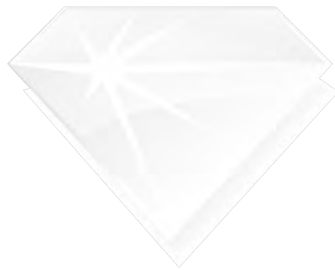


**THE ADVERTISING PRESENTATION ELEMENTS THAT CONTRIBUTE
TO THE POPULARITY OF THAI ADVERTISEMENTS IN CHINA AND
CHINESE AUDIENCES' PERCEPTIONS**



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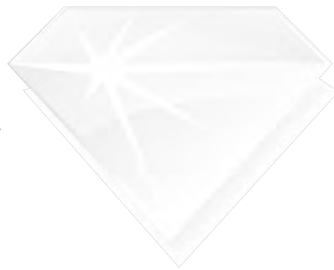
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Title: The Advertising Presentation Elements that Contribute to the Popularity
of Thai Advertisements in China and Chinese Audiences' Perceptions

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ABSTRACT

With the growing cross-cultural flow of media, Thai advertisements have gained notable popularity among Chinese audiences. This study explores the presentation elements behind this appeal and how Chinese audiences' perceptions and usage intentions with Thai-style advertising. Using a qualitative approach, it combines textual analysis of ten most viewed advertisements Produced by Thai producers on Weibo and mini focus group discussions with ten Chinese participants aged 25–53.

Five key elements emerged: (1) Cultural proximity – shared Asian values and emotions enhance resonance; (2) Emotional appeals – narratives of love, sacrifice, and growth foster empathy; (3) Humor – distinctive, exaggerated humor increases entertainment and memorability; (4) Cinematic storytelling – film-like quality and structure create immersion; (5) Celebrity endorsement – regional celebrities or popular figures enhances attention, though secondary appeal.

In terms of audience perception and usage intention, Chinese viewers tend to engage with Thai advertisements not primarily for direct product information, but for entertainment, emotional connection, and cultural exploration. However, low brand visibility and forced localization (e.g., awkward translations) can undermine authenticity. This study shows that emotionally driven narratives can transcend borders more effectively than direct translation advertisements. Limitations include the small sample size, focus on urban young adults, and lack of quantitative data. Future research should broaden demographics and integrate mixed methods to assess impact on brand perception and consumer behavior.

Keywords: Thai Advertisements, Chinese Audiences, Advertising Presentation Elements, Cultural Proximity

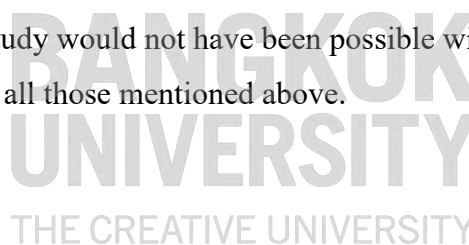
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Chenchen Liu

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CHAPTER 1

INTRODUCTION

This study examines the advertising presentation elements of Thai advertisements that contribute to its popularity among Chinese audiences and the perception of Chinese audiences towards it. This introduction chapter includes the rationale and problem statement, objectives of the study, scope of the study, research questions, significance of the study, and definition of terms.

1.1 Rationale and Problem Statement

In the development of the global advertising industry, Thai advertising occupies an important position in Asia to the world with its outstanding creativity and unique advertising techniques. Many excellent and international advertising production companies, making Thai advertising rise to prominence and win numerous awards in various advertising festivals. For instance, at the 2023 Cannes Lions Festival, Thai agency Ogilvy Bangkok won a Silver and three Bronze awards in the Film Craft and Social & Influencer categories for two advertisements, “Gut Health” and “The Innocent Eyes” (Ogilvy, 2023).

The technical and creative guidance of multinational advertising agencies have nurtured many talented advertisers in the Thai advertising industry, which largely helped the development of the Thai advertising industry in the early years. Agencies such as Lintas (now Lowe), Leo Burnett, Tedbets, Ogilvy & Mather, McCann - Erickson, Meridian and many others have trained many talented creative directors for the Thai advertising industry (Pongsapitaksanti, 2010).

It has also allowed these local Thai talents, trained by multinational advertising agencies, to gradually gain decision-making rights in the advertising production process, enabling Thai advertising industry successfully localization. Localization refers to after the establishment of Thai branches of internationally renowned advertising agencies, such as Ogilvy, they combine Thai local characteristics and stories with international technology and presentation elements in their advertising works, making Thai advertisements more influential and reputable in the international market.

Ministry of Foreign Affairs, Ministry of Foreign Affairs Kingdom of Thailand (2012) noted that through continuous development and improvement, Thailand today has a number of top local camera crews. Their advanced equipment, skilled technology, creative human resources and relatively low prices are important reasons why many countries come to Thailand to film. The Thai production crews is fully capable of providing the entire film production process from pre-production, production to post-production. In similar trend, the television commercials produced by local Thai directors and production crews have also gained global popularity, with advertising agencies in many countries choosing to work with them because they produce television commercials merged with local characteristics and cultural significance, enabling Thai film and TV advertising created their own unique Thai style (Muller, 2003).

From 1988 to 1996, Thailand ranked sixth among the 20 fastest-growing countries in the world in terms of advertising expenditure, the real estate industry becoming the main client of Thai advertising agencies during this period. From 1995 onwards, Thai advertising emerged as a new force in the world's major advertising festivals, gradually winning numerous awards of international advertising competitions such as Clio awards, Cannes Lions, Mobius awards, NYF, The one show, etc. (Huang, 2018).

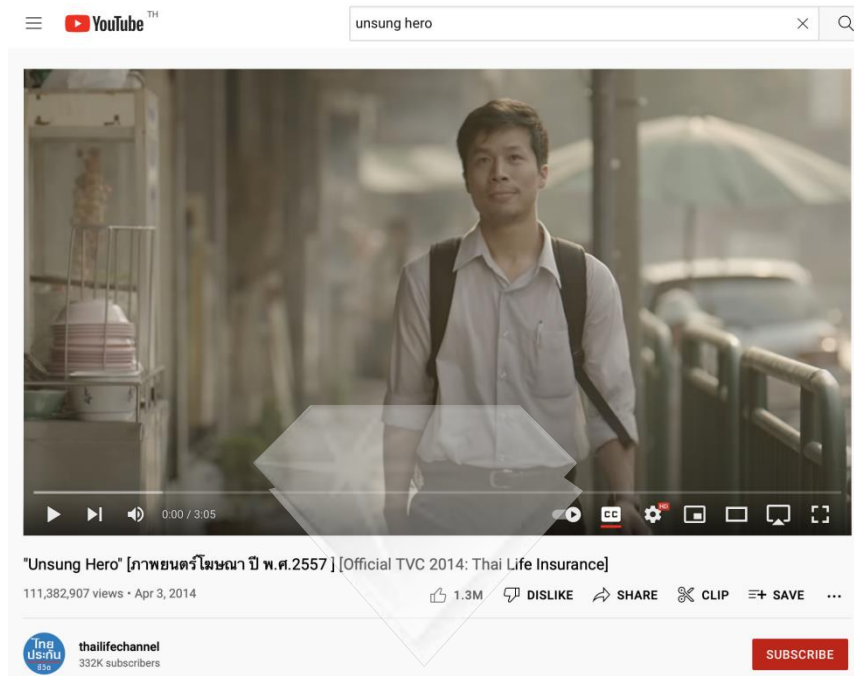
Although the Asian financial crisis that began in 1997 caused a severe recession in the Thai economy, resulting in a reduction in the Thai advertising market for a relatively short period of time and a significant decrease in advertising spending. However, in just one year, in 1998, Thailand's total advertising spending began to trend upwards. During the Asian financial crisis, the optimal deployment of resources and stiff competition has led to the production of many high-quality advertisements in Thailand, only better works have the right to compete and survive in the Asian financial crisis. Therefore, the Asian financial crisis did not affect the quality and quantity of awards won by Thai advertisers in international advertising award, and only better works have the right to compete and survive in the Asian financial crisis period. From 2000 onwards to the present, with the recovery of the Asian economy, Thai advertisements have received more international awards and recognition (Huang, 2018).

According to the Awards of Cannes Lions 1997 posted on the ADSSPOT website, Thai agency Ogilvy& Mather (Thailand) won Cannes Lions International's Silver and Bronze awards in 1997 through two advertisements "Weight Lifting" and "Dance". After 2000, with the recovery of the Thai economy, Thai advertising received more international awards and recognition, for example, the 2nd Asia Pacific Advertising Festival in 2004, Thailand won 15 gold awards, while Japan won only 6 awards, this represented that Thai advertising has been ranked in the first group with Japan in Asia (Huang, 2018).

Since then, the Thai advertising industry has maintained their amazing creativity and in 2017 the advertisement "The Unusual Football Filed" produced by CJ Worx won the Design Grand Prix of Cannes Lions. As the first Grand Prix of Thailand, it shows the power and influence of Thai film advertising in the world advertising industry (Boonyadhammakul, 2017).

However, in the last decade, the development of digital media has enabled people to access content faster through personal handheld devices such as mobile phone, which brings new opportunities for advertising to create content that allows consumers to quickly access brand content and communicate directly with the brand through social media (Chantamas & Chaisuwan, 2020). Short video ads are derived from film and television ads but are different from traditional film and television ads. That is, the new media communication environment allows short video ads to exhibit characteristics such as segmented scenarios, strong viral communication power and more concise and prominent story plots (Yang, 2021). One such case is the emotional advertising of Thai Life Insurance which successfully crossed into the digital realm as a viral advertising piece. This brand's advertisements were widely spread to China through social media platforms. The most successful advertisement of Thai Life Insurance, called "Unsung Hero" (see Figure 1.1), directed by Thanonchai Sornsriwichai in 2014, which already have more than 110 million viewed on YouTube Channel of thailifechannel till October 2022.

Figure 1.1: Official TVC 2014 of Thai Life Insurance “Unsung Hero”



Source: Thailifechannel. (2014). *Unsung hero*. Retrieved from <https://www.youtube.com/watch?v=uaWA2GbcnJU&t=2s>.

Meanwhile, “Unsung Hero” also is one of the most popular Thai advertisements in China in the last decade. The Weibo account of the largest Chinese newspaper “People's Daily” even published this TV commercial twice in 2014 and 2019, in addition to the related Weibo hashtag “What will be rewarded by being a kind person” has been read more than 11 million times by Chinese audiences. As a classic Thai advertisement of recent years, many Chinese viewers have continued to share and discuss this TVC on the Chinese internet.

Moreover, while gaining public reputation in China, Thai advertisements have influenced the style of presentation and storytelling of Chinese commercials' production. Practitioners in the Chinese advertising agencies have begun to consciously absorb, imitate and integrate Thai film and TV ads into Chinese ads (Yang, 2021).

In 2018, a Chinese mineral water brand, Danone Yili, shot a “pseudo” Thai advertisement. Pseudo, in this sense, means the advertisement is not really created by Thai Advertisers but has the appearance of Thai advertising. By doing this, the advertisement was not filmed by any Thai team or director, but they used filming in Thai scenes and even narrate it through Thai language in the ads, seemingly trying to mislead Chinese viewers to think it was a Thai advertisement. At the end of the advertisement, the character said, “It's actually a Chinese mineral water advertisement, the reason we used Thai to production is because Thai advertisement is easy to fame” (Yi, 2018). This indicates the trend of making “Thai-style Advertising” ads among Chinese advertisers.

Currently, rather than imitating Thai-style ads, many Chinese companies prefer to cooperate with Thai directors for their product advertising to ensure the quality of advertising. As one of the most famous Thai directors, Thanonchai Sornsriwichai became the first choice of a lot of Chinese companies. In 2017, Thanonchai produced a series of advertisements called “Chinese-style Safety” (see Figure 1.2) for the Chinese largest taxi-hailing application DIDI. The series of TVC cleverly reflect the social phenomenon in China with humorous expression techniques. One of the advertisements that narrates the general value in Chinese society is that the standard of a good son-in-law in the hearts of the wife's parents is that you must have certificates of real estate, car ownership, highly ranked school diplomas, and deposits. This is similar to the DIDI brand characteristic, which involves strictly checking the driver's documents and identity background, much like how the wife's parents check the certificates of the son-in-law in this advertisement. Only drivers who have passed DIDI's verification will be qualified to provide services to customers. This advertisement humorously conveys to the audience that DIDI has the characteristics of regularity, strictness, and high service.

This television commercial became popular in China not only because of director Thanonchai's humorous presentation, but rather the commercial reflects hot topics in Chinese society such as blind date, information disclosure and work pressure, thus generating thought and discussion among Chinese audiences about the impact of these topics on their lives. This aroused heated discussions among the

Chinese audience and made “Thai-style Advertising” become hotter in China (“Thai director Thanonchai”, 2017).

Figure 1.2: TVC of DIDI Co. “Chinese-style Safety”



Source: Bilibili. (2017). 中国式安全. Retrieved from https://www.bilibili.com/video/BV1nx411i7EN/?spm_id_from=333.337.search-card.all.click.

In addition to Thanonchai, Thai director Rong Sorlamp also caught the attention of Chinese audiences. In 2018, Tmall released a series of advertisements called “Being High” during their 618 Shopping Festival. Although this is a Chinese TV commercial, the company only used a Chinese team called ErGeng to write the script; the rest of the cast, director and behind-the-scenes team were all Thai, and the filming and editing process was handled by the Thai team, with Rong Sorlamp as the chief director. In the XinBang interview, the ErGeng team introduced that in order to write a suitable script, they watched a lot of Thai advertisements and concluded three characteristics of Thai advertising: unexpected plot reversal, extreme exaggeration and complex performance to the simple plot.

Figure 1.3: TVC of Tmall 618 Shopping Festival “Being High”



Source: Bilibili. (2018). 神反转《趁热》系列. Retrieved from

https://www.bilibili.com/video/BV1jt411U7NB/?spm_id_from=333.337.search-card.all.click.

After that, Chinese companies such as Tencent, Baidu, Huawei, and NetEase have also chosen to cooperate with Thai directors to produce advertising. Thai directors seem like the guarantee of views, and the majority of advertising they directed have received great acclaim in China.

Advertising is one of the most common promotional methods of brand marketing, which aims to strengthen the positive impression and perception of a brand in the minds of consumers through the dissemination of creative and appealing advertisements on television, magazines, the internet, or outdoors.

Advertising is a complex information dissemination activity and at the same time a versatile business practice (Wang & Su, 2024). Advertising is not only a simple product introduction, but nowadays advertising is considered by many people as a kind of artwork. Only creative advertising can be well liked by audiences and attract more attention to achieve the companies' commercial purpose.

According to the “Advertising Information Services data” released by the Advertising Association of Thailand (Nielsen, 2022), the estimated total advertising expenditure by medium is TV (65.8%) takes the first place, followed by Digital (10.38%), newspaper (2.81%) and magazine only 0.65%. According to the analysis of this data, Thailand has a large share of investment in film and TV advertising and the reason is mainstream media in Thailand is still TV, with the development of the Internet, digital is also gradually emerging. Moreover, in contrast to Singapore, which is the center of print advertising in Southeast Asia, Thailand's print industry is relatively backward, so the Thai advertising industry is mainly known for film and television advertising (Muller, 2003).

Focusing on China, from 2020 onwards, due to the impact of COVID-19, Chinese audiences are limited to outdoor activities and spend more time at home and indoors, their media habits have changed, and online advertising has become more popular. At the same time, the upgrading of Internet technology has made online advertising more diverse and innovative, thus achieving better communication results. The advantages of online advertising have led many Chinese companies to shift more of their advertising budgets towards online advertising, which has become a fast-growing form of advertising during COVID-19. In 2020, China's TV advertising revenue scale was USD 9.52 billion, a decrease of USD 2.6 billion compared to 2019; the online advertising revenue scale was USD 105.84 billion, an increase of USD 16.59 billion from 2019. In 2020, China's TV advertising revenue scale was not even 10% of the online advertising revenue scale (Zhiyan, 2021).

In the Chinese context, the main reason for the widespread of Thai advertisements in China is that since 2012, the rapid growth of mobile internet users in China has led to a great change in the internet environment and time for viewers to receive information, which Chinese viewers can easily gain information from different countries through the Internet. Many Chinese bloggers began to search excellent videos from various countries and upload to Chinese social media platforms such as Douyin, Weibo, and Bilibili, which made Thai short video advertisements gaining a great amount of popularity with Chinese audiences.

In conclusion, this study only focuses on film and television advertising, which is one of the most specialized advertisement production methods for Thai

directors and production teams, and is also the most popular advertisement method for Chinese audiences at present. In addition, compared to print advertisements, film and television advertisements are not limited by location and can be quickly disseminated to the audience through social media.

The ultimate goal of Chinese companies to invite Thai directors to produce advertisements is brand promotion and product sale. Although Thai commercials are very popular with Chinese audiences, some Chinese companies have the one-sided view that if they invite a Thai director to produce their product TV commercials, their brands will be loved by Chinese audiences. However, a well-received television commercial not only requires the Thai director's presentation techniques and shooting skills but also needs to incorporate the uniqueness of the products and find the key message that can resonate with Chinese audiences.

In addition, China's large population and high spending power has led to a large advertising market and demand for advertising in China, so that China also places far more advertising each year than Thailand. However, Chinese advertising is far less influential internationally than Thailand's, and many Chinese audiences have commented that Thai advertisements are more attractive to them than Chinese advertisements. Therefore, this study aims to examine which presentation elements make Thai advertisements so popular with Chinese audiences, and to understand Chinese audiences' perceptions and usage intentions of viewing Thai-style advertisements. This will enable Thai advertisement producers to understand further the needs and preferences of the Chinese audience, which will help their advertisements to gain more popularity in the Chinese market, as well as provide inspiration for Chinese advertising agencies by examining the presentation elements of Thai advertisements.

1.2 Objectives of Study

The research project is conducted with three main research objectives:

1.2.1 To examine the advertising presentation elements of Thai advertisements that are most preferred by Chinese audiences.

1.2.2 To examine the Chinese audiences' usage intentions of viewing Thai-style advertisements.

1.2.3 To analyze and compare the Chinese audiences' perceptions with regard to the Thai and Chinese advertisements produced by Thai producers.

1.3 Scope of Study

This study is to focus on investigating the advertising presentation elements of Thai advertisements that are most preferred by Chinese audiences, combined with the perception of Chinese audiences on Thai and Chinese advertisements produced by Thai producers, as well as examine the Chinese audiences' usage intentions of viewing Thai-style advertisements.

This research only focuses on film and TV advertising, because Thai directors and production teams are more skilled at producing film and television advertising than print and other types of advertising, the communicative and storytelling skills can also be better presented in film and TV advertising. Also, film and TV advertising are currently the most mainstream method of advertising communication.

Due to the situation of Covid-19, the number of collaborative advertisements between China and Thailand after 2020 is reduced and Thai directors are unable to visit China to film and direct advertisements. Therefore, this study will select advertisements shot from 2018 to 2023 as the research sample.

This paper will combine textual analysis of the advertisements and focus group interviews with Chinese audiences. Since Chinese people are the target of this study, they cannot watch Thai advertisements directly through TV or through using global video platforms such as YouTube to watch advertisements. Therefore, many Thai brands have entered Weibo to publish their advertisements, and the Chinese social media platform Weibo has become one of the main ways for Chinese people to watch Thai advertisements.

In addition, Weibo is a social platform with more interactions and comments between users, which requires higher quality video content, while short video platforms such as TikTok are more focused on the rapid distribution of content and viewing by users. Advertisements placed on Weibo can lead users to interact, retweet and comment more, and see users' real comments of brand advertisements and products, in order to increase the exposure and influence of the brand.

Therefore, this study will mainly use the Weibo platform to access Thai advertisements and collect data to analyze advertisement.

To enrich the study, ten Chinese audiences will be divided into two groups and conducted the interviews through focus group. Chinese audiences who have watched the sample of advertisements that this research selected to analyze will be selected to ensure the quality of the interviews, and the researcher will analyze the content of the interviews to guarantee more comprehensive findings of this study.

However, this research project also has several limitations. First, the study employed a qualitative research design with a relatively small sample size, which may limit the generalizability of the findings to broader Chinese audiences. The use of mini focus groups and textual analysis allows for in-depth exploration, but lacks statistical validation. Second, the analysis relies on a limited set of theories and does not integrate interdisciplinary perspectives from communication studies, advertising psychology, or cross-cultural media studies, which could have enriched the depth of interpretation. Future research could benefit from a larger and more diverse sample, as well as a mixed-methods approach that includes both qualitative and quantitative data to strengthen the reliability and theoretical grounding of the results.

1.4 Research Questions

The research specifically aims to answer two main research questions:

1.4.1 What are the advertising presentation elements of Thai advertisements that are most preferred by Chinese audiences?

1.4.2 What are the Chinese audiences' usage intentions of viewing Thai-style advertisements?

1.4.3 What are the Chinese audiences' perceptions with regard to the Thai and Chinese advertisements produced by Thai producers?

1.5 Significance of the Study

The results of this study can help Thai advertising production team find methods suitable for their development in Chinese market and also provide some production ideas to Chinese advertising industry.

Firstly, the findings of this study enable Thai advertising production team to have a better understanding of the Chinese market and Chinese audiences' perspective to Thai advertisements. The world advertising industry has gradually begun to internationalize. Many Chinese companies like to invite Thai director and production team to produce advertisement for their product. However, due to cultural and language differences, it's inevitable that there will be difficulties in cooperation between the two countries' teams. This study writing in English for faster reading comprehension of teams from different countries, the findings can help relevant workers find out the methods to produce advertisements that Chinese audiences liked and provide some ideas for the future cooperation between China and Thailand in advertising industry.

Secondly, although China has more advertisers than Thailand, Chinese advertising is far less influential internationally than Thailand's, and has won fewer advertising awards than Thailand. There are many advertising techniques and presentations worth learning from Thai advertising, so the findings of this study can provide some inspiration to the Chinese advertisers and help them produce more creative advertisements for future Chinese advertising industry.

1.6 Definition of Terms

1.6.1 Thai-style advertisements

Not all the Thai-style advertisements in China are produced by Thai production teams. Thai ads in China can be roughly divided into three categories: one is authentic Thai ads produced by Thai advertising agencies and production teams, placed in the Thai market; another is produced by production teams in other countries but using Thai actors, language and advertising techniques to achieve communication effects, and another more category is the script is created by other countries according to the Thai advertising formula, but invited Thai advertising directors and production teams to shoot and produce (Huang, Thienmongkol, & Weeranakin,, 2022).

The main range of this study are real Thai advertisements, which produced by Thai advertising agencies and teams, or Chinese corporate advertisements that invite Thai advertising directors and production teams to shoot and produce.

1.6.2 Film and television advertising (television commercial, commercial film)

In general, Film and Television advertising refers to the use of moving images or recording equipment to make advertisements for activities, products, or services; Or the use of film and television as a medium to promoting the advertising (Chen & Wang, 2017). Communication channels are not the focus of this study, so film and television advertising in this study are collectively known as advertising.

1.6.3 Advertising presentation elements

Advertising presentation elements are the various elements used in advertisements to convey messages and attract the attention of the audience. The use of presentation techniques to effectively present the theme and creativity of the advertisement through visual, auditory, text and other effective presentations (Chen & Wang, 2017).

1.6.4 Chinese audiences' perceptions

Perception is our sensory experience of the world, the process by which we use our senses to become aware of objects, relationships and events by means of the senses (American Psychological Association, 2018). In this study, perception refers to the Chinese audiences' understanding, and opinions of Thai and Chinese advertisements produced by Thai directors.

1.6.5 Weibo

Weibo is a Chinese social media site launched by Sina Corporation in 2009, it is one of the biggest social media platforms in China and serves a communicative function similar to Twitter. On Weibo, besides the users sharing their daily lives, there are also many official accounts of brands and advertising agencies posting advertisements through Weibo to promote themselves. For example, the Tourism Authority of Thailand (TAT) has released a series of amazing Thailand advertisements on Weibo, which have gained a lot of popularity among Chinese audiences.

CHAPTER 2

LITERATURE REVIEW

This chapter aims to review the literature and theories related to this study. By summarizing these theories and research to develop the conceptual framework of this study. The related literature includes the research on film and television advertising and advertising techniques and expressions, related theories of uses and gratification theory (UGT), cultural proximity theory.

2.1 Related Literature and Previous Studies

2.1.1 Thai film and television advertising

With the growing international influence of Thai film and television advertising, Thai advertising occupies a significant position in the world advertising industry. Scholars from various countries have examined Thai advertising from multiple perspectives, including Punyapiroje (2007) from Thailand and USA, who analyzed Thai cultural values in ads. Ciochetto (2006) from New Zealand highlighted Thailand's high-context communication. Chantamas and Chaisuwan (2020) from Thailand studied economic and political impacts on advertising. Zhang (2019) from China emphasized cultural resonance in Thai ads.

Based on Komin's (1991) value clusters in the Psychology of the Thai people, Punyapiroje (2007) used qualitative content analysis with an interpretive approach to offer an effective way of investigating how Thai cultural values are expressed in advertising messages. They found that the values expressed in the advertisements were different from Komin's value clusters. Thai advertisements not only emphasize ego, fun and pleasure and achievement, which are important values for Thai people, but also show many new values in advertisements, such as taking care of family, saving money and keep health.

Through the case study of the history of advertising in Thailand and based on the Hofstede model of cross-cultural values (Hofstede, 1980), Ciochetto (2006) pointed out that Thailand meets the descriptions of a high-context society, and indeed not only Thailand, but most Asian countries are described as high-context societies. Characteristics of high-context cultures include a preference to using implicit,

indirect, and ambiguous modes of expression; environmental factors, body language, eye contact, and appearance are more important than the actual verbal content of communication; People in society focus on interpersonal relationships. Therefore, emotional appeals in advertising and emphasis on brand image, the social status, hierarchy, and identity of the consumer in the advertisements are more important than direct hard-selling in a high-context society.

Chantamas & Chaisuwan (2020) argued that the economic and political situation in Thailand has also had a huge impact on the advertising industry. For example, the global financial crisis in 2008 caused an economic slowdown which had a negative impact on the Thai advertising industry. The number of awards won by advertisers at the Cannes Lions International Festival of Creativity decreased from 120 in 2008 to 15 in 2009. In contrast, the political situation in Thailand began to stabilize in 2014 and the number of awards won by Thailand at Cannes Lions increased from 26 in 2015 to 252 in 2017. Through in-depth interviews of seven executives from the Advertising Association of Thailand, they divided eras of creativity into Informative Advertising (1924-1980), Art Direction (1981-1997), Brand Idea (1998-2000), Thai DNA (2001-2005), Digitizing (2006-2013) and Sustainable Brand (2014-2019).

Furthermore, Chinese scholar Zhang (2019) noted that the reasons for the success of Thai advertising are worthy of learning from the Chinese advertising industry. Since the geographical, historical, and cultural proximity between China and Thailand, the cultural differences and customs faced by Thai advertisements in China are also low. The reason for the popularity of Thai advertisements in China is the Buddhist and Confucian culture embedded in the advertisements, such as filial piety to parents and respect for teachers, which can be found in Thai advertisements. These ideas enable Chinese viewers to understand Thai TV commercials correctly and to identify with the ideas and key messages they convey.

According to Wang & Su (2024), Thai advertisements prefer to selection of themes that majority of audiences will identify, such as love, life, death, and friendship. The contents of Thai advertisements weaken the introduce of product, but emphasis the self-worth and social responsibility of enterprise. The story focuses on the real-life stories of ordinary people, with strong humanistic concern, and

emphasizes the real feelings of consumers and social consensus from daily life. It also focuses on capturing and depicting details. Moreover, Thai advertisements focus on emotional expressions, they usually use sensational or humorous advertising messages to gaining acceptance of audiences.

Wang and Su (2024) analyzed Thai film and television advertising according to Symbolic Aggregation Theory from character roles, environmental scenes, themes, and rhetorical perspective. The researcher indicates that Thai advertising play an important role in the communication between corporate brands and consumers, through the in-depth storytelling to construct stories that easily moving Thai audiences and make Thai audiences accrue the products' information in an entertaining emotional experience.

The symbols of Thai public service announcement (PSA) are characterized by living and democratization. Thai PSA characters prefer to use ordinary people rather than celebrities as characters. The content of the advertising is also close to everyday life, making it easy for Chinese audiences to relate to their emotions. Emotional expression is the most common identified from the contents of Chinese audiences to Thai advertisements, and also the most common theme in Thai PSA narratives (Zhiyan, 2021).

In addition, some scholars explored Thai advertising through media literacy, advertising regulation, and the effectiveness of advertising communication. Kleebung (2010) explored the different manifestations of media literacy in cross-cultural media by investigating and comparing the advertising media literacy of young people aged 18-25 in Thailand and Australia. This study found that both the Australian participants and Thai participants, showed better literacy skills in terms of their understanding of the media. Thai participants in particular probably used the Internet and television media more than other participants. They could even explain how technology creates meaning in a range of media narratives. However, Thai participants tend to be less willing to criticise advertising directly because of the importance of maintaining 'social harmony' in Thai social discourse. They may avoid direct arguments and criticism of the media.

2.1.2 Advertising presentation techniques and expressions

Creativity is only an idea, when a good idea of an advertisement is produced, production team need to seek the appropriate techniques to express the idea in the advertisement to attract the attention of consumers. Huang et al. (2022) conducted an analysis of 268 Thai advertisements spanning the period from 2000 to 2018 in regard to visual image, auditory image, copywriting, and plot design. The types of advertisements examined encompassed funny, touching, inspirational, and others. This study discovered that among the 268 investigated advertisements, 174 of them, accounting for 64.9%, fell into the funny category, which constitutes one of the most prevalent types in Thai film and television commercials. The utilization of creative expression varies for different products and styles. The research found that "beauty and skincare" products in Thailand typically utilize "Exaggeration" to spotlight product features and draw in consumers by emphasizing selling points. In the "Electronics and Apps" category, advertisements use "contrast" to emphasize the advantages of the product, for instance, comparing a traditional camera to a strong man to underscore the lightweight and user-friendly design traits of the new product.

The way of storytelling of creative film and television advertising in general is to use association and hints to show a good atmosphere and create artistic conception, using emotional appeal to emphasize the communication with audiences and create novel plots to impress audiences with surprises. For instance, luxury goods advertisements may not describe their expensive prices but show models elegantly attending a party, subtly suggesting their status symbols; fragrance advertisements may use relaxing background music to create a peaceful and comfortable atmosphere; charity advertisements may show the smiles of children who have been helped, impressing the audience to come together to do charity.

According to Chen & Wang (2017), global film and television advertising utilizes a range of creative strategies and execution techniques to effectively engage audiences and promote products. These include:

- 1) Direct showing: Products are visibly demonstrated to highlight features and benefits.
- 2) Demonstrations: Illustrate product functionality or effectiveness in action.

- 3) Testimonials: Featuring real customers or celebrities to build credibility.
- 4) Endorsements: By influential figures to enhance brand perception.
- 5) Comparisons: With competitors to emphasize superiority.
- 6) Hyperbole: For exaggerated claims to capture attention.
- 7) Slices of life: Depicting everyday situations to connect with viewers.
- 8) Storytelling: Through narrative arcs to evoke emotions and create memorable experiences.
- 9) Associations: Linking products with desired emotions or values.
- 10) Metaphors: Using symbolic imagery to convey deeper meanings.
- 11) Fantasies: That transport audiences to imaginative worlds to spark curiosity and fascination.

Each method plays a crucial role in crafting compelling advertisements that resonate with consumers, shaping perceptions and driving engagement in global advertising campaigns (Chen & Wang, 2017).

Fam & Grohs (2007) conducted a study of likable execution techniques in advertising through telephone interviews with young people in five Asian cities. (Hong Kong, China; Shanghai, China; Jakarta, Indonesia; Mumbai, India; and Bangkok, Thailand). The most likable execution technique is *entertaining*, the respondents nominated funny, interesting, amusing, and creative. These adjectives are popular among Asian audiences because these attributes are conveyed mainly through non-verbal ways and do not relate to specific language and cultural contexts. As a result, they avoid any association with local values, which could lead to disharmony among purchasers. The second popular execution technique is *warmth*, the respondents nominated happy, affection, appreciation, and comfort, these words express the Asian values about family unity and social bonding.

In addition, some scholars focus on researching only specific advertising techniques. Brader (2005) indicates that emotional appeal is a main advertising technique of political advertising, using enthusiasm-eliciting music and image can effective stimulus voters. Zhang (1992) compared how family relationships and elderly expressed in American and Taiwanese food/drink advertising and found the

Taiwanese television commercials more frequently depict multi-generational families and nuclear families than American commercials.

2.2 Related Theories

2.2.1 Uses and Gratification Theory (UGT)

As one of the important audience-centered theories in communication, Use and gratification theory is different from most theories that take the perspective of the communicator or the media. The most of communication theories are research whether the media has achieved their intended purpose or what impacts had on the audience, but use and gratification theory is audience-centered approach that examines the psychological and behavioral utility of mass communication by analyzing the audiences' motivation and needs for using the media, taking the satisfaction of audience needs as the basic measure of communication effectiveness. Use and gratification theory estimates that audiences have certain needs or desires that are satisfied through media, and that needs satisfied by media become media satisfaction. Thus, this theory considers audiences tend to be easily exposed, understand, and remember messages that satisfy their needs or interests (Katz, Blumler, & Gurevitch, 1973).

UGT emerged in the 1940s, Herta Herzog is considered a pioneering work of Use and gratification approach, the researcher investigated the "use" Motivation of radio programs and identified the psychological need to compete, the need to acquire new knowledge, the need for self-evaluation were three basic psychological needs that made audiences enjoy intellectual competition programs, these needs reflected the diversity of listeners' "use" of the radio medium (Egede & Chuks-Nwosu, 2013).

The study by Katz et al., (1973) suggested that the uses of different types of media could be grouped into 4 categories. The four categories were: (1) Diversion: escape from the constraints of routine and the burdens of problems, and emotional release; (2) Personal relationships: substitute companionship; social utility; (3) Personal identity: self-reference, reality exploration, value reinforces; and (4) Surveillance.

Katz et al. (1973) through literature analysis, summarized 35 needs taken from the social and psychological functions of the mass media and grouped into five categories: Cognitive needs, including acquiring information, knowledge and understanding; Affective needs, including emotion, pleasure, feelings; Personal integrative needs, including credibility, stability, status; Social integrative needs, including interacting with family and friends; and Tension release needs, including escape and diversion.

Rubin (1983) found five reasons that adults use television: passing time, information, entertainment, companionship, and escape. Rubin (1984) also identified in a subsequent study two types of television viewers – ritualized and instrumental. Ritualized users are frequent TV viewers who use television mainly as a diversion. Instrumental users usually have a specific purpose in mind when they watch TV and often use it for information purposes.

According to Leung (2013), the motivations behind people's use of social media can be summarized as 1) the need for social affection; 2) the need to vent negative emotions; 3) the need for recognition; 4) the need for entertainment, and 5) cognitive need. Leung (2013) suggests that individuals tend to choose different platforms based on their specific needs. For instance, Facebook and blogs are often used to fulfill social and emotional needs, while forums are preferred for venting negative emotions and expressing dissatisfaction. These findings highlight the diverse motivations and behavioral choices in social media usage, which are crucial for understanding the motivations and effects of social media use (Leung, 2013, as cited in Srisa-ard, Punnahitanond, & Wongwilatnurak, 2023).

Srisa-ard et al. (2023) explores how Thai pregnant women and new mothers engage with the Facebook group "Pregnant Women's Chat". Through in-depth interviews and quantitative content analysis, the researcher identified that the participants use the Facebook group "Pregnant Women's Chat" to fulfill specific needs, which include 1) Cognition Need; 2) Social and Affective Need; 3) Tension Free Need; 4) the need for Recognition. These findings demonstrate that UGT effectively explains the motivations behind their engagement, highlighting how the group satisfies their needs during pregnancy and early motherhood.

Using UGT for research can enable researcher to gain a deeper understanding of the Chinese audiences' usage intentions of viewing Thai-style advertisements. The study will examine the viewing motives, viewing habits, and viewing purposes of Chinese audiences who watch Thai advertisements, in order to find out what kinds of needs Chinese audiences want to gratify by watching Thai advertisements. This would help advertisers to understand more directly the types of advertisements preferred by Chinese audiences and their psychological needs for viewing advertisements, and thus create more popular advertisements for Chinese audiences.

2.2.2 Cultural proximity theory

Intercultural communication plays an important role in social sciences such as anthropology, cultural studies, linguistics, psychology and communication studies.

In 1959, American scholar Edward T. Hall first proposed the theoretical definition of intercultural communication in his *The Silent Language*, and Hall is generally acknowledged to be the founder of the field. Hall believes that the situation where different cultural backgrounds can communicate with each other is intercultural communication. He compares two or more cultural models and promoted that different cultures, different backgrounds and different experiences can lead to misunderstandings in the process of communication (Leeds-Hurwitz, 1990).

Hall (1976) proposed the intercultural communication theory of "high context" and "low context". Hall (1976) proposed that cultures can be identified based on the information that members of a particular culture prefer to use. Generally speaking, high-context communication adopts indirect verbal expressions and hints implicit in non-verbal communication, and expects the listener to understand the meaning of the information in combination with the context. In contrast, low-context communication emphasizes direct and explicit information exchange, and the audience does not need to consider complex context when decoding information. Based on Hall's classification, most of Asians belong to the high end of the cultural context.

In addition, Cultural proximity theory also applies to interpret this study. Cultural proximity theory was proposed by Joseph Straubhaar in 1991. The research believed that language, cultural capital and cultural proximity are the predictors of TV program selection, audiences will prefer program content similar to their own culture,

cultural proximity has become an important factor for the success of cultural communication.

Straubhaar conducts research on the global flow of TV programs to understanding of different levels of culture by the producers and the multi-level cultural identity produced by audiences in the process of accepting different levels of cultural products.

Cultural proximity is created by a sense of cultural closeness or similarity that manifests itself in something specific, such as humor, gender imagery, clothing, style, lifestyle, knowledge of other lifestyles, ethnicity, religion and values, which seem familiar or comfortable. It can also be seen as a desire to see national cultures reflected on television (Suna, 2018).

Cultural proximity theory is often used to explain transnational media consumption. Through a study of Brazilian television viewers, Straubhaar (1991) found that while some audiences are open to international productions, there is greater traditionalism and loyalty to national and local culture among the lower or popular classes, who show the strongest tendency to seek cultural proximity in television programs and other cultural products. The popular classes prefer nationally or locally produced material, based on region, ethnicity, dialect/language, religion and other elements.

La Pastina and Straubhaar (2005) point out that cultural proximity is primarily based on language, but they also emphasize the importance of other aspects of similarity or proximity based on cultural elements such as clothing, ethnic types, gestures, body language, humor, music, religion, gender image, lifestyle, personal experience, education, family and organizational relationship.

Thus, cultural proximity exists on multiple levels and can be thought of as a complex interaction between cultural texts and audiences. Individuals have multidimensional and complex identities; some aspects are geographic, while others are cultural or linguistic (Berg, 2017).

Due to its history and geographical location, Thailand is similar to parts of China in terms of food, religion, and culture. China has been trading with Southeast Asia since the Han Dynasty, and the international trade and the migration of Chinese people to Thailand has influenced Thai culture partially. There are institutional

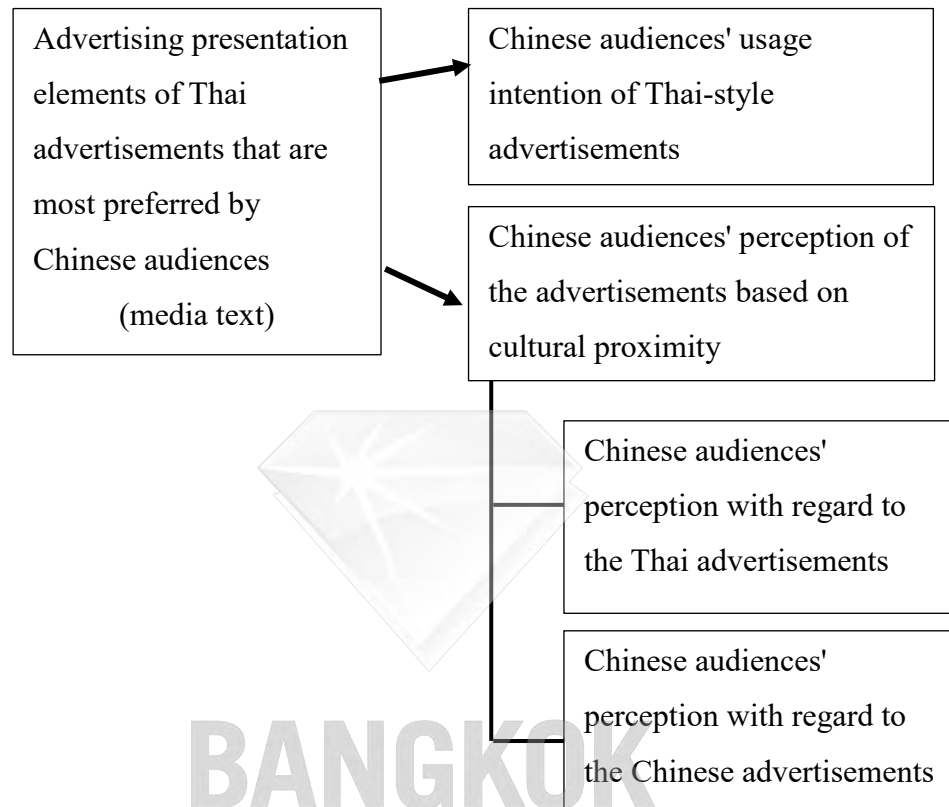
differences between Thailand and China, but the cultural proximity is relatively close. Compared to the advertising styles of Europe and the United States, the Chinese audience has a higher level of understanding and acceptance of Thai advertising. This study aims to find out whether and in what way cultural proximity affects Chinese viewers' preference for Thai advertisements, whether Chinese viewers understand the messages conveyed by Thai advertisements, and which advertising styles and cultural elements contained in the content are more preferred by Chinese audiences.

2.3 Conceptual Framework

The conceptual framework of this research explores the advertising presentation elements of Thai advertisements that are most preferred by Chinese audiences and integrates uses and gratification theory and cultural proximity theory to interpret Chinese audiences' perception of Thai advertising, thereby exploring the main factor affect popularity of Thai advertising in China.

UGT can explain which needs and psychology of Chinese audiences are satisfied by watching Thai advertisements, while the cultural proximity theory can explain the reasons why Chinese audiences love Thai advertisements through the commonality of two culture.

Figure 2.1: Conceptual Framework



CHAPTER 3

METHODOLOGY

The chapter aims to introduce the methodology of this study, employing qualitative research methods. To gain a comprehensive understanding of the advertising presentation elements of popular Thai advertisements in China and to fully explore the views and perceptions of the participants, this study will use a combination of textual analysis and focus group interview to collect data. Purposive sampling techniques will be used. In the data analysis step, the thematic analysis will be used to identify and analyze the key themes and techniques emerging from the data in order to gain insights into the research questions and to combine theories to provide additional perspectives for this study.

3.1 Research Design

This research employed qualitative research methods, including textual analysis and focus group interviews. Qualitative research involves finding out what people think and feel, and this information is subjective because it involves feelings and impressions rather than numbers (Bellenger, Bernhardt, & Goldstucker, 2011).

The study conducted textual analysis of 10 Thai brand TV advertisements and Chinese TV advertisements produced through Thai-Chinese collaborations that were released on the Chinese social media platform Weibo between 2018 and 2023. Textual analysis is an analytical methodology that can be used in a variety of research fields because it enables an intensive study of the meaning, themes, and emotions in a text and content (Smith, 2015). The aim is to identify which creative techniques and presentations in Thai advertisements are most appealing to Chinese audiences (RQ1).

Focus groups provide a structured interactive platform for participants to discuss openly during interviews, allowing researcher to better explore each individual's insights, shared beliefs, and different perspectives on the research question in a group setting. perspective (Morgan, 1997). Acocella (2011) mentioned that the advantages of focus groups include 1) The capacity to reveal unexpected dimensions of a social phenomenon by concentrating on the perspectives of the group under study; 2) The advantage of gathering detailed information quickly and

inexpensively; 3) The chance for participants to reflect on and examine aspects of their daily lives that they typically overlook; 4) The ability to explore the usual processes of idea generation and to clarify, reinforce, or alter opinions; 5) The potential for group interaction to encourage participants to share their personal experiences, leading to a deeper understanding of their own thoughts.

In this study, the 10 Chinese focus group participants will be selected from audiences who are fans of Thai advertisements, have a certain level of understanding or interest in Thai culture or media content, and frequently use social media platforms. These participants are specifically chosen because they can provide depth and relevant insights into the appeal and impact of Thai advertisements. Those who are fans of Thai advertisements can offer firsthand feedback on the content and style, which is crucial for understanding what makes these advertisements attractive to Chinese audiences. Participants with an understanding of or interest in Thai culture or media content can offer a deeper interpretation of the cultural context and messaging within the advertisements, aiding in the exploration of cultural acceptance among Chinese viewers. Additionally, frequent social media users can share their experiences of encountering and interacting with Thai advertisements online, shedding light on the role of social media in the dissemination and influence of these ads.

To ensure a diverse range of perspectives, participants will be selected from different regions of China and come from various occupational backgrounds, with an age range of 18-55 years. This age range is chosen because it encompasses young adults who are active on social media and open to cross-cultural content, as well as middle-aged individuals who have established consumption patterns and can offer valuable insights into their understanding of Thai advertisements, which further enriches this study. The focus group will be divided into two groups of five participants each for the interviews. The focus group interviews will be designed to answer the third research question, which is about what are the Chinese audiences' perceptions with regard to the Thai and Chinese advertisements produced by Thai producers?

3.2 Population and Sample Selection

Weibo serves as a social media platform where all registered users can independently post content, resulting in a significant volume of video posts from unofficial accounts. Additionally, accurately measuring the popularity of posts on Weibo presents challenges; consequently, the researcher faced difficulties in precisely identifying the top 10 most viewed Thai advertisements on this platform.

Despite these challenges in quantifying the popularity of Thai advertisements on Weibo, the researcher was still employed to extract relevant keywords and hashtags related to Thai advertisements from social media platforms. By analyzing user engagement data (such as views, likes, comments, and shares), the researcher can identify which advertisements have gained more attention during specific periods and determine the presentation elements that contributed to their popularity.

Therefore, the researcher used keyword searches containing Thai advertisements, Thai directors, Thai brands, and Thai celebrities to select advertisements for analysis. Among the Weibo posts that could be collected, 10 advertisements produced by Thai producers published between 2018 and 2023 were selected based on the number of views. These advertisements included advertisements for different products, aiming to capture the different perspectives and intention of Weibo users.

Due to copyright issues, the advertisements selected for this study only included those officially released by copyright holders such as brands or producers and did not include any advertisements that were uploaded by users through downloading and secondary uploading from other websites.

Table 3.1: The Textual Analysis Sample - List of 10 Most Viewed Advertisements
Produced by Thai Producers on Weibo (2018-2023)

Product	Brand	Advertisement Title	Year of Advertisement Placement	Views
Cosmetics	Mistine	An Adventure in Thailand	2023	25,230,000
Online crowdfunding platform	Qingsongchou	Reincarnation	2018	22,360,000
Smartphones	Oppo	Shining in My Eyes	2021	2,940,000
E-commerce platform	Tmall	While It's Hot	2018	1,690,000
Mattresses	Luo Lai	Soft Plan	2019	1,410,000
Smartphones	Xiaomi	The Reels Deal	2021	1,210,000
Skincare	Giffarine	Unlocks Glowing Skin	2022	320,000
Food delivery service	Fly Delivery	Sichuan-flavored Thai Advertisement	2021	130,000
Point-of-sale (POS) systems	Sunmi	Lights Up	2021	59,000
Tourism promotion organization	Amazing Thailand	China and Thailand Are Family	2023	42,000

The purpose of the research use focus group is to understand the Chinese audiences' perception of Thai advertisements. To achieve this goal, this study will use purposive sampling. Purposive sampling is to ensure that the interviewees can have

their understanding of the issues raised by the researcher when participating in the focus group to provide deeper and meaningful data for the study.

Therefore, during the sample selection, recruitment will start through Chinese social media Weibo to ensure a diverse and representative sample. The researcher will intentionally select participants who are Chinese fans of Thai advertisements, able to recall one or two impressive ads from the ten selected and analyzed Thai advertisements. Additionally, participants must express a liking for Thai advertisements and fall within the age range of 18 to 55 years. Only those who meet these criteria will be included in the study.

Participants will be selected from those who have some knowledge and experience of Chinese and Thai cultures, preferably Chinese who have visited or lived in Thailand. According to Kim (2017), cross-cultural adaptation exposes individuals to new customs, traditions, and lifestyles, which can expand their perspectives and deepen their understanding of diverse cultures. Immigrants and sojourners often engage with the host environment by managing daily tasks, interacting with locals, and learning the language, all of which contribute to a more profound comprehension of the host culture. Moreover, the experience of living in a foreign country may lead individuals to reflect on their own cultural background, fostering a greater appreciation and understanding of their native culture through comparison with the new culture they are encountering.

Therefore, participants with a deep understanding of Thai culture are better equipped to accurately interpret the cultural symbols, customs, and background stories in the advertisements. This cultural insight enables them to perceive the intentions and messages of the ads more clearly, providing more valuable feedback. Also, Chinese participants who have either visited or resided in Thailand might have a deeper understanding to both cultures, allowing them to identify subtle details in the advertisements and to offer insights into how cultural differences might impact the effectiveness of the advertisements. For example, certain humor or expressions commonly accepted in Thai culture may be viewed differently in China. The participants should be able to recall one or two impressive among the 10 selected and analyzed Thai advertisements and should clearly express their thoughts and opinions on the 10 Thai advertisements, specifically stating how they perceive both Chinese

and Thai advertisements. Through this approach, the researcher will obtain views from Chinese fans of Thai advertisements, thereby gaining a more comprehensive understanding of the Chinese audiences' perception of Thai advertisements.

All participants will be divided into two groups, each group will consist of 5 participants and they will be invited to participate in a 60-90-minute focus group interview. The focus group method's participant size is generally between six and ten, but it can be reduced to a "mini focus group" with four participants (Lekngam, 2019). The manageable size of mini focus groups allows for easier moderation and adjustment. the researcher can refine the discussion topics based on preliminary findings from the textual analysis, ensuring the focus group discussion is centered on the most relevant themes.

Table 3.2: Brief Profiles of Participants in Mini Focus Group 1

Nickname	Age	Occupation
Vicky	30	Producer
Emma	27	Teacher
Simona	25	Account Executive
Lily	29	Student
Barry	26	Copywriter
Xue	53	Professor
Stella	30	TIKTOK content creator
SIYI	27	Magazine Editor
Yumi	33	Event Planner
Mai	26	Digital Media Operation

3.3 Research Instrument

The research methodology for this study will involve a combination of textual analysis and focus group interviews. During the textual analysis phase, the researcher will conduct searches on Weibo, one of China's largest social media platforms, using keywords such as "Thai advertisements," "Thai brands," and "Thai directors" to identify ten higher viewed advertisements produced by Thai producers.

Subsequently, the researcher will analyze the selected advertisements for themes, advertising techniques, and advertising presentation elements. This analysis aims to address research question 1: “What are the advertising presentation elements of Thai advertisements that are most preferred by Chinese audiences?”

In addition, focus group interviews will be utilized as a research method to gain deeper insights into the perceptions of Thai advertisements among Chinese audiences. Due to geographical constraints in conducting offline group meetings across different cities, the researcher organizes two online focus group interviews over the weekend. These interviews will be conducted using Wechat group talking, Wechat as the most widely used chat application in China, to ensure convenience for participants. Prior to each interview, detailed interview guidelines will be prepared by the researcher covering topics and questions to guide participant discussions. The questions will cover perceptions of Thai advertisements, presentation elements of different Thai advertisement content and usage intentions of viewing Thai-style advertisements. Each focus group session will be audio recorded with the permission of the participants and the researcher will be responsible for documenting the main discussion points and participant reactions. The researcher will transcribe the recordings of focus group interviews and analyze them to extract key viewpoints and ideas from participants. This analysis aims to address research question 2: “What are the Chinese audiences' usage intentions of viewing Thai-style advertisements?” and research question 3: “What are the Chinese audiences' perceptions with regard to the Thai and Chinese advertisements produced by Thai producers?”

3.4 Data Collection Procedure

The data collection for this study process include two phrases.

Phase 1 Do textual analysis of the selected adverts. When getting the textual analysis results, the researcher will then do Phase 2.

Phase 2 Begin with developing the interview questions list (around 10 prepared questions) based on the results gained from textual analysis, and then conduct the mini focus group interview.

Firstly, textual analysis will be conducted on ten higher viewed advertisements produced by Thai producers on Weibo. The researcher will use the

keywords "Thai advertisements," "Thai brands," "Thai directors" and "Thai celebrities" to search on Weibo, resulting in the collection of approximately 40 advertisements during this period. These 40 advertisements will be screened to ensure that they are posted by official brand or producer accounts. Additionally, the advertisements must be published after 2018 and have received a substantial number of views from Chinese Weibo users to ensure the provision of valid data for this study.

Secondly, focus group interviews will be conducted. Initially, the researcher will recruit Chinese fans of Thai advertisements as participants via Weibo, who should be able to recall one or two impressive advertisements from the 10 Thai advertisements that were selected and analyzed. After communicating with each participant, the meeting dates will be held on December 14th and December 15th, 2024, with 10 participants divided into two focus discussion groups based on their availability and schedule. Due to the geographical distribution of participants, and based on the majority preference, Wechat group chats will be utilized for the online focus group interviews.

Before each meeting, the researcher will prepare the interview questions list (around 10 prepared questions based on the results gained from textual analysis). These guidelines, along with the general direction of the interviews, will be sent to the participants one week before the meetings to ensure adequate preparation. Throughout the interview process, the researcher will record the entire interview with participants' consent. As the participants are Chinese, the interviews will be conducted entirely in Chinese to ensure accurate expression of their viewpoints.

After the interviews, the researcher will interpret and analyze the audio recordings and notes of the interviews in order to extract the key ideas and insights of each interviewee.

3.5 Data Analysis

This study will use thematic analysis as a method of data analysis. Firstly, thematic analysis allows for an in-depth exploration of the meaning and patterns underlying the data. By identifying and analyzing the recurring themes and patterns that appear in the data, participants' attitudes, emotions, and perceptions of advertisements can be better explained (Braun & Clarke, 2006).

This method of analysis captures a variety of themes and concepts in the advertisements to provide a comprehensive understanding of participants' perspectives. Secondly, thematic analysis is flexible and adaptable to various types of textual data (Guest, MacQueen, & Namey, 2012). Whether it is verbal data collected through focus group interviews or advertisement content and user comments collected through Weibo, thematic analysis can effectively extract key themes and concepts.

In addition, conducting thematic analysis based on a conceptual framework combining the Usage and Gratification Theory (UGT) and cultural proximity in this study can allow for a better understanding of the popular creative elements of Thai advertisements in China, which helped the researcher to gain more insights about the advertisements and enrich the findings during the data analysis process.

Table 3.3: Summary of Research Methods and Samples

Topics	Textual Analysis	Mini Focus Group Interviews
Qualitative Research Method	Textual analysis of advertisements	Mini focus group discussions
Data Sources	10 Thai advertisements	10 Chinese participants
Sampling Method	Purposive sampling	Purposive sampling
Sampling Criteria	<ul style="list-style-type: none"> - 10 Most Viewed Advertisements on Weibo - Produced by Thai directors and teams 	<ul style="list-style-type: none"> - Chinese fans of Thai ads - Aged 18–55 - Able to recall 1–2 impressive ads from the ten selected Thai advertisements
Data Analysis Method	Thematic analysis	Thematic analysis

CHAPTER 4

FINDINGS

This chapter presents the findings of this study, derived from the textual analysis of ten Thai advertisements and the insights gained from mini focus group interviews. The study explored how Thai advertisements utilize various advertising presentation elements, such as emotional appeals, humor, storytelling, celebrity endorsement, and Cultural Proximity to connect with Chinese audiences. Additionally, the mini focus group interview revealed valuable insights into Chinese audiences' usage intentions when viewing Thai-style advertisements and their perceptions of both Thai and Chinese advertisements produced by Thai producers. The analysis is grounded in the thematic analysis of both the textual elements of the advertisements and the responses from mini focus group participants.

4.1 The Textual Analysis Results: The Advertising Presentation Elements of Thai Advertisements

This section explores the main presentation elements used in the 10 Most Viewed Advertisements Produced by Thai Producers on Weibo, identifying and analyzing these elements in detail, focusing on how these elements are represented in the advertisements. In response to the first research question, “What are the advertising presentation elements of Thai advertisements that are most preferred by Chinese audiences?”. Each category is supported by textual evidence, offering insights into how Thai advertisements effectively establish connections with their Chinese viewers. The Textual Analysis Revealed the Strategic Presentation Categories as Follows.

4.1.1 The Use of Cultural Proximity as an Advertising Presentation Element in Thai Advertisements

Cultural proximity refers to the sense of familiarity and connection audiences feel when encountering familiar cultural elements, settings, or traditions in advertisements. In Thai advertisements, cultural proximity is achieved by incorporating local cultural elements, such as traditional values, familiar landscapes, and language, with the aim of creating a deep emotional connection with the

audience. By positioning the product within a cultural context that the audience values, these ads make the product feel more integrated into daily life and more relevant to the viewer's experience.

One advertisement that clearly demonstrates cultural proximity is “China and Thailand Are Family”. This advertisement, part of the Amazing Thailand tourism campaign, emphasizes the close cultural and familial ties between China and Thailand. By showing shared traditions and warm hospitality, it delivers the key message that “China and Thailand Are Family - Celebrating Deep Cultural Bonds, Welcoming Chinese Tourists to Thailand.”

Amazing Thailand’s “China and Thailand Are Family” advertisement incorporates diverse cultural scenes to highlight the shared values between Chinese and Thai cultures, particularly in family relationships and social interactions. The advertisement includes a scene of Thailand's Chinatown, featuring red lanterns hanging across the street, traditional Chinese-style shopfronts, and bustling crowds. These visuals, accompanied by cheerful background music, create a lively and festive atmosphere.

The advertisement also focuses on family activities. One scene shows parents and their children shopping together at a market. Close-up shots capture their smiles and interactions, emphasizing the warmth and intimacy of their bond. Another scene presents a family meal, with a table full of Thai dishes. Family members are shown sitting together, sharing food and chatting, portraying the importance of family reunions in both cultures.

At the end of the advertisement, the message “China and Thailand Are Family” is spoken in Chinese by Thai citizens. The final shot features smiling faces of Thai people, accompanied by lighthearted music, which reinforces the theme and creates a welcoming impression.

Figure 4.1: TVC 2023 of Amazing Thailand “China and Thailand Are Family”



Source: Tourism Authority of Thailand. (2021). *Amazing Thailand “China and Thailand Are Family”*. Retrieved from <https://weibo.com/5297476385/4871672937586808>.

Another advertisement that effectively utilizes cultural proximity is “Sichuan-flavored Thai Advertisement”. This advertisement, promoting the Fly Delivery App, highlights how Chinese cuisine can bring a sense of home and family connection, even in a foreign country. By showcasing a traditional Chinese New Year gathering and the importance of food in family bonding, it delivers the key message that “Experience the taste of traditional Chinese cuisine in Thailand, bringing the warmth of family connections across borders.”

The Fly Delivery advertisement “Sichuan-flavored Thai Advertisement” leverages the familiar setting of Chinese New Year to establish cultural proximity. The advertisement begins with a Chinese family having a video call with their son, who is in Thailand. The mother mentions, “We must eat hot pot for Chinese New Year”, while the camera shows a steaming pot of hot soup and festive dishes, including sliced meat, vegetables, and rice cakes. These visuals authentically recreate the traditional Chinese New Year dinner.

The son then uses the Fly Delivery app in Thailand to order hot pot. Close-up shots showcase the delivery's attractive packaging, fresh ingredients, and rich broth. Another scene shows the delivery arriving, demonstrating the app's convenience. The advertisement concludes with the family sharing a hot pot meal, with the dining table decorated with red lanterns, couplets, and a “Fu” (福) character, emphasizing the festive atmosphere.

A humorous moment occurs when the mother asks her son about his girlfriend. To avoid further questioning, he asks the delivery person to pretend to be his girlfriend, only to realize the delivery person is a man. This lighthearted twist mirrors the playful conversations typical of Chinese family gatherings during festivals.

The advertisement ends with cheerful background music and a warm family meal scene, seamlessly integrating the Fly Delivery brand into a relatable Chinese New Year setting.

Figure 4.2: TVC 2021 of Fly Delivery “Sichuan-flavored Thai Advertisement”



Source: Fly Delivery. (2021). *Sichuan-flavored Thai advertisement*. Retrieved from <https://weibo.com/2239029964/4755210708456007>.

4.1.2 The Use of Emotional Appeals in Thai Advertisements

Thai advertisements widely use emotional appeals, especially on themes like family, friendship, and social care. Textual analysis shows that these ads mainly convey feelings of warmth, touch, sympathy, and encouragement to increase viewer engagement and brand recall. Emotional expression is often shown through character interactions, facial expressions, background music, and visual tones, making the emotions in the ads more vivid and specific.

One advertisement that effectively utilizes emotional appeal is “Lights Up”. This advertisement, promoting Sunmi Delivery Devices, emphasizes resilience and kindness in challenging times. Through its touching narrative, the advertisement conveys the key message that “Technology lights the way to hope, helping traditional businesses bounce back during the pandemic.”

The advertisement “Lights Up” is set in a restaurant during the COVID-19 pandemic. The owner, facing financial difficulties, refuses to switch to takeout services and eventually has to borrow money to keep the business running. Meanwhile, an employee secretly uses a Sunmi device to accept takeout orders without the owner's knowledge, helping the restaurant generate income and supporting the owner.

The advertisement captures the subtle facial expressions of the characters through close-up shots. The owner's determined gaze reflects his struggle to keep the business running, while the employees' tense expressions reveal their anxiety as they secretly take orders. The owner sits alone in his nearly empty restaurant, deep in thought. His furrowed brows and focused eyes convey both worry and determination. Meanwhile, the employees exchange glances while quietly using the Sunmi delivery device. Their eyes show concern, nervousness, and a hint of hope. They carefully take orders, speak in hushed voices, and quickly hide the screen whenever the owner approaches, afraid of being noticed. These emotional elements, including anxiety, helplessness, perseverance, hope, gratitude, and warmth, come together to form a complete story about resilience, unity, and hope, illustrating the deep human connections that emerge during the COVID-19 pandemic.

Different scenes are paired with different styles of music to enhance the emotional impact. When the restaurant is empty, the music is slow and melancholic, reinforcing the owner's loneliness and helplessness. When the employees secretly take orders and try to help the owner, the background music becomes tense and slightly mysterious, creating a sense of secrecy and caution while also hinting at an upcoming change. When the owner finally discovers the truth and is moved by the employees' kindness, the music gradually becomes warm and uplifting, symbolizing the return of hope.

Figure 4.3: TVC 2021 of Sunmi “Lights Up”



Source: Sunmi. (2021). *Lights up*. Retrieved from <https://video.weibo.com/show?fid=1034:4582407496466514>.

Another advertisement that effectively utilizes emotional appeal is “Reincarnation”. This advertisement, promoting the Qingsongchou Crowdfunding Platform, focuses on themes of family, sacrifice, and hope. Through its deeply moving narrative, the advertisement conveys the key message that “We hope you never need crowdfunding, but if you do, the world will be here to help.”

The advertisement “Reincarnation” tells the story of a father making a difficult decision while battling a serious illness. As his cancer worsens, the father plans to give his young daughter to another family to reduce their financial burden.

However, with the support of the Qingsongchou crowdfunding platform, a widely used online fundraising service platform in China that helps individuals cover medical and emergency expenses through public donations, he raises enough money for living and medical expenses, allowing him to stay with his daughter.

The advertisement shows the father's worried expressions, the daughter's innocent smile, and their daily life together, highlighting the strong bond of family love. Scenes of their happy life are contrasted with moments of them crying when facing separation, emphasizing the father's deep love and helplessness in such a difficult situation. Smooth scene transitions and emotional background music naturally express the father's complicated feelings, making the story even more moving for the audience.

Figure 4.4: TVC 2018 of Qingsongchou “Reincarnation”



Source: Qingsongchou. (2018). *Reincarnation*. Retrieved from <https://weibo.com/3217179555/4251259370645529>.

4.1.3 The Use of Humor in Thai Advertisements

Humor is a commonly used strategy in Thai advertisements, characterized by the use of humorous scenarios, exaggerated actions, and witty dialogues. These advertisements often create lighthearted and entertaining scenes that capture attention. Humor can be seen in various forms, such as playful interactions between characters,

unexpected plot twists, or amusing exaggerations of everyday situations. Additionally, the use of visual and verbal comedy often enhances the comedic effect, making the advertisements more dynamic.

One advertisement that effectively utilizes humor is “While It’s Hot”. This advertisement, promoting the Tmall Shopping Platform, uses exaggerated scenarios and comedic timing to create an engaging and entertaining message. Through its playful and unexpected narrative, the advertisement conveys the key message that “No matter how hot, you have to look good.”

In the advertisement “While It’s Hot”, a car suddenly drives toward the character, but instead of showing fear from the approaching car, the character looks into a broken makeup mirror and realizes they are not wearing makeup. This causes the character to show an exaggerated expression of surprise, with wide eyes and an open mouth. The character then quickly grabs makeup products and begins applying makeup, even using rainwater to wash their hair in an attempt to finish getting ready quickly.

The advertisement uses techniques like slow motion and pauses to amplify the character's facial expressions and movements, emphasizing the exaggerated humor. For example, as the car approaches, the character frantically applies makeup, and this is shown alongside the surprised expressions of bystanders, adding a visual contrast to the scene. The background design features a bustling street scene during the day, with crowds of people and scattered makeup products creating a lively, chaotic atmosphere. Despite the tension of the approaching car, the environment feels energetic and playful.

The tagline “No matter how hot, you have to look good” appears when the character finishes applying makeup, emphasizing the humorous expression of personal image and confidence in the advertisement. This moment, when the character is finally ready and satisfied with their appearance after applying makeup, is further reinforced by the character's exaggerated and satisfied expression, as well as the surprised and admiring reactions of the surrounding people, enhancing the comedic effect. The background music adjusts its pace according to the changes in the plot and the character's actions. When the character begins applying makeup, opera music plays, creating a humorous contrast with the exaggerated makeup movements, further

increasing the dramatic effect. Meanwhile, sound effects are cleverly used to amplify the conflicts and exaggeration in the plot. The urgent honking of a horn, the character's scream, and suspenseful sounds appear at key moments, adding drama and humor to the scene.

Figure 4.5: TVC 2018 of Tmall “While It's Hot”



Source: Tmall. (2018). *While it's hot*. Retrieved from <https://weibo.com/1768198384/4250751574414707>.

Another advertisement that effectively utilizes humor to enhance its message is “Soft Plan”. This advertisement, promoting the Luolai Mattress, uses a contrast between rigidity and relaxation to emphasize the comfort provided by the product. Through visual storytelling and character transformation, the advertisement delivers the key message that “Softens every tough side of you; outer toughness doesn't mean inner toughness.”

In the advertisement “Soft Plan”, humor is highlighted through exaggerated transformations in the interactions between characters and the mattress. The ad begins with a female character dressed in heavy armor, walking confidently with a serious expression and deep voice, giving an impression of toughness. However, when she lies down on the mattress, her body visibly relaxes, humorously transforming into a cheerful and playful version of herself - a cute little girl with a joyful expression,

deeply inhaling to show her satisfaction. This sudden change humorously emphasizes the softness and comfort of the mattress.

The humor continues with the introduction of other characters. For instance, a burly man carrying a huge pig leg initially appears rough and intimidating. However, once he lies on the mattress, he transforms into a warm and caring "gentleman" focused on knitting, with his demeanor completely changing to a softer, more tender persona. Another character, a patient wrapped in bandages, dramatically becomes an elegant ballet dancer the moment he lies on the mattress. This comical visual transformation, paired with the graceful ballet movements, further amplifies the humorous effect. The scene is also filled with feathers gently floating in the air, creating a surreal and playful atmosphere that complements the softness theme of the mattress.

The background music, featuring an elegant and refined string arrangement, further amplifies the humor. The melody, akin to a classical concert, contrasts unexpectedly with the exaggerated transformations of the characters. This contrast makes the entire scene even more comical. For instance, when the tough-looking characters suddenly become soft or carefree, the graceful melody evokes a strong sense of humorous contrast. At the same time, the calm and steady voice of the narrator, describing the comfort of the mattress seriously, contrasts sharply with the exaggerated visuals, enhancing the comedic tone of the scene.

The costumes, props, and scene details also add to the humor. The exaggerated armor, the realistic mummy-like appearance, and the floating feathers create a whimsical visual atmosphere. The patient performing ballet in front of the mattress, combined with the drifting feathers, forms a both absurd and charming picture, evoking a surreal sense of humor. The gentle string background music and the exaggerated actions of the characters create a strong contrast, further reinforcing the humor and establishing a light-hearted and amusing atmosphere.

Figure 4.6: TVC 2019 of Luolai “Soft Plan”



Source: Luolai. (2019). *Soft plan*. Retrieved from <https://weibo.com/2214257545/4407091726538049>.

4.1.4 The Use of Cinematic Storytelling in Thai Advertisements

Thai advertisements often adopt cinematic storytelling presentation elements, using fast-paced editing, dynamic camera movements, and detailed close-ups to enhance narrative tension and create a film-like quality. These advertisements typically follow a complete narrative structure, making them more than just product showcases but rather stories centered around character experiences. They usually begin by introducing the characters and setting, followed by presenting a challenge or conflict. Key turning points then drive the story forward, leading to a resolution or emotional climax. This storytelling approach adds emotional depth, allowing characters to undergo challenges or embark on a journey, reinforcing a sense of progression and resolution. As a result, the advertisement feels less like a promotional clip and more like a short film.

One advertisement that effectively showcases cinematic storytelling is “The Reels Deal”. This advertisement, promoting the Xiaomi Smartphone, highlights the device’s advanced camera capabilities by depicting a film reel transporter on a time-sensitive mission. Through dynamic cinematography and fast-paced editing, the advertisement delivers the key message: “Handling the future of movies.”

Xiaomi's "The Reels Deal" advertisement tells the story of a film reel transporter, focusing on his journey to deliver film reels within a tight deadline. The narrative begins with bustling urban street scenes accompanied by retro-style lighting and sound effects, creating a workplace atmosphere reminiscent of the film reel era. The transporter navigates through crowded streets, overcoming challenges such as dropped film reels and traffic obstacles, demonstrating his persistence and focus.

In terms of visual presentation, the advertisement effectively uses dynamic camera movements and detailed close-ups. Fast-paced editing captures the urgency as the transporter runs through the city, while close-up shots highlight his actions, such as picking up scattered reels, along with the anxious expressions on his face, enhancing the dramatic effect.

The advertisement opens with a vintage-style film reel transporter driving through city streets. Retro props, including pocket watches, old film reels, rusty projectors, and worn street signs, are featured, alongside warm yellow and orange lighting. These elements combine to create a nostalgic atmosphere, evoking the era of old films. A warm brownish filter is applied to the visuals, giving the scene a vintage movie feels.

At significant moments, the character moves through environments that emphasize this nostalgic tone. Upon entering the cinema's backstage, the dimly lit space is filled with dusty shelves of film reels and old projectors, further enhancing the retro ambiance. The film editing includes a flickering effect and black-and-white tones, reinforcing the sense of nostalgia. Sound effects such as the spinning of film reels and the clicking of film canisters enhance the overall atmosphere, deepening the connection to the past era of cinema.

Although the Xiaomi smartphone itself is not explicitly shown, the entire advertisement is filmed using the phone, showcasing its powerful filming capabilities. The sharp image quality, precise dynamic range, and detailed light and shadow effects are all subtly displayed through the visuals. The background music has a tight rhythm that builds tension as the narrative progresses, transitioning to a more relaxed tone upon the successful completion of the delivery, providing a complete emotional arc for the storyline.

Figure 4.7: TVC 2021 of Xiaomi “The Reels Deal”



Source: Xiaomi. (2021). *The reels deal*. Retrieved from <https://weibo.com/5368719486/4659537557065450>.

Another advertisement that effectively incorporates cinematic storytelling is “An Adventure in Thailand”. This advertisement, promoting Mistine Sunscreen, follows a journey through Thailand’s natural landscapes, showcasing the product’s effectiveness in various outdoor conditions. Through visually rich cinematography and an engaging narrative, the advertisement delivers the key message: “Choose Mistine for superior sunscreen protection, a better skin feels, and enhanced safety.”

Mistine’s “An Adventure in Thailand” advertisement employs cinematic storytelling techniques, creating an engaging and immersive experience. The advertisement opens with Li Jiaqi stepping out of a taxi and entering the Thai countryside in search of Thailand’s renowned Red rice. The vast rice fields and beautiful natural landscapes immediately draw the audience into this dynamic world.

The narrative follows Li Jiaqi’s journey as he explores the natural sources of the brand’s cosmetic ingredients. Dynamic camera movements follow his every step, smoothly guiding the viewer’s focus to the expansive surroundings. During his interactions with local farmers and observation of agricultural processes, close-up shots highlight the details of plants, such as golden wheat stalks, emphasizing the product’s natural qualities. These meticulous shots add depth to the visuals,

transforming the advertisement from a mere product promotion to a cinematic narrative piece. Dramatic editing techniques, including quick cuts and slow-motion shots, heighten the impact of key moments, such as Li Jiaqi's reactions to surprising or unexpected situations.

Different scenes are paired with corresponding background music to complement the visuals. For example, while showcasing the rice fields, the music is light and cheerful, harmonizing with the relaxed pace of the visuals to create a pleasant atmosphere. When Li Jiaqi encounters surprising or amusing situations, the music shifts to operatic vocals, adding a humorous and entertaining element to the scene.

The narrative follows a linear progression, starting from the rice fields, moving through the farm, and culminating in the presentation of Mistine's products. Li Jiaqi actively participates in each stage, creating a cohesive and engaging storyline. The advertisement concludes with the appearance of Mistine's CEO, lending credibility and authority to the brand. This final scene also reinforces the brand's emphasis on combining natural ingredients with professional expertise.

Figure 4.8: TVC 2023 of Mistine “An Adventure in Thailand”



Source: Mistine. (2023). *An adventure in Thailand*. Retrieved from <https://weibo.com/1784473157/4894729559082312>.

4.1.5 The Use of Celebrity Endorsement and Brand Image Building in Thai Advertisements

Thai advertisements frequently incorporate celebrity endorsements to enhance brand visibility and appeal. Well-known actors, singers, and influencers often take central roles in these commercials, engaging with the product in a way that seamlessly integrates them into the advertisement's narrative. Rather than appearing as passive endorsers, celebrities are actively involved in the storyline, interacting with the product in settings that reflect their public persona or lifestyle.

The visual and narrative elements surrounding the celebrity's presence contribute to shaping the brand image. Advertisements often feature polished cinematography, stylish set designs, and carefully curated aesthetics that align with both the celebrity's image and the brand's identity. Music, dialogue, and camera techniques further highlight the celebrity's role, making their endorsement feel natural and engaging.

One advertisement that effectively utilizes celebrity endorsement and brand image building is "Shining in My Eyes". This advertisement, promoting Oppo Smartphone, features well-known Thai Boys' Love actors and presents a visually compelling narrative set against a scenic beach backdrop. The advertisement emphasizes the key message: "Capture the moments that make you shine - because those who chase the light will shine themselves."

With the rise of Thai BL (Boys' Love) dramas in China, an increasing number of brands are opting to use Thai BL stars as brand ambassadors in Thai advertisements aimed at the Chinese market. Among the ten most viewed Thai advertisements selected for this study, two feature Thai BL stars.

Oppo's "Shining in My Eyes" advertisement features Thai celebrity duo BKPP (Billkin and PP Krit), who gained widespread popularity from their roles in the Thai BL drama "I Told Sunset About You". The advertisement begins with Billkin preparing to perform a Chinese song on a beach. He invites PP to watch his performance. Billkin is excited about the performance, while PP is happy for Billkin but also has some concerns about his own future. The narrative closely follows the plot of the series, allowing fans of the show to more easily relate to the advertisement's storyline.

In the beach setting, Billkin stands on the sand, preparing for his night-time performance, while PP Krit films Billkin's performance using an Oppo smartphone. The advertisement uses close-up shots to highlight the clarity and detail of the phone's camera, both in natural light and at night. The natural and deep emotional interaction between the two stars demonstrates Oppo's functionality in real-life settings.

The advertisement delivers a key message: "Those who chase the light will shine themselves." This theme encourages viewers to pursue their dreams with confidence, reinforcing the idea that persistence leads to personal growth and achievement. At the same time, the ad highlights Oppo's ability to capture life's most meaningful moments with clarity and brilliance, seamlessly integrating the product's features into an emotionally resonant narrative that strengthens the brand's image.

The overall color tone of the advertisement is warm, and the background music is soft, complementing the natural scenery of the beach. Details such as hanging lights and fireworks further enhance the atmosphere, creating a relaxed and emotional mood.

Figure 4.9: TVC 2022 of Oppo "Shining in My Eyes"



Source: Oppo. (2022). *Shining in my eyes*. Retrieved from <https://weibo.com/6422174046/4652672928712411>.

Another advertisement that effectively utilizes celebrity endorsement and brand image building is “Unlocks Glowing Skin”. This advertisement, promoting Giffarine Whitening Serum, features well-known Thai celebrities. By integrating these public figures into the narrative, the advertisement strengthens the association between the product and the celebrities. The key message is: “Glow your way – You are not someone else’s shadow, but the best version of yourself”.

Giffarine's “Unlocks Glowing Skin” advertisement features Thai stars Mile Phakphum and Apo Nattawin, who became well-known for their roles in the Thai BL series "KinnPorsche The Series". The advertisement uses the conversation and interaction between the two stars to address societal pressures related to appearance, conveying the brand's message of confidence and beauty.

The advertisement opens with Mile and Apo standing in front of the camera, showing slight insecurity as they face the pressure of spotlight and external judgments. The camera captures their subtle facial expressions through close-up shots, highlighting their sensitivity and unease regarding external opinions. This effectively introduces the advertisement's theme—how to maintain self-confidence and individuality in the face of societal pressure.

The scene then shifts to Apo using Giffarine skincare products, with the camera focusing on the product's texture and the application process. The close-up shots capture the product being evenly applied to the skin, showing its gradual effect in restoring glow and smoothness. The product’s usage and results reinforce Giffarine's functionality, solidifying the brand's image as a provider of effective skincare solutions.

As the advertisement progresses, Mile and Apo step outside to embrace the sunlight, and the visuals gradually become brighter, with the color tones warming up. They smile confidently, showcasing their new self-assurance and radiance after using Giffarine products. This change not only reflects the characters’ emotional transformation but also visually conveys self-confidence and a positive attitude through the shift in color tones.

The key message “Glow your way” and “You are not someone else’s shadow, but the best version of yourself” resonate deeply with the journey of Mile and Apo in the advertisement. As they embrace their true selves, these words reflect not only the

skincare benefits of Giffarine products but also the characters' transformation from insecurity to self-assurance. This powerful message encourages viewers to celebrate their individuality, empowering them to step into the light as the best version of themselves. It aligns perfectly with Giffarine's core values of self-acceptance, confidence, and personalized beauty, mirrored through the emotional journey of Mile and Apo.

The background music features soft string instruments, gradually building the emotional atmosphere as the story progresses. For instance, when Mile and Apo show their confidence, the music reaches its climax, aligning with the bright visuals and the stars' smiles to further enhance the emotional intensity of the advertisement. In the final scene, Mile and Apo hold up the Giffarine product together, with the camera focusing on their smiles and the brand logo, in a simple and clear shot that echoes the advertisement's central theme.

Figure 4.10: TVC 2022 of Giffarine “Unlocks Glowing Skin”



Source: Giffarine. (2022). *Unlocks glowing skin*. Retrieved from <https://video.weibo.com/show?fid=1034:4810280572747814>.

Table 4.1: The summary of Advertising Presentation Elements of Thai Advertisements

Presentation Elements	Examples	Key Presentation Techniques
Cultural Proximity	“China and Thailand Are Family”, “Sichuan-flavored Thai Advertisement”	Incorporating familiar cultural elements (festivals, family scenes), shared traditions, and language
Emotional Appeals	“Lights Up”, “Reincarnation”	Close-up shots, emotional music, personal stories emphasizing love, and hope
Humor	“While It’s Hot”, “Soft Plan”	Exaggerated scenarios, playful character transformations, humorous twists, and witty dialogues
Cinematic Storytelling	“The Reels Deal”, “An Adventure in Thailand”	Dynamic camera work, fast-paced editing, detailed close-ups, and immersive visuals
Celebrity Endorsement	“Shining in My Eyes”, “Unlocks Glowing Skin”	Integrating celebrities into narratives, emphasizing their personalities and lifestyles in connection with the product

4.2 The Chinese Audiences’ Usage Intentions of Viewing Thai-Style Advertisements

This section aims to answer Research Question 2: What are the Chinese audiences’ usage intentions of viewing Thai-style advertisements? The mini focus group findings indicate that Chinese audiences watch Thai-style advertisements primarily for entertainment, cultural exploration, and engaging storytelling rather than for direct product information. Thai advertisements stand out due to their emotional appeals, humor, cinematic storytelling, and cultural proximity, which offer a fresh viewing experience compared to traditional Chinese advertisements.

Participants expressed a strong preference for advertisements that incorporate cultural familiarity, such as “China and Thailand Are Family” and “Sichuan-flavored Thai Advertisement”, which feature shared traditions and family interactions. Emotional storytelling, as seen in “Lights Up” and “Reincarnation”, was also highly favored due to its ability to evoke deep emotional connections. Many participants noted that Thai advertisements feel more like mini-movies rather than traditional commercials, making them more engaging and memorable.

In terms of viewing habits, most participants watch Thai ads for leisure, particularly when browsing social media or looking for entertainment. Some professionals in advertising and media also watch them for inspiration due to their creative storytelling techniques. Furthermore, Thai ads influence Chinese audiences’ perceptions of Thai culture, making them feel a greater sense of connection to Thailand. However, some participants pointed out that while these ads are enjoyable, they sometimes focus more on storytelling than on the advertised product, which can affect their purchasing intentions.

4.2.1 Preferences for Advertising Presentation Elements in Thai Advertisements

4.2.1.1 Preferences for specific advertising presentation elements in Thai advertisements

The findings from the mini focus group reveal that Chinese audiences have distinct preferences for specific advertising presentation elements in Thai advertisements, including cultural proximity, emotional appeals, cinematic storytelling, humor, and celebrity endorsement. These elements contribute to the unique appeal of Thai advertisements and differentiate them from traditional Chinese advertisements.

1) Cultural Proximity

Participants expressed a strong preference for Thai advertisements that incorporate elements of cultural proximity, such as familiar festivals, family gatherings, and the Chinese language. Xue (Professor, 53) noted that advertisements like “China and Thailand Are Family” and “Sichuan-flavored Thai Advertisement” feel relatable because they reflect everyday life and cultural practices. Yumi (Event Planner, 33) added that the depiction of traditional customs and family interactions in

Thai advertisements creates a sense of cultural familiarity, which is rare in foreign advertisements. Emma (Teacher, 27) highlighted that Thai advertisements serve as an important medium for understanding Thai culture, as they showcase not only Thailand's natural scenery but also familiar visual elements like Chinese communities and festival scenes, which foster a psychological connection.

2) Emotional Appeals

Thai advertisements are highly regarded for their ability to evoke strong emotional connections, particularly through themes of family and friendship. Emma (Teacher, 27) stated that Thai advertisements feel more touching and personal compared to typical Chinese advertisements. Stella (TikTok Content Creator, 30) mentioned that advertisements like "Lights Up" and "Reincarnation" are moving because their stories and characters feel realistic and relatable. Yumi (Event Planner, 33) shared that Thai advertisements often bring her to tears without feeling forced, while Lily (Student, 29) emphasized that the emotional depth of Thai advertisements - whether nostalgic, happy, or tearful, makes them memorable and personally meaningful.

3) Cinematic Storytelling

Participants appreciated the cinematic storytelling approach in Thai advertisements, which focuses on narrative rather than direct product promotion. Xue (Professor, 53) described Thai advertisements as engaging short films that prioritize storytelling over product display. Lily (Student, 29) noted that storytelling leaves a deeper impression, even if it does not lead to immediate product purchases. Stella (TikTok Content Creator, 30) highlighted the effectiveness of the mini-film format in advertisements like Li Jiaqi's Mistine advertisement, which feels more credible and engaging than traditional advertisements that simply list product features.

4) Humor

The use of humor in Thai advertisements was another element that resonated with participants. Barry (Copywriter, 26) praised the exaggerated expressions and perfect timing in Thai advertisements, which make them fun and unforgettable. Mai (Digital Media Operation, 26) acknowledged that while some jokes may not translate perfectly to Chinese culture, the humor in Thai advertisements remains engaging and enjoyable. Simona (Account Executive, 25) appreciated how

Thai advertisements blend humor with serious contexts, making them stand out from typical Chinese advertisements. Stella (TikTok Content Creator, 30) added that Thai humorous advertisements feel respectful and creative, avoiding the awkwardness or offensiveness sometimes found in Chinese humorous advertisements.

5) Celebrity Endorsement

Celebrity endorsement in Thai advertisements was seen as effective, particularly when combined with meaningful narratives. Lily (Student, 29) shared that seeing celebrities like BKPP in advertisements immediately caught her attention, as their presence made the brand more attractive and trustworthy. Simona (Account Executive, 25) noted that while celebrity endorsements can enhance appeal, the product should remain clearly showcased to avoid the advertisement feeling like a short drama. Stella (TikTok Content Creator, 30) appreciated how Thai advertisements integrate celebrities into stories rather than simply having them hold a product. However, Barry (Copywriter, 26) expressed that advertisements featuring ordinary people feel more relatable and engaging to him, as not all celebrities are universally recognized.

4.2.1.2 Attention to narrative styles and formats in Thai advertisements

The findings from the mini focus group reveal that specific narrative styles and presentation formats in Thai advertisements, such as family scenes, cultural elements, humor, and cinematic storytelling, play a significant role in capturing the attention of Chinese audiences. These formats not only enhance the relatability and emotional resonance of the advertisements but also make them more engaging and memorable compared to traditional advertising approaches.

Participants highlighted the effectiveness of cultural elements in Thai advertisements, which create a sense of familiarity and authenticity. Lily (Student, 29) shared that the cultural elements in “Sichuan-flavored Thai Advertisement” left a deep impression on her because they incorporated Chinese traditions and scenes, such as Chinese New Year celebrations, which closely resembled her own experiences. She noted that this authenticity made the advertisement feel more relatable and personally meaningful. Similarly, Xue (Professor, 53) emphasized that Thai advertisements often use family and everyday life stories to create an emotional connection, making them feel natural and warm.

Humor was another narrative style that participants found particularly engaging. Yumi (Event Planner, 33) mentioned that the humorous presentation style of “While It’s Hot” completely changed her perception of e-commerce promotional advertisements. Instead of being ignored, the advertisement sparked discussions and increased audience engagement, demonstrating the power of humor in capturing attention and fostering interaction.

Cinematic storytelling was also praised for its ability to elevate advertisements to the level of short films, making them more immersive and impactful. Simona (Account Executive, 25) cited “The Reels Deal” as an example of a highly engaging advertisement with a strong narrative. She described it as feeling more like a mini-movie than a commercial, which effectively showcased Xiaomi’s camera capabilities and even inspired her to consider purchasing the product. This approach not only highlights the product’s features but also creates a memorable and emotionally resonant experience for the audience.

4.2.1.3 Impressions of visual techniques and their influence on brand perception

The findings from the mini focus group reveal that specific visual techniques and advertising methods, such as color schemes, music, scene design, and camera techniques, play a crucial role in leaving a strong impression on Chinese audiences. These elements not only enhance the aesthetic appeal of Thai advertisements but also significantly influence the audience’s perception of the brand, making it feel more emotionally engaging and relatable.

Participants highlighted the effectiveness of close-up shots and emotional background music in creating a sense of realism and emotional depth. Stella (TikTok Content Creator, 30) noted that the use of close-up shots and emotional background music in “Reincarnation” made the father-daughter relationship feel very real and touching, leaving a lasting impression. Similarly, Lily (Student, 29) pointed out that Thai advertisements often use soft, emotional background music to enhance storytelling or lively, upbeat music for humorous advertisements. These musical choices, combined with warm and inviting color schemes, make the advertisements visually appealing and emotionally engaging, shifting the perception of the brand from purely commercial to more relatable and meaningful.

Scene design and lighting were also praised for their ability to create immersive and aspirational atmospheres. Simona (Account Executive, 25) shared that the lighting and beach setting in “Shining in My Eyes” stood out to her. The soft, warm lighting created a dreamy atmosphere, while the beach setting and natural interactions between the celebrities gave the brand a youthful and aspirational image. This made her associate OPPO with creativity, self-expression, and capturing meaningful moments in life.

Sound effects were another element that participants found particularly impactful. Yumi (Event Planner, 33) mentioned that the background sound effects in Thai advertisements, such as amplified laughter or classic sound effects, effectively emphasize character emotions and create strong audio-visual interactions. This attention to detail enhances the overall viewing experience and makes the advertisements more memorable.

Finally, participants appreciated the attention to detail in Thai advertisements, which adds authenticity and depth to the storytelling. Xue (Professor, 53) emphasized that subtle expressions, small movements, and well-crafted settings make the characters feel more authentic and engaging, rather than just props for the storyline. This level of detail contributes to the overall quality of the advertisements and strengthens the audience’s emotional connection to the brand.

4.2.2 Usage Intentions for Viewing Thai-Style Advertisements

4.2.2.1 Viewing contexts and primary motivations for watching Thai advertisements

The findings from the mini focus group reveal that Chinese audiences engage with Thai-style advertisements under a variety of circumstances, driven by purposes such as entertainment, cultural understanding, professional inspiration, and stress relief. Participants highlighted that Thai advertisements are often perceived as more engaging and emotionally resonant compared to traditional advertisements, making them a preferred choice for leisure viewing.

Lily (Student, 29) shared that she typically watches Thai advertisements during her free time while browsing social media. She explained that her primary purpose is entertainment, especially when it comes to humorous advertisements, which she described as feeling more like short films than traditional

advertisements. Emma (Teacher, 27) noted that she watches Thai advertisements after work when she is lying in bed and feeling bored. She finds Thai advertisements interesting because they often feature unexpected plot twists, which she enjoys. Stella (TikTok Content Creator, 30) added that while her primary purpose for watching Thai advertisements is entertainment, she also appreciates how they emphasize values such as family, kindness, and social responsibility. These themes bring her positive energy and reinforce these beliefs in her daily life.

For some participants, Thai advertisements serve as a source of professional inspiration. Barry (Copywriter, 26) explained that he actively searches for Thai advertisements when he needs creative ideas for his work. He analyzes their narrative techniques, visual styles, and marketing strategies to understand how different cultures approach advertising. Others, like Xue (Professor, 53), watch Thai advertisements out of curiosity about Thai culture. She appreciates how these advertisements showcase Thai daily life, festivals, and temples, which deepen her understanding of the country. Yumi (Event Planner, 33) even shared that she gains life insights from Thai advertisements, as they often convey positive philosophies like “Don’t give up on your dreams” and “Treasure the people around you”, which resonate with her and aid in self-reflection. Additionally, Mai (Digital Media Operation, 26) highlighted that watching Thai advertisements is a stress-relieving method for her. She explained that their warm-hearted or humorous content brings joy and helps her relax after a busy schedule.

4.2.2.2 Participants’ focus on advertisement content and its influence on purchase intentions

The findings from the mini focus group reveal that Chinese audiences are more drawn to storytelling, emotional engagement, and cultural experiences in Thai advertisements rather than direct product information. However, the content of these advertisements can still influence their purchasing intentions, particularly when the product is seamlessly integrated into the narrative.

Yumi (Event Planner, 33) stated that she pays more attention to the story and emotions conveyed in advertisements rather than the product itself. She explained that while she usually watches advertisements for entertainment, a well-told story might make her remember the brand and prioritize it when making a purchase.

Simona (Account Executive, 25) echoed this sentiment, emphasizing that cultural experiences and emotions come first for her, rather than product details. She noted that Thai advertisements make her feel something, rather than just informing her about a brand, which is why she does not always remember the product details after watching them.

Mai (Digital Media Operation, 26) added that if the product is well-integrated into the story, she does not mind the lack of focus on product details. However, she pointed out that if the product suddenly appears at the end of the advertisement, it feels abrupt and makes her lose interest in both the advertisement and the product. Xue (Professor, 53) shared a similar perspective, stating that Thai advertisements provide such a strong viewing experience that she often overlooks the product itself and treats them purely as entertainment. However, she noted that if she already has an interest in a particular product, an engaging advertisement increases her trust in the brand. She believes that only brands that truly understand and are confident in their products can create advertisements that are well-received by audiences.

4.2.2.3 Perceived impact of Thai advertisements on daily life and cultural perceptions

The findings from the mini focus group reveal that Thai advertisements have had a significant impact on participant' daily lives and perceptions of Thai products, culture, and lifestyle. Many participants shared that these advertisements have deepened their interest in Thai brands, enhanced their understanding of Thai culture, and even influenced their travel preferences.

Stella (TikTok Content Creator, 30) shared that after watching Thai advertisements, she became more interested in Thai brands, especially skincare and travel-related products. Emma (Teacher, 27) noted that some Thai advertisements changed her perception of Thai culture, making it seem more hospitable and emotionally expressive than she initially thought. Xue (Professor, 53) explained that she now associates Thai people with warmth and sincerity due to the emotional expression in their advertisements. She also mentioned that scenes of Chinatown in “China and Thailand Are Family” made her feel closer to Thailand, even though she has never visited the country. Emma (Teacher, 27) added that if she were to travel

abroad, Thailand would be her top choice because of the positive impressions left by these advertisements.

However, Barry (Copywriter, 26) maintained a more rational perspective. He explained that while advertisements can increase his goodwill toward Thai brands, he still evaluates the product itself before making a purchase. He emphasized that advertisements alone are not enough to influence his purchasing decisions; the quality and suitability of the product are equally important.

4.3 The Chinese Audiences' Perceptions Regarding the Thai and Chinese Advertisements Produced by Thai producers

This section aims to answer Research Question 3: What are the Chinese audiences' perceptions with regard to the Thai and Chinese advertisements produced by Thai producers? The focus group discussions highlighted key differences between Thai and Chinese advertisements, particularly in terms of content, style, and emotional engagement. Thai advertisements are perceived as more emotionally expressive and story-driven, whereas Chinese advertisements tend to focus more on direct product promotion and efficiency. Many participants found Thai ads to be visually appealing and engaging, appreciating their immersive cinematography and humor.

However, some participants noted that Thai ads sometimes lack clarity in showcasing the product, making them more memorable for their narratives rather than for the brands they promote. Additionally, while humor is a common element in Thai advertising, some jokes may not fully translate to a Chinese audience due to cultural differences.

Regarding the effectiveness of Thai advertisements in the Chinese market, many participants believed that they are well-received, particularly among younger audiences who enjoy storytelling and emotional engagement. However, suggestions were made for Thai advertisers to incorporate more Chinese cultural elements, such as Chinese New Year traditions, and to adapt their humor to better suit Chinese audiences. Other recommendations included shortening ad lengths to fit Chinese social media consumption habits and using local influencers or celebrities to enhance relatability.

4.3.1 Perceptions of Thai and Chinese Advertisements Produced by Thai Producers

4.3.1.1 Comparative perceptions of Thai and Chinese advertisements

The findings from the mini focus group reveal significant differences between Thai-produced and Chinese-produced advertisements in terms of content, style, and cultural elements. These differences shape participants' viewing experiences, with Thai advertisements often being perceived as more emotionally engaging and visually appealing, while Chinese advertisements are seen as more direct and product-focused.

Xue (Professor, 53) observed that Thai advertisements are more emotional and story-driven, while Chinese advertisements focus more on directly introducing the product. She explained that this difference makes Thai advertisements feel more relatable and immersive. Barry (Copywriter, 26) added that Chinese advertisements typically rely on straightforward messaging, while Thai advertisements prefer creative storytelling to engage the audience. He noted that this creative approach makes Thai advertisements more memorable and enjoyable to watch.

Simona (Account Executive, 25) highlighted the visual appeal of Thai advertisements, attributing it to their use of immersive cinematography. In contrast, she described Chinese advertisements as more informative and product-centric, which can sometimes make them feel less engaging. Lily (Student, 29) echoed this sentiment, stating that Thai advertisements feel more relaxed and emotionally expressive, while Chinese advertisements are often direct and efficiency-driven, which can make them feel less engaging.

Mai (Digital Media Operation, 26) pointed out that humor is a major differentiating factor between Thai and Chinese advertisements. She explained that Thai advertisements frequently incorporate exaggerated comedic elements, which make them entertaining and memorable. In contrast, Chinese advertisements usually maintain a more serious tone, which can limit their emotional impact.

4.3.1.2 General impressions of Thai-produced advertisements compared to Chinese ones

The findings from the mini focus group reveal that participants have a generally positive impression of Thai-produced advertisements, praising their emotional depth, storytelling quality, and visual appeal. However, they also identified certain weaknesses, particularly in terms of product clarity and direct messaging, when compared to Chinese advertisements.

Emma (Teacher, 27) stated that the biggest advantage of Thai advertisements is their high watchability. She explained that while she often skips Chinese advertisements, she watches Thai advertisements repeatedly, especially emotional ones, because they move her deeply every time. Simona (Account Executive, 25) acknowledged this strength but pointed out a drawback: sometimes the product is not clearly highlighted in Thai advertisements. She noted that after watching, she often remembers the story more than the brand or product.

Barry (Copywriter, 26) highlighted another strength of Thai advertisements: their ability to integrate celebrities into storytelling rather than just using them for endorsements. He explained that this approach makes the advertisements feel more natural and engaging. However, Xue (Professor, 53) noted that while Chinese advertisements are more straightforward and help viewers quickly understand the product, Thai advertisements sometimes make it hard to immediately grasp what is being advertised.

Stella (TikTok Content Creator, 30) added that Thai advertisements stand out because they create an emotional impact, but they sometimes focus too much on storytelling, making the product itself secondary. This can limit their effectiveness in driving immediate purchasing decisions, even though they leave a lasting impression.

4.3.1.3 Effectiveness of Thai advertisements in the Chinese market

The findings from the mini focus group reveal mixed opinions on the effectiveness of Thai advertisements in the Chinese market. While participants acknowledged their emotional appeal and unique storytelling, they also identified challenges related to cultural adaptation, product clarity, and format compatibility with Chinese audience preferences.

Mai (Digital Media Operation, 26) noted that Thai advertisements work well with younger audiences who enjoy storytelling but might need to be more product-focused to attract older consumers. Lily (Student, 29) suggested that to be more successful in China, Thai advertisements should include more elements that resonate with Chinese culture, such as Chinese New Year family gatherings or traditional customs. This would make the advertisements feel more relevant and increase engagement.

Emma (Teacher, 27) emphasized that while the emotional appeal of Thai advertisements makes them highly engaging, product clarity and direct messaging are also crucial for effectiveness in the Chinese market. Barry (Copywriter, 26) added that Thai advertisements feel fresh and unique compared to the repetitive formats of Chinese advertisements. However, he pointed out that cultural differences and language barriers sometimes make it difficult for Thai directors to fully capture what the brand wants to express when targeting the Chinese market. Certain scenes or lines can feel unnatural or hard to understand, which may limit their effectiveness.

Xue (Professor, 53) highlighted another challenge: the long storytelling formats of Thai advertisements may not fit well with the short-form content consumption habits in China, where fast-paced advertisements work better. She explained that while Thai advertisements can attract attention, their length and narrative depth might not align with the preferences of Chinese viewers who prefer quick and concise formats.

4.3.1.4 Recommendations for Thai advertisers targeting Chinese audiences

The findings from the mini focus group provide valuable recommendations for Thai advertising producers aiming to succeed in the Chinese market. Participants emphasized the importance of balancing storytelling with product clarity, adapting humor and cultural references, incorporating familiar cultural settings, shortening advertisement lengths, and using Chinese influencers to enhance relatability and engagement.

Xue (Professor, 53) advised Thai producers to maintain their strength in storytelling but ensure that the product is clearly featured so that viewers remember it. She explained that while emotional narratives are engaging, product visibility is

crucial for driving purchasing decisions. Barry (Copywriter, 26) suggested adapting humor and cultural references to align with Chinese audience expectations. He noted that some Thai humor might not translate well into Chinese culture, so adjustments are necessary to ensure the advertisements resonate with local viewers.

Simona (Account Executive, 25) recommended incorporating familiar Chinese cultural settings, such as family gatherings during Chinese New Year or traditional customs, to make the advertisements feel more relevant and increase engagement. Stella (TikTok Content Creator, 30) emphasized the need to shorten the length of advertisements and focus on key product features, as many Chinese viewers prefer quick and concise formats that align with their fast-paced content consumption habits.

Mai (Digital Media Operation, 26) highlighted the importance of using Chinese celebrities or influencers to bridge the gap between Thai advertisements and local audiences. She explained that this strategy would make the advertisements more relatable and increase their appeal among Chinese viewers.

This study explored the advertising presentation elements of Thai advertisements, the viewing intentions of Chinese audiences, and their perceptions of Thai and Chinese advertisements produced by Thai producers. The findings highlight that Thai advertisements are characterized by cultural proximity, emotional appeals, humor, cinematic storytelling, and celebrity endorsement. These elements contribute to their appeal among Chinese audiences, offering a unique and engaging advertising style distinct from traditional Chinese commercials.

Chinese audiences primarily engage with Thai advertisements for entertainment, cultural exploration, and emotional connection rather than for direct product information. Participants appreciated the relatable cultural elements, such as family gatherings and traditional festivals, which foster a sense of familiarity and connection. Emotional storytelling, particularly themes of family, friendship, and resilience, was highly praised for its ability to evoke deep emotional responses. Additionally, the use of humor and cinematic techniques, such as dynamic camera work and immersive visuals, further enhanced the appeal of Thai advertisements, making them more memorable and emotionally impactful. However, while storytelling and emotional depth are strengths, some participants noted that Thai advertisements

occasionally prioritize narrative over product clarity, which may affect consumer recall and purchasing decisions.

When comparing Thai and Chinese advertisements, Chinese audiences perceived Thai advertisements as more emotionally engaging and visually appealing, whereas Chinese advertisements tend to focus more on product functionality and direct messaging. Cultural differences and language barriers were also noted as potential challenges, with some participants suggesting that Thai advertisements could better adapt to Chinese cultural contexts and consumption habits, such as incorporating more Chinese cultural elements and shortening ad lengths to fit the fast-paced nature of Chinese social media. The use of humor in Thai advertisements was generally well received, though some cultural differences in comedic style led to occasional misunderstandings.

Overall, this study underscores the effectiveness of Thai advertisements in the Chinese market while also identifying areas for improvement. To enhance their impact, Thai advertisers should refine their approach by balancing storytelling with clearer product integration, adapting humor to align with Chinese cultural expectations, and incorporating more localized cultural references. These strategies would ensure that Thai advertisements maintain their appeal while increasing their effectiveness in driving consumer engagement and brand recognition.

CHAPTER 5

DISCUSSION

This chapter provides a comprehensive discussion of the research findings derived from textual analysis and focus group discussions. It begins with a summary of the key findings related to the advertising presentation elements of Thai advertisements that are most preferred by Chinese audiences, as well as their usage intentions and perceptions. The findings are then examined in relation to past studies, relevant advertising and communication theories, and the researcher's initial expectations. In addition, this chapter offers practical recommendations for communication scholars, policymakers, and communication practitioners. Lastly, suggestions for future research are presented to support further studies on the effectiveness of Thai advertisements in cross-cultural settings.

5.1 Summary of Findings

Table 5.1: The Summary of Key Findings

Research Question	Textual Analysis Findings	Focus Group Findings
1. What are the advertising presentation elements of Thai advertisements that are most preferred by Chinese audiences?	<ul style="list-style-type: none">- Cultural Proximity: Incorporate familiar cultural elements (e.g., family gatherings, festivals, Chinese language) to create reliability.- Emotional Appeals: Themes of family, friendship, and resilience evoke strong emotional connections.	<ul style="list-style-type: none">- Participants responded most positively to ads with cultural proximity and emotional appeals, finding them more relatable and emotionally engaging.- Humor and cinematic storytelling made ads more entertaining and visually appealing, though some humor may not fully resonate due to cultural differences.

(Continued)

Table 5.1: (Continued) The Summary of Key Findings

Research Question	Textual Analysis Findings	Focus Group Findings
1. What are the advertising presentation elements of Thai advertisements that are most preferred by Chinese audiences?	<ul style="list-style-type: none"> - Humor: Use exaggerated facial expressions, unexpected twists, and playful storytelling, making them entertaining and memorable. - Cinematic Storytelling: Dynamic visuals and narrative structures make ads feel like short films. - Celebrity Endorsement: Featuring popular Thai celebrities, particularly BL actors, strengthens brand credibility and attracts younger audiences. 	<ul style="list-style-type: none"> - Celebrity endorsements enhanced the appeal of ads, especially among younger audiences familiar with Thai celebrities.
2. What are the Chinese audiences' usage intentions of viewing Thai-style advertisements?		<ul style="list-style-type: none"> - Primary Purpose: Entertainment, cultural understanding, and emotional engagement. - Viewing Habits: Watched during leisure time, especially on social media or after work.

(Continued)

Table 5.1: (Continued) The Summary of Key Findings

Research Question	Textual Analysis Findings	Focus Group Findings
2. What are the Chinese audiences' usage intentions of viewing Thai-style advertisements?		<ul style="list-style-type: none"> - Impact: Thai ads deepened interest in Thai brands (e.g., skincare, travel) and culture, influencing travel preferences. - Product Focus: Participants prioritized storytelling over product details, but attractive product ads were able to enhance their brand recall. - Stress Relief: Thai ads were seen as a way to relax and gain positive energy.
3. What are the Chinese audiences' perceptions with regard to the Thai and Chinese advertisements produced by Thai producers?		<ul style="list-style-type: none"> - Thai Ads: More emotional, story-driven, and visually appealing. - Chinese Ads: More direct, product-focused, and efficient. - Strengths of Thai Ads: High watch-ability, emotional impact, and creative storytelling. - Weaknesses of Thai Ads: Lack of product clarity and cultural adaptation challenges.

(Continued)

Table 5.1: (Continued) The Summary of Key Findings

Research Question	Textual Analysis Findings	Focus Group Findings
3. What are the Chinese audiences' perceptions with regard to the Thai and Chinese advertisements produced by Thai producers?		<ul style="list-style-type: none"> - Effectiveness in China: Well-received by younger audiences but may need adjustments for older consumers and cultural relevance.
4. What advice would you give to Thai advertising producers entering the Chinese market?		<ul style="list-style-type: none"> - Cultural Adaptation: Incorporate more Chinese cultural elements (e.g., Chinese New Year traditions, family gatherings). - Product Visibility: Balance storytelling with clear product showcasing to avoid overshadowing the brand. - Ad Length: Shorten ads to fit Chinese social media consumption habits (e.g., fast-paced, concise formats). - Local Influencers: Use Chinese celebrities or influencers to enhance reliability and appeal. - Humor Adaptation: Adjust humor to align with Chinese cultural expectations and avoid jokes that may not translate well.

The findings of this study through a combination of textual analysis and mini focus group discussions to identify the top five elements frequently used in the most popular Thai advertisements in China:

Cultural proximity, emotional appeals, humor, cinematic storytelling, and celebrity endorsement. Cultural proximity was a particularly effective strategy, as Thai advertisements often incorporated Chinese cultural elements such as Chinese New Year celebrations, family reunions, and the use of Chinese language. Advertisements like "China and Thailand Are Family" and "Sichuan-flavored Thai Advertisement" successfully resonated with Chinese viewers by presenting familiar traditions, which created a sense of connection and relatability. Emotional appeals were another dominant feature, with advertisements such as "Lights Up" and "Reincarnation" utilizing sentimental narratives and close-up shots to emphasize themes of family, perseverance, and human warmth. These emotionally charged advertisements were perceived as deeply engaging, with many focus group participants recalling how the storytelling evoked strong emotional responses. Humor also played a crucial role in Thai advertisements, with exaggerated expressions, unexpected twists, and comedic situations making advertisements like "While It's Hot" and "Soft Plan" highly memorable. However, some participants noted that certain comedic elements did not fully translate into the Chinese cultural context, leading to moments of misunderstanding. The study further found that cinematic storytelling was a major factor contributing to the appeal of Thai advertisements. Advertisements such as "The Reels Deal" and "An Adventure in Thailand" employed visually compelling cinematography, fast-paced editing, and immersive storytelling, which enhanced the overall viewing experience and increased audience engagement. Lastly, celebrity endorsement was identified as a significant influence, particularly through the use of Thai BL (Boys' Love) stars, who have a strong following in China. Advertisements such as "Shining in My Eyes" and "Unlocks Glowing Skin" featured well-known Thai celebrities, making the brand more attractive to their fanbase and strengthening brand credibility.

Beyond identifying key advertising presentation elements, the study also examined Chinese audiences' usage intentions when engaging with Thai advertisements. The findings revealed that Chinese audiences primarily watch Thai

advertisements for entertainment, cultural exploration, and emotional enjoyment rather than for direct product information. Many participants described Thai advertisements as more akin to short films than traditional commercials, highlighting their storytelling depth and aesthetic quality. Some audiences were drawn to Thai advertisements due to their rich cultural portrayal, particularly those that provided insights into Thai traditions, family values, and daily life. Others appreciated the emotional resonance of Thai advertisements, with sentimental narratives leaving a lasting impact. However, despite the positive reception, some participants expressed concerns that Thai advertisements often prioritized storytelling at the expense of product clarity. While the advertisements were engaging and enjoyable, some viewers found it difficult to recall the actual product being promoted.

Additionally, the study explored how Chinese audiences perceived Thai advertisements in comparison to Chinese advertisements. Participants noted that Thai advertisements tend to be more narrative-driven and emotionally expressive, whereas Chinese advertisements are often more direct and product-focused. Many viewed Thai advertisements as more creative and cinematic, with engaging storytelling techniques that made them stand out. However, the differences in humor styles between Thai and Chinese cultures were a recurring challenge, as some comedic elements in Thai advertisements did not always resonate with Chinese audiences. Furthermore, while Thai advertisements successfully incorporated Chinese cultural elements, some participants pointed out that certain aspects felt inauthentic or forced, which occasionally disrupted their viewing experience.

5.2 Discussions

5.2.1 Discussions based on past research Findings

The findings of this study share many similarities with past research on Thai advertisements, particularly regarding the effectiveness of cultural familiarity, emotional appeals, humor, and cinematic storytelling in engaging Chinese audiences.

One key finding is that Thai advertisements successfully integrate cultural elements familiar to Chinese audiences, which enhances their relatability and appeal. Zhang (2019) highlighted that Buddhist and Confucian values such as filial piety and respect for elders, which are embedded in Thai advertisements, enable Chinese

viewers to understand and identify with the messages conveyed. This study confirms that advertisements like "China and Thailand Are Family" and "Sichuan-flavored Thai Advertisement" incorporate family reunions, traditional Chinese festivals, and food-related social bonding, which have been found to resonate strongly with Chinese audiences. These cultural similarities create a sense of familiarity and connection, making Thai advertisements more appealing in the Chinese market.

Brader (2005) founded that emotional appeals are one of the most powerful strategies in political advertising, as they can influence audience behavior by evoking emotions. This study confirms that advertisements like "Lights Up" and "Reincarnation" employ deep emotional storytelling, focusing on themes of family bonds, perseverance, and self-sacrifice, which have resonated strongly with viewers. Many participants noted that these advertisements felt genuine and deeply moving, as they reflected real-life experiences.

Past research indicates that Thai advertisements often use sensational or humorous messages to gain audience acceptance. This study confirms that humorous Thai advertisements, such as "While It's Hot" and "Soft Plan", were well received by Chinese audiences, particularly for their exaggerated character expressions, unexpected plot twists, and playful storytelling. However, the study also found that some humorous content in Thai advertisements did not fully align with Chinese cultural preferences, making it difficult for some viewers to understand or appreciate. This cultural difference aligns with Zhang's (1992) research, which compared the portrayal of family relationships in American and Taiwanese advertisements and found that cultural background influences audience emotional recognition.

The way of storytelling in television advertising often relies on innovative plots and unexpected twists leave a lasting impression. This study found that Thai advertisements often resemble short films, incorporating high-quality cinematography, dynamic storytelling, and immersive character arcs. Advertisements such as "The Reels Deal" and "An Adventure in Thailand" effectively utilize fast-paced editing, detailed character development, and visually captivating scenes, making them highly engaging and memorable for Chinese audiences. However, some participants noted that while these long-form narratives are compelling, they can

sometimes feel too lengthy, which may affect audience retention in today's fast-paced digital environment.

5.2.2 Discussions based on relevant concepts and theories

This study's findings can be further analyzed through the lens of four key communication theories: Cultural Proximity Theory, Uses and Gratifications Theory (UGT).

The Cultural Proximity Theory, introduced by Straubhaar (1991), suggests that audiences prefer media content that reflects their own cultural background, language, traditions, and social values. The success of Thai advertisements in China can be partly attributed to the strategic incorporation of Chinese cultural elements, which enhances relatability and audience engagement.

Thai advertisements like "Sichuan-flavored Thai Advertisement" leverage familiar cultural settings, such as Chinese New Year celebrations, family dinners, and traditional Chinese customs, to create a sense of cultural closeness. The presence of Chinese shared values—such as respect for elders, family unity, and the importance of traditional food in social bonding—further reinforces this cultural affinity. This aligns with Straubhaar (1991)'s argument that audiences naturally gravitate toward content that resonates with their existing cultural framework, as it requires less cognitive effort to interpret.

However, the study also suggests that the use of cultural proximity in advertising must be more insightful and authentic. Some participants noted that while Thai advertisements effectively incorporated Chinese elements, certain depictions felt overly contrived or unnatural, as if they were intentionally trying to ingratiate Chinese consumers in order to gain profits without truly understanding traditional Chinese culture. This suggests that while cultural familiarity can enhance audience engagement, advertisers must ensure authenticity in cultural representations to maintain credibility and avoid alienating audiences.

The Uses and Gratifications Theory (UGT), developed by Katz et al. (1973), proposes that audiences actively seek out media content that fulfills specific needs, such as entertainment, information, social interaction, or emotional connection. Rather than being passive recipients of advertising, consumers engage with advertisements that align with their personal interests and motivations.

The study findings indicate that Chinese audiences primarily watch Thai advertisements for entertainment, cultural exploration, and emotional enjoyment, rather than direct product information. Many participants likened Thai advertisements to short films, appreciating their aesthetic quality, engaging storytelling, and emotional depth. This aligns with UGT's argument that audiences are motivated to consume media based on personal gratification rather than passive exposure (Katz et al., 1973).

Advertisements like *While It's Hot* and *Soft Plan* appeal to audiences seeking humor and lighthearted entertainment, while *The Reels Deal* and *An Adventure in Thailand* cater to audiences interested in cinematic storytelling and cultural experiences. Some participants also highlighted that emotional advertisements, such as *Lights Up*, provided them with a sense of warmth and human connection, fulfilling their need for emotional engagement.

5.2.3 Discussions based on the researcher's expectation

Before conducting this research, the researcher had several expectations. It was anticipated that the core elements contributing to the popularity of Thai advertisements in China could be comprehensively and accurately analyzed, that the Chinese audience's perception and attitudes towards Thai advertisements could be deeply understood, and that practical suggestions could be provided for the development of the advertising industries in both China and Thailand. Looking at the research results, some expectations have been met, but there are also some discrepancies.

In terms of identifying advertising presentation elements, the research successfully identified cultural proximity, emotional appeals, humor, cinematic storytelling, and celebrity endorsement as the key elements, which is consistent with the expectations. For example, the advertisement "China and Thailand Are Family" effectively bridged the gap with the Chinese audience by presenting scenes such as Thailand's Chinatown and family dinners, incorporating Chinese cultural elements, thus verifying the effectiveness of the cultural proximity strategy. Advertisements like "Lights Up" evoked strong emotional responses from the audience through delicate character emotion portrayal and touching stories, confirming the important role of emotional appeals in advertisements.

Regarding the audience research, it was found that Chinese audiences mainly watched Thai advertisements for entertainment, cultural exploration, and emotional resonance, which is in line with the expectations. Moreover, the audience generally believed that Thai advertisements were more distinctive in storytelling and emotional expression, while Chinese advertisements focused more on product promotion, which also matched the researcher's pre - set assumptions about the differences in advertising styles between the two countries.

However, there were also some findings that deviated from the expectations. Initially, it was expected that Thai advertisements, with their unique creativity and cultural integration, could enable the Chinese audience to remember product information more deeply. However, in reality, many audiences remembered the fascinating advertising stories but overlooked the products themselves. For example, in "The Reels Deal", the audience was immersed in the retro movie world and the protagonist's adventure, but had a vague memory of the shooting functions and other product features of the Xiaomi smartphone. This indicates that it is more challenging than expected to strike a balance between storytelling and product information delivery in advertising creation.

In terms of cultural integration, although Thai advertisements achieved certain results in incorporating Chinese cultural elements, some advertisements had issues with forced implantation. Some advertisements merely added Chinese elements, such as the piling up of Chinese traditional festival elements, without deeply exploring the cultural connotations or organically combining them with product features and advertising themes. As a result, the advertisements seemed abrupt and affected the overall communication effect.

Regarding the use of cross - cultural humor, the researcher originally thought that the unique humorous style of Thai advertisements could widely attract the Chinese audience. However, in practice, some humorous plots caused understanding barriers due to cultural differences. For example, in some advertisements, humorous expressions relying on Thai local sayings and unique life scenes were difficult for Chinese audiences to appreciate because of the lack of relevant cultural background knowledge, reducing the entertainment value of the advertisements and affecting their communication effect.

Beyond these expected findings, this study also revealed several unexpected results that were not initially anticipated by the researcher. One notable finding was the strong influence of Thai BL (Boys' Love) celebrities on Chinese audiences. While celebrity endorsements were expected to be effective, the impact of Thai BL actors in advertisements such as “Shining in My Eyes” and “Unlocks Glowing Skin” exceeded initial assumptions. Many younger participants expressed a deep emotional connection with these celebrities, indicating that their presence significantly enhanced audience engagement and brand credibility beyond the typical effects of celebrity endorsement. Another surprising finding was the audience's preference for shorter and more concise advertising formats. Although Thai advertisements were widely appreciated for their cinematic storytelling, some participants felt that certain advertisements were too long for the fast-paced digital environment. Initially, researcher was assumed that audiences would value detailed narratives, but maybe with the increasing popularity of short-form video content on platforms like Douyin (Chinese TikTok), some viewers preferred advertisements that maintained emotional or cultural depth while being more concise.

As the researcher, several findings in this study were genuinely surprising and thought-provoking. I had initially expected that the appeal of Thai advertisements would mainly stem from their narrative quality and emotional depth. However, I was particularly struck by the exceptional influence of Thai BL (Boys' Love) celebrities on Chinese audiences. Their presence in commercials like Shining in My Eyes and Unlocks Glowing Skin triggered strong emotional engagement far beyond conventional celebrity endorsements. This suggests that fan culture may play a larger role in advertising effectiveness than I had originally assumed. I was also surprised by the viewers' mixed reactions to the cinematic length of some advertisements. Although I believed that longer narratives would enhance immersion and emotional connection, many participants—especially younger ones familiar with short-form platforms like Douyin—expressed a clear preference for shorter, more concise formats. These unexpected responses challenged my initial assumptions and reminded me that emotional storytelling must be carefully balanced with clarity, pacing, and audience media habits in today's fast-moving digital environment. Personally, these findings have deepened my understanding of how cultural and technological factors

intersect in advertising and have encouraged me to reconsider how cross-cultural campaigns should be tailored for different audiences.

5.3 Recommendation for Further Application

5.3.1 Application for communication scholars/researchers

1) Taking the communication of Thai advertisements in China as a starting point, widely compare the dissemination of Thai advertisements in other Asian countries and regions, as well as in Europe and America. Thoroughly analyze the acceptance levels, preference differences of the audience towards Thai advertisements under different cultural backgrounds, and the underlying cultural values and social psychological factors. Through a large number of empirical studies, construct a more universal theoretical model for cross - cultural advertising communication, providing a solid theoretical basis for the global advertising industry in cross - cultural communication practices.

2) Pay close attention to the changes brought about by the development of new media technology to advertising communication. Deeply study the communication strategies of Thai advertisements in emerging fields such as short videos, live streaming, and social media interactive advertisements. Analyze how Thai advertisements utilize the interactivity, immediacy, and precise push features of new media to innovate advertising forms and content, such as developing interactive advertising games and holding online advertising creative activities. Introduce these experiences into the Chinese advertising industry to help Chinese advertising achieve better development in the new media environment.

3) Audience segmentation study in the Chinese market according to multiple dimensions such as age, gender, region, cultural level, and consumption habits. Analyze in detail the differences in the attractiveness of Thai advertisements to different segmented groups, as well as the preferences of different groups for advertising presentation elements. For example, study the preferences of the young group for humorous and trendy elements, and the concerns of the middle - aged and elderly group about emotions and cultural connotations, providing a scientific basis for precise advertising creation and personalized placement.

5.3.2 Application for governmental offices/policy makers

1) Based on the current communication situation between the advertising industries of China and Thailand, the government should actively play a guiding role and build diversified international cooperation platforms. Regularly organize China - Thailand advertising industry exchange exhibitions, academic seminars, creative competitions, and other activities to provide communication opportunities for advertising enterprises and creative talents from both countries. Encourage in - depth cooperation projects in creative research and development, technology application, and market expansion, such as jointly shooting advertising films and developing advertising creative software, to enhance the internationalization level and innovation ability of the Chinese advertising industry.

2) Draw on the development experience of the Thai advertising industry and improve the advertising industry policy system in line with China's national conditions. Increase support for advertising creativity and innovation, set up special funds, and provide financial support and tax incentives for advertising projects with innovation and cultural connotations. Strengthen the cultivation of advertising talents, support universities and advertising enterprises to jointly carry out advertising professional education and training, and establish internship bases to supply high - quality professionals to the advertising industry.

5.3.3 Application for communication practitioners

1) During the advertising creation process, deeply study the cultural connotations of China and Thailand, and accurately select cultural elements that match products and brands. Conduct thorough market research and cultural analysis in the pre - creation stage to understand the cultural backgrounds, values, and aesthetic needs of the target audience. Integrate cultural elements naturally into advertisements, making them organically combined with product features and brand images, and avoiding stiff and superficial presentations.

2) Actively learn the cinematic storytelling techniques of Thai advertisements and construct attractive and infectious story frameworks. Skillfully integrate product information into stories, and naturally display the functions and values of products through the use and experience of products by characters. Ensure that advertisements can effectively convey the core product information while

attracting the audience's attention. Pay attention to international advertising creative trends, and innovate by combining local cultural characteristics to avoid blind imitation.

3) Fully utilize tools such as big data and social media to collect feedback from the audience on advertisements in a timely manner. Analyze the behavior data of the audience, such as comments, likes, and shares, to understand the communication effect of advertisements, as well as the preferences and demand changes of the audience. Optimize advertising creation and communication strategies based on the feedback, such as adjusting advertising content, placement channels, and placement time, to improve the accuracy of advertising placement and marketing effectiveness. Establish an advertising effect evaluation system, regularly evaluate and improve advertisements, and continuously enhance the quality of advertisements.

5.4 Recommendation for Further Research

5.4.1 Although this study has identified the main presentation elements of Thai advertisements that are popular among Chinese audiences, there is still room for expansion. Future research can delve into the specific composition and action mechanisms of each element. For example, study the weight differences of different cultural elements in cultural proximity, and how these elements interact with other elements in the advertisement.

5.4.2 The current research mainly focuses on the immediate impact of Thai advertisements on Chinese audiences, lacking long term follow up investigations. Follow up research can conduct longitudinal studies to track the changes in the audience's concepts and behaviors after long term exposure to Thai advertisements, and how these impacts change over time and with the evolution of the social and cultural environment. At the same time, pay attention to the development and evolution of Thai advertisements themselves, as well as the dynamic changes in the Chinese advertising market and audience preferences, providing forward - looking suggestions for the sustainable development of the advertising industries in both countries.

5.4.3 This study mainly uses advertisements on the Weibo platform as samples. Future research should be expanded to more communication platforms, such as Douyin, Xiaohongshu, and Bilibili. Analyze the communication characteristics, audience feedback, and effect differences of Thai advertisements on different platforms. Study the user group characteristics of different platforms affect the communication of Thai advertisements, and how advertisements can be created and placed in a targeted manner according to the characteristics of different platforms to achieve better communication effects.

5.4.4 In terms of comparing Thai and Chinese advertisements, in addition to studying the views of Chinese audiences, the perceptions and attitudes of Thai audiences towards advertisements from both countries can also be compared, deeply understanding the cross - cultural communication of advertisements from different cultural perspectives. Moreover, compare Thai advertisements with those from other Asian countries or European and American countries, analyze the uniqueness and competitiveness of Thai advertisements in the global advertising market, and provide a broader international perspective and reference experience for the Chinese advertising industry.

5.4.5 Although this study touches on the purchase intentions of the audience towards Thai advertisements, the exploration of the relationship between advertising and actual consumer behavior is not in - depth enough. Follow up research can use methods such as questionnaires and consumer behavior tracking to analyze in detail the impact of Thai advertisements on the consumer decision making process of Chinese audiences, including information acquisition, brand awareness, formation of purchase intentions, and post purchase evaluation and feedback. Study the differences in the impact of different types of Thai advertisements on the consumer behavior of different product categories, providing more targeted marketing strategy suggestions for advertisers and advertising practitioners.

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FOCUS GROUP INTERVIEW QUESTION LIST

1. Preferences for Advertising Presentation Elements in Thai Advertisements

1.1 What specific advertising presentation elements (such as emotional appeals, storytelling, humor, and celebrity endorsement) in Thai advertisements do you prefer the most? Can you explain why?

1.2 Which narrative styles or presentation formats (like family scenes, cultural elements) in Thai advertisements attract your attention the most? How do these formats enhance your interest in the advertisements?

1.3 Are there specific visual techniques or advertising methods (such as color schemes, music, or scene design) that leave a strong impression on you in Thai advertisements? How do these elements influence your perception of the brand?

2. Usage Intentions for Viewing Thai-Style Advertisements

2.1 Under what circumstances do you typically choose to watch Thai-style advertisements? (e.g., for entertainment, cultural understanding, shopping inspiration) When watching Thai advertisements, what is your primary purpose?

2.2 Are you more focused on product information, cultural experiences, or pure entertainment? Does the content of advertisements impact your purchasing intentions?

2.3 What impact do Thai advertisements have on your daily life? Have they changed your perceptions of Thai products, culture, or lifestyle in any way?

3. Perceptions of Thai and Chinese Advertisements Produced by Thai Producers

3.1 When comparing Thai-produced advertisements with Chinese-produced advertisements, what noticeable differences do you see in terms of content, style, or cultural elements? How do these differences affect your viewing experience?

3.2 What is your overall impression of Thai-produced advertisements? What are their strengths and weaknesses when compared to Chinese advertisements?

3.3 How effective do you think Thai advertisements are in the Chinese market? Do they effectively capture the interest of Chinese viewers? What factors contribute to their success or failure?

3.4 What advice would you give to Thai advertising producers entering the Chinese market? What specific elements or strategies do you think they should incorporate to better connect with Chinese audiences?



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