

An Analytical Study on the Development of the Thailand–China Cross-Cultural Art Industry

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Abstract

In the context of globalization and digital transformation, the cross-cultural art industry has increasingly become a key driver of cultural exchange and economic development. Focusing on the Thailand–China context, this study adopts a qualitative analytical approach based on a systematic literature review and multiple case analysis. It integrates Hofstede's cultural dimensions, the Sapir–Whorf hypothesis, and psychological adaptation theory to construct a comprehensive analytical framework.

The findings derived from literature and case synthesis indicate that cultural adaptation and cultural innovation jointly function as central mechanisms shaping cross-cultural art industry development. Technological advancement and market-oriented strategies further enhance the effectiveness of cross-cultural communication and industrial integration. However, persistent challenges remain, including cultural distance, structural imbalance in industry development, and insufficient integration between technological innovation and cultural content.

This study contributes by proposing an integrated conceptual framework that explains the interaction between cultural, linguistic, and psychological factors in cross-cultural industry dynamics. It also provides practical implications for Thailand–China cultural cooperation and highlights the necessity of future empirical validation.

Keywords: Thailand–China Cross-cultural Art Industry; Cultural Adaptation; Cultural Innovation; Digital Technology Integration; Market-oriented Strategy

Introduction

In recent years, the alignment between China's Belt and Road Initiative and Thailand's Thailand 4.0 strategy has significantly promoted cross-cultural exchange and industrial collaboration. Cultural interaction between the two countries has expanded from traditional artistic exchange to diversified industrial sectors, including film, music, tourism, and digital cultural production (UNESCO, 2022).

The global cultural and creative industry has experienced significant growth, contributing substantially to global economic output (UNCTAD, 2024). Within this context, the Thailand-China cross-cultural art industry has emerged as a dynamic field characterized by increasing digitalization and market integration.

However, the development of this industry continues to face several structural constraints. Cultural differences often hinder effective localization and audience acceptance (He, 2022). In addition, the integration between technological innovation and cultural content remains insufficient, limiting the depth of cross-cultural engagement. Furthermore, the global cultural market continues to be dominated by developed economies, restricting the international competitiveness of emerging cultural industries (UNCTAD, 2024).

Although existing studies provide valuable insights, they remain fragmented. Most research focuses on isolated cases or single sectors, lacking a systematic analytical framework that integrates cultural adaptation, innovation, and industrial development mechanisms.

Therefore, this study seeks to address this gap by constructing an integrated analytical framework for understanding the Thailand-China cross-cultural art industry.

Research Objectives

This study is guided by the following research objectives:

1. To systematically sort out the domestic and international research progress, theoretical foundations (including cultural adaptation and innovation theories such as Hofstede's cultural dimension theory, Sapir-Whorf hypothesis, and the psychological perspective of cultural adaptation) and typical China-Thailand cross-cultural art communication cases (in film and television art, music art, cultural tourism art, digital cultural art, etc.) of the cross-cultural art industry, as well as summarize relevant research hotspots, limitations, and experience lessons of cultural adaptation and innovation.

2. To explore the application of innovation theory in the China-Thailand cross-cultural art industry from the aspects of technological innovation, market-oriented model, and art-commerce integration, identify the main challenges faced by the industry, and propose targeted countermeasures for its high-quality development.

Literature Review

1. Cross-cultural Art Industry Research

1.1 Research Progress in China and International Contexts

The cross-cultural art industry has emerged as a significant interdisciplinary research field, intersecting economics, sociology, and communication studies. Existing research covers a wide range of sectors, including film, music, gaming, publishing, and cultural tourism.

In the Chinese context, research has primarily focused on international communication pathways, localization strategies, and regional cooperation under the Belt and Road Initiative. Recent studies have gradually shifted from analyzing communication effects to examining industrial ecosystems and policy mechanisms. For instance, explores cultural adaptation through cross-border educational cooperation, highlighting the role of educational exchange in enhancing cultural cognition. Furthermore, cultural adaptation has been identified as a fundamental condition for successful localization in cross-cultural industries.

In addition, digital platforms have significantly accelerated the dissemination and reception of cultural products across borders, particularly within short-video and social media ecosystems.

In contrast, international research places greater emphasis on the mechanisms through which cultural differences influence communication effectiveness, as well as the role of digital technologies in enabling cross-cultural integration. Case-based studies of global cultural markets highlight the importance of combining localized cultural symbols with standardized technological experiences. Moreover, structural issues—such as the concentration of cultural markets in developed economies—have been widely discussed (UNCTAD, 2024).

Digital technology has become a central theme in recent studies. The rapid expansion of global internet infrastructure has significantly facilitated cross-regional cultural exchange (International Telecommunication Union, 2025). Scholars further emphasize the role of digital platforms in enabling bidirectional cultural flows, while emerging technologies such as blockchain are increasingly recognized for their potential to address intellectual property challenges (Treiblmaier & Tumasjan, 2022).

1.2 Theoretical Perspectives on Cultural Adaptation and Innovation

Cultural adaptation and innovation constitute the core theoretical foundations for understanding the development of the cross-cultural art industry. Cultural adaptation refers to the process through which industry actors adjust products, operational models, and communication strategies to align with local cultural values, consumption patterns, and aesthetic preferences.

Hofstede's cultural dimension theory provides a widely used analytical framework by identifying key dimensions of cultural difference (Hofstede & Hofstede, 2005). However, this framework has been criticized for its relatively static nature and its limited ability to capture the dynamic and interpretive processes of cultural exchange.

The Sapir-Whorf hypothesis complements this perspective by emphasizing the role of language and symbolic systems in shaping cultural meaning and cognition (Brislin, 2000). From this perspective, cultural innovation involves not only translation but also the reinterpretation and reconstruction of cultural symbols.

Technological developments further expand the possibilities of cultural innovation. Digital technologies such as artificial intelligence (AI) and virtual/augmented reality (VR/AR) enable new forms of cultural expression and cross-cultural integration (Zhang & Kim, 2023).

Importantly, cultural adaptation and innovation should not be viewed as independent processes. Rather, they form an interdependent relationship in which adaptation provides the foundation for innovation, while innovation represents a higher level of cultural integration.

1.3 China-Thailand Cross-cultural Art Communication: Case Evidence

China and Thailand have established a strong foundation for cross-cultural exchange, generating diverse case evidence across multiple sectors.

In the film and television industry, bidirectional dissemination of cultural products has become increasingly common. Cross-cultural film productions demonstrate that integrating cultural elements from different contexts can achieve both artistic and commercial success (Jin, 2021).

In the music industry, cross-cultural collaboration is characterized by artist mobility, co-creation, and platform-based dissemination. Digital platforms have played a critical role in facilitating these interactions.

Cultural tourism has evolved from traditional sightseeing to immersive cultural experiences, reflecting deeper levels of cultural engagement. At the same time, digital platforms have become key channels for cross-cultural communication.

However, existing studies consistently identify cultural differences as a persistent challenge, emphasizing the importance of effective cultural translation and symbolic adaptation (He, 2022).

2. Theoretical Foundation of Cultural Adaptation

2.1 Hofstede's Cultural Dimension Theory

Hofstede's cultural dimension theory is a classic theory in the field of cross-cultural research, which forms six cultural dimensions: Power Distance Index (PDI), Uncertainty Avoidance Index (UAI), Individualism vs. Collectivism (IDV), Masculinity vs. Femininity (MAS), Long-term Orientation vs. Short-term Normative Orientation (LTO), and Indulgence vs. Restraint (IVR). This theory reveals the profound influence of cultural differences on individual behavior, organizational operation and industrial development, and provides a systematic analysis framework for the cultural adaptation of the cross-cultural art industry (Hofstede & Hofstede, 2005).

Thailand and China both belong to high power distance cultures, with PDI of 64 and 80 respectively, but the performance of power distance in the two countries is different. Thailand's power distance is more reflected in religious and traditional art culture, while China's power distance is more reflected in social order and family ethics. Thailand has a moderately high uncertainty avoidance index (64), while China has a low one (30), which affects the operation mode and innovation speed of the cross-cultural art industry. Both countries are typical

collectivist cultures with an IDV of 20, which is the core cultural foundation for the deep integration of the China-Thailand cross-cultural art industry. Thailand is a feminine culture (MAS=34), while China is a moderately high masculine culture (MAS=66), which determines the product positioning and value expression of the cross-cultural art industry. China has the highest long-term orientation index (118), while Thailand is a moderately long-term orientation culture (56), which affects the strategic planning and business model of the cross-cultural art industry. Thailand is an indulgent culture (IVR=68), while China is a restrained culture (IVR=24), which is reflected in the product experience and consumption habits of the cross-cultural art industry.

Although Hofstede's cultural dimension theory provides an important analysis tool for the cultural adaptation of the China-Thailand cross-cultural art industry, it has certain limitations, such as the initial research sample being based on multinational enterprise employees and the dynamic development of culture. While Hofstede's framework provides valuable insights, it has been subject to criticism due to its reliance on data derived from multinational corporate employees and its relatively static view of culture (McSweeney, 2002).

Table 1 A Comparative Analysis of Hofstede's Cultural Dimension Scores between Thailand and China

Cultural Dimension	Abbreviation	Thailand's Score	China's Score	Dimension Meaning & Industrial Impact
Power Distance Index	PDI	64	80	China has a higher acceptance of power inequality, with more centralized industrial decision-making; Thailand's power distance is reflected in religious culture.
Uncertainty Avoidance Index	UAI	64	30	Thailand is more risk-averse with a more conservative operational model; China is more flexible with faster innovation speed.
Individualism vs. Collectivism	IDV	20	20	Identical for both countries, representing typical collectivism, which is the core foundation for in-depth industrial integration.
Masculinity vs. Femininity	MAS	34	66	Thailand focuses more on quality of life and harmony (feminine); China emphasizes achievement and competition (masculine).
Long-term Orientation vs. Short-term Orientation	LTO	56	118	China adopts a longer-term strategic planning approach, while Thailand focuses more on short-term reality and traditions.
Indulgence vs. Restraint	IVR	68	24	Thai society is more indulgent with a more open consumption experience; Chinese society is more restrained with more rational consumption behavior.

PDI (Power Distance Index): Measures the degree to which a society accepts the unequal distribution of power.

UAI (Uncertainty Avoidance Index): Reflects the level of tolerance for uncertainty and ambiguity.

IDV (Individualism vs. Collectivism): Describes the value orientation toward individual and group interests.

MAS (Masculinity vs. Femininity): Embodies the value preference for competitive achievement versus cooperative harmony.

LTO (Long-term Orientation vs. Short-term Orientation): Reflects the attitude toward time planning and traditions.

IVR (Indulgence vs. Restraint): Measures the degree to which a society satisfies individual desires.

As shown in the table 1, the core is as follows:

Commonalities: Both countries have an IDV score of 20 (typical collectivism), which serves as the core foundation for the in-depth integration of the cross-cultural art industry.

Significant Differences: China's LTO score (118) is much higher than Thailand's (56), reflecting a long-term planning orientation; Thailand's IVR score (68) is higher than China's (24), indicating an indulgent tendency in consumption experiences; China's PDI score (80) is slightly higher than Thailand's (64), with distinct manifestations of power distance.

Industrial Relevance: The UAI difference (Thailand: 64 vs. China: 30) explains why Thailand's art industry operations prioritize rule stability, while China leans toward flexible innovation; the MAS difference (Thailand: 34 vs. China: 66) determines that Thai art products focus on harmonious emotional expression, while China emphasizes competitive advantages and value output.

2.2 The Influence of Sapir-Whorf Hypothesis on Cultural Adaptation

The Sapir-Whorf hypothesis, also known as linguistic relativity, holds that language is not only a tool for human communication but also a carrier of thinking, and the differences in language systems will profoundly shape human cognitive models, thinking modes and perceptions of the world. This theory reveals the inherent symbiotic relationship between language and culture, and provides an important theoretical perspective for the cultural adaptation of the cross-cultural art industry (Brislin, 2000).

Language is the foundation of cultural adaptation, and information asymmetry caused by language differences is the main obstacle to the cultural adaptation of the cross-cultural art industry. Thai and Chinese belong to the Sino-Tibetan language family, but there are significant differences in vocabulary, grammar and expression habits, and the differences in cultural connotations behind the language are more significant. Some case-based studies suggest that insufficient consideration of cultural context in translation may reduce audience acceptance. Some studies suggest that insufficient consideration of cultural context in translation may reduce audience acceptance (He, 2022). The structure and characteristics of language will affect people's cognitive models and thinking modes, which are reflected in the differences in consumption habits, aesthetic preferences and value judgments in the cross-cultural art industry. The cultural symbols and metaphors in language are the core research content of the

Sapir-Whorf hypothesis and the key link of cultural adaptation in the China-Thailand cross-cultural art industry.

The linguistic genetic relationship and cultural exchange history between China and Thailand provide convenient conditions for cultural adaptation at the linguistic level. There are a large number of Chinese loanwords in Thai, and the two countries have a certain cognitive foundation for each other's linguistic and cultural symbols. In recent years, the research on the Sapir-Whorf hypothesis has shown a trend of "weak linguistic relativity", and digital technology has provided new solutions for cultural adaptation at the linguistic level. Recent studies indicate that the involvement of professional language consultants and culturally informed adaptation strategies can significantly enhance audience reception in cross-cultural productions (Jin, 2021).

2.3 Psychological Perspective of Cultural Adaptation

The psychological perspective of cultural adaptation constitutes an important branch of cross-cultural adaptation research, focusing on the psychological processes, mechanisms, and influencing factors underlying adaptation in cross-cultural contexts. From this perspective, cultural adaptation is understood as a dynamic process involving cognitive, emotional, and social dimensions (Hall, 1959).

Cognitive adaptation forms the foundation of this process, referring to the way individuals or industry actors adjust their cognitive frameworks through learning, perception, and interpretation in order to understand and internalize elements of a different cultural system. In the context of the cross-cultural art industry, this includes both producers' understanding of target market cultures and audiences' interpretation of culturally embedded artistic content.

Emotional adaptation represents the core stage of the adaptation process, involving emotional responses, psychological experiences, and coping strategies when encountering cultural differences. It primarily addresses the management of culture shock and the transition from initial discomfort to eventual acceptance. According to Hall's model, this process typically involves stages such as honeymoon, frustration, recovery, and adaptation.

Social adaptation reflects a more advanced stage, in which individuals or organizations integrate into the social networks of the host culture and develop a sense of belonging and cultural identity. In this regard, Cultural Intelligence (CQ) is widely recognized as a key capability that facilitates effective cross-cultural interaction and adaptation.

Overall, the psychological perspective emphasizes that cultural adaptation is a dynamic, multidimensional, and individualized process influenced by factors such as personal characteristics, cultural distance, and frequency of intercultural contact (Brislin, 2000). Importantly, cultural adaptation should not be viewed as a process of one-way assimilation, but rather as a bidirectional process of cultural integration.

3. Theoretical Framework

3.1 Hofstede's Cultural Dimension Theory

Hofstede's framework identifies six dimensions – power distance, uncertainty avoidance, individualism versus collectivism, masculinity versus femininity, long-term

orientation, and indulgence versus restraint—which collectively explain cultural variation across societies (Hofstede & Hofstede, 2005).

Comparative analysis indicates that both China and Thailand exhibit collectivist orientations, providing a shared cultural foundation for cooperation. However, significant differences exist in dimensions such as uncertainty avoidance and long-term orientation, which influence innovation strategies and industrial development patterns.

While Hofstede's model offers valuable insights, it has limitations, particularly in its relatively static representation of culture. Therefore, it should be applied in conjunction with context-specific analysis.

3.2 Linguistic Perspective: Sapir-Whorf Hypothesis

The Sapir-Whorf hypothesis emphasizes the relationship between language and cognition, suggesting that linguistic structures influence cultural perception and interpretation (Brislin, 2000).

In the context of cross-cultural art industries, language plays a critical role in cultural adaptation. Translation is not merely a linguistic process but also involves the reinterpretation of cultural symbols. Misalignment in this process can significantly affect audience reception (He, 2022).

At the same time, shared linguistic and cultural elements between China and Thailand facilitate adaptation to some extent. Furthermore, advances in digital technologies provide new tools for improving the accuracy and effectiveness of cross-cultural communication.

3.3 Psychological Perspective of Cultural Adaptation

From a psychological perspective, cultural adaptation is a dynamic process involving cognitive, emotional, and social dimensions. Cognitive adaptation involves learning and internalizing new cultural frameworks, while emotional adaptation addresses psychological responses to cultural differences. Social adaptation refers to integration into new cultural environments and the development of cultural identity.

3.4 Integrated Theoretical Framework

Based on the preceding theoretical analysis, this study constructs an integrated analytical framework for examining the development of the Thailand-China cross-cultural art industry. The framework incorporates three core dimensions: cultural adaptation, innovation mechanisms, and industry development outcomes.

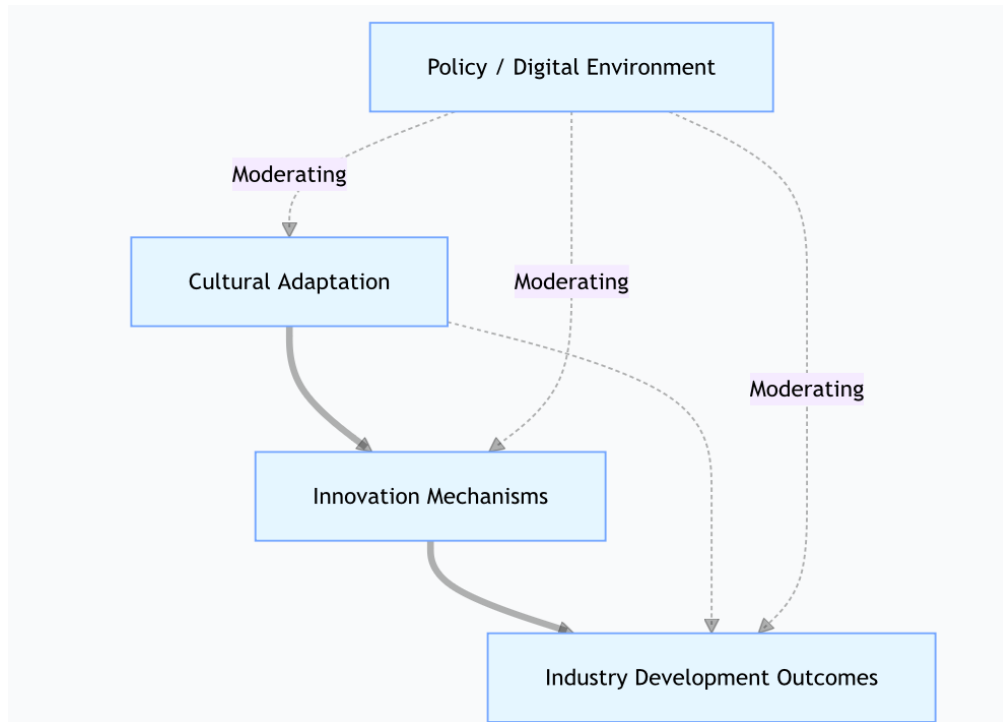


Figure 1 An Integrated Analytical Framework for the Thailand–China Cross-cultural Art Industry.

Cultural adaptation serves as the foundational dimension, encompassing cultural differences (Hofstede’s cultural dimensions), linguistic interpretation (Sapir - Whorf hypothesis), and psychological adjustment processes. These factors jointly shape how cultural products are created, interpreted, and received across different cultural contexts.

Innovation mechanisms function as the intermediary dimension, including technological innovation (e.g., digital platforms and artificial intelligence), market-oriented strategies, and the integration of artistic and commercial elements. These mechanisms translate cultural understanding into practical industrial applications.

Industry development outcomes represent the ultimate dimension, reflected in indicators such as market performance, audience acceptance, and long-term sustainability of cross-cultural cultural products.

Furthermore, external contextual factors—such as policy support and the level of digital infrastructure—play a moderating role in influencing the relationships among these dimensions. The framework suggests that effective cultural adaptation enhances innovation capacity, which in turn drives the high-quality development of the cross-cultural art industry.

This process is influenced by factors such as cultural distance and frequency of interaction. Importantly, cultural adaptation should be understood as a bidirectional process rather than a form of unilateral assimilation (Brislin, 2000).

4. Innovation in the Cross-cultural Art Industry

4.1 Technological Innovation

Technological innovation plays a transformative role in cross-cultural art production and dissemination. Technologies such as artificial intelligence (AI), virtual/augmented reality (VR/AR), and blockchain enable new forms of cultural expression and enhance production efficiency (Treiblmaier & Tumasjan, 2022; PwC, 2024). However, several challenges remain, including high implementation costs, uneven levels of technological integration, and regulatory constraints (International Telecommunication Union, 2025).

4.2 Market-oriented Innovation

Market-oriented innovation emphasizes aligning cultural products with audience demand. Effective strategies include market research, localization, and adaptive communication.

However, excessive localization should be avoided, as it may undermine cultural authenticity and reduce the distinctiveness of cultural products.

4.3 Integration of Art and Commerce

The integration of artistic creativity and commercial logic has become a defining feature of the modern cultural industry. Previous studies suggest that achieving a balance between artistic value and market demand is essential for sustainable development in cultural industries (Jin, 2021).

This integration is particularly critical in cross-cultural contexts, where both cultural expression and market acceptance must be carefully managed.

Research Methodology

This study adopts a qualitative analytical design based on systematic literature review and multiple case analysis.

Data Collection

Literature was collected from Web of Science, Scopus, and CNKI databases, covering the period from 2015 to 2025. Keywords included “cross-cultural art industry,” “cultural adaptation,” and “Thailand–China cultural exchange.” Only peer-reviewed articles and authoritative institutional reports were included.

Case Selection

Cases were selected based on: relevance to Thailand–China cross-cultural interaction representation across multiple sectors availability of reliable secondary data.

Analytical Strategy

The study applies thematic analysis to identify recurring patterns across literature and cases. The main analytical dimensions include cultural adaptation, innovation mechanisms, technological application, and market strategies.

Reliability

To enhance analytical rigor, this study adopts data triangulation and cross-case comparison, ensuring consistency and credibility of findings.

Research Results

Analytical Findings from Literature and Case Synthesis

1. Cultural Adaptation and Innovation as Core Drivers

The analysis of existing literature and representative cases suggests that cultural adaptation and cultural innovation function as central mechanisms in the development of the Thailand-China cross-cultural art industry. Cultural adaptation serves as a prerequisite for successful market entry, as cross-cultural art products must align with the cultural values, consumption habits, and aesthetic preferences of the target audience.

Evidence from prior studies and documented cases indicates that products with effective localization strategies—such as linguistic adaptation, narrative adjustment, and symbolic reinterpretation—are more likely to achieve positive reception in foreign markets. For instance, the adaptation of subtitles and narrative pacing in Thai television dramas distributed in China demonstrates how cultural alignment enhances audience acceptance.

Building upon adaptation, cultural innovation represents a higher level of integration, in which cultural elements from both contexts are creatively combined. This process often involves the incorporation of new technologies and hybrid artistic expressions. Cross-cultural film productions illustrate how the integration of diverse cultural elements can generate both commercial success and cultural resonance (Jin, 2021). Overall, the synthesis of literature suggests that the interaction between cultural adaptation and innovation is critical for sustainable industry development.

2. Technological Innovation as an Enabling Mechanism

The literature and case evidence further indicate that technological innovation plays a significant enabling role in the development of the cross-cultural art industry. Emerging technologies—including artificial intelligence (AI), virtual and augmented reality (VR/AR), and blockchain—have expanded the modes of cultural production and dissemination.

AI technologies facilitate content creation, audience analysis, and localization processes, thereby improving efficiency and reducing production costs (PwC, 2024). VR and AR technologies enhance user engagement by creating immersive cultural experiences that transcend geographical boundaries. In addition, blockchain technology contributes to intellectual property protection and supports cross-border transactions in digital cultural products (Treiblmaier & Tumasjan, 2022).

Despite these advancements, existing studies also highlight limitations. The integration of technology and cultural content remains uneven, and differences in technical standards and infrastructure between countries may constrain further development (International Telecommunication Union, 2025). Therefore, technological innovation should be understood as a facilitating condition rather than an independent driver.

3. Market-oriented Innovation and Industry Adaptation

Market-oriented strategies are consistently identified in the literature as a key factor influencing the success of cross-cultural art products. The analysis suggests that effective market adaptation requires a comprehensive understanding of target audiences, including their cultural expectations and consumption behaviors.

Localization strategies extend beyond content adaptation to include communication channels and business models. Studies indicate that selecting appropriate media platforms and tailoring communication strategies to local contexts significantly enhances dissemination effectiveness. In addition, collaboration with local partners is often emphasized as a practical approach to integrating into the target market environment.

The literature further suggests that cross-cultural art enterprises that adopt flexible, market-oriented innovation strategies tend to achieve more sustainable outcomes, whereas approaches that neglect local demand are less likely to succeed.

4. Structural Challenges in Industry Development

The synthesis of existing research also reveals several persistent challenges facing the Thailand - China cross-cultural art industry. First, cultural differences continue to present barriers to effective adaptation, particularly in cases where localization strategies are insufficient (He, 2022). Second, the integration of technology and cultural content remains limited in some sectors, leading to products that emphasize technological novelty at the expense of cultural depth. Third, uneven development across different subsectors—such as film, music, and digital media—has resulted in an incomplete industrial ecosystem.

In addition, the global cultural market remains highly concentrated in developed regions, which restricts the international competitiveness of emerging cultural industries (UNCTAD, 2024). Finally, institutional factors, including policy coordination and cross-border collaboration mechanisms, are not yet fully developed, which limits deeper industrial integration between China and Thailand.

Discussions and Conclusion

This study develops an integrated analytical framework to examine the development of the Thailand–China cross-cultural art industry by synthesizing perspectives from cultural adaptation, innovation mechanisms, and industrial development. The findings suggest that cultural adaptation and cultural innovation function as core driving forces, while technological advancement and market-oriented strategies serve as critical enabling mechanisms. At the same time, structural constraints—including cultural differences, uneven technological integration, and global market imbalances—continue to shape the trajectory of industry development.

From a theoretical perspective, this study contributes to the existing literature by integrating cultural, linguistic, and psychological dimensions into a unified analytical model. Unlike prior studies that focus on isolated sectors or single theoretical approaches, this research highlights the dynamic interaction between cultural adaptation and innovation, thereby addressing the fragmentation commonly observed in cross-cultural art industry research. The proposed framework enriches the understanding of how cultural and technological factors jointly influence cross-cultural industrial development.

From a practical perspective, the findings provide actionable insights for policymakers and industry practitioners. Strengthening bilateral cultural exchange, promoting the integration of technology and cultural content, adopting market-oriented innovation strategies, and improving institutional coordination are identified as key pathways for enhancing the

competitiveness and sustainability of the Thailand–China cross-cultural art industry. These implications are particularly relevant in the context of increasing digitalization and regional economic integration.

Nevertheless, this study has several limitations. First, the analysis is primarily based on literature synthesis and representative case evidence, rather than large-scale empirical data. Second, the focus on the Thailand–China context may limit the generalizability of the findings to other cross-cultural settings. Future research could incorporate quantitative methods, comparative regional studies, or longitudinal data to further validate and extend the proposed framework.

In conclusion, the development of the cross-cultural art industry requires not only effective cultural adaptation but also continuous innovation and institutional support. By integrating cultural, technological, and market perspectives, this study provides a comprehensive foundation for understanding and advancing cross-cultural art industry development in an increasingly interconnected global environment.

Suggestion

In response to the core challenges facing the China-Thailand cross-cultural art industry and based on research findings, the following targeted strategies are proposed to foster its high-quality development and promote deep, sustainable cooperation between the two nations.

1. Enhance Cultural Exchange and Mitigate Divides

Deepen Bilateral Ties: Increase high-level government, industry, and people-to-people exchanges through initiatives such as China–Thailand art festivals and cultural exhibitions. These efforts contribute to strengthening mutual cultural understanding and recognition (UNESCO, 2022).

Localized Adaptation: Industry players should conduct thorough market research on local cultures, habits, and aesthetics. Establish dedicated teams to adapt products strategically, reducing cultural adaptation barriers.

Cultural Translation: Leverage cultural translation strategies to reinterpret and re-encode symbols, ensuring the effective transmission of deep cultural connotations and boosting market appeal (He, 2022).

2. Drive Tech–Culture Integration and Innovation

Build Cooperation Platforms: Establish joint innovation platforms focusing on emerging technologies such as artificial intelligence (AI), virtual/augmented reality (VR/AR), and metaverse applications to reduce research and development costs and promote deeper industrial collaboration.

Culture-First Approach: Emphasize culture as the core driver, with technology serving as an enabling tool, in order to avoid technological determinism and ensure the preservation of cultural authenticity.

Standardization and Security: Promote the alignment of digital standards and the development of unified industry norms to facilitate cross-border communication. Strengthening data security frameworks and intellectual property protection mechanisms is

essential for safeguarding both audience rights and cultural assets (International Telecommunication Union, 2025; Treiblmaier & Tumasjan, 2022).

3. Adopt Market-Oriented Innovation for Mutual Benefits

Data-Driven Insights: Develop strategies grounded in market demand by leveraging quantitative, qualitative, and big data analytics to accurately capture audience preferences.

Smart Localization: Implement comprehensive localization strategies that adapt content, format, and functionality while preserving core cultural identity, thereby avoiding excessive localization.

Targeted Communication: Utilize digital platforms such as TikTok, Douyin, and LINE to deliver localized content aligned with social trends and cultural events, enhancing communication effectiveness.

Flexible Business Models: Strengthen collaboration with local enterprises to enable adaptive business models, reducing market entry risks and improving responsiveness to local conditions.

4. Optimize the Industrial Structure and Ecosystem

Balanced Development Planning: Formulate coordinated industry development strategies to promote balanced growth across sectors such as creative arts, exhibitions, cultural tourism, and digital cultural industries, thereby strengthening the overall industrial value chain (UNCTAD, 2024).

Cultivate Leading Enterprises: Support the development of leading firms to drive industry consolidation, innovation, and international competitiveness.

Talent Development: Establish joint training systems covering creative production, technological innovation, marketing, and cultural adaptation to ensure a sustainable talent pipeline.

Strengthen Policy Cooperation and Global Competitiveness

Policy Alignment: Enhance coordination in areas such as taxation, financial support, and market access to facilitate the cross-border flow of capital, technology, and talent.

Institutionalized Cooperation: Establish long-term institutional mechanisms for industry collaboration to improve coordination efficiency and address cross-border challenges.

Global Market Expansion: Promote joint international distribution and branding strategies to increase global visibility and market share of cultural products from both countries (UNCTAD, 2024).

Regional Integration: Deepen cooperation with Southeast Asian countries and regional organizations to integrate into broader regional development frameworks and promote collective growth.

New Knowledge

This study constructs a systematic analytical framework integrating Hofstede's cultural dimensions, the Sapir-Whorf hypothesis and cultural adaptation psychology for the Thailand-China cross-cultural art industry, revealing the organic interactive mechanism between cultural adaptation and innovation—adaptation as the premise and innovation as the sublimation—a

new theoretical cognition for cross-cultural art industry research. It quantifies Sino-Thai cultural dimension differences and their industrial impact, identifying collectivism (IDV=20 for both) as the core integration foundation, and clarifying how dimensional disparities shape industrial operation and product positioning. The research verifies that AI, VR/AR and blockchain form a technical empowerment system for the industry, and proposes a market-oriented innovation model balancing localization adaptation and cultural characteristic retention, solving the excessive localization dilemma. It also identifies five core industry challenges and puts forward a five-dimensional development strategy with cultural exchange, tech-culture integration, market orientation, industrial ecosystem optimization and policy cooperation as the core, providing a new practical path for Sino-Thai cross-cultural art industry high-quality development and filling the gap of systematic research on the industry's entire industrial chain and ecological construction.

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