

# PERCEIVED ORGANIZATIONAL SUPPORT, PSYCHOLOGICAL CAPITAL, AND OCB AS DRIVERS OF HAPPY WORK LIFE: A QUALITATIVE STUDY IN BEIJING'S ENTERTAINMENT INDUSTRY

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## Abstract

This qualitative study explored organizational support and happy work life in Beijing's film, television, and animation sectors, with attention to psychological capital and organizational citizenship behavior. The study conducted in-depth interviews with 16 key informants across creative practice, production, project leadership, and human resources. Qualitative content analysis used open coding, category development, and cross-case comparison. Nine categories described support through role fit, development, communication, autonomy, and resources; improvement initiatives; openness and psychological safety; collaboration; and work-related motivation. Accounts of mentoring, trust, constructive feedback, and fair rewards contrasted with descriptions of excessive control, punitive criticism, inadequate resources, and uncertain career progression. The synthesis suggests that the ability to use support within project routines deserves attention alongside its provision. Psychological capital provided a lens on personal resources, whereas psychological safety concerned the interpersonal consequences of speaking up or making mistakes. The study treated creative improvements as potential citizenship behavior only when they could be shown to be discretionary. The study offers contextual interpretations rather than causal or mediating conclusions. Recommendations focus on meaningful autonomy, constructive review, fair recognition, and development, while fuller participant-linked evidence is needed to substantiate the themes and examine divergent experiences.

**Keywords:** Perceived Organizational Support, Employee Psychological Capital, Employee Citizenship Behavior, Happy Work Life

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## Introduction

This is partly because media and entertainment are concentrated in professional networks and production sites in Beijing (Zhang et al., 2020). While past research on cultural and entertainment venues has identified a similar pattern of spatial concentration in Beijing, it does not reveal the working conditions of creative employees in the city (He et al., 2021). Within film, television, and animation, the interviews identify common themes of specialist coordination, iterative creativity, and constraints related to time, budgets, and production quality across media and professional disciplines.

Perceived organizational support (POS) refers to employees' perception that their organization values their contributions and cares about their well-being (Eisenberger et al., 1986). Research integrating findings from studies conducted in organizational settings has found a positive relationship between POS and employee attitudes and workplace outcomes (Kurtessis et al., 2017). While this evidence makes the support salient, it does not explain the convergence of perceptions in exactly the same way for a production worker, a creative specialist, or a project manager – let alone mutual perception.

Organizational support theory further emphasizes the importance of employees' interpretations of their treatment by organizational representatives (i.e., support, fairness, and concern for employees' well-being) (Eisenberger et al., 2020). From a social exchange perspective, supportive treatment is understood as a continuation of a reciprocal relationship involving obligation (Cropanzano & Mitchell, 2005). In creative production, the practical question then becomes how support is experienced when the same supervisors who enable creative work also to evaluate whether a proposal meets a project's needs.

Positive psychological resources such as hope, self-efficacy, resilience, and optimism are captured by the construct of psychological capital (PsyCap) (Luthans et al., 2007) and have been examined in relation to worker well-being in sport organizations, a comparable work context with performance demands and public-facing responsibilities (Kim et al., 2019). The current question therefore concerns confidence and persistence under supportive or strict working conditions, while also considering personal psychological resources alongside the organizational context.

Organizational citizenship behavior (OCB) is any behavior that contributes to the social or psychological environment in which organizational activity takes place, although the line between prescribed and discretionary behavior is sometimes difficult to draw (Organ, 1997). More recent reviews likewise show the construct to be broad, with multiple antecedents and behaviors (Worku & Debela, 2024). Many creative employees' roles include offering a new storyboard or approach, but this does not necessarily reflect extra-role performance simply because of its novelty.

A happy work life can be understood as work satisfaction, work engagement, and other aspects of positive work, such as meaningful work and relationships (Fisher, 2010). In

cultural labor, qualitative studies show that the enjoyment of creative work needs to be considered alongside insecurities, long work hours, and challenging working conditions (Hesmondhalgh & Baker, 2010). Thus, what drew them to participate, and whether the organizational principles underlying these projects offered any means of sustaining that participation, remain open questions.

Thus, the research problem posed is how organizational support becomes usable in the daily management of creative projects, and where employees encounter limits to that support. The role of support, psychological resources, constructive contribution, and work-related happiness is examined among respondents from different occupational categories. In addition, the study adds to our understanding of the balance between creative freedom and organizational evaluation, suggesting that encouragement and resources may not matter when the possibility of punishment for errors exists.

## **Objectives**

1. To explore how key informants describe organizational support and its relevance to happy work life in Beijing's film, television, and animation sectors.
2. To interpret how psychological resources and citizenship-related contributions feature in informants' accounts of support and work-related happiness.
3. To identify organizational practices and project conditions described as barriers to a happy work life.

## **Literature Review**

### **1. Perceived Organizational Support**

Perceived organizational support (POS) refers to the extent to which employees feel that their organizations care about their well-being rather than the organizational benefits per se. Fairness, supervisor support, and above all, favorable work conditions have consistently been related to POS (Rhoades & Eisenberger, 2002). For this study, the focus was on whether individuals reported access to information, equipment, and developmental opportunities, recognition for good work, and decision authority. The question arises whether the exchange practices were perceived as supportive or burdensome. Social exchange theory (Cropanzano & Mitchell, 2005) helps explain why the perceived relational meaning of organizational treats matters. However, such support should not be presumed to elicit a similar response from all employees. Thompson et al. (2020) show that the relationship between POS and OCB may vary. Hence, organizational expectations can be understood by performing an interpretive inquiry of negotiation as opposed to a common response.

### **2. Employee Psychological Capital**

Hope concerns pathways to goals, self-efficacy concerns confidence in attaining desired goals, resilience concerns bouncing back from failure, and optimism concerns

expectations about future outcomes (Luthans et al., 2007). These sensitizing categories may be useful for reading project adversity narratives, but an interview reference to confidence or persistence does not show that the PsyCap construct has been fully measured. Derived from conservation of resources theory, personal resources exist in an environment that can either protect and replenish them or threaten them (Hobfoll et al., 2018). Applying conservation of resources theory to psychological capital in tourism during crisis, Mao et al. (2021) stress the influence of organizational conditions in interpreting employee responses to uncertainty. The analytical interest for creative work might then be how time, tools, feedback, and career possibilities align with accounts of confidence and recovery, not necessarily in that order.

### **3. Employee Citizenship Behavior**

While OCB can be used to interpret discretionary help and contributions to collective work, role requirements – formally and informally expected of each employee – should also be included (Organ, 1997). Furthermore, as Worku and Debela (2024) highlight, there are conceptual heterogeneities across OCB research. Thus, defining what a given study understands and studies as citizenship behavior is important. This differs from helping colleagues, where not doing so does not violate a formal job description, or from creative work, where this is a normal part of the job. Employee voice overlaps with suggestions of changes to work or complaints. The distinction between promotive voice and prohibitive voice, along with the existence of distinct antecedents for each type of voice (Liang et al., 2012), helps to explain why organizations may be open to production-oriented voice while not welcoming voice that criticizes workload, managers, or standard operating procedures (Eisenberg et al., 1986).

### **4. Happy Work Life and the Entertainment Context**

Although a happy work life includes a range of positive work experiences, satisfaction, engagement, and commitment do not refer to the same phenomenon (Fisher, 2010). Psychological safety is another construct, but it falls outside these categories. It is defined as perceived interpersonal fear or risk associated with asking questions, opening up, blurting out an error, or proposing an idea in a group (Edmondson, 1999), and is regarded as a workplace construct rather than individual PsyCap. Creative work can be enjoyable, but it can also be uncertain or involve adverse working conditions (as evidenced in qualitative research on the television, recording, and magazine industries; Hesmondhalgh & Baker, 2010). Cultural values may also differ within China. For instance, Farh et al. (2007) report differences in support-outcome relationships with respect to individual power distance and traditionality. Therefore, the justification for variation in project arrangements and authority relations does not apply generalizations about cultural attributes, working schedules, or experiences from Beijing informants.

### **5. Qualitative Analytical Framework**

Figure 1 is a qualitative analysis framework that connects the four sensitizing concepts with the nine coding categories. To interpret the organizational treatment and organizational

contribution categories, social exchange theory is used. The conservation of resources theory is used to interpret resources and coping. Psychological safety is measured as one aspect of the project environment. The connections do not imply statistically tested effects, a predetermined sequence, or a proven mediator. They guide interpretations and future inquiry.

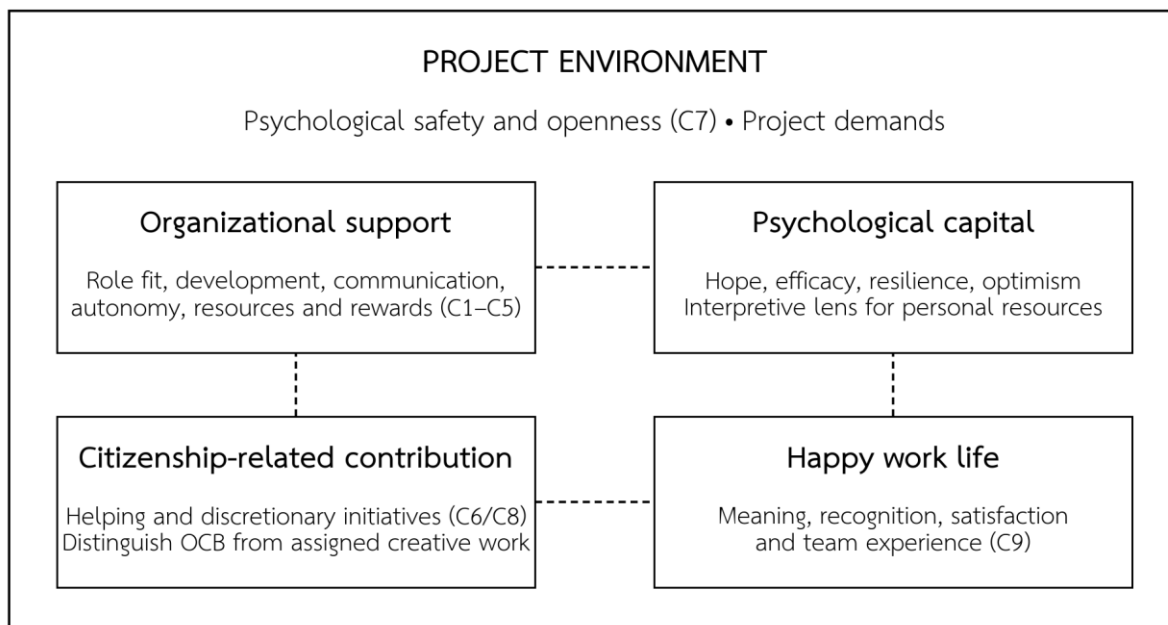


Figure 1. Qualitative Analytical Framework

## Research Methodology

### 1. Research design and participants

Qualitative interviews on perceived organizational support and work experience were conducted with 16 key informants who had prior experience in creative work, production, personnel, or human resources in Beijing film, television, and animation industries. Participants included producers, directors, designers, animation practitioners, assistant production team members, project coordinators/administrators, and a human resources manager. Although respondents differed in job title, each interview was treated as a case for comparison, and the 16 interviews did not represent 16 different organizations.

The sample was further restricted to Beijing workers in the designated sectors who had experience in one of the designated occupational roles and who took part in the in-depth interviews. Thus, it does not reflect audience members, workers outside the designated sectors, or the broader entertainment industry workforce in Beijing. Adding managerial and practitioner perspectives broadens the organizational accounts, but we cannot assume that these perspectives on supportive policies reflect workers' experiences of being targeted by them. Table 1 identifies occupational roles. We do not assume these constitute a statistically representative sampling frame.

## **2. Interview Instrument and Data Collection**

The topics addressed in the interview guide were developed based on research questions and literature review, then evaluated by three experts in organizational culture, collaboration, and implementation, and revised prior to data collection. Although this is not quantitative evidence of qualitative trustworthiness, it does provide a check on the appropriateness and clarity of the research topics. Guidelines for semi-structured interviews distinguish between creating and substantively assessing an interview guide and piloting, evaluating, and revising it (Kallio et al., 2016).

We coded interviews for six general topics: talent development, organizational support, proposals for improvement, organizational responses, organizational culture, and motivation to work. This coding scheme helped present our data. It was not used to measure or test mediation relationships. Afterward, transcripts of the individual interviews were analyzed for data on practical support, psychological resources, co-creation, and barriers to achieving happiness at work.

## **3. Data Analysis**

The interviews were analyzed using qualitative content analysis, a method Hsieh and Shannon (2005) classify by the role theory plays in the coding scheme. In our study, the four conceptual themes served as the starting point. For practices, we used open coding. The researcher read the entire transcript, identified meaning units according to the interview questions, and assigned descriptive codes to the practices. The codes were mentoring, delegation, communication, recognition, compensation, and responding to errors.

These codes were grouped into nine categories (C1–C9, retained from Table 2) across cases and combined into an interpretive thematic framework. In this paper, axial coding refers specifically to the grouping of codes into categories, not to the entire coding process of grounded theory or to theoretical sampling as understood in some grounded theory literature. The final synthesis adopted a distinction between organizational practices, personal psychological resources, citizenship behaviors, and work experiences. The presence of a category does not necessarily mean that it is common, generally accepted, or statistically important.

## **4. Trustworthiness and Scope of Interpretation**

The trustworthiness criteria of credibility, transferability, dependability, and confirmability (Lincoln & Guba, 1985) are supported by within-case and cross-case processes that improve contextual assessment, as well as by explicit codings and occupational descriptions that improve inspection. They do not, by themselves, establish member checking, independent triangulation, or an audit trail. Regarding sample size, there are no fixed numbers. Instead, information power depends on the study aim, sample specificity, theoretical framing, quality of dialogue, and analytical strategy (Malterud et al., 2016).

## Results

**Table 1.** Characteristics of the Informants

| Informant<br>Code | Position / Role                                        | Unit / Function                  |
|-------------------|--------------------------------------------------------|----------------------------------|
| P01               | General producer/co-founder of an animation studio     | Production/ project management   |
| P02               | Project director                                       | Creative/ animation direction    |
| P03               | Production controller                                  | Production Department            |
| P04               | Character concept designer                             | Pre-design                       |
| P05               | Film director                                          | Creative Production Center       |
| P06               | Practitioner/animation line in a mentoring system      | Animation                        |
| P07               | Production/animation staff                             | Production                       |
| P08               | Senior animation professional                          | Animation/ production            |
| P09               | Executive/lecturer in film and entertainment           | Media production/ administration |
| P10               | Creative/media production specialist                   | Film and entertainment           |
| P11               | Staff responsible for creative work/animation projects | Animation                        |
| P12               | Manager/coordinator of animation projects              | Content Production               |
| P13               | Storyboard supervisor                                  | Storyboard                       |
| P14               | Executive director and production director             | Animated Film Project            |
| P15               | Senior practitioner in film and television             | Production-related               |
| P16               | Human resources manager                                | Human Resources Center           |

**Table 2.** Qualitative Coding Scheme

| Code | Axial Code                                | Operational Definition                                                 | Related Variable       |
|------|-------------------------------------------|------------------------------------------------------------------------|------------------------|
| C1   | Matching people to roles / talent         | Matching professional strengths with suitable project responsibilities | POS                    |
| C2   | Development-training-mentoring / rotation | Project-based learning, training, mentoring, and rotation              | POS -> PsyCap          |
| C3   | Direct communication / flat structure     | Access to decision makers, feedback, and coordination across roles     | POS                    |
| C4   | Decision-making authority-trust           | Discretion to make work decisions and exercise professional judgment   | POS -> PsyCap          |
| C5   | Resources-compensation-support systems    | Equipment, information, support systems, compensation, and rewards     | POS -> Happy work life |
| C6   | Innovation/process improvement            | Proposals concerning tools, workflows, appraisal, or creative details  | OCB                    |
| C7   | Open culture / psychological safety       | Responses to ideas, mistakes, criticism, and interpersonal risk        | PsyCap / OCB           |

**Table 2.** Qualitative Coding Scheme (Cont.)

| Code | Axial Code                          | Operational Definition                                                      | Related Variable |
|------|-------------------------------------|-----------------------------------------------------------------------------|------------------|
| C8   | Collaboration / extra-role behavior | Assistance and contributions to collective work beyond assigned duties      | OCB              |
| C9   | Motivation-happiness-engagement     | Meaning, recognition, satisfaction, project attachment, and team experience | Happy work life  |

### 1. Talent Management and Employee Development

Numerous development accounts describe learning in relation to specific film and animation projects (mentoring, learning by doing, rotating linearly through projects, or assigning work based on capacity). These were conceived as support that appeared to include opportunities to develop capability rather than simply increase responsibility. They also noted direct contact with supervisors, directors, and project managers. Taken together, the accounts place employee development within everyday production arrangements, while leaving open whether opportunities were equally available across occupational groups.

### 2.Trust, Autonomy, and Resources in Creative Work

The most common descriptors of organizational support were trust, freedom to create, and access to appropriate resources. These included discretion in work decisions, reduced reporting, access to information and systems, equipment, financial compensation, and encouragement. While these descriptors encompassed autonomy and the means to actualize it, as well as confidence and coping (concepts underlying PsyCap), the study found no evidence of PsyCap development during training. However, creativity may not be exercised even when the freedom to do so is provided, due to a lack of tools, time, or other forms of support.

### 3.Proposing New Ideas and Work-Improvement Plans

Examples include standardizing files or version control systems, implementing AI for art and post-production, improving storyboard review systems, introducing OKRs in appraisal systems, and enhancing visuals. These examples of employee contributions are both technical and organizational. Whether they qualify as OCB depends on whether they were discretionary for that role (for example, for a director, designer, or manager, suggesting improvements may be required). These findings help explain citizenship and employee voice but do not imply that all innovation is extra-role or that all informants made extra-role citizenship contributions.

### 4. Organizational Responses to New Proposals

Organizational responses, both immediate and considered (employee forums, proposal boxes, executive mailboxes), were coded. Four categories emerged: acceptance or passive acceptance, consideration of feasibility, provision of trial opportunities, and provision

of feedback. An idea might not ultimately be chosen, but consideration, explanation, and acknowledgment were described as important factors, alongside budget, technical feasibility, project direction, and quality of work. This is an interpretation of the accounts, not evidence that all organizations followed this sequence, nor that discussion of managerial processes was as welcome as ideas about production.

### **5.Openness, Psychological Safety, and Restrictive Practices.**

The cultural theme included stories about respect for expertise, experimental failure, and open responses to failure, contrasted with stories about overcontrol, repetitive negative feedback, and negative responses to failure. This distinction could reasonably be described as the difference between having a channel for ideas and being empowered to use it. Thus, psychological safety refers to the perceived relational consequences of participation, while confidence and recovery from setbacks refer to personal psychological resources. The material is therefore suitable for studying these tensions but does not define their distribution among informants or constitute a separate organizing effect.

### **6. Meaning, Recognition, and Fair Conditions**

Motivators included belief in the project, creative achievement, recognition, fair pay, career advancement, and trust in the team atmosphere, reflecting a focus on the appeal of creative work and the conditions under which it is accomplished. The results support the idea of a happy work life as a core meaningful experience, consisting of a satisfactory balance between workers and their working environments, rather than a simple absence of negative working conditions such as lack of income, resources, or opportunities for advancement and growth.

**Table 3.** Cross-case Summary

| Question | Prominent Codes | Cross-case Coding Result                                                                                                        |
|----------|-----------------|---------------------------------------------------------------------------------------------------------------------------------|
| Q1       | C1/C2/C3        | Developing people in creative work requires matching people to work, training from actual projects, and using a flat structure. |
| Q2       | C3/C4/C5        | The most effective support is trust, autonomy, resources, communication, and compensation.                                      |
| Q3       | C6/C8           | Every case had examples of proposing new ideas or improving work, reflecting OCB.                                               |
| Q4       | C6/C7/C8        | Most organizations are open to and evaluate ideas based on feasibility and project fit.                                         |
| Q5       | C7/C8/C9        | An open culture and psychological safety promote innovation and performance.                                                    |
| Q6       | C5/C7/C9        | Key motivating factors include passion, recognition, fair rewards, growth, and a supportive climate.                            |

## 7. Integrated Qualitative Findings

The integrated explanation links organizational support to opportunities to develop and use expertise, perceived safety for participation, constructive contributions, and positive work experiences. It also distinguishes four support-related categories: trust, communication, development, and resources. This involves reading self-efficacy and hope for development, optimism, emotional reserve, and resilience from PsyCap, and reading openness to interpersonal risks from psychological safety. This helps avoid treating organizational climate, individual psychological resources, and behavioral contribution as interchangeable findings.

Philosophizing about whether support has a particular meaning depends on whether employees can use it in their routines (equipment, delegated authority), whether feedback is constructive, and whether mistakes are not punished. Whether opportunities to contribute have or lack meaning may further depend on the evaluator or on the predictability of consequences. These are interpretive statements from the thematic summary rather than stages, causal effects, or mediational effects. The conceptual framework (Figure 1) illustrates these propositions without specifying the magnitude of the effects or their direction over time.

Potential impediments include over-supervision, reprimands, punishment for mistakes, insufficient resource provisioning, unclear paths for advancement, disparities in remuneration and other benefits, and controls on information access. A lack of benefit need not be due to the absence of a positive feature; restrictive evaluation or inequitable access may limit a positive feature's effect. It is unknown whether all participants experienced barriers or whether there is a systematic difference between managers and practitioners in the barriers they experienced.

## Discussion

The first question concerned the meaning of support in a happy work life. The participants in the study linked support to decisions about authority, development, resources, and feedback, implying not only formal benefits but also the organizational structuring of daily work. This understanding aligns with the organizational-support perspective that examines employees' interpretive processes regarding how they are treated by the organization (Eisenberger et al., 2020). In a project-based production context, the relevant question is whether the necessary resources and decision-making authority are available when an expert is needed to address a creative problem. The accounts indicate that this was the case, but do not suggest that it was unique to Beijing.

The second theme relates to psychological resources and citizenship contributions. Tools, constructive feedback, and development opportunities may protect valued resources under stress, whereas criticism and a lack of clarity may contribute to resource depletion (Hobfoll et al., 2018). Although quantitative studies in Zimbabwean industry found effects of PsyCap on engagement, satisfaction, and performance, these outcomes cannot simply be

transferred to our interviews (Ngwenya & Pelser, 2020). Our contribution is to identify organizational conditions to study alongside worker resilience, rather than expecting people to cope with what is beyond their control.

The distinction between citizenship behavior and other creative behaviors is important. Suggesting improvements in working practices may indicate engagement and initiative, but it may also be a formal requirement of a managerial or creative role. However, the literature's conceptualization of OCB as a context-based contribution to work cautions against equating citizenship with good organizational performance or innovation (Organ, 1997). Evidence challenges the assumption that employees can refuse or question work without consequence, but it does not rule out the possibility that at least some organizational improvements attributed to citizenship were actually voluntary citizenship acts.

Psychological safety may explain why the response matters to firms, as the agent proposing an idea exposes their judgment to other agents whose reactions carry interpersonal benefits and costs beyond the instrumental cost-benefit analysis of the idea itself. This is consistent with safety in interpersonal risk taking (Edmondson, 1999). Liang et al. (2012) distinguish between the anchoring effect of providing an alternative and criticizing a risky practice. It may be easier for neutral employees to present a visual alternative than to question a deadline or the overall decision. Such reluctance to criticize is not observed in the evidence reviewed, but this is a limitation of the present work.

The third objective examined potential barriers such as strict hierarchy and harsh criticism. In the Chinese context, research suggests that an employee's individual power distance and traditionality can shape their reactions to organizational support (Farh et al., 2007). Although collective work and project pressure are discussed in the summaries, it does not necessarily follow that a collectivist ethos and the 996 working-time regime influence people in the same way. The relationship between the cooperative interviewing structure and knowledge production does not indicate the presence of such a regime within this sample.

Comparison with other contexts enables us to avoid presenting the coexistence of passion and pressure in China as an instance of local particularism. A qualitative study of cultural labor in Britain (Hesmondhalgh & Baker, 2010) depicts enjoyment, autonomy, uncertainty, and poor working conditions as part of the same package. The Beijing accounts are even more straightforward, offering only the review of proposals, support for mentoring relationships, and access to production facilities. Compared with the two studies above, this highlights a tension between the analyses of the two samples rather than any differences between countries or replication of results.

## Conclusion and Recommendations

This qualitative study examines 16 informants' perceptions of organizational support and a happy work life in Beijing-based film, television, and animation sectors. Mentoring,

resources, recognition, autonomy, and smooth communication emerge as salient dimensions of informants' perceptions of organizational support. Controlling and punitive practices contribute to perceived difficulty. A synthesis conceives psychological resources as distinct from perceptions of a safe environment in which employees may or may not participate. Creative improvements count as citizenship behavior if the discretionary nature of the improvement can be established. The conclusions concern contextual meanings and practices, but do not test causal or mediating relationships.

Project leaders should link delegated authority to the provision of resources, expertise, and time to exercise professional judgment. Proposal reviews should explain the rationale for decisions, offer constructive criticism, and clarify technical limitations, while discouraging questioners from criticizing the person proposing an idea. Relevant occupational groups should offer mentoring and development opportunities, and leaders should consider whether production pressures prevent employees from using them.

Human resource and production managers need to explain the criteria for recognition, pay, and promotion, invite suggestions and complaints, and clarify that creative excitement does not mean the company can add unlimited responsibility. These recommendations are grounded in these accounts and should be implemented, explored, and evaluated in local contexts, rather than treated as interventions evaluated in this study.

Future studies should contrast managerial and employee accounts, examine disconfirming experiences, and track the same workers over time. For example, interviews conducted after direct observation or while reviewing project records would help determine which contributions are discretionary and how workers experience rejected suggestions. A comparison between studios and locales, however, would make it possible to consider the extent to which authority relations and employment relations are relevant; a longitudinal quantitative study would be necessary to test directional hypotheses generated by qualitative research.

## **New Knowledge**

This research provides new evidence that perceived organizational support is more than an employee welfare program in the context of project-based, high-pressure Beijing entertainment production; it reflects trust, power, rapid information exchange, and creative resource provision. The facilitation and support provided in turn build employees' psychological capital – their confidence, hope, and resilience toward their work and career. Consequently, employees are more likely to engage in organizational citizenship behaviors, such as voluntarily proposing new ideas and improvements to work processes without being asked. The study also identifies an open organizational culture, with psychological safety created through promoting experimentation and lowering the cost of failure, as the main mechanism enabling the impact of organizational resources and support on psychological energy, deep engagement, and a genuinely happy work life.

## Limitations

Because the sample is role-based, interpret the findings with caution when applying them to the entertainment industry as a whole, since managerial employees' accounts of organizational aims may differ from those of other employees. The summaries do not provide the proportions of opposing accounts. The absence of verbatim participant-level excerpts limits the reader's ability to assess how believable the interpretation is. The low level of detail regarding participant recruitment, interview conditions, reflexivity, and validation does not provide a fully auditable qualitative account. These are the main reporting omissions under the interview reporting standards of Tong et al. (2007); therefore, the relationships we propose remain tentative and require validation with further qualitative evidence.

## Ethics Statement

The Institutional Review Board of Sripatum University, Bangkok, Thailand approved this study (COA No. SPUIRB-2026-0016, April 21, 2026). The researchers obtained informed consent from all key informants before the in-depth interviews and ensured confidentiality and voluntary participation throughout the research process.

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