name	Position	Province	Region	Result
3. Wisanupong Saowapha	Student	Uttaradit	North	Win
4. Suriya Mak-im	Business Owner	Petchburi	West	Lose
5. Dolya Apidet	Government Official (Teacher)	Supanburi	Central	Lose
6. Nanthawat Sai-noi	Student	Nakon Sri Thammarat	South	Lose
7. Krit Khamnon	University Lecturer	Srisaket	Northeast	Lose
8. Rattanaporn Pumcheun	Srisatchanalai District Office Employee	Sukhothai	Central	Lose
9. Siriluck Sombathankul	Student	Samut Sakorn	Central	Win
10. Sasina Niyomsuk	Student	Maharakham	Northeast	Lose
11. Angrisa Chat- thongkham	Office Employee	Samut Prakarn	Central	Win
12. Tuwaphol Kong-noi	University Employee	Bangkok	Central	Win
13. Swaing Bangphra	Government Official	Chachoengsao	East	Win
14. Amporn Khumpee	Fruit Farm Owner	Trad	East	Lose
15. Thanyaluck Boonkong	Independent Singer	Pitsanulok	Central	Lose

2) There are total of 20 in studio audiences, who demonstrated a high level of localism. They dedicated themselves to the program and have an immersive experience in the program production process and content. They take part in voting for the singers and join in cheering them in the studio. They include the community leaders, district officers, provincial officers, singers, and their relatives.

Table 5.3 In-Studio Audience-Key Informants

20 Key Informants from In-studio Audience				
Name	Position	Province	Region	Result
1. Paithoon Chuenchit	Lions Director Region 310D	Kanchanaburi	West	Win
2. Poonvir Popipit	Mayor Tha-rua Prathan	Kanchanaburi	West	Win
3. Supon Kasornbua	Community President Din Daeng Community	Bangkok	Central	Win
4. Pol. Col Nathaput Padungchan	Bupharam Station Director	Bangkok	Central	Lose
5. Vinai Sripiyarat	Mayor Tha-tako	Nakon Sawan	Central	Win
6. Ithiphan Triwattanasuwan	Mayor Udonthani City	Udonthani	Northeast	Win
7. Angsana Thoopkaew	Secretary Bangpoh District Office	Nonthaburi	Central	Win
8. Nikorn Chanthamapitak	Mayor Panomsarakham	Chachoengsao	East	Win
9. Pornthep Sengraksa	Vice President Hu-long District Office	Nakon Sri Thammarat	South	Lose
10. Sirisak Sombataweepoon	Mayor Tha-mai Ruek	Petchburi	West	Lose
11. Suthirat Trisa-nga	Deputy Mayor Nang Rong	Buriram	Northeast	Win1 Lose1
12. Awirut Workijpaisarn	In-studio Audience	Chachoengsao	East	Win
13. Kochakorn Kongpan	Province Representative Singer	Samut Prakarn	Central	Lose
14. Sasikarn Kaewcha- um	Kochakorn's Sister	Samut Prakarn	Central	Lose
15. Chanada Papudpluk	Province Representative Singer	Lampang	North	Lose
16. Monthira Papudpluk	Chanada's Sister	Lampang	North	Lose

20 Key Informants from In-studio Audience

Name	Position	Province	Region	Result
17. Sittisak Tasana	Province Representative Singer	Petchburi	West	Lose
18. Benjawan Tasana	Sittisak's Mother	Petchburi	West	Lose
19. Areeya Kaewkapol	Province Representative Singer	Samut Prakarn	Central	Lose
20. Chanakarn Rodpetch	Province Representative Singer	Nakon Sri Thammarat	South	Lose

The researcher presents the content of Chapter 5 in two parts as follows:

5.1 Participation of Local Community in the Production Process of the KikDuu Singing Contest is Presented in Two Parts as Follows

5.1.1 Level of Participatory Communications in the Production Process of the KikDuu Singing Contest

5.1.1.1 Level of Participation as Planners and Policy Makers

5.1.1.2 Level of Participation as Senders/Producer/Co-Producer

5.1.1.3 Level of Participation as Audiences/Users

5.1.2 Summary of Local Community Participation in the Production Process of the KikDuu Singing Contest Program

5.2 Awareness of Localism of KikDuu Singing Contest Fans is presented in 3 parts as follows:

5.2.1 Awareness of localism of KikDuu Singing Contest Fans, who are Audiences at Home

5.2.1.1 Feelings of KikDuu Singing Contest audiences at home expressing localism

5.2.1.2 Participation of Audiences at Home in terms of Localism in KikDuu Singing Contest

5.2.1.3 Summary of Localism Awareness of Audiences at Home of KikDuu Singing Contest Program

5.2.2 Localism Awareness of Audiences in the Studio of KikDuu Singing Contest Program

5.2.2.1 Feeling of Fans in terms of Localism in the KikDuu Singing Contest

5.2.2.2 Participation of Audiences in the Studio in terms of Localism in the KikDuu Singing Contest Program

5.2.2.3 Summary of Localism Awareness among in Studio Audiences in the KikDuu Singing Contest Program

5.2.3 Summary of the Local Awareness among KikDuu Singing Contest Fans

5.1 Participation of Local Community in the Production Process of the KikDuu Singing Contest is Presented in Two Parts as Follows

5.1.1 Level of Participatory Communications in the Production Process of the KikDuu Singing Contest

The researcher has categorized participation based on Rujira Supasa (1999), which has 3 levels. This starts from the top to the lowest level to analyze the participatory communications in the production process of the KikDuu Singing Contest.

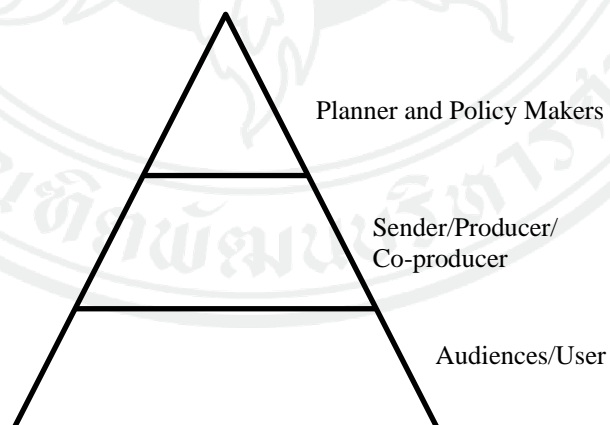


Figure 5.1 Level of Participatory Communications

5.1.1.1 Level of Participation as Planners and Policy Makers

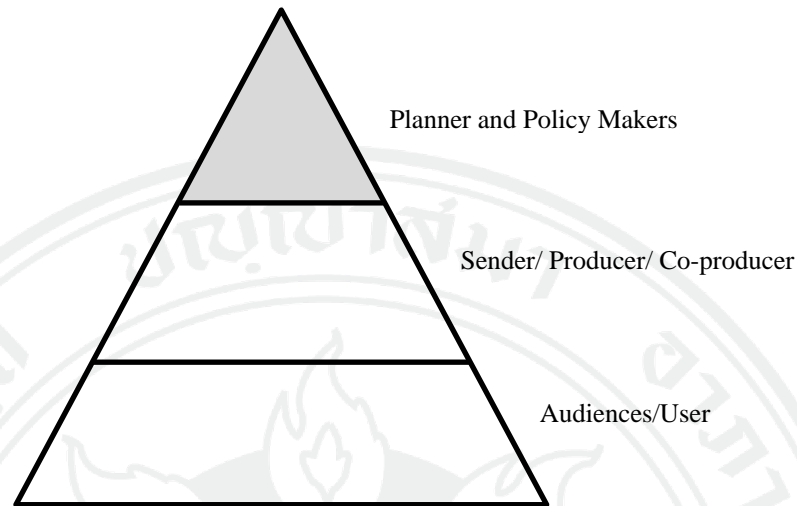


Figure 5.2 Level of Participation as Planners and Policy Makers

This step is the highest level of participation, which is planning and policy making. The use of media in local community participation in the structure of communications structure. The higher the level of participation, the proportion of community participation reduces. All communications in the community, which include mass media, specialized media, traditional media, and personal media to be planned and integrated in order to gain the highest level of effectiveness.

Game show production needs to be flexible based on the context in modern day society that suits the needs of audiences. As explained by Sanya Kunakorn, the emcee.

The team plans and sets up meetings to adapt the program to the changes as we have done in the 07 Show that eventually led to the creation of the KikDuu Singing Contest. We have also increased the prize money to make it more appealing to create a program format that is interesting in this era. (Sanya Kunakorn, personal communication, February 16, 2018)

The program directors have the idea regarding change. In the past it was a competition in the community. Later it was developed to become the “Voice Shadow” segment. The program format is always modified as evidenced in the interview.

The competition started in the community and was expanded to become the “Voice Shadow” segment. The main concept is the development of harmony in the community. When there is a singer from the province, the community members come to help cheer. The prize money would be used to develop the community since the team comes from the district as long as the project would benefit the community as a whole. (Suwannee Prachyasatchakorn, personal communication, December 14, 2017)

5.1.1.2 Level of Participation as Senders/Producer/Co-Producer

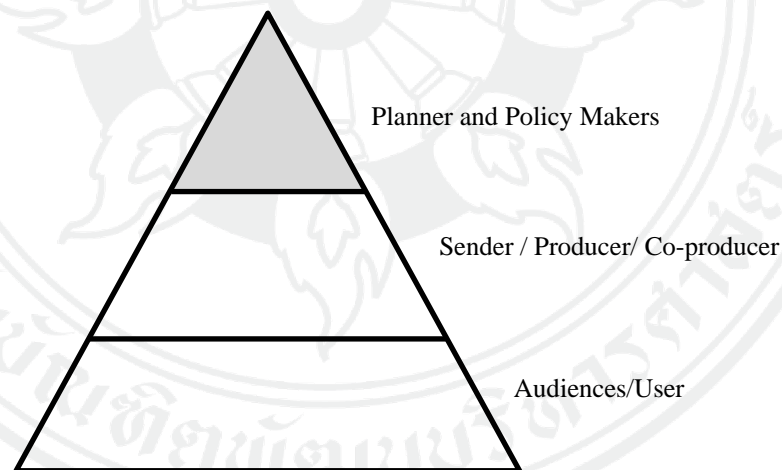


Figure 5.3 Level of Participation as Senders/Producer/Co-Producer

Level of participation as senders/producer/co-producer is the stage that trickles down. There are new conditions that add on and result in the change of old existing structures. The participation as senders/producer/co-producer could be categorized in many levels. This is based on the production process, which are the

three steps of pre-production, production, and post-production. The researcher would summarize the findings in the following section.

1) Pre-production Stage

(1) Meeting and Preparation in the Pre-Production

The pre-production stage is the first stage of the production. The team needs to gather ideas about the program production to ensure its success as explained in the following section.

(1.1) Program Concept

Program producers of the KikDuu Singing Contest use the game show entertainment format. The fun is combined with assistance to the community. As a result, the researcher has interviewed the program producers as part of the case study as follows:

Siriporn Yooyod, the panel of judges, explained that program is divided in two segments based on the program concept with emphasis on entertainment and assistance in the local community as evidenced in the following interview.

KikDuu Singing Contest has two program segments. The first part is the “Shadow Voice”, wherein singers from the province compete for one-million-baht prize money. Today there are few programs that truly help the community. The competition is true to the nature of the people in the community, with no embellishments because there is a feeling of camaraderie. As a result, the community members, all watch the program thus propelling the growth of Channel 7 ratings. (Siriporn Yooyod, personal communication, January 23, 2018)

Sutthipong Watanajung is one of the panel of judges and is one of the management in JSL Global Media Co., Ltd. The idea in of the program is to create fun that reaches to the grassroot audiences. This is because the majority of the audiences are from the provinces that use folk song as the connection to the local community. JSL has the idea to return benefits to society. Thus, the program has the idea to use this in the program. Helping the local community through

sponsors such as AIS, is more effective because the community members know the problems best. The local community needs to work together in harmony to show local community power as evidenced in the interview.

During the “Shadow Voice” segment has a very high rating. The audiences laugh and feel relaxed. Creating a TV program that reaches the grassroots helps to strengthen the local community. This has a strong driving force that empowers the local community. As a result, they fight for the votes to win the million-baht prize. The contestants represent the province so the idea of having 1 singer is not enough so we settled on having 3 singers. They have sing fast and slow songs. The proportion has to be well balanced to attract votes. Thailand still has many communities that lack the necessary budget for development. This is because the budget from the central government takes a long time to be approved. Since we have budget from sponsors, to help the communities. They can make their own decisions regarding how they would use the prize money. The idea for the program is to go to visit the community after 2-3 months to follow up on how the money was spent. This would be a way to inform audiences about how the community has spent the money. The heart of program is entertainment for relaxation. Yet it is filled with useful content that is helpful in preserving folk music. (Sutthipong Wattanajung, personal communication, January 19, 2018)

Program directors of KikDuu Singing Contest believe that the program should help the community. Thus, when the contestants are selected, they must represent the community. The objective is to have the community work together, thus creating empowerment. The community starts to create a strong network as evidenced in the interview.

The program wants contestants to use their talents to help their hometown, where they have grown. The contestants are like national team athletes. Once the competition ends and they get the money, the community forms a stronger bond. The network is created and they contact each other. The program

empowers the local community. The regulations require the voting to have a weight of 90%. The panel of judges have only 10% weight. Therefore, each of the provinces need to find a way to get the most votes. Thus, they have show their potential because it is a battle of pride. It is like a sports competition between the red and blue teams. No matter who wins there is harmony among all of the contestants. (Suwannee Prachyasatchakorn, personal communication, December 14, 2017)

(1.2) Prize Money

The most important component in the game show is the prize money. This is the motivation that propels the contestants to win the one-million-baht prize money. The producers think that there are those who agree and disagree with the one-million-baht prize money.

Siriporn Yooyod, the panel of judges, of the KikDuu Singing Contest explained that the prize money in the program is given to the community. The one-million-baht prize money is very valuable for people in the provinces. This could be used to do many things. Every province that joins the competition expect the direct benefit to win the prize money. The indirect benefit is to enforce the reputation of the province to a national audience. Thus, the community would be better known at the national level as evidenced in the interview.

The one-million-baht prize money is very valuable for people in the rural areas. The provinces need to gain the votes to win the money and reputation. The community leaders need to announce to everyone to harmoniously support contestants for the image of the province. (Siriporn Yooyod, personal communication, January 23, 2018)

Sanya Kunakorn, the emcee agreed with having the one-million-baht prize money, which is considered a good sum that motivates the community to join the competition as evidenced in the interview.

The prize money serves as the motivation in attracting the community to join the competition to gain the reward to develop their local community. They might choose to build an asset or develop something to improve the community. (Sanya Kunakorn, personal communication, February 16, 2018)

Kiat Kitcharoen, the emcee of KikDuu Singing Contest, explained that the one-million-baht prize money is too small a sum to develop the community. However, it could be combined with other budgets to develop the desired project as evidenced in the interview.

The one-million-baht prize money is not enough to develop the community. However, it could be used in combination with projects in the community to generate more concrete results. (Kiat Kitchareon, personal communication, February 13, 2018)

Sukhathai Piyobol, program producer explained that the competition during the “Song Battle” segment allows votes during the finals round to win the one-million-baht prize. The program would receive a share from the mobile operators’ service fee as evidenced in the interview.

Big provinces have the budget. They can promote the voting in all mobile operators’ systems. For each vote of 3 baht, the operator gets 1.50 baht, the remaining half would be given to Channel 7 and the company, which receives 75 satang. (Sukhathai Piyobol, personal communication, April 12, 2018)

(1.3) Indicators of Program Success

The indicators of KikDuu Singing Contest program is seen in the winning of the Best Variety in the Nataraja Awards for two consecutive years (2014-2015). The program also had the highest rating from Maya Awards 2016. These are the indicators of success for the program among a national audience that empowers the local community through a singing contest with contestants

representing each of the provinces. The emcees are well known as evidenced in the interview.

Sanya Kunakorn, explained that the program was successful because of the power of the community supporting the contestants. The gameshow is fundamentally entertaining as evidenced in the interview.

The program concept is having the community compete like a sporting event. Entertainment is added, which drives the success of the program. The cheering fans, the contestants, the voices of the cheering fans in the province, community, and district. Over the years, we have involved every province. The mechanism of the competition has to be entwined with the love for the community and good entertaining fun. (Sanya Kunakorn, personal communication, February 16, 2018)

Sutthipong Wattanajung, explained that the program success partially comes from the emcee. Both Kik and Duu are well-known emcees for the audience base of Channel 7, who are upcountry residents. This has propelled the ratings for the program as evidenced in the interview.

P'Duu is the number 1 emcee for Thai talk shows. Kik is the number 1 emcee for game shows. The power of these two emcees is very strong in driving the program. P'Duu is more of the supporter. He would look at the right timing and chime in. They work together very well thus driving the ratings on Channel 7. This is because most of the station's audiences are people in the provinces, who are the majority of the people in the country. (Sutthipong Wattanajung, personal communication, January 19, 2018)

The program director explained that the success of the program results from the format of the activities that stimulate love and harmony in the community as evidenced in the interview.

The provinces joining the competition have cooperation among their teams. It is like harvesting rice together. Everyone is ready to make the necessary sacrifices. They are proud of their hometown. Many of the provinces gather votes through community leaders, who divide up their role in publicizing the voting. The result is friendship and cooperation. During the almost one month period during the activities, participants feel a strong bond from their collaboration. (Suwannee Prachyasatchakorn, personal communication, December 14, 2017)

(1.4) Positioning Panel of Judges

Program producers plan the positioning for the 5 members in the panel of judges that change every week to keep audiences entertained. There are four fixed judges namely Sutthipong Wattanajung, Siriporn Yooyod, Sompol Piyapongsiri, and Veerasak Nilklad. One of the judges would be alternated each week, which are Sakuntala Tienpairoj and Somjit Jong Jorhor.

Siriporn Yooyod, judge, explained that the program plans the role for the panel of judges. Each judge is different. Some are knowledgeable. Some are there for entertainment value as evidenced in the interview.

The concept of the program is entertainment. P'Add would comment like a sports match. P'Chom would focus on the singing talent. I would combine both the knowledge as well as entertainment. I would make jokes to reduce the stress and pressure. P'Kai would speak Chinese and comment on the style, action, and dancing. Tonhom or Somjit would be supporting the fun. Somjit is a boxer, who has a folk style. He resonates with people from the provinces. The proportion of fun is more than knowledge, because audiences like entertainment and want to be relaxed. (Siriporn Yooyod, personal communication, January 23, 2018)

Sutthipong Wattanajung explained that the selection of the panel of judges in the KikDuu Singing Contest have different roles and

responsibilities based on the differences in their character. There is no overlap as indicated in the interview.

I would make academic type of comments. So, I would be the last to speak so that audiences would learn something. P'Add would also provide knowledge like the competition in a sporting match. The provinces are split in the red and blue teams just like a boxing match. This is because he is a sports commentator. Kai, Samapol, would comment about the action and expression. Tak Leela would provide both information and entertainment because she is a folk music artist. Thus, she resonates with the audiences. Tonhom, DJ Chao Chao, and Somjit alternate depending on the choice of the producers so they would not have overlapping roles. (Sutthipong Wattanajung, personal communication, January 19, 2018)

Each of the judge has their own unique character. Tonhom is a DJ, who listens to a variety of music styles. P'Add, Veerasak Nilklad, is unique because people are often surprised that a sports commentator is invited. But this provides a fresh perspective. P'Somjit Jong Jorhor is a boxer, who has a lot of knowledge about folk music. He even had his own single. P'Kik and P'Duu have been put together because their differences complement each other very well. They keep up with each other's jokes very well. (Suwannee Prachyasatchakorn, personal communication, December 14, 2017)

(1.5) Program Segments

KikDuu Singing Contest has changed its format many times until it became a singing contest where contestants representing their respective provinces compete. In addition, there is the introduction of the new segment, "Shadow Voice", as evidenced in the interview.

Before the KikDuu Singing Contest, it was the 07 Show. However, society changed thus the variety show made way for a competition where in local community residents came to compete in order to win the prize money to develop their hometown. This is one of the first programs in Thailand to do so.

The program kept being developed by adding the “Shadow Voice” segment. The contestants need to be replicate the original artist. Audiences liked it because it was unique. The ratings improved so now there are two separate segments, which are “Shadow Voice” and “Song Battle”, which is more popular among city people. However, people in the provinces prefer folk song especially “Mor Lam”, which has very high ratings compared to modern Thai songs. This is why the program emphasizes folk songs.” (Suwannee Prachyasatchakorn, personal communication, December 14, 2017)

Sanya Kunakorn, the program emcee explained that there are two segments. The “Shadow Voice” has higher ratings than the “Song Battle” so the airtime was increased as evidenced in the interview.

The “Shadow Voice” is stronger than the community, therefore more airtime was increased. The program format has changed to improve the ratings. From having 8 teams compete, the number was reduced to 4 teams with only 2 teams in the finals. (Sanya Kunakorn, personal communication, February 16, 2018)

(2) Information Search from Data Sources

Program producers search for information from data sources to create program content. There are two types of searchers which are proactive and reactive as explained in the following section.

(2.1) Proactive Data Search

Program producers engage in two types of proactive data searches as follows:

(2.1.1) They would visit the district offices in the provinces to recruit contestants to compete in the “Song Battle”.

(2.1.2) Organizing the KikDuu On Tour at Central Department Stores in various provinces to recruit contestants in the “Shadow Voice” segment. The winners of the million-baht prize would also go on the trip. In

addition, there is the KikDuu Campus that visits the high school students in provinces all over the country to increase the audience base.

The KikDuu Singing Contest program director explained that the team has to search for information by visiting the various provinces and visit the district provinces. The program production team would need to send a letter to request the selection of contestants to represent the province and to hold special activities at Central Department Store. The team would have to publicize the application channels through the television and online as evidenced in the interview.

KikDuu On Tour is held at the Central Department Store in each province as a means to meet the fans. During the “Song Battle” segment we would choose the largest district office to ask them to select the contestant. The production team would visit the province to collect the images for selection purposes and contact them later regarding the decision. The program would announce the results of the selection on its Facebook page. In addition, an invitation would be posted for those in nearby provinces to join the selection. We have Facebook, Twitter, and Instagram. (Suwannee Prachyasatchakorn, personal communication, December 14, 2017)

Sutthipong Wattanajung explained that the production team would visit the district offices and the provinces to select the contestants.

The production team would provide application details to the district offices and the mayor, who would gather community members for the selection process. Each province would have 3 representatives. (Sutthipong Wattanajung, personal communication, January 19, 2018)

In addition, KikDuu Singing Contest has KikDuu on Tour in Central Department Store and high schools in the provinces to increase the audience base as evidenced in Sutthipong Wattanajung’s interview.

Having events in the department store is a deal with Central, which supports the program with the location. JSL connects to the district offices nationwide as well as the schools. KikDuu Campus is a means to support youth artists to compete in creating their own music. Roadshows are organized to various high schools as a means to expand the audience base, which is part of the marketing. (Sutthipong Wattanajung, personal communication, January 19, 2018)

Suwannee Prachyasatchakorn explained that KikDuu on Tour and KikDuu Campus activities in the various provinces are aimed to expand the audience base. The online media is used to help publicize the activities as evidenced in the interview.

KikDuu on Tour is an activity designed to expand the audience base. The KikDuu Campus is aimed to increase program awareness. We also use more online because we need to have a presence in the new media. (Suwannee Prachyasatchakorn, personal communication, December 14, 2017)



Figure 5.4 KikDuu on Tour and KikDuu Campus Images

(2.2) Reactive Data Search

Receiving information from audiences or other individuals to introduce contestants for the “Shadow Voice” competition or to represent the provinces through the KikDuu Facebook Inbox. They could also call the program or someone in the province could made the recommendation. The program

director explained that when there are applicants interested, they could use many different channels to contact the program, which has had very good response so far.

We sometimes receive letters. We also invite the community to join the competition. Contestants for the “Shadow Voice” competition usually contact us through Facebook Inbox. They would send a clip of their voice. For the “Song Battle” segment, the district offices would contact the program to send their representatives to compete. They are well prepared in terms of the contestants and cheering fans. This makes it easier for the production team to select the contestants to compete in the contest. (Suwannee Prachyasatchakorn, personal communication, December 14, 2017)

Kiat Kitchareon, the emcee explained that the production team uses television and online to recruit applicants as evidenced in the interview.

Our team makes the announcement online and on television. The communities come along and apply. The smaller communities are more closed-knit. For bigger communities, there is less harmony than small communities under district officers. For instance, Bangkok often loses out to provinces that have strong community leaders, who can gather more support. This might include the local district officers and representatives. (Kiat Kitchareon, personal communication, February 13, 2018)

The assistant director explained that some communities have contacted the program to choose contestants from those they have already selected as evidenced in the interview.

The district office would select contestants for the team to choose from. They would recruit these applicants from their local announcement as well as by sending letters to schools and community leaders. (Kuekoon Wongjinda, personal communication, April 12, 2018)

(3) Criteria for Data Selection

Selection of data for “Song Battle” segment by the program production team would be based on a drawing of lots for each of the region. There would be no replication. The size of the community is one criterion for selection as evidenced in the interview with the program assistant director.

The means for selection of the provinces is a random selection from the 4 regions of the north, northeast, central, and south. The team attempts to make sure that inclusive. The size of the community is also an important part of the selection. If the province is selected more than one time, the district would be different. Sometimes, we need to go down to the province but on other occasions the district office would contact us themselves. (Sukhathai Piyobol, personal communication, April 12, 2018)

The KikDuu Singing Contest program director explained the selection process for provinces that would join the competition. Lots would be drawn to select the provinces that have no been in the competition to join the contest as evidenced in the interview.

We draw lots. We don't always base it on the regions. The lots would be drawn for each season. We would like to have more variety. In each season there would be 16 provinces competing. They should represent the north, central, south, and northeast. Each would have to compete to find the finalists. This would depend on the talent of the contestants from each of the provinces. We try to randomly select from the districts that have never competed in the program. (Suwannee Prachyasatchakorn, personal communication, December 14, 2017)

In addition, the team would research data in both proactive and reactive means. The criteria in selecting contestants for each segment would be different as explained in the following section.

(3.1) Selection criteria for contestants in the “Shadow Voice” segment

The “Shadow Voice” is the first segment of the program. The singers compete in an attempt to resemble the original artist. Therefore, the contestants would be selected based on the following criteria:

(3.1.1) Criteria for selection for winners, whose voice closely resembles the original artist

The goal is to find the contestant, whose voice best resembles the original artist. The contestants apply on their own or they are recommended to us. We aim to find fresh contestants for the program. (Suwannee Prachyasatchakorn, personal communication, December 14, 2017)

(3.1.2) Criteria for the fun and jokes

Since the contestants of the “Shadow Voice” have to show a sense of humor, they have to joke with the emcees. Sutthipong Wattanajung explained that the jokes are important in keeping the program entertaining. It has to be relaxing for the audiences so the contestants need to play with the emcees to entertain the audiences.

Sometimes the contestants have voices that closely resemble the original artist. But that is not enough. It is important for the contestants need to have the ability to joke with the emcees, artists, and audiences. (Sutthipong Wattanajung, personal communication, January 19, 2018)

During the “Shadow Voice” segment, the production team would look for an artist, who is popular during that period in order to attract audiences as evidenced in the interview.

In selecting the original artist, the production team would look for the popular singer. We would then approach the singer to come to join our program in

order to improve the program ratings. (Kuekoon Wongjinda, personal communication, April 12, 2018)

(3.2) Criteria for selecting contestants for the “Song Battle” segment

During the “Song Battle”, which is the second segment of the show, it is a competition between contestants from the provinces to win the million-baht prize money to develop their hometown. Therefore, the criteria in selecting contestants for the “Song Battle” competition could be summarized as follows:

(3.2.1) Have nice singing voice

The selection criteria for contestants representing each province as explained by the program director emphasizes the singing voice because it is important in attracting audiences.

When we go to the provinces, the district offices would select the singers with nice voices for us to choose from. The first criteria is the good singing voice. Most of them would sing a slow folk song from Poompuang Duangchan. (Suwannee Prachyasatchakorn, personal communication, December 14, 2017)

(3.2.2) Criteria of personality, style, and confidence

Contestants, who represent the provinces, need to have good personality because they should reflect the good image of their hometown as evidenced in the interview.

From the personality, looks, singing voice, and dancing steps that suit the rhythm of the song, the district office would have made an initial selection. They would screen possible candidates, who could represent the province. They should have a good voice and are well known in their district so it would

be easier to get votes to support the province in the competition. (Sukhathai Piyobol, personal communication, April 12, 2018)

Criteria in the selection of the song used in the contest is usually folk song. This is because most of the audiences are from the provinces as evidenced in the interview with Sutthipong Wattanajung.

Most of the time contestants sing folk song because the audiences are from the provinces. They can understand folk music well. The modern Thai songs are suitable for city dwellers. However, we must alternate between the two types of music to reach a wider audience. KikDuu Singing Contest appeals to a mass audience so there are artists, who sing all types of songs. The difference is the proportion used in the program. (Sutthipong Wattanajung, personal communication, January 19, 2018)

The program does not discriminate the type of music. Most Thais enjoy folk music because it is easy to listen to and it is very approachable. Some have listened to this type of music growing up until they age. The words in folk songs reflect the social values and culture in that era. (Suwannee Prachyasatchakorn, personal communication, December 14, 2017)

(4) Writing Program Scripts

After selecting and examining the data that is presented, the production team would write the script based on the concept of each program segment as evidenced in the program director's interview.

The team would brainstorm together to discuss which content has to be presented first. The content would be drafted for each segment. Kik and Duu, the emcees are very professional. They know how to joke and play with the contestants making it appear realistic and alive. (Suwannee Prachyasatchakorn, personal communication, December 14, 2017)

2) Production Stages

The production stages is necessary to bring together all of the content prepared. Usually the filming of the entertainment programs such as gameshows are done in the studio. There are some parts of the program that might be filmed outdoors on the actual location. For instance, this would include interviews in various locations. For the filming in the studio, the program director is the most important person in making sure that the program serves its objectives and fits the direction that was set. The program is usually broadcasted and filmed in many different periods or many takes are necessary for one scene. Therefore, the rough cut of the program is not complete and cannot be broadcasted or viewed. Thus, it has to go through an editing and sound mixing process. The filming in and outside of the studio with details as discussed in the following section.

(1) Filming Program Out of the Studio

Filming program out of the studio means that the production team goes to the location to collect footage of the contestants from each of the provinces nationwide. This would be edited with sound mixing of the voice over in order to narrate the content in the program segment. The production team is responsible for the filming out of the studio in four parts as follows:

(1.1) Location Preparation

The production team would select the perspective to present the visuals accordingly. In addition, it would be necessary to discuss with the singers and district office or the people being filmed. The scenes and location would be prepared for setting up the camera angles to clearly present the contestants. The production team would be in charge of setting the scenes and all of the scripts used in the filming.



Figure 5.5 Interview of the Provincial Contestants at the District Office, Nakhon Pathom Province

(1.2) Explanation of the Details to the District and Provincial Representatives, as well as Contestants

The production team would provide the details of the filming to the contestants, who represent the province, as well as district and province officials. They need to be told about the content. Representatives of the district and fans with speaking lines would be told about the necessary facial and emotional expressions.



Figure 5.6 Production Team Select the Provincial Contestants at Donputsa, Nakhon Pathom Province

(1.3) Filming

Filming would be conducted based on the television script that was set to match with the content. The filming would be based on the nature of the person being presented.



Figure 5.7 Selection of Provincial Contestants at Bang Nampueng Market, Samut Prakarn Province

The production team would capture footage of the cheering fans from each province with its landmark in the background as evidenced in the program director's interview.

Each province has a distinctive identity. They would choose to present it in different ways. For instance, when we think of Kanchanaburi, we think of the Kwaii River Bridge. Therefore, to present the province we need to gather the people in that location and film it. (Suwannee Prachyasatchakorn, personal communication, December 14, 2017)



Figure 5.8 Outdoor Filming at the Kwai River Bridge, Symbol of Kanchanaburi Province

The program director spoke about the atmosphere and cheering fans in each of the provinces, supporting their contestants for the “Song Battle” segment. They would usually film with the provincial landmark in the background to reflect the local identity. This allows the participation of both the audiences in the studio and at home as evidenced in the interview.

The production team when to film the fans of both provinces. It was broadcasted live through the AIS network, who is the program's main sponsor. The people would sit in front of the district office or important landmarks so that the audiences can see the atmosphere. They also would like to send their support to their contestant and the audiences in the studio. (Suwannee Prachyasatchakorn, personal communication, December 14, 2017)



Figure 5.9 Tape 6 Broadcasted from Kanchanaburi City Hall and Huay Yod District, Trang Province

(1.4) Editing Footage Filmed Out of the Studio

The production team would edit the footage and mix the sound based on the content in the script. The result would be the content for each program segment, which would be checked before it is used in the next stage of the production.

(2) Filming in the Studio

In studio filming takes place primarily at the studio in Ladprao 107 that belongs to JSL.

(2.1) Pre-production Planning Meeting

The pre-production planning meeting involves the assignment of work as well as the explanation of the production. Every department such as the camera, sound, and stage management. The work would be distributed and coordination would be planned prior to planning. The cues would be given to control the emcees running of the show. After that the program director would explain the script to the emcees and steps in the filming process.

Sutthipong Wattanajung explained that the atmosphere in the studio is fun because the audiences are emotionally engaged in the competition as evidenced in the interview.

Audiences from the districts and communities are not hired therefore, they are truly emotionally engaged. This becomes really powerful when the audiences at home and in the studio are emotionally connected. They cheer together and

this energy builds upon one another even online. It is like watching a movie, wherein audiences are very involved with the entire program. While we are filming the program, we see the audiences emotionally involved with the results of the competition. (Sutthipong Wattanajung, personal communication, January 19, 2018)

The assistant program director, explained that the audiences from each of the provinces, who come in to cheer their representative in the studio would receive travelling expenses and boxed meals as evidenced in the interview.

For the filming of the program in the studio, the company would take care of the make-up, hair dressing, and dress to the provincial contestants. We also provide food and travelling expenses within a budget of 15,000 baht. Sometimes, it is not enough so the community would help to chip in. They would make signs with the contestant's names and team T-shirts with the name of the mayor or province. They all try their best because they are going to be on TV. (Sukhathai Piyobol, personal communication, April 12, 2018)



Figure 5.10 Cheering Fans from Songkhla and Phetburi

The program director would provide singing coach for the contestants as evidenced in the interview.

The production team provides a singing coach, Parn, Pinpanatch Rungruang and Noom, Suppawin Mongmart. They help to provide tips for the singers, who represent the provinces. This helps them to better communicate and express the song better. (Suwannee Prachyasatchakorn, personal communication, December 14, 2017)

Prior to the filming in the studio, the production team would prepare lunch boxes, water, and accommodations for the fans from the provinces.



Figure 5.11 Cheering Fans from Samut Prakarn

(2.2) Filming

When every department in the production are ready, the filming would begin. The stage and coordination teams would provide the cue to the audiences to shout when the signal is given. The filming of KikDuu Singing Contest in the studio is like a live show. The filming, editing, and sound mixing would be done with detail as follows:

Romran, the audience manager explained that it is necessary to manage the fans of the two teams like a sports match. They need to accept the results of the contest as evidenced in the interview.

We manage the cheering fans in the studio by being friendly we them. We greet them and talk to them so they would feel at ease. We explain to them that it is like a sports match. There would be a winner and a loser so they should smile always. The most important thing is to persuade them to feel good and be happy. (Romran Yayiram, personal communication, December 18, 2017)



Figure 5.12 Cheering Fans in the Studio during Filming



Figure 5.13 Sound missing, camera operation, and transition during in Studio Filming

3) Post-Production Stage

Post-production is the stage where the recorded footage would be selected to get the best shots for the program. The remaining footage would be discarded. The editing techniques would include arranging the program presentation based on the script. The filmed footage would be edited. In the sound mixing process addition voice recording might be necessary. In addition, graphics might be added through utilizing editing techniques such as image overlay, moving images, and other visual effects. This help to make the image more concise and create a sense of novelty. Once the editing is done the wordings and other graphics would be added

such as the spoken words, name of the emcees, and panel of judges. After this stage the music would be added. Thus, at this stage the content is ready for broadcast. In addition, the production team needs to go to the provinces to film those who won the one-million-baht prize to see how they have used the funds to develop their community. The footage needs to be edited to show the audiences how the money is put to good use in developing the community for real.

(1) Edit and Checking Program Content Prior to Broadcast

In the post-production the team would take the footage from the filming to edit and collect images about how the community has utilized the prize money as evidenced in the interview.

After the program is recorded, the footage would be edited. There would be texts added and translations of local dialect for the national audience. It would take about 5 days to complete. The tape would then be submitted to the sponsors for final check before the actual broadcast. (Suwannee Prachyasatchakorn, personal communication, December 14, 2017)

The program director explained that it was necessary to collect footage from the provinces as a means to reiterate the promise with the people as evidenced in the interview.

The program has been around for 9 years. We have given 30 million baht to 30 communities. We would give them about 3 – 4 months after which the production team goes to film what they have done in the community. Before the competition, the contestants would express what they would like to do should they win the one-million-baht prize money. This serves as a motivation for the viewers in other provinces to join the competition. (Suwannee Prachyasatchakorn, personal communication, December 14, 2017)



Figure 5.14 Uttaradit Province Won the One-million Baht Prize Money and Built a Sports Center

(2) Singers in the program get add on opportunities

The program producers would take the winning contestant in the program “Shadow Voice” and “Song Battle” segments would join the special activities, which is the KikDuu on Tour in Central Department Store nationwide. In addition, the “Song Battle” winners sing in a special performance. If they have a good voice, the music labels would contact them to join the company. JSL also has a program to create add on opportunities for the winners of the contest.

Sutthipong Wattanajung, explained the production for the JGM Label or JSL Global Media Music, is for national youths recruited from communities nationwide so far there are 9 winners, who joined the label. This is the company’s policy to return its due to society as evidenced by the interview.

KikDuu is a contest designed to develop the quality of life for the people in the provinces. It provides an opportunity for talented youths from every community, nationwide. They are provided with a space to showcase their talents. They also serve as the representative in winning the prize to develop their hometown. The policy of JGM or JSL Global Media Music is the promotion of talented youths to achieve their dreams. They would get the opportunity to develop themselves and get into a promising career. If they are successful, they would be the inspiration for other youths in the community. JGM is the music label for youths, so when they become professionals they would have the KikDuu, surname like Meow KikDuu and Bow KikDuu

because they rose to fame from this program. (Sutthipong Wattanajung, personal communication, January 19, 2018)



Figure 5.15 The 9 Singers Who Won the KikDuu Singing Contest in the JGM Label

The program director explained that the winners would go on the roadshow. Those with a good singing voice would be asked to join a music label as evidenced in the interview.

The singers, who won the contest would take part in the roadshow in the KikDuu on Tour activities. Those singers with a good voice would join a music label. For example, Zack Chumpae, who was the representative from Khon Kaen province. He was signed by Top Line and has been with that label ever since to this very day. (Sukhathai Piyobol, personal communication, April 12, 2018)



Figure 5.16 Singer, Zack Chumpae, Representative from Khon Kaen Province Today he is Tonmai Music and Studio, the Owner of the Song “Kampaeng” with 400 Million Views

5.1.1.3 Level of Participation as Audiences/Users

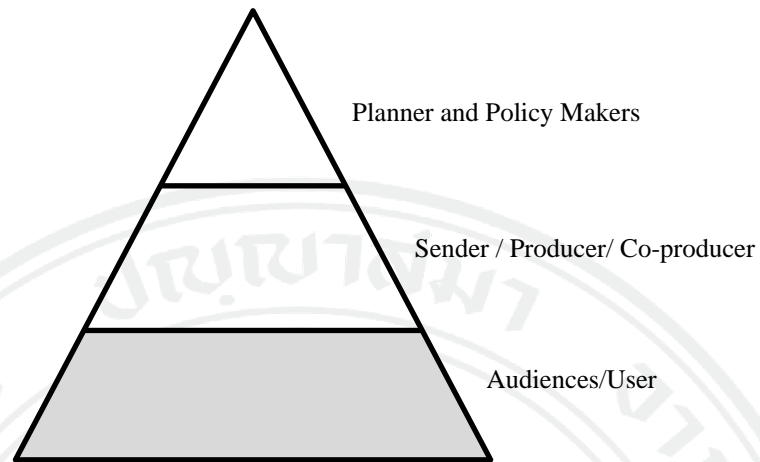


Figure 5.17 Level of Participation as Audiences/User

This is the lowest level of participation. The communication is determined by the sender including the selection of the content, presentation style, and selection of the channel of dissemination. The receiver/audience is only the passive recipient of communications. However, this might change depending on the status of the receiver in the local community participatory communications.

The program producers team have the role of senders and the local community leaders are the receiver, who at the same time are also the producers. They act as the connectors between the program producers and audiences in the community. The program producers hold a meeting to discuss the program details and select the representatives of each province to join the competition in the “Song Battle” segment. After the conclusion of the meeting the message would be communicated. The information would be passed on the community including the details about the competition and application process to represent the province. The community leaders would use various media including letters or telephone to have the local community recruit a singer to represent their hometown in the KikDuu Singing Contest.

The community leaders receive the information from the program producers and brief it for dissemination of information regarding application details for applicants to represent the province. They would use various media such as the

local announcement broadcast system and social media such as Line, website, or Facebook of the district office.

In addition, the program producers create announcements to recruit singers on the KikDuu Singing Contest program Facebook page as a channel for information dissemination to members of the public. This would become another channel of communications as presented in Figure 5.18.



Figure 5.18 Level of Communications between Program Producers, Local Community Leaders, and People in the Community

In the participatory communications as senders, the community leaders serve as the connectors creating awareness of information from the program producers to communicate to the people in the community. They use various means, which vary by community to create two-way communications.

Suwannee Prachyasatchakorn, program director explained that visiting the provinces to contact the local community to recruit singers to represent the province is evidenced in the interview.

The production team would have a meeting to plan the province visit. A call and official letter would be sent to the district office formally. The community would coordinate in publicizing their province. It is our job to film the footage of the contestant for selection. (Suwannee Prachyasatchakorn, personal communication, December 14, 2017)

5.1.2 Summary of Local Community Participation in the Production Process of the KikDuu Singing Contest Program

The analysis of the program production process could be categorized in 3 stages, which explains the production of the KikDuu Singing Contest. This starts with

the pre-production, production, and post-production, which reflects the local community participation in the process. The researcher presents the summarization of the discussion in the following section.

1) The local community participates most in the pre-production stage. This is followed by the production stage, while the least is the post production stage since in this part the production team would collect footage on what the community that has won the one-million-baht prize has done to develop their hometown. The production team would write the script for the local residents and set the camera angles. They would then proceed to take this footage to the editing process and sound mixing, which is the job of the production team only. Therefore, the local community has the least participation in this stage.

2) The highest level of local community participation is found in the pre-production stage. At this stage the people in local community have the highest level of participation because they need to show their strength to win the prize money to develop their hometown. The local community would organize their own actions without any written script from the production team. The teams that pass into the finals would need votes from SMS through the AIS network. The province that receives the most votes would win the one-million-baht prize money. This becomes the driver in promoting harmony within the community to win.

The level of participation of the receiver/audience and sender/producer has an impact on the community. In terms of the KikDuu Singing Contest, the program aims to provide participation opportunity to the local community as audiences. Most of the program content is created from the local community, thus they feel close to the program. The producers use localism strategy in empowering the local community making it different from regular singing competitions. This is because in other contests the winner takes the money. However, in this program the producers support traveling expenses for the fans to cheer their contestants. In addition, the singers are trained by professional coaches to ensure quality performance.

The analysis of the three stages of participation reveals that the pre-production stage is the most distinctive. This is because the program producers use localism strategy. They visit the provinces to search for information and invite the local community to participate in the program content. Consequently, this makes the

program unique among singing contests. Other programs invite contestants from the audience; however, KikDuu Singing Contest goes to the provinces to seek for contestants.

Program audiences are the receivers, who are actively engaged as receiver/audience. The participation increases as audiences become content producers as well. For instance, audiences from the local community come to cheer the contestants from their province. The community leaders are both the receivers and senders. In addition, they serve as the connector between the audience and the program producers. They are more than just receivers working to connect the 3 parts of the pyramid together. This is because community members demand the leaders to support the singing contest. Therefore, the program producers would contact the community leaders to coordinate the recruitment of contestants to represent the province and filming of footage. In addition, they would need the community leaders to publicize the contest and rally the community members to join together to cheer their contestant in order to win the prize money.

The KikDuu Singing Contest is a national competition. The program producers emphasize participation from the local community. They do not have the intention to dominate the local community but rather invite their participation. This is done through the localism strategy, wherein the local community becomes the main content of the program. Local community empowerment is created through the voting, which aims to broaden the audience base within the province to drive the program viewership. This would allow the local community to participate in the program starting from the pre-production stage. The local community are involved in the application of contestants. The program producers would visit the provinces to recruit contestants. In the production stage, the audiences come to support their contestants in the studio. The program producers invite the fans to take part in the filming. In the post-production stage, the program would follow-up on the what the local community does with the prize money to develop their hometown. The receiver or audiences are an important part in reflecting the local dimension in the program production process. This is because the program producers visit the provinces before the production in order to better understand the needs of the receivers. The program producers as sender encode localization through the creation of participation. These

encoded messages create harmony among members in the community, which is critical in the development of localization.

5.2 Awareness of Localism of KikDuu Singing Contest Fans is Presented in 3 Parts as Follows

5.2.1 Awareness of Localism of KikDuu Singing Contest Fans, who are Audiences at Home

5.2.1.1 Feelings of KikDuu Singing Contest Audiences at Home Expressing Localism

1) Channel for Watching Program

The channel that audiences at home follow the KikDuu Singing Contest include television and online such as Youtube, Line TV, Facebook, and other social media as evidenced in the interview.

I follow the KikDuu Singing Contest since 2011 for 9 full years. I watch the program on TV and online because I like to cheer and comment on Facebook. Before the program is broadcasted, I would share everything about the show so I am recognized as a Top Fan on the program's page. (Rattanaporn Pumcheun, personal communication, August 2, 2019)

I watched the program since the singer sang while sitting on a bull. I like watching Facebook Live broadcasts because I like to make comments during the show. I like to read what others comment. Sometimes I also help the admin to answer the comments. I like watching online because it is more exciting and engaging. (Siriluck Sombathankul, personal communication, August, 4, 2019)

Every Tuesday, I would watch the program. I follow every tape. I have been watching the show on television. I like it because the program makes me laugh. It is very relaxing after a hard day's work in the farm. I like to relax before sleeping every day. (Amporn Khumpee, personal communication, August 5, 2019)

I watched this program from the start since the name was KikDuu. I watch every tape. If I miss the broadcast, I would watch the rerun on Facebook or Youtube. (Thanyaluck Boonkong, personal communication, August 5, 2019)

2) Program Segment Liking

Audiences like both segments of the program. They have different reasons for their preferences. For instance, the “Shadow Voice” segment is entertaining and relaxing. The emcees and panel of judges get along very well. Some of the fans like the “Song Battle” segment because they think it is informative and benefits society through the prize money that develops the hometown of the contestants.

I like the “Shadow Voice” segment because it is fun. The emcees and the panel of judges joke with the contestants. The judges are selected very well. Each of them has their unique identity. The second segment is the competition between provinces. It is a friendly match with everyone smiling and holding hands as they come on stage. It is very warm and amiable. The contest does not feel like a competition, it feels more like a show. The cheering fans from each province are totally engaged. They dance, sing, and hold up signs to support their contestants. (Krit Khamnon, personal communication, August 2, 2019)

I like the “Shadow Voice” segment because it is very funny. I get to watch singers that I like. The program would show the highlight before the broadcast, so I would wait to see it. I follow the program every Tuesday. The second segment is a different kind of fun. It is the competition between contestants from different provinces. The folk music they sing is really nice. (Tuwaphol Kong-noi, personal communication, August 1, 2019)

I like the “Song Battle” segment because I like to listen to the contestants, who have very good voices. The cheering fans from each of the provinces are very natural. The local singers have their own accent representing their respective regions. The fans dress up to cheer their

contestants. I like the way contestants ask for votes. I am excited as the competition goes on but sometime. I am sad when the singer I support loses. (Rattaporn Pumcheun, personal communication, August 2, 2019)

I like to watch the “Song Battle” segment more than the “Shadow Voice”, which is funny but not informative. I like the second segment because it is more beneficial. I also like to watch the fans supporting their own provinces. (Swaing Bangphra, personal communication, August 5, 2019)

3) Feeling towards the Program

Audiences, who watch the program at home, feel positive towards the KikDuu Singing Contest. They feel that it supports the local identity through Thai folk music and promotes the youth to be interested in this type of music as evidenced in the interview.

I like the folk music because it reflects Thainess. I think that folk music is a unique Thai identity. This program helps to promote the Thai identity. The “Shadow Voice” features singers from all types of music genres. In the second segment, the focus is on folk music. All the youngsters singing have very good voice. (Rungthip Mayoo, personal communication, March 22, 2018)

The benefit of KikDuu Singing Contest is the promotion of cooperation with the local community creating pride for the people in the province as evidenced in the interview.

This program is different from other singing contests. It gives the prize money to the community, which gives the reason for fans to cheer in order to benefit their hometown. This creates an emotionally charged show. The contestant would get less money than the community but it is a trade off because they gain the reputation. The winner would be known throughout the province becoming a hero for developing their hometown. (Nanthawat Sainoi, personal communication, August 4, 2019)

The program is beneficial to society because the community can use the money for development. Audiences can see how the money is used to develop the community as promised. The singers and their fans also get satisfaction from doing good. (Angrisa Chat-thongkham, personal communication, August 2, 2019)

It is an entertaining program that helps viewers to relax. The program provides good fun and assistance to the community. Audiences get to watch singers from the provinces, who are very talented. The program provides people a chance to compete win the prize and gain a good reputation. (Thanyaluck Boonkong, personal communication, August 5, 2019)

It is not just entertaining but the program promotes cooperation within the province. The cheering fans include the older people, who are cheering for their youth in their community. This enhances the reputation for the province. The money is then used to develop the community. Thus, people can feel pride through the cooperation of people in the community. This is similar to how people in the past would help each other during harvest. The people in the community would join forces to cheer for their contestants and the prize money would be used to develop the community enhancing the pride from taking part in the victory. This is better than waiting for the government budget to develop the community. (Siriwat Matet, personal communication, May 2, 2018)

The program showcases the relationship among the people in the province, who cooperate for the victory. They use the money to develop the community. This creates a feeling of warmth among the people. In addition, people all over the country would get to know local communities that they have never known before. For instance, a contestant from Srisaket province, who was studying at the Rajabhat Institute, collaborated with friends to gain votes and support by going around the campus. (Krit Khamnon, personal communication, August 2, 2019)

The program has two segments that are very unique, unlike other programs. The first segment is a competition on how much a contestant can resemble the original artist. The second segment is “Song Battle”, which is

very exciting. It is a competition between the provinces. At the end of the program, a clip would show how the prize money was used to develop the local community. (Rungthip Mayoo, personal communication, March 22, 2018)

The KikDuu Singing Contest helps me to relax. The panel of judges get along very well. It is the charm of the program making it successful to this very day. (Tuwaphol Kong-noi, personal communication, August 1, 2019)

This program has the objective to channel money to develop the local community. The contestants represent the province. They benefit the community more than benefiting the individual. There are costs involved in bringing people in to cheer as the contestant progresses to the finals round. (Swaing Bangphra, personal communication, August 5, 2019)

However, there are program audiences at home, who disagree with the criteria for choosing the winner. Suriya Makin, an audience from Petchburi province said the winner should be the person with the best singing voice as evidenced in the interview.

I watch both segments of the program. The 5 panel of judges decide the winner in the “Shadow Voice” segment. However, in the “Song Battle” they only have a weight of 10%, while the rest comes from the vote. Sometimes, a singer has a very good voice but loses the vote. I think the panel of judges should have more weight to support the contestants. (Suriya Mak-im, personal communication, March 14, 2018)

Dolya Apidet, an audience at home from Suphan Buri province explained about the contestants recruitment. She explained that most of these singers are in the competition circuit. Therefore, she suggested that the province seek out fresh faces as evidenced in the interview.

Singers, who represent the provinces tend to be in the singing competition circuits. Sometimes qualified singers are not selected. (Dolya Apidet, personal communication, June 11, 2018)

5.2.1.2 Participation of Audiences at Home in Terms of Localism in KikDuu Singing

1) Audiences Sacrifice for the Local Community

The audiences at home have dedicated themselves to the program to express their local harmony. They do this by voting for the singer, who represents the province. They follow the program every week. They like and share the program content on the page, thus gaining the recognition as Top Fan.

I share and vote for the singer I like. If the singer comes from the South, I vote for them. Audiences need to help to vote because it is the criteria for selecting the winner. (Nanthawat Sai-noi, personal communication, August 4, 2019)

I share the Facebook page so I got to be Top Fan. I comment on every post and vote for the singer that I like. When I listened to them sing, I voted right away because I know that singers, who have a good voice might not win. (Angrisa Chat-thongkham, personal communication, August 2, 2019)

I like and share the page to the point I got to be Top Fan. I vote for the singer that I like. Some of the provinces have really good singers. For instance, I come from Mahasarakham but I voted for Samut Sakorn because the singer is really great. I try to encourage the singers but sometimes they would lose. (Sasina Niyomsuk, personal communication, August 4, 2019)

I would watch and cheer. I ask my daughter to help vote. For each vote I need to pay 3 baht. (Amporn Khumpee, personal communication, August 5, 2019)

When the singer from Phitsanulok, entered the contest, I voted and shared on Facebook to help promote people from my hometown. (Thanyaluck Boonkong, personal communication, August 5, 2019)

The respondents from Uttaradit are students, who believe that the prize money is the strongest motivator. This is because the money could be used by the district to develop the community, thus everyone is motivated to win.

The prize money is the main motivator. The people in the local community are very loyal. They are probably relatives of the singers. The major and many of the district offices would come together to help in winning the votes. They would publicize on the district's Facebook page. People in the province also help including children in the schools, who vote for the contestants. (Wisapunpong Saowapha, personal communication, May 8, 2018)

5.2.1.3 Summary of Localism Awareness of Audiences at Home of KikDuu Singing Contest Program

The feelings of the 15 fans at home towards localization in the KikDuu Singing Contest interviewed could be summarized in discussed in the following section. The audiences at home, who view the program through television, which means the primary communications I through mass media tend to feel positive towards the KikDuu Singing Contest. They appreciate that the program aims to preserve Thai folk music. Consequently, the youth would start to have interest in the Thai folk music. In addition, it serves to foster cooperation and harmony among the people in the local community resulting in pride for the province. Some of the fans, however, do not agree that voting is given so much weight. Thus, the winner might not be the best singer, but the person who gets the most votes.

The research found that fans participated through their personal sacrifice for the province. They have dedicated their resources to the program by following every tape. If they miss the program, some of them would also watch the rerun of the program. They spend their free time watching the program. They would share and comment on the program page in addition to voting to cheer their favorite contestant. The viewers are presented as being cooperative and harmonious in order to win the competition to get the prize money to develop their hometown.

When watching the program through television, the fans would experience the show mediated by the media. They would be given the perspective and

position based on the camera angles. The missing component in the viewing experience is the atmosphere of the singing competition, cheering fans, and involvement of audiences in the studio. This is because in media mediated viewing, the audience might be watching alone at home. However, in the studio they are with a group of fellow fans. They are psyched by the sounds of hundred or even thousands of other fans. The sound of clapping and cheering create an atmosphere of fun and excitement. Therefore, audiences at home would feel less of localism than those in the studio.

5.2.2 Localism Awareness of Audiences in the Studio of KikDuu Singing Contest Program

5.2.2.1 Feeling of Fans in terms of Localism in the KikDuu Singing Contest

The researcher analyzed the feelings regarding localization in three stages namely feelings before the competition, during the competition, and after the competition as discussed in the following section.

1) Feelings before the competition

The program fans search for information regarding the contest. The community has to be ready to support their contestant in the competition as follows:

(1) Motivation for Competing in the Program

The program audiences would contact the production team to join the competition because they are interested in the prize money. They might also want to prove the ability of the people in the community and province. The interview of the key informants in driving the local community reveal program content development as discussed in the following section.

The district major of Tha-Tako, Nakhon Sawan province explained that the people in the community wanted to join the competition so they contacted the production team to select the contestants as evidenced in the interview.

There was a singer, who wanted to join the competition so a letter was sent to the program. The production team then came back to the community to select

the contestant to represent the district. After the selection process 3 singers were chosen. They do not have to come from Tha-Tako district. We are open to including people outside of the community to joining the competition. We encourage people to show their talent. (Vinai Sripiyarat, personal communication, May 5, 2018)

Mint, the singer from Lampang, entered the competition by going to the selection process at Pichai District because she wanted to show her talent as evidenced in the interview.

The application was announced on the Lampang City Facebook so I went to the audition at Pichai District. They gave the song I had to sing. When I won the first round, we were given 20,000 baht, which we divided among the three of us. So, we ended up with 6,000 baht each. The rest of the money was spent on car rental and gas for the cheering fans. In the second round we were assigned to sing a fast folk song, for which we had to practice. In the third round, we competed against contestants from Pathum Thani. For each of the 2 rounds we got 20,000, which we divided by 3. In the final round we got 100,000 baht. (Chanada Papudpluk, personal communication, May 9, 2018)

The secretary of the district office of Lampo, Nonthaburi province explained in the interview that the community had a singer compete in the “Shadow Voice” segment. Consequently, the district felt that they could join the “Song Battle” segment to build a reputation for the district.”

Gig was the “Shadow Voice” for Ying Lee. This sparked the interest for our district to join the competition so we organized a contest to select contestants. The representative we choose was a singer, who competed in the circuit. It would be great if we won the contest. (Angsana Thoopkaew, personal communication, May 2, 2018)

The mayor of Tharue Phra than, Kanchanaburi explained that he joined the competition because he wanted to win the prize money like his senior in another district as evidenced in the interview.

My senior in the province sent a contestant and won 4 million baht so I wanted to try. As a result, I contacted the program to come to Tha Rua District. There were some 20 applicants from which we chose 3 contestants. The singer, who became our contestant is a winner at the school level and has joined many contests. It is critical to choose quality contestants so that we can definitely win. (Poonvir Popipit, personal communication, June 11, 2018)

The mayor of Udon Thani City, Udon Thani explained that the production team contacted the province to find contestants to join the KikDuu Singing Contest as evidenced in the interview.

Udon Thani is a big province so when the program contacted us, we wanted to select a contestant, who looked good and had a great singing voice. We wanted to make sure we would not shamed nationwide. We will not spoil the good name of Udon Thani province. We have many famous folk singers from Udon such as Monsit Khamsoi and P'Duu. I am giving it my all. We will win. (Ithiphan Triwattanasuwan, personal communication, January 15, 2018)

The fans in the studio from Chachoengsao province explained the benefits of KikDuu Singing Contest. The main premise of the program is helping society. The strongest motivator is the mayor, who is the community leader serving as the center for belief as evidenced in the interview.

The greatest motivation to win is Mayor Nikorn, the Mayor of Phanom Sarakham. The people in the community greatly respect and love him. Thus, they all rallied behind him in support because of his sincerity. He has always worked for society, which is congruent to the objective set by AIS, the

program sponsor. The emcees also aim to work for the public good in order to make the local community known. The people can use the prize money to improve their community. The activities in the community are publicized through posters and pick up trucks. Everyone tries their best to cooperate and go on the program as representatives of the province. They are the face of Chachoengsao province, so we have to do our best. (Awirut Workijpaisarn, personal communication, January 10, 2018)

The mayor of Tha-Tako, Nakhon Sawan, explained that participation of local community members is very important. This shows the strength of the community. If every province is strong the country would be strong as well as evidenced in the interview.

Tha Tako District is a small community, that is not well-known. However, we have shown our power by winning the one-million-baht prize, thus we are now known all over the country. It is the pride of the people in the community. When we are strong, we also improve our province Nakhon Sawan and the country. If every province thinks this way, our country will progress greatly. (Vinai Sripiyarat, personal communication, May 5, 2018)

2) Feelings between the competition

The space in the studio provides the opportunity for fans to express themselves fully. It is the strongest point of interaction because it is the actual place where audiences can experience the program. They could cheer, dance, and do the same moves as the singer. This creates a strong feeling of engagement. Fans also feel fun, excited, and are emotionally engaged with the program. During the filming of the program fans could come to support their contestant. They would express themselves through their clothing, participation in the program through conversations during the introduction of the local community leader, district or provincial officer as evidenced in the interview of Luktao, Kodchakorn Kongpan, singer representing Samut Prakarn province.

I came to cheer for my sister. The relatives were allowed to sit in the front row. The relatives would also be introduced. The atmosphere during the filming is like the real program. The production team would give us cues to clap, cheer, wave the signs, vote, and root for the points. (Sasikarn Kaewcham, personal communication, January 9, 2018)

The deputy mayor, Hulong District, Nakhon Si Thammarat province led the cheering fans to support the contestant in the studio. They expressed their southern identity by wearing patch-cloth. They have signs with the name of the district and singer. In addition, he introduced himself to the audiences at home as evidenced in the interview.

The emcees would let me introduce my name, district, province, and what I would do with the money. The people in the community want to come to the studio and see the filming. We showed our identity as people of Pakpanang by wearing white or colorful shirts with patch-cloth. This is what we normally wear when we go to make merit. This shows our identity. We love our hometown. Our roots is part of Thai society or society in each community. (Pornthep Sengraksa, personal communication, April 30, 2018)

Angkana Thoopkaew, secretary of the Lampa District Office, Nonthaburi province, explained that the fans in the studio wore the shirt made by themselves. This gives them a sense of togetherness as members of the same team supporting their contestant as evidenced in the interview.

The t-shirt has “Lampa District” on it. The color pink was chosen because the mayor likes this color. We paid for it ourselves. We are like members in the same team. We are together. The t-shirt was given to everyone who signed up to support the contestants in the studio. Many people signed up because they wanted to come see the filming and celebrities. On the stand the mayor would sit in the center surrounded by community members. The family members

would sit on the front row. (Angsana Thoopkaew, personal communication, May 2, 2018)



Figure 5.19 T-shirt of Lampo District, Nonthaburi Province with the name “Mayor Gap”

3) Feelings after the competition

(1) Positive Feelings towards the Program

The mayor of Tako District, Nakon Sawan explained that the program is beneficial since it creates participation with the local community. People in the local community, contestants, and cheering fans all work together and the program provides the assistance as evidenced in the interview.

I really appreciate this program. Its concept emphasizes community participation. Singers and fans work together in harmony. They help one another in terms of travel expenses and food. The mayor pays part of expenses. I spent ten thousands of baht for supporting my community. (Vinai Sripiyarat, personal communication, May 5, 2018)

The mayor of Panom Sarakham, Chachoengsao province appreciates KikDuu Singing Contest because it supports the community without burdening the people as evidenced in the interview.

During the audition, the program pays for the expenses without using money from the district. They paid for the 6 vans and 2 meals as well as clothing,

hotel, and training for the singers. (Nikorn Chanthamapitak, personal communication, May 8, 2018)

4) Feelings towards Program Presentation

The local community competes among each other to win the contest. The singers from each of the provinces are considered senders. The message is the importance in representing the province. This is evidenced in the interview of singers. In terms of the program content, they are allowed freedom of expression. They can choose their clothing, song, and practice for their performance. The competition is determined by the production team based on the rules and criteria of the contest. This results in distinctive presentation of each of the singers representing the provinces in the program. The singers are also appreciative of the program's support in terms of singing coach and hotel accommodations.

Luk Nok, contestant from Lampang, who lost in the finals, wanted to present her identity through her song, make-up, and clothing as evidenced in the interview.

The song I chose is based on the selection made by the production team. I have a sweet voice but they wanted me to sing a rock song so I had to practice every day because everyone is cheering me. I have to try my best. (Areeya Kaewkapol, personal communication, May 30, 2018)

Luk Tao, Kodchakorn Kongpan, contestant from Samut Prakarn would like to present her identity in terms of singing voice and clothing as evidenced in the interview.

I cannot choose my own song because, the team would assign the songs we would sing. I had to have braids, it was not me at all. I wish the program would let us choose our own songs. (Kochakorn Kongpan, personal communication, January 9, 2018)

Sitthisak Tasana, singer from Petchburi gave an interview about the training schedule and clothing selection.

Kru Odd teaches us to sing, dance, and do voice projections. Sometimes I would like to use Petchburi accent but I cannot. I can only do what they tell me to do. (Sitthisak Tasana, personal communication, March 22, 2018)

Nong Mint, the singer from Lampang felt good towards the production team, who take care of make-up and hairdressing throughout the competition.

The production team takes care of us very well. They teach me how to sing and dance with fixed training schedules in the hotel that has been rented. All of this is provided for free. (Chanada Papudpluk, personal communication, May 9, 2018)

The respondents feel that the criteria that the winner is selected based on the number of votes, does not always agree with what audiences feel. Some of the singers have a great voice but they loose in the voting as evidenced in the interview given by Benjawan Tassana, the mother of the singer from Petchburi province.

The singers from Petchburi all have great voices but the people in the province don't know how to vote so we missed out in a large number of votes. (Benjawan Tasana, personal communication, March 22, 2018)

Suwat Kesornbua, the president of the Din Daeng Community, Bangkok explained that he only could publicize the event for 1 month. The program was also broadcasted very late at night. It is tough to get support from the people in the Bangkok area as evidenced in the interview.

We were given one month to publicize the contest. The representatives are responsible for districts so they do not help in the competition. The people in the community need to gather the votes on our own. The program broadcast is also late so there are less people watching so it is really difficult to get votes. Therefore, we need to get people in the community to help out. (Suwat Kasornbua, personal communication, January 7, 2018)

Nattaphat Padungchan, the police station super intendent at Bupharam Station, Bangkok explained

We gathering votes from people in Bangkok is more difficult than in other provinces. This is why the contestant from Bangkok lost out to Songkhla. People in Bangkok come from different places so they do not have cohesive groups. I accept the defeat but I also feel that it is bad because we really spent a lot of effort gathering support. (Nathaput Padungchan, personal communication, March 6, 2018)

The deputy mayor of Hulong, Nakhon Si Thammarat, expressed the view that using communications technology to vote is a major problem because older people, who live in the provinces do not know how to use it as evidenced in the interview.

The weakness is the inability to get people to understand the voting procedure. For instance, in the case of the 1 million people in Nakhon Si Thammarat 500,000 some are youths. The program is targeted towards the elderly and these people do not know how to vote. (Pornthep Sengraksa, personal communication, April 30, 2018)

5.2.2.2 Participation of Audiences in the Studio in Terms of Localism in the KikDuu Singing Contest Program

1) A. Audiences Sacrifice for Local Community

The deputy mayor of Hulong, Nakhon Si Thammarat also paid part of the expenses to bring fans to cheer the contestants as evidenced in the interview.

I have come to this program 5 times supporting 5 different batches of singers. I spent about 50,000 per time totaling about 600,000 baht to pay for travel and hotel expenses. This is not the job of the district, but I am doing it for the people of Nakhon Si Thammarat province. These people work in the rubber plantation all day. I want them to have a chance to come out and see the outside world in particular seeing television production. There are only 30 seats so it is not enough for everyone but they don't mind standing. I have to rent 2 buses and 1 van to bring everyone to the studio. (Pornthep Sengraksa, personal communication, April 30, 2018)

2) Creation of Audiences Network

Creating audience network in the studio is additional to their main occupation. Most of the audiences come to participate in the contest. The researcher interviewed the fans of the program to develop a case study. The deputy mayor of Hulong, Nakhon Si Thammarat expressed his view that KikDuu Singing Contest provides the opportunity for people in the community to have additional work to do. In addition, to their main occupation, they would use learning of new communications technology to vote and cheer for their contestants from the province as evidenced in the interview.

After the villagers finish working in the rubber plantation, they would help to publicize the contest. They help to gather votes and carry boxes to collect donations. Officials would also teach the people in the community to vote and send messages using technology. They need to learn the process, which is

difficult for elderly people. This is considered the weakness of the community. (Pornthep Sengraksa, personal communication, April 30, 2018)

Angkana Thoopkaew, secretary of the Lampo District Office, Nonthaburi province is positive towards the activities in the community. She said it creates value for the people as evidenced in the interview.

People in the district are mostly the elderly. Therefore, the district often organizes activities such as exercises, traditional dances, Karaoke singing, health training, and using the Internet. With the KikDuu Singing Contest, the elderly in the community try their best to help. They support by gathering donations to pay for the votes. Through these activities they feel valued because they take part in helping their hometown. They go out to gather support from early morning to late evening because it is fun. (Angsana Thoopkaew, personal communication, May 2, 2018)

The respondents explained that KikDuu Singing Contest helps to develop the local community as indicated. The result is the creation of a network in the community, which creates harmony among people in the community. They help to create activities that work together and assist people in the community. The mayor of Udon Thani City, Udon Thani province explained that the province cooperated. People work together for Udon Thani to win the prize to develop the schools as evidenced in the interview.

Everyone in the province did their best for Udon Thani. Everyone takes part working together to win for the reputation of the province. All of the units in the community cooperate in this joint effort. This starts from the province governor all the way to the community members. We publicize everywhere in the province. The competition got me to know that the people really love Udon Thani province. (Ithiphan Triwattanasuwan, personal communication, January 15, 2018)

Angkana Thoopkaew, secretary of the Lampo District Office, Nonthaburi province, explained the activities helped to build network in the community. This provides an opportunity to help one another creating a feeling of harmony and love in the community as evidenced in the interview.

In the past when we held activities, the district had to pick people up from their homes. Now, people, who live close to one another would come together. When they have a merit making or district activity, everyone cooperates wholeheartedly. (Angsana Thoopkaew, personal communication, May 2, 2018)



Figure 5.20 Health Training for the Elderly Lampo District Office, Nonthaburi Province

3) Direct and Indirect Effects of the KikDuu Singing Contest

In the competition there are those that win and those that lose. The direct result from the competition is the prize money. The indirect result is the reputation that is gained from the competition, which makes the district better known to the public.

The mayor of Tha-Tako District, Nakon Sawan province, explained that the money reward is the direct benefit that could be used to buy musical instruments. The indirect effect is the reputation that is gained as evidenced in the interview.

We get money and reputation. Now more people know Tako District as the strong community that has good harmony, which is something to be proud of. Each of the three singers would get 100,000 baht. We have to pay 50,000 baht

for tax. The rest we use to buy musical instruments for the district. The money is not as important as the pride in our community. When people think of Nakhon Sawan, they know think of Tha-Tako as well because we won a national contest. (Vinai Sripiyarat, personal communication, May 5, 2018)

The mayor, explained that it is evident that the KikDuu Singing Contest promotes participation of people in the district. This has greatly improved the reputation of the community and showcases the ability of the mayor as evidenced in the interview.

The program creates an inspiration for the youth in Petchburi province. The community has the opportunity to participate in the program. The prize money is very important because it would be used to develop the community as desired by the people. Now more people know the Tha-mai Ruek district as the representative of Petchburi province. The mayor also gains the reputation as the person with the ability to assist the people in the community not just in terms of providing the infrastructure but also in improving the quality of life and networking. (Sirisak Sombataweepoon, personal communication, May 8, 2018)

The deputy mayor of Nang Rong District, Buriram province explained that the cooperation of the people in the community to join the KikDuu Singing Contest is the time when all of the resources are ready and dedicated for the common goal. After the activity has ended, the network formed slowly faded because people had to go back to do their work as evidenced in the interview.

During the competition, we spent a lot of time in the field. We work with the teachers and the school creating a network spanning the province. Everyone helped to gather the votes. However, after the activities ended, each of the people went back to their jobs. The singers went pro. If there is another competition like this, I am sure the people will come back together. This is because the people in the community love each other so when it is time to

cooperate, they will all come together willingly. (Suthirat Trisa-nga, personal communication, June 23, 2018)

The deputy mayor of Hulong District, Nakhon Si Thammarat explained that the benefit of the KikDuu Singing Contest is the empowerment of the people in the community. The people in the community gain the reputation for the community. The singer also gets contacted by the music labels so they even get more reputation for the community as evidenced in the interview.

This program clearly encourages participation within the community. Now the public knows Hulong, Pak Panang, Nakhon Si Thammarat. It is a great indirect way to publicize the community. Even if we lost, we have done our best. It is not about the money; it is the reputation that the community has gained. Now there are many television programs coming to the area to make documentaries. The cooperation between the people in the community is something that cannot be bought with money. It has to be bought with the time that was invested in doing the activities because they love their hometown. There are 4 batches of singers totaling 12, of which 5 have turned pro. Bank has signed with GMM, Film is a singer in a southern band, and Kan KikDuu went to have her own band. (Pornthep Sengraksa, personal communication, April 30, 2018)

Mint, the singer from Lampang lost the competition but gained a strong reputation. She has more work as a singer as evidenced in the interview.

The voting criteria is the program's marketing. I can accept the criteria because I have decided to join the competition. I am proud to be born in Lampang province and get people to know Pichai District. After the program ended, I started to get singing jobs. Mint KikDuu, name has given me the opportunity to get more jobs and gain money. I have a singing job almost everyday. (Chanada Papudpluk, personal communication, May 9, 2018)

4) Communications to Seek for Votes from the Local Community

The community uses different methods to gather support and votes. They have a plan to gain support from the local communities. The main media used is personal media, community radio, cable TV, and online media. The research would use the findings from the community leaders and singers for the analysis.

The mayor of Tha-rua Prathan , Kanchanaburi province explained that a plan was set in order to win the votes to get the one-million baht prize. There were 3 methods used. The first is personal media through contacting the seniors, who have previously won the contest. The second is setting up a working committee to work in the community gathering support. The third is online media as evidenced in the interview.

Winning the votes required advice from the senior singers, who have been successful before. It is necessary to plan and calculate the number of votes. Thus, it would be necessary to get the necessary funding. The working committee has to put down the name of those supporting the activity. The singer representatives have to go out to the markets and local community events to collect donations. Sometimes, we collect as much as 20,000 baht a night. We also use online media such as Facebook, website, and Line. In addition, we go to schools in the district and the city. The victory depends on the unity of the people in the community. We need to show our competitors and audiences nationwide that even if we are a small district, we are very strong. (Poonvir Popipit, personal communication, June 11, 2018)

The Lions Mayor, 310D Region, Kanchanaburi province, explained that planning is necessary in the public relations media. The network of the Lions Club nationwide to help vote, which successfully led to two victories as evidenced in the interview.

We have 1,500 Lions members from 9 provinces from the total of 8,000 members nationwide. We used Line to communicate to broaden our reach. We

invested over a hundred thousand baht. Kanchanaburi province also worked hard to publicize the activity with trucks making announcements in the community. (Paithoon Chuenchit, personal communication, January 13, 2018)

The mayor of Phanom Sarakham, Chachoengsao province, explained that many media were used. Public relations efforts were concentrated in the schools as well as on cable TV, radio, personal media, and online media as evidenced in the interview.

Our target is the schools in Chachoengsao province. The youths helped us to vote. The public relations are made through social media such as Line and Facebook Fan Page “We love Pad Riw”. I go to live on the page. We also use the province’s cable TV and community radio. The mayor also helps to collect the votes, which is more tiring than canvassing during an election. (Nikorn Chanthamapitak, personal communication, May 8, 2018)

The mayor of Tha Mai District explained that the media used in the public relations includes newspaper, local TV, radio, signage, and online media as well as personal media as evidenced in the interview.

The advertising was launched on the cable TV, signage at traffic junctions, pickup trucks collecting votes at the market and schools. Students help to vote because they are more proficient in using technology than community members. They also set up donation boxes. We also use media such as local newspapers, Daily News, and social network including Line and Facebook. The governor of the province also gave full support from the government offices. The governor even allowed me to speak on his program. I went there and spoke not on behalf of my district, but as a representative of Petchburi province. (Sirisak Sombataweepoon, personal communication, May 8, 2018)

The deputy mayor, Hulong District, Nakhon Srithammarat, explained that the main media used was community radio, announcement trucks, and treating community members to tea to get votes as evidenced in the interview.”

DJ Ood, is the director of the local community radio, which links broadcasts from other stations airing content 24 hours a day. He has a network that helps to publicize the contest in the province. There are announcement pickup trucks going to the market and schools. There are many activities and the costliest is the tea party, which we had to hurry to come up with a budget of 70,000 baht. The event was 2 days, where people came for a drink and we had to pay 50 baht or 100 baht. (Pornthep Sengraksa, personal communication, April 30, 2018)

Angsana Thoopkaew, the secretary of Lampo District Office, Nonthaburi province, explained that preparation for the competition includes analyzing the competitor. The planning is done systematically with a working committee in charge of the public relations using every media as evidenced in the interview.

We would analyze our competitors by asking our acquaintances. Also, we look at the representative of their singers. Then, we would have a schedule of activities. The singer has to go visit the markets, schools, and the district offices from morning to evening. In addition, we would also follow the schedule of the mayor. Our public relations efforts include using online and new media such as Facebook. The singer has to post on the website, have signage, and announcement pickup trucks. The message is that they are representatives of the province not just the district. We have a dedicated team to assist in the voting. (Angsana Thoopkaew, personal communication, May 2, 2018)



Figure 5.21 Deputy Mayor Visiting Lampo District, Nonthaburi Province

The deputy mayor, Nangrong District, Buriram province, used various media in the public relations effort. The result is 1 victory and 1 loss, because the competitor had better potential as evidenced in the interview.

We use a lot of media including online such as Facebook, Line, and announcement pickup trucks. We keep a close count of how many votes we have so we can gather the necessary budget to buy sims for the votes. (Suthirat Trisa-nga, personal communication, June 23, 2018)



Figure 5.22 Public Relations for Voting in Buriram Province

Mint from Lampang province had to use her money to partly pay for the public relations to get more votes. She also visited the markets to get support as evidenced in the interview.

In the finals, the district paid for the signage but I paid for the team T-shirts. The program gave 15,000 baht for the accommodations. We spent 1 month

going to the markets with announcement pickup trucks. (Chanada Papudpluk, personal communication, May 9, 2018)



Figure 5.23 Singer Wears T-shirt with Voting Instructions and Distributing Pamphlets in Lamphang

5.2.2.3 Summary of Localism Awareness among in Studio Audiences in the KikDuu Singing Contest Program

Localism awareness of the KikDuu Singing Contest in the 20 audiences in the studio is strong. They are both senders and receivers as well as actors in the program content creation. These include the local community leaders, district office mayor, singer, and relatives of the singers.

The feelings of the program fans in regards to localism in the KikDuu Singing Contest have been analyzed in 3 parts. These are feelings before the competition, between the competition, and after the competition.

Feelings before the competition – the fans would seek for information regarding the competition in the program. They would prepare their community, representatives of the singers, plan for the competition, and motivation to join the contest. The fans would try to contact the program in order to send their contestants to join the competition. The motivation is the prize money that would be used to develop the community. The singers also need to prove their ability. After that the people in the community need to be mobilized to win and build the reputation. This also is the showcase of the ability of the community leaders in bringing the people together.

Feelings between the competition-the studio is the space and time where the fans can show their feelings to the fullest. They do this by cheering, dancing, and mimicking the actions of the singer. They are emotionally engaged in

the thrill of the competition. There are two teams competing from two provinces. They will be split as red and blue teams, just like a sports match. The atmosphere is fun and exciting. During the filming, fans in the studio use their clothing to reflect the local identity. Some of the local communities make their own T-shirt. This creates a feeling of harmony in cheering for their contestant. The segment introducing the community leader is spoken in the local dialect. The singers, too, use the local dialect to ask for votes from their hometown. The cheering fans shout their support, hold up signs with the name of the district, and signs with the name of the singer. This becomes an opportunity to introduce their local community to audiences nationwide.

Feelings after the competition- the audiences could be divided based on their feelings. There are those, who are positive, and those, who want to make suggestions. Most of the respondents are positive towards the program because it creates local community participation. The people in the community and the singers all help each other. In addition, the program provides the singers with financial support and training. The contestants are considered important content producers. They are the representatives of the provinces. Interview with the singers reveal suggestions regarding the freedom to choose what to wear, song to sing, and practice schedules. The production team is responsible for everything based on the deal made. As a result, the singers cannot express their own identity, despite them wanting to present their singing style, choice of song, make-up, and clothing. They also suggest that the criteria for winning based on the votes is not always congruent to the feelings of the audiences. This is because sometimes singers with good voices might not win because they lost in the votes. In addition, the use of technology in the voting is a major program in the contest because the elderly in the provinces are not very well-versed in using the mobile phone.

Participation of the program fans in terms of localism in the KikDuu Singing Contest has been analyzed and categorized in 4 parts, which are audiences sacrifice for local community, creation of audiences network, direct and indirect effects of the KikDuu Singing Contest, and the use of communications technology in seeking for votes from the community.

The audiences sacrifice for local community is found in many provinces that join the contest. They would seek for donation or pay out of their own pockets to

cheer for their contestant. They would also vote for the singer from their province. They would spend their time to join the group and activities designated by the community leaders, which strengthens their efforts in cheering for the contestants in order to gain good reputation for their district and province.

The creation of audiences network among audiences in the studio occurs when the participants join activities with the KikDuu Singing Contest. These activities supplement their daily work. The community leaders teach the people to use communications technology to vote and cheer the contestants from their provinces. In addition, the program provides the money to develop the local community. This is because people in the local community know what needs to be done. The result is a network of people promoting harmony through joint activities and collaboration in the local community creation value for the individual and society.

The direct and indirect effects of the program – there are those that win and there are those that lose. The direct effects from the program includes the prize money, which is one-million baht. The runner up gets 100,000 baht. The indirect effects include the reputation, which makes more people know the local community. Most of the respondents agree that the prize money is the direct effect in developing the local community. The reputation is the indirect effect. In addition, another indirect effect is the participation of the people in the local community resulting in harmony and cooperation. This empowers the community and showcases the ability of the leader, who embodies the faith of the people. The singers, who represent the province, regardless of winning or losing would be contacted by music labels to perform. They would become more famous and have more singing jobs because they are known nationwide as the contestant representing their province, who competed in the KikDuu Singing Contest. This becomes additional income for the singers, who get more jobs.

The use of communications technology to get votes for their own local community, requires the people to use different tactics to get support. They need to plan in advance and use media including personal media, community radio, cable TV, and online media.

The province has a plan to win the votes. They need to analyzed their competitors and plan systematically to publicize the contest using all media. They

also learn from the previous winners. In addition, they would set up a working committee, visit the people, use online media, and traditional media such as community radio, location visits, announcement pickup trucks, and treating people to tea to seek out donations and get votes.

The program fans are positive about their roles in fostering the relationship among people through the various activities through online media. This increases the networking and enables fast transmission of news. In addition, this creates confidence and inspiration. Also, it is relaxing after a day's worth of work. Thus, the people in the community help to gather the votes and learn together to help one another.

5.2.3 Summary of the Local Awareness among KikDuu Singing Contest Fans

Analysis of the two groups of fans show that they both decode the message as desired by the sender or producer. The factors that lead to this accurate decoding include the following.

- 1) The encoding of the sender -the research findings indicate that the effective encoding results in accurate decoding, which is the core concept of the program, wherein the prize money would be used to develop the local community. This results in the recruitment of contestants with good voices to represent the province to compete in the program. The people in the community work together in harmony to win the money to develop their community through publicizing the event to get votes.

- 2) The power of mass media such as television has the power in creating the reality for the receiver. Television has image and sound thus encoding can be done naturally. The presentation of the images created appear real. In terms of the content from the local community it appears credible from the use of folk music, clothing, and speaking in local dialect. This is congruent to Hall, who explained that television appears to create the reality that the sender wishes to send to the receiver fully. Thus, the receiver can accurately decode the message.

The researcher has divided the audiences into two groups. This is because the localism awareness is different between audiences in the studio and those at home.

The audiences in the studio have direct participation. They sometimes participate in the production of content; thus, they have high levels of localism awareness. However, the audiences at home have pseudo-mediated participation. They experience localism through the television. Their participation is mediated by the television.

The research findings show that the audiences in the studio have experiences that provide information and creating meaning that influences the localism awareness process in a higher degree than those watching the program on television. This is because the audiences in the studio can directly receive the information and communicate meanings of localism. They take part in the program content production. This starts from their clothing, emotional engagement, singing, dancing, and cheering their contestants. All of these reflect their localism more effectively than those watching on television. The receiver becomes an important component in the program production content and have an impact on the success of the program. In addition, it also empowers the local community.

The program fans are important in the reflection of localism. The factors that influence the program fans includes the geographic identification of the audiences. This factor influences the acceptance of the message in the same way in both groups. The fans in the studio sacrifice more for the community because they spend their time to come cheer their contestant in person. The fans at home also dedicate themselves to the community by following every program tape. They would like, share, and comment on the program Facebook page on the posts about their favorite singer. They also vote and choose to cheer singers, who come from the same geographical region.

KikDuu Singing Contest becomes the space that provides the opportunity for local singers from all over the country to demonstrate their singing ability in a battle of pride. The opening song for the program therefore shows the harmony of the people in the community working together. Localism among the fans depends on the feelings of closeness. This can be explained as the love for their hometown or localism. This drives the fans to follow the news and movements of the contest during the “Song Battle” segment. They work hard in supporting their team regardless of winning or losing. They have empathy and feel a sense of meaning through a shared satisfaction, which defines the cultural impact on society being created through shared

experiences. This would change as the feelings and localism awareness drives a feeling of affection for their hometown.



CHAPTER 6

RESEARCH FINDINGS DISCUSSIONS, CONCLUSIONS, AND RECOMMENDATIONS

6.1 Summary of Research Findings

The research titled, “Communication for Localism Empowerment through Singing Contest KikDuu TV Program” is a qualitative study. The researcher analyzed the narrative structure and game show components from a sample of 28 program tapes to examine nationalism and localism in the KikDuu Singing Contest. In addition, the researcher studied the participation in the program production process in the KikDuu Singing Contest. The data collection methodology was in-depth interview of 8 people responsible for the program production. Also, the in-depth research methodology was used to collect data from 35 program fans to examine their awareness of localism in the KikDuu Singing Contest. Analysis was conducted based on the communications model including the message, sender, and receiver. The relationship between the three components was used to explain empowerment of the local community through the KikDuu Singing Contest. The researcher divided the summary of the research findings in two parts as follows: Part 1 Nationalism and Localism in the KikDuu Singing Contest and Part 2 Participation in the Production Process and Awareness of Localism of KikDuu Singing Contest Fans

6.1.1 Nationalism and Localism in the KikDuu Singing Contest

The analysis of the game show format and narrative structure was used to identify nationalism and localism in the two segments of the KikDuu Singing Contest, which are “Shadow Voice” and “Song Battle”. Seven elements were used in the analysis, which are emcee, panel of judges, contestants, audiences, the competition, organization, and scenes. The content is the best reflection of nationalism and localism. The researcher has selected 28 tapes of the program for analysis.

Nationalism and Localism in the KikDuu Singing Contest is reflected in the 7 elements, of which 5 components reveal more of nationalism than localism. The emcee component revealed a strong sense of nationalism and localism from their experience and use of local language in some of the tapes.

The panel of judges component revealed a combination of nationalism and localism through the use of local dialect from their hometown. For instance, Somjit Jongjorhor, showed that he was from Nakhon Ratchasima by using the Korat language to speak to the contestants from the same hometown. Tak, Siriporn, who is from Nakhon Sawan, used her local dialect to speak with the fans from her hometown to make them feel welcome.

The contestants were analyzed from the content during the “Shadow Voice” and “Song Battle” segments. The contestants revealed a combination of both nationalism and localism through their use of the Thai central language with their own local accent based on their hometown.

The audiences’ participation was analyzed during the “Shadow Voice” and “Song Battle” segments, where they dressed in their local clothes and speak with their local dialect or even dancing in their unique local style to cheer for their contestant.

The competition component was analyzed during the “Shadow Voice” and “Song Battle” segments. Findings revealed that there was a combination of nationalism and localism at the highest level (91.07%). This is because the two segments combine both nationalism and localism in the competition. The “Song Battle” is a contest, wherein the contestants could choose the song they would sing. Usually, the contestants would choose a folk song that uses their local dialect in order to gain support from the voters in their province.

The organization component was analyzed during the “Shadow Voice” and “Song Battle” segments. It was found that there is a combination because the producers of each segment imbue a sense of localism that is evidenced throughout the competition. This starts from the introduction of the two contestants to the voting from each province. Important landmarks would be used to identify the competing provinces. In addition, the local community development resulting from the prize money would also be shown to the audiences.

The scenes revealed a combination of nationalism and localism. In the studio this is evidenced in the supporters, who might wear their local costume or T0-shirts with the name of the province. The scenes outside the studio emphasize localized imagery.

The producers encoded nationalism and localism through the use of the seven components in the KikDuu Singing Contest, which is a national level entertainment program. Nationalism and localism is evident in every segment of the program, which has airtime of 1 hour. The “Shadow Voice” segment is 36 minutes, while the “Song Battle” is 34 minutes in length. Both segments have roughly the same amount of airtime. Localism takes place in the space of nationalism through discourse of the actions such as the introduction of the contestants in central Thai and speak in the local dialect to gain support from the local fans. The combination of nationalism and localism is evident in the entire content to make it more interesting. It appears to spice up the interest, however there is no fixed formula. Both nationalism and localism need to be balanced to create the right mix. The program producers provided the local community the opportunity to participate in the game show resulting in empowerment, which resulted in the program and community success.

6.1.2 Participation in the Production Process and Awareness of Localism of KikDuu Singing Contest Fans

Local community participation in the production of the KikDuu Singing Contest utilized the concepts of participation and television program production. The analysis utilized the in-depth interview to collect data from 8 key informers, who were critical in the program production. The participation level was categorized in three stages based on the pre-production, production, and post-production process.

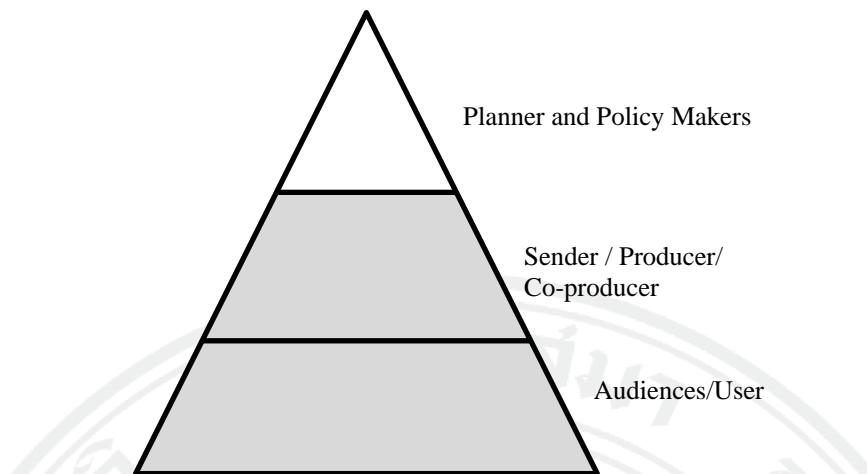


Figure 6.1 Level of Participation as Sender/Producer/Co-producer and Audiences/User

Figure 6.1 presents the level of participation as audiences/user and source/producer. The local community participation in KikDuu Singing Contest has the goal to involve the audiences in the program. This is evident in the content that serves the local community competing in the particular tape needs used in the program. As a result, the local community feel closely aligned to the program. The producers use the localism strategy to empower the local community. The power of the community is comparable to the singers or national athletes competing for the prize money to develop their local community. This is different from other singing contest programs, wherein the contestant, who wins keeps all the money. The program usually supports the cheering fans and provide a singing coach to create a high-quality performance.

Participation analysis of the three production levels revealed that pre-production is the most distinctive stage. This is because the program producers used localism strategy by going to the local community themselves. They contact the local administrative units and provinces all over the country. The producers seek for information and invite local community members to take part in the program content. There is a selection of the singer, who would represent the province, by the local residents. This practice is different from other singing contests, which normally invite audiences to apply to join the competition. However, KikDuu Singing Contest producers visit the various provinces to seek out representatives, who would join the

competition. In addition, during the production process, audiences become part of the program such as cheering, discussing, and dancing. Finally, the post-production includes follow-up on the local community development using the prize money, which is in line with the program objective.

The audiences are active receivers at the receiver/user level to the point they become producers and co-producers. For instance, they would cheer the provincial representative in the singing contest. The local community leaders, therefore, become both receivers and producers. In addition, they serve to connect the audiences to the production team. Their role is more than just the receiver. These local community leaders connect all three levels of the pyramid. This is because the local residents demand that the leaders support the singing contest. Thus, the production team could make use of the contact with the local community office to coordinate the singer selection process and collection of pictures to promote the program to the community. In addition, the leaders are the pillars that create harmony and unity in cheering and voting for the singer that represents their respective provinces.

KikDuu Singing Contest is a national level program, wherein the producers emphasize the contribution from the local community. It is clear that the producers do not have any intention in overshadowing the local community. Therefore, the program incorporates the local community in the program through the use of localism strategies. The local community becomes the main part of the content, thus empowering the local citizens through the voting process. In addition, it serves as a means to pull more audiences from the provinces to watch the program. The local community has the opportunity to take part in the production process and application. The production team would go the local community to seek out applicants, who would represent the province. During the filming in the studio, fans would be invited to cheer. The local community is welcomed to take part and cheer for their contestant. The receivers or fans are a critical aspect in reflecting the local community within the program production process. This is because the program producers visited the local community to produce the program in line with the needs of the audiences. The program producers as senders would encode the localism in order to encourage participation from local community citizens. Using the same code would create a

feeling of harmony, which is an important message in creating the unity within the local community.

Local Community Awareness among KikDuu Singing Contest Fans

Audiences or fans are critical to the success of the program. The fans have an impact on the program content. The producers provide receivers the opportunity to participate in the program content production. As a result, through awareness the community would become empowered to take part in the competition. When the program is successful, the community is strengthened because they would use the prize money to serve the local needs. Analysis of the program fans in the studio and at home, revealed that they were able to decode the message sent from the sender or program producer successfully. The factors that determine this successful decoding include the following:

- 1) The research findings indicate that the sender encoding process is very effective because a majority of the receivers decoded the message correctly as desired by the sender. This means that the audiences could understand the main concept of the singing contest, where the prize money would be used to develop the local community. For instance, the selection of a capable singer to represent the province in the competition and creating harmony for people in the province to cheer. The prize money would be used to develop the community, which is part of the public relations campaign to garner support in the form of votes.

- 2) Mass media such as television is very powerful in creating reality for audiences. Television is highly effective because it has both audio and visual elements thus the encoding process is more natural. The production of constructed reality in terms of local content becomes highly credible through the use of folk song, costume, and local dialect. Hall explained that television appears more natural in the dissemination of local content. It becomes a complete reality that audiences can decode accurately.

The researcher categorized the fans into two types to analyze the differences between audiences in the studio (direct participation) and those at home (pseudo mediated participation). In-studio audiences have direct participation and sometimes participate in creating program content, thus they have a high level of localism. The

audiences at home have pseudo mediated participation know about the local community through television, which mediates the communication.

Research results indicate that in-studio audiences pass along experiences that provide information and disseminate local knowledge more effectively than media mediated experience. This is because in-studio audiences have direct experience and participate in the program starting from the way they dress, emotional engagement with the program, singing, dancing, shouting to cheer their province, and talking with emcees and panel of judges. Therefore, these experiences are more effective than television mediated communications. Audiences are an important component in the program content creation and impact the success of the program that leads to local community empowerment.

Most of the fans reflect their local identity. The factors involved with the program fans include the geographic identity of the receiver, which drives the same acceptance of the message by the two groups of audiences. The in-studio fans are devoted to their local community because they have to spend their time to come to cheer during the filming and vote. The fans at home also dedicate time by following every tape. They like, share, and comment on the program Facebook page. In addition, they vote to support the contestant from their local community, whom they are following. KikDuu Singing Contest is a space that provides competition and opportunity for local singers from all over the country to exhibit their abilities. It is a battle where contestants represent their respective province. Therefore, the program fosters relationships within the local community. The local awareness results from the feeling of relatedness to their environment. It could be explained that the feeling of affection towards their hometown is defined as localism. Fans follow the news about the singing competition. They continue to follow and support their team regardless of the outcome of the competition. The resulting feeling of empathy comes from the shared meaning and satisfaction. Feelings define the limits of culture that is created by society. Common experiences would change based on the feelings. Thus, the local awareness would, hence, generate feelings of love for their hometown.

6.2 Discussion of Research Findings

The word “local” is usually paired with the word “world” and “nation”. Therefore, local has always been compared defined as inferior. Local has often been subjugated or absorbed by nation and the world. However, such occurrences are not always true. This is because localism in game shows are not always presented in opposition to the nation. Rather it provides a different understanding of the word “local”.

The phenomenon of the game show, KikDuu Singing Contest, presents a national level media that provides space for the local community to demonstrate the power of localism. The game show is not only influential in terms of entertainment generated through laughter, fun, and relaxation, but it provides empowerment to the local community through its entertaining content. This researcher believes in the power of localism. The spirit of the local community is imbued in Thai society. The research findings indicate the importance of local power presented in the KikDuu Singing Contest. The local community is not weak nor inferior. In fact, the local community negotiates and combines with nationalism to create empowerment opportunities. The researcher has summarized 6 topics to be discussed in the following section.

6.2.1 Nationalism

1) The concept of imagined community defined by Anderson (1983) explained that people could form groups as a result of communications. At the most fundamental level, group formation at the national or country level used print media as the most important tool to bring people together through a joined belief or nationalism. Anderson (1983) explained that the role of media is the creation of the feeling of nationalism. In this study the researcher found that the media such as KikDuu Singing Contest creates the sense of local community in the same way. Bhabha is the influential researcher, who explained the combination of cultures from the Birmingham School. There is no one culture but all cultures are hybrid resulting from cultural hybridization. Thus, is born a new space for negotiation and creation of new meanings that are continuously created in the world of culture. For instance, the

interaction between national and local in the KikDuu Singing Contest occurs in the form of the show that maintains its national format while the content reflects the local community. The two combines in perfect harmony within the program.

2) Different cultures could negotiate and combine. People could have awareness of many cultures including the national and local cultures. The power relations between cultures creates a new breed of cultures. This does not mean that the power relations disappear because the world comes together bringing the local into its fold. In the program, the emcees have the highest influence yet they allow the singers to speak in their local dialect to ask for votes.

Division of Government Operations from National Management Plan Act is divided into three levels as presented in Figure 6.2.

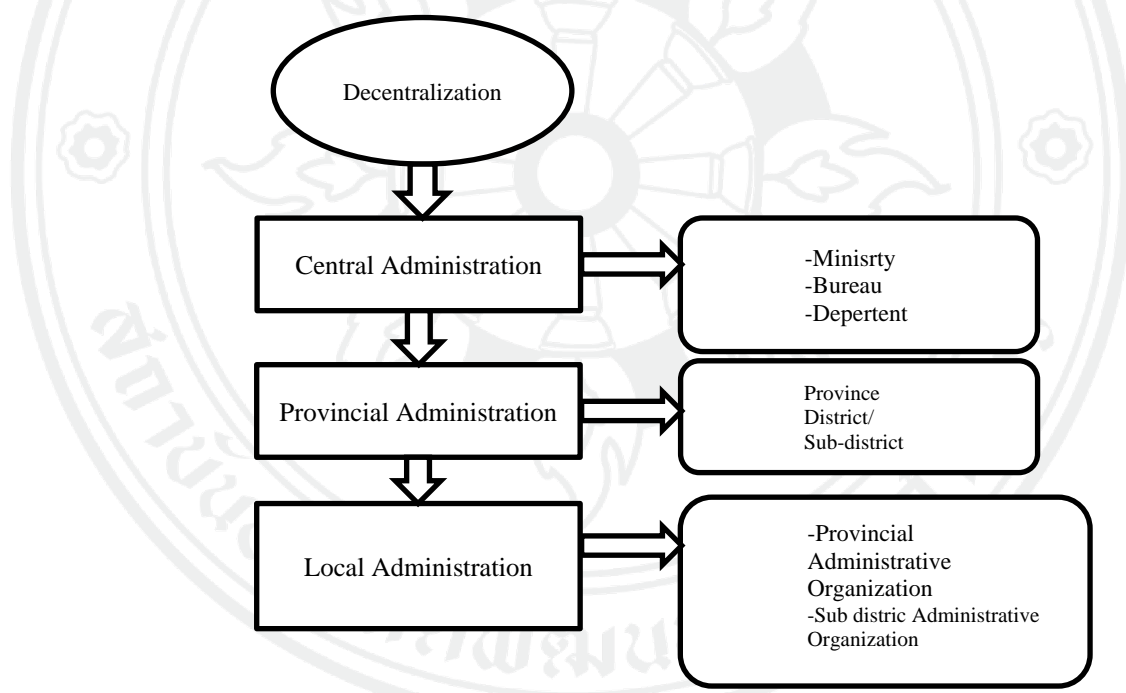


Figure 6.2 Division of Government Operations from National Management Plan Act

Based on Figure 6.2, the government operations could be divided into three levels. There is a top to bottom approach in the management of the government. The power emanates from the central government, thus the distribution of resources to develop the local communities could not be done effectively. Waiting for government resources to develop the local community is a very slow process. In addition, the

necessary support might not be sufficient because the central government makes the allocations. Consequently, the local community needs to find opportunities to make money to fulfill its own needs.

Findings from the local community indicate that funding to develop infrastructure from the central government is hard to come by and usually takes a very long time. Therefore, when KikDuu Singing Contest provided the opportunity to provide assistance through a singing competition where the prize money would be used to develop the community. This became an opportunity for the local community to willingly come to participate by showing their true potential to develop their hometown. The result is the local community showing that harmony and unity would to success.

The researcher would like to reiterate the importance of the local community as the foundation of the country. In the past the local community could exist independently. However, with the birth of the nation state, power became centralized. The nation state suppressed the local. The national government held all the power and the budget was controlled by the centrally. Local communities were scattered all over. They were all powerless until they were brought together. Once their awareness and love for their hometown was awakened, it became a strong driving force. KikDuu Singing Contest is part of this phenomenon by allowing the local communities to come together in a common activity. This unleashed a force that showed the importance of the local community as a foundation of the nation. When the foundation is strong, the community would grow strengthening the nation and the world. Eventually, all parts in society are interconnected.

In the same way, the football teams in Thailand are a stage for this potential leading to the creation of the Thai League. The football competitions started at the provincial level and moved up to the national level. This became the driving force for the local community to show their strength. In the same vein, the KikDuu Singing Contest is a national level game show that encourages the local community to show case their capabilities. The academic, who proposed this idea of empowerment is Freire.

The researcher found that empowerment was evident in the teams that made it to the final round. Empowerment started at the individual level. It was important for

people to show their value to others. This could be achieved through activities such as competitions in the program. Audiences could spend their time cheering as a way to express their dedication to their province. The program offers an opportunity for local community members to participate in all parts of the program production process. The result was empowerment of the community as it gains the reputation from the victory in the contest. The winner could create the necessary infrastructure in the community. The indicator is the changes resulting from this empowerment. The program fans and the contestants would be satisfied with themselves and have the urge to continue developing so they would have more sense of self worth.

The teams that lose, the program performs the role of mass media in accordance to Merton's proposition. This the acknowledged role of the media in presenting the facts, which are the intents and the purpose of the program while the hidden role might not be intentional. The acknowledged role of the program is the singing competition. The hidden role, which was unintentional was the empowerment and pride in the local community as a result of the competition. Winning or losing is not the most important matter because those competing have gained pride, which is more valuable than the prize money. KikDuu Singing Contest acts like a bridge that connects the people in the community with love and harmony through communal activities. For instance, the case of Pornthep Sengraksa, the Vice President Hu-long District Office, Nakon Sri Thammarat joined the contest 6 times and lost every time. However, he got more than the prize money, the Hu-long District is now known all over the country. There are crews, who have contacted the district, to make documentaries. The best of all is the cooperation among the people in the community, who have come together to vote for their representative over the period of many months.

The research findings indicate that local community empowerment results in stronger communities at the regional and provincial level. This is because the local communities are all scattered and divided in many different subdistricts and villages. Thus, to join the national level singing competition, it is necessary for the province to gather all the people in the community. There are three contestants, who need to have diverse abilities because they need to sing different kinds of songs to be more attractive to audiences in their community.

6.2.2 Localism

Localism does not mean denying external cultures. It is a combination of national and local, which strives to find its own space. They need to have their own opportunity to express themselves. For instance, the singers would ask for votes in the central language, while speaking in local dialect for the regional audiences. The in-studio audiences would dress in their local costumes to show the province's identity to the national audiences. The contestants choose to sing folk songs or songs from their own province so they could sing in such a way and accent that shows their identity.

The theory of cultural domination explains the relationship between external and local culture. The external culture would be swallowed and dominated until it would disappear eventually. On the contrary the critical cultural study theory explains that the meeting of two cultures results in a range of responses. On one end is the total dominance, while on the other is a total denial, and a variety of responses in between.

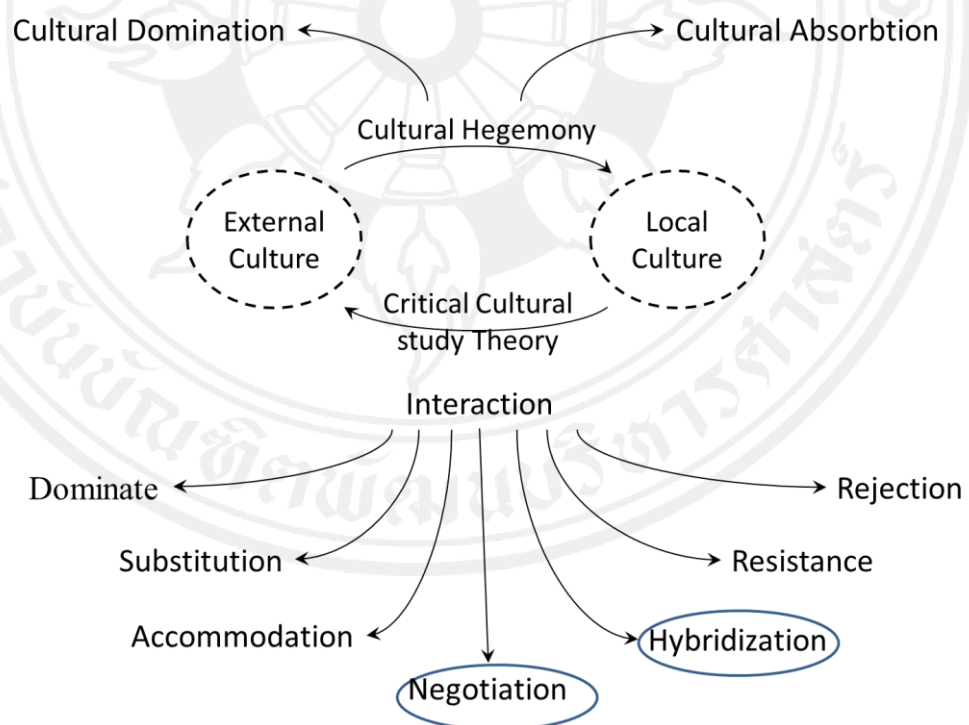


Figure 6.3 Two Theories Used to Explain the Meeting of 2 Cultures

When the local culture meets with the external culture, the local communities all over Thailand had different responses. The research findings show that the program adapts the local condition so that it would not be dominated by the national or external culture. There is constant negotiation between the local and external culture. Localism plays an important role in determining the program content. In Chapter 4 it was found that national and local cultures combined in the two program segments. For instance, this includes speaking the central Thai language for introduction to the national audience so that they would know more about the province, and using the local dialect to gain the votes of support from audiences in their hometown or region.

6.2.3 Program Format

The program producers created a sense of local identity through the rules of the game show, which allowed contestants to join the singing competition. The program format provides an opportunity for local residents to take part in the competition. In the finals, the voting process allows local community members to take part in selecting the winners. If the program just had the panel of judges making the decisions, it would be capable of empowering the local community in the way it did. Singing competitions provide an opportunity for local audiences to participate in the competition unlike news or series, where the local community is only a small part of the program. Various locations in the local community might appear in the program but it would only be mentioned in the end credits.

1) KikDuu Singing Contest is different. The two program segments provide an opportunity for the contestants to compete. In these two segments there is a competition between national and local creating a negotiation and adaptation. The analysis shows that the combination between national and regional have many different meanings. This is evident in the spoken language, expression, and costumes. In the two program segments, the 7 components have been used in the analysis. The program producers provide the opportunity for regular audiences, who do not have singing talents to join the competition in order to win the prize money to develop their hometown. In the game show the main component is the prize money. Therefore, the

local community would try its best to gather the number of votes in order to win the one-million-baht prize money.

2) Analysis of the local participation revealed that the local community takes part in all three stages of the production process. The pre-production is the most significant because the program producers use the localism strategy by going to the local community. They take part in talking to the local district office and provinces all over the country to take part in the program content. The local community would select the singers, who would represent their province. This is different from other programs that takes applicants from the members of the public. KikDuu Singing Contest producers visit the provinces to find the contestants. In addition, during the filming audiences take part in the program by cheering, discussing, and dancing. Finally, in the post production, the program follows up on the use of the prize money to develop the local community, which is in line with the program objectives.

3) Television connects to the sense of the nation because broadcasts nationally. As a result, it takes part in creating the state through uniform communications. The receiver acknowledges the information that helps to create the sense of national identity. Thus, the nation is perceived differently in each region.

In terms of program content, the producers used both nationalization and localization clearly in the use of scenes. Program producers visited the various provinces to capture images of locations and sites to use in the program scenes in order to indicate the geographic identity to the audiences. For instance, in the case of Kanchanaburi, the program producers chose the Kwai River Bridge as the symbol of the province. In addition, the program producers used folk songs to reflect localization, which is congruent to the evolution of Thai folk music. Krobthong proposed the idea that folk music evolved through stages of city music that laid the foundation, which disseminated the popularity of these songs to the rural areas. It is evident that the two program segments use folk songs to drive the content. Contestants in the KikDuu Singing Contest sing folk music because these songs serve as the connection between the audience and the program. This is because folk songs use local dialects and reflect the way of life of the people. These songs that are easy to understand resonate with people of all classes.

In terms of language usage, the local dialect is used in the communications to reflect localization, which is different from national television. In addition, it reflects localization because language is part of the identity creation mechanism. Language is also the tool that humans use to communicate about themselves. Therefore, the local dialect is a symbol and tool that reflects the local identity, which is more effective than the official language. When mass media uses local dialect in presenting the program content reflects localization and resonates with people in the local community, who are the program's target audience. In addition, the presentation of identity through local costumes and dialect creates a sense of ownership that creates pride and value resulting in love for the local community.

One interesting aspect found in the study is that the official language is not the only language used throughout the program. It is found that the local dialect is used at varying proportions throughout the program. KikDuu Singing Contest presents the reality in the local community in a perspective that is different from other national programs. This is achieved through the fulfillment of the needs and interests of the people in the local community.

When the program producers encode the sense of nation and local in the content, the receivers decode the message accurately. Mass media in this case television is very powerful in creating reality for audiences. Television is highly effective because it has both audio and visual elements thus the encoding process is more natural. The production of constructed reality in terms of local content becomes highly credible through the use of folk song, costume, and local dialect. Hall explained that television appears more natural in the dissemination of local content. It becomes a complete reality that audiences can decode accurately.

6.2.4 Factors that Impact on Nationalization and Localization

The local community is part of the nation because there are joint benefits. There is a driving force in creating the local identity as a result of the following factors:

- 1) Economic and marketing factors include financial considerations that determine the stability of the local community as evident in the classic Marxist theories. Finance is considered a basic infrastructure that is part of the power

structure, which has an impact on the higher social structures. In terms of theory, it is found that money is not the only driving force as explained in Neo Marxist, or Cultural Studies school. These theories focus on the higher-level social structures such as culture. In this study, the researcher focused on the perspective of local community and its subsequent empowerment from being a small unit at the tambon (sub-district) level to the provincial and ultimately to the national level. This singing contest phenomenon provides a special opportunity for the local community to join the competition. The only criterion is the ability to sing. This is congruent to the research findings that nationalism and localism are both evident in the KikDuu Singing Contest. The analysis of the program content was done based on the game show format and narrative structure. The researcher found that nationalism was stronger than localism because the target is a broad nationwide audience since it is a national game show. Localism is evident through the fans of the program, who are present in the pre-production and production of the content, wherein the program producers incorporate local participation throughout the show.

The program producers use localism in the program positioning. The program is divided into two segments, “Shadow Voice” and “Song Battle”, which is a selling point that makes the program appealing to the local community thus gaining more income for the program. On the other hand, the local community gains reputation and money to develop their hometown. Both sides benefit together, thus they form a symbiotic relationship.

The latest phenomenon on January 8, 2019, KikDuu Singing Contest moved from Channel 7 to PPTV due to airtime fees and limitations regarding income from advertising. The business and market factors result in the movement of KikDuu Singing Contest from Channel 7 to PPTV. The localism strategy still worked very well, thus KikDuu Singing Contest is the highest rated game show on PPTV. Therefore, economic and marketing factors have contributed to make local a part of the national.

2) In terms of politics, local was given the opportunity to negotiate their identity as part of the nation, which led to numerous benefits. For instance, the prize money from the competition could be used to develop the community. Thus, providing the opportunity for the province to become more vocal. The nation

provided the local with the space for expression as part of politics. This would mean that the nation would have more control to determine the regulations for the expression of the local that is limited to the space provided.

3) With regards to culture, television is a new media that lacks cultural roots and resources. Therefore, it must seek and borrow other cultures to create program content, which would increase the local symbolic capital. Television is the stage that is the mediator between cultures. In this vein KikDuu Singing Contest utilized localism in the program content.

4) In terms of technology, KikDuu Singing Contest used media technology to create an interactive reality through televising the cheering fans from their home into the television program that is being broadcasted live. Audiences reflect localization as part of the contest between singers from the 2 competing provinces. This creates a feeling of emotional engagement through the atmosphere of fans cheering from each province. In addition, the program Facebook Fan Page has a live simulcast of the program so that fans can express their comments and support the singers that represent their province. KikDuu creates content that is more than just the program, which includes special activities such as KikDuu On Tour and KikDuu Campus. The Facebook live simulcast also serves as a means to increase the audience base for the program.

Fans or audiences in the studio and at home use media technology to communicate online generating a network among people in the same community in order to garner votes to support the singers representing their province through the district office Facebook and Line group. In addition, the program was broadcasted live on the province's website.

6.2.5 Research Findings

KikDuu Singing Contest has a unique identity. Local community empowerment does not start with the local but rather it starts from the nationalistic stand point through the KikDuu Singing Contest. Game shows were a staple in many channels. The KikDuu program producers used localism in the singing contest. Thus, the program became a tool for local community empowerment. This is different from football teams because these teams were created by the local community. Kulwit

Samdaengdech (2008) conducted the study titled, “Media Usage in Creating and Maintaining Identity of Chonburi FC Fans”. The findings indicated that the fans from the Chonburi FC were local middle-class citizens, who were strongly motivated to cheer their team. They were strongly dedicated and engaged in the competition. They also created media and spaces in order to maintain their culture in new media. Chonburi FC fans also engaged in local activities and demand to participate in the activities. Since most of the Chonburi FC fans are locals they have a strong sense of ownership of the team. Chuenchanok Siriwat (2012) conducted the study “Football Culture and Local Politics: Case Study Chonburi FC”. The findings indicated that the community comes together to create the power for the football team. These activities brought about emotional engagement and harmony among members in the society through social processes that mediated the communications about football regulations. These processes were inherent in three levels-individual, group, and community. These three parties support one another and create unity and harmony.

1) The use of cultural studies theories was not sufficient for the analysis. As a result, the researcher analyzed the receiver, who were program fans. They exhibited high levels of localism. Therefore, it could be said that localism was not part of the program but it is in the process of the program production. This is particularly true in the pre-production, wherein the producers sought out contestants from the local communities. Producers provide the opportunity for the local community to showcase their power. Sending a singer to compete is a proud moment for the province. During the program filming audiences could vote for their contestant to win the prize money to improve the local community.

2) The research into the local awareness of KikDuu Singing Contest audiences, revealed observations regarding the audience involvement because they felt a sense of comradery with people from the same hometown. They would support the singers, who represent their province. Being entertained through participation such as voting reiterated the motivation of the local community citizens, which is evident in the program content.

In addition, the program format also has an impact on the fans. This is because KikDuu Singing Contest is a competition, which is different from the football match. The singing contest requires aesthetics and emotional engagement through the

songs. This is very different from sports competitions. The same thing, however, is the fans. They are the power that drive the team to victory to gain rewards and fame. Also, it helps to strengthen the local community. Thus, it could be sent that sports fans are stronger and tend to stick with the team for a long time. KikDuu Singing Contest is an entertainment program. The content stimulates the community empowerment temporarily. Thus, it is necessary to keep stimulating this feeling in order to develop the local community network.

3) Summarization of the Communication for Localism Empowerment through Singing Contest KikDuu TV Program

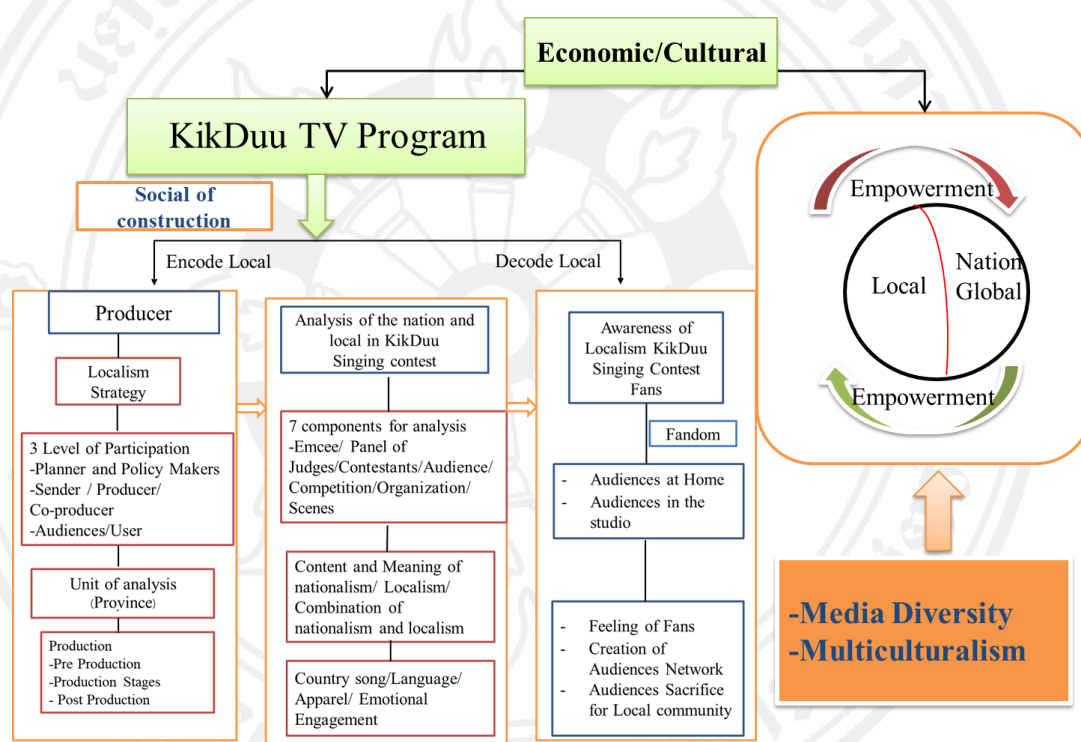


Figure 6.4 Communication for Localism Empowerment through Singing Contest KikDuu TV Program Model

From Figure 5.3 it could be concluded that this research revealed differences from previous studies that examined other singing competitions such as Chingcha Sawan in terms of localism through the use of folk music. KikDuu Singing Contest reflects localism through the program format that was developed through localism strategies used by the producers. This is in line with Appadurai (1990), who explained that globalization does not destroy the local. However, it creates a

momentum that creates localization awareness. It creates a power of negotiation and refusal from localization power in the public sphere resulting in an interesting phenomenon that leads to social change. This driving force from the local community is being presented in the media through the portrayal of various events to the public. Media plays a role in supporting social change and creation of negotiation power of the local community, which is now the speaker and presenter making the demands. Media, thus, plays a role in making sure that the voice of the local community is heard.

The researcher does not perceive that the community or world or nation are separable twins, rather they are 2 sides of the same coin. They are intertwined and cannot be separated. The workings of the nation and local are comparable to two sides of the same coin made of the same material. They support and shine light on each other. In capitalism the world and nation come in to stimulate the local to empower presentation of strength. The national stage has created a place to stimulate localization awareness. The birth of the Chonburi, Buriram, and Suphan Buri football teams were created from nationalism in terms of finances and economics, which is the same as game shows. Entertaining programs such as KikDuu Singing Contest creates a return of localism. The nation did not cause the local community to disappear, on the contrary it shines a light to create more clarity. There is no fixed formula for the phenomenon using capitalism and economics to drive the power in the local community in every province in the country. This is because some of the local communities that have their own power do not need capitalism or economics to drive them.

6.2.6 Local Empowerment through Multiculturalism

The research findings indicate that KikDuu Singing Contest is a game show that provides the local community an opportunity to show their power to create multiculturalism at the national and regional level. This is reflected in the use of local dialect and costumes, which is in line with Metykova book, “Diversity and the Media” (2016). Diversity is part of the media policy, which is part of democratic values and supports multiculturalism. The strategy and policies would be used to control and manage the problem of diversity in the country. Government policies lack

equality in dealing with aliens and marginal groups. There are discussions regarding the use of theories such as assimilation and multiculturalism.

Media could help to promote democracy; however, it is not an integral part of media policy. Multiculturalism has now given way to civil integration creating national culture awareness that allows diversity. The use integration in media strategy helps to reduce the problems of ethnicity and politics. Eventually, it would reduce social inequality. There are three issues that need to be considered, which are media should be representative, should be voice for every group, and every group in society should have access to media and content that is diverse. These reflect the values of citizens in a democratic society.

Napoli (2007) explained in the book, “Media Diversity and Localism Meaning and Metrics”, that multiculturalism and localization starts with policy. The media owner should set media policy that take care of the local community, since they are highly influential to audiences from their ability to determine content. The government should be aware that it is important to listen to the unheard voices in the community. The research findings are congruent with the book. The voting for the competition in the program creates participation among audiences in the local community. There is the use of local media such as announcement trucks, billboard, and community radio. In addition, other media are used to publicize the contest including newspaper, local television, radio, posters, online, and personal communications. The goal is to garner support from the local community to support the local contestant. KikDuu program producers serve the need of the local community through content anchored in the local identity. This includes information from the community that is used in the entire production process presenting the diversity of communities and serving to represent this diversity.

In the book, “Television Criticism, Third Edition”, O’Donnell (2017) explained that television is important as the mediator in the dissemination of stories that are real and constructed. Reality show is a type of genre and convention. Simon (2005) explained that audiences like to watch programs that present a diverse experience that is different from their daily routine. The contestants in this type of program do not have a script controlling their actions. In a reality show, viewers have an impact on determination of the contestants and their subsequent success. The

program's financial success is the result of the ability of the program to engage the audience in the constructed phenomenon that appears natural. The success is measured from the responses on social media, messages, and voting. The Internet provides a channel that enables audiences to interact with the programs. KikDuu Singing Contest has many online channels such as Facebook, Instagram, and Line TV application. When the program was on Channel 7, it also had live simulcast on the program's Facebook Page. This created a belief among audiences that it was being streamed live from the studio rather than a pre-recorded tape. These audiences share the page and comment to support their contestants during the broadcast.

6.3 Recommendations from the Research

6.3.1 Recommendations from the Research

1) The local administrative unit or the local community should play a role in driving and creating networking opportunities through participation to develop creative changes. Various activities could be made to develop and support local community empowerment.

2) The study regarding mass media and audiences as representatives of the local community have the opportunity to empower a large number of people. This is because all people have the potential and ability within themselves to further develop. Individuals need to have the confidence in their own potential and ability for the benefit at the individual, group, community, society, and national level.

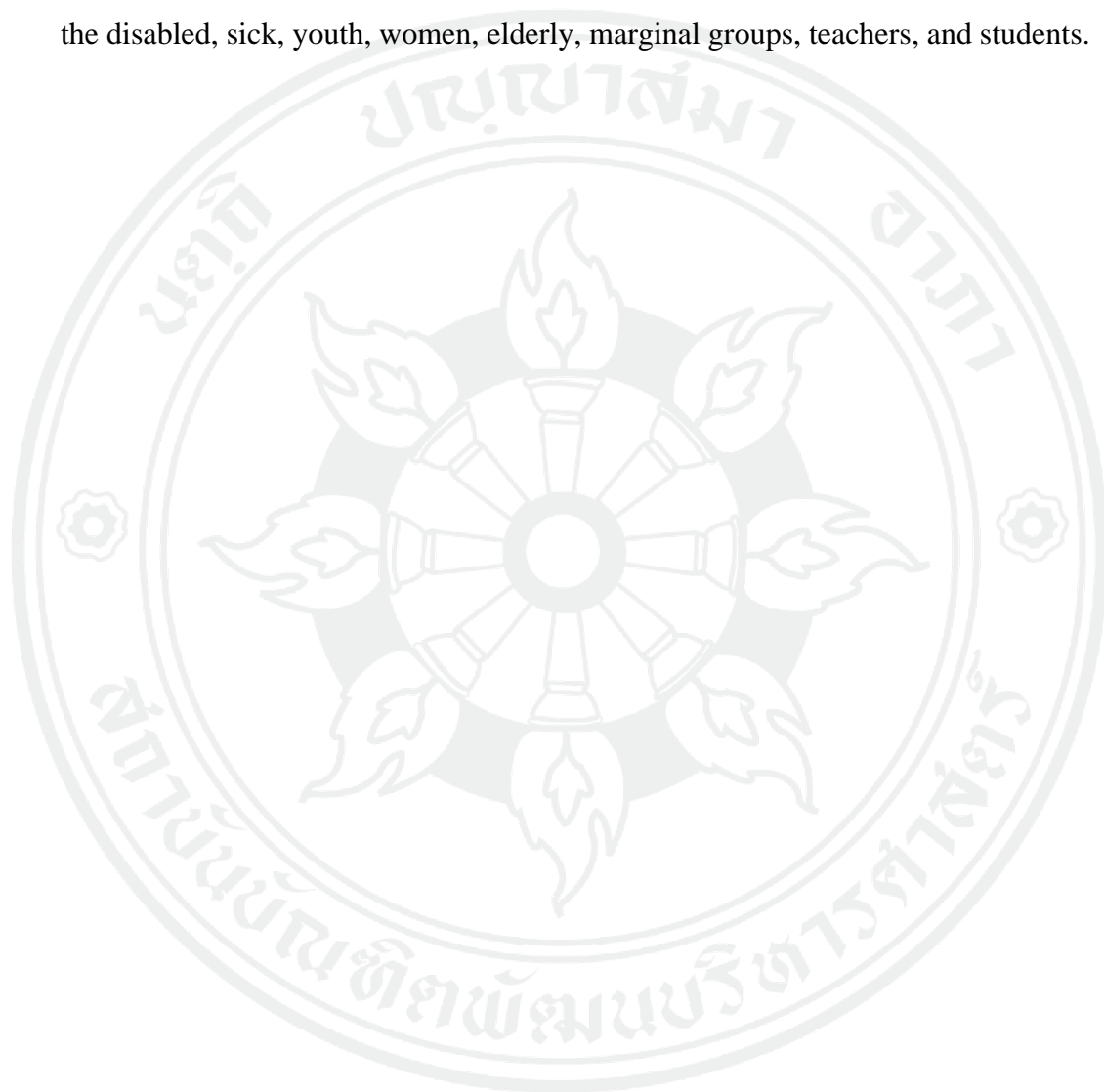
3) Program producers should create content that provide the local community with the opportunity to participate and add local content to the program content.

6.3.2 Recommendations for Future Research

1) This research examines empowerment within the context of a game show, therefore future research may study the phenomenon in other type of entertainment programs. This would be interesting because each type of program production is different.

2) This study only studied the concepts of nationalism and localism at the local community level. Future research might address groups at the provincial or regional level based on their use of local dialect and their clothing culture in order to further examine the power of localism.

3) Empowerment could be examined in other contexts such as among the disabled, sick, youth, women, elderly, marginal groups, teachers, and students.



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