TEXTUAL ANALYSIS OF ADVERTISING EXECUTION STYLES BY TOP SIX TIKTOK INFLUENCERS: A CASE STUDY OF VIETNAM

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

TEXTUAL ANALYSIS OF ADVERTISING EXECUTION STYLES BY TOP SIX TIKTOK INFLUENCERS: A CASE STUDY OF VIETNAM

Thien Vinh Hoang

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

An Independent Study Presented to

The Graduate School of Bangkok University

In Partial Fulfillment

of the Requirements for the Degree

Master of Communication Arts in Global Communication

2023

This manuscript has been approved by
the Graduate School
Bangkok University

Title: Textual Analysis of Advertising Execution Styles by Top Six Tiktok Influencers: A Case Study of Vietnam

Author: Thien Vinh Hoang

Independent Study Committee:

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Advisor Assoc. Prof. Dr. Ratanasuda Punnahitanond

Field Specialist Assoc. Prof. Dr. Nattawat Wongwilatnurak

Hoang, T. Master of Arts in Communication Arts, October 2024, Graduate School, Bangkok University.

Textual Analysis of Advertising Execution Styles by Top Six TikTok Influencers: A Case Study of Vietnam (123 pp.)

Advisor: Assoc. Prof. Ratanasuda Punnahitanond, Ph.D.

ABSTRACT

This research aims to examine the execution styles of the advertising created by the top six TikTok Influencers in Vietnam. The knowledge of advertising appeals, advertising execution styles, The Rhetoric Theory, and the Elaboration Likelihood Model are the basis theory for the analysis of this study. The examination was practiced on the 200 samples collected using nonprobability sampling (from September 2022 to May 2024). The quantitative content analysis was used on the samples to investigate the answers to questions related to the applied advertising execution styles and the difference in applying those among the product categories. The findings reveal that comparison and animation styles didn't applied to advertising on TikTok. Besides, there is no rule in choosing the execution styles for each category of product/ service. However, the research still can call out the most popular execution style that applied for each product category.

Keywords: Advertising Appeals, Advertising Execution Styles, TikTok Influencers

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

ACKNOWLEDGMENT

These words are writing down with full of emotion.

First, I would like to shout out my sincere appreciation to my advisor, Assistant Professor Dr. Ratanasuda Punnahitanond. This paper can never be completed and I can never get to this moment without my honored advisor's guidance, inspiration, patience, and dedication. I would keep this honor deep in my heart and along with my life.

Second, I would like to thank all the professors and faculties who have helped me while I studying in Bangkok University with their kindness, patience, and dedication.

Lastly, I would like to thank my beloved family who always believed, encouraged and supported me.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

TABLE OF CONTENTS

Page

ABSTRACT…….iii

ACKNOWLEDGEMENT……iv

LIST OF TABLES……..vii

LIST OF FIGURES……viii

CHAPTER 1 INTRODUCTION……...1

1.1 Rationale and Problem Statement……..1

1.2 Objectives of the Study……....11

1.3 Scope of the Study……11

1.4 Research Questions……...13

1.5 Significance of the Study……..13

1.6 Definition of Terms……..14

CHAPTER 2 LITERATURE REVIEW……..18

2.1 Review of Relevant Literature and Previous Studies……...18

2.1.1 Advertising……..18

2.1.2 Advertising Appeals……....20

2.1.3 Advertising Execution Styles……..21

2.1.4 Influencer……29

2.1.5 Social Media……34

2.1.6 TikTok……40

2.2 Review of Relevant Theories……...46

2.3 Conceptual Framework……47

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

TABLE OF CONTENTS (Continued)

Page

CHAPTER 3 METHODOLOGY……....49

3.1 Research Design……...49

3.2 Population and Sample Selection….……50

3.3 Research Procedure……..53

3.4 Research Instrument…….55

3.5 Data Analysis……59

3.6 Validity and Reliability……60

CHAPTER 4 FINDINGS…….…….....61

4.1 Characteristics of the Sampled Videos……61

4.2 Findings……69

CHAPTER 5 DISCUSSION……87

5.1 Summary of Findings……...87

5.2 Discussion……90

5.3 Limitations……92

5.4 Recommendations for Further Applications…….93

5.5 Recommendations for Future Research……94

BIBLIOGRAPHY……95

Appendix……103

BIODATA……..123

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

LIST OF TABLES

Page

Table 1.1: The Top Six Vietnam TikTok Influencers Based on The Highest Number of Followers……..12

Table 2.1: Type of Influencers……29

Table 3.1: Data Sample Selection Criteria……..53

Table 3.2: Description of Content Format……..55

Table 3.3: List of Advertising Executional Styles based on Type of Advertising Appeals……..57

Table 3.4: Coding Scheme……..58

Table 4.1: Number and Percentage of the Videos Selected as Samples…….61

Table 4.2: Frequency and Percentage of Product Categories of the Sampled Videos…….63

Table 4.3: The List of Product Categories Mentioned in the Report……..64

Table 4.4: Frequency and Percentage of Appeals Used in the Sampled Videos……70

Table 4.5: Frequency and Percentage of Execution Styles Used in the Sampled Videos…….71

Table 4.6: The Matrix of Product Categories, Advertising Appeals, and Execution Styles……..72

Table 4.7: The Matrix of Product Categories, Advertising Appeals, and Execution Styles Categorized by Top Six TikTok Influencers……..78

Table 5.1: Frequency and Percentage of the Most Popular Advertising Execution Style and Appeal Used in Each Product Category……89

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

LIST OF FIGURES

Page

Figure 1.1: The 2020 Global Digital Growth……..4

Figure 1.2: The 2021 Global Digital Growth……..4

Figure 1.3: Most-Used Social Media Platforms……..5

Figure 1.4: Top 3 Popular Short Videos Social Platforms Among Gen X, Gen Y, and Gen Z…….6

Figure 2.1: A Personality Symbol Representing Consumers of Lof Malto……..27

Figure 2.2: The Summary Typology of Influencers…….32

Figure 2.3: Influencer Roles Concerning the Degrees of Control Over Product Creation and Communicative Processes……33

Figure 2.4: Top 6 Social Media Platforms in 2023 By Number of Users…….36

Figure 2.5: Influencer Marketing Growing in 2023……..39

Figure 2.6: Conceptual Framework……..48

Figure 3.1: Procedure for Accessing the Advertising Video for Sampling……..52

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

CHAPTER 1

INTRODUCTION

This chapter introduces the background of the study, rationale & problem statement, objectives of the study, research questions, scope of the study, significance of the study, and definition of terms.

1.1 Rationale and Problem Statement

At present people are surrounded by many social media which play a significant role as advertising mediums. Catching the growth of TikTok, more and more influencers create their channel on TikTok reaching their fans in daily life. Its popularity leads to the attention of executing advertising on TikTok by advertisers.

1.1.1 Advertising Situation in Vietnam

After the outbreak of the pandemic COVID-19 in 2019, the world's online networks have witnessed a skyrocketing increase in the number of social media users. In 2022, the influencer market is expected to reach its highest point in 5 recent years, namely 16.4 billion dollars (*"Key influencer marketing statistics"*, 2022). The growth of influencer marketing is explained by the rapid increase in popularity that short video creates on social media platforms like YouTube, TikTok, and Instagram. At the moment, Instagram is reported to be the most effective and preferred social media channel for brands to propagate a message to younger groups of purchasers, rather than the main users of Facebook, who are of a wider age range. According to statistics, 87% of users on Instagram perform particular active actions like registering as a follower of a brand, visiting its website, and purchasing its product, after coming

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

across a sponsored post to further investigate a product or service (*"Key influencer marketing statistics"*, 2022).

With the hustle and bustle of modern life, more and more people find it a waste of time to watch long videos. Combined with the thirst for information and fear of missing out, people tend to opt for short video platforms like Instagram and TikTok to search for product guidance rather than YouTube. Despite the leading channel for influencer marketing is Instagram, it should be noted that the most popular one is not always the best one for a brand. Along with the shift in users' habits, TikTok has recently gained more attention from both marketers and PR specialists. TikTok performs as a short video sharing platform allowing users to view as many videos about different products in a short time and make comparisons. It can be stated that TikTok is a fertile piece of cake for brands that focus on less complex product lines like clothing, food, and mobile apps, about which purchasers normally require sharp and realistic review visuals.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

1.1.2 The Rise of TikTok as Advertising Medium

TikTok held the title of "the most downloaded application on mobile devices globally" in 2022 with 672 million downloads (Blacker, 2023). Since TikTok is one of the most popular social media platforms with high active users, this platform is a promising channel for influencer marketing. In Vietnam, the influential coverage of TikTok is undeniable as the number of registered users currently stands at 49,86 million up to January 2023 while the population of Vietnam has just reached the number of 98.53 million (Kemp, 2023). According to ByteDance's advertising resources report, the amount of TikTok users accounts for more than half of the Internet users in Vietnam, which is around 77.93 million. Note that ByteDance' s

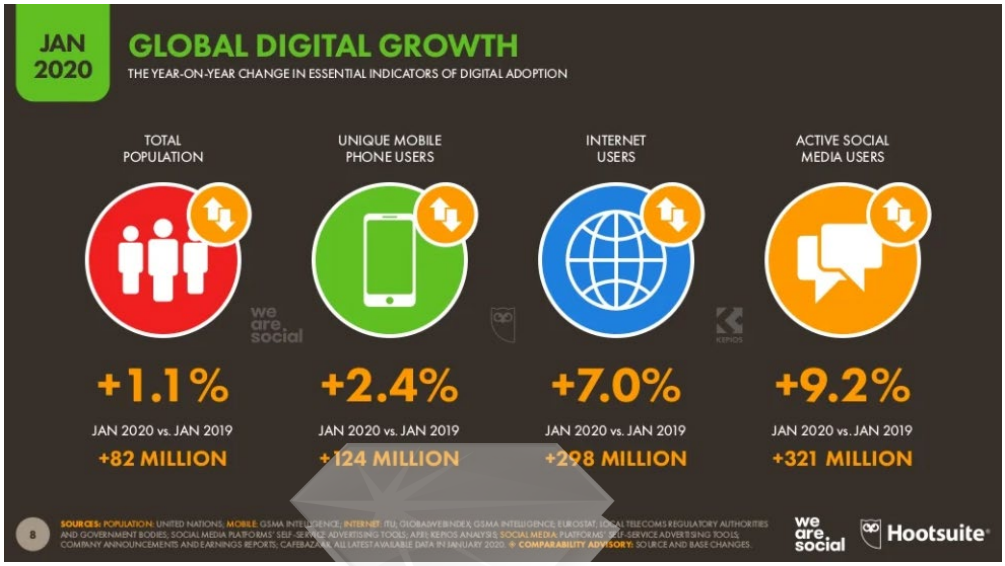
advertising tools enable marketers to target TikTok ads to users over the age of 13, but these tools only display audience data for users over the age of 18. Therefore, the figures from ByteDance indicate that the real number of users in Vietnam on TikTok can be higher than 49.86 million users. Based on the statistics about how many Vietnamese have TikTok accounts demonstrate the potential engagement of influencer marketing on this platform.

The content formats on TikTok vary from In-feed TikTok ads, TopView ads, Brand Takeover ads, Branded Effects, TikTok short videos, and recently TikTok long videos, which can last up to 6 minutes. With a wide range of content, TikTok provides marketers with multiple selections of content to best suit their message and purpose. It is also simpler for a brand to gain popularity and connect directly with potential customers in the most positive way. Launching advertisements and sponsored content on TikTok is also an uncomplicated way to track the advertising performance metrics and engagement rate.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

During the COVID-19 pandemic in 2021, more people became active social media users. Following the report of Datareportal, the number of active users significantly grew from 9.2% in 2020 to 13.2% in 2021 worldwide. As a part of that growth, Vietnamese socially active users significantly grew from 67% to 73.7% of the population (Kemp, 2020). In comparison with further data in the 2023 report, TikTok became the top three most used social media platforms in January 2023 while its place is 6th in January 2021 report. In particular, the Connected Consumer Q1 2023 report of Decision Lab showed that TikTok users who are GenY & Gen Z frequently use applications for short-video watching the most while facing the rapidly growing of Reels, the solution for short-video on Facebook, Instagram and YouTube.

Figure 1.1: The 2020 Global Digital Growth

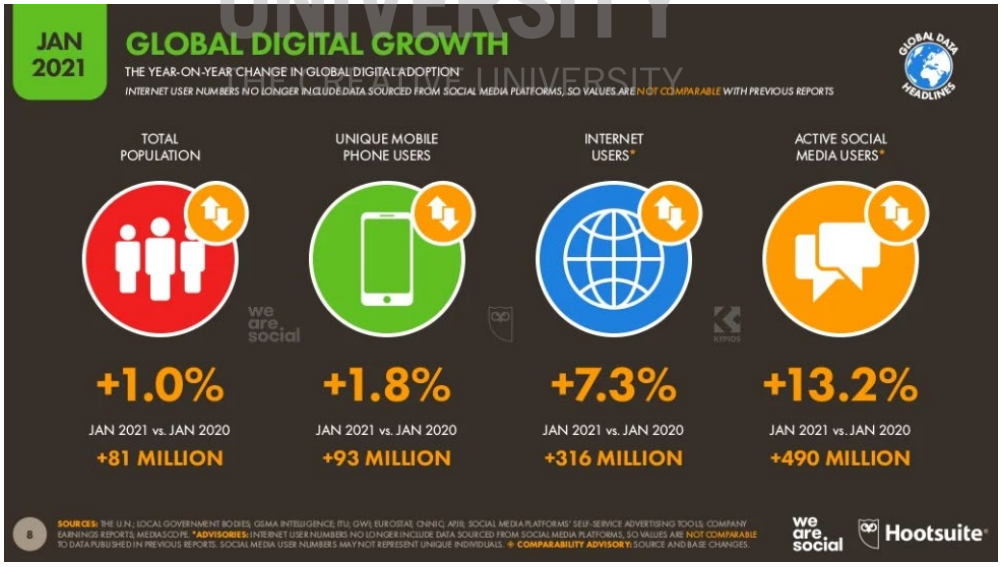


Source: Kemp, S. (2020). *Digital 2020: Vietnam.* Retrieved from

https://datareportal.com/reports/digital-2020-vietnam.

BANGKOK UNIVERSITY

Figure 1.2: The 2021 Global Digital Growth

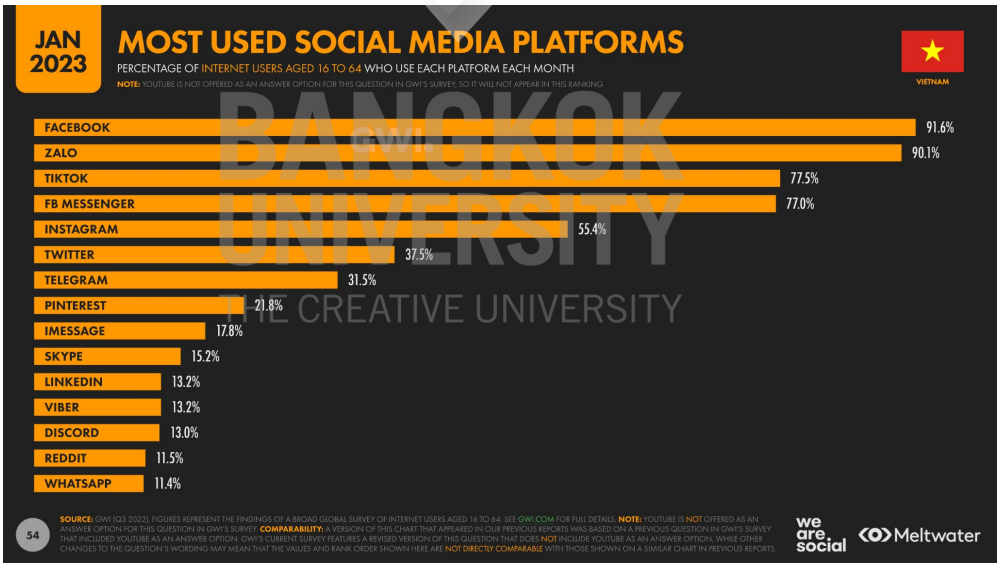


Source: Kemp, S. (2020). *Digital 2020: Vietnam.* Retrieved from

https://datareportal.com/reports/digital-2020-vietnam.

With that significant growth, TikTok has become the must-have platform for influencer marketing like Facebook/ Instagram/ YouTube. Looking deeper into Platform specs, while Facebook seems to be a colorful platform when it provides many materials for influencers to communicate, Instagram, YouTube, and TikTok focus more on specific material. Instagram is a photo collection-oriented platform while YouTube is a long-duration video clip-oriented platform. TikTok is a short video clip-oriented platform where most of their contents are published in 15-second video clips.

Figure 1.3: Most-Used Social Media Platforms

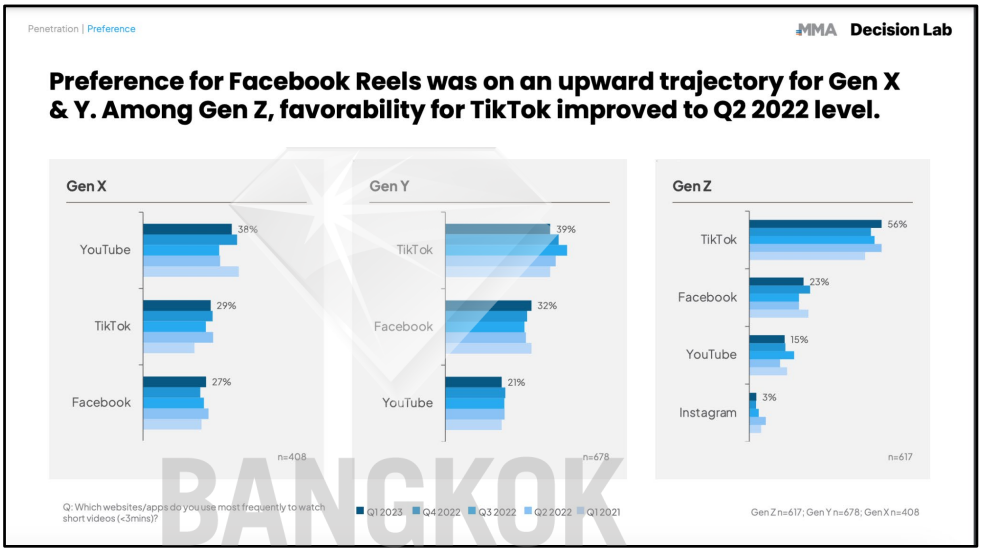


Source: Kemp, S. (2020). *Digital 2020: Vietnam.* Retrieved from https://datareportal.com/reports/digital-2020-vietnam.

In 2021, TikTok launched the TikTok Shop function which encourages the influencer or maybe the TikTok users who have many fans to become the sellers. By providing more functions which can bring more profit to TikTok influencers,

the influencers on this channel may soon be more active and spend more effort on their advertising execution styles.

Figure 1.4: Top 3 Popular Short Videos Social Platforms Among Gen X, Gen Y, and Gen Z



Source: *The Connected Consumer Q1 2023*. (2024). Retrieved from https://www.decisionlab.co/download-the-connected-consumer-q1-2023.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

1.1.3 Influencer Marketing

Influencers possess niche groups of followers thanks to their specialized content and prompt response to comments of users on social media.

As aforementioned, the key to the high exposure of influencer marketing is how influencers manage their content and keep the balance between the featured product and the influencers' brand identity. Putting personalized characteristics helps the social media content of an influencer to pop out and at the same time, bring the image of the promoted product to target audiences. The more interventions are made by the

host company to the influencer's content the less attractive it is to consumers who have specific beliefs in that influencer (Audrezet, Kerviler & Moulard, 2020).

After the sales rate and brand identity rose thanks to the flying words of these opinion leaders, the success of partnerships with influencers has been proven. As a result, in any form of hiring or partnership to promote a product, influencers expect to be paid an amount of wage as compensation for promotions (Archer & Harrigan, 2016). Gradually, brands are getting used to giving pay to Key Opinion Leaders (KOL) and influencers, which would encourage marketers to deeply intervene in influencers' content, which accidentally reduces the creative freedom of the influencer. Officializing the act of purchasing content from influencers to mention companies' products instead of partnership can lead to the expectation of control on influencers' content as marketers normally do to traditional advertising. In turn, the quality, and trustworthiness of the content may reduce and eventually become the same as that of conventional mass media advertising. Therefore, to ensure that influencer content best matches the company's requirements, marketers should pay deep attention to determining which influencer can naturally praise the product and by which approach marketers should apply to work with influencers.

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

1.1.3.1 Role of Influencer in Advertising

Although the effectiveness of influencer marketing has been proven (Watts & Dodds, 2007; Brooks & Piskorski, 2018), any marketing tactics engender botheration to marketers. Nevertheless, on the bright side, influencer marketing helps lure and generate new consumers, spreading the concept of a product, bolstering the brand's idea, and even raising brand awareness. The specialty in using social media stars to promote a product is that it will be directed to a specific target group with

high exposure, unlike mass media marketing or email marketing. Moreover, building intimacy between the brand and customers through intermediaries like KOL can create a loyal community of consumers to a brand, who are easily triggered and willing to respond to the brand message. A loyal group of followers is claimed to be evidence of a high investment return (Bognar, Puljic & Kadezabek, 2019).

Although the advantages of influencers in marketing are demonstrated through sales rate, number of customers, and brand awareness rate, influencer marketing can leave severe repercussions when a brand makes small mistakes in choosing influencers. Matching with an influencer who is relevant to the brand's niche is necessary for an influencer marketing strategy to achieve beneficial results. Although the results of influencer marketing may be immediate, launching the campaign requires a significant amount of time and effort to research the market and influencer compatibility with the brand's key message.

Since influencer marketing is still in its infancy, most businesses will have to experiment. The time, effort, and resources will almost certainly be wasted without producing any results if marketers select the wrong influencer. Additionally, audiences' perceptions of the collaboration play a major role in campaign success. It has the potential to severely harm both the influencer's and the brand's reputation if it does not resonate with the audience. Unfortunately, it takes time and money to restore a brand's public image and reputation.

1.1.3.2 Consumer Behavior toward Influencer's Content

With the intensive growth of social networking platforms, consumers' behavior also changes in multiple ways. However, in some aspects, their pre-purchasing habits remain unchanged but are manifested in various actions.

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

People used to seek recommendations and evaluations from relatives and friends before purchasing. They believed that the feedback from acquaintances is more reliable than the disclaimer of the service suppliers or sellers themselves. This process of transmitting information is described as word of mouth. Many marketers make use of this habit in word-of-mouth (WOM) marketing since WOM is believed to be nine times more effective in transferring negative to favorable attitudes towards a product or service (Day, 1971). Following the trend of social media, today's purchasers tend to look up reviews and recommendations not only from their friends but also from famous people or well-known characters on social media, as known as influencers.

Many social media influencers are not celebrities or superstars but simply bloggers, reviewers, opinion leaders, experts, or content creators (Sammis et al., 2015) who often operate their social media accounts as freelance jobs. At first, the aim of sharing their experience and feelings about a product or service on social media is to satisfy their sense of free speech. Giving the experience and intense insight into a product proves them to be wise and leading users. These social stars reinforce the trust of their followers by posting content that indicates the intimacy and familiarity they share and their fans. Dedicatedly choosing and constructing the content will endear the influencers to followers. Dibble, Hartmann and Rosaen (2016) stated that, unlike conventional relationships such as relatives, friends, or colleagues, normal users automatically build a perception of intimacy with social media stars through shared interests and commonalities that they observe on influencers' accounts to regard the relationship as a trustworthy relationship like traditional ones. Therefore, utilizing the influencers' trustworthiness and impact can bring deeper exposure to the target market than recruiting traditional celebrities

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

to promote a product or service via mass media means. Realizing this shift in consumer behavior has led firms and businesses to apply influencer marketing in promoting their businesses.

In sum, with the rapid development of TikTok in Vietnam, the number of influencers and their activities to promote products on TikTok may grow significantly. Based on the promising statistics about the growth of TikTok over the past few years, it is convincing that the scale of this video-sharing platform will keep going up straight in the foreseeable future. Except for a Covid outbreak in 2019, almost every ongoing social network has experienced a gradual decline in organic post engagement over the past few years. However, TikTok has only endured a relatively minor decline. Specifically, TikTok influencers' engagement rates are still high across all size tiers. In the future, TikTok is anticipated to expand in the Asia region, particularly in Vietnam. However, little research has been done on the influencers' advertising execution styles that will work best for this rising market. Consequently, this research aims to observe and investigate the advertisement style on TikTok used by top influencers to identify the most popular and effective execution styles for influencer marketing among Vietnamese audiences. Based on the result of the observation, this study only focuses on recording the real situation of applying the advertisement execution style on TikTok channel but not focus on finding new execution styles.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

1.2 Objectives of the Study

The purpose of this study is to investigate the advertising execution style that TikTok influencers use to promote branded products, and whether influencers use different styles for different products (in terms of different categories). The specific objectives are presented below:

1) To investigate the advertising execution styles used by the top six TikTok influencers in Vietnam.

2) To explore and how the top six TikTok influencers in Vietnam use different advertising execution styles for different product categories.

1.3 Scope of the Study

This research aims to examine which execution styles were used by the top six popular TikTok influencers in Vietnam with their published advertised contents from September 2022 to May 2024, and whether there are usage differences among these top TikTok influencers. The list of popular Vietnam TikTok influencers was obtained to identify the top six popular TikTok influencers for our data analysis as shown in Table 1.1.

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

Table 1.1: The Top Six Vietnam TikTok Influencers Based on The Highest Number of Followers

No.	TikTok Influencers	No. of Followers	TikTok Channel Link
1	Trà Đặng	19.7 million	https://www.tiktok.com/@tra.dang.904
2	Linh barbie	18.7 million	https://www.tiktok.com/@linhbarbie
3	Nguyễn Văn Tài	14.8 million	https://www.tiktok.com/@tai2701
4	Đào Lê Phương Hoa	14.1 million	https://www.tiktok.com/@hoaa.hanassii
5	Ngô Ngọc Hoà	13.4 million	https://www.tiktok.com/@hoa_2309
6	Cindy	13.1 million	https://www.tiktok.com/@cindymiicute

Source: *Top 10 TikToker Viet Nam by followers*. (2023). Profiledata. Retrieved from https://profiledata.net/top-10-tiktoker-tai-viet-nam-theo-luot-theo-doi.

The total number of samples is 200 TikTok videos (20 10 to 40 videos by from each selected influencer, the absolute quantity based on the real status of each influencer), which were selected and analyzed in terms of advertising execution style.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

The advertised contents have no limit in terms of business categories, but those must stay in the same categories when compared.

1.4 Research Questions

This study aims to answer the following two research questions:

RQ#1: What are the advertising execution styles used by the top six TikTok influencers in Vietnam?

RQ#2: How do the top six TikTok influencers in Vietnam use different advertising execution styles for different product categories?

1.5 Significance of the Study

TikTok is a more and more dynamic social channel that is indispensable in advertising activities there are fewer reports regarding the execution style on this channel. This study aims to learn from the realistic activities for the comprehensive perspectives about TikTok influencer advertising. The learning will be considered under two approaches below. Moreover, the outcomes of this study are expected to be one of the early considerations of the advertising practices by the Influencers rather than the brand or production house. Findings should enable other influencers to learn how successful influencers use creative strategies and executions in their professional practices.

Academically, this study collects realistic activities and provides evidence about the current execution style of the Vietnam TikTok influencers. Practically, the result and suggestion of this study can be seen as a reliable reference source for TikTok new influencers, advertisers, Integrated Marketing Communication (IMC)

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

planners, and the follow-up researchers who aim to study deeper regarding communicated activities on TikTok.

1.6 Definition of Terms

This section contains operational definitions of the following terms:

1.6.1 TikTok

This term refers to an application that allows users to watch, create, and share 15-second videos shot on cell phones. The application was launched in 2016 by the Chinese technology company ByteDance and is now available in more than 150 different markets. The application had about 1.1 billion active global users by early 2021 (D'Souza, 2024), and 49.86 million active users aged 18 and above in Vietnam count to 2003 (Kemp, 2023).

1.6.2 Influencer

This term means a person or group that can influence the behavior or opinions of others. Within this study, the mentioned influencers are not only superstars, and celebrities but also all kinds of content creators in digital media, video bloggers, product reviewers, and experts. This study focuses only influencers in Vietnam. The term "KOL" (key opinion leader) is also used as the synonym of the term "influencer."

1.6.3 Advertising

Based on Kotler (1984), advertising is defined as "any paid form of non-personal presentation and promotion of ideas, goods, and services through mass media such as newspapers, magazines, television, or radio by an identified sponsor".

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

1.6.4 Advertising Appeal

Belch, G. E. and Belch, M. A. (2021) defined advertising appeal as the approach of an advertisement's message used to attract consumers and/ or influence their feelings toward a product or service.

1.6.4.1 Rational Appeal

The Rational Appeal focuses on the practical, functional, or utilitarian needs of consumers regarding a product or service (Belch, G. E. and Belch, M. A., 2021). The messages following this type of appeal emphasize facts, learnings, and the logic of persuasion.

1.6.4.2 Emotional Appeal

On the other hand, The Emotional Apeal focuses on consumers' social and/ or psychological needs in purchasing a product or service (Belch, G. E., & Belch, M. A., 2021). The messages following this type of appeal emphasize the feelings, the emotions of consumers.

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

1.6.5 Advertising Execution Style

This term is defined as how the advertisement communicates its message to the audience. The execution styles presented by Belch & Belch will be considered as referrals. According to Belch, G. E. and Belch, M. A. (2021), there are 12 frequently used styles in advertisements which are listed as follows:

1.6.5.1 Straight Sell

This style, as its name, goes straightforwardly to sell the product/ brand by presenting the benefit of the product or service to consumers.

1.6.5.2 Scientific/ Technical Evidence This execution style focuses on showing scientific and/ or technical information as evidence. By that, consumers

may consider this information as a rational reason to believe and consume the product/ brand. This style can be combined with Straight Sell.

1.6.5.3 Demonstration

This style persuades consumers to believe by illustrating the advantage of the product or service by in an actual using situation. By that, the advantages and benefit of the product/ service will be presented.

1.6.5.4 Comparison

This execution style makes the comparison among products/ brands including direct, indirect & visual.

1.6.5.5 Testimonial

This style emphasizes the experience of using the product by a real person and he/ she introduces it to potential consumers.

1.6.5.6 Slice of Life

This style represents how a product can be used by one or some typical person in normal conditions. By this style, advertisers seem to build a hypothetical situation in which a person encounters a problem that may be true in reality, and then offer a solution to that problem.

1.6.5.7 Animation

For this style, advertisers utilize animated characters, cartoons, illustrations, or any kind of fictional characters to attract target customers.

1.6.5.8 Personality Symbol:

This style uses imaginary characters to represent the product/ brand and/ or deliver the key message. This style is a special way to help the product/ brand become identified.

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

1.6.5.9 Imagery

This execution style aims to gain a visual impression on audiences by using full of visual elements. The advertisement created by this style just contains little or no technical information.

1.6.5.10 Dramatization

This style, is somehow, similar to the slice-to-life execution style but combines exciting factors (drama) to tell a memorable story.

1.6.5.11 Humor

This execution style focuses on building a positive mood for the story to attract consumers. The positive mood includes love, intrigue, serenity, compassion, and pride.

1.6.5.12 Combination

This is a combination of at least two execution styles based on Belch, G. E. and Belch, M. A. (2021).

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

1.6.6 Product Category

This term refers to the type of products or services that are defined by a firm to organize the products/ services. For example, Coke, Pepsi, and Mirinda belong to the product category called soft drinks. For this study, the product category is examined to help the researcher to group the product that was advertised by the influencers.

CHAPTER 2

LITERATURE REVIEW

This section aims to review related studies on advertising, especially in the realm of message execution styles in advertising, social media in terms of TikTok, and influencers. The reviews lead to the development of the conceptual framework of this study.

2.1 Review of Relevant Literature and Previous Studies

2.1.1 Advertising

Advertising has been through a long development process, from painted artworks in Rome that served as billboards about gladiator fights to a four-minute world most expensive advertisement of Chanel No. 5 perfume (*Most Expensive Advertisement (Commercial) on Television*, 2004). In 1994, a publication by Rust and Oliver named "Journal of Advertising" anticipated a foreseeable gloomy future of advertising based on observation and examination of the advertising industry at that time. However, in the 21st century, advertising has never been alive and kicking like today with the help of technology and globalization. Meanwhile, the definition of advertising has been innovated non-stop to best describe the scale of this field. For years, researchers, economists, and marketers have kept introducing new concepts about advertising in an attempt to fully generalize its definition to fit the times.

When trying to identify the essential elements that potentially determine the advertising activities by conducting a professional discussion, Richards and Curran (2002) constructed an updated description for advertising with familiar

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

phrases such as “paid,” “mediated form of communication from an identifiable source” and also included the objectives of the senders called “persuasion”, and “action”. Throughout the first two decades of the twenty-first century, many researchers called for a revision of advertising’s definition (Carlson 2015; Faber, 2015). Advertising is even considered a persuading activity rather than a selling one after being taken into the examination (Heath, Brandt & Nairn, 2006; Faber, 2015). A study on the potential development of advertising describes advertising as “brand-initiated communication intent on impacting people” (Dahlen & Rosengren, 2016). Now that the world has stepped into the metaverse era in recent years, the rush for redefined advertising activities is continually brought up in some documents (Kim, 2021). However, despite being affixed with different academic words to widen the scope of its meaning, “advertising” is still widely accepted and brought into education in a much simpler explanation. One of the most broadly accepted definitions of advertising is that advertising can appear as any paid form of nonpersonal presentation and promotion of ideas, goods, or services by an identified sponsor (Kotler, Armstrong & Opresnik, 2017). In other words, advertising is any non-personal communication that is financially sponsored by a party to provide information about an organization, product, service, or idea, or to deliver any desired message to a mass audience. Its non-personal approach is to differentiate advertising from public relations, another element in the Marketing mix, coming from the public’s free will.

Advertising serves the purpose of stimulating the consumers going through the buying process (Kotler et al., 2017, p. 456). Since advertising is targeted to undefined audiences, marketers need to predict the audience’s reaction and response

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

to their advertisements and select the appropriate way of transmitting the wanted message. A successful advertising campaign requires a creative strategy that uses the right type of appeal and is executed properly (Belch, G. E., & Belch, M. A., 2021).

2.1.2 Advertising Appeals

Belch, G. E. and Belch, M. A. (2021) introduced advertising appeals as the approaches used to attract the consumer and influence their feelings toward the products, and services. Those approaches can be generally broken into two categories: informational/ rational appeals and emotional appeals. While informational/ rational appeals focus on sharing informative data, and specifications, emotional appeals influence the audiences by raising emotional feelings like humor, and love. Advertisers can also consider combining those two categories.

Informational/ rational appeals focus on consumers' practical, functional, or utilitarian needs. Some typical types can be counted such as feature appeal, competitive advantage appeal, favorable price appeal, news appeal, and product/ service popularity appeal. Those appeals push efforts to be influenced by rational motives such as comfort, convenience, economy, health, and sensory benefit.

Emotional appeals focus on consumers' social and psychological needs. These appeals influence audiences by their feelings about brands, and products. These types of appeal seem to be usually used for types of products that have no or not many differences in their specifications. Emotional appeals may be practiced based on some popular emotion such as love, fear, joy, happiness, nostalgia, sentiment, excitement. While Belch's point of view regarding advertising appeals is more likely audience responses, Mueller (1987) introduced the other views of

BANGKUK UNIVERSITY THE CREATIVE UNIVERSITY

advertising appeals which are called traditional appeals and modern/ Western appeals. Traditional appeals were defined as reflecting the culture of the advertiser. The traditional group includes group consensus appeals, soft-sell appeals, veneration of elderly and traditional appeals, status appeals, and oneness with nature appeals. Modern/ Western appeals are defined as focusing on utilized tools in the development of global consumer culture and include individual and independence appeals, hard sell appeals, youth and modernity appeals, product merit appeals, and manipulation of nature appeals. The list of advertising appeals mentioned by Mueller (1987) seems to be more related to the cultural environment. Within this study, all the samples are in the same cultural condition, so the point of view of Belch (2021) seems to be more relevant.

2.1.3 Advertising Execution Styles

To communicate the message effectively, marketers have to build a sturdy message strategy as part of their marketing strategy. Major decisions to acquire a feasible advertising plan are setting measurable goals, setting and balancing advertising budgets, and making genuine message decisions in combination with suitable media decisions (Kotler et al., 2017). Thus, the publicizing message configuration is certainly not a separate process. It derives from the imaginative brief with the consideration of media channels and their role in larger integrated communications (Clow & Baack, 2002).

Within the message decisions, the execution styles are the decisive element that helps implement the big idea of a message. The big idea is what derives from creativity and the attempt to discover a new idea or the solution to a present problem (Davis, 1998). It must be fine-tuned with adequate adjustments in choosing the right

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

media channel and applicable execution strategies to ensure that the message can travel a long way to the customers but is still fully interpreted. After figuring out the big idea, marketers need to depict it in detail and extend it. This includes determining the nature and purpose of the big idea, whether the advertising activity is meant to leave an influence on brand-loyal customers, to console current purchasers, or to create awareness. A big idea is also the conclusive element that ensures one's advertising won't "pass like a ship in the night" as David Ogilvy once addressed. But the profound meaning of his words is not simply reminding us about the story of the idea itself but the way marketers choose to deliver the idea.

Execution styles are the way a big idea is brought into real life. Those are designed to illustrate a message appeal, and, at the same time imply the message in an advertisement (Bakir, 2012). It is crucial that an advertisement provokes positive feelings and communicates meaningful appeal to consumers. Shah & Souza (2009) believes that execution styles are a component of the creative execution elements of an advertisement. Several classification frameworks have been introduced to figure out reasonable ways of categorizing the tactics that marketers use to convey their message. Another recognition of execution styles stated by Zou and Volz (2010) is that those are the methods by which advertising appeal is conveyed to the audience. Other experts in the communication field also introduced their classification framework for specific execution styles used in advertising. Bakir (2012) claims that execution styles should include Celebrity endorsement, Factual, Demonstration, Animation, Testimonial, Dramatization, Authoritative, and Comparative advertising. Zou and Volz (2010) also share the same opinion in their study.

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

Each communication expert named the execution styles differently according to their analysis. Nevertheless, different terms of different experts may indicate the same way of presenting advertising appeal. For instance, Sharma and Singh (2006) defined the execution-style that utilizes animated characters and cartoon background as “Animation” while De Mooji (2018) and Kivinen (2014) called this style “Imagination”, and Appelbaum and Halliburton (1993) named it “Cartoon”. In this paper, the writer chooses the literature of authors Belch, G. E. and Belch, M. A, 2021, to be the reference for the writer’s analysis of TikTokers’ execution styles. The writer decided to take reference from this literature because this is the most updated, most reliable, and widely accepted theory of advertising execution styles in comparison with those of the aforementioned authors.

According to the identification of Belch, G. E. and Belch, M. A. (2021), 11 frequently-used formats of creative execution styles in the advertising industry include 1) Straight Sell, 2) Scientific/Technical Evidence, 3) Demonstration, 4) Comparison, 5) Testimonial, 6) Slice of life, 7) Animation, 8) Personality symbol, 9) Imagery, 10) Dramatization, and 11) Humor.

Based on the identification of Belch, the writer has synthesized and described 12 execution styles in the author’s terms, accompanied by selected illustrative exemplifications matched by the writer's experience, evaluation, and comparison.

2.1.3.1 Straight Sell

Straight sell style, also known as the factual style of message execution, is an elementary execution style. As indicated by its name, this tactic involves a clear, direct, and straightforward way of presenting relevant information

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

about the product, or service that the advertisement is gearing to (Belch, G. E., & Belch, M. A., 2021). Straight-sell executions are commonly combined with a rational appeal to directly convey the benefits of a product or service to the consumers. This style takes the utility of the product to be the highlight trigger of consumption. Moriarty, Mitchell, Wells, Crawford, Brennan & Spence-Stone (2014) state that when a brand applies this style, no special promotional stunts or moving stories but only basic information is employed in the advertisement. This advertising execution style has wide applicability to various sorts of advertisements such as printing advertisements, TV advertisements, billboards, and internet media advertisements.

2.1.3.2 Scientific/ Technical Evidence

A variation of the former execution styles is the scientific or technical evidence. This style can be used in combination with the straight-sell style, sometimes it can be the message included in the straight-sell advertisement. Technical information, recommendations, endorsements by scientific bodies, or contraindications from scientific studies are usually cited to reinforce the advertising claims on the advertisement.

2.1.3.3 Demonstration

Advertisers illustrate the key advantages of the product by putting it in actual use or a staged situation (Belch, G. E. & Belch, M. A., 2021). This approach provides an objective view to consumers and is highly effective in persuading consumers to believe in the product's functionality, quality, and the benefits of using the brand.

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

2.1.3.4 Comparison

The comparison execution style is well-known among marketers and advertisers. It is easy to come across advertisements for convenience products that use this approach. This type of execution style includes direct, indirect, and visual. The familiar name of this style is Ariel as the advertisers of this brand decided to compare its ability to wash clothes in a much more clean and bright way than its competitors such as OMO. Although undermining and verbally attacking the opponents is considered unethical (Belch, G. E. & Belch, M. A., 2021), many brands utilize it in promotional activities because direct brand comparisons help show a brand's uniqueness and competitive advantage over other brands. Newborn or unknown brands can employ direct comparison to position themselves with industry leaders.

2.1.3.5 Testimonial

This style highlights that the experience of a person with the product or service is so good that he/she praises it and introduces it to potential customers. Testimonials may show authenticity and bring significant influence to future customers if the message is shared by famous or recognizable people in the field. It is common for marketers to apply celebrity endorsers in this style. If the storytellers are ordinary people, the story should be interesting and impressive enough to leave a great impact on the target audience.

2.1.3.6 Slice of Life

This style represents how a product is used in a normal setting by one or many typical people. Non-durable/ convenience products or packaged goods are usually marketed with slice-of-life execution styles. This style works based on

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

a problem/ solution approach. In the slice-of-life approach, advertisers are likely to build a hypothetical situation in which a person encounters a problem that may be true in reality, and then offer a solution to that problem. The key to successfully applying slice-of-life approaches is simplicity (Arens, W. F., Weigold & Arens, C., 2012) and the actors' ability to illustrate the situation (Belch, G. E. & Belch, M. A., 2021).

2.1.3.7 Animation

As suggested by its name, the animation approach of an advertisement is that advertisers utilize animated characters, cartoons, illustrations, or any kind of fictional characters to attract target customers. This execution style is best suited for children if the main products are toys or instant-used products such as cereal, snacks, etc.

2.1.3.8 Personality Symbol

In personality symbol execution, an imaginary character is created to represent the product and specially delivered to make a product become identified. The central character can be an animated or real character/ animal/ icon (Belch, G. E. & Belch, M. A. 2021). In Vietnam, the term personality symbol started to be known in 2007 through the Comfort TVC series telling the story of a fabric family with two young characters Andy (husband) and Lily (wife) which is the typical case of utilizing a personality symbol approach. Although facing many controversial opinions, it is undeniable that using personality symbols still exists broadly in the present. For example, Malto, a malt milk young brand in Vietnam, uses a group of five animals, called Malto Gang, to represent their brand characteristics which match with target consumers, who are Gen Z as Malto announced.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Figure 2.1: A Personality Symbol Representing Consumers of Lof Malto

Source: *Malto Gang*. (2023). Retrieved from http://lofmalto.vn/about.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

2.1.3.9 Imagery

Some advertisements may contain little or no technical information about the products or general information about the brand. Since those ads aim to create a visual impression on audiences, they are full of visual elements such as animation, effects, pictures, illustrations, and symbols to depict the situations in which a product is used (usage imagery), or who uses a product (user imagery). The purpose of usage and user imagery is to make audiences associate their specific thoughts, reactions, and feelings with the symbols, the characters, or the situations shown in the advertisement.

2.1.3.10 Dramatization

This style leads to a short advertisement starring a product. Dramatization is somehow akin to the slice-of-life execution style but contains more thrilling and exciting factors to tell a memorable story. When drama is successfully

conveyed to the audience, they will get into the story and possess the same concerns and feelings as the characters and consequently, remind the audience of the brand name every time they throw back at the situation in the advertisement. Dramatization is more suitable for television commercials.

2.1.3.11 Humour

This style of message execution builds a merry mood in the audience around the story they are telling to attract consumers and increase the audience's relationship with the story. The positive mood includes love, intrigue, serenity, compassion, and pride. The product plays a side role in this style and is only introduced to the audience in the suggestion part of the advertisement. Not every kind of product is suitable for this style.

2.1.3.12 Combination

The execution styles above, in some specific situations, may combine to gain more effect in the advertisement. Belch, G. E. and Belch, M. A. (2021) introduced Tony the tiger, a character of Kellogg's cereal brand, as an example of the Personality Symbol style. Yet Tony TVC in 2021 which promoted a product called Jumbo Snax was an example of the Combination style also. That TVC combined Animation style and Personality Symbol style to effectively introduce Jumbo Snax to end users (*"Kellogg's Jumbo Snax*", 2021)

While there are more than two study did the research regarding the practicing of specific execution styles (Beard & Tarpenning, 2004; Mihm, 2013; Kivinen, 2014; Horn & Jongenelis, 2022), it is hard to find a study about the practicing of advertising execution styles in Vietnam, especially on TikTok channel. As the purpose of discovering this zone of advertisement knowledge, the first research

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

question is proposed:

RQ#1: What are the advertising execution styles used by the top six TikTok influencers in Vietnam?

2.1.4 Influencer

Influencers are individuals who can be celebrities, industry advocates, professionals, or non-professional peers (Childers, Lemon & Hoy, 2019). Those people interact with a specific target audience to gain online engagement and then sell products, services, or brands (Zniva, Weitzl & Lindmoser, 2023). Influencers can be easily recognized by their huge number of followers, which reflects their reputation, on social media and can be categorized into four types based on the varying number of followers. According to Vodák, Novysedlák, Čakanová and Pekár (2019), there are four types of influencers: Nano-Influencer, Micro-Influencer, Macro-Influencer, and Mega-Influencer as shown in Table 2.1.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Table 2.1: Type of Influencers

Type of Influencer	Definition
Mega-influencers	Influencers who have more than a million followers. They are often in partnership with large brands with the role of representative. Celebrities can be categorized in this group.
Mega-influencers	Representation of this type is TikTok channel of GMM actor Fourth Nattawat (@nattawatji) which has 1.4 million followers.

(Continued)

Table 2.1 (Continued): Type of Influencers

Type of Influencer	Definition
Macro-influencers	Influencers who have from 100,000 to a million followers. They are potential partners of brands and companies. For example, the channel of cosmetic reviewer named Chayadhorn Kitiyadisai (TikTok named Ingck) which has 304,700 followers.
Micro-influencers	Influencers whose followers vary from 1,000 to 100,000 followers. There is TikTok channel regarding Thai language called Papinnoth (@papinnoth) which can represent this type with 74.400 followers.
Nano-influencers	These influencers may seem to have a slight influence on users because the followers of this group are only below 1,000 followers. However, this is the group that has a huge impact on a relatively narrow market. Currently, seven years.

(Continued)

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Table 2.1 (Continued): Type of Influencers

Type of Influencer	Definition
Nano-influencers	Since the day Douyin was globalized as TikTok (2017), this type of influencers seem to be extinct in global context. Yet there are still some trustful channels which belong to experts in Vietnam. For example the channel named Dr.ducnhan with 3,608 follower is sharing contents regarding oral health, dental knowledge.

Influencers can create communicative activities that are more credible and have more potential to reach the desired target audiences than traditional online advertising by the company (Lou & Yuan, 2019). That is the reason why marketers and Communication practitioners more and more often prefer Influencers for their advertisements to utilize the impact of Influencers.

2.1.4.1 Roles of Influencers

Gross and Wangenheim (2018) concluded that there are four types of Influencers following their communicative process toward followers: Snoopers, Informers, Entertainers, and Infotainer. Those four types are mostly distinguished by the motivation and the goal of content that is created to communicate with the audience. Through those four types of understanding, communication practitioners can also understand what audiences are looking for in their Influencer's content and the matching of that expectation and brand.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Figure 2.2: The Summary Typology of Influencers

Type		Motivation	Goal of Content	Audience Contact
	Snoopers	• Discovering social media platforms • Creating and sharing content	• Personal insights	• Individual & frequent
	Informers	• Sharing knowledge and expertise	• Information & education	• Individual & frequent
	Entertainers	• Giving people a good time	• Entertainment • Personal insights	• Aggregate & moderate
	Infotainers	• Sharing knowledge and expertise • Giving people a good time	• Information & education • Entertainment within focal domain • (Personal insights)	• Aggregate & moderate

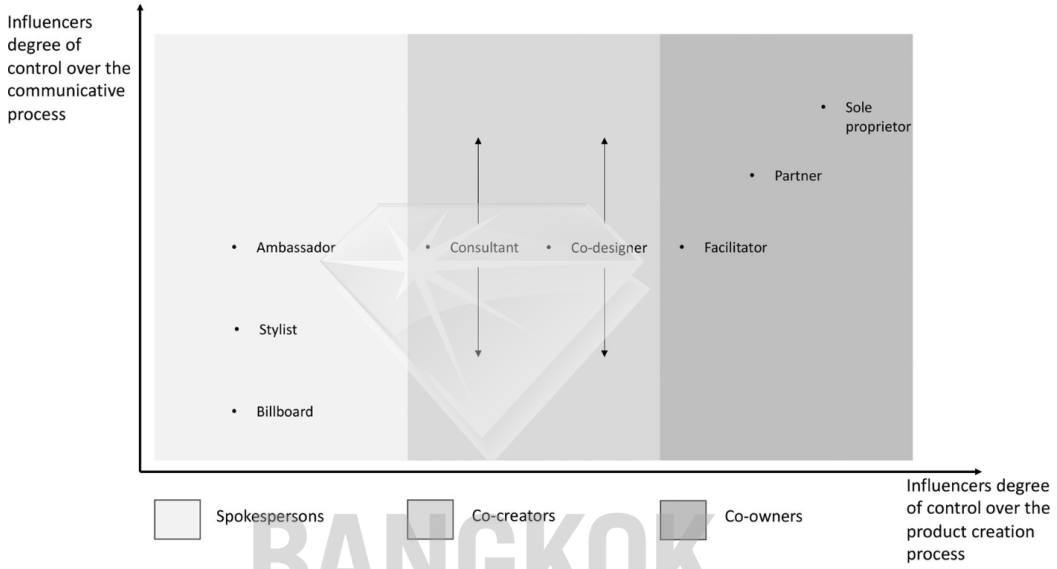
Source: Gross, J., & Wangenheim, F. V. (2018). *The big four of influencer marketing. A typology of influencers.* Retrieved from https://www.econstor.eu/bitstream/10419/275968/1/MRSG_2018_2_030-038.pdf.

In a later study, Rundin and Colliander (2021) exposed that the Influencer's roles can be defined by the relation between the Influencer's control and the Product in the communicative and creation process. Eight roles are grouped into three main roles (see Figure 2.3). By the increasing control over the creation of products, Influencers may communicate with followers as Spokesperson (includes three roles Billboard, Stylist, Ambassador), Co-Creators (includes two roles Consultant, Co-designer), or Co-Owners (includes three roles Facilitator, Partner, Sole Proprietor). While the study in 2018 focused on the relationship between Influencers and their Audiences (Brand consumers or potential consumers), these roles focus on the collaborated content between Influencers and Brands. The progressive study in 2021 introduced a clearer facet regarding the role of Influencers along with the relationship with the brand. The outcome of the study in 2021 also helped advertising practitioners pick influencers for their collaboration

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

strategy.

Figure 2.3: Influencer Roles Concerning the Degrees of Control Over Product Creation and Communicative Processes



Source: Rundin, K., & Colliander, J. (2021). Multifaceted influencers: Toward a new typology for influencer roles in advertising. *Journal of Advertising*, *50*(5), 548–564.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

2.1.4.2 Impacts of Influencers

At present, traditional adverts are anathema to social media. Adverts suddenly pop up everywhere and every time on social media and inappropriately interrupt audiences' experiences. Consumers just filter or reject ads. Therefore, Influencers seem to be more effective in sowing a seed of your product, or brand in a follower's mind than placing ads (Brown & Hayes, 2008). Because of the parasocial relationship between Influencers and their followers, those followers will trust and absorb the information that is delivered by the Influencer. As an ideal

consequence, followers may help communicators spread the message widely. That people call Word of Mouth.

Regarding WOM, traditionally, people commonly perceive it may spread evenly like the oil spills out the water's surface. It may spread aimlessly into every nook and cranny including unexpected places. By choosing the corrected Influencers, your message may spread mainly from the Influencer to your prospect and to the other prospect (Brown & Hayes, 2008)

Regardless of trustworthiness is the important factor reflecting the advantage of Influencers' ads in comparison with traditional ones, Venciute, Mackeviciene, Kušlys and Correia (2023) explored that perceived trustworthy of Influencer has no positive impact on follower's purchase behavior. This study pointed out two factors that positively impact followers' purchase behavior which are: the Influencer's experience, and the usefulness of an Influencer's created social media content. Two factors that have no positive impact are also pointed out which are: the trustworthiness of the Influencer, and the attractiveness of the Influencer. This means, that even if Influencers can effectively deliver an advert to the audience than traditional adverts because of their trustworthiness, it does not mean audiences, who are following Influencers, will be persuaded to purchase things which mentioned in the adverts. The Influencer's experience and the usefulness of the content regarding the product, and brand are the factors that persuade followers and create a positive impact on their purchase behavior.

2.1.5 Social Media

Along with the development of the internet and technology, social media has gradually become a cultural phenomenon with Millenials and Gen Z. People

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

growing up in the digital age consider social media a part of their lives and their work. Business firms and individuals make use of social media in various ways not only for daily needs but also for business decisions. Social media is defined as any form of web-based services or online platforms on which people can share their opinions on a topic or build social networks (Kaplan & Haenlein, 2010), or on which individuals are allowed to create their public or semi-public profiles and use those to communicate with other users (Boyd & Ellison, 2007). Safko (2010) described social media as a new set of tools that bring chances to connect and build relationships with customers, both existing and potential customers. However, Charlesworth (2017) points out that the term social media is not a succinct term for either the online platforms we are using these days or the way we use those to connect with others.

Social media represents a new tool of communication that brands can utilize to set the tone, tell their story, spread their values, strengthen the brand name, and create impressions on present users or potential customers (Vaynerchuck, 2013). Advertisers and marketers can operate professional techniques of social media marketing and its sub-areas to build effective marketing campaigns. If they select and apply good practices and listen to the customers, a brand can become closer to consumers. Especially, making good use of social media is a way of gaining publicity from customers.

There are different forms of social media, for example, social networking sites (e.g., Facebook, Instagram, etc.), microblogging sites (e.g., Twitter, Tumblr, etc.), and content communities (e.g., TikTok, YouTube, etc.). A recent survey published on Statista has reported the top ten most-used networks in 2022,

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

illustrated in Figure …. Facebook, YouTube, and Instagram are probably the most popular person-to-person communication networking sites in the world so far.

A major of the leading social networks have been invented in the United States, particularly in Silicon Valley. However, in the recent past, outstanding social networking sites originating from Chinese, namely QQ, WeChat, and video community app Douyin, have increased non-stop and highlighted their positions with remarkable performance. After displaying promising growth in the first few years of existence, TikTok eventually made a great leap forward and named itself the sixth most popular social network in 2023 with more than 1.5 billion monthly active users (MAUs) (Ruby, 2023).

Figure 2.4: Top 6 Social Media Platforms in 2023 By Number of Users

Social Media Platform	Number of Users
Facebook	2.99 billion
Whatsapp	2.7 billion
Youtube	2.68 billion
Instagram	2.5 billion
WeChat	1.67 billion
TikTok	1.67 billion

Source: Ruby, D. (2023). Social media users in 2023 (global demographics). *DemandSage*. Retrieved from https://www.demandsage.com/social-media-users.

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

As a burgeoning site of social media, TikTok shows the potential to be applied to the marketing strategy of businesses to increase revenue, create public awareness about a product or service, and help accomplish other correspondence viability for the advancement direction of every. Therefore, this paper is to especially scrutinize the social media marketing techniques and influencer marketing tactics that can be used on the TikTok network.

2.1.5.1 Social Media Marketing

In the past few years, researchers have acknowledged social media marketing as a category of a marketing campaign, besides traditional and digital marketing (Vaynerchuck, 2013). Since the digital revolution occurred, social media has become an addiction to people because of its novelty. However, being a new channel of advertising and marketing might be a challenge for advertisers and marketers to be successful on this channel as the operation rules in social media marketing are more than vague. Nevertheless, social media marketing is claimed to be the process that notably enables the promotion of brands, products, and services via social media platforms. The promotional activities on social media can be paid or non-paid advertising activities.

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

The company uses social media marketing to attain several purposes. The first purpose is to build or enhance brand awareness. By communicating with present and potential customers, a company can leave its brand marks on the social network environment in which customers are connecting and exchanging information about products every day. Secondly, social media marketing helps a company improve its customer service. People tend to express themselves more on personal online profiles to express their thoughts and seek empathy. By examining people's

feedback and comments on social media networking sites, companies can take experience, reply, consult, and support customers immediately. Nowadays, people spend most of their time online. Therefore, being updated on social media is also a good way to gain a great number of loyal customers and attract potential ones as people will understand the value and personalities of a brand through online activities.

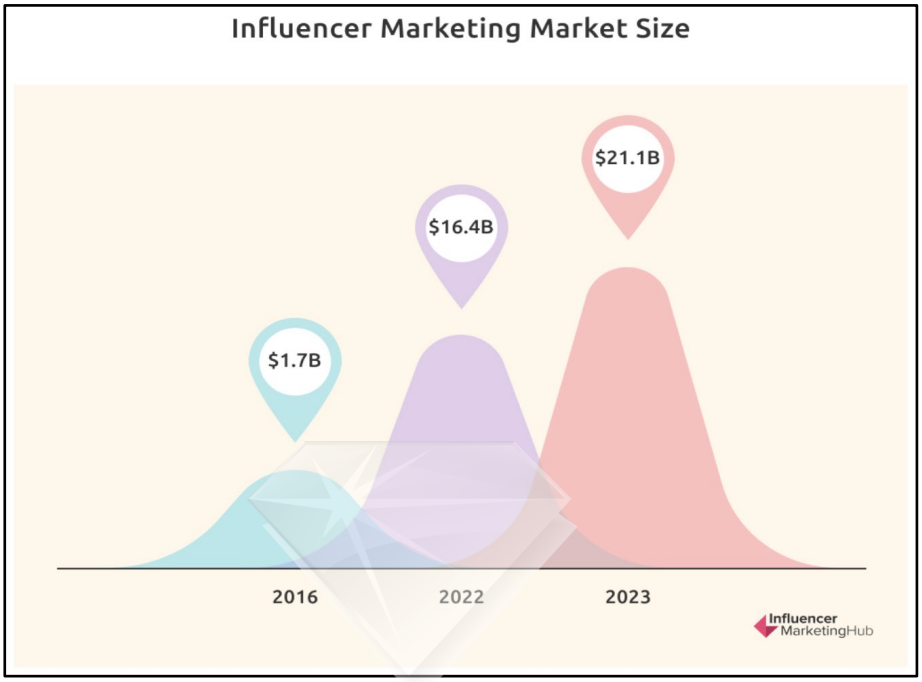
In the case of TikTok, social media marketing is not operated alone. Influencer marketing is the best practice to utilize in a user-generated content platform like TikTok because of the characteristics of users on TikTok. Influencer marketing commonly goes hand-in-hand with social media marketing to maximize the affection of influencers on viewers when enacting an influencer campaign for any product or service.

2.1.5.2 Social Media Influencer Marketing

Social media brings to marketers various advertising techniques that stand out from other tactics, typically influencer marketing. According to Figure 2.5, influencer marketing is developing continually. This industry is expected to become the 21.1 billion dollar industry in 2023 (Geyser, 2023). The growth of this industry is attributed to the growth of new online platforms like TikTok, Facebook, and YouTube.

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

Figure 2.5: Influencer Marketing Growing in 2023



Source: Geyser, W. (2023). *The state of influencer marketing 2023: Benchmark report*. Retrieved from https://influencermarketinghub.com/influencer-marketing-benchmark-report.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

This kind of marketing can drag people out of the continuous loop of being advertised to and sold to, which consumers are annoyed at via using social media influencers. When you hire a person to use their influence to persuade their followers to buy and support a brand, it is called influencer marketing. Schaefer shared in the Strategic Direction Interview in 2012 that people are likely to find someone with credibility to take advice from and seek fun from them. That explains the leading growth of influencer marketing in recent years.

In Vietnam, influencer marketing has gradually received a lot of attention from marketers. During the Covid-19 pandemic, the increased use of personal mobile

devices and social networks by Vietnamese people has created opportunities for social media marketing, especially influencer marketing. Two prominent influencer marketing trends in Vietnam in recent years are 1) marketing through images, and 2) video and marketing with micro-influencers.

Despite remarkable progress in celebrity marketing recently, Vietnamese marketers face many difficulties in implementing this type of marketing. Specifically, Marketers don't know how to connect with various types of influencers because the booking process is largely dependent on personal relationships, with no automated process. Furthermore, because of the rapid change in marketing strategy, companies lack the experience to manage multiple Influencers for multiple ad campaigns at once or for an ad campaign using multiple Micro-Influencers. This problem leads to the loss in money, time, effort, and ineffectiveness of the influencer marketing campaign of some companies. Besides, there is no system to measure, store, and compare the effectiveness of each advertising campaign corresponding to each Influencer. Since then, businesses cannot determine which source of profit depends on which group of Influencers, if continuing to invest, the campaign might be wasteful.

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

2.1.6 TikTok

TikTok is a video-sharing app with feature content is a musical creative short video with a length varied from 30 seconds, 60 seconds, and 3 minutes. TikTok was launched in 2017 by a multinational internet technology company, having headquarters in China, named ByteDance. The company first introduced Douyin to the inland market in September 2016. The next year, TikTok was subsequently brought into the market for iOS and Android with the role of

an international version of Douyin. These two applications share the same user interface but no permissions to access each other's users' content.

There are a great number of favorable content categories on TikTok. Some top categories that cast great appeal to TikTok's users are comedy content, learning content, lip-syncing, dancing, cooking content, art & crafts content, and product-review content. The video contents may vary from place to place because TikTok's algorithm specializes itself based on the demographics, culture, and online behaviors of people in each region. TikTok allows users or creators on the platform to earn money by publishing creative content and receiving donations from followers.

TikTok being successful in a lot of Asian countries and America is the result of the localization strategy of the app. The fact that despite being a global app, it has a strong focus on localized content and it personalizes the feed of each user with intelligent proprietary recommendation algorithms to ensure that the content they reach every day comes from their home base countries and satisfies their interests. Besides, TikTok often carries out local contests and challenges with the help of celebrities in that country and keeps users' feeds updated with local trends using localized hashtags. Another key driving factor to TikTok's popularity is the use of advertising marketing, especially the celebrity endorsement technique.

2.1.6.1 Content Creator on TikTok

The Oxford Advanced Learner's Dictionary defines the word "Creator" as "a person who has made or invented a particular thing". Based on this definition, content creators are to be known as any person who has made or invented content. And content creators on social media channels are called social media content creators. This has been a new job title for the last few years when the

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

emergence of social networking sites increased.

Content creators on TikTok, on the other hand, have some similarities with conventional content creators but still possess their characteristics. First of all, comparable to typical content creators, a content creator on TikTok is also someone who leverages creativity in the production of media content to engage audiences. However, content creators on TikTok are supposed to build their content to be aligned with the interests and behavior of users on this platform. The constructed content has to be impressive in the first 5 to 10 seconds to draw the attention of users, who tend to scroll up for a quick catch-up. The main capacity of the videos on TikTok can be stories, invented situations, photos, news, and audio. Unlike the content writer, who specializes in blogging, or copywriter who only specializes in writing ads, slogans, etc. Content creators, especially video creators, are versatile and can do a lot more, even with the role of an actor to best convey their message. Secondly, content creators on TikTok are not supposed to be professional. They can be unprofessional content creators, typical users of TikTok, models, actors, full-time writers, beauty bloggers, YouTubers, bloggers, makeup artists, designers, etc. This characteristic of content creators on TikTok makes this community a special and diverse place where diverse content, in return, is expected. There are two kinds of content creators via the motivation of creating content, namely paid content creators who make the content as a part of their job or for the sake of the company that is paying them, and non-paid content creators who create TikTok videos for uncommercial purposes.

2.1.6.2 Influencers on TikTok

Influencers are individuals who can influence the purchasing decisions of others through various tools such as power, knowledge, status, or relationships.

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

In the context of TikTok-a social media platform, an influencer on TikTok can be described as a content creator on TikTok who has a large number of followers on TikTok and uses TikTok to spread information to people, has knowledge about a specific niche, or can convince a certain group of audience. The more influential the influencer, the more attention the brand has in the process of finding a representative face and promoting the product.

There are many explanations and definitions of an "influencer" proposed by researchers. According to Singh, Lehnert & Bostick (2012), social influencers are typical people who exert influence on the purchasing decisions of others through available technologies such as blogs, microblogs, podcasts, social media, etc. Meanwhile, Hwang and Zhang (2018) state that compared to traditional celebrities, social influencers are people who become famous due to content-sharing activities on social networks. The aforementioned definitions both share the same illustration with "digital influencers" by Dhanesh and Duthler (2019). Based on the available literature, the writer may define an influencer on TikTok as a famous content creator who has a significant number of followers on the TikTok platform and can have a great impact on followers in terms of thoughts, behaviors, and purchasing decisions. In the marketing community in Vietnam, there is a word specialized for the influencers on TikTok, called "TikTok KOL".

Kaplan and Haenlein (2010) explained in the publication "Users of the World, Unite! The Challenges and Opportunities of Social Media." that influencers' job is publishing their content on multiple social media platforms through which they share their points of view and experience (via e-commerce platforms such as Amazon), their recommendations, their expertise (via Wikipedia),

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

their passion and interest (via Instagram, Facebook) and so on. It is the same with TikTok influencers. These influencers can be employed or booked by brands to promote their products and services with the help of their influence on potential users. TikTok KOLs' mission is to draw the attention of the followers to the products and create a word-of-mouth effect for the products by using their credibility to ensure the quality of the products.

The credibility of TikTok KOL can be accessed through their followers, similar to typical influencers on other social networks. In the case of TikTok KOLs, the categorization of influencers based on their numbers of followers may be quite the same as that of Vodák and colleagues (2019). However, what marketers call them is quite different. There are 3 types of KOLs on TikTok, corresponding to 3 types of influencers according to Vodák's classification mega influencers, macro KOL, and micro KOL.

Kivinen (2014) exposed the difference in execution styles applied between Korean and Chinese in the context of messaging applications even though those two countries have many similarities in culture and thinking. The findings of that study raise curiosity in the researcher's mind regarding the execution styles applied in the more difficult yet more creative such as TikTok (based on video but not only text and image-like messaging application). Thus, the second research question is proposed:

RQ#2: How do the top six TikTok influencers in Vietnam use different advertising execution styles for different product categories?

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

2.2 Review of Relevant Theories

Advertising can be considered a communication format to persuade the audiences to follow the message regarding products, and brands that are contained in advertisements (video, image, text, music, gaming, branded content, etc.). Discussing persuasion, there are two theories that the researcher is considering as the most related theories to the topic of this study which are: The Rhetoric Theory and the Elaboration Likelihood Model (ELM).

2.2.1 The Rhetoric Theory

West and Turner (2017) introduced Rhetorical Theory centers on the notion of rhetoric, which Aristotle calls the available means of persuasion. Then they pointed out three rhetorical proofs which are logos (logic), pathos (emotion), and ethos (ethics/ credibility).

Ethos, as described by West and Turner (2017), refers to the perceived character, intelligence, and goodwill of a speaker or it can be seen as the profile of the message sender in the Linear Model of Communication. West and Turner (2017) described pathos as the emotions that are drawn out of listeners or it can be understood as the emotional feelings of the receiver in the Linear Model of Communication. The third is proof, logos, which was described as the use of arguments and evidence (logical factors) in a speech or we can also look at it as the rational approach when the sender encodes the message.

Based on three rhetorical proofs introduced by The Rhetoric Theory, the researcher had the early connection to two routes to persuasion proposed by the Elaboration Likelihood Model (ELM) that described the persuasive communication process.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

2.2.2 Elaboration Likelihood Model (ELM)

The Elaboration Likelihood Model was introduced by Petty and Cacioppo (1981). Getting through two decades with many examinations (such as Petty and Cacioppo, 1981; Petty, Cacioppo & Schumann, 1983; Petty and Cacioppo, 1986; Petty, Wegener & Fabrigar, 1997; Petty, Wheeler & Bizer, 1999; Perloff, 2003; Choi and Salmon, 2003), ELM can be shortly described as the theory of two route to persuasion which are: central route and peripheral route. Petty and colleagues (1983) summarized two routes to persuasion as two approaches to attitude changes. While the central route views attitude changes as resulting from a person's diligent consideration of information, the attitude changes that occur via the peripheral route because the attitude issue is related to the positive or negative cues. Those two routes may seem to be associated with two advertising appeals which were introduced in part 2.1.1.1. The rationale appeals practice the central route of ELM to focus on the information to persuade people. On the other hand, emotional appeals practice the peripheral route of the ELM to focus on the feelings of people regarding brands, and products.

Barta, Belanche, Fernáncdez and Flávian (2023) explored that the peripheral route (specifically via humor and hedonic experience) of the Elaboration Likelihood Model (ELM) (Petty & Cacioppo, 1986). Peripheral route plays an important role in the persuasion to Influencers' followers on TikTok. While humor is an Influencer's aspect, the hedonic experience can be briefly understood as the followers' exposure to Influencers' content which has five major components: pleasure, enjoyment, excitement, fun, and happiness (Stelmaszewska, Fields & Blandford, 2004). Barta and colleagues (2023) also figured out that the quality of the contents influences

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

the hedonic experience and opinion leadership. Accordingly, studying the advertisement execution styles of top TikTok Influencers may reveal the dominant styles that are used to persuade TikTok users as continuous outcomes.

2.3 Conceptual Framework

The conceptual framework illustrated in Figure 2.6 follows the assumption proposed by the ELM and visualizes the relationship among two main variables of this study which are the audience's exposure to the influencers' advertising message via TikTok, advertising execution styles (in the intimate relationship with Advertisement Appeals). By applying the assumption of the ELM and variety of detailed execution styles, the conceptual framework also points out the last variable which is the difference in advertisement execution styles. This framework is applied to answer two research questions (which are introduced in parts 2.1.3 and 2.1.6):

RQ#1: What are the advertising execution styles used by the top six TikTok influencers in Vietnam?

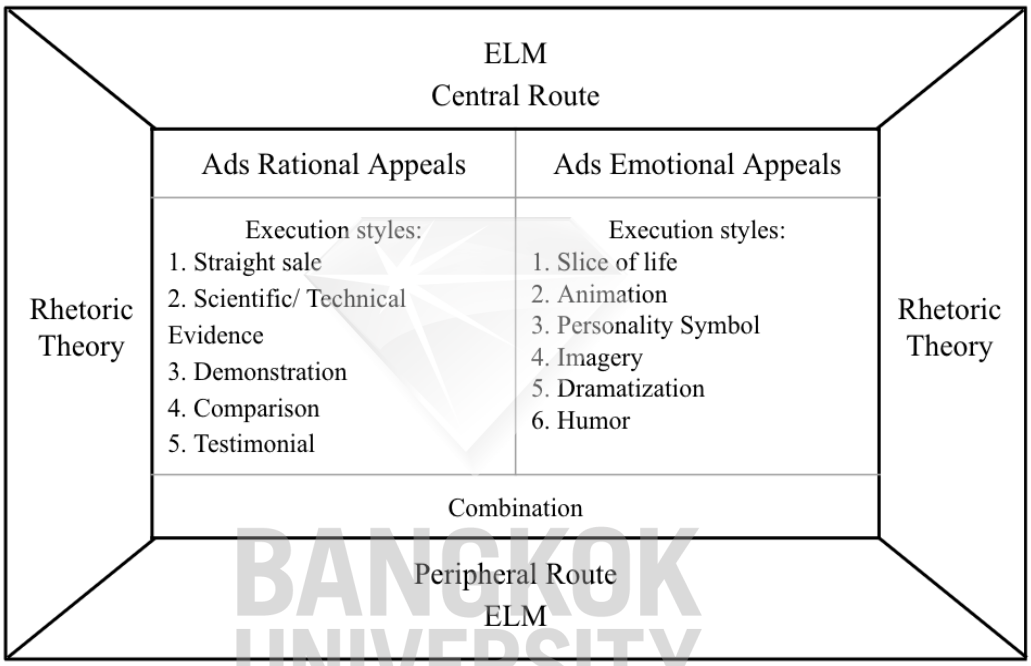
Content of the advertisements collected from the top six highest followers TikTok Influencers will be analyzed based on 12 execution styles which proposed by Belch, G. E. and Belch, M. A. (2021): (1) Straight sale or factual message; (2) Scientific/ Technical Evidence; (3) Demonstration; (4) Comparison; (5) Testimonial; (6) Slice of life; (7) Animation; (8) Personality Symbol; (9) Imagery; (10) Dramatization; (11) Humor; and (12) Combinations. Then the analysis results were quantified to conclude the findings of this study.

RQ#2: How do the top six TikTok influencers in Vietnam use different advertising execution styles for different product categories?

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

The quantitative content analyses of advertisements on TikTok are conducted to satisfy the second research objective also as one of the conclusions of this study.

Figure 2.6: Conceptual Framework



BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

CHAPTER 3

METHODOLOGY

This chapter describes the methodology by which the research of this study was executed. It includes six sections which are: research design; population and sample selection; research procedure; research instrument; data analysis; and validity and reliability. By explaining these sections, this chapter aims to investigate in detail the advertising execution styles performed by the top six TikTok Influencers in Vietnam.

3.1. Research Design

The purpose of this study is to investigate the execution style of advertising videos made by the top six TikTok Influencers in Vietnam. Then all samples will be compared to find out whether the same product had the same execution style or not. The list of 12 execution styles by Belch, G. E. and Belch, M. A. (2021) is considered as a framework to follow when analyzing the samples.

According to Kolbe and Burnett (1991), content analysis is an observation method that is used to systematically evaluate the symbolic content at many levels (image, word, etc.) of all forms of communication. Following those advantages, the quantitative content analysis will be applied to examine the creative strategy to define the execution styles of those sampled advertising videos. Findings are expected to help influencer marketing practitioners in their communication planning through TikToker advertisements.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

3.2 Population and Sample Selection

The population of this study is all advertising contents in TikTok posted by top TikTok influencers in Vietnam during September 2022 and May 2024). Due to the rapid growth in the number of commercial contents on TikTok, the advertising videos published by the top six TikTok influencers in Vietnam within the last 18 months (from September 2022 to May 2024) will be collected as research samples. The samples must be the latest to guarantee the timeliness of the data.

Within this study, the top six TikTok influencers were selected as samples based on the number of followers because of the stability of the list. As mentioned in Chapter 1, TikTok held the title of "the most downloaded application on mobile devices globally" in 2022 with 672 million downloads (Blacker, 2023), the influencers can spread out their influence through the number of followers and video views. The number of followers can also reflect the ability of influencers in terms of reaching a huge quantity of TikTok users. Therefore, ranked six to ten of the top ten TikTok influencers are easy to replace because the gap of followers is less than one million. Meanwhile, the top six influencers have more than 1 million followers as the gap (in terms of the number of follower) in compare among other influencers that are ranking so that the list is more stable than the top 10. Besides the stability, the top six rather than the top three were selected because of the diversity of influencer profiles. With only three, there are high rate that no male influencers in the list. The ability or unique content of the top three may be less diverse than the top six.

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

The sample size is 200 videos (n = 200), which are extracted from the top six TikTok influencers' channels, expected around 10 to 40 videos for each (and no more than 50 videos should be collected). There is based on the fact that influencers on TikTok may create more than one video to promote the same brand, for the same product. Therefore, the videos were purposively selected in the sampling procedure but not randomly selected as the research samples.

Coe and Scacco (2017) determined that even probability sampling is preferable to nonprobability sampling in content analysis, 78% of the studies published in Journalism & Mass Communication Quarterly (from 1971 to 1995) relied on convenience or purposive (judgment) samples (two types of samples selected by nonprobability sampling). As the definitions, Vehovar, Toepoel and Steinmetz (2016) described those two nonprobability samplings as below:

In terms of convenience sampling, it is the prevailing nonprobability approach where units at hand are selected; the notion roughly overlaps also with accidental, availability, opportunity, haphazard, or unrestricted sampling; most typical formats are recruitment at events (e.g. sports, music, etc.) and other locations (e.g. mall intercept, where customers are approached in shopping malls, street recruitment, where people on the street are invited into a survey) or at virtual venues (e.g. web intercept, where the web visitors are exposed to pop-up invitations); particularly frequent is also the recruitment of social ties (e.g. friends, colleagues and other acquaintances).

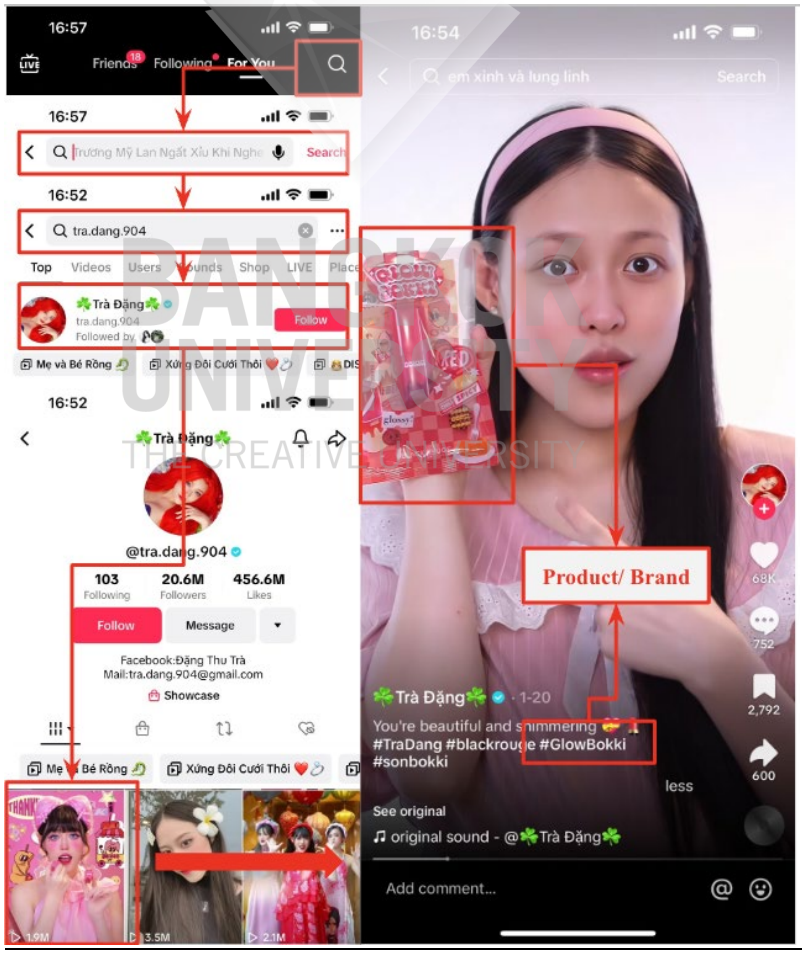
As for purposive sampling (also judgmental sampling), the selection follows some judgment or arbitrary ideas of the researchers looking for a kind of "representative" sample, or, researchers may even explicitly seek diversity (deviant

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

case samplings); sometimes units are added sequentially until researchers satisfy some criteria.

Based on previous studies regarding content analysis sampling techniques, purposive/ judgment sampling was chosen to select the samples for this research. The operational steps to access the advertisement to consider for sampling are presented in Figure 3.1.

Figure 3.1: Procedure for Accessing the Advertising Video for Sampling



Source: *TikTok Application.* Retrieved from

https://www.tiktok.com/@tra.dang.904/video/7326147356636892423.

3.3 Research Procedure

This research involves three steps as followings:

3.3.1 Step#1

Samples were collected from the top six TikTok influencer's channels within 18 months latest (as description in the Sampling Technic and Sample Selection part). All the videos meeting one or some conditions below were recorded as samples for this research.

Table 3.1: Data Sample Selection Criteria

Condition	Description
1	The video contains a part of the brand/ product's Commercial Video.
2	The video contains a scene that clearly shows the brand name/ product. Show means audiences can clearly and easily recognize the brand name, brand color, brand pattern, type of product, or any related brand identity elements.
3	The video contains a tagline of the brand communication campaign. The tagline will appear as a textual graphic in the video or/ and a hashtag, a caption when the video is published.
4	The video contains a scene showing that an influencer is doing a service trial or product use.

(Continued)

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

Table 3.1 (Continued): Data Sample Selection Criteria

Condition	Description
5	The video contains a scene showing that the influencer is doing a challenge, a request (including dancing, playing games, finding stuff, etc.) following a brand communication campaign.
6	The video contains a scene showing the influencer unboxing a gift, merchandise, or product that he/ she received from the brand team.
7	The videos were recorded with the brand/ product name and type of product, which was promoted by the video, such as milk, snack, telephone, etc.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

3.3.2 Step#2

All the recorded samples were decoded. A deductive approach was used to gauge two main elements of the items.

Table 3.2: Description of Content Format

	Description
Video	Animation, graphic video, live action, live stream recording, stop motion, screen recording, whiteboard, etc.
Text	Brand name, campaign name, activity description, emotion exposure, location address, etc. which appear on video as the textual graphics and/ or on the caption of the post with or without "#" (hashtag).

3.3.3 Step#3

The third step is to analyze the data and conclude the results. All the materials that reflect the advertisement execution styles of all items were picked out, counted, and compared for descriptive statistics. Then, all research questions were answered based on results of the descriptive statistics.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

3.4 Research Instrument

TikTok, somehow, is still a social media such that each influencer, even strictly following the mood & tone of a communication campaign, still exposes the brand/ product differently, following his/ her identity and characteristics. For better understanding, all 200 samples from five TikTok channels were coded as below:

3.4.1 Published Date:

The date that the video was posted. For example, November 20, 2023, will be coded as 20-11-23.

3.4.2 Channel's Name:

The name of the channel that is officially shown at the present of the research but not the name shown on the channel's address (URL-Uniform Resource Locator). For example, the TikTok channel with the address: https://www.tiktok.com/@tra.dang.904 will be coded as Trà Đặng.

3.4.3 Brand Name:

The name of the brand/ product that was promoted in the sample. For example: Oppo Find N3 Flip, Lof Malto.

3.4.4 Product Category:

The type of product that was promoted in the sample such as mobile phone, milk.

3.4.5 Advertising Appeals:

The appeal types of videos which include a) Rational appeals, b) Emotional appeals, and c) Combination of both that mentioned by Belch, G. E. and Belch, M. A. (2021).

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

3.4.6 Advertising Execution Styles:

The execution styles of the videos follow the list of 12 styles indicated by Belch, G. E. and Belch, M. A. (2021) as shown in Table 3.1.

Table 3.3: List of Advertising Executional Styles based on Type of Advertising Appeals

Rational Appeal	Emotional Appeal
Straight Sell	Slice of Life
Scientific/ Technical Evidence	Animation
Demonstration	Personality Symbol
Comparison	Imagery
Testimonial	Dramatization
	Humor
Combination	

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

The number of times that advertising execution styles were used by samples was recorded into an Excel sheet following the coding scheme described in the Table 3.2.

Table 3.4: Coding Scheme

No.	Advertising Appeals	Advertising Execution Styles	Type/ Topic of Content
1	Rational	Straight sale	Unbox/ Benefit review
2	Rational	Scientific/ Technical Evidence	Review or sharing with expertise point of view/ Science report/ Specs introducing
3		Demonstration	Trial product functions
4		Comparison	Product compare/ Product choosing tips
5		Testimonial	Self-experience sharing

(Continued)

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Table 3.4 (Continued): Coding Scheme

No.	Advertising Appeals	Advertising Execution Styles	Type/ Topic of Content
6	Emotional	Slice of life	Daily Video blog
7		Animation	Animated visual
8		Personality Symbol	Cosplay/ Parody the product, brand's iconic
9		Imagery	Joining brand's challenges
10		Dramatization	Story telling/ Situation simulation
11		Humor	Comedy/ Joke/ Prank
12	Both	Combination	Combined use of more than one advertising appeal or execution.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Every execution style of each sample if defined was recorded on an Excel sheet and counted as "1."

3.5 Data Analysis

Contents of all the samples that are collected following the sampling technique described in section 3.3 were analyzed based on the guidance described in section 3.4. All the data results were noted in to Excel sheet based on their frequency. Detailed actions are described as below:

First, define and note down the type of product (or brand) that is promoted in each advertising video (which is collected as a research sample). The entry-level

video content analysis delivers the data that help the researcher for comparing steps to answer the second research question. The percentage is also calculated (have to) to describe the distribution of each type of product in comparison with all types of samples.

Second, classifying the advertising appeals and execution styles that were used in the content of the samples. The frequency and percentage of the advertising appeals and execution styles were noted for answering the first research question.

Third, comparing the execution styles that were applied in the group of the same product type samples. The frequency and percentage of the execution styles in each product type group need to be noted for answering the second research question.

Finally, summarizing the findings from calculating and ranking the execution styles that appeared in samples.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

3.6 Validity and Reliability

The construct validity of this research can be achieved as the data sample were quantitatively analyzed based on the 12 advertising execution styles proposed by Belch, G. E. and Belch, M. A. (2021), together with the ELM (central versus peripheral route to persuasion) and the Rhetoric Theory stated in the conceptual framework of this study.

Inter-rater reliability is used for this research to ensure the reliability of this study. As the second coder, a graduate student in communication major is invited to code 30 percent of all samples, 60 out of 200 advertising videos. Those 60 videos were randomly and evenly sorted out from five channels (12 videos for each channel). The percentage of agreement between two coders indicates the reliability of the study.

CHAPTER 4

FINDINGS

This chapter aims to report the quantitative content analysis results. These results came from 200 samples which are advertising videos of top six (in terms of highest quantity of followers) TikTok account (details in Apendix A). The analysis was held based on the conceptual framework introduced in Chapter 2. Findings are presented based on two proposed research questions.

4.1 Characteristics of the Sampled Videos

Sampled videos were collected from six sources. During sample collecting, it was found that two TikTok Influencer published less than 40 advertising videos. In order to collect 200 samples, samples were extended to include the TikTok influencer with the 6th rank (channel name is Cindy). The channel's name and link selected as samples are presented in Table 4.1.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Table 4.1: Number and Percentage of the Videos Selected as Samples

No.	Channel's Name	Channel's Link	Number	Percentage
1	Trà Đặng	https://www.tiktok.com/@tra.dang.904	40	20.0
2	Linh Barbie	https://www.tiktok.com/@linhbarbie	40	20.0

(Continued)

Table 4.1 (Continued): Number and Percentage of the Videos Selected as Samples

No.	Channel's Name	Channel's Link	Number	Percentage
3	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701	24	11.0
4	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii	40	20.0
5	Ngô Ngọc Hoà	https://www.tiktok.com/@hoa_2309	13	7.0
6	Cindy	https://www.tiktok.com/@cindymiicute	43	22.0
		Total	200	100.0

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Overall, most of the selected videos promoted personal care brands (21.5%, n = 43), beverage brands (21.0%, n = 42), media and entertainment brands (18.5%, n = 36), and food brand (9.5%, n = 19). The top four categories mentioned above covered 70.5% of the number of videos while the other 14 categories only covered 29.5%. The bottom list of categories is: Banking (0.5%, n = 1), food services (0.5%, n = 1), private transport service (0.5%, n = 1) and property (0.5%, n = 1).

Table 4.2: Frequency and Percentage of Product Categories of the Sampled Videos

No.	Product Category	Frequency	Percentage
1	Banking	1	0.5
2	Beverage	42	21.0
3	Clothing	5	2.5
4	Consumer Electronics	5	2.5
5	Consumer Services	9	4.5
6	Food	19	9.5
7	Food Services	1	0.5
8	Healthcare Services	6	3.0
9	Household	5	2.5
10	Internet and E-Commerce	4	2.0
11	Media and Entertainment	36	18.0
12	Medical Devices	7	3.5
13	Motorcycles	9	4.5
14	Over the Counter (OTC) Drugs	2	1.0
15	Personal Care Products	43	21.5

(Continued)

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Table 4.2 (Continued): Frequency and Percentage of Product Categories of the Sampled Videos

No.	Product Category	Frequency	Percentage
16	Private Transport Services	1	0.5
17	Property	1	0.5
18	Retail	4	2.0
	Total	200	100.0

The product category labeling of videos is proceeded based on the explanation presented in Table 4.3.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Table 4.3: The List of Product Categories Mentioned in the Report

No.	Categories	Types of Products or Services
1	Banking	Commercial, Investment Banking; Credit & Loans; Foreign Exchange; Mortgages; Online, Retail Banking.
2	Beverage	Alcoholic Beverages; Bottled Water; Hot Drinks; Juice; Soft Drinks; Sport, Energy and Functional Drinks.

(Continued)

Table 4.3 (Continued): The List of Product Categories Mentioned in the Report

No.	Categories	Types of Products or Services
3	Clothing	Apparel Accessories; Baby and Childrenswear; Footwear; Handbags, Purses and Wallets; Jewelry and Watches; Luggage and Travel Bags; Menswear; Sportswear; Womenswear; Workwear.
4	Consumer Electronics	Audio Equipment; Cameras and Camera Equipment; Car Electronics and GPS; Computer Accessories; Desktop Computers and Monitors; Laptops and Notebooks; Lighting Equipment; Personal Care Appliances; Smartphones and Mobile Devices; Tablets and E-Readers; Televisions and Television Services; Video Games and Consoles; Wearable Technology.
5	Consumer Services	Fitness Centers and Health Clubs; Florists; Funeral Services; Hair and Beauty Services; Interior Design and Decorative Arts; Landscaping Services; Laundromats and Dry Cleaners; Pet Care and Services; Photography Services.

(Continued)

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Table 4.3 (Continued): The List of Product Categories Mentioned in the Report

No.	Categories	Types of Products or Services
6	Food	Baby Food; Baked Goods; Breakfast Cereals; Canned Food; Cereals, Grains and Pulses; Condiments and Dressings; Dairy Products; Desserts; Fast Food and Take Out; Fish and Seafood; Frozen Food; Fruit and Vegetables; Health Food and Sports Nutrition; Jellies, Preserves and Spreads; Meat, Poultry and Eggs; Nuts, Seeds and Dried Fruit; Oils and Fats; Organic Foods; Pasta and Noodles; Pet Food; Pizza; Processed Food; Rice and Rice Products; Snacks and Confectionery; Soup.
7	Food Services	Catering; Restaurants, Bars and Cafés; Vending Machines.
8	Healthcare Services	Animal Healthcare/Veterinary; Blood Banking; Clinical Skills; Dental; Diagnostics; Hospital Management; Managed Care; Nursing; Optical; Surgical Procedures; Therapeutic Area; Wound Care.
9	Household	Do It Yourself; Furniture; Gardening Supplies and Equipment; Home Security and Safety; Household Appliances; Household Cleaners; Office Supplies and Equipment; Pest Control Products

(Continued)

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Table 4.3 (Continued): The List of Product Categories Mentioned in the Report

No.	Categories	Types of Products or Services
10	Internet and E-Commerce	Bitcoin; Content Management; E-Business; M-Commerce; Social Media; Website and Application Development.
11	Media and Entertain-ment	Broadcast; Cable Television; Entertainment; Film and Motion Picture; Gambling; Gaming; Multimedia; Music; Publishing and Printing; Video on Demand; Video, DVD and Blu-ray
12	Medical Devices	Cardiovascular Devices; Catheters; Diabetes Devices; Dialysis; ENT Devices; Hearing Aids and Implants; Hospital Disposables; Medical Device Coatings Medical Imaging; Medical Plastics; Medical Robotics; Medical Textiles; Needles and Syringes; Neurology Devices; Orthopedic Devices; Patient Monitoring Equipment; Respiratory Devices; Stents; Surgical Devices; Wheelchairs and Mobility Aids.
13	Motor-cycles	Fuel, electric motorcycles.

(Continued)

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Table 4.3 (Continued): The List of Product Categories Mentioned in the Report

No.	Categories	Types of Products or Services
14	Over the Counter (OTC) Drugs	Cough and Cold Drugs
15	Personal Care Products	Baby Care Products; Cosmetics; Depilatories; Eye Care and Eyewear; Feminine Hygiene Products; Fragrances; Hair Care Products; Men's Grooming Products; Oral Care Products; Personal Care Appliances; Skin Care Products; Soap, Bath and Shower Products
16	Private Transport Services	Car, motorbike transport services.
17	Property	Agents and Brokers; Commercial Property; Residential Property.

(Continued)

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Table 4.3 (Continued): The List of Product Categories Mentioned in the Report

No.	Categories	Types of Products or Services
18	Retail	Convenience Stores and Service Stations; Department Stores; Discount Retail; Drugstores and Pharmacies; Duty Free; Electronic Device Retailing; Electronic Retailing, Mail Order and Catalogs; Food and Grocery Retailing; Furniture Retailing; Home Centers and Hardware Stores; Supermarkets; Superstores.

Source: *Research and Market: The world's largest market research store.* Retrieved from https://www.researchandmarkets.com/categories.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

4.2 Findings

4.2.1 Findings of Research Question#1

RQ#1: What are the advertising execution styles used by the top six TikTok influencers in Vietnam?

The Table 4.4 shows that almost half of the video using mixed appeal (49%, n = 99) which combine both rational and emotional appeals together. While 43% of videos used emotional appeal and 8% of videos used rational appeal.

Table 4.4: Frequency and Percentage of Appeals Used in the Sampled Videos

No.	Appeals	Frequency	Percentage
1	Rational Appeal	15	8.0
2	Emotional Appeal	86	43.0
3	Mixed Appeal	99	49.0
	Total	200	100.0

Among the rational appeals, Table 4.5 indicates the number of uses and the contribution of those over the total samples (n = 200). The most used execution style is demonstration which has a frequency higher than the sum of the other three execution styles' frequency (67 compared with 65): Straight Sale, Scientific or Technical Evidence, Comparision, and Testimonial.

Among the emotional appeals, Table 4.5 also reveals that personality symbol and dramatization are the top two execution styles in terms of the frequency of use.

In sum, Table 4.5 also reveals the top 5 execution styles that are frequently used: 1) Demonstration (33.5%, n = 67), 2) Personality Symbol (30.5%, n = 61), 3) Dramatization (30%, n = 60), 4) Imagery (24%, n = 48), and 5) Testimonial (18%, n = 36). Besides, There are more than half of the samples combined more than one execution style together (63%, n = 126). Comparison and Animation are not used within this research sample.

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

Table 4.5: Frequency and Percentage of Execution Styles Used in the Sampled Videos

No.	Execution Styles	Frequency	Percentage
Appeal#1: Rational			
1.1	Straight sale	16	8.0
1.2	Scientific/ Technical Evidence	13	6.5
1.3	Demonstration	67	33.5
1.4	Comparison	0	0.0
1.5	Testimonial	36	18.0
Appeal#2: Emotional			
2.1	Slice of life	35	17.5
2.2	Animation	0	0.0
2.3	Personality Symbol	61	30.5
2.4	Imagery	48	24.0
2.5	Dramatization	60	30.0
2.6	Humor	7	3.5
Combination of Rational and Emotional Appeal		126	63.0

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

The Table 4.6 presents the frequency of advertisement execution styles' use based on product category. In comparison of the top 5 execution styles with others, demonstration style is mostly used for clothing (100%, n = 5), personal care (51.2%, n = 22); personality symbol is mostly used for media and entertainment (58.3%, n = 21); dramatization is mostly used for motorcycles (55.6%, n = 5); imagery is mostly used for food (52.6%, n = 10), beverage (38.1%, n = 16); testimonial is mostly used for consumer services (66.7%, n = 6), health care (66.7%, n = 4). Table 4.6 also reveals that banking is the only category that did not use the combined execution styles in its advertised videos.

Table 4.6: The Matrix of Product Categories, Advertising Appeals, and Execution Styles

Product Category	No. Vids	Rational				Combination
		Straight sale	Scientific/ Technical Evidence	Demonstration	Testimonial	
Banking	1	-	-	-	-	-
Beverage	42	2	3	13	2	27
Clothing	5	-	-	5	-	5
Consumer electronics	5	1	1	-	3	4
Consumer Services	9	-	-	5	6	7

(Continued)

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

Table 4.6 (Continued): The Matrix of Product Categories, Advertising Appeals, and Execution Styles

Product Category	No. Vids	Rational				Combination
		Straight Sale	Scientific/ Technical Evidence	Demonstration	Testimonial	
Food	19	1	-	7	4	16
Food Service	1	1	-	-	-	1
Healthcare Services	6	-	-	-	4	3
Household	5	-	-	1	1	3
Internet & E-commerce	4	-	-	2	-	2
Media and Entertain-ment	36	-	1	4	3	13
Medical Devices	7	2	-	2	1	4
Motorcycles	9	1	1	4	1	8
Over the Counter (OTC) Drugs	2	1	-	-	-	1

(Continued)

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Table 4.6 (Continued): The Matrix of Product Categories, Advertising Appeals, and Execution Styles

Product Category	No. Vids	Rational				Combination
		Straight Sale	Scientific/ Technical Evidence	Demonstration	Testimonial	
Personal Care Products	43	6	7	22	8	26
Private Transport Services	1	-	-	1	-	1
Property	1	-	-	1	-	1
Retail	4	1	-	-	3	4

Poduct Category	No. Vids	Emotional				
		Slice of Life	Personality Symbol	Imagery	Dramati-zation	Humor
Banking	1	-	1	-	-	-
Beverage	42	4	15	16	13	2
Personal Care Products	43	6	7	22	8	26

(Continued)

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Table 4.6 (Continued): The Matrix of Product Categories, Advertising Appeals, and Execution Styles

Product Category	No. Vids	Rational				Combination
		Straight Sale	Scientific/ Technical Evidence	Demonstration	Testimonial	
Private Transport Services	1	-	-	1	-	1
Property	1	-	-	1	-	1
Retail	4	1	-	-	3	4

Product Category	No. Vids	Emotional				
		Slice of Life	Personali-ty Symbol	Imagery	Dramati-zation	Humor
Banking	1	-	1	-	-	-
Beverage	42	4	15	16	13	2
Clothing	5	1	-	1	3	-
Consumer electronics	5	-	1	3	1	-
Consumer Services	9	5	-	-	2	1
Food	19	2	6	10	7	-
Food Service	1	1	-	-	-	-

(Continued)

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

Table 4.6 (Continued): The Matrix of Product Categories, Advertising Appeals, and Execution Styles

Product Category	No. Vids	Emotional				
		Slice of Life	Personality Symbol	Imagery	Dramati-zation	Humor
Healthcare Services	6	4	-	-	1	-
Household	5	-	1	2	3	-
Internet & E-commerce	4	-	1	2	1	-
Media and Entertain-ment	36	10	21	3	7	1
Medical Devices	7	-	2	4	1	-
Motorcycles	9	2	1	2	5	-
Over the Counter (OTC) Drugs	2	-	-	-	1	1
Personal Care Products	43	2	11	5	14	2
Private Transport Services	1	-	-	-	1	-

(Continued)

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Table 4.6 (Continued): The Matrix of Product Categories, Advertising Appeals, and Execution Styles

Product Category	No. Vids	Emotional				
		Slice of Life	Personality Symbol	Imagery	Dramati-zation	Humor
Property	1	1	-	-	-	-
Retail	4	3	1	-	-	-

4.2.2 Findings of Research Question#2

RQ#2: Do the top six TikTok influencers in Vietnam use different advertising execution styles for different product categories?

The Table 4.7 unveils that all six creators did not strictly apply any execution styles to any brand or product category. For example, Trà Đặng applied 5 different excution tyles when she records the advertisement video for beverage's products. On the other hand, Trà Đặng also applied the same demonstration style for 4 different product's categories which are: Beverage, Food, Motorcycles and Personal Care. As shown in the matrix, in some videos, she also applied different execution styles for different product categories. These findings coincide with all the other six TikTok Influencers.

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

Table 4.7: The Matrix of Product Categories, Advertising Appeals, and Execution Styles Categorized by Top Six TikTok Influencers

	Rational Appeal				Emotional Appeal				
	Straight sale	Scientific/ Technical Evidence	Demon-stration	Testimo-nial	Slice of life	Persona-lity Symbol	Imagery	Drama-tization	Humor
Trà Đặng									
Beverage	-	-	4	-	2	4	3	2	-
Consumer Electronics	-	-	-	1	-	-	1	-	-
Food	-	-	2	1	1	1	4	1	-
Healthcare Services	-	-	-	1	1	-	-	-	-
Media and Entertain-ment	-	-	-	-	2	11	2	-	-
Medical Devices	-	-	-	-	-	-	1	-	-
Motorcycles	-	-	3	-	-	-	-	3	-
Personal Care Products	-	-	6	1	1	3	-	2	-
Linh Barbie									
Beverage	-	1	2	2	1	3	5	3	2
Consumer Electronics	1	-	-	1	-	-	1	-	-

(Continued)

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Table 4.7 (Continued): The Matrix of Product Categories, Advertising Appeals, and Execution Styles Categorized by Top Six TikTok Influencers

	Rational Appeal				Emotional Appeal				
	Straight sale	Scientific/ Technical Evidence	Demon-stration	Testimo-nial	Slice of life	Persona-lity Symbol	Imagery	Drama-tization	Humor
Consumer Services	-	-	3	4	3	-	-	2	1
Food	-	-	-	2	-	-	1	2	-
Healthcare Services	-	-	-	1	-	-	-	-	-
Household	-	-	-	1	-	-	-	1	-
Media and Entertain-ment	-	-	-	-	5	2	1	-	1
Medical Devices	1	-	-	-	-	-	1	-	-
Motorcycles	-	-	-	1	-	-	-	1	-
Personal Care Products	2	2	4	1	-	-	-	3	1

(Continued)

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Table 4.7 (Continued): The Matrix of Product Categories, Advertising Appeals, and Execution Styles Categorized by Top Six TikTok Influencers

	Rational Appeal				Emotional Appeal				
	Straight sale	Scientific/ Technical Evidence	Demon-stration	Testimo-nial	Slice of life	Persona-lity Symbol	Imagery	Drama-tization	Humor
Nguyễn Văn Tài									
Beverage	-	2	1	-	1	1	-	1	-
Clothing	-	-	1	-	1	-	-	-	-
Consumer Services	-	-	1	1	1	-	-	-	-
Food	-	-	1	-	-	1	1	1	-
Household	-	-	1	-	-	1	-	1	-
Internet & E-commerce	-	-	1	-	-	-	-	1	-
Media and Entertain-ment	-	1	3	2	2	-	-	5	-
Motorcycles	-	1	1	-	-	-	1	1	-
Personal Care Products	-	-	1	-	1	-	-	1	-
Private Transport Services	-	-	1	-	-	-	-	1	-
Retail	-	-	-	2	2	-	-	-	-

(Continued)

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Table 4.7 (Continued): The Matrix of Product Categories, Advertising Appeals, and Execution Styles Categorized by Top Six TikTok Influencers

	Rational Appeal				Emotional Appeal				
	Straight sale	Scientific/ Technical Evidence	Demon-stration	Testimo-nial	Slice of life	Persona-lity Symbol	Imagery	Drama-tization	Humor
Đào Lê Phương Hoa									
Banking	-	-	-	-	-	1	-	-	-
Beverage	-	-	1	-	-	5	6	-	-
Consumer electronics	-	-	-	1	-	1	1	-	-
Consumer services	-	-	-	1	-	-	-	-	-
Food	-	-	1	-	-	2	-	-	-
Internet & E-commerce	-	-	1	-	-	1	2	-	-
Media and Entertain-ment	-	-	-	-	-	7	-	-	-
Medical Devices	-	-	2	-	-	2	2	-	-
Motorcycles	-	-	-	-	-	1	-	-	-

(Continued)

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Table 4.7 (Continued): The Matrix of Product Categories, Advertising Appeals, and Execution Styles Categorized by Top Six TikTok Influencers

	Rational Appeal				Emotional Appeal				
	Straight sale	Scientific/ Technical Evidence	Demon-stration	Testimo-nial	Slice of life	Persona-lity Symbol	Imagery	Drama-tization	Humor
Personal Care Products	-	-	2	2	-	7	2	-	-
Retail	1	-	-	-	-	1	-	-	-
Ngô Ngọc Hoà									
Beverage	-	-	1	-	-	-	-	2	-
Clothing	-	-	1	-	-	-	-	1	-
Food	1	-	-	1	-	1	1	1	-
Healthcare Services	-	-	-	1	1	-	-	-	-
Household	-	-	-	-	-	-	1	-	-
Media and Entertain-ment	-	-	1	1	1	1	-	2	-

(Continued)

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Table 4.7 (Continued): The Matrix of Product Categories, Advertising Appeals, and Execution Styles Categorized by Top Six TikTok Influencers

	Rational Appeal				Emotional Appeal				
	Straight sale	Scientific/ Technical Evidence	Demon-stration	Testimo-nial	Slice of life	Persona-lity Symbol	Imagery	Drama-tization	Humor
Personal Care Products	-	-	2	-	-	-	-	2	-
Retail	-	-	-	1	1	-	-	-	-
Cindy									
Beverage	2	-	4	-	-	2	2	5	-
Clothing	-	-	3	-	-	-	1	2	-
Consumer electronics	-	1	-	-	-	-	-	1	-
Consumer Services	-	-	1	-	1	-	-	-	-
Food	-	-	3	-	1	1	3	2	-
Food Service	1	-	-	-	1	-	-	-	-
Healthcare Services	-	-	-	1	2	-	-	1	-
Household	-	-	-	-	-	-	1	1	-

(Continued)

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Table 4.7 (Continued): The Matrix of Product Categories, Advertising Appeals, and Execution Styles Categorized by Top Six TikTok Influencers

	Rational Appeal				Emotional Appeal				
	Straight sale	Scientific/ Technical Evidence	Demon-stration	Testimo-nial	Slice of life	Persona-lity Symbol	Imagery	Drama-tization	Humor
Medical Devices	1	-	-	1	-	-	-	1	-
Motorcycles	1	-	-	-	2	-	1	-	-
Over the Counter Drugs	1	-	-	-	-	-	-	1	1
Personal Care Products	4	5	7	4	-	1	3	6	1
Property	-	-	1	-	1	-	-	-	-

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

The other difference indicated by Table 4.7 is the matching execution style with brand or product's category of each TikTok Influencer. Among the top 6 TikTok Influencers, Cindy is the one who produced advertisements for more product categories (13 categories) than others, while Trà Đặng and Ngô Ngọc Hoà only product advertising content for eight product categories.

Considering the most popular execution styles used by each influencer, Trà Đặng prefers personality symbol (29.7%, n = 19); Linh barbie prefers testimonial (18.8%, n = 13); Nguyễn Văn Tài prefers demonstration and dramatization (26.1%,

n =12); Đào Lê Phương Hoa prefers personality sympol (52.8%, n = 28); Ngô Ngọc Hoà prefers dramatization (32%, n = 8); and Cindy prefers dramatization (23.3%, n = 20).

On the other hand, the less popular execution styles are figured out as Trà Đặng did not apply straight sale, scientific/ technical evidence, and humor; Linh barbie did not much prefer scientific/ technical evidence (4.3%, n = 3); Nguyễn Văn Tài didn't apply straight sale, and humor; Đào Lê Phương Hoa did not apply scientific/ technical evidence, slice of life, dramatization, and humor; Ngô Ngọc Hoà did not apply scientific/ technical evidence, and humor; Cindy did not much prefer humor (2.3%, n = 2).

Considering the advertising execution style of each category preferred by influencers, exclude the style that was not applied by influencers, there is no gender differentiation and no selection rule. Even though there is no rule, some popular execution styles of each category can be revealed. Regarding beverages, two over six influencers mostly use imagery (Linh barbie, Đào Lê Phương Hoa) and dramatization (Ngô Ngọc Hoà, Cindy). Two over three influencers mostly apply demonstration (Ngô Ngọc Hoà, Cindy) and dramatization (Nguyễn Văn Tài, Ngô Ngọc Hoà) for the clothing category. As for consumer electronic, three over four influencers prefer testimonial and imagery (Trà Đặng, Linh barbie, Đào Lê Phương Hoa). Otherwise, testimonial is popular in consumer service which was chosen by Linh barbie, Nguyễn Văn Tài, Đào Lê Phương Hoa. In food category, imagery is the most popular style which was chosen by four over six influencers (Trà Đặng, Nguyễn Văn Tài, Ngô Ngọc Hoà, Cindy). Three over four influencers (Trà Đặng, Linh barbie, Ngô Ngọc Hoà) produced advertisements for healthcare services applying testimonial as the

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

most popular execution style. In household category, Linh barbie, Nguyễn Văn Tài, Cindy (over total four influencers) applied dramatization style. In addition, dramatization was the most popular style in media and entertainment category (applied by Nguyễn Văn Tài and Ngô Ngọc Hoà) and motorcycle (applied by Trà Đặng, Linh barbie and Nguyễn Văn Tài) as well. The demonstration was especially popular in personal care products with five over six influencers prefer to apply in the advertisement (Trà Đặng, Linh barbie, Nguyễn Văn Tài, Ngô Ngọc Hoà, Cindy). Even appeared in a few influencers' content, testimonial and slice of life style were executed in retail category (Nguyễn Văn Tài and Ngô Ngọc Hoà over three influencers). And the last, medical devices category, imagery style was executed by three over four influencers (Trà Đặng, Linh barbie, Đào Lê Phương Hoa).

BANGKOK
UNIVERSITY
THE CREATIVE UNIVERSITY

CHAPTER 5

DISCUSSION

This chapter summarizes all the findings of this study, and discusses these findings and its limitations. Moreover, suggestions for different sectors, and for future research are provided.

5.1 Summary of Findings

The findings of this study were conducted by analyzing 200 samples which are the advertisements created by the top 6 TikTok influencers (ranking based on the number of followers by profiledata.net). Because of the real performance of each influencer, the quantity of samples collected is not similar. The researcher analyzed 40 samples collected from each of the selected influencers: Trà Đặng, Linh barbie, Đào Lê Phương Hoa, 24 samples collected from Nguyễn Văn Tài, 13 samples collected from Ngô Ngọc Hoà, and 43 samples collected from Ciny (detailed link of samples are showed in Appendix A).

By running the analysis following twelve advertising execution styles (Belch, G. E.& Belch, M. A., 2021), results of content analysis reveal that almost all executions styles are applied to TikTok. No patterns of selection formula were found among the top six TikTokers

RQ#1: What are the advertising execution styles used by the top 6 TikTok influencers in Vietnam?

In detail, as the answer for RQ#1, ten over twelve advertising execution styles applied by top 6 TikTok influencers in Vietnam are 1) Straight Sale,

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

2) Scientific/ Technical Evidence, 3) Demonstration, 4) Testimonial, 5) Slice of life, 6) Personality Symbol, 7) Imagery, 8) Dramatization, 9) Humor, and 10) Combination.

The two advertising execution styles over twelve styles (Belch, G. E.& Belch, M. A., 2021) that were not found in the sample are Comparison and Animated. This study also figured out that the three most popular execution styles on TikTok are Combination (63%, n = 126), Demonstration (33.5%, n = 67), and Personality Symbol (30.5%, n = 61). Otherwise, the three bottoms in terms of the popular execution styles, on TikTok, are Humor (3.5%, n = 7), Scientific/ Technical Evidence (6.5%, n = 13), and Straight sale (8%, n = 16).

During the analysis process, it was found that mixed appeal is the most preferred appeal for TikTok content. Moreover, use of rational appeal is significantly lower than others regarding the percentage of use.

RQ#2: Do the top six TikTok influencers in Vietnam use different advertising execution styles for different product categories?

This research collected the sample from 18 categories, therein 14 categories had more than one sample. Those 14 categories were analyzed to answer the RQ#2.

The outcomes of the study reveal that there is no limitation in using advertising execution styles in each product/ service category. Products/ services from the same category may be promoted by different advertising execution styles and vice versa. There is also no selection rule or formula for the execution style based on the category of the brand, product, or the gender of the influencer.

Although there is no pattern of selection formula, the most popular execution styles of each category were revealed in this study which are shown in Table 5.1

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

Table 5.1: Frequency and Percentage of the Most Popular Advertising Execution Style and Appeal Used in Each Product Category

No.	Product Category	Advertising Execution Style	Advertising Appeal	Frequency
1	Beverage	Imagery	Emotional	16 (38.1)
2	Clothing	Demonstration	Rational	5 (100.0)
3	Consumer Electronics	Testimonial	Rational	3 (60.0)
4	Consumer Services	Testimonial	Rational	6 (66.7)
5	Food	Imagery	Emotional	10 (52.6)
6	Healthcare Services	Testimonial	Healthcare Services	4 (66.7)
7	Household	Dramatization	Emotional	3 (60.0)
8	Internet & E-Commerce	Demonstration	Internet & E-Commerce	2 (50.0)
9	Media & Entertainment	Personality Symbol	Emotional	21 (58.3)

(Continued)

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Table 5.1 (Continued): Frequency and Percentage of the Most Popular Advertising Execution Style and Appeal Used in Each Product Category

No.	Product Category	Advertising Execution Style	Advertising Appeal	Frequency
10	Medical Devices	Imagery	Emotional	4 (57.1)
11	Motorcycles	Dramatization	Emotional	5 (55.6)
12	Personal Care Products	Demonstration	Rational	22 (51.2)
13	Retails	Testimonial	Retails	3 (75.0)

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

5.2 Discussion

There is a paradox in this study's findings. The top single execution style that is applied for samples is the rational appeal (Demonstration), but the rational appeal (work separately) is significantly lower than the others. This means that most of the demonstration contents are mixed of advertising appeals, and emotions seem to be essential in TikTok's content. As for the two execution styles (Comparison and Animation) that were not used, two assumptions of this finding are lack of comparison content results from TikTok's community standards, and lack of animation content is due to TikTok users' favorite. Besides, based on the findings of RQ#1 (What are the advertising execution styles used by the top six TikTok influencers in Vietnam?), it may result from the fact that TikTok is a communication

platform that focuses on entertaining and human-oriented content so Animation is not preferred while creating the advertisement.

When taking the Elaboration Likelihood Model (ELM) into consideration, "Central Route to Persuasion" was used by the top six TikTok influencers for product categories that require detailed information and/or explanation such as consumer electronics, consumer services, and health care services whereas "Peripheral Route to Persuasion" was used for product categories that attach to humans' emotion such as food, beverage, and media and entertainment.

Considering the findings of RQ#2 (How do the top six TikTok influencers in Vietnam use different advertising execution styles for different product categories?), it is presumed that no rule or principle was applied by the top six TikTok influencers. Results of data analyses do not show the relation between the product category and the TikTok influencers' use of advertising execution style. In other words, execution style of each category is subjectively applied by each influencer.

Applying the idea of Rhetorical Theory to this situation, the Ethos, Pathos, Logos seem to be decided differently based on each influencer's mindset, knowledge, and perception. As a consequence, the tactic to apply the execution style of each influencer to each product category's advertisement is irregular. In the researcher's opinion, there is an assumed argument that no rule or principle of advertising execution style applies since the decision is made by an influencer himself/ herself.

The other idea that the researcher figured out while investigating the findings for RQ#1 and RQ#2 is related to the two routes of the Elaboration Likelihood Model. As mentioned in this discussion part, there is the paradox that Demonstration (rational appeal) is the most preferred execution style but the rational appeal unusually works

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

alone without emotional appeal. As an assumed bridge argument, two routes of the Elaboration Likelihood Model may rarely run separately in terms of good performance communication.

Based on the frequency of product categories, the findings of this study indicated that Fast-Moving Consumer Goods (Beverage and Personal Care) and Entertainment most prefer TikTok as their advertising platform over other categories. This may reflect the nature of Fast-Moving Consumer Goods communication that runs massively without limitation in terms of communication tools, channels or execution styles.

Moreover, as mentioned in the Chapter 2, it is hard to find a study about the views of practicing TikTok advertising execution style in Vietnam. This study delivers an early view of this situation

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

5.3 Limitations

This study has some limitations related to data collection and approach. First, the sample for this research collects from top six TikToker only in terms of the number of followers. Second, this study focuses on the contents created by top six TikToker, but not other content applied for other types of advertising formats appear on TikTok (In-feed ads, Top view Ads,...). In addition, all advertising contents were analyzed separately from the brand contexts. Lastly, no second coder involved in the content analysis process, which results in lack of inter-coder reliability.

5.4 Recommendations for Further Applications

There are some recommendations for advertising and communication practitioners as well as influencers as followings:

First, The findings of this study reveal that even rational appeal is necessary, especially for high-tech products and services, yet it should go along with emotional elements for better outcomes. This outcome can be considered as the guideline for advertising execution style applying to advertising on TikTok channel.

Second, some TikTok influencers just apply some kinds of advertising execution styles without academic knowledge. Understanding of different styles is important when choosing this type of tactic for product/ service advertisement which could lead in to the high-performance advertising campaigns

Lastly, when planning to use comparison or animation advertisement on TikTok, this decision must be carefully considered. There may be possible risks when applying some styles that rarely (or even never) appeared on TikTok. Besides, as mentioned in the discussion part, the comparison style seems to be sensitive for TikTok's community standard. Especially, TikTok is a platform that changes policies frequently and rapidly.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

5.5 Recommendations for Future Research

There are some recommendations for future studies regarding this or related topics:

First, future studies may consider collecting data from top TikTok Influencers under other criteria such as: top video views, top like/ interactions.

Then, the continuous studies may compare the outcomes with this study for the wiser discussion.

Second, continuous studies may consider the other sample selections for the broader data that can represent the TikTok advertisements which are created by the influencers.

Third, the relationship between advertising execution styles and audiences' cognitive, psychological or behavioral factors should be explored in future research. Finally, the comparing effectiveness of different advertising execution styles among target audiences can be considered for future research to explore more practical outcomes.

BANGKOK
UNIVERSITY
THE CREATIVE UNIVERSITY

BIBLIOGRAPHY

Appelbaum, U., & Halliburton, C. (1993). How to develop international advertising campaigns that work: The example of the European food and beverage sector. *International Journal of Advertising*, *12*(3), 223–241.

Archer, C., & Harrigan, P. (2016). Show me the money: How bloggers as stakeholders are challenging theories of relationship building in public relations. *Media International Australia, 160*(1), 67–77.

Arens, W. F., Weigold, M. F., & Arens, C. (2012). *Contemporary advertising*. New York: McGraw-Hill Higher Education.

Audrezet, A., De Kerviler, G., & Moulard, J. G. (2020). Authenticity under threat: When social media influencers need to go beyond self-presentation. *Journal of Business Research, 117*, 557–569.

Bakir, A. (2012). A cross-national analysis of advertisement content. *Journal of International Consumer Marketing*, *24*(3), 185–190.

Barta, S., Belanche, D., Fernández, A. I. C., & Flavián, M. (2023). Influencer marketing on TikTok: The effectiveness of humor and followers' hedonic experience. *Journal of Retailing and Consumer Services*, *70*, 103149.

Beard, F., & Tarpenning, D. (2004). Humorous advertising concepts and premises: generation, execution and evaluation. *Journal of Advertising Education*, *8*(2), 17–32.

Belch, G. E., & Belch, M. A. (2021). *Advertising and promotion: An integrated marketing communications perspective* (11th ed.). New York: McGraw-Hill/Irwin.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Blacker, A. (2023). *Worldwide and US Download Leaders 2022.* Worldwide and US Download Leaders 2022. Retrieved from https://blog.apptopia.com/worldwide-and-us-download-leaders-2022.

Bognar, Z. B., Puljic, N. P., & Kadezabek, D. (2019). *Impact of influencer marketing on consumer behaviour. Economic and Social Development: Book of Proceedings*, 301–309.

Boyd, D., & Ellison, N. B. (2007). Social network sites: Definition, history, and scholarship. *Journal of Computer-Mediated Communication*, *13*(1), 210–230.

Brooks, G., & Piskorski, M. (2018). *The trusted influencer: How they do it and how brands can benefit*. ACR North American Advances.

Brown, D., & Hayes, N. (2008). *Influencer marketing: Who really influences your customers?*. Amsterdam: Elsevier.

Carlson, L. (2015). The journal of advertising: Historical, structural, and brand equity considerations. *Journal of Advertising*, *44*(1), 80–84.

Charlesworth, A. (2017). *Social media marketing: Marketing panacea or the emperor's new digital clothes?.* New York: Business Expert Press.

Childers, C. C., Lemon, L. L., & Hoy, M. G. (2019). Agency perspective on influencer marketing campaigns. *Journal of Current Issues & Research in Advertising, 40*(3), 258–274.

Choi, S. M., & Salmon, C. T. (2003). The elaboration likelihood model of persuasion after two decades: A review of criticisms and contributions. *Kentucky Journal of Communication, 22*, 47–77.

Clow, K. E., & Baack, D. (2002). *Integrated advertising, promotion, and marketing communications*. Harlow: Pearson.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Coe, K., & Scacco, J. M. (2017). Content analysis, quantitative. *The International Encyclopedia of Communication Research Methods*. Retrieved from https://zero.sci-hub.se/6758/6fd3715c81cbd8005287e6b1fee53026/coe2017.pdf.

Dahlen, M., & Rosengren, S. (2016). If advertising won't die, what will it be? Toward a working definition of advertising. *Journal of Advertising*, *45*(3), 334–345.

Davis, G. A. (1998). *Creativity is forever* (4th ed.). Dubuque, Iowa: Kendall/Hunt.

Day, G. S. (1971). Attitude change, media and word of mouth. *Journal of Advertising Research 11*(6), 31–40.

De Mooji, M. (2018). *Global marketing and advertising: Understanding cultural paradoxes*. California: SAGE.

Dhanesh, G. S., & Duthler, G. (2019). Relationship management through social media influencers: Effects of followers' awareness of paid endorsement. *Public Relations Review*, *45*(3). Retrieved from https://www.sciencedirect.com/science/article/pii/S0363811118305216.

Dibble, J. L., Hartmann, T., & Rosaen, S. F. (2016). Parasocial interaction and parasocial relationship: Conceptual clarification and a critical assessment of measures. *Human Communication Research, 42*(1), 21–44.

D'Souza, D. (2024). *TikTok: What it is, how it works, and why it's popular*. Investopedia. Retrieved from https://www.investopedia.com/what-is-tiktok-4588933.

Faber, R. J. (2015). Peeking under the curtain and over the horizon: The reflections of another former editor. *Journal of Advertising*, *44*(3), 289–295.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Geyser, W. (2023). *The state of influencer marketing 2023: Benchmark report*. Retrieved from https://influencermarketinghub.com/influencer-marketing-benchmark-report.

Gross, J., & Wangenheim, F. V. (2018). The big four of influencer marketing. A typology of influencers. *Retrieved from https://www.econstor.eu/bitstream/10419/275968/1/MRSG_2018_2_030-038.pdf.*

Heath, R., Brandt, D., & Nairn, A. (2006). Brand relationships: Strengthened by emotion, weakened by attention. *Journal of Advertising Research*, *46*(4), 410–419.

Horn, F., & Jongenelis, M. (2022). Outcomes of exposure to healthy weight and lifestyle advertising: An experimental study of adults from the United Kingdom. *Preventive Medicine Reports*, *25*. Retrieved from https://www.sciencedirect.com/science/article/pii/S2211335521003703.

Hwang, K., & Zhang, Q. (2018). Influence of parasocial relationship between digital celebrities and their followers on followers' purchase and electronic word-of-mouth intentions, and persuasion knowledge. *Computers in Human Behavior*, *87*, 155–173.

Kaplan, A., & Haenlein, M. (2010). Users of the world, unite! The challenges and opportunities of social media. *Business Horizons*, *53*(1), 59–68.

Kellogg's Jumbo Snax | It's Jumbo Snax! [Video]. YouTube. (2021). Retrieved from https://www.youtube.com/watch?v=uLuRIwVzeYM.

Kemp, S. (2020). *Digital 2020: Vietnam.* Retrieved from https://datareportal.com/reports/digital-2020-vietnam.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Kemp, S. (2023). *Digital 2023: Vietnam.* Retrieved from https://datareportal.com/reports/digital-2023-vietnam.

Key influencer marketing statistics you need to know for 2022. (2022). Retrieved from https://influencermarketinghub.com/influencer-marketing-statistics.

Kim, J. (2021). Advertising in the metaverse: Research agenda. *Journal of Interactive Advertising*, *21*(3), 141–144.

Kivinen, S. (2014). *Advertising execution styles as a reflection of culture: Cross-cultural analysis of messaging app advertising preferences in South Korea and China.* Retrieved from http://www.diva-portal.org/smash/get/ diva2:747679/ FULLTEXT01.pdf.

Kolbe, R. H., & Burnett, M. S. (1991). Content-analysis research: An examination of applications with directives for improving research reliability and objectivity. *Journal of Consumer Research, 18*(3), 243–250.

Kotler, P. (1984). *Marketing essentials*. Englewood Cliffs, NJ: Prentice-Hall.

Kotler, P., Armstrong, G., Opresnik, M. O. (2017). *Principles of marketing* (17th ed., Global ed.). Harlow: Pearson.

Lou, C., & Yuan, S. (2019). Influencer marketing: How message value and credibility affect consumer trust of branded content on social media. Journal of *Interactive Advertising, 19*(1), 58–73.

Malto Gang. (2023). Retrieved from http://lofmalto.vn/about.

Mihm, D. (2013). Using a marketing-team approach to introduce students to pharmaceutical advertising and promotion: A focus on direct-to-consumer advertising appeals and executions. *Currents in Pharmacy Teaching and Learning*, *5*(2), 93–102.

BANGKOK UNIVERSITY THE CREATIVE UNIVERSITY

Moriarty, S., Mitchell, N. D., Wells, W. D., Crawford, R., Brennan, L., & Spence-Stone, R. (2014). *Advertising: Principles and practice*. Victoria: Pearson Australia.

Mueller, B. (1987). Reflections of culture; an analysis of Japanese and American advertising appeals. *Journal of Advertising & Research, 22*(3), 51–59.

Petty, R. E., Cacioppo, J. T. (1981). *Attitudes and persuasion: Classic and contemporary approaches.* Dubuque, IA: W. C. Brown.

Petty, R. E., & Cacioppo, J. T. (1986). The elaboration likelihood model of persuasion. In *Advances in Experimental Social Psychology*, 123–205.

Petty, R. E., Cacioppo, J. T., & Schumann, D. W. (1983). Central and peripheral routes to advertising effectiveness: The moderating role of involvement. *Journal of Consumer Research*, *10*(2), 135–146.

Petty, R. E., Wegener, D. T., & Fabrigar, L. R. (1997). Attitudes and attitude change. *Annual Review of Psychology*, *48*(1), 609–647.

Petty, R. E., Wheeler, S. C., & Bizer, G. Y. (1999). Is there one persuasion process or more? Lumping versus splitting in attitude change theories. *Psychological Inquiry*, *10*(2), 156–163..

Perloff, R. M. (2003). Processing persuasive communications. In *The dynamics of persuasion: Communication and attitudes in the 21st century* (2ed ed). Mahwah, NJ: Lawrence Erlbaum.

Richards, J. I., & Curran, C. M. (2002). Oracles on "Advertising": Searching for a definition. *Journal of Advertising*, *31*(2), 63–77.

Research and Market: The world's largest market research store. Retrieved from https://www.researchandmarkets.com/categories.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Ruby, D. (2023). *Social media users in 2023 (global demographics).* Retrieved from https://www.demandsage.com/social-media-users.

Rundin, K., & Colliander, J. (2021). Multifaceted influencers: Toward a new typology for influencer roles in advertising. *Journal of Advertising*, *50*(5), 548–564.

Safko, L. (2010). *The social media bible: Tactics, tools, and strategies for business success*. Hoboken, NJ: Wiley.

Sammis, K., Lincoln, C., & Pomponi, S. (2015). *Influencer marketing for dummies*. Hoboken, NJ: Wiley.

Shah, K., & Souza, A. D. (2009). *Advertisement and promotions: An IMC perspective.* Utta Pradesh: Tata McGraw-Hill Education.

The Connected Consumer Q1 2023. (2024). Retrieved from https://www.decisionlab.co/download-the-connected-consumer-q1-2023.

Sharma, S., & Singh, R. (2006). *Advertising: Planning and implementation*. Delhi: PHI Learning.

Singh, N., Lehnert, K., & Bostick, K. (2012). Global Social Media Usage: Insights into reaching consumers worldwide. *Thunderbird International Business Review*, *54*(5), 683–700.

Stelmaszewska, H., Fields, B., & Blandford, A. (2004). Conceptualising user hedonic experience. *European Conference on Cognitive Ergonomics*. Retrieved from https://web4.cs.ucl.ac.uk/uclic/annb/docs/hsbfabECCE12preprint.pdf.

TikTok Application. Retrieved from https://www.tiktok.com/@tra.dang.904/video/7326147356636892423.

Vaynerchuk, G. (2013). *Jab, jab, jab, right hook*. New York: Harper Collins.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Vehovar, V., Toepoel, V., & Steinmetz, S. (2016). *Non-probability sampling.* Retrieved from https://www.scirp.org/reference/referencespapers?referenceid=3614337.

Venciute, D., Mackeviciene, I., Kuslys, M., & Correia, R. (2023). The role of influencer–follower congruence in the relationship between influencer marketing and purchase behaviour. *Journal of Retailing and Consumer Services*, *75*. Retrieved from https://www.sciencedirect.com/science/article/pii/S0969698923002539.

Vodák, J., Novysedlák, M., Čakanová, L., & Pekár, M. (2019). Who is influencer and how to choose the right one to improve brand reputation?. *Managing Globa Transitions: International Research Journal*, *17*(2), 149–162.

Watts, D. J., & Dodds, P. S. (2007). Influentials, networks, and public opinion formation. *Journal of Consumer Research, 34*(4), 441–458.

West, R. L., & Turner, L. H. (2017). *Introducing communication theory: Analysis and application* (6th ed.). New York: McGraw-Hill Education.

Top 10 TikToker Viet Nam by followers. (2023). Profiledata. Retrieved from https://profiledata.net/top-10-tiktoker-tai-viet-nam-theo-luot-theo-doi.

Zniva, R., Weitzl, W. J. & Lindmoser, C. (2023). Be constantly different! How to manage influencer authenticity. *Electron Commer Res,* 23, 1485–1514.

Zou, S., & Volz, Y. Z. (2010). An integrated theory of global advertising: An application of the GMS theory. *International Journal of Advertising*, *29*(1), 57–84.

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

APPENDIX

Study's Samples

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

Study's Samples

This Appendix showing the detailed list of Advertising videos of top six (in terms of highest quantity of followers) TikTok account which were chosen as the samples for this study.

No.	Published day (dd-mm-yyyy)	Channel	Video (url to video)
1	29-03-2024	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7351744502169685266
2	03-02-2024	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7331331121864576264
3	22-12-2024	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7315372202986196242
4	15-11-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7301677064820706578
5	13-11-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7300931455629266194
6	11-11-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7300048914693082376
7	09-11-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7299430990445956360
8	08-11-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7298937731806153991

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

9	01-11-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7296477729577323783
10	01-11-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7296338879257300231
11	31-10-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7296093919954095378
12	28-10-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7294854916126821640
13	13-10-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7289299376671886610
14	12-10-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7288913878816247048
15	27-09-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7283337086525000968
16	22-09-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7281481517103205650
17	19-09-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7280368541512043784
18	17-09-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7279628740894674194
19	05-09-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7275221207094480135

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

20	03-08-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7262942231106047234
21	02-08-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7262571020186389762
22	26-07-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7259974593484475649
23	23-07-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7258991440116665606
24	17-07-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7256617990404214021
25	17-07-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7256587018669509893
26	12-07-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7254872007190285573
27	05-07-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7252165385414364421
28	04-07-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7251794391516335365
29	03-07-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7251574328641293573
30	20-06-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7246659755421289734

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

31	07-06-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7241886996367428869
32	27-04-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7226699874262093062
33	26-04-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7226347859900206341
34	31-03-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7216726528284003611
35	12-03-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7209578211879963931
36	01-03-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7205533651382160667
37	20-01-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7190539047255772442
38	18-01-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7189836178940513563
39	11-01-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7187240371724881179
40	09-01-2023	Trà Đặng	https://www.tiktok.com/@tra.dang.904/video/7186621336674897179
41	06-05-2024	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7365456841989557511

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

42	29-04-2024	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7363176120008609042
43	28-04-2024	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7362899370741615890
44	26-04-2024	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7362116598649359624
45	25-04-2024	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7361696884974456072
46	06-04-2024	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7354632409758895367
47	30-03-2024	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7352021945078041874
48	26-03-2024	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7350661589009190162
49	19-03-2024	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7348027031709322504
50	03-02-2024	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7331288149403962631
51	02-01-2024	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7330554148439559431
52	30-01-2024	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7329753418703179016

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

53	07-01-2024	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7321240445248425223
54	04-01-2024	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7320222282792684808
55	26-12-2023	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7316767790441057543
56	23-12-2023	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7315720211443830023
57	15-11-2023	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7301649570679819538
58	08-10-2023	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7287449795986214151
59	28-09-2023	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7283736683969809682
60	17-09-2023	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7279735535353056519
61	15-09-2023	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7278946577920593170
62	06-08-2023	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7264072845402164481
63	02-08-2023	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7262587778477690113

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

64	22-07-2023	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7258490359968304389
65	21-07-2023	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7258194417658514694
66	10-07-2023	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7254065909751401733
67	07-07-2023	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7253025956758048006
68	20-06-2023	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7246756490470526213
69	16-05-2023	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7233650942468459782
70	05-02-2023	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7196576867535555867
71	20-01-2023	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7190548775075728667
72	19-01-2023	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7190341359956446490
73	17-01-2023	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7189509293568281882
74	09-01-2023	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7186519884745002267

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

75	22-12-2022	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7180002240353029402
76	16-12-2022	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7177748908918033691
77	13-12-2022	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7176480079415872795
78	10-12-2022	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7175411815956876570
79	29-11-2022	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7171379242624765210
80	23-11-2022	Linh Barbie	https://www.tiktok.com/@linhbarbie/video/7169069989155147035
81	19-01-2024	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701/video/7325745237106707713
82	05-01-2024	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701/video/7320464887052799233
83	22-11-2023	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701/video/7304281315233254657
84	20-11-2023	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701/video/7303466882395409666
85	10-11-2023	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701/video/7299694516125158658

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

86	17-10-2023	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701/video/7290872290047200514
87	13-09-2023	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701/video/7287827018927377666
88	04-08-2023	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701/video/7234064310412772 02
89	31-07-2023	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701/video/7192608771681819 4
90	06-06-2023	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701/video/7241520547576794373
91	28-05-2023	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701/video/7218185735088557318
92	27-03-2023	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701/video/7215208017950821659
93	28-02-2023	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701/video/7205191372394007835
94	15-01-2023	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701/video/7188838653794274587
95	30-12-2022	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701/video/7182903226046352667
96	19-12-2022	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701/video/7175114835804392730

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

97	22-10-2022	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701/video/7157311150768524570
98	13-10-2022	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701/video/7153979000619011355
99	09-10-2022	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701/video/7152495615350459675
100	30-09-2022	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701/video/7149148343745121562
101	08-05-2022	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701/video/7095223925726088475
102	03-04-2022	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701/video/7082248837041081627
103	30-03-2022	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701/video/7080846527798742299
104	09-01-2021	Nguyễn Văn Tài	https://www.tiktok.com/@tai2701/video/6915642880241487106
105	07-06-2024	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7377743746424786194
106	18-05-2024	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7370331510034926866
107	07-05-2024	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7366245105218456839

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

108	12-04-2024	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7356950940198456594
109	22-03-2024	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7349158713820794120
110	05-03-2024	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7342865364797181202
111	11-02-2024	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7334293383655066887
112	09-02-2024	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7333555481153228050
113	02-02-2024	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7330985723392314632
114	29-01-2024	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7329475767316794642
115	19-01-2024	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7325768658196712711
116	28-12-2023	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7317626456056630529
117	24-12-2023	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7316123978756656385
118	13-12-2023	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7312064874446687489

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

119	19-11-2023	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7303160033188089090
120	10-11-2023	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7299816406239956225
121	31-10-2023	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7296099547212827905
122	18-09-2023	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7280150375854804226
123	13-09-2023	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7278298085510352130
124	24-07-2023	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7259351654745640198
125	10-07-2023	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7254151925845806341
126	30-06-2023	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7250449828205825285
127	23-06-2023	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7247861865718598918
128	20-06-2023	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7246680917001932037
129	31-05-2023	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7239318541156011270

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

130	24-04-2023	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7225603745701285125
131	09-04-2023	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7220024739106966811
132	02-04-2023	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7217407406685359386
133	21-10-2022	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7156923728897592602
134	17-08-2022	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7132830758242192667
135	03-08-2022	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7127636227779464475
136	19-07-2022	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7122054718796467482
137	25-06-2022	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7113118325042842907
138	24-06-2022	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7112760740351610139
139	02-06-2022	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7104609383190957338
140	25-04-2022	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7090479980362075419
141	18-04-2022	Đào Lê Phương	https://www.tiktok.com/@hoaa.hanassii/vid

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

		Hoa	eo/7087928824221928731
142	08-04-2022	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7084220398677527834
143	06-04-2022	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7083476726877015323
144	09-02-2022	Đào Lê Phương Hoa	https://www.tiktok.com/@hoaa.hanassii/video/7062694949833248027
145	01-02-2024	Ngô Ngọc Hoà	https://www.tiktok.com/@hoa_2309/video/7330612281568513288
146	27-12-2023	Ngô Ngọc Hoà	https://www.tiktok.com/@hoa_2309/video/7317250223355497746
147	04-12-2023	Ngô Ngọc Hoà	https://www.tiktok.com/@hoa_2309/video/7308675378279697672
148	19-11-2023	Ngô Ngọc Hoà	https://www.tiktok.com/@hoa_2309/video/7303139548769406226
149	16-11-2023	Ngô Ngọc Hoà	https://www.tiktok.com/@hoa_2309/video/7302061796314123538
150	25-10-2023	Ngô Ngọc Hoà	https://www.tiktok.com/@hoa_2309/video/7293835999266737415
151	14-10-2023	Ngô Ngọc Hoà	https://www.tiktok.com/@hoa_2309/video/7289780470399749383
152	04-07-2023	Ngô Ngọc Hoà	https://www.tiktok.com/@hoa_2309/video/7251900237332155653

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

153	09-06-2023	Ngô Ngọc Hoà	https://www.tiktok.com/@hoa_2309/video/7242652357824154885
154	04-06-2023	Ngô Ngọc Hoà	https://www.tiktok.com/@hoa_2309/video/7240669608397606150
155	15-08-2022	Ngô Ngọc Hoà	https://www.tiktok.com/@hoa_2309/video/7132043304635583770
156	09-04-2022	Ngô Ngọc Hoà	https://www.tiktok.com/@hoa_2309/video/7084589289727642906
157	28-11-2021	Ngô Ngọc Hoà	https://www.tiktok.com/@hoa_2309/video/7035445723520896257
158	20-05-2024	Cindy	https://www.tiktok.com/@cindymiicute/video/7371053533698772231
159	17-05-2024	Cindy	https://www.tiktok.com/@cindymiicute/video/7369935411432492306
160	16-05-2024	Cindy	https://www.tiktok.com/@cindymiicute/video/7369553865168932114
161	06-05-2024	Cindy	https://www.tiktok.com/@cindymiicute/video/7365929880250256658
162	15-04-2024	Cindy	https://www.tiktok.com/@cindymiicute/video/7358050454984543506
163	01-04-2024	Cindy	https://www.tiktok.com/@cindymiicute/video/7352868473170562312

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

164	20-03-2024	Cindy	https://www.tiktok.com/@cindymiicute/video/7348399379008605458
165	15-03-2024	Cindy	https://www.tiktok.com/@cindymiicute/video/7346543636437388562
166	26-01-2024	Cindy	https://www.tiktok.com/@cindymiicute/video/7328372015310687495
167	25-01-2024	Cindy	https://www.tiktok.com/@cindymiicute/video/7327995402580462856
168	18-01-2024	Cindy	https://www.tiktok.com/@cindymiicute/video/7325381571035352328
169	09-01-2024	Cindy	https://www.tiktok.com/@cindymiicute/video/7322053196480843026
170	30-12-2023	Cindy	https://www.tiktok.com/@cindymiicute/video/7318343220771949832
171	25-12-2023	Cindy	https://www.tiktok.com/@cindymiicute/video/7316491422222290184
172	07-12-2023	Cindy	https://www.tiktok.com/@cindymiicute/video/7309809843617942802
173	24-11-2023	Cindy	https://www.tiktok.com/@cindymiicute/video/7304858731907534088
174	22-10-2023	Cindy	https://www.tiktok.com/@cindymiicute/video/7292623518238330113
175	20-10-2023	Cindy	https://www.tiktok.com/@cindymiicute/vide

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

			o/7291980567388769538
176	17-10-2023	Cindy	https://www.tiktok.com/@cindymiicute/video/7290881556460145922
177	14-10-2023	Cindy	https://www.tiktok.com/@cindymiicute/video/7289763252500778242
178	27-09-2023	Cindy	https://www.tiktok.com/@cindymiicute/video/7283341887186996482
179	19-09-2023	Cindy	https://www.tiktok.com/@cindymiicute/video/7280370501925489922
180	29-08-2023	Cindy	https://www.tiktok.com/@cindymiicute/video/7272716022396783874
181	29-07-2023	Cindy	https://www.tiktok.com/@cindymiicute/video/7261080795127762184
182	26-07-2023	Cindy	https://www.tiktok.com/@cindymiicute/video/7259973803634216210
183	10-07-2023	Cindy	https://www.tiktok.com/@cindymiicute/video/7254026331996949765
184	20-06-2023	Cindy	https://www.tiktok.com/@cindymiicute/video/7246598049630342406
185	11-06-2023	Cindy	https://www.tiktok.com/@cindymiicute/video/7243388738968112389
186	18-05-2023	Cindy	https://www.tiktok.com/@cindymiicute/video/7234476925337570566

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

187	20-04-2023	Cindy	https://www.tiktok.com/@cindymiicute/video/7224115993214209285
188	31-03-2023	Cindy	https://www.tiktok.com/@cindymiicute/video/7216676031493590299
189	22-03-2023	Cindy	https://www.tiktok.com/@cindymiicute/video/7213221183179738395
190	05-03-2023	Cindy	https://www.tiktok.com/@cindymiicute/video/7207045779742018843
191	18-02-2023	Cindy	https://www.tiktok.com/@cindymiicute/video/7201421891960098074
192	22-12-2022	Cindy	https://www.tiktok.com/@cindymiicute/video/7179942384459943195
193	25-11-2022	Cindy	https://www.tiktok.com/@cindymiicute/video/7169895503017053467
194	22-11-2022	Cindy	https://www.tiktok.com/@cindymiicute/video/7168701577270676762
195	11-11-2022	Cindy	https://www.tiktok.com/@cindymiicute/video/7164587782487182619
196	10-11-2022	Cindy	https://www.tiktok.com/@cindymiicute/video/7164325137725115674
197	01-11-2022	Cindy	https://www.tiktok.com/@cindymiicute/video/7160985966268779803

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

198	19-10-2022	Cindy	https://www.tiktok.com/@cindymiicute/video/7156162604040211739
199	08-10-2022	Cindy	https://www.tiktok.com/@cindymiicute/video/7152135577192697114
200	22-09-2022	Cindy	https://www.tiktok.com/@cindymiicute/video/7146034381730237722

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY

BIODATA

Name: Thien Vinh Hoang

Nationality: Vietnamese

Data of Birth: June 06, 1992

Contact Number: (+84) 933-256-083

Email: thien.hoan@bumail.net

Education: Master Degree of Communication Art, Bangkok University

Working Experience:

2024: FPT Polytechnic International (FPI) - Vietnam

2022-2023: True Digital Vietnam

BANGKOK UNIVERSITY
THE CREATIVE UNIVERSITY