

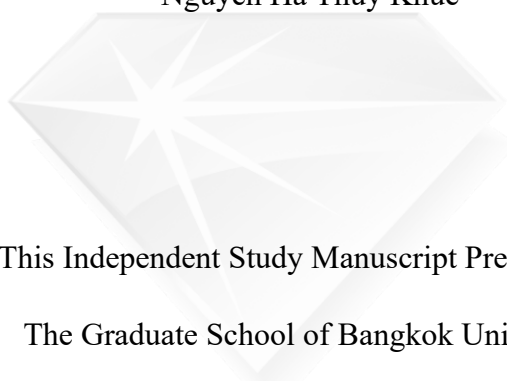
THE IMPACT OF STORYTELLING ELEMENTS IN ADVERTISING MUSIC
VIDEO BASED ON CULTURAL VALUES AND SOCIAL CONTEXTS TO YOUNG ADULT
VIETNAMESE' EMOTIONAL APPEALS: A CASE OF BITI'S



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Nguyen Ha Thuy Khue



This Independent Study Manuscript Presented to
The Graduate School of Bangkok University
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Master of Arts in Communication Arts

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Title: The impact of storytelling elements in advertising music video based on cultural values
and social contexts to young adult Vietnamese' emotional appeals: A case of Biti's.

Author: Nguyen Ha Thuy Khue

Independent Study Committee:

Advisor Dr. Maneenate Worrachananun.



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The impact of storytelling elements in advertising music video based on cultural values and context to young adult Vietnamese' emotional appeals: A case of Biti's (250 pp.)

Advisor: Maneenate Worrachananun, Ph.D.

ABSTRACT

Tet, the Vietnamese New Year, is a time for celebration, reunion and is also the most significant occasion in Vietnam. "Đi để trở về (Going far to come back)" is a longstanding music video (MV) advertising campaign, launched in 2017 by the footwear brand Biti's in Vietnam, typically released around the Tet holiday yearly. This research delves into the impact of storytelling elements (including plot, character and lyric) in Biti's "Đi để trở về (Going far to come back)" campaign, focusing on seasons 1, 6, and 8. The study is guided by two main objectives: (1) to investigate how Biti's uses storytelling in its music videos to reflect and engage with the Vietnamese cultural context, particularly during the Tet holiday; and (2), to examine the influence of these storytelling elements on the emotional appeals of Vietnamese young adults.

This study uses a qualitative method, including in-depth interviews, contextual analysis, and textual analysis, to examine the portrayal of Vietnamese cultural values and context in storytelling elements to connect emotionally with the audience. Additionally, semi-structured in-depth interviews with Vietnamese individuals (aged 19–32), including both those living near and far from their families, were employed to understand their perspectives, perceptions, and emotions regarding the central theme of "Đi để trở về (Going far to come back)".

The findings revealed that the "Đi để trở về (Going far to come back)" campaign effectively utilizes storytelling elements, such as plot, character, and lyrics based on Vietnamese cultural values and contexts to resonate with the audience's emotional appeals, particularly the themes of family reunion across different years. Through in-depth interviews, it was found that the emotional appeals of the MVs were stronger among individuals who had similar experiences with the storyline and characters in these MVs. Cultural values including traditional Tet symbols,

family dynamics in the specific contexts, played a significant role in enhancing the emotional impact on viewers

Keywords: Vietnamese young adults, emotional appeal, storytelling, advertising, cultural value, advertising music video



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CHAPTER 1

INTRODUCTION

1.1 Rationale and Problem Statement

1.1.1 Rationale

1.1.1.1 The role of story and storytelling in human life and marketing

People started telling stories, ranging from folklore to stories related to god, religion, and money. In the famous book *Sapien* (2022), Yuval Noah Harari discussed the power of stories. “Compared to others, the power of humans is the ability to connect in a huge number and stories connect us. For example, despite the differences in language, there are also enemies. Humans all believe in the story of money. Because they believe that money has value, so they agree to work and exchange. However, according to Harari (2022), the story also has the power to drive humans into war such as the stories of different gods. The famous religious war, the Crusade, is started by people who believe in different stories about their God. Until now, “storytelling is pervasive through life” (Woodside et al, as cited in Dias and Cavalheiro, 2021). It is used in many aspects and sectors of human life, especially in marketing to promote the connection between the brand and customer.

Advertising is a form of communication, typically funded by identified sponsors, that conveys information about products, services, or ideas through various media channels (Bovee & Arens, as cited in Malhotra, 2015). Advertising plays a crucial role in the marketing strategies of businesses, one of the most effective and efficient forms of outbound media because businesses can disseminate their message on a variety of platforms whether it is done through television, radio or social media platforms, according to Abokhoza, Mohamed, & Narula (2019). These researchers found that due to the rise of technology, many advertisers have either increased their spending on digital media, or have switched from traditional media as they believe interactive

advertising on the internet, mobile phones, and social networks is more effective and efficient (Abokhoza, Mohamed, & Narula, 2019).

The number of social media users in Vietnam was steadily increasing during the previous years, between 2024 and 2029 by 13.9 million users (an increase of 16.18 percent) (Degenhard, 2024). Therefore, social media has become an ideal channel to promote or use online advertising. Digital advertising has become a multibillion-dollar industry, while traditional advertising formats are still employed, brands worldwide increasingly reach connected consumers online (Nguyen, 2023). As stated in this report, Vietnam has one of the largest numbers of Internet users all over the world, and Vietnam has seen a booming digital advertising market. The value of digital advertising spending has grown rapidly in the last several years, and by 2025, it is expected to reach 476 million US dollars (Nguyen, 2023).

1.1.1.2 Storytelling elements and emotional appeals in Advertising

One aspect of human communication is storytelling. According to Oliveira et al. (n.d.), storytelling was used to explore diverse perspectives and empathy through readings, personal and digital storytelling. Storytelling elements, which include narratives, characters, and emotional arcs, are designed to captivate the audience on a deeper level and create a lasting impact (Prakash, 2024). Mwewa (2023) discovered that these elements engage the audience's imagination, evoke emotion, and foster a connection that transcends the mere presentation of information. The audience can recognize the introduction of characters and their journeys as self-reflection.

In the marketing and advertising field, a publicity campaign can convey an emotional message, it can draw in more viewers and improve the product's attraction, leading to a greater level of brand recall (Martín & Otamendi, 2020). These researchers indicate that advertising campaigns that employ emotional appeals tend to have a higher recall value compared to those that merely present factual information. Therefore, many advertisers believe that the usage of storytelling elements in advertisements has gained popularity as an effective method (Martín & Otamendi, 2020). Using stories in advertisements has become a standard practice to boost customer's emotions. Ngoc (2021) discovered that consumers may not recall the specific brand

name, but compelling can create lasting impressions in memory. In reality, advertisements with ambiguous messaging or unappealing content are not well received. In the global market, advertising campaigns must be strategically crafted to account for cultural distinctions, thereby resonating with consumers' inherent beliefs and collective values.

According to Panda and Mishra (2013), emotional appeals provide brands with an advantage point of differentiation, which helps to reinforce them and making an emotional connection with the brand makes in retaining consumers. Panda and Mishra (2013) found that the most important aspect is the emotional connection a brand makes, and this principle holds regardless of the country. The secret to a brand's success is rooted in the relationship between its emotional impact on the customer and brand equity.

1.1.2 The importance of cultural and social context in advertising

Culture shapes the audience's viewpoint, which influences how they understand and remember advertisements, as cited by Incivus (2023). Advertisements are designed with the cultural norms and expectations of the target market and society in mind are more likely to be more memorable and successful. (Incivus, 2023).

Understanding the cultural foundations of consumer behavior is crucial. The cultural values, norms, and symbols of a society significantly impact the advertising strategies that organizations deploy. Hofstede, a pivotal figure in cultural studies, defines culture as the “collective programming of the mind which distinguishes the members of one group or category of people from those of another” (Hofstede, as cited in Mohamed et al., 2024).

Social movements, current issues, and cultural values can shape advertising strategies, as brands aligning with social causes not only reflect societal ideologies but also enhance their reputation and consumer loyalty" (Holm, 2023; Nguyen, 2016). Holm (2023) discovered that social context helps advertisers and communicators understand how audiences perceive messages based on their cultural, social, and economic backgrounds.

In Vietnam, the influence of cultural background is particularly pronounced in the emotion-shaping process of advertising. Many researchers have recognized the impact of cultural background on the emotion-shaping process (Le et al., 2024). Advertisers have blended

emotional and cultural appeals in their advertisements, utilizing cultural values as a means of evoking viewers' feelings. This interplay of culture and advertising efficacy underlines the importance of culturally informed marketing strategies, which is central to the focus of this dissertation on Biti's use of culturally resonant storytelling in their advertising campaigns.

This study is conducted to explore the intricate layers of storytelling in Biti's "Đi để trở về (Going far to come back)" campaign, focusing on its reflection of Vietnamese cultural and social context and its impact on young adults' emotional appeals for engaging with the video advertising of Biti's.

1.1.3 The impact of cultural values on success of Biti's "Đi để trở về (Going far to come back)" campaign

Vy (2023) found that in early 2017, Biti's launched the "Đi để trở về" season 1, the beginning of series and had a collaboration with Soobin Hoang Son and Tien Cookies - two rising stars in 2017. Biti's started a debate on social media by using the trending topic 'Go or Return home,' which arises every Vietnamese New Year. This boosted the campaign's visibility, enhancing recognition for both the series and Biti's brand (Vy, 2023).

"Đi để trở về (Going far to come back)" season 1 helped Biti's reach 300% of its sales target in just 7 days, their revenue also had a dramatic growth, from 1,291 billion VND to 1,588 billion VND (Tran, 2023). This enthusiastic response demonstrates how well their storytelling techniques resonate with the customer.

Vu (2023) discovered the Tet Holiday also known as the Vietnamese Lunar New Year and the most important celebration in Vietnamese culture and in the folk beliefs, farmers also believe that Tet is an opportunity to commemorate the gods related to agriculture. During the Tet holiday, Vietnamese people always hope to gather and return home with their families. It is also the time to reunite and honor their ancestors, praying for luck and enjoying traditional dishes (Vu, 2023). Moreover, during this season, people tend to pour their money into preparing gifts for families, friends...

Biti's famous slogan when the New Year festival coming is "Đi để trở về (Going far to come back)". Tran (2023) discovered that in Biti's Music Video, the main character represents young people who love to experience and explore. It is the trips away from home that help them mature and gain deeper insights to realize that reuniting with family is the most meaningful gift behind every far-reaching journey. Kim (2022) found that after the music video advertising "Đi để trở về (Going far to come back)" first launched in 2017, they entered the YouTube Trending Chart, helping the revenue of Biti's increase dramatically. In reality, Biti's Hunter "launches" the viral product in time for spring. They return with the same message annually and all contribute to a certain level of market success each year.

Until February 2024, Biti's had 8 Music video advertising, focusing on a story of "Going far to come back". Tet is currently regarded by young people in Vietnam as a prolonged holiday. Many young people prefer to travel for leisure and adventure on those days rather than return home, but some feel the need to see their parents after being away from home for an extended period. It raises the issue, "Traveling or returning home"? The Tet Holiday is considered by many brands to be the ideal time of year to introduce their "Homing" message. But while other major brands were telling stories about "coming home," Biti's told a story about "going far to return." Although this story was unique and distinct from those of other businesses, it did convey a "homing" message that was in line with popular belief (Nguyen, 2019).

"Đi để trở về (Going far to come back)" holds substantial cultural significance within the Vietnamese media landscape, making it an ideal case study for exploring the interplay between storytelling elements based on cultural context.

Vietnamese young adults in this study will focus on people aged 18 - 35 years old, single, independent, and willing to try new experiences (Ng, 2023). Throughout 8 music video advertisements of Biti's, Biti's encourages the young generation to pursue meaningful and quality journeys: each trip will help us to grow, to cherish the beautiful family feelings and live better each day (Ng, 2023).

The researcher will choose to study 3 Biti's music video advertisements which were released in 2017, 2022, and 2024, respectively. The researcher would like to choose "Đi để trở về (Going far to come back)" season 1 is chosen in this research to make a memorable milestone for Biti's.

Secondly, “Đi để trở về (Going far to come back) 6” depicted the feelings of many young people coming back home to celebrate Tet holiday after a year characterized by various challenges and changes resulting from Covid 19 pandemic. Finally, “Đi để trở về (Going far to come back) 8”, also the most recent MVs from Biti’s, is used as a case study in this research with the closest Vietnamese social context: Due to work responsibilities and time commitments, especially when layoff wave spreads to Vietnam, the characters in MV almost missed the chance to enjoy the traditional Tet holiday activities and reunite with family.

Many previous studies have proved the impact of advertising or digital advertising on the audience, and in the study, the research will focus on the field of Music Video advertising. Prior research indicating the scarcity of studies investigating the specific impact of storytelling techniques in music video advertising based on culture and social context. The cultural values, norms and symbols of the societies impact advertisement strategies that the organization uses and the values of the societies are key for the development and success of marketing communication strategies (Mohamed et al., 2024)

In the limited study, this research focuses on Music Video Advertisements of Biti’s. Through the case of “Đi để trở về (Going far to come back) season 1,6 and 8 from Biti’s, this research aims to provide a comprehensive understanding of the role storytelling elements play in digital advertisements, especially based on the special context of Vietnamese culture.

1.2. Objectives of Study

The research project is conducted with two main research objectives

1. To explore how Biti’s utilizes storytelling in “Đi để trở về (Going far to come back)” seasons 1,6 and 8 to reflect and engage with Vietnamese cultural context.
2. To examine the influence of storytelling elements of “Đi để trở về (Going far to come back)” seasons 1,6 and 8 on Vietnamese young adults’ emotional appeals.

1.3. Research Questions

This study specifically aims to answer two main research questions:

1. How do the storytelling elements (plot, character, lyrics) in Biti's music videos 'Đi để trở về (Going far to come back)' seasons 1, 6, and 8 engage the Vietnamese cultural values and social contexts?
2. How do these storytelling elements in Biti's "Đi để trở về (Going far to come back)" seasons 1,6 and 8 impact on customers' emotional appeals?

1.4 Significance of the study

This study is conducted to shed light on how storytelling elements are embedded in Biti's "Đi để trở về (Going far to come back)" campaigns, particularly in seasons 1,6, and 8. And how these elements reflect and engage with Vietnamese cultural values. By exploring the influence of these storytelling elements on the emotional appeals of Vietnamese young adults aged 18 - 35 years and highlighting the cultural values significant, of storytelling elements in Biti's campaigns, the study also aims to provide valuable insights into the interplay between cultural context and consumer behavior in advertising.

1.5 Scope of the study

This research aims to explore how exposure to storytelling elements in the Biti's advertisement "Đi để trở về (Going far to come back)" influences Vietnamese Young Adults' emotional appeals.

The independent variables comprise storytelling elements (plot, character, lyric) in the music video advertising. Specifically, this research explores how exposure to these storytelling elements influences emotional appeals among Vietnamese young adults. The study also examines how the cultural context, particularly the annual variations in storytelling based on current societal contexts, impacts the effectiveness of these elements in resonating with audiences. However, the core Tet-related themes remain consistent across seasons. By studying the relationship between storytelling elements and cultural context, the research seeks to

determine whether these factors significantly influence viewers' emotional responses. The dependent variables are emotional appeals, such as joy, nostalgia, or happiness as Vietnamese viewers perceive.

The target audiences are people who have watched “Đi để trở về (Going far to come back)” seasons 1,6 and 8 at least once. Moreover, for the qualitative approach, the researcher would like to choose contextual analysis, in-depth interviews, and a comprehensive examination of the storytelling elements, cultural background and social implications embedded in the advertisements.

1.6. Definitions of terms

1.6.1. Storytelling

Storytelling is about sharing events or ideas through a structured narrative, using languages, images, and emotions to capture the audience's attention and deliver meaningful messages or themes (Rooney et al., 2016). According to these researchers, storytelling includes main elements such as universal plots, standard characters, setting, theme, story structure...

In the limited of this research, plot and character and lyrics in music video “Đi để trở về (Going far to come back) season 1,6 and 8” are focused to explore as storytelling's elements. Both plot and character are essential elements of storytelling that work together to create a compelling story (Panda & Mishra, 2013; Tenh et al., 2012). These researchers highlighted the combination of character and plot can significantly enhance emotional engagement. Shriram et al. (2021) found that lyrics play a key role in shaping its emotions, conveying stories and feelings that deeply impact listeners, making the song powerful and meaningful.

1.6.2. Digital Advertisement

Digital advertising can help brand storytelling. Digital Advertising is more universal and flexible than traditional advertising, enabling brands to promote the brand on the channel that their customers frequent through text, graphics, video and so on. (Duang-ngarm, 2017).

1.6.3. Target audience

A target audience is a group of customers with a particular behavior and demographics. Target audiences are a pillar of most businesses affecting their marketing strategy decisions (Carmicheal, 2022). This project study delves into the target audience of Biti's (who they are, which aspects of MV attract them...)

1.6.4. Music Video Marketing

Music Video marketing is the use of effective messaging and advertising to connect brands with their customers through music. Music has the ability to evoke many customer's emotions; therefore, music video is considered one of the best ways to enhance a brand's message, combined with storytelling elements. (Minh, 2022).

1.6.5 Biti's

Established in 1982, Biti's is the leading footwear brand in Vietnam, which produces and sells shoes. Although Biti's was known as an established brand, it hadn't launched any remarkable campaigns for a long time. In 2017, Biti's faced many challenges but also set goals to make a breakthrough in the competitive landscape of Vietnamese New Year advertising. "Đi để trở về (Going far to come back) is a music advertising campaign of footwear brand in Vietnam.

As the citation from Ngoc (2022), the annually music video "Đi để trở về" (Going far to come back), especially season 1, play the important role to gain Biti's brand awareness. In detail, the campaign leveraged the popular theme of "Go or Come back", which frequently trends on social media during New Year holiday (Ngoc, 2022).

1.6.6. Culture value and social context

According to Nguyen (2024), cultural value refers to the core beliefs, principles, and standards that a community or society holds dear that are shaped by historical processes and specific social and natural environments. These values aim to satisfy the needs and desires of the community regarding what is considered good, beautiful, and true. They are embedded within cultural heritage, symbols, and standards, essential in directing societal development and guiding human behavior (Nguyen, 2024).

Regarding cultural context, as cited in Nguyen (2024), social context refers to the immediate environment and circumstances that influence individuals' behaviors, interactions, and perceptions within a society. The researcher found that, specific situations or events can alter social interactions.

1.6.7. Emotional appeal

Vrtana and Krizanova (2023) discovered that emotional appeals in advertising refer to strategies that aim to evoke feelings or emotional responses from consumers. According to these researchers, brands that successfully create emotional bonds can cultivate long-term relationships with consumers.

Emotional appeals can evoke a wide range of feelings, such as joy, sorrow, love, nostalgia, fear, anger... that are strategically used to connect consumer segments and specific contexts effectively (Vrtana & Krizanova, 2023). Moreover, Panda and Mishra (2013) discovered emotional appeals can be adapted to resonate with specific cultural contexts by understanding the target audience's diverse emotional landscape. This can include traditional narratives, cultural icons... that generate a sense of belonging and identity (Panda & Mishra, 2013).

CHAPTER 2

LITERATURE REVIEW

This chapter lays the groundwork for an investigation into how storytelling elements (plot, character and song lyric) impact on audience's emotional appeals. Through a comprehensive review of relevant theories, existing studies, and conceptual frameworks, this chapter aims to provide insights of behind emotional engagement in the context of the "Đi để trở về (Going far to come back)" campaign, by exploring the role of cultural values, social context, and personal experiences.

2.1 Related Literature and Previous Studies

2.1.1 Related Literature

There were many previous studies about using storytelling elements in communication products, such as films, advertisements, social media posts... Context storytelling proves highly effective in terms of advertising effectiveness. Advertising that uses narrative to convey a story enhances branding and promotional efforts because viewers can easily empathize with the main characters in the plot (Hong et al., 2020). In this study, the more customers put themselves in the scene of the story, the more likely they would consider the advertising as touching, meaningful, and creative. However, this experiment concentrated on only one product, which was lacking diversity.

Thamchart (2018) discovered that in the cosmetic industry, storytelling techniques that content creators, and beauty bloggers, may apply to their content and posts by telling a story more than normal advertising or reviewing. Developing strong storytelling writing abilities has the advantage of potentially affecting the target audience. Nevertheless, in this study, just 10

sample groups were chosen, and the focus was on reviews of makeup products on Facebook fan pages. Therefore, the result of this study finds it difficult to generalize to other kinds of products.

The storytelling techniques of science fiction are positively correlated with cultural values, which means the storytelling approaches the audience was exposed to, they acquire more cultural values from them. Additionally, when viewers watch communication products, their perception of the reality of these products will coincide with the most stable and repetitive message (Yingliang, 2020).

2.2. Music Video Advertising in the Vietnamese Market

According to Majidi (2024), video marketing has become one of the most popular and successful strategies for capturing the attention of audiences across the world. In the modern world, videos are being employed more widely than ever as promotional tools. Online video advertising spending reached almost 75 billion dollars in the U.S. in 2022, accounting for nearly 30% percent of global display advertising spending (Majidi, 2024).

The digital video advertising market in Vietnam is expected to grow from \$253.80 million in 2024 to \$317.40 million by 2029 (Statista, 2024). The data demonstrates the overall growth and potential of the digital video advertising market in Vietnam, highlighting the growth of the digital video advertising market in Vietnam.

Music video advertising in the Vietnamese market offers a unique and effective avenue for engaging audiences, leveraging popular music's power to enhance attention and memory retention.

2.3. Role of Storytelling Elements in Advertising Contents

Character Development

Character development is essential to connecting with the audience on an emotional level in Biti's "Đi để trở về (Going far to come back)" campaign. Audiences are more willing to share

stories when the protagonist is a customer (Hong et al., 2022). Moreover, the characters are often depicted as likable individuals going through common life challenges or setting out on adventures that mirror the experiences or goals of the viewers.

According to Dessart (2018), the protagonists are frequently shown as likable people going through typical life obstacles or setting out on adventures that mirror the experiences or goals of the viewer. By showcasing relatable people that viewers may relate with or strive to emulate, Biti's establishes a powerful emotional connection between the company and its audience. Characters who evolve or acquire new perspectives strengthen this bond by reflecting the audience's own or group's growth path, which increases emotional appeal and brand loyalty.

In Vietnam, there are many recent advertising campaigns that succeed thanks to utilizing storytelling elements. In the campaign "Trao nhau khoảnh khắc, ghi dấu một đời" (Share the Moment, Mark a Lifetime), PNJ - one of the largest jewelry manufacturing companies in Vietnam in 2023, PNJ portrayed the individual love stories of diversity characters from a range of backgrounds. The campaign's characters included a wide range of the target demographic, from young couples on the brink of engagement to middle-aged couples who have missed their usual proposal moment (Nga, 2023). By focusing on the genuine emotional impact of the proposal moment, the narrative encourages deeply connected individuals to resonate with the audience, fostering empathy and a stronger emotional bond with the brand.

Plot Structure

The plot structure in storytelling-based advertisements like Biti's "Đi để trở về (Going far to come back)" is crucial for maintaining audience engagement and delivering the message effectively. Typically, these advertisements follow a classic narrative arc: introduction, rising action, climax, falling action, and resolution, helping to build suspense, create emotional peaks, and ensure a satisfying conclusion (Crowe, 2022).

Lim and Im (2019) demonstrated that plots in advertisements help audiences empathize with characters by a well - written narrative. For example, if an advertisement presents a character dealing with a problems that audiences have also faced, they are likely to feel a stronger connection to both the characters and the story (Lim & Im, 2019).

In Biti's campaigns, the plot often centers around a young person embarking on a journey away from home. The narrative builds as the protagonist experiences various adventures and challenges, leading to a climax where they gain a new understanding of the value of family and home. The resolution often features a heartfelt reunion with loved ones, reinforcing the campaign's core message.

Lyrics

Music expresses emotions, changes perceptions, enhances relationships, and reflects cultural beliefs and attitudes, thereby improving quality of life (González, 2021). According to Šabec (2017), song lyrics significantly influence cultural values by reflecting and shaping societal norms and beliefs, conveying messages that align with cultural and moral values, and thus influencing listeners' behaviors and worldviews. Based on the analysis of song lyrics, this research aims to investigate how the themes and messages conveyed in these lyrics shape Vietnamese cultural expressions and communication during the Tet holiday.

2.4. Emotional Appeals in Advertising

According to Solomon (2023), emotional appeals in advertising include:

- Joy

Advertisements depicting individuals laughing or enjoying themselves can elicit positive emotions in viewers. In the case of "Đi để trở về (Going far to come back)", joy is one of the primary emotional appeals. Despite the challenges and hardships encountered during the character's journey home, the reunion scene with family generates feelings of happiness and warmth. The plot emphasizes the idea that, no matter how difficult the journey may be, the final moment of returning to loved ones is always a source of joy.

- Nostalgia

Ads that evoke nostalgic feelings can be compelling as they connect with people's past memories and emotions. The emotional appeal of nostalgia is another key aspect of the "Đi để

trở về (Going far to come back)" campaign. The plot is centered around the character's journey of returning home after an extended period away, which evokes a powerful sense of longing for family and the comforting traditions of Tet.

The lyrics play an essential role in enhancing this nostalgic appeal. The recurring chorus of the song reinforces the central message of the campaign: "Đi để trở về" (Going far to come back). The lyrics, plot, and character's experiences help build a deep sense of nostalgia.

- Love

Ads that evoke feelings of connection and romance are pertinent to products or services related to relationships. The theme of love in the "Đi để trở về (Going far to come back)" campaign is closely tied to the character's return to their family in the context of Tet. "Đi để trở về (Going far to come back) highlights the importance of family, showing that no matter how far one goes, the love and support of family are central to one's identity. This emotional appeal is reinforced by the character's strong connection to their family.

2.5. Cultural Influence on Storytelling in Vietnamese Advertising

Cultural values are crucial in shaping consumer perceptions and responses to advertisements. Hofstede's cultural dimensions theory emphasizes the importance of aligning advertising messages with the cultural values and norms of the target audience. In Vietnam, collectivist values, respect for family, and traditional customs are deeply ingrained, making them powerful elements in advertising (Le & Nguyen, 2024).

Benuehah (2018) described Tet, the Vietnamese New Year, as a celebration deeply rooted in history and family traditions, marked by rituals and reunions. The custom of returning home during Tết Nguyên Đán, or the Vietnamese Lunar New Year, is deeply rooted in the cultural significance of family and togetherness. On New Year's Eve, it is customary for Vietnamese people to gather with their families, regardless of how far they may have traveled. This reunion dinner is considered the most important custom, as it strengthens family bonds and fosters harmony among relatives. Many family members may only have the opportunity to meet

during this special occasion, making it a vital time for reconnecting and sharing wishes for the new year.

Vietnam's rich traditions and cultural norms are reflected in the messaging in many advertising campaigns, which effectively employ cultural values to connect with individuals. For instance, Honda Vietnam released the music video "Mang tiền về cho mẹ (Bring money back to mom)" at the beginning of 2022, delivering the consistent message of "Returning Home" for those working far from home during the Lunar New Year (Vu, 2021). This music video beautifully conveys this heartfelt message: A mother's New Year wish is for her child to be self-sufficient and kind.

With the same main theme "Returning home" in Tet holiday, Lifebuoy offers a different perspective, reflecting the social context of 2023, where Vietnam's fluctuating economy has made life challenging for students and workers far from home. To support and stand by them during this year's Lunar New Year, Lifebuoy released the music video "Tết Ổn Rồi" with the message, "With family and health, it's a good Tết". According to Ngoc (2024), this campaign conveyed that parents value family reunions and their children's health over wealthy or expensive things.

Biti's "Đi để trở về (Going far to come back)" campaign integrates these cultural values, portraying themes of family reunions, respect for traditions, and the emotional significance of Tet (Vietnamese Lunar New Year). This cultural alignment enhances the emotional resonance and effectiveness of the advertisements.

2.6 Related Theories

2.6.1. Communication model

The Interactional Model of Communication, developed by Wilbur Schramm in 1954, describes communication as a two-way process (West & Turner, 2014) that includes sender, message, channel, receiver, and feedback. The Interaction Model suggests that individuals function as both senders and receivers during communication (West & Turner, 2014). In the two-way process, an individual's interaction and understanding of a message are shaped

by the communicators' field of experience. The Interaction Model also describes a person's field of experience as “how a person’s culture and experiences influence their ability to communicate with another” and emphasizes that “each person brings a unique field of experience” (West & Turner, 2014, p. 11).

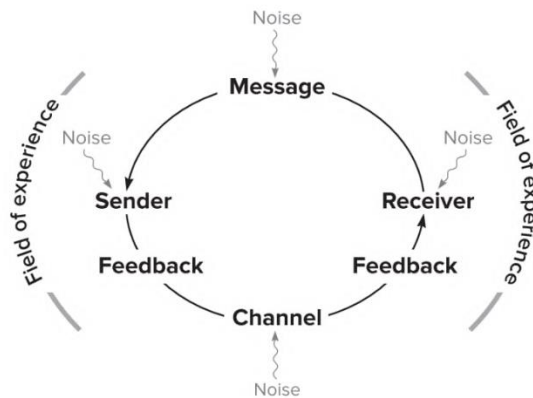


Figure 1.4
Interactional
Model of
Communication

Figure 2.1: Interaction Model of Communication (West & Turner, 2014, p.11)

In the context of this study, “Đi để trở về (Going far to come back)” seasons 1,6 and 8 create the message target on evoking the cultural sense of receiver about the reunion with family at Tet holiday which is Vietnamese New Year. Feedback refers to the responses or reactions of the audience to the message conveyed. In the context of the campaign, feedback can be gathered through audience reactions, such as their emotional responses during interviews or their engagement with the campaign.

In terms of “Noise”, it refers to any interference that disrupts or distorts the transmission of a message, caused by the field of experience, which is how people's backgrounds and past experiences influence how they interpret specific messages (West & Turner, 2014, p.11). This field of experience led to various interpretations of the same message. For instance, someone who has lived and worked away from home for many years will have different thoughts and emotions compared to someone living with their family, especially regarding the meaning of family reunion or the journey of returning home when New Year's coming.

The Interaction Model is used as a valuable framework in the research project for understanding how the storytelling in the music campaign “Đi để trở về” (Going far to come back) impacts audiences’ emotional appeals and how the field of experiences influences their explanation message of Bitis. In the Interaction Model of Communication, feedback refers to the responses or reactions from the receiver (the audience) to the message they have received.

2.6.2 Affective Disposition Theory (ADT)

Raney (2017) posited that Affective Disposition Theory describes how viewers emotionally connect with various media characters and anticipate how and why audiences enjoy various media entertainment narratives. The theory predicts that enjoyment increases when liked characters experience positive outcomes and/or when disliked characters experience negative ones. In other words, enjoyment increases when characters with whom the viewer identifies positive (or good people) experience favorable outcomes, or/and when characters who evoke negative (negative) experience unfavorable outcomes. Conversely, enjoyment diminishes when positive characters encounter misfortune or negative characters achieve success.

The theory explains that to achieve narrative intentional judgment, one story usually includes core psychological processes: (1) the character disposition formation, (2) emotional responsiveness to character experiences, and (3) the viewer's ultimate hedonic response to the narrative resolution. According to Lee and Shapiro (2014), audiences experience a similar process with main phases such as observation of a character or their action, emotional bonds with characters, reactions to character’s challenges, and intentionality judgment about the action.

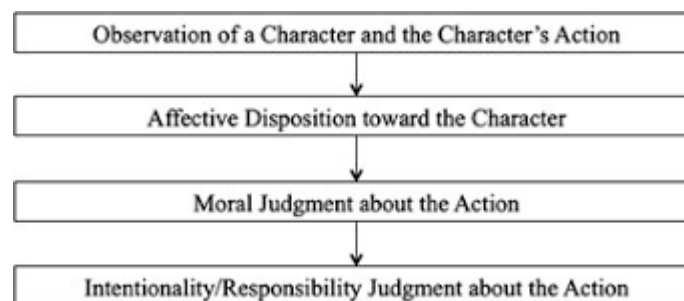


Figure 2.1 Audiences experience psychological processes

Empathy and morality play a crucial role in explaining variability and enjoyment across media viewers (Raney, 2017). According to ADT, emotional alignments with characters influence narrative enjoyment, which can range from positive to negative, where viewers support favored characters and derive pleasure from the misfortunes of disliked ones (Zillmann & Cantor, 1972; Raney, 2004). Essentially, the more viewers resonate with a character the greater their pleasure in the character's success and sorrow in their failings, thereby impacting the enjoyment of the unfolding narrative (Zillmann & Cantor, 1972; Raney, 2004).

Moreover, viewers' past experiences and personal backgrounds can shape their feelings toward characters (Grizzard et al., 2024), for instance, individuals may relate more strongly to characters who share similar life experiences, values, or challenges. These researchers discovered that this connection can lead to stronger affective dispositions, where viewers develop a liking or disliking for characters based on their own life narratives.

In this study, ADT can be applied to understand how audiences of “Đi để trở về (Going far to come back) season 1,6,8 develop positive or negative dispositions based on the emotional conveyed in advertisements. In these advertising music campaigns, the main character is put in the context of Vietnamese New Year and they experience challenges to reunite with their family. Based on empathy in this special social context, the campaign is tailored to evoke Vietnamese audiences' emotional with the character narrative and has achieved successful phenomenon through the years. In this study, ADT is used as the framework to explore the relationship between storytelling elements in the chosen campaign and customers' emotional appeals.

2.7 Theoretical Framework

Purposes of research:

Based on the literature review, there are two main purposes for this study:

1. To explore how Biti's utilizes storytelling in "Đi để trở về (Going far to come back)" seasons 1,6 and 8 to reflect and engage with Vietnamese cultural values.

2. To examine the influence of storytelling elements of “Đi để trở về (Going far to come back)” seasons 1,6 and 8 on Vietnamese young adults’ emotional appeals.

Conceptual framework:

As mentioned in the Interactional Communication Model, the communication process includes main elements such as Sender (Bitis), Message (in “Đi để trở về (Going far to come back)” seasons 1, 6 and 8), Receiver (Vietnamese audiences of “Đi để trở về (Going far to come back)” season 1,6 and 8 in Youtube) and the field of experiences. In this study, the field of audiences is planned to be understood by using the Cultural Dimensions Theory framework to explore how the advertising music campaigns reflect and engage with Vietnamese cultural values.

To examine the influence of storytelling elements on Vietnamese young adults’ emotional appeals as audiences, Affective Disposition Theory is used as the main framework to explore the relationship between the developed character narrative and its influences on audiences through the mentioned process of ADT in chapter 2.

The key factors identified here align with the ADT of understanding how storytelling elements (plot, character, lyric) engage with the audience’s emotional appeals.

- Character disposition formation: Favorable attitudes and likability towards characters.
- Emotional responsiveness to plot and character experiences: Joy, empathy, and hope when characters experience their journey.
- Emotional resonance of lyrics: How the lyrics contribute to emotional engagement by reinforcing key messages and themes. In the context of this study, they serve as a medium to enhance emotional responses to the character and plot.
- Viewer's ultimate hedonic response to the narrative resolution: The viewer's overall enjoyment or pleasure is derived from the ultimate resolution of the narrative.
- Audience observation of plot and character development
- Affective disposition toward the character and plot progression
- Interpretation of lyrics in relation to character and plot

According to Strick & Volbeda (2018), narrative advertisements enhance audience engagement and develop favorable character dispositions by using a clear protagonist and storyline. Audience more likely to generate positive attitudes and become more likeable and emotionally connected when they witness witness character growth and challenges.

Viewers who engage with the narrative and characters develop a deeper understanding of the emotional context surrounding the lyrics (Lindeberg et al., 2019). These researchers discovered that as audiences become more invested in the characters' journeys, they are likely to interpret the lyrics in a way that aligns with their emotional experiences, leading to a heightened emotional response.

This research aims to explore how storytelling affects audience engagement and emotions in Vietnamese young adults by analyzing the connections between independent variables and dependent variables.

2.8 Conclusion

This study was designed to examine the complex ways that storytelling components in digital advertising (Music Video) impact customer culture, more specifically customer retention, with a focus on the well-known brand as Biti's. The findings of this research highlight the importance of making the connection between customer's feelings and perceptions of the brands through plot structures, character's journeys, music...

In future studies, researchers may compare the impact of storytelling elements in digital advertising across different cultures of one brand in one season, for example, Tet holiday in Vietnam. During this study, beyond the survey, the researcher may use other research techniques, such as in-depth interviews, which will greatly the accuracy of the prospective answers. Moreover, future researchers can investigate how storytelling in other forms of digital media (like social media platforms, and games...) influences cultural perceptions.

CHAPTER 3

RESEARCH METHOD

This chapter describes the approach and methodology of the research, which was used to collect data on the hypotheses presented in the previous section through qualitative analysis.

3.1 Research Design

3.1.1 Research Approach

The research project is conducted with the main objectives are:

1. How do the storytelling elements (plot, character, lyrics) in Biti's music videos 'Đi để trở về (Going far to come back)' seasons 1, 6, and 8 engage the Vietnamese cultural and social context?

2. How do these storytelling elements in Biti's "Đi để trở về (Going far to come back)" seasons 1,6 and 8 impact on customers' emotional appeals?

This exploration-and-described research aims to understand the diversity of one story during different times, the influence of storytelling and values in audiences interpreting their field of experiences. Bonnie (2022, p.5) states that qualitative research considers “the diversity of meanings and value”. This approach is used to help researchers “understand the many relationships that exist within media and society” (Bonnie, 2022, p.5).

3.1.2 Research Method

This study is qualitative research. This is because the main purpose of this study is to examine (1) to explore how Biti's reacts to Vietnamese culture in music videos (2) and how Biti's storytelling elements in music videos affect young people's emotional appeal. Qualitative research has gained prominence across various disciplines due to its ability to provide an in-depth understanding of complex phenomena. This literature review aims to summarize the key findings, methodologies, and gaps in recent qualitative research (Creswell, 2018). Qualitative

research is rooted in interpretivism, which emphasizes understanding the meaning and experiences of individuals from their perspectives. This approach values the subjective interpretation of social phenomena and aims to uncover rich, detailed insights that quantitative methods might overlook.

Recent qualitative studies have predominantly employed methods such as in-depth interviews, participant observations. In-depth interviews allow researchers to explore participants' thoughts and feelings in a detailed manner. Participant observations enable researchers to immerse themselves in the participants' environment, gaining firsthand experience of the context being studied. Case studies offer a comprehensive analysis of specific instances or cases, providing detailed insights into particular phenomena (Saldana, 2016). In-depth interviews were used to conduct this study. A questionnaire was compiled in advance and interviews were conducted with a specific group of people to explore the topic of this dissertation research (Gibbs, 2009). In addition, the collected questionnaires were analyzed in a series of sub-analyses to obtain conclusions in order to comply with the hypotheses in the previous paper.

And this is exactly the important area where qualitative analysis is applied. Qualitative research is suitable for studying complex social phenomena, especially those involving social, cultural and psychological dimensions, such as cultural values, emotional expressions and social interactions. It can help researchers understand people's behaviors, attitudes, motivations, and experiences. This approach captures emotional and cognitive dimensions that quantitative research cannot reveal. Obviously, in this study, we need to deeply analyze the inner feelings of Vietnamese viewers, their perceptions of the storytelling elements of the music video advertising of Biti's and the cultural values contained in them, so this paper chooses a qualitative study.

3.1.2.1 Contextual analysis and Textual analysis

As KhosraviNik (2015b, p. 53 as cited in Lekngam, 2019, p.96) notes, to answer the questions of “who says what to whom, in what manner and why, etc.”, it is essential to account for the broad context (the socio-cultural/political context) of a particular society, and also the genre-specific features of the texts.

To explore how Vietnamese cultural values reflect in the storytelling the music campaign "Đi để trở về (Going far to come back)" season 1,6 and 8, this study employs contextual analysis and Textual analysis.

Contextual analysis: According to Svensson (2020), contextual analysis involves examining research objects as interconnected wholes, discerning and delimiting their parts and relationships. It relies on contextual interpretation, emphasizing case-based investigation to clarify phenomena with a clear connection to the real world. Context analysis seeks to understand the situational, technical, physical, organizational, cultural, and social settings where the systems will be used (Ritvo and Allison, 2017). This research employs contextual analysis to understand how storytelling elements (plot, character, lyrics) in advertising music video "Đi để trở về (Going far to come back) season 1,6,8" interact with cultural values to impact the emotional appeals of Vietnamese young adult by examining how the plot, characters, and lyrics interact with the cultural context.

Textual analysis: Textual analysis has been used as a way to collect data in many research areas, including media and cultural studies. Silverman (2010, p. 55, as cited in Lekngam, 2019, p.99) states that having a clearly defined approach is "a toolbox providing a set of concepts and methods to select the data and to illuminate the analysis". This research employs textual analysis to examine the meaning of texts, lyrics and in music videos "Đi để trở về" (Going far to come back) and the text from transcripts in the in-depth interviews with audiences.

In this respect, the processes of production and consumption/interpretation are shaped by the broad context. The distribution of discourses is engaged with the discourse practices and the institutional aspects of discourses.

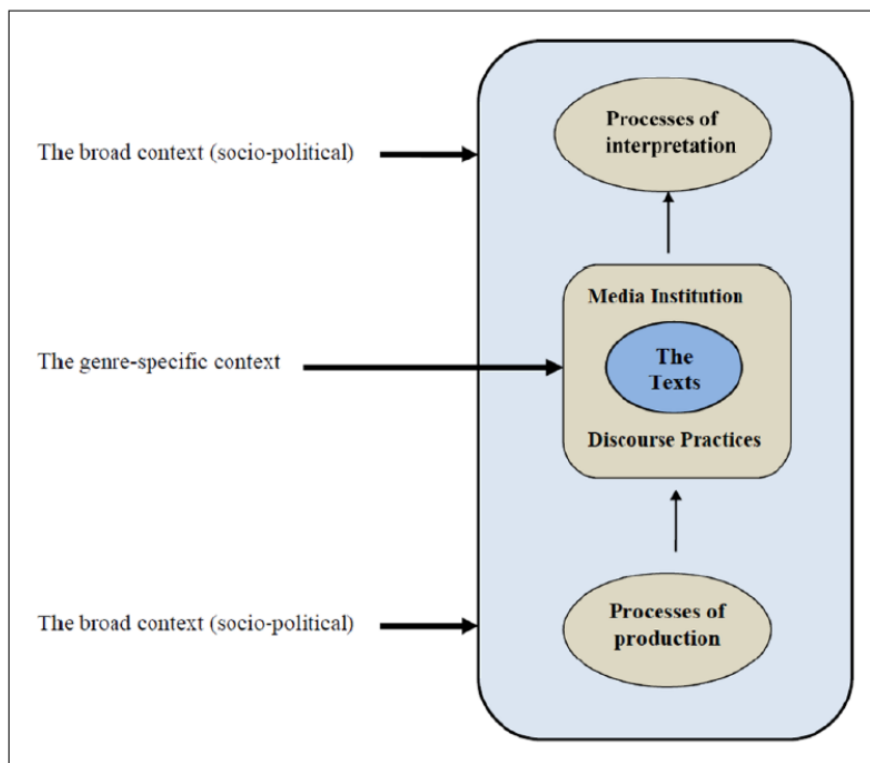


Figure 3.1 Dynamics of discourse: genre and socio-political analysis in critical discourse studies

Source: (KhosraviNik, 2015b, p. 54 as cited in Lekngam, 2019, p.96)

Similarly, this study focuses on the two levels of the discursive construction of Vietnamese Tet holiday in “Đi để trở về” (Going far to come back) music campaign: the level of processes of text production and processes of text consumption. This study adopts the two data sources as a research strategy to enhance the strength of the research findings. The rationale of selecting these types of method and data sources is that it helps to “enhance the validity of research findings” (Mathison, 1988, as cited in Lekngam, 201, p.97).

During the stage of reporting and discussing the research findings, the results obtained from two data sources (specific content and audience perspectives) were framed within the sociocultural context. This cultural background of music campaign “Đi để trở về (Going far to come back)”

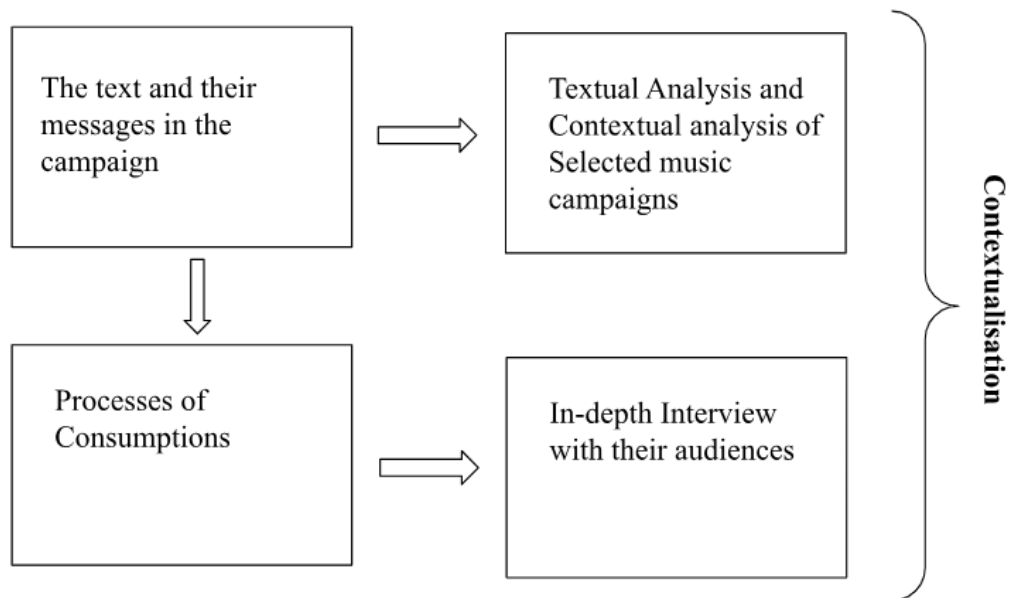


Figure 3.2 The visual representation of the rationale of data and overall design of the research

3.1.2.2. In-depth interview and Participant observation

In-depth interview

In-depth interviews, as a qualitative research method, are highly valued for their ability to delve deeply into respondents' thoughts, emotions, and experiences (Rubin, 2012). In-depth interviews are rooted in the interpretive paradigm, emphasizing understanding respondents' subjective experiences and the deeper meanings behind social phenomena (Kvale, 2009). Through open-ended questions and a flexible interview structure, researchers can guide respondents to explore specific topics in-depth, thereby obtaining rich and detailed data.

Participant observations enable researchers to immerse themselves in the participants' environment, gaining firsthand experience of the context being studied.

A set of questions was compiled in advance and interviews were conducted with a specific group of people to explore the topic of this dissertation research (Gibbs, 2009). In addition, the collected questionnaires were analyzed in a series of sub-analyses to obtain conclusions to comply with the hypotheses in the previous paper.

Furthermore, because the limitations associated with the qualitative approach, research findings are supplemented by semi-structured interviews conducted in conjunction with participant observations. Although there is opportunity for interviewees to construct their own responses, semi-structured interviews adhere to an interview schedule with proposed themes for each participant. (Preece & Chillitisa, 2005; Willis, 2006).

Participant observation

In this study, the participant observation is used to observe the context of Bitis's audiences in the in-depth interviews in understanding their emotional appeal.

Participant Observation is a qualitative research methodology in which the researcher gathers detailed information about the behavior, interactions, and culture of the group being studied by directly participating in and observing their daily activities in a natural setting.

In the course of this study, the researcher played “Đi để trở về (Going far to come back)” season 1,6 and 8 for the interviewees before the beginning of the in-depth interview session. During this process, the researcher will record the respondents' gestures, expressions, and movements while watching the program in order to understand their emotional changes and to have a more accurate expectation for the in-depth interviews to be conducted next.

3.2 Population and Sample Selection

3.2.1 Bitis's music campaign

The subject of this paper is the advertising music video “Đi để trở về (Going far to come back)” season 1,6,8 released by Biti's. The main content of the music video is as follows:

- According to Anh (2019), the first season - which was launched in 2017, challenging conventional notions of travel as merely physical mobility and instead viewed it as a transformative journey of personal growth and cultural discovery. At a time of year deeply rooted in family bonds and traditions, “Đi để trở về” (Going far to come back) resonates with the idea that every trip away from home enriches our appreciation for

family and coming home. The campaign begins by emphasizing the duality of travel: the farther we go, the more we long to return to the warmth and familiarity of the homeland.

- “Đi để trở về (Going far to come back) 6”, depicting the emotional state of mind of a young man returning home to celebrate Tet Holiday after a year of challenges and changes brought about by the Covid 19 pandemic (Anh, 2022).
- Launched in 2024, Season 8 depicts the lives of two young people - who are so immersed in their busy careers that they inadvertently miss the chance to go home for the holidays. The female lead is so busy working overtime that she misses the last train; the male lead is scheduled to perform on the evening of the 30th and reluctantly finds himself alone in the vibrant city. In the end, however, the heroine is lucky enough to be brought home by a freight vendor, and the hero finds his parents at the end of the show.

In this paper, seasons 1, 6, and 8 of “Đi để trở về (Going far to come back)” were selected mainly because the first season was the beginning of the music video and the storytelling elements in it, which allowed Vietnamese viewers to appreciate the cultural values. Seasons 6, on the other hand, are set in the Covid 19 period, which is relatively more visceral and the audience's desire to go home is even more heightened. And season 8, as the latest launch, has even more storytelling elements in it, while the forms of expression are also richer.

3.2.2 In-depth interview

The purposive snowball sampling method is used to select and open the sample size of participants. As mentioned in Chapter 2, this study will focus on exploring the impact of storytelling elements (plot, character, and lyrics). Each individual will have their own perspective shaped by their background and relationships. To observe and explore the influence of people interactions, this research employed the indepth interview method.

To study the authenticity and validity of the data, the main subjects of in-depth interviews in this study are young adults aged 18 to 35, focusing on the young generation of Vietnam with a Vietnamese cultural background, able to understand the cultural and social environment of Vietnam.

The backgrounds of the people should also be diverse including college students, young working adults, and creative industry practitioners. In addition, they should be familiar with and

have watched advertising music videos seasons 1, 6, and 8 of "Đi để trở về (Going far to come back)" of Biti's at least once and be able to express their emotions and opinions clearly. They might be individuals currently living away from their families, those living nearby, or those planning to move away in the future.

Patton (2014) discovered that the size of the sample depends on what the researcher aims to discover, why the researcher seeks to find it, how the findings will be used, and the resources (including time) available for the study. Guidance from various sources suggests qualitative research typically requires 5 to 60 participants, with 20 to 60 being the most common range. The exact number depends on research goals and data saturation needs (Dworkin, 2012; Bekele & Ago, 2022).

For this study, interviewing 20 to 30 participants is recommended to explore Biti's storytelling impact and its effect on emotional appeals. This range balances depth and manageability in qualitative research.

3.3 Research Instrument

This study explores the storytelling techniques used in Biti's "Đi để trở về" campaigns (seasons 1, 6, and 8) to reflect Vietnamese cultural values and engage with young adults' emotions. Given the focus on contextual and textual analysis, a manageable data set is essential. To achieve this, a coding sheet was utilized as the research instrument, allowing for structured analysis of the Tet-related songs and conversations that align with the research objectives of understanding cultural engagement and emotional appeal.

3.3.1 Coding sheet

In order to effectively manage the data collected from the music videos as well as the group interviews, especially given the focus on 'limited data', a coding sheet was used. Coding was conducted to obtain key information to understand the storytelling elements in the music videos and the impact on the emotional appeal of Vietnamese's young adults. The amount

of data from the coding sheet was manageable and helped the researchers to focus on deeper exploration and interpretation of the qualitative information.

3.3.2 Question list for In-depth Interview

The outline of the questionnaire consisted of four main stages, namely (1) Warm-up and ice-breaker questions; (2) Questions on the perception of the storytelling element of Biti's music video “Đi để trở về (Going far to come back); (3) Questions on the cultural value of Biti's music video “Đi để trở về (Going far to come back); and (4) questions about Biti's music video “Đi để trở về (Going far to come back)'s own emotional appeal. The questions at each stage were adapted to the purpose in order to get the desired answers. In addition, a list of trivia questions was used to explore participants' perspectives.

Table 3.1: Key sets of question, sub-questions and the expected set of answers

Main activities	Key Sets of Question	Sub-Question	Expected Sets Answer
<i>Warm-up and Icebreaking</i>		<ul style="list-style-type: none"> • Are you currently living close to or far away from your family? • If you're living independently, how long have you been doing so? • What was it like for you when you first moved out on your own? • How would you describe the main plot 	

		<p>of seasons 1, 6, and 8 of "Đi để trở về"?</p> <ul style="list-style-type: none"> • Can you describe in detail the main message of this season? <p>-> <i>Facilitator briefly introduce the research topic and review detailed descriptions of plots, focusing on key themes and messages.</i></p>	
<p><i>The influence of storytelling elements (plot, character and lyrics) on the emotional appeal of Vietnamese young adults</i></p>	<p><i>How the plot and character development contributes to its emotional on the audience</i></p>	<ul style="list-style-type: none"> • How are the storylines of these seasons connected? What elements are kept consistent throughout the seasons? • What scene left the deepest impression on you? How did these scenes affect the overall story? • Was there anything that surprised you in these MVs? • Which part of the MV do you think can evoke the emotions? 	

		<ul style="list-style-type: none"> • How do you think the actors expressed their emotions? 	
	<p><i>How song lyrics contributes to its emotional on the audience</i></p>	<ul style="list-style-type: none"> • How did the lyrics contribute to expressing the emotions and message of the story? • How do you see the lyrics related to the story in each season? • What lyrics moved you the mos? 	
<p><i>The impact of Vietnamese cultural values on emotional of Vietnamese's young adults</i></p>		<ul style="list-style-type: none"> • What do you think "Đi để trở về" contributes to conveying Vietnamese culture and Tet spirit (about people, scenery, etc.) based on the social context? • How were cultural contexts like Tet, family, and traditions used to create emotional connections with the audience? How did these elements affect 	

		<p>how you felt about the MV?</p> <ul style="list-style-type: none"> • Do you think these MVs accurately depict the reality of young people's lives in Vietnam? • Have the MVs increased young people's understanding and appreciation of Vietnamese culture? • What do you think the impact of this series is in Vietnam? • Which phase of "Đi để trở về (Going far to come back) do you like the spirit of the most? 	
<p><i>The effect of emotional appeals on the personal lives of Vietnamese young adults</i></p>		<ul style="list-style-type: none"> • Do you feel that these MVs have successfully conveyed their main message? Why? • How did watching "Đi để trở về" affect your emotions? 	

		<ul style="list-style-type: none"> • What aspect of "Đi để trở về" do you resonate with the most? • Did the program help you reflect on your life and dreams? • Do you think the emotional expressions in the program have any impact on young people and how they perceive things? 	
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During the interview, follow-up questions are also used based on the answers of participants for deeper understanding of their perceptions about the research objective.

3.3.3 Recording of In-depth Interviews

The interviews were conducted and transcribed in Vietnamese, ensuring participants could express themselves naturally and comfortably. This approach allows for a more authentic capture of their personal experiences, perspectives, and emotions, particularly in relation to Tet wishes. The transcripts provide rich qualitative data, reflecting the participants' natural language use, cultural nuances, and attitudes. By conducting the interviews in the participants' native language, the research ensures a more accurate and meaningful understanding of their thoughts and expressions.

3.3.4 Vietnamese transcripts of In-depth Interviews

The interviews were conducted and transcribed in Vietnamese, ensuring participants could express themselves naturally and comfortably. This approach allows for a more authentic capture of their personal experiences, perspectives, and emotions. The transcripts provide rich qualitative data, reflecting the participants' natural language use, cultural nuances, and attitudes. By conducting the interviews in the participants' native language, the research ensures a more accurate and meaningful understanding of their thoughts and expressions.

3.4 Data Collection Procedure

Due to the main objectives, the study is planned to experience two main phases by using context analysis and in-depth interview.



Figure 3.3: The two phases of research method

This study utilized a mixed-methods approach that included contextual analysis, textual analysis, and semi-structured in-depth interviews. Specifically, the research process was divided into the following stages:

Phase 1: In the preliminary stage, Contextual Analysis is used to analyze the cultural values of the storytelling elements in “Đi để trở về (Going far to come back)” season 1,6,8. Contextual Analysis is a method of understanding the meaning, function and impact of an object (e.g., a text, event, behavior or phenomenon) by examining the context or setting in which it is located (Mielke et al., 2022). According to these researchers, this method of analysis emphasizes the relationship between the object and its context and reveals the deeper meaning and significance of the object through the examination of contextual factors. In “Đi để trở về (Going far to come back)”, various storytelling elements, such as plot, characters, and lyrics, are utilized to depict the scene of Vietnamese people returning home for the Tet Holiday. In addition, this paper mainly uses qualitative analysis, and “Đi để trở về (Going far to come back) mainly describes a specific point in time, i.e., the moment of going home for the Tet Holiday, and based on Van Dijk's (2009) viewpoint, contextual analysis can synthesize contextual information and provide more relevant information to the hypotheses of this study. that provides a more relevant and comprehensive interpretation of the study. Therefore, this paper starts from these storytelling elements and qualitatively analyzes them through the method of contextual analysis to explore the cultural value of storytelling elements in music videos. This approach also avoids one-sided understanding and ensures a more comprehensive and accurate data collection.

Phase 2: Based on the analysis of the first stage and the literature review in Chapter 2, a list of questions was developed to conduct in-depth interviews. In this in-depth interview, a face-to-face communication format was used, and the research subjects were mainly Vietnamese young people aged 18-35 years old, and the number of researchers was 22. Specifically, the communication model and Affective Disposition Theory (ADT) were used as a framework to study how the cultural value of the storytelling element in “Đi để trở về (Going far to come back)” seasons 1, 6, and 8 triggered the emotional appeal of the Vietnamese audience. The researcher developed a list of questions based on the results of the previous study and played “Đi để trở về (Going far to come back)” seasons 1, 6, and 8 for the interviewees, observing their demeanor during the viewing process. After the viewing, an interview of about 30 minutes was conducted with the respondents, asking them the questions on the questionnaire to understand their emotional appeal in order to assess the impact of “Đi để trở về (Going far to come back)” seasons 1, 6, and 8 on the audience and to further explore the results.

3.5 Data Analysis

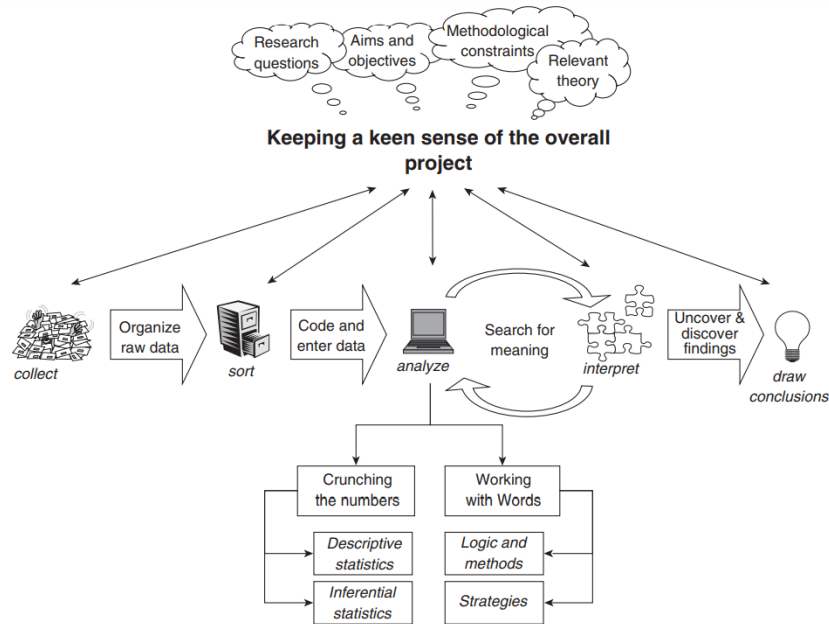


Figure 3.4: The process of reflective analysis

Source: O'leary, Z. (2004). The essential guide to doing research. Sage.

In this paper, the data collected will be examined in the form of qualitative analysis through the following process. First, data preparation and organization were carried out by transcribing all the audio recordings of the interviews verbatim into text ensuring the completeness and accuracy of the data, and coding or tagging the text using an appropriate tagging system for subsequent analysis. This was followed by coding and categorization to extract meaningful segments or statements from the data and assign them descriptive labels or codes. This process is known as open coding and helps the researcher to capture a variety of ideas and perspectives. Based on the results of open coding, relevant codes are organized and categorized to form a structured coding system (Miles, 2020). This can be organizing the data based on themes, concepts, or theoretical frameworks.

On the other hand, by comparing and integrating the codes, recurring patterns and themes across multiple data segments are identified. Themes are broad generalizations about the ideas or sentiments at the center of the data. By iteratively examining the data, it is ensured that the themes are real patterns reflected in the data and not accidental phenomena. Provide in-depth interpretation and understanding of the data analyzed, linking themes and patterns to existing theoretical frameworks or literature contexts, providing insights into their meaning and possible interpretations, and considering the context and environment at the time of data collection to help explain findings in the data (Gibbs, 2007). Finally, the researcher will combine the results and key findings of the analysis into a report and present the themes and key findings in a visual way using charts, images, or quotes to explain the hypotheses mentioned earlier.

3.6 Validity and Reliability

This paper will also conduct continuous interaction and contact with the respondents in the study. Triangulation - the utilization of multiple methods and data sources - is a research technique that strengthens the research findings (credibility of research findings), as noted by Flick (2018). Triangulation - which includes participant observation, in - depth interviews, textual analysis of song lyrics and contextual analysis allows for insights from a variety of viewpoints, enhancing the validity of the research.

Member checking will involve providing participants with preliminary interpretations with participants to refine and confirm the study's understanding. According to Keyton (2011), member checking refers to the practice of reviewing through study results with individual participants for their input and confirmation. In this study, after the interviews, the respondents will be asked to comment on the research outputs and to make sure that it is their true expression of their emotions, to maximize the quality of the in-depth survey and to avoid ambiguity, and at the end of the study, the respondents will also be invited to comment on the final results, and to listen to their opinions on the in-depth interviews, and the respondents will also be asked to comment on the final results of the interviews.

As far as possible to ensure that the results of the answer is in line with reality, and valuable, in the process, the researchers will also be based on the tendency of the respondents,

and constantly adjust the coding to make the final results of the survey as far as possible to restore the respondents to receive in-depth interviews, the inner thoughts of the respondents to ensure the authenticity of the question list.

To ensure the reliability of the coding, the researchers also utilize a clear interview guide to maintain consistency in questioning across key informants. The validation of the questions used in the interviews has been carried out through expert verification. The interview guide, along with the observation protocols, was reviewed by an expert in the field of communication to ensure that the questions were clear, appropriate, and aligned with the research objectives.

Furthermore, a pilot testing of the interview guide and observation protocols will be will be conducted with 1-2 Vietnamese candidates aged 18-32. This process will help refine these tools and ensure reliable data collection. By employing these strategies, this research aims to achieve trustworthy results, illuminating the complex relationship between storytelling elements in music video and emotional responses of audiences in Vietnamese cultural values and context.



CHAPTER 4

FINDINGS

This chapter focuses on the relationship between storytelling elements and the reflection of Vietnamese cultural values in Biti's advertising music videos' impact on Vietnamese young adult's emotions. The findings of this research are based on two complementary sources of data:

(1) The textual analysis of Biti's advertising music videos "Đi để trở về (Going far to come back)" season 1,6,8 serves as a window into the meaning of each video. By examining the plot, characters, lyrics and in music videos "Đi để trở về" (Going far to come back) and the text from transcripts in the in-depth interviews with audiences can help to gain insight of audiences associated with storytelling elements.

(2) Semi-structured in-depth interviews and observations during these interviews, providing a platform for capturing Vietnamese participants' emotions and lived experiences in relation to the storytelling elements present in these videos.

Engaging directly with individuals allows the researcher to explore how Vietnamese young adults interpret and emotionally respond to the cultural values presented in Biti's advertising music videos, providing insights into the interaction between individual emotions and broader cultural narratives.

4.1 Cultural context in music videos "Đi để trở về (Going far to come back)" season 1,6 and 8 impact on audience's emotional appeals

Answering the first research question, this section concentrates on an analysis of the version of cultural system values in music video "Đi để trở về (Going far to come back)" season 1,6 and 8.

The analysis draws on contextual analysis, to examine how the music videos reflect and engage Vietnamese cultural values. Moreover, this section will examine how these values resonate with Vietnamese audiences, particularly during Tet. Using contextual analysis, the study examines how the plot, characters, and lyrics relate to one another but are ultimately unified by a broader cultural context.

The textual analysis of factors inspired by cultural values and context based on the Contextual Analysis (Svensson, 2020) mentioned in Chapter 2. It is the method that examines how the individual storytelling elements (plot, character, and lyrics) relate to and influence each other within the given context (Svensson, 2020; Mielke et al., 2022).

In this phase, as the textual analysis of the song lyrics, the topics related to the Tet holiday, such as returning home as the main theme “Đi để trở về (Going far to come back)” are repeated from lyrics.

Music serves as a universal human experience that transcends cultural barriers, fostering connections between diverse societies (Nguyen, 2017). The researcher also highlighted that Vietnamese music often addresses social issues and reflects the sentiments of the people. According to Le (2024) explained, Tet holiday is the reunion season in Vietnam. “Returning home for Tet” was chosen as the main theme in all of Biti’s music videos (seasons 1, 6, and 8), but each season told a different story, based on the social context.

4.1.1 The topic of “Đi để trở về (Going far to comeback) in season 1

In 2017, the launch of season 1 of the "Đi để trở về" campaign coincided with a significant period in Vietnam's tourism history. That year, Vietnam ranked 6th among the top 10 countries with the fastest-growing tourism markets, as reported by the UNWTO. This period also coincided with Tet, a time of high domestic travel, with 5.7 million domestic tourists recorded during the first two months of the year, according to the Vietnam National Administration of Tourism. The growth in the number of domestic tourists in 2018 and 2019, with an annual increase of approximately 4 million tourists each year, based on the data from the Vietnam National Administration of Tourism.

“Đi để trở về (Going far to come back)” season 1 empathizes the theme of nostalgia and the beauty of returning home after a journey, it not merely as a physical journey but as a catalyst for personal growth (Ngoc, 2022). Nhien (2017) found that according to the traditional view of many people, Tet is a time for family reunions, however, this view has gradually changed, especially among young people. Nowadays, some young people see Tet as a long holiday, where, in addition to visiting relatives, they also plan trips to travel (Nhien, 2017).

This trend was reflected in the character and plot of “Đi để trở về (Going far to come back)” season 1, portraying the young individual who enjoyed his trip, explored various places, and ultimately returning home to their family. As noted in the data from Vietnam’s General Department of Tourism, the number of domestic tourists has been steadily increasing in this period, demonstrating a change in how the young generation perceive and spend their time during Tet. This character’s journey mirrors the experiences of young adults who see Tet as a time for both exploration and return, aligning with the modern-day reality where Tet is increasingly viewed as an opportunity for both personal growth and family connection.

To analyze the lyrics of the song using a contextual method, particularly in the context of Tet holiday in Vietnam, the utilization of textual analysis will help consider both explicit cultural references in the lyrics and the implicit cultural values tied to the Tet celebration.

Table 4.1: Song lyric in “Đi để trở về (Going far to come back)” season 1

Song’s Title	Vietnamese lyrics	English lyrics	Source
1. Đi để trở về (Going far to come back) season 1 <ul style="list-style-type: none"> • Composer: Tien Cookie • Singer: Soobin Hoang Son 	Lyrics: [0:19 - 0:24] Tôi đang ở một nơi rất xa Nơi không có khói bụi thành phố ... Lyrics: [0:45]	I'm in a faraway place A place with no city smoke ...	https://www.youtube.com/watch?v=wnSNyE2hVu4

<ul style="list-style-type: none"> Brand: Biti's 	<p>Có biết bao thứ tươi đẹp vẫn cứ ở đó đang chờ tôi</p> <p>...</p> <p>Lyrics: [0:54 - 1:03]</p> <p>Từng chặng đường dài mà ta qua</p> <p>Giờ ngồi một mình lại thấy nhớ</p> <p>...</p> <p>Lyrics: [1:08 - 1:28]</p> <p>Từng chặng đường dài mà ta qua</p> <p>Đều để lại kỷ niệm quý giá</p> <p>Để lại một điều rằng càng đi xa ta càng thêm nhớ nhà</p> <p>Đi thật xa để trở về</p> <p>Có một nơi để trở về đi, đi để trở về</p> <p>Lyrics: [2:43 - 3:03]</p> <p>Cuộc đời thật đẹp khi được đi</p>	<p>So many beautiful things are still there, waiting for me.</p> <p>...</p> <p>Every long journey we've passed Now sitting alone, I feel nostalgic</p> <p>Every long journey we've passed Leaves behind precious memories Leaving one truth: the farther I go, the more I miss home Go far to come back But we always have a place to return to after each trip Life is beautiful when we travel far, To vast and distant places we roam,</p>	
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	<p>Muôn nơi xa xôi rộng lớn</p> <p>Nhưng ta vẫn có nơi để trở về sau mỗi chuyến đi</p> <p>Điều kỳ diệu là con người ta</p> <p>Đi xa hơn để trưởng thành hơn</p> <p>Không quên mang theo bên cạnh hành trang nỗi nhớ gia đình</p>	<p>Yet there's always a place we call home.</p> <p>The magic lies in how we grow, Traveling far to learn and know, While carrying the love of family wherever we go</p>	
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The opening lines of the song, "I'm in a faraway place / A place with no city smoke," describe the journey of a young man embarking on an adventure. Phrases like "life is beautiful when we travel far" and "So many beautiful things are still there, waiting for me" express a longing for exploration and the excitement of discovering. In the context of Tết, young Vietnamese travelers often embark on journeys that not only serve as a means of exploration but also as a way to reconnect with their cultural identity, as cited in Marcevova et al., 2010, the desire to travel during this festive season can be attributed to a blend of motivations.

The lyric "the farther I go, the more I miss home" reflects the modern youth's tendency to seek adventures during Tet, a time traditionally meant for family reunions; however, many young people are eager to travel, explore new places, or enjoy outings with friends, often at the expense of returning home. Besides, the lyrics below:

Nhưng ta vẫn có nơi để trở về sau mỗi chuyến đi

Điều kỳ diệu là con người ta

Đi xa hơn để trưởng thành hơn
Không quên mang theo bên cạnh hành trang nỗi nhớ gia đình

*(The magic lies in how we grow,
Traveling far to learn and know,*

While carrying the love of family wherever we go)

These lines emphasize no matter how far one travels, the sense of home and family remains an essential part of one's identity and emotional well-being.

In the context of Tết, these lyrics highlight the idea that the journey, whether physical or emotional, leads to personal growth and a deeper appreciation of home. It is a recurring theme in the travel behavior of young adults, who often seek to balance adventure with the familiarity of their roots (Khoo-Lattimore et al., 2018).

4.1.2 The topic of “Đi để trở về (Going far to comeback) in season 6

Launched in 2022, “Đi để trở về (Going far to come back)” season 6 concentrated on the emotional struggles faced by young people returning home amidst the challenges posed by the Covid 19 pandemic. According to the International Labour Organization (ILO), the labor market's recovery in 2022 was slow and uncertain, with the pandemic continuing to significantly impact global job markets. In Vietnam, as reported by the General Statistics Office at the beginning of 2022, approximately 0.9 million people lost their jobs, more than 10 million workers had to take temporary leave or faced reduced working hours, and 13.7 million workers experienced income reductions.

Vélez et al. (2023) highlighted that this period reflected the psychological effects of crises on people's identities and mental health by describing the vulnerability that comes with unfulfilled expectations and a desire for connection. The emphasis on home as a sanctuary during difficult times aligns with the central message “Đi để trở về (Going far to come back)”

highlighting the critical role of familial support. It encourages individuals to return home, even in the face of adversity, reinforcing the notion that familial ties serve as a foundation for personal growth and identity stability (Gong et al., 2022; Vautero et al., 2020).

During the COVID-19 pandemic, this music video may depict families celebrating Tet after 1 year of hardship, resonate with viewers' experiences during the pandemic, as they reflect a collective longing for family reunion amidst adversity. The ability of music videos to convey these complex emotions on the evolving role of music videos in generating emotional engagement with audiences, according to Edmond, (2012).

Table 4.2: Song lyric in “Đi để trở về (Going far to come back)” season 6

Song's Title	Vietnamese lyrics	English lyrics	Source
2. Đi để trở về (Going far to come back) season 6 Composer: Phan Manh Quynh Singer: Phan Mạnh Quynh Brand: Biti's	Trên đường về nhà Tur trang mang theo chút đắn đo thật kì lạ Và không biết có nên.. ..về Rồi ta nghe từ trong lòng Thanh âm quê hương và tiếng cười sum vầy Đi về thôi đón tết lo chi đường dài	On the way home, Carrying a strange hesitation, I wonder if I should... go back. Then I hear deep inside The sounds of my homeland and reunion's laughter. Let's head home for Tet,	https://www.youtube.com/watch?v=RUUQSaVJyI8

	<p>Nơi bình yên có tên nhà mình mãi mãi</p> <p>Được chạm vào người nhớ mong sau một năm quá đổi buồn</p> <p>Hạnh phúc bao nhiêu khi nay lại thấy nhau</p> <p>Trong những lời thăm hỏi nhau mong nhiều cố gắng</p> <p>Mỗi lần về nhà</p> <p>Tôi luôn muốn thấy đám nhóc con chạy giành quà</p> <p>Tươi vui ấm áp những nếp nhăn nơi người già</p> <p>Và yên tâm ngày tết đủ đầy</p> <p>Cho mẹ cha</p> <p>Đi để trở về</p> <p>Đi để trở về</p>	<p>That peaceful place called home awaits forever,</p> <p>To embrace those we've missed,</p> <p>How joyful it is to see each other again.</p> <p>Amidst words of well- wishing, hoping for renewed strength.</p> <p>Every time I return home,</p> <p>I long to see the kids running around, scrambling for gifts,</p> <p>The warm smiles on the wrinkled faces of the elderly,</p> <p>Reassured that Tet is full and plentiful</p> <p>For my parents.</p> <p>Going far, to come back.</p>	
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		Going far, to come back.	
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The lyrics of “Đi để trở về (Going far to come back)” season 6 open with the question, "I wonder if I should... go back", capturing the sense of uncertainty and hesitation that many young people felt during the COVID-19 pandemic. The song describes a Tet season unlike any other, where the journey home is portrayed as more challenging than ever before. After enduring a year of uncertainty due to the pandemic, returning home for Tet becomes not just a physical journey but also an emotional and psychological struggle (Tam, 2021).

The narrative illustrates the difficulties faced by those who had made promises or accomplishments but were unable to fulfill them due to the Covid 19 pandemic's impact on their lives. For many, especially those working far from home, external obstacles, such as economic hardships, job losses, and restrictions on travel became significant barriers to returning to their families. The lyrics highlight these personal struggles, making the theme of "Đi để trở về (Going far to come back)" in season 6 even more poignant.

In 2022, as Vietnam began to reopen and adapt to living with COVID-19, many families faced the challenge of reconnecting while still navigating health protocols and concerns about the virus (Le et al., 2023). The joy of reunion, as expressed in the phrase "the sounds of my homeland and reunion's laughter", emphasizes the importance of family connections for mental well-being (Doan et al., 2022). These lyrics below describe the warmth, comfort, and happiness that come from reuniting with loved ones after a long, difficult year:

Đi về thôi đón tết lo chi đường dài

Nơi bình yên có tên nhà mình mãi mãi

Được chạm vào người nhớ mong sau một năm quá đổi buồn

Hạnh phúc bao nhiêu khi nay lại thấy nhau

Trong những lời thăm hỏi nhau mong nhiều cố gắng

Mỗi lần về nhà

Tôi luôn muốn thấy đám nhóc con chạy giành quà

Tươi vui ấm áp những nếp nhăn nơi người già

Và yên tâm ngày tết đủ đầy

Cho mẹ cha

(Let's head home for Tet,

That peaceful place called home awaits forever,

To embrace those we've missed,

How joyful it is to see each other again.

Amidst words of well-wishing, hoping for renewed strength.

Every time I return home,

I long to see the kids running around, scrambling for gifts,

The warm smiles on the wrinkled faces of the elderly,

Reassured that Tet is full and plentiful

For my parents)

The lines "Amidst words of well-wishing, hoping for renewed strength" resonate deeply in the context of Tet, which is traditionally a time for blessings and hopes for the new year. The pandemic has heightened the significance of these well-wishes, as families not only celebrate the new year but also express hopes for health and resilience in the face of ongoing challenges (Pham & Le, 2023).

The imagery of children "running around, scrambling for gifts", the "warm smiles on the wrinkled faces of the elderly" and the wish for parent in these lyrics describe the family members gathering during Tet and the happiness of logging home. Additionally, the repetition of "Going

far, to come back" encapsulates the cyclical nature of the journey home and continues to connect with the central theme of this campaign.

Through a contextual analysis, this study has highlighted how the music videos reflect themes of family reunion, nostalgia, and personal growth, all of which can resonate strongly with the emotional appeals of viewers. The characters' journeys, paired with lyrics, create a powerful narrative that illustrates the universal human experience of longing for home and the significance of family connections.

The study also reveals how the evolution of these storytelling elements across different seasons responds to the changing social and cultural landscape in Vietnam, like the Covid-19 pandemic or lay-off wave. Cultural values and social contexts are utilized in shaping the role of music, narrative, and emotional appeal in fostering strong connections between brands and consumers.

4.1.3 The topic of “Đi để trở về (Going far to comeback) in season 8

In social contexts like the lay-off wave, characters in "Đi để trở về (Going far to come back)" season 8 might also depict individuals grappling with economic uncertainty, thereby adding layers of complexity to the narrative. This character-driven approach allows for a nuanced exploration of social issues and emphasizes the importance of character representation in conveying social messages (Allan & Tryce, 2016).

Vu (2023) found that Vietnamese workers faced mass layoffs as a result of the global economic slowdown in 2023, according to a report by the Ministry of Labor, Invalids and Social Affairs, over 500,000 employees lost their jobs, quit, had working hours reduced, were temporarily suspended labor contracts or took unpaid leave. For many, especially those working far from home, the pressure to maintain their jobs often meant making personal sacrifices, including working overtime just before the New Year.

This situation is depicted in "Đi để trở về (Going far to come back)" season 8, where the characters, despite facing the challenges of their demanding work schedules, express a deep longing for the warmth and comfort of home during Tet.. The characters' experiences reflect the

broader societal trend of young adults grappling with the demands and pressure of work while striving to maintain connections with their families (Cohen, 2013). Vélez et al. (2023) discovered the emotional journey of the characters, culminating in their eventual reunion, highlights the universal truth that amidst life's chaos, the longing for home remains a powerful motivator for personal fulfillment.

Table 2.3: Song lyric in “Đi để trở về (Going far to come back)” season 8

Song's Title	Vietnamese lyrics	English lyrics	Source
3. Season 8 Composer: Hua Kim Tuyen Singer: Orange - Hoang Dung Brand: Biti's	Tuổi thanh xuân cũng giống như mây trời Làm sao ta có thanh xuân tuyệt vời? Được một lần tỏa sáng lung linh rạng ngời Tựa pháo hoa bay giữa trời Muốn bước đến tận cùng thế giới Tự do tựa như khúc hát không lời	Youth is like the clouds in the sky How do we make youth truly worthwhile? Just once, to shine bright like fireworks Soaring across the sky. We want to walk to the ends of the earth, Freedom like a wordless song.	https://www.youtube.com/watch?v=BgUFNi5MvzE

	<p>Ngoảnh đầu lại sẽ thấy điều ta thường hay quên thấy</p> <p>Rằng chẳng ở đâu xa, pháo hoa lấp lánh trong mắt của ba và mẹ</p> <p>Chỉ cần vẫn có nơi để quay về</p> <p>Trạm dừng chân để ta được vỗ về</p> <p>Nụ cười ấm áp, tay ôm, vai kề</p> <p>Chào mừng "pháo hoa" đã quay trở về</p> <p>Đã trở về, con đã trở về</p> <p>Đi thật xa để trở về</p> <p>Pháo hoa đã quay trở về</p>	<p>Look back and see what we often forget</p> <p>Fireworks sparkle in the eyes of our parents.</p> <p>As long as there's a place to return to, A stop where we can be comforted.</p> <p>With warm smiles and open arms, Welcome home, dear 'fireworks.</p> <p>We have returned, we have come back.</p> <p>Going far to come back.</p> <p>The fireworks have returned.</p>	
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The metaphor of youth as "clouds in the sky" and the question "How do we make youth truly worthwhile?" at the beginning of this song demonstrates the desire for youth to find meaning and purpose in their lives. The desire to "shine bright like fireworks" symbolizes the yearning for recognition and success. Fireworks are often associated with celebration and joy

during Tet, representing the hopes and dreams of youth. However, the context of layoffs and economic lockdown can dampen these aspirations, leading to feelings of frustration and disillusionment in the young generation (Mseleku, 2022; Nungsari et al., 2023).

Additionally, The line "Look back and see what we often forget", "a place to return to" serve as a poignant reminder for youth to recall their families, particularly during Tet. The "fireworks sparkle in the eyes of our parents" highlights the joy and pride parents feel in their children's achievements, even amidst difficulties. This intergenerational connection is vital, as it reinforces the importance of familial support in appeasing the pressures of modern life (Wang et al., 2020; , Lawson et al., 2020). The repetition of "Going far to come back" and "the fireworks have returned," symbolizes the importance of familial support, even in the face of adversity.

4.2 Findings Based on Research Questions

4.2.1 Findings Related to Storytelling Elements in Biti's "Đi để trở về (Going far to come back)" season 1,6 and 8 campaign

All respondents were Vietnamese, ranging in age from 19 to 32, encompassing both female and male, which meet the age criteria for Biti's target audience in the demographic and sample selection analysis. Half of the respondents currently live or have previously lived away from their home, while the other half still reside with their families. Prior to the interview, all participants watched three music video from "Đi để trở về (Going far to come back) season 1,6 and 8.

The central message of the "Đi để trở về (Going far to come back)" campaign is consistently conveyed throughout all three seasons of the music videos (MVs). This message emphasizes the emotional journey of leaving home to pursue personal dreams or ambitions, only to return home, often after facing personal struggles or challenges, and experiencing growth. Each season presents different stories.

- Season 1, launched in 2017, depicted a young man exploring new places, meeting new people, and trying different cuisines. As Tet approaches, he returns home but hesitates

before entering, feeling uncertain about his father's feeling. However, hearing his parents' warm calls gives him the courage to step inside, leading to a heartfelt family reunion. The story highlights no matter where he go, home is always the final destination and the place that offers unconditional love and protection.

- Season 6, introduced in 2022, reflected the challenges that Vietnamese people faced during Covid 19 pandemic. The young generation struggled with uncertainty, family separation and the difficulties of returning home demonstrated the value and resiliency of familial bonds in difficult circumstances.
- Season 8, released in 2024, illustrated two young professionals overwhelmed by work, missing their chances to return home for Tet. Both face loneliness in the city, until fortune intervenes: the female lead catches a truck ride home and meets her parents, while the male lead finds unexpected joy when his parents surprise him at his New Year's Eve performance.

The results of in - depth interviews show that all informants were aware of the “Đi để trở về (Going far to come back)” campaign from Biti's and had at least heard its name. After viewing these videos, they were able to describe the plot, character, and key message of each season in detail. Additionally, they identified a common theme across the videos: the journey home and the depiction of family reunion in “Đi để trở về (Going far to come back), which were portrayed at the conclusion of each storyline.

The final scene in each season, where the characters return home for Tet, acts as the emotional climax of the plot. These scenes were carefully crafted to evoke deep emotional responses from the audiences, emphasizing the significance of home and family.

As the qualitative data from the in - depth interviews, when asked more detail questions about the plot, character journey and lyrics to elicit feelings, each participant provided their own distinct perspective. The analysis explores the meanings, thoughts and emotions drawing upon data from in - depth interviews.

4.2.1.1 Findings related to plot element “Đi để trở về (Going far to come back)” season 1,6 and 8 campaign

Tet, or Vietnamese Lunar New Year, signifies a time for celebration and reunion, as previously stated. This festive period offers different emotions compared to other times of the year. Individuals working and studying away from their hometown typically return, creating an opportunity for family gatherings.

According to Interaction Model of Communication, "field of experience" plays a significant role in shaping how audiences perceive storylines and characters within narratives. A person's culture and experiences influence audience's ability to communicate. In the context of "Đi để trở về (Going far to come back)", narratives that resonate with the audience's personal experiences can lead to higher levels of transportation, where individuals become immersed in the story, and strengthen their emotional bond to the characters (Green, 2006).

Affective Disposition Theory, as mention in Chapter 2, pointed that individuals form emotional responses to stories based on their perceptions of characters and their actions. The way viewers perceive and connect with the characters and storylines is influenced by their life experiences (Grizzard et al., 2024).

In the context of "Đi để trở về (Going far to come back)", Biti's campaign primarily targets individuals who are living away from home, emphasizing the spirit that one can go far to discover, experience, and grow, which turn deepens the appreciation for the journey back home (Dang, 2023). For those who are separated from their families, Tet is a special occasion, holding significant emotional and cultural value.

To gain a deeper understanding of how these themes resonate with different audiences, in-depth interviews were conducted with 22 participants. These individuals were selected to represent two distinct groups: those living with their families and those living away from home. The goal of the interviews was to explore how the stories portrayed in the music videos influenced the participants' emotional responses.

Table 4.4: In - depth participants' thoughts and and their personal circumstances influence the way they perceive the story.

In - depth participants	Example of participants' thoughts and their personal circumstances influence the way they perceive the story.
Informant No.1 (Female, 29 years old, 10 years away from home)	"In season 6, I saw a scene when a young woman dreams of being a chef, supported by her family. I also received support from my parent, so I really loved this scene".
Informant No.2 (Female, 27 years old, 13 years away from family)	"I've lived away from home since I was young, there were many years I couldn't celebrate Tet with my family. Season 6's scene of parents attending their son's New Year Eve performance touched my heart, I felt that as long as you have your family, anywhere can feel like home".
Informant No.4 (Female, 27 years old, residing close to her family)	"Honestly, I love both season 1 and season 8, but in season 8, I felt myself in this season 8's video, especially the scene where a young woman had to work overtime because I've also experienced the pressure of such workdays".
Informant No.7 (Male, 24 years old, living away from home for over a year)	"The scene that I found most memorable was in season 1, when a young men return home and was welcomed by his parent. Like him, I often feel a bit hesitant facing my father, I wish I could experience that too".
Informant No.15 (Male, 24 years old, living near his family)	"In my opinion, the most impressive scene was when the young man in season 1 enjoy his trip, exploring new places and meet new people, I wish I could do when I was 18 - 19 years old".
Informant No.17 (Male, 26 years old, living	"I loved season 6's bus scene where everyone wears masks, showing the reality of Covid 19 pandemic in the city. I was

away from his home for 7 years)	fortune not to experience that, as I reunited my family before the lockdown. However, I deeply understand the fear and anxiety depicted in those moments”
Informant No.20 (Female, 24 years old, living near her family)	“The most touching moment for me was the connection between the two young individuals in season 8. I felt that in life, companions give us support and motivation to overcome challenges”
Informant No.21 (Female, 27 years old, living away from her family for 9 years.)	“I was impressed by season 6’s image of three young people risking delays on a pandemic-troubled train. I could feel that they all lonely because I’ve been through a similar experience myself in 2022”

Individuals who have been away from their family for a long time, tend to resonate deeply with scenes emphasizing reunions, family support, or the longing for home, as these reflect their lived experiences. On the other hand, participants living close to their families, tend to relate more to personal or individual challenges. While some informants shared that they were impressed by the final scenes of returning home in each video and the message "Đi để trở về (Going far to come back)", they did not think this was a surprising element.

Based on the results of in - depth interviews, most participants (68.18%) reported that they could predict the family reunion scenes at the end of each video, as the campaign name "Đi để trở về (Going far to come back)" clearly conveys the story’s message. However, some participants (31,82%) shared that they were still be surprise and looked forward in the plot was how the journey home was depicted, which challenges faced and how the characters were overcome. Among them, an interviewee shared the perspective as follows:

Informant No.6: *To me, all three MVs were quite predictable, but I highly appreciate the storytelling in each one. Every story represents a different insight; for instance, season 6 and*

season 8 were similar in portraying young generation struggling with their burdens of work and life, but one focused on being consumed by work, while the other highlighted the fear of failure.

Lim and Im (2019) discovered that a well - structured plot helps audiences follow and engage with the story, that should include relatable situations, characters and emotions that consumer can recognize and connect with their own life. To support this phenomenon, Informant No.1 indicated that “Each character reflects me at a certain stage of life. When I was younger, I used to go out and travel with friends during Tet, like a young individual in season 1. Seasons 6 and 8, are very much like the present, I have to live away from family, and it feels like I'm alone and lonely, sometimes to the point of wanting to cry. I can relate to the characters; like them, I would like to go home to be with family during Tet because that’s when I don’t feel abandoned or alone”. Lim and Im (2019) also emphasized that to enhance self - referencing, advertisers should focus on crafting stories common experiences or challenges faced by their target audience in the specific context.

All participants confirmed that the three MVs successfully conveyed the main message “Đi để trở về (Going far to come back)”, Informant No.3 explained that “I think three Mvs have done a really good job in conveying the message. Every time I watch these videos, I can understand the story that brands want to communicate. Although they were different plots, the reunion scenes at the end were logically integrated to elicit strong feelings from audiences”.

The analysis of the plot elements in “Đi để trở về (Going far to come back)” seasons 1, 6, and 8 presents that these videos have successfully conveyed the campaign’s main message through diverse storytelling. Despite the predictability of the reunions, participants valued the depiction of the challenges faced along the way, as these elements added emotional depth and relatability to the stories.

4.2.1.2 Findings related to character element “Đi để trở về (Going far to come back)” season 1,6 and 8 campaign

The analysis of in-depth interviews reveals that some participants empathize with specific scenes or certain aspects of a character’s personality rather than connecting with the entirety of the story. For example, sharings from Informant No. 3 and No.19 shows how surprise elements, sincere delivery, and appropriate timing can enhance the positive effect. They demonstrated that

although the entire journey of the characters did not fully align with their own experiences, certain similarities in personality and actions still fostered a sense of empathy.

According to Affective Disposition Theory mentioned in chapter 2, Rainey (2017) discovered that viewers' engagement is influenced by their emotional connections with media characters. Enjoyment increases when characters identify with or perceive as positive experience favorable outcomes. In terms of emotional responsiveness to character experiences according to ADT, emotional responses are heightened when characters experience challenges that align with the circumstances and emotional realities of the audience. Most of the participants (72.73%) noted that three MVs accurately portray the reality of young people's lives in Vietnam, they could see reflections of their own stories or those of their friends and family in the characters depicted in the MVs.

Informant No.1 (29 years old): *For me, I felt deeply impacted when watching season 6. Like these characters, I have to move away from my family to find a good job. However, living in a different city often feels lonely and isolating. When the Covid 19 pandemic happened, I had to temporarily leave my job and return home, and it was truly difficult to find transportation. I felt anxious, in general, the emotions was indescribable.*

Informant No.6 (32 years old): *When the characters in season 8 had to work overtime right before Tet and missed their bus home, I remembered I used to experienced through a similar situation in the past, feeling a deep sense of loneliness and missing my family.*

Informant No.13 (27 years old): *The character I empathize with the most was the young man from the coastal area in season 6. Actually, my story is not exactly like the one in the video, but when I saw the scene when he was painting, I guessed his dream was to be an artist, only to be pulled away by life's pressures. It touched me a lot, as I too once forgot my own dream and ended up doing something else.*

Informant No.22 (24 years old): *The young man in season 8 reflected my own life. As the eldest son, facing the pressure to succeed and be a strong support for my family, I used to get caught up in work and forget about spending time with loved ones.*

Relatability is the key factor in fostering audience engagement, as situations and characters that mirror the viewers' own experiences create emotional bonds and enhance the

narrative's impact (Barreda-Ángeles et al., 2020; Rasul et al., 2022). This connection allows viewers to experience the characters' emotions more profoundly, as evidenced by informants of in - depth interviews, expressing feelings of loneliness, pressure, and the pursuit of dreams that reflect their own life experiences, thereby heightening their emotional responses.

According to ADT, likability plays a crucial role in shaping how audiences emotionally engage with a character. A character's likability is often determined by their positive traits and the way they overcome their challenges. Informant No.19, for example, shared that “I was impressed with the characters in season 8, who worked overtime and missed their bus home. Even in this challenging situation, they found a chance to connect and share with each other. It showed that while being away from family can be lonely, there are always kind and generous willing to help us along the way”. To support this idea, Informant No.5 expressed, “Perhaps the characters in season 6 stand out the most for me because they were placed in an exceptional context - the Covid 19 pandemic. It was a circumstance that forced people under immense challenges of survival, financial burdens and psychological strain. Yet, in the end, they all persevered, overcoming obstacles to reach the most peaceful place, where they could feel love and protection”.

Futhermore, the characters embody universal themes, such as familial pressure, homesick or burdens of life... foster empathy toward the characters because they reflect the struggles many face in their own lives. According to Vrtana and Krizanova (2023), in advertising, these universal themes can be effectively utilized to create emotional connections with consumers. By integrating these themes into the storytelling, the “Đi để trở về (Going far to come back)” campaign can engage viewers on an emotional level, fostering stronger connections.

Each season in “Đi để trở về (Going far to come back)” portrays different aspects of Vietnamese young generation's lives. In season 1, it depicted a young man embarking on a journey of travel and self-discovery, enjoying new experiences before ultimately returning home to celebrate Tet with his family. Season 6 highlighted the struggles of young people who lived and worked away from home during the challenging Covid 19 period, facing financial burdens and the prospect of returning home empty - handed. Meanwhile, season 8 presented young individuals consumed by work, missing the chance to catch the bus home to visit their families.

The question “Which phase of the “Đi để trở về (Going far to come back)” spirit would you prefer?” to explore interesting insights how participants relate to the experiences of the characters. According to Communication model mention in chapter 2, communication is influenced by the field of experiences (for example culture, social norms, family, friends, etc). Therefore, the answers of participants are likely to differ significantly based on their age, life experiences and current circumstances. For example, younger participants who are still exploring their careers or education may relate more to the young man in season 1. Informant No.11 (Female, student, 19 years old) confirmed that “I liked season 1 the most, because I understood the story and enjoy the youthful, cheerful energy of the main character. The other two videos feel a bit sad to me”.

On the other hand, those who have faced financial struggles or worked away from their families might connect more with the hardships depicted in season 6 and season 8. These two videos can be considered as “mature version”, reflecting the emotional and financial challenges many young people face.

Informant No.16 (Female, office worker, 24 years old): *I think I would prefer season 8, as it was the most recent one. The character in this video aligns closely with my current life, since I just started working and sometimes, I also had to work overtime. The phase that everyone goes through in life is this period of uncertainty. You don't know what you should do, you don't know how to approach your life, and I think I'm currently in that phase myself."*

Informant No.16 (Female, marketer, 24 years old): *I appreciate the cheerful vibe and spirit of season 1, but if I had to pick, I would choose season 8. I need a lot of empathy and due to my age and age, therefore, when I watched season 8, I realized “Oh, there are others like me”.*

Informant No.13 Male, student, 24 years old): *Season 6 recalled me of the Covid 19 pandemic, at this time I was living in Japan. While life there was relatively normal with some social restrictions, the situation in Vietnam was much more tense. I felt conflicted about whether to return home due to the risk of infection still present, and I was worried about the financial concerns.*

Interestingly, the findings also show that there are different opinions, they chose a phase of the "Đi để trở về (Going far to come back)" campaign that doesn't necessarily align with their

current life situation. This suggests that while individuals often seek relatability in media content, they may also be drawn to different phases or themes that offer something beyond their own personal experience. It might be a means to escape or simply a desire to connect with a narrative that inspires a sense of hope, nostalgia, or aspiration.

Informant No.22 (Male, law office intern, 24 years old): *The characters in season 8 too much like me. I feel lost, under pressure at work, and I have a lot of concerns, sometimes forgetting about my family. I was afraid when I see this image, instead, I wish I could return to the carefree, joyful time like the character in season 1.*

Informant No.8 (Female, law office intern, 25 years old): *I understand and relate to the characters in season 6 and 8, but I prefer the phase in season 1. The primary character's sense of freedom and joy inspired me a lot, it gives me motivation, like, I'm still young, I still have the opportunity to chase my dreams and travel.*

Informant No.14 (Male, English teacher, 28 years old): *I prefer the phase in season 1 the most. At this time, I was younger, had more energy, better health, and more opportunities. More importantly, I wasn't burdened by the problems and pressures I face now.*

Participants may be attracted to narratives that evoke positive emotions, offering a sense of nostalgia or hope, especially when their current life is characterized by stress or uncertainty. These responses reveal the complexity of emotional connections to the plot and characters in storytelling, showing that viewers' preferences are shaped not only by their current life situations but also by their emotional needs and aspirations, with storytelling offering a space for reflection, release, and healing.

4.2.1.3 Findings related to song lyrics element “Đi để trở về (Going far to come back)” season 1,6 and 8 campaign

“Đi để trở về (Going far to come back) is a music video advertising campaign that aims to connect with audiences through emotional storytelling. Music plays an essential role in this campaign, with all three theme songs for seasons 1, 6, and 8 composed by young composer in Vietnam. Anisimova et al. (2014) found that lyrics can evoke specific emotions that enhance the viewer's connection to the advertisement and set the overall atmosphere of the advertisement.

In detail 13 respondents agreed that the song lyrics were well integrated with the other elements, considering the music an important component in the MVs. Meanwhile, 5 respondents felt that only a few of the MVs were strongly cohesive and more interesting, while 3 respondents were attracted to the songs and could listen to them repeatedly, but wouldn't necessarily watch the MVs themselves.

Table 4.5: Example of participants' thoughts about the song lyrics

In - depth participants	Example of participants' thoughts about the song lyrics
Informant No.14 (Male, 28 years old)	“I wasn't really impressed by the lyrics in season 6. I feel like I need to watch the entire MV to really get the song, because it's more focused on cinematic storytelling than the music itself. The music was not the main component throughout the MV, so I didn't feel as connected, compared to the other seasons”.
Informant No.15 (Male, 24 years old)	“I felt like season 1 was the only one where the lyrics really match the story and characters. In seasons 6 and 8, I didn't quite see that connection”.
Informant No.8 (Female, 25 years old)	“I remained able to visualize roughly 70–80% of the plot and characters if I took the song out of the music videos. The words of each song were quite clear and capture the spirit of the music video. For instance, the song's melody and lyrics in season 1 were happy and adorable, but the song in season 6 was more solemn, and the song in season 8 was melancholy, reflecting thoughts on life and family”

Informant No.10 (Female, 26 years old)	“The song lyrics in each season were tied to the story of the journey home and the emotions surrounding family reunions. For me, I chose the season 1’s lyric, with lines about childhood memories and family love”
Informant No.18 (Female, 24 years)	“The lyrics and the story in the MVs, in my opinion, truly align with each other. After all, this was an advertising music campaign, and if the lyrics were meaningless, no matter how meaningful the MV was, it wouldn’t have much impact”.
Informant No.1 (Female, 29 years old)	“All three MVs were great; they successfully combined many elements. But for me, when it comes to MVs, the lyrics were the most important, and I could listen to them day by day, but I probably wouldn't watch the MVs again, because season 6 and season 8 were a little too gloomy”.

When asked about the storytelling elements (plot, character, and lyrics) that left the strongest impression and evoked the most emotions, the majority of participants (68.18%) chose more than one component, with lyrics being the most selected, at a rate of 86%. Some interviewees shared that although they had never watched the MVs before, they had passively listened to these songs at least once through various social media platforms or at cafés. As a result, when the music played, they might easily be interested in the storyline of three MVs and sing along.

While active listening typically occurs with participants' favorite songs during their free time, such as before or after Tet, or when they are "in the mood," passive listening seems to happen more frequently in social settings, further reinforcing the emotional connection to the music. Informant No.11 confirmed that “I’ve listened to the song from season 1 many times since I was a child, probably for about 4-5 years, but this was the first time I’ve watched the MVs”. Meanwhile, Informant No.2 indicated that “Thanks to Tiktok, I’ve heard the season 8’s

song before many times, but I didn't know that this song was part of the “Đi để trở về (Going far to come back)” campaign by Biti's.

Although participants “listen passively” without their liking or intention, however they still can remember the lyrics of these song. It shows the repetition can play a vital role in nurturing the lyrics, fostering a deeper emotional connection to the story and characters. Anisimova et al. (2014) discovered that lyrics often use vivid imagery and metaphorical language that can stimulate the audience's imagination.

A powerful metaphor recommended by participants in season 8 is the imagery of fireworks. This metaphor, which symbolizing fleeting moments of brilliance, joy, and individual accomplishments, evokes strong feelings. Fireworks make many people feel special or adored, even if they haven't achieved their desired success yet. The metaphor of fireworks in the lyrics resonates with viewers by highlighting themes of hope, family, and the emotional complexities of life's journey, making it a striking and memorable image.

*Ngoảnh đâu lại sẽ thấy điều ta thường hay quên thấy
Rằng chẳng ở đâu xa, pháo hoa lấp lánh trong mắt của ba và mẹ
Chỉ cần vẫn có nơi để quay về
Trạm dừng chân để ta được vỗ về
Nụ cười ấm áp, tay ôm, vai kề
Chào mừng "pháo hoa" đã quay trở về*

*(Look back and see what we often forget
Fireworks sparkle in the eyes of our parents.
As long as there's a place to return to,
A stop where we can be comforted.*

With warm smiles and open arms,

Welcome home, dear 'fireworks')

Informant No.13 appreciated that this was a very impressive and unique image, while Informant No.16 shared that “I really like the 'fireworks' imagery in the lyrics of the MV in season 8. It makes me feel like I’m someone special in my parents' eyes, even though I haven't achieved the success I wanted”. This demonstrates lyrics that resonate emotionally can stimulate the audience's imagination by connecting with their personal experiences and feelings.

According to ADT, lyrics in the "Đi để trở về (Going far to come back)" music video campaign serve as a medium of emotional resonance that enhances the emotional engagement of viewers with both the characters and the plot. In all three songs, the repeated phrase "Đi để trở về" (Going far to come back)” reinforces the central message of the campaign.

In ADT, repetition can lead to stronger affective responses, as viewers may develop more defined feelings of liking or disliking based on consistent character traits or narrative outcomes (Grizzard et al., 2024). Repetition exposure to key emotional elements, such as this phrase “Đi để trở về" (Going far to come back)” strengthens the emotional disposition toward the story. The phrase itself evokes a sense of nostalgia, longing, and return, aligning with the themes of homecoming and family that are central of this campaign. Moreover, lyrics connects the songs to the theme, ensuring foster emotional connection with character’s journeys.

Additionally, ADT emphasizes that positive emotional dispositions are more likely to be formed when the lyrics resonate with viewers' own emotional states or moral values. More importantly, the emotional tone of the lyrics in each season plays a critical role in enhancing emotional engagement with the plot.

This emotional resonance through the lyrics helps reinforce the key message of the campaign: the importance of family and the sense of belonging, and makes viewers more likely to empathize with the characters' emotional struggles and victories. ADT suggests that this process strengthens emotional engagement with the characters’ journey, which in turn deepens viewers' emotional dispositions and overall satisfaction with the MVs.

4.2.2 The influence of cultural values and contexts in MVs on audience’s emotional appeals

All three MVs were released around the Tet holiday period. Le (2014) indicated that Tet holiday is the time of reunion with close relationships (family, friends, etc.) and is the most significant occasion in Vietnamese culture. Through the lens of Cultural Dimensions Theory by Geert Hofstede as mentioned in chapter 2, Individualism score in Vietnam is just 30, highlighting the importance of group harmony, solidarity, and family loyalty. It is clearly evident in traditional practices and cultural values, especially during Tet, when people gather with their families to celebrate the New Year.

As noted by Tran (2023), the main characters in "Đi để trở về (Going far to come back)" each year symbolize the younger generation's desire for adventure and exploration. These journeys away from home allow them to mature and gain deeper insights, ultimately realizing that the true gift of life lies in returning to the family after experiencing the world.

Based on the results of in-depth interviews, over half of the participants (68.2%) highly appreciated the Tet-related elements in the three MVs. However, some others (31.8%) felt that the cultural aspect of Tet wasn't sufficiently obvious in the MVs.

Informant No.4 (Female, 27 years old): *This is the first year I am spending Tet away from home. I think if there were Tet elements, it would evoke a stronger emotional response. Tet is a traditional culture deeply ingrained in us. In a country with Tet traditions like Vietnam, I would feel less homesick when in a country that doesn't celebrate Tet. When everyone gathers to celebrate Tet, and you can't enjoy the Tet atmosphere, you miss home even more.*

In contrast, Informant No.5 (Female, 24 years old) expressed "I believe the emotional impact will remain substantial since returning home is an extremely personal and emotional idea. The story of leaving away and reuniting home is a deeply emotional journey, regardless of the occasion".

Evaluation of Tet elements in the MVs

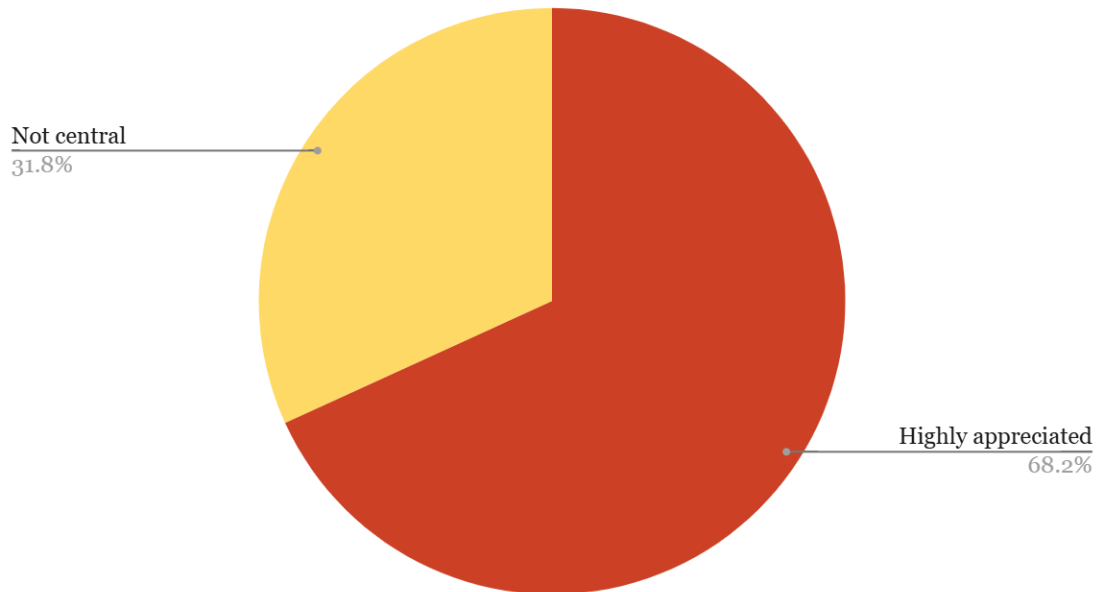


Figure 4.1: The proportion of participants who shared thoughts about the Tet elements in MVs

The findings also show that there are different perspectives associated with family backgrounds and lived experiences regarding how individuals perceive the Tet atmosphere and cultural values in the MVs. According to the Communication model by Wilbur Schramm in 1954, field of experience refers to the personal, cultural, and social experiences that shape how individuals interpret messages. Informant No.1, Informant No.2 and Informant No.6, who lived away from their families over 10 years, only return once a year during Tet, shared that “If there were no scenes with peach blossoms, apricot flowers or any Tet elements in MVs, people would still understand the story, that the characters are coming home to reunite with their families. But with the Tet elements, the emotions would be stronger. It is a special occasion when everyone wants to return home after a year of being away from their loved ones”.

On the other hand, other informants might not be as convinced for the necessity of certain cultural components. Among them, an interviewee had the following viewpoint:

Informant No.17 (Female, 24 years old): *Tet is considered the most important holiday for Vietnamese people. But for me, I have some terrible memories of Tet during my childhood. I don't like Tet, for me, it doesn't really matter if these elements were present in the MVs or not. I*

still feel that these MVs are good and effectively convey the spirit of “Đi để trở về (Going far to come back)”.

Informant No.9 (Male, 25 years old): *I visit my family every weekend because my workplace is only about 100km from home. Tet brings a different atmosphere, with the hustle and bustle of the streets and decorations everywhere. But honestly, whether I go home on a regular day or during Tet, my feelings don't differ much. I'm always happy and excited.*

Each informant's personal experience with Tet, as well as their relationship with family, influences their emotional response to the MVs. In these MVs, where the central theme of "Đi để trở về (Going far to come back)" mirrors the cultural importance of family reunions, especially during Tet in Vietnam. These MVs described the protagonists' journeys away from home and their maturation process where they eventually realize the ultimate value of family and homecoming to appeal emotions of audiences.

4.3 Conclusion

Based on this approach, the findings aim to achieve an understanding of how storytelling elements based on the Vietnamese cultural context influence emotional appeals:

1. Embodied within Biti's “Đi để trở về” music videos: This section uncovers the specific storytelling elements, such as homecoming, family, and tradition, which are rooted in the Vietnamese cultural context and embedded within the lyrics of the music videos.
2. Manifested in Vietnamese young adults' emotional responses: This section examines how these culturally contextual storytelling elements resonate with Vietnamese young adults, exploring the ways in which they evoke emotional responses related to nostalgia, family bonds, and cultural thinking.
3. Reflected and adjusted by participants: This section analyzes the storytelling elements during the in - depth interview, highlighting how participants engage with these elements to evoke emotions.

Each section offers an overview empathizing the principal findings and similarities noticed by in - depth interviews participants and contextual analysis. The approach allows for a comprehensive understanding of how storytelling elements in music video advertising in “Đi để trở về (Going far to come back) engage with Vietnamese young audiences based on cultural context. While the analysis of storytelling elements (plot, character and lyrics) offers the embedded cultural values in the context of the Tet holiday, participants' interviews demonstrate how they interact with these elements to appeal to emotions.



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CHAPTER 5

DISCUSSION

The chapter provides a summary of the findings on the impact of storytelling elements on the “Đi để trở về (Going far to come back)” campaign based on cultural values and context. First, it explains the importance of cultural context, which is vividly depicted in each MV across different years, reflecting the significance of Tet and family reunion in the Vietnamese cultural landscape in the specific context. The chapter also presents findings from the in-depth interview results, which offer valuable insights into how different viewers perceive the cultural elements in the MVs. These interviews reveal diverse emotional responses of participants to the representation of storytelling elements (plot, character and lyrics) in each season. Then, the contribution and limitations of this research are explained. Finally, recommendations for future research directions are suggested.

5.1 Summary of Findings

This research aimed to explore the impact of storytelling elements on the “Đi để trở về (Going far to come back)” campaign of Biti’s and its emotional appeal to audiences. In addition, the impact of Vietnamese cultural and contextual elements across different periods, during Tet holiday, are also analyzed.

To answer the research questions, this research applies the communications models and the Affective Disposition Theory as the framework. In detail, according to the communication models’s suggestions as mentioned in chapter 2, this study concentrates on the influences of storytelling elements (plot, character and lyrics) and live experiences, family background as “field of experiences” in the communication models to impact on emotional appeals of audiences. The research methods included the textual and contextual analysis, semi-structured- in - depth interviews and observation during the interview setting.

5.1.1 The key findings answering the first research question

How do the storytelling elements (plot, character, lyrics) in Biti's music videos 'Đi để trở về (Going far to come back)' seasons 1, 6, and 8 engage the Vietnamese cultural values and social contexts?

The plot in the music videos of "Đi để trở về (Going far to come back)" revolves around a journey to return home, which resonates with the Vietnamese cultural tradition of family reunions during Tet. This theme reflects a vital cultural norm, it is return home during Tet. The fundamental theme of a reunion is still maintained, but the storyline has become more complex over time to reflect the shifting social norms and personal experiences of the young generation. For example, season 1 focuses on the excitement and nostalgia of an individual returning home after a trip, while later seasons address more complex emotions, the challenges faced by individuals working far from home due to economic shifts, and the impacts of the Covid-19 pandemic.

The lyrics in the "Đi để trở về (Going far to come back)" campaign evolve in response to changing social and cultural contexts. In season 1, the lyrics emphasize the purity and simplicity of returning home, reflecting a traditional view of Tet as a time for family reunion and connection, no matter how far you go. As the seasons progress, particularly in later seasons, the lyrics incorporate deeper reflections on family, personal growth, and the career challenges that the younger generation faced. These shifts not only capture the changing values and trends of the audience but also enhance the connection between the story and the broader social trends. This evolution aligns with the central theme of the campaign, maintaining the message of return, but deepening its emotional and social resonance.

5.1.2 The key findings answering the second research question

How do these storytelling elements in Biti's "Đi để trở về (Going far to come back)" seasons 1,6 and 8 impact on customers' emotional appeals?

The central message “Đi để trở về (Going far to come back)” is presented in these MVs through storytelling elements (plots, characters, and lyrics) with different unfolds to connect with the audience's emotional appeals at diversity levels.

In season 1, the plot revolves around a young character embarking on a journey to explore the world, a theme that resonates with the universal desire for self-discovery and adventure. This storyline triggers feelings of joy, especially among younger viewers who may see themselves in the character's journey of exploration. It was a music video with a relatively simple plot, where the character's journey was clearly described, the lyrics are catchy, and it has been passively listened to by many audiences over the years, making it easy to appeal to viewers.

In season 6, the storyline becomes more complex, reflecting the societal challenges of the post-COVID-19 pandemic era. The character in this season faces the emotional struggle of returning home amidst uncertainties and external challenges, a situation that many viewers can relate to, especially those who have been living away from home during the pandemic.

In season 8, the narrative shifts again, focusing on the themes of work, and the emotional complexity during a time when many people are juggling career pressures. This season engages audiences through its portrayal of characters who are overwhelmed by work and almost miss the opportunity to reunite with their families. Respondents, particularly those who are working, shared that they deeply empathize with the characters due to these scenes.

5.2 Discussion

5.2.1 Discuss your findings based on past research findings

The discussion surrounding previous research findings on emotional appeals of the audiences in advertising based on cultural values and social contexts. Previous research, as cited in Le et al. (2024), has established that emotional appeals are crucial in advertising. Studies have also highlighted the influence of cultural context on emotional reactions, particularly in collectivist societies (e.g., Asia, including Vietnam). These findings are consistent with the results of this study, which also suggests that emotional appeals in the “Đi để trở về (Going far to come back)” campaign were most effective when reflecting core Vietnamese values such as family connections, social norms, and the emotional significance of Tet.

Moreover, Panda and Mishra (2013) have found that emotional bonds created by advertising are the primary factors that contribute to customer loyalty. The conclusion highlights

that emotional appeals are often more effective than rational appeals in shaping brand attitudes. The researchers' study used case studies from various brands that effectively utilized emotional appeals, and illustrated how brands have leveraged emotional narratives and character-driven plots to connect with consumers, focusing mainly on marketing and branding elements.

In the study about "Đi để trở về (Going far to come back)", the research primarily focuses on the audience's emotional connection with the campaign. In contrast to previous studies that emphasized marketing strategies and branding, as Panda and Mishra (2013), this research highlights how the emotional appeals in the music videos resonate with the personal experiences of the viewers. This study concentrates on the storytelling elements can evoke feelings of nostalgia, belonging, and longing, particularly among those living away from their families during the Tet season.

5.2.2 Discuss your findings based on relevant theories

Affective Disposition Theory, as mentioned in Chapter 2, suggests that audiences form emotional reactions based on their evaluations of characters and their behavior in a narrative. In the context of Biti's "Đi để trở về (Going far to come back)" campaigns in seasons 1, 6, and 8, these storytelling elements, including plots, characters, and lyrics can evoke emotional responses by establishing relatable and meaningful characters and journeys. As Grizzard et al. (2024) further explain, personal experiences also significantly shape individuals' emotional responses and evaluations of these characters and their actions.

The study's findings confirm the notion that audiences are generally sympathetic with characters and stories that have familiar feelings to them, especially when the character's journey reaches a fulfilling and meaningful conclusion. All participants in the in-depth interviews agreed that the campaign successfully conveyed the central message "Đi để trở về (Going far to come back)" through the integration of all three elements: lyrics, characters, and plot. This emotional connection was particularly strong due to the relatability of the characters' experiences. This suggests that when audiences perceive characters as relatable or their situations as familiar, they are more likely to internalize the messages conveyed through the narrative.

Regarding the Interactional of Communication model, the results of this study about good wishes during the Tet holiday confirm the role of the field of experiences and also present the influence of noise in the way how audiences perceive the storyline.

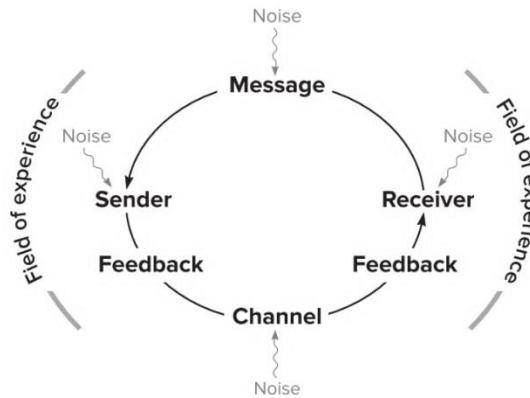


Figure 1.4
Interactional
Model of
Communication

Figure 2.6. Interaction Model of Communication (West & Turner, 2014, p.11)

According to West and Turner (2014), each person brings a unique perspective to every communication session. With familiar stories, individuals are more likely to remember and relate to them easily, as they can empathize and describe the experiences more vividly. On the other hand, individuals without shared experiences may disregard details they don't understand or cannot relate to, potentially reducing their emotional connection to specific moments in the narrative. However, other elements, such as song lyrics, can still evoke emotions. Informant No.11 confirmed, "Although I couldn't see myself in the storyline, I still love the song lyrics and can listen many times. Even if the song stands alone, I would listen to it repeatedly because it's so catchy, especially in season 1"

Noise is a topic that has been continuously studied in the field of communication. In the Interactional model of Communication, West & Turner (2014) discovered that noise is the distortion caused by the field of experience, which refers to how cultures and prior experiences shape the way individuals interpret particular messages. The results of the in-depth interviews revealed that, although some participants believed the Tet theme was not the most crucial element in enhancing the emotional journey of the characters returning home, they still agreed

that Tet remains an important occasion to explore themes of family bonds and cultural connection.

However, Informant No.17 shared, "I don't like Tet because of some unpleasant childhood memories. I usually don't actively watch Tet-themed advertising or something similar." This is a specific example of Noise in the Communication model, particularly Psychological Noise, defined by West and Turner (2014), which describes the communicator's prejudices.

5.3 Recommendation for Further Applications

For communication scholars and researchers, this study provides insights into the role of cultural elements in shaping emotional appeals in the field of music video advertising. It highlights the importance of emotional bonds through plots, characters, and lyrics that can influence the emotional appeals of audiences.

Researchers can use the findings to further explore the intersection of cultural values, emotions, and brand communication. Future studies could examine a broader range of advertising campaigns, but ensure an understanding of local customs, traditions, and societal trends to resonate more deeply with the target audience.

"Đi để trở về (Going far to come back)" is one of Vietnam's long-term strategies that remains appealing after nearly a decade, as acknowledged by all participants in the in-depth interview. Practitioners can learn from the success of campaigns like Biti's and apply similar strategies in their own work, adjusting them to fit the cultural and emotional dynamics of their target audience. This approach highlights the importance of understanding cultural values, societal contexts and emotional connections when crafting effective communication strategies.

5.4 Recommendation for Further Research

5.4.1 The limitation of the study

The limitation of this research is the small sample size which case studies of storytelling advertising campaigns and the participants in in – depth interviews.

The small number of in-depth interview participants, particularly with only 22 individuals, limits the diversity and breadth of perspectives. While the sample provides valuable insights, it may not fully capture the range of experiences and opinions across the broader audiences, which could influence the generalizability of the findings. Moreover, the sample lacks diversity, with only 4 participants from Generation Y who have lived away from home for over 10 years. Additionally, the study does not delve deeply into the experiences of younger individuals aged 18–22 who are living away from home for the first time.

The analysis may be limited by the sample advertising campaigns selected, as Biti's is not the only advertising campaign in Vietnam that incorporates storytelling elements. Numerous other brands and campaigns also employ narrative strategies to connect with audiences, each with its unique approach to cultural values and emotional appeals. This limitation might not represent the full spectrum of Vietnamese advertising or the diversity of cultural expressions.

5.4.2 Recommendation for Further Research

Based on the understanding from this study, further research can delve deeper into the nuances of Tet values across diverse social contexts. Vietnam is experiencing the change and huge impacts of social media. These changes may lead to many impacts on both cultures and the way people perceive communication or advertising campaigns.

Future research may need more understanding to exploit many unique and different aspects of cultural values, especially Tet holiday as well as social contexts to suggest useful strategies for communications. For example, future research could explore how generations, including Gen Z, Gen Y and Gen X engage with Tet-themed advertising through digital media platforms like Facebook or TikTok are shaping perceptions of Tet and family values. This could be useful to understand how brands could create more personalized campaigns that align with the evolving cultural dynamics across many generations.

Moreover, future studies should not only focus on Vietnam but also explore or combine various cultural contexts to gain a deeper understanding of how cultural values influence consumer emotions in advertising. For example, utilization the theory related to diverse cultures, such as the Cultural Dimension, future researchers may compare studies between collectivist cultures (like Vietnam) and individualistic cultures (like the US or Western Europe).

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APPENDIX

Appendix 1: Consent from Participants

The title of study: The impact of storytelling elements in advertising music video based on cultural context to young adult Vietnamese emotional appeals: A case study of Biti's

I have had the research project/facilitator explained to me and I have read and understand the information sheet given to me. I have had time to consider everything and I give my consent to be a part of this project.

Participant Signature: Date:

Project Researcher: Date:

Participants understand that:

- I don't have to be part of this if I don't want to and I may withdraw at any time prior to the completion of the research project.
- Participate in interviews and answer questions related to the research. These interviews shall be audio-recorded for the purpose of the research only.
- I allow the researcher to observe your conversations and actions. The conversations during the observation period shall be audio recorded, and all actions during the observation shall be noted in writing for the purpose of the research only.
- Participants are free to ask the researcher/facilitator not to use any of the information you have given, and you can, if you wish, ask to see the Independence Study (IS) before it is submitted for examination.

Mẫu đồng ý được sử dụng thông tin:

Tên đề tài nghiên cứu:

The impact of storytelling elements in advertising music video based on cultural context to young adult Vietnamese emotional appeals: A case study of Biti's

Tôi đã được người thực hiện phỏng vấn giải thích cho tôi về nghiên cứu đang thực hiện. Tôi đã có thời gian để xem xét mọi thứ và tôi đồng ý tham gia vào dự án nghiên cứu độc lập này.

Chữ ký của người tham gia:

Ngày:

Người nghiên cứu dự án: Ngày:

Những người tham gia hiểu rằng:

- Tôi không nhất thiết phải tham gia vào cuộc phỏng vấn này nếu tôi không muốn và tôi có thể rút lui bất cứ lúc nào trước khi nghiên cứu kết thúc.
- Tôi tự nguyện đồng ý tham gia phỏng vấn và trả lời các câu hỏi liên quan đến nghiên cứu. Những cuộc phỏng vấn này sẽ được ghi âm chỉ nhằm mục đích nghiên cứu.
- Tôi cho phép nhà nghiên cứu quan sát cuộc trò chuyện và hành động của tôi trong lúc thực hiện phỏng vấn. Các cuộc trò chuyện trong thời gian quan sát sẽ được ghi âm, mọi hành động trong quá trình quan sát sẽ được ghi lại bằng văn bản chỉ nhằm mục đích nghiên cứu.
- Tôi có quyền yêu cầu nhà nghiên cứu/người thực hiện phỏng vấn không sử dụng bất kỳ thông tin nào tôi đã cung cấp và nếu muốn, tôi có thể yêu cầu xem nghiên cứu trước khi nộp để kiểm tra.

Appendix 2: Question list outline for in – depth interview

Part 1 Personal information

What is your age?

What is your gender ?

What is your education level?

What is your education careers?

Part 2: In – depth interview questions

1. How would you describe the main plot of seasons 1, 5, 6, and 8 of "Đi để trở về"?
2. How are the plots of these seasons interconnected?
3. How does the story unfold to maintain audience interest?
4. Which key scenes left a deep impression on you?
5. What role do these scenes play in the story?
6. What role do you think "Đi để trở về" plays in the promotion of Vietnamese culture?
7. Does the show enhance viewers' understanding and appreciation of Vietnamese culture?
8. What impact do you think the show has on Vietnamese society?
9. What emotional aspects of "Đi để trở về" resonate the most with you?
10. Which parts of the show do you think evoke the strongest emotional response from young viewers?
11. How do you think the actors perform in terms of expressing emotions?
12. What role do music and visual effects play in emotional expression in the show?
13. How did watching "Đi để trở về" affect your emotions?
14. Does the show inspire you to reflect on your own life and dreams?
15. What impact do you think the emotional expressions in the show have on young people?

BIODATA

Name: Nguyen Ha Thuy Khue

Date of Birth: 04 August 2000

Nationality: Vietnamese

Email: thuykhue20@gmail.com



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