THE PAULINIAN COMPASS
The Asia-Pacific Journal on Compassion Studies

THE PAULINIAN COMPASS

The Asia-Pacific Journal on Compassion Studies

Table of Contents

Content Analysis of Online Clips to Promote Cultural Tourism[1]

Oraporn Suwannasank[2] , Jantima Kheokao[3] , and Anchalee Pichedpan[4]
(University of the Thai Chamber of Commerce)

Abstract   This study aimed to analyze the content of online clips posted on YouTube to promote cultural tourism. One hundred and seven video clips were content analyzed using the coding form. Findings revealed that in most of the 360-degree video clips, 47 clips (43.93%) depicted a story of experiences through the filming of a 360-degree video clip, followed by content to show tourist attractions in 40 clips (37.37%). The least in the same number introduces how to produce VDO 360 and a marketing media tool, ten clips (9.35%). Most of the clips used 360-degree pictures to present the content (36, 33.64%), followed by using moving images (32, 29.9%), and only 33 clips (32.71%) were clips with narration. The video clips shed light on sensory experiences (think, act, feel, relate). The main limitations of using virtual reality technology are the quality of video clips, resolution, realism, sound used, smoothness, and continuity. The suggestions include conducting a workshop to train the content creator to improve their content design and production using 360-degree and Metaverse and evaluating receivers' exposure and perception of the clips that promote cultural tourism.

Key Words: 360-Degree VDO, Cultural Tourism, Experiential Marketing, Sensory Experiences

Introduction

Cultural tourism is a way of studying history and culture through travel that emphasizes the development of creative wisdom and respect for the environment, culture, dignity, and people's way of life (Smith, 2016). In other words, cultural tourism is tourism to learn about others and look back at oneself to understand the relationship of things in the world that are interdependent and cannot be separated from each other (Suger.n.d.).

Cultural components that attract tourists include historical stories, handicrafts, traditional activities, language, food, art, music, religion, architecture, and educational style of dress, including the technology of the local community (Pinkaew, 2020). Well-preserved and visited attractions help the nation's culture to exist for a long time. Cultural tourism in any country can be promoted by raising awareness of that culture through marketing communications to help disseminate news and information and to help increase the value of local products. In the past, the media used to communicate news was in the form of print, radio, television media, etc. In today's world, the Internet allows for innovative communication in new forms such as Facebook, YouTube, Instagram, or Line, which helps increase communication efficiency quickly and extensively.

Decreasing consumer attention span feeds on relevancy - fewer people have the patience to read through classical travel sales pitches and planned activities. Visual content is one of the top marketing trends to look out for in 2021. In addition to the form of text and images, the preparation of 360-degree video media, known as VDO clips, is going viral

because it allows viewers to access that place or information by seeing moving images and hearing sounds, through virtual simulations. The customers who were exposed to virtual reality (VR) would recommend their friends and family to watch the VR of the condominium before making a purchase (Koonaneksin, 2018).

A tour business now uses VR to have a virtual walkthrough allowing potential consumers to catch a glimpse of the atmosphere of the destination they are about to book. Integrating virtual reality with storytelling makes a compelling case of how customers opt for a particular destination before making a reservation. It is vivid. It showcases the best visual content. It has a more significant scale effect on consumer choices, rather than using a standard destination description and tour itinerary.

The development of innovative marketing communications through online media to promote and stimulate tourism, prevent deterioration, and revitalize the culture. Telling stories helps to sustain a culture with the use of technology that is VDO 360 degrees. Some strengths/features must be modern and exotic, create images as if being in the real world in terms of senses, perceptions, hearing, and make a selling point in the cultural tourism business to be tangible and sustainable in the community. Ebbesen & Ahsan (2017) investigated the effects of exposure to VR video and the underlying mechanisms taking place. Their insight can give marketers and content creators a better understanding of utilizing this new medium's full potential.

Statement of Objective

The analysis of the content of these innovative materials sheds some light on the effectiveness of the media. The creator and concerned organizations could use the findings to upkeep their media's production quality and penetration. Hence, this study aimed to analyze the content of online clips broadcasted about promoting cultural tourism.

Literature Review

This study subscribed to the concepts of online social media technology augmented by virtual reality technology, and experiential marketing to frame the content analysis of the tourism video clips published on YouTube and other online social media. Integrating these concepts is the basis for formulating the content analysis of said tourism video clips. To understand the media's impact on the receiver's behavior, the concept of media ecology is considered.

Media is investigated as an environment by studying the media structure, content, and the impact of the media on human perception, understanding, feeling, and valuing (Postman, 1970) or how it affects human thoughts, feelings, and behavior (O¨gren, Nystro & Jarodzk, 2017). Communication systems affect perception, understanding, emotion, and valuing. Media ecology studies the relationship in the form of coexistence between human beings and the media technology they have created and utilized (Lum, 2014). It expands the human cognitive experience regarding time and distance (McLuhan,1964).

As far as experiential marketing is concerned, Kevin Lane Keller (2012) described experiential marketing as different from traditional marketing, which focuses on the features and benefits of using the product to enhance the customer experience, both physical knowledge and psychological experience. It combines tangible (feel) and intangible (symbol) attributes and is the product of consumers and marketers to create a fantastic event that is meaningful and memorable. These experiences can be tangible attributes, intangible attributes, or both (Kwortnik & Ross, 2007). This concept believes experiential marketing focuses on a product's characteristics and benefits connecting identity and attention to individual consumer experiences.

Poulsson and Kale (2004) defined customer experience as the actors involved in the co-creation between suppliers and consumers. Consumers are valued when they attend and have memories of the event—learning individual relationships, surprise, and participation. However, the customer experience of a product does not just happen after the consumption of the product. The customer experience also occurs when the customer interacts directly and indirectly with the product and can occur in various situations. Most of them will happen instantly. When a customer makes a purchase, the customer can also indirectly experience exposure to advertising and marketing communications, including the product's website.

According to Schmitt (1999b), experiential marketing combines all five senses - sight, sound, scent, taste, and touch for experiential marketing purposes. They used the senses (sensory marketing) to create aesthetic appreciation: excitement, beauty, recognition, connection, and satisfaction by stimulating the senses. Using the senses allows for the coherence of perception and the diversity of feelings. Sensory creation always has fresh measurable fundamental concepts. Schmitt (1999b) explained that experience comes in five categories: sensory experiences (sense), affective experiences (feel),

creative cognitive experiences (think), physical experiences, behaviors, and lifestyles (act), and social-identity experiences that result from relating to a reference group or culture (relate). The ultimate goal of experiential marketing is to create an overall experience that integrates each genre often used to differentiate an organization and brand, stimulate consumers, and add value to the product.

McLuhan and McLuhan. (1988) proposed that communication technology expands human mental expertise in terms of time and space. 'Merge and Interact' is a two-way communication on various topics that are uniquely developed in social media. Social media is a massive source of information generated by human interactions. The larger the number of users, the more exponential information increases and circulates in the system. With the primary contact channel sending messages to recipients and forwarding or presenting new ideas, the information not only shows the relationship of people in the network but also the potential to transfer data quickly and thoroughly (Wongsingthong, 2016).

Social media is a communication channel that exchanges ideas for the new generation by gathering a group through the website; for example, a group of sports lovers, car lovers, dog lovers, or even group of brand lovers. This tool is very useful in helping people communicate more quickly to receive information promptly. Given the strength of social media, what makes it very popular is that everyone can be both a receiver and a sender. Everyone can freely express their thoughts, desires, and objectives. It is not limited to the past and can cause many agencies to adopt social media to create a business communication channel that can build good relationships with customers (Piya, 2014).

Social media is a medium in various formats where the messenger can share messages with recipients through online. Its' unique characteristics are conducive to creating receivers' experiences (Chainiran, 2010). It is a medium that spreads through social interaction. It is a conversation that becomes the "Talk of the Town," when an exciting story is picked up as an issue that can spread the news quickly in the form of content, text, images, audio, or video (Jaturongkakul, 2007). It has changed from the press that spread one way to a discussion format that can have many people joining and sharing interests without anyone controlling the content of the conversation, including the content creators

themselves. It allows each audience to choose to watch and do playback. The same file can be freely accessed (on-demand), and the live broadcasting of content or programs allows many viewers to watch simultaneously (Thongree, 2017).

More importantly, social media can convert people from content consumers to creators. When someone produces content that meets the needs of people, most of them become influencers who can easily convince their followers to buy a preferred product or service. This influencer enlivens the receiver's experience. Various social media platforms are available for creators to share messages in multiple formats to recipients through online networks. These platforms allow people to communicate with friends known before or found out about later online.

Each online social networking site has different features. What they have in common are the following: *Profiles* to display the account holder's personal information, *Connecting* to make friends with people you know and don't know online, and *Messaging* to allow for private or public messaging. Likewise, media-sharing websites allow users to bring pictures or videos to share with friends or publish publicly. Users can communicate, enter news or comment, exchange information, do various activities, and share experiences effectively with target groups by linking them together on the Internet to create mutual social relationships.

As technology advances, 3D or three-dimensional video technology comes with an additional feature in a virtual world. VR is a group of interactive technologies that push users to feel immersed in an environment that does not exist, only generated by computers. It has a lot of power to best present information with the help of designers and enable interaction with the physical world in a virtual space. As such, humans will be able to receive and understand information more quickly (Trakullertyot, 2016; Kerdvibulvech & Yamauchi, 2014).). Virtual reality technology can mimic the tactile perception of the physical world by creating multiple perceptions in a three-dimensional environment. Virtual reality allows the computer to respond to the user's physical movements detected by computer sensors (Prajaknate, 2014).

Methodology

This study content analyzed 360-degree video media clips posted on YouTube between 2014 -2020. One

hundred seven clips used VR technology related to cultural tourism. These 360-degree clips depicted content within historical and cultural scopes; the story of social and human development as it relates to culture, knowledge, and the value of society through history and historical traces; archeology and museum, sculptures, paintings, statues, and carvings. Religion includes various religious ceremonies, music, theatrical performances, and movies. Language and literature, way of life, clothing, food, traditions, folk culture, festivals, and nature of work and technology is local wisdom applied locally. The coding form was used to collect the following data: title of the clips, keyword searched, type of contents, type of file (AR, VR, video clips), number of views, variety of engagements, uploaded date, and producers of the clips. The research reviewed the clips and analyzed the content to check the four senses' experiences depicted in the clips. Four components examined included 'think' (creative cognitive experiences), 'act' (physical experiences, behaviors, and lifestyles), 'feel' (affective experiences), and 'relate' (social-identity experiences).

Results

Contents and Creation Techniques Used in Producing the Clips

Type of Contents Depicted in the Clips. In most of the 360-degree video clips, 47 clips (43.93%) depicted a story of experiences through the filming of a 360-degree video clip, followed by 40 clips (37.37%) showing tourist attractions. The least in the same number introduces how to produce VDO 360 and a marketing media tool, 10 clips (9.35%). Details are in Table 1.

Creation Techniques Used in Producing the Clips. As far as the techniques used to create the content in the clip, most of the clips used 360-degree pictures to present the content (36, 33.64%), followed by using moving pictures (32, 29.9%). Only 33 clips (32.71%) came with narration. Details are in Table 2.

Table 1
Type of Content Depicted in the Clips

Type of content in 360-degree VDO	n	%
1. Introducing how to produce a 360-degree video clip	10	9.35
2. Experiences through the filming of a 360-degree video clip	47	43.93
3. Visits to tourist attractions	40	37.38
4. Tool of marketing communication media	10	9.35
Total	**107**	**100.00**

Table 2
Techniques used in making the video clips

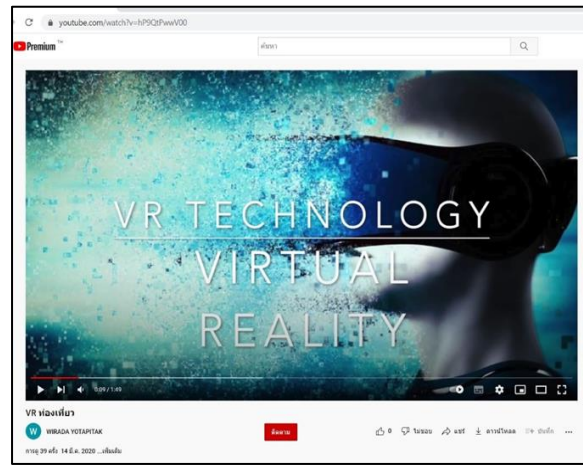| Creating techniques	n	%
1. Still picture	4	3.74
2. Still picture with narration	2	1.87
3. Moving picture	32	29.91
4. Moving picture with narration	20	18.69
5. 360-degree picture	36	33.64
6. 350-degree picture with narration	13	12.15
รวม	107	100.00

Sample Cases of the Clips

Introducing How to Produce a 360-degree Video Clip. This group of ten clips introduces methods step-by-step to explain how to make interesting 360-degree videos in clips with a sample of the places they visited. Presentation methods that use VR technology to work with apps on the smartphone. A sample of clips in this category is in Figure 1.

(no. 2)

https://www.youtube.comwatchv=gB-1GvLL69g

(no.107)

https://www.youtube.comwatchv=hP9QtPwwV00

Figure 1
Samples of Clips Introducing How to produce a 360-degree VDO Clip Group

Experiences through the Filming of a 360-degree Video Clip. Analysis of 47 clips was able to arouse the sense experience of the audience through images, sounds, and touch. There is still a limitation in the sensory perception through smell and taste that cannot be depicted through this medium. Responding to different audience needs and different tactile perceptions can arouse audience interest and open their minds to attractions or activities presented. The audience chooses destinations facilitating good feelings and attitudes that make viewers want to participate in activities or return to travel again. Emotionally, this video can capture the viewer's inner feelings and positive emotions from the streaming of the clip. Seeing the charm of each tourist attraction creates an impression of the experience of traveling, causing happiness and fun, and developing knowledge and understanding of tourist attractions and activities as a whole. This allows viewers to share their opinions with a culture or community. A sample of clips in this category is in Figure 2.

Visits to tourist attractions. Forty clips of visits to 40 tourist attractions create a feeling of stimulation and create a new experience and interest corresponding to the needs of different audiences that are receptive to the attractions or activities offered. This video medium can capture the audience's inner and positive emotions by broadcasting clips demonstrating innovative new technology of tourist attractions which can impress, surprise, and exciting fun and make people want to go in/join activities. This video media creates a thoughtful experience for viewers and builds knowledge and understanding of innovative technology through VR360 and activities.

The decision to choose a place to visit influences attitudes and behaviors. It also encourages viewers to participate in marketing activities such as driving safety innovations, playing various VR games, and promoting products in the business. In addition, the clip's producer encourages the expression of opinions and provides opportunities for audiences to exchange ideas. These messages will cause changes in customer attitudes and behaviors to meet the needs of the business while inducing a sense of brand awareness. Link items showing the symbol and services of tourist attractions create a good impression or experience through marketing activities and entertainment. A sample of clips in this category is in Figure 3.

(no.87)

https://www.youtube.comwatchv=x3BRUq0Uztk

(no. 39)

https://www.youtube.comwatchv=mb9ttQ_a40I

(no.79)

https://www.youtube.comwatchv=7zsGQk5SaOY

(no.40)

https://www.youtube.comwatchv=mTuOP27l-NAs

Figure 2
Samples of Clips Depicted Experiences Through the Filming of a 360-degree Video

(no. 38)

https://www.youtube.comwatchv=1u7w-5bLB-U

(no. 78)

https://www.youtube.comwatchv=gmXmzJW4PLY

(no.18)

https://www.youtube.comwatchv=1u7w-5bLB-U

(no.9)

https://www.youtube.com/watch?v=mTuOP27l-NA

Figure 3
Sample of Clips Depicting the Visits to Tourist Attractions Group

Tool for Marketing Communication Media. Only 10 clips aimed at creating experiences of what the business presents through the senses via 360 degrees video, elicit feelings and good attitudes towards products and drive audience participation in marketing activities. These include travel programs for additional activities such as boat rides, elephant trekking, restaurant recommendations, and the like that tourists can do during their time of leisure and travel which effectively accepts and builds brand trust. By using the strategy that involves an artist and singer the audience's attitude is changed and they feel good about the products and services found in the tourist destination. A sample of clips in this category is in Figure 4.

(no.11)
https://www.youtube.comwatchv=MI7MndFR8g0

(no.16)
https://www.youtube.comwatchv=MI7MndFR8g0

Figure 4
Samples of Marketing Communication Media

The Four Senses Analysis Reflected in the Clips

Analyzing the sample clips further revealed the four senses - think, act, feel and relate - which shed light on the utilization of this type of media to promote tourist attraction to travelers. It was found that the production of such video media stimulated the audience through the senses. The summary of the analysis is in Table 3.

Discussion

The findings revealed the significance of using the 360-degree technique video to communicate cultural content via the online platform, as eighty percent of the sample's clips depicted content about the experiences through the filming of a 360-degree video clip on visits to tourist attractions. This is aligned with the results of a study by Suthiworaset (2014) who studied communications to promote sustainable tourism in the floating market of the central river basin and found that social media help expand the content in other areas, leading to repeat visits and tours. This promotion supports sustainable tourism in the future.

Communication channels have been developed in a variety of applications. Various online platforms enable consumers to obtain complete information in multiple dimensions. They can also experience the content such as using VR technology or a virtual world simulating the lifestyle of consumers. Suh and others (2018) examined the effects of different display types and viewport dynamics on audience engagement using data collected from 60 subjects during a laboratory experiment. Their results showed that the combined impact of display types and viewport dynamics influences an audience's viewing experience in an immersive environment. Økland & Lefebure (2016) found that using VR increases perceived customer access to information about product quality.

Currently, the main limitations of using VR technology are the quality of the video clips, particularly in the areas of resolution, realism, sound used, smoothness, and continuity. Some viewers did not feel the experience with the 360-degree video clip because the created 360-degree video still lacked continuity in presentation and smoothness, and had

delays. However, Vekony and Korneliussen, (2016) found that immersive VR content was important when explicitly developed to stimulate the factors of immersive VR content. Using high-quality equipment can substantially impact attitudes on, behavioral intentions for, and, ultimately, actual purchases in destinations. This is aligned with Ebbesen and Ahsan's (2017) study on the use of VR technology in the experiential market. The results showed that image quality and composition create emotional bonding. The sharper and more realistic the technology used, the more emotional bonding. Oh and others (2021) found that participants who interacted with the 360-degree videos felt more peaceful and tranquil and less scared in general, regardless of the emotional valence of the video content. As a result, the presence and usage of the 360-degree feature reduced participants' environmental engagement.

This study found that the 360-degree videos produced have several limitations as a marketing communication tool. To successfully promote cultural tourism, for example, the media focuses on telling the tourist's journey to friends or the audience, emphasizing the atmosphere, fun, entertainment, or personal memory but not for marketing communications for cultural attractions. The equipment and techniques used to produce most clips were cell phones with unsuitable sound system, unclear images, and limited editing capacity. Music and graphics are rarely used. Koonaneksin (2018) found that using smart devices with VR capacity leads to limitations in the volume and diminishing quality of shared experience. In addition, the most crucial part is the content, which is the core of actual media production; there seems to have no thought behind the organization or establishing the theme that they want to communicate.

Furthermore, the video clips limited the viewers to the framing of the storyteller/producer only such that the former was unable to see what they want to see, listen to what they wanted to hear, or encounter what they appreciate, which was the norm in the age of mass media and contrary to present-day social media presentational orientation where the community is privileged.

This paper suggests the following:

1. As technology improves quickly at a lower cost, production quality can be expected to improve. Technical knowledge of using equipment is not too complicated to learn; however, quality content creation is a bigger problem. Therefore, content creation workshops will be useful to improve the quality of storytelling.

2. Due to a rapid and constant change in online marketing technology, further research on other technologies and platforms, coupled with VDO 360, such as Metaverse, is recommended. Applying new communication innovations to promote old cultural helps to pass on the stories of each culture to the next generation. The presence of new online marketing technologies like 360-degree VDO and Metaverse will increase business opportunities for all stakeholders.

3. Evaluation of receivers' exposure and perception of the clips promoting cultural tourism is recommended. Findings would be helpful for content creators and media planners to plan better materials and campaigns.

References

Chainiran, P. (2010). Kan talad neaw mai pan so chian mee dia. [*New marketing concept through social media*]. Seeducation.

Ebbesen, M. & Ahsan, S. (2017). *Virtual reality in experience marketing: An empirical study of the effects of immersive VR*. Master Thesis - Marketing and Brand Management Norwegian School of Economics. http://hdl.handle.net/11250/2452351

Jaturongkakul, P. (2007). Mon ti mee dia pua ngarn nitedsat. [*Mutimedia for communication arts*]. Dhurakit Bandit University. (unpublished paper}

Kerdvibulvech, C., & Yamauchi, K. (2014). Structural Human Shape Analysis for Modeling and Recognition. *Joint IAPR International Workshops on Structural and Syntactic Pattern Recognition (S+SSPR), Lecture Notes in Computer Science,* 8621, 282-290. Springer-Verlag Berlin Heidelberg.

Keller, K.L. (2012). *Strategic brand management: building, measuring, and managing brand equity.* Pearson.

Koonaneksin. N. (2018). Kan talad chong prasobkan duai kwam jing sa meaon tor kwam tang jai sue kondo khong poo bori pok. [*Experiential marketing with virtual reality technology for customer condominium purchase intention*]. Master thesis. NIDA.

Kwortnik, R. J., & Ross, W. T. (2007). The role of positive emotions in experimental decisions.

International Journal of Research in Marketing, 24(4)*,* 324-335.

Lum, C. M. K. (2014). Media Ecology: Contexts, concepts, and currents. In Fortner, R. S., & Fackler, P.M. (Ed.), *The handbook of media and mass communication theory* (137-150). John Wiley & Sons.

McLuhan, M. (1964). *Understanding media: The extension of man.* McGraw-Hill.

McLuhan, M. & McLuhan, E. (1988). *Laws of media: the new science.* University of Toronto Press.

O'gren, M., Nystrom, M. & Jarodzk, H. (2017). There's more to the multimedia effect than meets the eye: is seeing pictures believing? *Instr Sci, 45,* 263–287. DOI 10.1007/s11251-016-9397-6.

Oh, J., Jin, E., Sudarshan, S., Nah, S. & Yu, N. (2021). Does 360-degree video enhance engagement with global warming?: the mediating role of spatial presence and emotions. *Environmental Communication*, 15(6), 731-748. DOI:10.1080/17524032.2021.1891945

Økland, M. & Lefebure, Y. (2016). *Virtual reality in tourism: what implications will virtual reality technology have for business models in the tourism industry?* Master of Science in Economics and Business Administration, Norwegian School of Economics. http://hdl.handle.net/11250/2432713.

Pinkaew, K. (2020). ไกรฤกษ์ ปิ่นแก้ว. (2563). Kan song serm kan tong tiew chong wattanatam.

http://www.theworks.co.th/blog/2018/10/22/cultural-attractions/.

Piya, C. (2014). Kan suksa kan chai sue song kom online pua kan borihan ngan kor sang kor ra nee suksahang hoon suan cham kad tec no bew tor (2001) amphur muang changwat nakorn ratchasima. [*A study of the use of social media for construction management: Case studies of Techno Builder (2001) Ltd. Co, Muang District, Nakhon Ratchasima Province*] Master thesis, Faculty of Engineering, Suranaree Technological University.

Postman, N. (1970). The reform English curriculum. In Eurich, A.C. (Ed.), *High school 1980: The shape of the future in American secondary education* (160-168). Pitman.

Poulsson, S. H. G., & Kale, S. H. (2004). *The experience economy and commercial experiences*. Harvard Business.

Prajaknate, P. (2014). Na wattakam kan sue san lae kan kayai palang amnat naik an athibai tritsadee khng kan sue san "puan tee jak lok jing" pai soo "pun tee sa muean jing. [Communication and innovation: expanding the explanatory power of communication theories and concepts from "real world setting" to "virtual setting"]. *Journal of Communication Arts and Innovation NIDA*, *1*(1), 33-48.

Schmitt, B. H. (1999a). Experiential marketing. *Journal of Marketing Management*, *15*(1-3), 53–67. DOI:10.1362/026725799784870496

Schmitt, B.H. (1999b). *Experiential marketing: How to get customers to sense, feel, think, act, and relate to your company and brands*. The Free Press. https://paulch.synology.me/pdf/Schmitt_Experiential_marketing_1999.pdf.

Smith, M.K. (2016). *Issues in Cultural Tourism Studies* (3rd ed.). Routledge.

Suger: unpaged. (n.d.). *Sweetness and Power.* https://edisciplinas.usp.br/pluginfile.php/296789/mod_resource/content/0/MINTZ.pdf

Suh, A., Wang, G., Gu, W., & Wagner, C. (2018). Enhancing audience engagement through immersive 360-degree videos: An experimental study. *Lecture Notes in Computer Science*, 425–443. DOI:10.1007/978-3-319-91470-1_34.

Suthiworaset, S, and others. (2014). Kan sue san pua song serm kan tong tuew talad nam yanf yuang yuen. [Communication for sustainable development to promote tourist activities of the floating market along the river banks of Central Region]. *Journal of communication and innovation NIDA, 1*(1), 99-127.

Thongree, S. (2560). Tek no lo gi kan ka gai siang sue main ai yuk di gi ton. [Broadcasting technology in the digital era]. *Journal of Communication Arts Review*, 21, 177-186.

Trakullertyot, W. (2016). Wer tual ree-a-reeti tek no lo gi kham jin sameuan. [*Virtual reality technology*].

https://www.scimath.org/article/item/4818-virtual-reality.

Vekony, D. & Korneliussen, S. (2016). *Immersive virtual reality in destination marketing: evidence from lab and field experiments*. Master of Science in Economics and Business Administration, Norwegian School of Economics.

Wongsingthong, S. (2016). Prut ti kam kan chai sue sung kom online kagai kor moon nai gum yao wa chon [Information dissemination behavior in online social networks of teenagers]. *Romphruek Journal of Krirk University, 34*(2), 12-32. https://so05.tci-thaijo.org/index.php/romphruekj/article/view/91898.

St. Paul University Manila

Research Focus

With compassionate service in mind, upholding the highest standards of ethical practice in research is essential in Paulinian research. In 2014, three key ethical principles were established as key in the compassionate conduct of research: (1) care for the earth, (2) care for persons, and (3) equitable distribution of resources. These three principles operationalize compassionate service to the academe, community, Church, and industry in the present time and serve as the criteria for selecting, approving, and improving research projects. Today, we design research, through the Design Thinking approach and with an indigenous mindset, a frame of mind which seeks to heal relationships to attain a better life for all.

The Center for Research, Innovation, and Development (CRID) has identified seven research priority areas, in response to urgent concerns to which the university can adequately respond given its available resources: (1) inclusion; (2) literacy; (3) holistic health; (4) environment; (5) migration; (6) older adults; and (7) corporate social responsibility. This journal reflects this focus and advocates to advance research with the same ideals.