#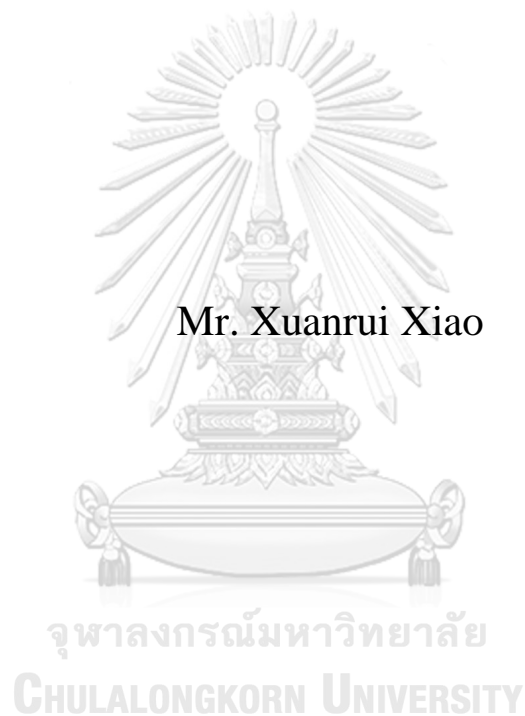 STORYTELLING TECHNIQUES, SOCIAL MEDIA STRATEGIES, AND TOURISM DESTINATION IMAGES OF THAILAND BY CHINESE DOUYIN CONTENT CREATORS

Mr. Xuanrui Xiao

จุฬาลงกรณ์มหาวิทยาลัย
CHULALONGKORN UNIVERSITY

A Thesis Submitted in Partial Fulfillment of the Requirements
for the Degree of Master of Arts (Communication Arts) in Strategic
Communication Management
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เทคนิคการเล่าเรื่อง กลยุทธ์ในการใช้สื่อสังคม และภาพลักษณ์จุดหมายปลายทางด้านการท่องเที่ยว
ของประเทศไทยโดย นักสร้างสรรค์เนื้อหาโต่วอิน

นายซวนรุย เซียว

วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญานิเทศศาสตรมหาบัณฑิต
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                    CHINESE DOUYIN CONTENT CREATORS
By   Mr. Xuanrui Xiao
Field of Study   Strategic Communication Management
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ด้านการท่องเที่ยวของประเทศไทยโดย นักสร้างสรรค์เนื้อหาโต่วอิน. (
STORYTELLING TECHNIQUES, SOCIAL MEDIA
STRATEGIES, AND TOURISM DESTINATION IMAGES
OF THAILAND BY CHINESE DOUYIN CONTENT
CREATORS) อ.ที่ปรึกษาหลัก : เจนฎา ศาลาทองPh.D.

งานวิจัยนี้มีวัตถุประสงค์เพื่อศึกษาเทคนิคการเล่าเรื่อง กลยุทธ์การใช้สื่อสังคม และภาพลักษณ์
จุดหมายปลายทางด้านการท่องเที่ยวของประเทศไทย ผ่านผู้สร้างเนื้อหา Douyin ชาวจีนที่มีชื่อเสียง
จำนวน 10 คน โดยใช้ระเบียบวิธีวิจัยเชิงคุณภาพในการเก็บข้อมูล คือ การวิเคราะห์เรื่องเล่าเพื่อตรวจสอบ
เทคนิคการเล่าเรื่องของผู้สร้างเนื้อหา Douyin และภาพลักษณ์จุดหมายปลายทางด้านการท่องเที่ยวของ
ประเทศไทยที่ถูกนำเสนอ และการสัมภาษณ์เชิงลึกเพื่อตรวจสอบกลยุทธ์การใช้สื่อสังคมของผู้สร้างเนื้อหา
Doyin ชาวจีนและความคิดเกี่ยวกับภาพลักษณ์จุดหมายปลายทางด้านการท่องเที่ยวของประเทศไทย

ผู้วิจัยได้ศึกษาและรวบรวมข้อมูล จำนวน 50 วีล็อก (Vlog) และทำการวิเคราะห์ข้อมูล
ดังกล่าว ผลการวิเคราะห์ พบว่า มี 20 คุณลักษณะเฉพาะภายใต้เทคนิคการเล่าเรื่อง จำนวน 3 ประเภท และ
8 คุณลักษณะเฉพาะของภาพลักษณ์จุดหมายปลายทางด้านการท่องเที่ยวของประเทศไทย นอกจากนี้ ผู้วิจัยยัง
ได้ทำการสัมภาษณ์ผู้ให้ข้อมูล จำนวน 4 คน และวิเคราะห์ข้อมูลดังกล่าว พบว่ามี 26 คุณลักษณะเฉพาะ
กลยุทธ์กลยุทธ์การใช้สื่อสังคม จำนวน 8 ประเภท และ 17 คุณลักษณะเฉพาะของภาพลักษณ์จุดหมาย
ปลายทางด้านการท่องเที่ยวของประเทศไทยที่ถูกนำเสนอผ่านผู้สร้างเนื้อหา

ผลการวิจัยแสดงให้เห็นว่า ผู้สร้างเนื้อหา Douyin ชาวจีนได้ใช้เทคนิคการเล่าเรื่องที่มีรูปแบบ
เฉพาะตัวผสานกับกลยุทธ์การใช้สื่อสังคม เพื่อถ่ายทอดภาพลักษณ์จุดหมายปลายทางด้านการท่องเที่ยวของ
ประเทศไทย โดยหวังว่าผู้สร้างเนื้อหาและหน่วยงานการท่องเที่ยวทั้งภาครัฐและเอกชนของประเทศไทยจะนำ
เทคนิคการเล่าเรื่องและกลยุทธ์การใช้สื่อสังคมดังกล่าวเพื่อสร้างกลยุทธ์การตลาดที่มีประสิทธิภาพในการ
เข้าถึงกลุ่มเป้าหมายและสามารถถ่ายทอดภาพลักษณ์จุดหมายปลายทางด้านการท่องเที่ยวของประเทศไทยใน
เชิงบวก

สาขาวิชา	การจัดการการสื่อสารเชิงกลยุทธ์	ลายมือชื่อนิสิต
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ปีการศึกษา	2564	ลายมือชื่อ อ.ที่ปรึกษาหลัก
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6388004528 : MAJOR STRATEGIC COMMUNICATION MANAGEMENT

KEYWO   Storytelling technique, Social media strategy, Destination
RD: image, Content creators, Douyin

Xuanrui Xiao : STORYTELLING TECHNIQUES, SOCIAL MEDIA STRATEGIES, AND TOURISM DESTINATION IMAGES OF THAILAND BY CHINESE DOUYIN CONTENT CREATORS. Advisor: Asst. Prof. Jessada Salathong, Ph.D.

This study explores the storytelling techniques, social media strategies, and tourism destination images of Thailand by ten famous Chinese Douyin content creators. Two qualitative approaches conduct to obtain data. A narrative analysis examines the storytelling techniques of Douyin content creators, and the tourism destination images of Thailand portrayed by them. An in-depth interview is conducted to examine the social media strategies of Chinese Doyin content creators and tourism destination images of Thailand held in their minds.

As a result, fifty vlogs are collected and analyzed to obtain 20 attributes under three categories of storytelling techniques and 8 attributes of tourism destination images of Thailand. Four informants are interviewed to obtain 26 attributes under 8 categories of social media strategies and 17 attributes of tourism destination image of Thailand held by content creators.

The results show that Chinese Douyin content creators have unique storytelling techniques that can be combined with social media strategies and help them portray Thailand's tourism destination images. It is hoped that the content creators and private and public tourism sectors of Thailand will adopt storytelling techniques and social media strategies to create effective marketing strategies to reach the target group and portray positive destination images of Thailand.

Field of Study:	Strategic Communication Management	Student's Signature ....
Academic Year:	2021	Advisor's Signature ....

ACKNOWLEDGEMENTS

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Chapter 1 Introduction

1.1 Significance of the study

Social media fills the lives of almost everyone, whether people like it or not. It is arguably the most powerful tool of the 21st century, as people start browsing social media from the moment they wake up and watch social media content before they go to bed. People commonly use social media such as Facebook, Instagram, Twitter, etc. Each social media platform has its area of expertise. TikTok, like a dark horse, quickly became popular with content that focused on short videos and began to make a splash on social media.

Until 2022, TikTok nearly reached every corner of society. Imagine that even if a person has never downloaded the TikTok app, he or she can still easily watch videos with the watermark of TikTok from Facebook, Instagram, or other channels. As a platform featuring user-generated content (UGC), TikTok has the same characteristics as other platforms: Non-professional video producers are the primary providers of content on TikTok (Li, Meng, Zhang, Wang & Ma, 2020). The low barrier to producing and publishing content has brought about the diversity and prosperity of TikTok in terms of content.

An article in the New York Times pointed out that TikTok has had an impact on people and the whole society in many ways (International New York Times, 2021):

1. TikTok's precise algorithm has disrupted the way people to entertain. People open the app and watch short videos that match their tastes, and users have significantly increased their interest in TikTok. Moreover, the reliability of users to TikTok significantly increased.

2. TikTok has reshaped people's shopping behavior. Some brands have started collaborating with TikTok influencers to launch new marketing methods like launching challenges, which have significantly increased people's purchasing behavior.

3. TikTok increases the possibility that ordinary people will become influencers. Some ordinary workers who used TikTok to record their lives, such as warehouse workers, nurses, and baristas, showed their lives to audiences and thus became influencers on TikTok.

4. TikTok helps people organize and speak up. The famous Black Lives Matter movement in the U.S. in 2020 spread rapidly online because of TikTok, and online political movements became more viral because of TikTok's participation. The above shows that TikTok plays an essential role in people's lifestyle, economy, and politics.

TikTok, launched in September 2016, is the largest social platform for short videos worldwide, but Chinese people are more familiar with it by another name, Douyin (Anderson, 2017). Although Douyin and TikTok are the same application, there are many different video contents and audience groups on Douyin compared to the overseas version of TikTok (Broderick, 2019). The relationship between Douyin and TikTok is just like the same product using different names and production bases in different countries. This study will focus on the Chinese market, so Douyin will be used below to standardize the terminology of this application.

Douyin has been growing at high speed since its birth. As of December 2020, the average daily video search volume of Douyin exceeded 400 million, with the daily active users of Douyin exceeding 600 million in China (Douyin, 2021). By July 2021, Douyin had reached 3 billion downloads worldwide, the first non-Facebook-owned social media

app to reach that number (Chan, 2021). With the rapid development of Douyin, short videos have become very popular and widely consumed. Douyin has also moved from an app that excelled at making 15-second lip-sync videos to one that supports uploading several minutes of video. Some of the habits of social media users have been changed: Many users begin to consume these user-generated videos in a fragmented time (Hou, 2018); Audiences and creators are shifting from horizontal to vertical screens (Li, 2018); Users have also gone from clicking (when using Facebook and YouTube) to swiping up and down when watching videos (Herrman, 2019). Domestically in China, Douyin has surpassed all other types of video apps (such as Iqiyi, Tencent Video, and Kuaishou) to become the largest mobile app in terms of average daily active users for mobile video. It appeals to almost the entire age range (with the highest preference for 19-30 years old) (Trendinsight, 2020). A variety of video content is produced and disseminated on the Internet by public individuals on Douyin (Buf & Ștefăniță, 2020), which also make Douyin becoming one of the most effective tools to do city tourism branding (Li, 2018).

Back in the time before the advent of Douyin, film and television productions had attracted many Chinese tourists to Thailand. In 2012, China's box office champion "Lost in Thailand" brought a massive increase in tourism to the northern part of Thailand (Mostafanezhad & Promburom, 2018). The film's destinations became a hotspot for Chinese tourists coming to Thailand, and travel routes spread around from these destinations (Du et al., 2020). Thus, popular films became an essential part of destination marketing. However, with the long production cycle of films and the difficulty of having the same popular phenomenal movie, one wonders if short videos have tremendous potential for destination

marketing.

Since 2012, Thailand has been one of the most popular outbound tourism destinations for Chinese tourists (China Tourism Academy, 2017). Before the outbreak of COVID- 19, China's outbound tourism has been steadily increasing (China Tourism Academy, 2019), which proves that China is still a growing market. However, in late 2019, Thailand's tourism industry took a massive hit with the Lockdown policy worldwide after the outbreak of COVID-19. In just one year, tourism's contribution to the total value of Thailand's GDP fell by nearly a third. (Ministry of Tourism and Sports (Thailand), 2021). Now that the global tourism industry is slowly recovering from the COVID-19 pandemic, Thailand needs an effective tool to help promote the country's tourism industry in the face of a large market and an upcoming new opportunity.

As mentioned above, Douyin can effectively promote the tourism destination. Not only that, Douyin is integrated into all steps of the trip of tourists, such as the pre-travel, on-site experience, and feedback (Feldkamp, 2021). People may watch videos about the destination (taken by others) on Douyin before the trip, use Douyin to record the view of the destination or tick off the destination during the trip, and post reviews of the destination at the end of the trip. In China, some tourism destinations have become travel hotspots because of Douyin. In Chongqing, China, an unknown attraction that went viral with the help of Douyin, received 796,700 visitors during the 2018 tourist boom season, an increase of 184.5% compared to last year (Chen & Xing, 2021). Similarly, an unknown attraction in Hainan suddenly became popular due to a video released by the South China Metropolis Daily (A well-known local newspaper's Douyin official account). The sudden influx of tourists even caused a tourist overload to

the attraction (Wengel et al., 2022).

Bangkok is the foreign city with the highest number of Douyin likes in 2019 (Trendinsight, 2020), and many Thai-related Douyin content creators are active on Douyin. For example, "Little Tiger's Thailand Tour", a content creator who posted short videos of tasting Thai street food, gaining more than 5 million followers and 35 million likes on Douyin; "Wang Yi in Thailand" posted her retirement life in Thailand Phuket on Douyin, which make her account gain 700,000 followers from 0, many audiences commented under the content: When I retire, I also want to go to Thailand to live (See Figure 1). Many famous content creators similar to them have significantly influenced the tourism destination images of Thailand. It is worth noting that these content creators did not disappear after the break of the COVID-19 pandemic but continued to produce vlogs of their travels and lives in Thailand, and their followers on Douyin are growing because of their content about Thailand. Some of the vlogs gained even more than 400,000 likes. All the evidence above shows the great potential of Douyin for the tourism industry. It implies that content creators on Douyin and the platform are significant in today's market research.
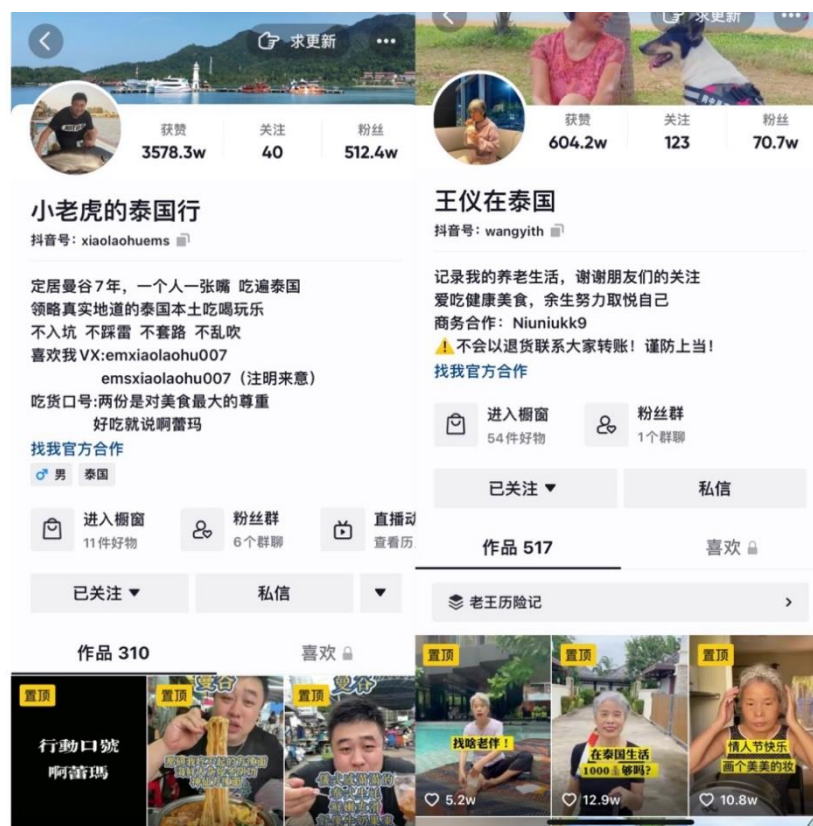
Figure 1, Screenshots of the profile page of "Little Tiger's Thailand Tour" and "Wang Yi in Thailand".

Source: Douyin (2022). Little Tiger's trip to Thailand & Wang Yi in Thailand. Data accessed on
March 2022.

Therefore, studying storytelling techniques, social media strategies, and tourism destination images of Thailand by Chinese Douyin content creators can better help develop Thailand's tourism marketing. This research can also support Thailand's tourism industry by highlighting effective creative marketing strategies used in the Douyin application.

1.2 Research objectives

1. To examine the storytelling techniques which are used to create content about Thailand tourism destinations on Douyin by Chinese content creators.

2. To examine social media strategies which are used by Chinese Douyin content creators to promote Thailand tourism destinations.

3. To examine tourism destination images of Thailand portrayed by Chinese Douyin content creators.

4. To examine tourism destination images of Thailand in the mind of Chinese Douyin content creators.

1.3 Research questions

1. What are the storytelling techniques of Douyin content creators to create content about Thailand?

2. What are the social media strategies of content creators to make content about Thailand tourism?

3. What are Thailand tourism images on the Douyin platform portrayed by content creators?

4. What are Thailand tourism images in the mind of Chinese Douyin content creators?

1.4 Scope of the study

This research uses two qualitative approaches by conducting a narrative analysis and four in-depth interviews. The narrative analysis is conducted on 50 popular vlogs by ten different famous Chinese content creators to examine their storytelling techniques and the tourism destination images of Thailand they portrayed in their vlogs. Then, in-depth interviews will be conducted with four Chinese Douyin content creators to examine their social media strategies and Thailand's tourism destination images. First, the videos analyzed in this research get from 10 Chinese Douyin content creators who made vlogs of Thailand on Douyin. The following criteria are used to select the Chinese Douyin content creators: (1) Chinese people who live in Thailand (at least from 2020 to 2021) (2) The number of their followers is above 200,000, (3) Most of their content they post is user-generated, not sponsored by any destination marketing organizations (DMOs), (4) They have posted no less than 20 videos of Thailand-related content between 2020 and 2021. The vlogs with the top five number of shares posted by these 10 Douyin content creators between January 1st and December 31st, 2020, are used for narrative analysis.

1.5 Operational definition

1.5.1 Storytelling techniques

Digital storytelling can be defined as using computer-based tools to tell stories (Lambert, 2009). According to this, digital stories can be described by audio, text images, or videos and then spread on websites and social media. Thus, storytelling techniques are defined as using computer-based tools to tell stories.

1.5.2 Social media strategy

This study will define social media strategy as a goal-oriented activity of individuals or organizations creating and managing content on social media applications.

1.5.3 Tourism destination image

This study will use the definition by Mak (2017): online destination image is collective beliefs, feelings, and overall impressions of a destination represented online. Three components form destination images: cognitive, affective, and conative (Gartner, 1994). The cognitive image is defined as the sum of knowledge, perceptions, and beliefs about a destination (Beerli & Martin, 2004). The affective image is defined as an individual's feelings and attitudes toward a destination (Baloglu & Brinberg, 1997).

1.6 Research framework

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┌─────────────────────────────┐
│   Tourism destination images │
│   held by content creators   │
└─────────────────────────────┘
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        ╭──────────────────────────────────╮
        │  Chinese Douyin content creators  │
        ╰──────────────────────────────────╯
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┌────────────────────────────┐      ┌────────────────────────────┐
│ Storytelling techniques:   │      │ Social media strategies:   │
│  ● Function                │      │  ● Target audience         │
│  ● Action                  │      │  ● Goals                   │
│  ● Levels of narration     │      │  ● Designing               │
│                            │      │  ● Filming                 │
│                            │      │  ● Editing                 │
│                            │      │  ● Posting                 │
└────────────────────────────┘      └────────────────────────────┘
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┌─────────────────────────────┐
│   Tourism destination images │
│   portrayed by content       │
│   creators                   │
└─────────────────────────────┘
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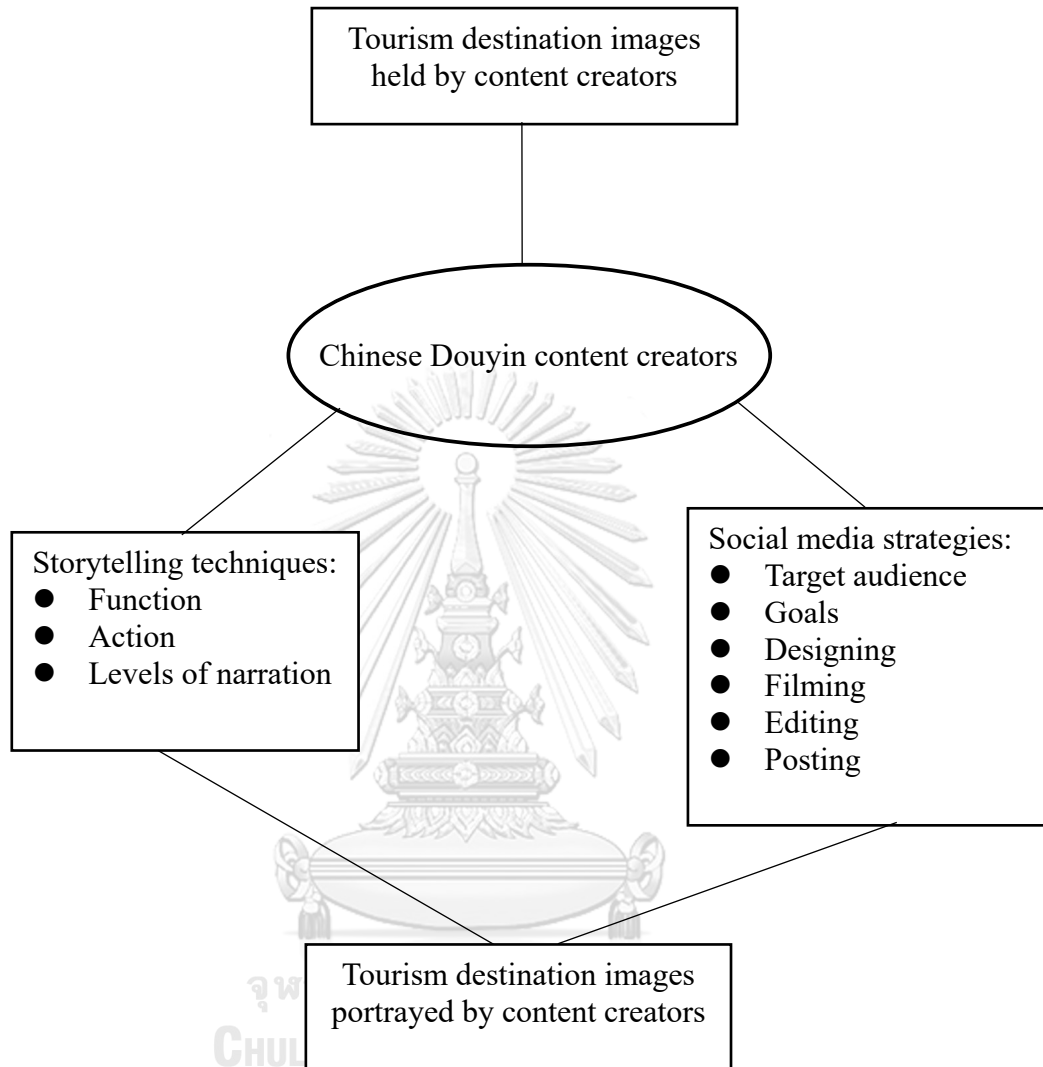
Figure 2, Research Framework

1.7 Expected benefits of the study

This study examines the storytelling techniques, social media strategies of Chinese Douyin content creators, and the tourism destination images of Thailand. The scholar of this study expects to yield the following benefits: (1) The storytelling techniques and social media strategies of Douyin content creators obtained from the study can provide some valuable references for other content creators when creating future content. (2) The tourism destination images explored in the study were created by well-known Chinese content creators on the Douyin platform, with a large audience and strong influence, and the results obtained from the study are expected to give the destination marketing organizations, which is recovering its tourism industry, some references for developing marketing strategies. (3) Since there is still relatively little academic research on influencers and their effects on the Douyin platform, it hopes this study becomes cutting-edge research and provides some new horizons for future research.

Chapter 2 Literature Review

To better understand the concepts and variables involved in this study, this chapter presents a literature review of storytelling, social media strategy, Douyin, tourism destination image, and the Thailand tourism industry. These reviews were obtained from previous studies, journals, books, and relevant internet articles to find a reasonable methodology for the study.

2.1 Storytelling concept

2.1.1 Storytelling

The nature of human beings is to tell stories (Fisher, 1984). Storytelling is a unique and fundamental behavior to our survival, and it is one of the sole factors that differentiates us from other animals (Harari, 2014). In this digital era, people share stories on their own social media and try to influence each other (Adams, 2011). At the same time, storytelling is recommended as effective communication because of overloaded information in the world (Sinclair, 2005). If the shared story is interesting enough, it can potentially go "viral" and be shared worldwide. Through careful consideration of storytelling techniques, content creators can achieve the success of popularity in the online world, resulting in actions such as sharing and reposting by the content consumers. (Lund, Cohen & Scarles, 2018).

Traditionally, a *story* is defined as an oral or written performance that includes some characters and their experience (Boje, 1995). Thus, the characters and events that happened to them are the basis of a story. A story is formed as the result of storytelling, and storytelling is a process of

connecting various story elements. From a theoretical view, *storytelling* is often defined as a communication method used to create meaning in their lives (Little john & Foss, 2009). Miller (2016) indicates that storytelling can be explained as relating a series of events. People combine these events in their way, becoming their way of storytelling.

Aristotle (384-322 BC; 1987) stated that the story needs a beginning, middle, and end as early as BC. Nowadays, a story does not require beginning, middle, and endings (Bruner, 1990). In virtualization research, storytelling can be defined as an ordered sequence of steps with a well-defined path. Each step can contain text, images, visualizations, videos, or any combination of these (Kosara & Mackinlay, 2013). On our side, books tell stories, films tell stories, and even short videos on the internet tell stories. It can be said that stories give meaning to the world. So, we also say that storytelling is an art that changes with the times, constantly fulfilling the needs of society and individuals (Greene, 1996).

Storytelling has an incredible worth in meaning transferring for human organization. Snowden (1999) argues that compelling storytelling is essential for knowledge disclosure in all organizations because storytelling conveys complex knowledge systems simply to audiences. Mamabolo (2014) also argues that people can use storytelling as a management tool to construct meaning. Storytelling converts tacit information to explicit information; which people can easier manage. Boje (1995) argues that stories shape the meaning of human organization. To achieve credibility, human beings' past events can be shaped into experiences via storytelling and coherence. Denning (2004) illustrates that people use different storytelling patterns to achieve their management goals. Compared to traditional abstract forms of communication,

purposeful storytelling can more effectively help organizations succeed. Harris and Barnes (2006) state that self-disclosure through storytelling is a powerful method to engage and inspire people. Zak (2013) argues that emotional and personal storytelling engages people more than simply stating. Papacharissi (2016) states that compelling storytelling makes a connection with people and impacts the political environment. To conclude, storytelling plays a vital role in conveying information, and its value in modern society becomes apparent.

Previous scholars have discussed the critical value of compelling storytelling to modern society and understanding the elements of the story is the core foundation of understanding storytelling. According to Fog et al. (2005), storytelling has four elements: message, conflict, characters, and plot. The message can be defined as the central theme throughout the story; it is an ideological or moral statement. Conflict is the story's driving force, where audiences can get messages from the resolution of the conflict. A classic structure of a story has many characters, and each of them has a specific role to play in the story. Once the message, conflict, and characters are ready in the story, the process of making them within a given time can be defined as the plot. When people start to create a story, these four elements can be checkpoints toward a better story.

In contrast, in the marketing field, a study by Chiu et al. (2012) highlights that authenticity, conciseness, reversal, and humor are the four elements that contribute to the success of brand storytelling. These four elements focus more on the storytelling content's requirements than the structure. They are also helpful in engaging audiences and influencing consumers' attitudes.

2.1.2 Storytelling techniques

Many scholars have confirmed the value of storytelling. Researchers and content creators should pay attention to different elements of the story and understand the techniques used in storytelling (Even storytelling techniques and elements of storytelling are closely connected). As mentioned earlier, storytelling exists in many forms of media, so there are also different storytelling techniques in different media or situations. Pinault (1992) summarizes four storytelling techniques in the Arabian Nights: repetitive designation, leitwortstil (means "leading-word" style), thematic patterning and formal patterning, and dramatic visualization. These techniques become one of the reasons to keep the Arabian Nights stories alive today. Through an in-depth analysis of many Hollywood films, Thompson (1999) confirms the considerable help of storytelling techniques to the box office and critical success in some movies.

Similarly, Glebas (2012) summarizes some professional storytelling techniques for live-action and animation, such as developing character relationships, conveying meaning with images, and directing the viewer's eye. These storytelling techniques aim to bring emotionally satisfying and meaningful experiences to audiences. In the field of business, Denning (2006) comes up with different solutions by analyzing eight different objectives, such as if you want to transmit value, you need to use believable characters and situations with your actions when you are storytelling. These storytelling techniques are believed to improve leadership in organizations.

Hence, people can see that using storytelling techniques effectively can help reach goals in a different field. The storytelling techniques, which different experts sum up, are the key to making the story successful. In

today's new media era, some old storytelling techniques are still helpful, and some experts have discovered new techniques based on this complex and changing media environment.

2.1.3 Digital storytelling

In the context of modern multimedia, the forms of storytelling have also become diverse. Digital storytelling is a creative practice and movement which was established in 1970. It is the product of the invention of modern technology (computers, mobile phones, and the internet). Thus, digital storytelling can be defined as using computer-based tools to tell stories (Lambert, 2009). According to this, digital stories can be described by audio, text images, or videos and then spread on websites and social media. Due to the powerful transmission ability of the internet, digital storytelling has more possibilities to disseminate (Couldry, 2008). Compared to traditional storytelling, based on professional media, digital storytelling facilitates everyone to share their personal stories because of its easy accessibility (Wu, 2006). Moreover, social media has a smaller gap between audiences and tellers.

As one of the most popular digital ways for people to tell stories, Vlog has risen to scholars' attention in recent years. Peralta (2019) uses three levels of description in narratives (functions, actions, and the level of narration) by Barthes and Duisit (1975) and the forms of coherence by Riessman (2003) to conduct a narrative analysis of travel vlogs. Functions relate to the meaning of the word and grammatical structure of the narrative; Actions refer to actants or people who perform or characters; the level of narration includes the source of the narrative, the situation, and the codes or conventions used by the source. Peralta (2019) integrates three levels of

description in narratives and forms of coherence into a new framework (Global coherence, local coherence, and Thematic coherence) and concludes that performing this framework can help understand the storytelling techniques of different vloggers. However, the study by Peralta did not summarize specific storytelling techniques; it focused on how storytelling techniques reinforce destination image and prove that it works.

Similarly, Zhang (2020) analyzes the storytelling techniques of a vlog on YouTube and argues that storytelling techniques of using point-of-view shots, creating an immersive experience and engaging content, and interacting with the audience contribute to vlogs' success. It is worth noting as Zhang predicts that vlog has the potential to become the primary advertising stream in the future and the storytelling techniques of vlog are helpful for marketers to gain insight. However, his research is only based on the content analysis of one vlog, and whether the storytelling techniques mentioned in the study are effective still needs further investigation. There are relatively few studies on storytelling techniques in the vlog, but among the studies mentioned above, narrative analysis and content analysis are mainstream methods to study storytelling techniques.

2.1.4 Summary

Considering all the evidence, storytelling is a tool that can be used in all fields to help people get better communication. Understanding storytelling elements can help us acquire storytelling techniques and making good use of storytelling techniques can help marketers achieve the purpose of effective marketing. The field of digital storytelling is more concentrated on platforms such as YouTube and Facebook. A few scholars have studied the storytelling techniques of creators on the Chinese Douyin

platform. This research will also use the three levels of description in narratives (functions, actions, and the level of narration) by Peralta (2019) which adopts from Barthes and Duisit (1975) to obtain the storytelling techniques of Chinese Douyin creators through narrative analysis.

2.2 Social media concept

2.2.1 Social media

There is no doubt that social media has become the primary communication tool for our daily lives, even if it does not have a long history. The term "social media" first appeared in the 1990s refers to emerging web-based communication tools that facilitated online interaction (Bercovici, 2010). With the development of technology, social media has become challenging to make a single definition because of its broad scope and format. Despite that, when they are in practice most scholars define social media as a specific set of online offerings that have sprung up over the last three decades, including blogs, online social websites, and microblogs (Treem et al., 2016). Some scholars have abandoned the term "social media" broadly and used the concept of "web 2.0" instead. Beer and Burrows (2007) define "web 2.0" as the emergence of Web-based applications that provide users to create and contribute by sharing content that can be accessed through different devices. This definition includes characteristics of "social media," such as expression and interaction. Scholars appeal to a distinction between narrow and broad social media. According to Treem et al. (2016), there are two approaches to defining social media: the attribute approach and the typology approach. The attribute approach is based on fundamental aspects of communication technology. Following the attribute approach, Kietzmann et al. (2011)

define social media as mobile and web-based platforms that allow users to share, create, and discuss user-generated content.

The typology approach represents social media, which they carry to different communication technologies. These definitions also classify the existing social media in several ways. Kaplan and Haenlein (2010) classified social media into six types according to the level of social presence, media richness, self-presentation, and self-disclosure: blogs, social networking sites, virtual social worlds, collaborative projects, content communities, and virtual game worlds. For example, collaborative projects (e.g., Wikipedia) are low levels of self-presentation and social presence. However, virtual social worlds (e.g., Metaverse) have high levels of self-presentation and social presence. This classification has well explained that different social media can achieve different goals according to their characteristics. Aichner et al. (2021) classify social media according to their functions: socializing with friends and family, romance and flirting, interacting with companies and brands, job seeking and professional networking, and doing business. Notably, an individual social media application may have different functions simultaneously. For example, WeChat is a chatting application that can not only be used to socialize with friends but also flirt with strangers because of the special tool called Nearby. Because of these powerful functions and features, social media has an influential role in our lives.

All fields are now benefiting from the power of social media. In the political area, Sandoval-Almazan and Gil-Garcia (2012) argue that the combination of social media and government portals can improve citizen engagement and electronic governance compared to conventional government portals. Social media has more interaction, participation, and

collaboration mechanisms, which increase the channels for citizens to participate in government management and thus increase their motivation. Bertot et al. (2012) also argue that social media can extend government services, seek new ideas, and improve decision-making and problem-solving. Using social media in governance make benefits both government and citizens. In the field of marketing, social media bring a significant number of benefits. DeMers (2014) concludes the top ten benefits of social media marketing: increasing brand recognition, improving brand loyalty, converting more opportunities, improving brand authority, and so on. These benefits make social media marketing mainstream to help businesses gain profits. Rafiee and Sarabdeen (2013) also argue that social media is a management tool that significantly benefits marketing and is unavoidable. Both consumers and business holders get new opportunities to improve their service and shopping experience through social media. For example, word-of-mouth on social media supports online users in sharing shopping experiences with others; word-of-mouth on social media also helps companies evaluate products or services from online consumers. In addition, social media has brought tremendous changes and benefits to education, medicine, and other fields. The key to research is how social media strategies can achieve the best results.

2.2.2 Social media strategy

As a vehicle for user-generated content, social media has a low-level barrier to use for everyone. Thus, social media are widely used, both personal and professional. At the same time, many examples show that successful social media content had beneficial outcomes with their unique strategy. From the company's aspect, Effing (2013) defines social media

strategy as a corporate plan or policy to guide goals regarding social media practice to achieve business opportunities, reduce risks, and manage employees. Nevertheless, even though there is a relatively blurred line between personal and professional use of social media, this definition does not fully explain the social media strategies of personal aspect. Later, Effing and Spil (2016) demonstrated that social media strategy is a targeted process for creating user-generated content based on Internet applications to gain a unique and valuable competitive position. This definition can be applied to both individuals and living organizations. Enke and Borchers (2019) also take a personal-use perspective on social media influencers; they define social media strategy as the purposeful use of strategic communication by social media influencers who perform activities to achieve organizational goals. This definition reflects the importance of communication in one's social media strategy. Given the definitions above, we define social media strategy as a goal-oriented activity of individuals or organizations creating and managing content on social media applications.

Scholars have worked out different frameworks for reaching the goal of social media strategy. After conducting a systematic literature review, Effing and Spil (2016) argue that these are seven critical elements of a social media strategy: target audience, channel choice, goals, resources, policies, monitoring, and content activities. Through the interviews, they have divided the organization's use of social media strategy into three distinct stages (social strategy cone framework): initiation stage (target audience and channel choice), diffusion stage (goals, policies, and resources), and maturity stage (content activities and monitoring). This framework can be used for understanding existing social media strategies

and as a guideline for designing new social media strategies for organizations. Using the social strategy cone framework, Li, Larimo, and Leonidou (2021) developed four social media marketing strategies: social commerce strategy, social content strategy, social monitoring strategy, and social CRM strategy to represent increasing strategic management levels. These strategies work well for organizations to develop references but do not work well for influencers who only publish content on specific platforms. At the same time, some scholars have researched strategies in specific social media platforms or content. Holmbom (2015) designed a semi-structured interview that asked about content creators' specific ideas. The question guideline includes essential things content creators have done which led to the growth of their channel, the target group in their mind, the use of analytics tool or not, factors that make their channel stand out, and factors make them successful in obtaining social media strategies of them. He, Xu, and Chen (2021) use social practice theory to design interviews with travel vloggers about their strategies for designing, filming, editing, and posting video content and conclude that travel vlogging impacts the tourism experience. These studies illustrate that scholars can conduct interviews through specific frameworks to access content creators' social media strategies.

2.2.3 Summary

In summary, this study will define social media strategy as a goal-oriented activity of individuals or organizations creating and managing content on social media applications. In-depth interviews are the research method in this study to obtain the social media strategy of content creators. Considering that the subject of this study is an individual and not an

organization, this study will follow the seven elements: target audience, channel choice, goals, resources, policies, monitoring, and content activities conducted by Effing and Spil (2016), Holmbom's (2015) interview structure, and four aspects of social practice theory by He, Xu and Chen (2021) to design the interview questions.

2.3 Douyin

2.3.1 Douyin as a social media platform

As mentioned in the previous subsection, social media comes in various forms. According to the classification of social media by Kaplan and Haenlein (2010), a platform based on video-sharing and creating could be considered a social networking site. It often has a high level of self-presentation with a medium level of social richness, or it is a content community with a low level of self-presentation with a medium level of social richness. It depends entirely on whether the user is a content viewer or a content creator on this platform. Previously, video creation, sharing, and live streaming have become growing social media trends (Anderson, 2017). Many popular social media platforms have scrambled to launch short video features, for example, the "Story" function on Instagram and Facebook. At the same time, the short video industry is also being reshaped because of the shift in data traffic from PC to mobile (Chen et al., 2019). In addition to the new features of short videos added to major social media applications, a platform focused on short videos has been born.

In September 2016, a video-sharing and creation application was released by the Chinese company ByteDance named "Douyin (Chinese: 抖音)." Then, it used the name "TikTok" to launch the markets outside China (Anderson, 2017). Douyin and TikTok are the same application with the

same user interface and functions but cannot access each other's content because their servers are based in different countries (Broderick, 2019). There are also news reports that Douyin has more features such as an in-video search, online shopping, booking hotels, and reviewing places than TikTok (Niewenhuis, 2021). For the above reasons, the review of this study will search for keywords "Douyin" and "TikTok" but will be referred to as "Douyin" in the following. Douyin has attracted a wide range of users in China and overseas. According to Chan (2021), Douyin reached 3 billion global downloads by July 2021, which means it is the first non-Facebook app to hit the number.

Douyin provides users with the essential functions to create and share videos in fifteen seconds to three minutes, including filming, editing, adding music to videos, editing hashtags, and more. Also, users can watch and like or comment on another users' content (Matsakis, 2019). Douyin is changing the way that social media works. Videos on Douyin are vertically long, changing the way users watch and shoot videos. Users watch videos by scrolling up and down, not by tapping or swiping, like watching YouTube or Facebook (Herrman, 2019).

The artificial intelligence (AI) of Douyin will also provide users with relevant videos based on what they like, what they interact with, or what they search for. The advanced AI system makes users highly viscous to Douyin, with one study indicating that each user spends an average of 52 minutes daily on Douyin (Knowledge Insead, 2019). Chen et al. (2019) find that Douyin is a decentralized video social media based on many videos and a powerful recommendation mechanism. This study also reveals that videos on Douyin have shorter lengths, lower bit rates, and smaller files than videos on other social media applications (such as

YouTube). By investigating the correlations between the popularity indicators of videos on Douyin, it turns out that there is a strong correlation between the number of views and the number of likes.

Douyin also greatly satisfies the psychological need for social interaction and the need for a mind shift of the audience. Douyin uses short videos as the content of communication, not just socialization with videos, but a video-sharing platform that combines user's life with video to meet the psychological needs of users' daily social interaction in watching videos through comments, likes, and other forms of interaction. When users record short videos on Douyin, they often express themselves exaggeratedly. In this process, users can be temporarily relieved from the pressure of life, generating a sense of psychological pleasure; at the same time, as the recipients of short videos, when using Douyin, to a certain extent to satisfy their desire to observe, peeping into the performance of other users in front of the camera, to get a shift of attention and a change of mind (Wu, 2017).

Hu and Guo (2020) summarized the characteristics of the Douyin user experience into seven points: 1. Two-way interactivity; 2. Super stickiness; 3. Leisure entertainment; 4. Real intuitive; 5. Wide range of consumer groups. 6. Functional optimization; 7. The spillover effect of time. These characteristics are interconnected and work together to create a powerful social media application and an effective marketing tool.

It is the functions, features, and psychological satisfaction of users that have made the success of Douyin today. These reasons have created many viral videos, while many content creators on Douyin have also become popular. Douyin has become a popular research subject in various fields, including education, public relation, marketing, etc.

2.3.2 User-generated content in Douyin

User-generated content (UGC) is a product of intelligent web-based services where the platform operator does not produce media content but provides users with the means to create, contribute and distribute content on various applications (Naab & Sehl, 2017). Douyin is a social media platform that fits this profile, and user-generated content is an important reason why the Douyin platform attracts many users. The mission of Douyin is also to encourage original creativity and bring joy to its users (Tiktok, 2022). A large amount of user-generated content is helping Douyin accomplish its goals.

Like the UGC on other platforms, the UGC on Douyin has the same characteristics. First, UGC is usually not very good quality because the creators are often non-professionals who do not use professional equipment or master professional filming skills; second, also because of the lower threshold of video production, UGC content will be more diverse, and some special effects will be added to the video content to enhance the user experience; third, the platform itself does not have the original video, and the quality of the video will be further compressed according to the requirements after uploading to the platform (Li, Meng, Zhang, Wang, Wang, & Ma, 2020). All these characters show that Douyin and other UGC platforms have traded image quality for freedom and prosperity in content.

As a UGC platform, the interaction between content and users on Douyin includes viewing, liking, commenting, and sharing. The number of views and likes is highly correlated, while other items are less correlated (Chen, He, Mao, Chung, & Maharjan, 2019). So how UGC can attract the audience and make them willing to view its content becomes the key to the success of Douyin content creators. According to this, scholars recommend

creating creative and vertically subdivided content for Douyin content creators and social-based user relationships for account management (Bu & Li, 2020). Then travel vlogs, as highly vertical subdivided content, have also attracted many content creators to post their content on Douyin.

The characteristics and advantages that Douyin also possesses profoundly impact society. Economically, Douyin has reshaped consumers' shopping behavior. Douyin can achieve the goal of precision marketing according to the algorithm it has (Ouyang, Huang & Wei, 2021). The marketing of brands also tends to seek collaboration with creators who are in line with the brand and have even produced marketing in the form of launching challenges; Consumers also prefer to follow ordinary people at Douyin for feedback on the product (Ngangom, 2020). On a political level, Douyin became a place for young people to perform and explore their identity publicly and became an important place for ideological formation and political activism (Herrman, 2020). People are actively sharing their political ideas on Douyin, but because of Douyin's algorithm, since people will only receive content they like, their political views may become more radical (Carson, 2021). Thus, it seems that both sides of society are trying to adapt to the logic of Douyin to achieve their goals.

2.3.3 Douyin with tourism vlogging

Recording one's life with Douyin and posting it on the internet to attract other users to watch it has become a daily activity for many people. As a particular activity for people, travel has also become the focus of being recorded on Douyin. Therefore, Douyin, combined with tourism, has been a popular research topic. Many scholars also believe that the emergence of short video platforms such as Douyin has changed tourism

tremendously. Feldkamp (2021) argues that Douyin is increasingly used in the pre-travel, on-site experience, and feedback phases of the tourist's trip. The large number of travel vlogs created by tourists have vastly changed tourism marketing and potential access to information, which in turn affects travel destination selection and intention (Li, 2021). Hence, Douyin is an excellent example of how social media can promote tourism products and services.

Li (2021) argues that the vividness, ease of use, and usefulness of Douyin videos positively impacted travel intention. Furthermore, the feature vividness has the most significant impact on travel intention. As a user-generated content-based platform, the video content on Douyin is more realistic and vivid than the content on other platforms. Because of its simplicity of operation, it becomes more convenient for tourists to record what they see and think during their journey, and it also reaches the audience that they want to watch more quickly.

Du et al. (2020) argue that people use Douyin daily by recording and sharing their travel experiences, resulting in the boundaries between travel experience and everyday life has slowly become blurred. Consuming and creating touristic fantasies and storing personal life in a public internet environment are reasons for tourists' engagement in Douyin tourism vlogs. While consuming tourism vlogs on Douyin, users also prefer their own tourism experiences, prompting the production of self-generated tourism vlogs when traveling. Moreover, the desire to consistently produce higher-quality tourism vlogs to create a better self-presentation leads to the consumption of more tourism vlogs that meet the aesthetics of the public. Douyin can also unconsciously promote unpopular attractions. According to Wengel et al. (2022), Douyin differs from other social media platforms

(including blogs, Instagram, and Facebook) in that Douyin tends to generate a lot of interactive content in the first place, so Douyin uses its specially designed algorithm to popularize content based on user interactions, video information, and device and account settings, allowing influencers to advertise products and promote their ideas. Some unknown attractions have reached rapid popularity thanks to the exciting content posted by influencers. Nevertheless, at the same time, influencers also attract more audiences because they create content that fits their audience's niche, thus increasing their exposure.

In the previous studies, there are also many studies on the construction of city images on Douyin. Li et al. (2021) argue that tourism vlogs raise the attention of potential tourists to the destination images, giving potential tourists a clear intention to travel and creating a need to travel with friends and obtain more relevant information. Chen & Xing (2021) reveal that Douyin has applied an identity matching strategy in urban tourism communication, successfully pushing the content to these users precisely. Specifically, it anchors users' behavioral preferences with self-identity tags when signing up for an account and achieves user adhesion under weak ties. This kind of adhesion maximizes the precision of audience capture through the forwarding and spreading of these anchored users. Li (2019) demonstrates that unique characteristics from the destination are more likely to attract the audience's attention; tourism vlogs combined with technology or art categories are more likely to disseminate; tourism vlogs which are easy for the audience to imitate is more likely to bring audience sense of engagement.

2.3.4 Summary

The features and advantages of Douyin make it the best marketing tool for many tourist destinations. Some marketing methods are applied by travel products or service providers, while tourists in recording their tourism experience generate others. In this study, based on previous research experience, the author will examine the destination images created by well-known content creators (influencers) on Douyin and explore the formation of these destination images.

2.4 Destination image concept

2.4.1 Destination Image

Destination image has been shown to have a vital influence on tourists' destination selection, management, marketing, and branding (Stepchenkova & Mills, 2010). As one of the significant fields of tourism research, it has been defined by many scholars. Hunt (1977) has defined destination image as the potential tourists' perception of a place. Furthermore, Crompton (1979) has also defined destination image as the individuals' beliefs, ideas, and impressions of a destination. At the same time, some scholars argue that destination image should not be individual traits but the total impression in visitors' minds (Dichter,1985; Reilly, 1990). From these definitions, determining a destination image is complex because of its subjectivity. However, many scholars still have developed theoretical frameworks for studying destination image.

According to Gartner (1994), destination images are formed by three components: cognitive, affective, and conative (behavioral). The cognitive image can be seen as the sum of knowledge, perceptions, and beliefs about a destination (Beerli & Martin, 2004). The affective image is defined as an

individual's feelings and emotional responses toward a destination (Baloglu & Brinberg, 1997). The conative image is the same as the behavioral image, which can be considered as to how people act on the information of the destination, such as intention to travel, recommend to others, and so on (Bigne et al., 2001). Both cognitive and affective images can be used to predict behavioral intentions toward destinations. Moreover, the cognitive component influences the affective component, and the cognitive image is an antecedent of the affective image (Basaran, 2016). Thus, studies about cognitive images have become a popular field and a vital part of learning the relationship between cognitive images and other images.

Several studies prove that the cognitive destination image is multidimensional. Fakeye and Crompton (1991) reveal that 32 attributes can be used to measure destination images by analyzing the literature and interviewing representatives. Then, these 32 attributes are classified into five factors (social opportunities and attractions; natural and cultural amenities; accommodations and transportation; infrastructure, foods, and friendly people; bars and evening entertainment). Baloglu and Mangaloglu (2001) argue that cognitive destination image includes 14 items: good value for money, beautiful scenery/natural attractions, good climate, interesting cultural attractions, suitable accommodations, appealing local food (cuisine), great beaches/water sports, quality of infrastructure, personal safety, interesting historical attractions, unpolluted/unspoiled environment, good nightlife and entertainment, standard hygiene and cleanliness, interesting and friendly people) through the literature review and content analysis on destinations' tourism brochures. Beerli and Martin (2004) classify 21 attributes of the cognitive image into five dimensions

(natural and cultural resources; general, tourist and leisure infrastructures; atmosphere; social setting and environment; sun and sand) by reviewing other measurement scales and interviewing experts. Chi and Qu (2008) argue that 37 items are included in nine dimensions (travel environment, natural attractions, entertainment and events, historical attractions, travel infrastructure, accessibility, relaxation, outdoor activities, and price and value) under destination image through literature review, content analysis of tourism literature, brochures, and websites, and focus group sessions, and unstructured interviews. All the above studies prove that the cognitive image of the destination image is a multidimensional concept, and the critical way to obtain its dimensions and attributes is through content analysis of materials for destinations (tourism websites, tourism brochures, and previous research) and interviews with experts (locals, tourism representatives, and scholars).

2.4.2 Online destination image

"Travel 2.0" is a new phenomenon based on the advent of Web 2.0 technology, which features a high level of social interaction (Leung et al., 2012). More and more people choose to record their travel experiences and post them on social media. As a particular form of user-generated content, tourists-generated content can be seen as a critical component of the perceived destination image (Xiang & Gretzel, 2010). Following the definition of destination image mentioned above, Mak (2017) defines online destination image as collective beliefs, feelings, and overall impressions of a destination represented online. The crucial difference between a destination image and an online destination image is that Web 2.0 technology allows tourists to create and share content on different

social media platforms, and the attributes of a destination image (especially cognitive image) are no longer constructed only by the supply side but also the demand side. Thus, both supply and demand can exploit the potential and possibilities offered by Web 2.0 technologies, which has led to additional research from two directions.

The projected online image and the perceived online destination image make up the online destination image (Hunter, 2016). According to Mak (2017), the projected online destination image is the attributes projected from the supply-side such as national tourism organizations representing the destination's characteristics; the perceived online destination image is the holistic impressions, perceptions, and feelings toward a destination shown from the demand-side (e.g., tourists). Sun et al. (2015) reveal that the main perceived destination image held by Chinese tourists to New Zealand is the possession of a protected ecological environment, a variety of activities, and a highly developed society with a "Pakeha" culture by conducting content analysis about blogs which Chinese tourists wrote. Dwivedi (2009) argues that consumers not only perceive destination images when they gain information online but also portray and share their destination images on the internet. This study conducted netnography on consumer queries posted on travel message boards and found that India has a positive destination image of its natural resources, culture, history, and art but a negative destination image of general and tourist facilities. However, blog or travel message boards are both text and image-based social media that now seem somewhat outdated. Govers and Go (2004) confirm that online projected image is product-oriented and relates primarily to the specific facilities, tourist activities, and local culture offered by public or private tourism organizations. This study

was conducted by content analysis on a few tourism websites and comparing the differences between the content presented on private and public tourism websites. From the above studies, the online destination images portrayed by local tourism officials, private tourism companies, and tourists are very different. Tourism officials tend to focus on disseminating local culture, tourism companies are more concerned with promoting tourism products, and travelers are concerned with the impressions and experiences of their destinations. Hunter (2013) further confirms that cultural and commercial values work together to portray an online destination image. This complex image-building process is not entirely in the hands of tourism marketers; tourists also join in.

In addition to blogs and tourism websites, vlogs are becoming a powerful tool for destination marketing. According to Jakopović (2015), tourism destination promotion is often based on the destination image created through direct or mediated experiences and projected into individuals' minds, which mainly depends on visual information. Therefore, video-based vlogs are more suitable for researching tourism destination images than text-based blogs and websites. Shao et al. (2019) also argue that short videos represent more concentrated and unique destination images than textual blogs. Because vlogs are one of the primary forms of user-generated content, content created by travelers becomes a vital research material for portraying the online destination image. Peralta (2019) proves that travel vloggers and their vlogs play a crucial role in building an online destination image. Through content and visual analysis of four vlogs created by popular travel vloggers, the study revealed that travel vlogs represent tourism experiences to create an online destination image vividly. Even if the destination images portrayed by travel vloggers

are subjective, they can provide a valid reference for marketing researchers to help them develop marketing strategies for their destinations (Elliot & Papadopoulos, 2016). Vloggers have become part of building the image of online destinations while building the image of online destinations themselves. According to Trinh and Nguyen (2019), some of the unique characteristics of travel vloggers, particular sounds and music, auditory effect, and visual effects used in the vlogs, influence the destination perception of audiences. Therefore, it is no longer the qualities of the destination that portray the online destination image but also some of the characteristics of travel vloggers

.

2.4.3 Summary

In summary, the online destination image is an essential factor influencing destination selection and destination marketing in this Internet era. This study will use the definition by Mak (2017): online destination image is collective beliefs, feelings, and overall impressions of a destination represented online. However, since almost all UGC creators can portray their online destination images, the focus of this study will be arranged on the online destination images portrayed by famous vloggers, who can also be considered influencers because they have a noticeable impact on the destination decisions of tourists (Femenia-Serra & Gretzel, 2020). Many cognitive and affective images in online destination images can be derived through in-depth interviews with vloggers and content analysis of the videos they created. The results obtained from the study will help destination marketers develop more effective marketing strategies.

2.5 Thailand and its tourism destination images

2.5.1 The tourism industry of Thailand

Tourism in Thailand is a government-supported industry that generates a lot of economic benefits for the country (Piers, 1991). In the last century, Thailand successfully transformed itself from an agricultural to a newly industrialized country by relying on tourism (Chon et al., 1993). Tourism is the primary way for Thailand to gain foreign currency, increase international reserves, stimulate productivity, maximize resources from other related sectors, and enhance the country's economic status (McDowall & Wang, 2009). Therefore, tourism in Thailand has always been valued and developing in terms of national policy, economy, and Thai national's mind. Thailand has also become one of the most popular tourist destinations in the world.

According to Manakitsomboo (2021), from 2015 to 2019, the number of international visitors to Thailand continues to grow each year, and monetary earnings from the industry are also increasing. Tourism has brought employment and significant business expansion opportunities for companies in the Thai tourism sector, with more than four million people employed in Thailand in the tourism industry. In 2019, the direct contribution of tourism to Thailand's GDP will be approximately one trillion Thai baht. In the same period, tourism's contribution to GDP is about three trillion baht (Ministry of Tourism and Sports (Thailand), 2021). While in the same year, Thailand's GDP was about 544 billion US dollars which is approximately 17 trillion Thai baht (IMF, 2021). Behind these figures is the massive contribution of the entire tourism industry to Thailand.

The revenue generated by the tourism industry and the jobs it

provides have led to a strong focus on promoting Thailand as a travel destination by both private and public sectors. It has also attracted many scholars to study related topics. Rittichainuwat et al. (2001) argue that seven dimensions consisting of 23 attributes that together build the destination image of Thailand are (1) social and environmental problems, (2) safe travel destination, (3) adventure activities and scenic natural beauty, (4) rich culture, (5) good-value cuisine and hotels, (6) easy access, and (7) good shopping. The number of visits and traveler demographics influence their perception of a destination. Therefore, marketers must design their tourism products, services, and promotions when targeting different tourism markets.

Similarly, Proyrungroj (2022) identifies several cognitive images of Thailand: local cuisine, tourist attractions and activities, local people, political issues, tourist facilities and infrastructure, and ladyboys. Also, many affective images are identified: positive terms included happy, relaxed, fun, excited, surprised, and impressed, whereas negative feelings were scared, worried, upset, annoyed, tired, and ashamed. The study also found a significant difference between non-visitors and visitors in terms of their tourism image of Thailand.

A few studies have also focused on some of Thailand's rare tourism destination images. Techakana (2021) argues that maintaining or building an image of an LGBT-friendly tourism destination image can specifically attract LGBT visitors. Nuttavuthisit (2007) demonstrates that the destination image of Thailand as a travel destination regarding sex is too negative and needs to be changed in a marketing way. However, in any case, developing some marketing strategy is a vital tool to build, maintain or change the tourism destination image.

Rittichainuwat, Qu, and Mongkhonvanit (2008) discuss significant differences in travel motivations between first-time and repeat travelers and among travelers with different demographic characteristics. The study also suggests that the Tourism Authority of Thailand should develop different promotional programs based on the different travel motivations of different demographics, such as designing special golf travel packages for golf lovers and introducing specific visitor offers for shoppers. Some of the recommendations can now be seen as being implemented in Thailand.

The above studies are based on the characteristics of Thailand itself and the types of tourists. Other scholars have focused their research on the channels or platforms for implementing marketing strategies. Srisangkaew (2017) argues that using e-marketing as an information distribution channel can be effective. In some economically backward areas, the word-of-mouth model is still used to wait for tourists to bring in and be recommended to more people, which is outdated. E-marketing should be done in all aspects, including website building, email promotion, and even vlog promotion.

Kaewkitipong and Rotchanakitumnuai (2012) argue that the work on web 2.0 technologies in the Thai tourism industry is minimal. Therefore, a conceptual model of web 2.0 technologies in the tourism supply chain is created to illustrate how web 2.0 technologies are used in the Thai tourism industry. The tourism supplier should find target Web 2.0 tools in the traveler's life circle, such as blogs, YouTube, Facebook, etc., and use these platforms for marketing and sales in the pre-trip, monitoring and planning on-site, and relationship maintenance after-trip.

Thailand's tourism industry began to become sluggish after COVID-19 in 2020, and the entire industry began to shrink. The total value of tourism's contribution to Thailand's GDP dropped directly from 3 trillion

Thai baht in 2019 to 1 trillion Thai baht in 2020 (Ministry of Tourism and Sports (Thailand), 2021). Travel-related companies broke down in large numbers and lost all their jobs position. Research by scholars began to shift to making the tourism industry recover from the epidemic.

Pongsakornrungsilp et al. (2021) demonstrate that theories of crisis management and corporate branding can be used to address the crisis in the tourism industry caused by the epidemic, and different recovery strategies can be developed depending on the stage of the crisis. Laparojkit and Suttipun (2021) find that customer trust and loyalty significantly positively impacted the repurchase intentions of local Thai tourists for coastal tourism during the COVID-19 crisis. During the epidemic period, when there were no foreign tourists, it became a new direction for marketing to promote domestic tourist loyalty and trust. According to Laeeq Razzak Janjua et al. (2021), Thailand's government should improve overall logistics performance and increase the use of renewable energy and green performance in their tourism sector to reshape their tourism policies due to the Covid-19 pandemic crisis. The epidemic is still not over, and related research still has much value.

2.5.2 Thailand and its Chinese tourists

Thailand is one of the most visited countries in Southeast Asia. With its good value for money, beautiful coastal scenery, and ancient heritage and cultural activities, Thailand attract many Chinese tourists (Amonhaemanon & Amornhaymanon, 2015). Hence, Chinese tourists are the leading group of visitors to Thailand's tourism industry, and the number of Chinese tourists is expected to reach about 12 million in 2019 (Bank of Thailand, 2021). Thai tourism and Chinese tourists have also generated

many exciting studies in the academic circle.

Li et al. (2020) reveal that Thai residents' perceptions have positive and negative images. It provides the basis for tourism supplier and destination marketing organizations in China and in tourism destinations to develop appropriate policy measures to promote more harmonious visitor and resident relations.

Miao (2015) demonstrates that eWOM influences Chinese tourists' travel intention to visit Thailand. Therefore, to attract Chinese tourists, it is necessary to carefully create content on the internet that is intended to influence the attitudes and successive behavioral intentions of potential tourists to visit Thailand. In addition, travel website builders need to take advantage of the normative nature of Chinese travelers and set up a website trust mechanism to encourage them to share their travel experiences.

Wen et al. (2018) argue that Thai TV series and movies also influence the travel motivation of Chinese tourists. TV and movies are media that people can easily access daily, and the elements of Thailand that appear in movies and TV, such as food, clothing, or lifestyle, will attract audiences. These elements motivate audiences to go there and have the same life they see in movies and TV. According to this feature travel marketing, policymakers should choose the elements that should appear in film and television and increase the frequency of their appearance on various video platforms according to the preferences of the Chinese audience.

2.5.3 Summary

Tourism, Thailand's mainstay industry, urgently need to catch up on its recovery in the context of the COVID-19 pandemic. Each year, China, one of the most significant contributors to Thailand's tourism industry, also needs a tailor-made marketing strategy for traveling from Thailand. This study will focus on Chinese Douyin content creators who explore the tourism destination image of Thailand created from their perspective and help the Tourism Authority of Thailand better find the right policy for marketing. It also draws on well-known creators' storytelling techniques and social media strategies to maximize the cost of trial and error and make a suitable post-epidemic promotion strategy for the Thai tourism industry in a short period.
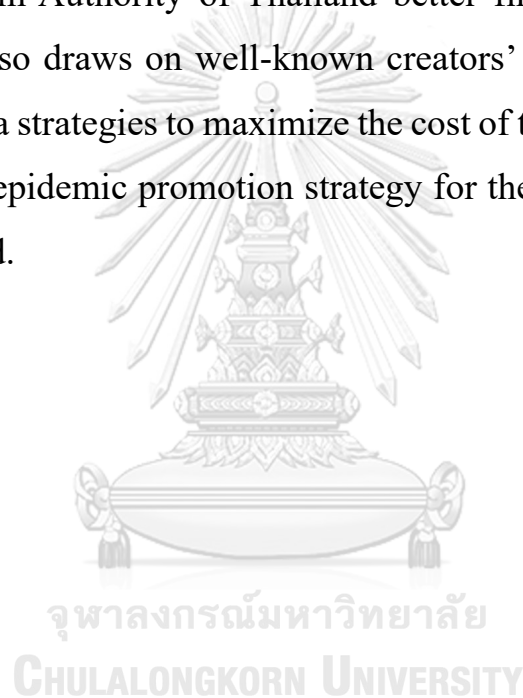
Chapter 3 Methodology

This study conducts two qualitative approaches, and data is collected using narrative analysis and in-depth interviews. Ten Chinese content creators on Douyin and their vlogs are chosen for narrative analysis to examine their storytelling techniques and the Thailand tourism destination image they portrayed. Four of the ten Douyin content creators mentioned above are interviewed to gain insight into the social media strategies of Chinese Douyin content creators and the tourism destination image of Thailand they held.

This Chapter explains the reason for research methods, the selection of the sample, and the method of sampling in anticipation of obtaining valid results.

3.1 Narrative analysis

Mitchell and Egudo (2003) suggest that narrative analysis is a qualitative research method that explores rich data from stories. Compared to quantitative research, narrative analysis can better capture the complex meanings embodied in stories. A story is defined as an oral performance that includes some characters and their experience (Boje, 1995). According to this definition, Douyin content creators can be seen as telling stories when they create content, as they share their own experiences and those of others around them. This part aims to examine the storytelling techniques of Chinese Douyin content creators and explore attributes of Thailand's tourism destination image portrayed by content creators. As a form of digital storytelling, the vlogs made by Douyin content creators have become the most suitable objects for this study.

Technology has developed to the point that storytelling is not only limited to text or oral narration, but now there are images, videos, and other forms together (Kosara & Mackinlay, 2013). The form of storytelling has also become rich and diverse; tweeting, writing blogs, and making vlogs can become a way to tell stories. Therefore, the narrative analysis of the story no longer rests on analyzing a particular form, such as text, but on a holistic and comprehensive analysis.

Many scholars have utilized different narrative analysis research frameworks to study various storytelling forms. Parsa (2004) borrows Propp's (1985) narrative structure, including functions and categories of personae, to conduct the narrative analysis of the film "Titanic," bringing to this study the possibility of narrative analysis of images and video content to refer to. However, vlogs do not exist with as many characters and plots as films. Peralta (2019) borrows the three levels of description in narratives (functions, actions, and the level of narration) by Barthes and Duisit (1975) and the forms of coherence by Riessman (2003) to conduct a narrative analysis of popular travel vlogs and obtain tourism destination images of Philippine. Therefore, this study will take into Peralta's (2019) research and also borrow the three levels of description in narratives (functions, actions, and the level of narration) by Barthes and Duisit (1975) to explore the storytelling techniques of Chinese Douyin creators and the Thailand tourism destination images they portrayed.

3.1.1 Research sample and sampling methods

Douyin is chosen to be the source of vlogs for the following reasons:

1. Douyin is a social media platform with a vast number of users, and its vast user base means it has excellent potential.

2. Douyin's features are friendly to the production and dissemination of travel vlogs.

3. Several studies have proved that tourism vlogs on Douyin impact tourists' intention to travel, tourists' behavior, and tourism destination image.

Since Douyin is a relatively new social media platform, research on the creation of Thai content by Chinese Douyin content creators is rare, so there are few prior studies for reference. Therefore, this searched for relevant users on Douyin using the keyword Thailand (泰国) in Chinese and selected ten of these Douyin content creators using purposive sampling. The selection criteria for this study are: (1) These creators' accounts can be searched for by using 'Thailand' as a keyword on Douyin (2) Chinese people who live in Thailand (at least from 2020 to 2021), (3) The number of their followers is above 200,000, (4) Most of the content they post is user-generated, seldom sponsored by some destination marketing organizations(DMOs), (5) They have posted no less than 12 videos of Thailand-related content between 2020 1st January and 31st December. Based on the above criteria, the ten Douyin content creators selected for this study are Little Tiger's trip to Thailand (小老虎的泰国行), Wang Yi is in Thailand (王仪在泰国), Thailand Fat Cat (泰国肥猫), Brother Gongjie (功介哥哥), Half Thai boy in Bangkok (曼谷半个泰国仔), Sean's world (Sean 的世界), A hang in Thailand(泰国阿航), A Shen in

Thailand(泰国阿申), Biao Ge in Thailand(泰国表哥), 77Seven in Thailand(泰国 77Seven), the basic information of these content creators is shown in Table 3.1. After applying the purposive sampling method, the vlogs with the top five shares for each Douyin creator between 1st January 2020 and 31st December 2021 are used as samples for narrative analysis, which is 50 videos in total. As the number of followers and video shares constantly changes, these numbers are monitored until 31st March 2022.

Table 1, Basic information of selected Chinese content creators

Account name	Gender	Number of Followers	Self-description on Douyin
Little Tiger's trip to Thailand (小老虎的泰国行)	Male	5.1 million	Live in Bangkok for 7 years, with one mouth, eat all over Thailand
Thailand Fat Cat (泰国肥猫)	Male	2.57 million	A Chinese who lives in Thailand for 10 years
77Seven in Thailand（泰国 77Seven）	Female	1.7 million	Seven years in Thailand in the field of beauty
A Hang in Thailand (泰国阿航)	Male	1.33 million	Ahang, living in Thailand, exploring Thailand's hidden delicacies
A Shen in Thailand(泰国	Female	0.91 million	Living in Bangkok for 6 years, a serious and funny

阿申)			vlogger
Sean's world (Sean 的世界)	Male	1.17 million	Chiang Mai resident for 9 years loves to travel
Wang Yi is in Thailand (王仪在泰国)	Female	0.7 million	Record my retirement life, thanks to the attention of friends
Half Thai boy in Bangkok (曼谷半个泰国仔)	Male	0.29 million	Settle in Thailand, Share the joy
Brother Gongjie (功介哥哥)	Male	0.26 million	A little brother who lives in Thailand for a long time
Biao Ge in Thailand（泰国表哥）	Male	1.25 million	Live in Thailand, the one who know Thailand the most on Douyin

3.1.2 Research instrument

Three levels of description in narratives (functions, actions, and the level of narration) by Peralta (2019) is used as a guideline for narrative analysis.

According to Peralta (2019), functions relate to the meaning of the word and grammatical structure of the narrative; Actions refer to actants or people who perform or characters; the level of narration includes the source of the narrative, the situation, and the codes or conventions representation used by the source. Therefore, the functions focus on the language used in the vlogs, including the subtitles, the narration of the main characters, and

the words spoken by people who have appeared in the video. Action in this study means the role that appears in the vlog and the narrator of the vlog. The level of narration means all elements other than the verbal elements, including all the shots, scenes, and views that appeared in the videos.

The unit of narrative analysis is also divided into three parts. Every word and sentence (from narrators or other characters, subtitle) in the chosen vlogs are collected as function units. Each character appearing in the video is collected as action units. And the scenery, places, stores, food, etc. that appear in the vlog except for the main character and verbal's other images will be collected as units of the level of narration (The unit of narrative analysis are shown in Table 2).

Table 2, The unit of narrative analysis

Category	Defination	Units
Function	Functions relate to the meaning of the word and grammatical structure of the narrative.	Words, sentences
Action	Actions refer to actants or people who perform or characters	Characters
The Level of Narration	The level of narration includes the source of the narrative, the situation, and the codes or conventions representation used by the source.	The scenery, places, stores, food, etc (all non-verbal images).

According to Linneberg and Korsgaard's (2019) methodology of qualitative coding data, through viewing data in the 50 vlogs, applying codes like the units mentioned above, then grouping units according to the categories mentioned above (three levels of description), this study can achieve the objectives of examining the storytelling techniques of Chinese Douyin content creators and tourism destination image of Thailand they portrayed.

3.1.3 Validity and reliability

In order to obtain valid and even qualitative results, this study must ensure the reliability and validity of the data. However, traditional criteria cannot assess the validity of the narrative analysis. The interpretation work has no classical methods or standard validation formulas (Riessman, 2003). Narrative analysis is only suitable for a small number of specific subjects (e.g., celebrities), and the process is slow and subjective (Riessman, 2003).

This study will use Garman's (1996) principles to ensure the reliability and validity of the data: Verite, integrity, rigor, utility, vitality, and ethics. Verite requires authenticity and addresses the question of why; Integrity requires that the data are logically reasonable; Rigor requires a sufficient depth of data, not simple inference; Utility requires professionally relevant data, contributes to a relevant field, and has a identifiable audience; Vitality requires data that is important and meaningful; Ethics requires data that protects the privacy of participants and complies with other ethical rules. The above principles will be used to ensure the validity and reliability of the data and results.

3.1.4 Data collection and analysis of data

The narrative analysis is conducted in April 2022, before the in-depth interviews. The framework will analyze the data obtained in the study by Peralta (2019). By analyzing in anticipation of obtaining storytelling techniques of Chinese Douyin content creators and the tourism destination image of Thailand. The tourism destination images of Thailand obtained in the narrative study will be used as attributes and dimensions to provide a research framework for in-depth interviews.

3.2 In-depth interview

An in-depth interview is an efficient research method for qualitative research and is often used to explore respondents' perceptions and attitudes and for purposes such as strategic planning (Guion, Diehl & McDonald, 2001). In this study, an in-depth interview is conducted to examine the social media strategies of Chinese Douyin content creators and the tourism destination image of Thailand.

3.2.1 Research sample and sampling methods

Purposive sampling ensures that respondents had the qualifications to participate in the interviews. The criteria for selecting interviewees are the same as those in 3.1.1: (1) These creators' accounts can be searched for by using 'Thailand' as a keyword on Douyin (2) Chinese people who live in Thailand (at least from 2020 to 2021), (3) The number of their followers is above 200,000, (4) Most of the content they post is user-generated, seldom sponsored by some destination marketing organizations(DMOs), (5) They have posted no less than 20 videos of Thailand-related content between 2020 1st January and 31st December.

Thus, this study selects four Chinese Douyin creators mentioned in 3.1.1 for in-depth interviews by purposive sampling.

3.2.2 Research instrument

Guion et al. (2001) argue that choosing a qualified interviewer is essential and observing the seven steps of an in-depth interview (thematizing, designing, interviewing, transcribing, analyzing, verifying, and reporting) when using in-depth interviews to obtain data.

For this study, the researcher will act as the interviewer for the selected participants. In the thematizing stage, this study aims to examine the social media strategy of Douyin content creators and the tourism destination images of Thailand. In the stage of designing, as mentioned in Chapter 2, this study will follow the seven elements conducted by Effing and Spil (2016), Holmbom's (2015) interview structure, and four aspects of social practice theory (designing, filming, editing, and posting) by He, Xu and Chen (2021) to design the interview questions. The interview questions will be divided into five sections.

The first section is used to collect demographic information about the interviewees. This section also serves as an icebreaker and warm-up to get closer to the interviewee.

The second part is used to collect general opinions of Douyin content creators about the Douyin platform and their perceptions of their status as influencers.

The Third section is used to collect data to explore the social media strategies of Chinese Douyin content creators. The questions in this section are designed according to the seven elements conducted by Effing and Spil (2016): target audience, channel choice, goals, resources, policies,

monitoring, and content activities. Since not all these seven elements apply to an individual's social media strategy, this study retains four: target audience, goals, resources, and content activities. This section is also integrating these four aspects of social practice theory (designing, filming, editing, and posting) by He, Xu, and Chen (2021) to design questions.

The Fourth section is designed to collect data to examine the tourism destination image of Thailand. Questions are designed according to the results from the narrative analysis mentioned in 3.1. Considering the tourism destination image of Thailand portrayed by Chinese Douyin content creators is perceived image. The perceived image includes cognitive images (perception) and affective images (attitude). This part also designs questions to obtain the perceptions and attitudes of interviewees.

The last section will complement the other four sections, where the interviewer is free to ask questions and interact with the interviewee openly and positively. The question guideline is shown in Table 3.

Table 3, Question Guideline

Structure	Questions
Demographics Demographics	1. Would you mind briefly telling us about yourself
	2. Would you mind telling us your age?
	3. Where do you live in Thailand?
	4. What kind of job do you do now?
	5. If you are retired, what was your occupation before？
	6. What was your initial motivation for coming to Thailand?

Douyin in General	1. How would you think about Douyin?
	2. Why do you think Douyin is so popular???
	3. What do you think about yourself as a Douyin content creators and an influencer?
	4. Why do you think you can attract a lot of followers?
	5. What are some pros and cons about investing time into building your Douyin account?
Social media strategies	General:
	1. What type of people do you think your target audience is?
	2. What are the goals you set for yourself when you create content?
	Designing :
	3. Whenever you create, where do you get the resources and materials to create?
	4. What kind of preparation do you usually do before you create content?
	5. Can you tell me about about how do you design your vlogs?
	Fliming:
	6. What kind of equipment do you usually use when filming?
	7. Why you choose this equipment?
	8. How do you film?
	9. Have you been trained in filming?

10. Do you usually shoot by yourself, or is there another person who shoots for you, and if so who is he?

11. How long does it usually take to film a post?

12. What kind of skills do you think you need to master when filming?

13. Why you think master these skills are important?

Editing:

14. What kind of application or software do you use to process your video footage?

15. Why you choose the application?

16. Who edits the filmed material?

17. How long does it usually take to edit a piece of content?

18. Have you been trained in editing?

19. How do you or your editor edit your vlogs? Can you tell me some reasons behind?

20. What kind of skills do you think you need to master when filming?

21. Why you think master these skills are important?

Posting:

22. Do you have a specific schedule for publishing the content you create? If yes, what is the frequency?

23. Why you make the schedule for posting?

24. Do you have other platforms to post your content besides Douyin? If yes, what are they?

	25. Why you choose these platforms to post your videos?
	26. What's the difference between Douyin and the chosen other platforms?
	27. Can you tell me some reasons behind?
	Other content activities:
	28. Do you monitor the content you post after it is published?
	29. How do you monitor that? Can you tell me some details?
	30. In the number of likes, shares, comments, which one do you think is more important for you?
	31. Why do you think it is the most important?
	32. If you publish content that does not accomplish your desired goals, what methods do you use to remedy the situation?
Tourism destination image	Cognitive images:
	1. What images, pictures or characteristics first come to your mind when you think of Thailand as a tourist destination? Why?
	2. What factors make you have such perceptions?
	3. Would you mind tell me about your experiences regarding these perceptions?
	4. What do you like most and least about Thailand? Why?

	5. What are the unique or distinctive things that you can think of about Thailand? Why do you hold such perceptions? Affective Images: 6. How do you feel about Thailand while you are in this country?
Other additional questions	Depends on the situation at the time to ask.

3.2.3. Validity and reliability

Validity and reliability are often overlooked in the reporting of many qualitative studies. McDougall (2000) suggests that in order for qualitative research to be trustworthy, the following points must be achieved:

Credibility means participants must believe that the information related to this study is accurate.

Applicability is in the form of transferability, which means having an adequate description of the concepts used.

Dependability represents a commitment to consistency.

Confirmability relates to whether the analysis is based on logic.

These four points require a more harmonious relationship between the interviewer and the interviewee, and the relevant concepts in the interview should reach a consensus between the interviewer and the interviewee.

For interviewees in this study, the researcher contacted them in advance and maintained a good relationship. The concepts related to the design questions are also mostly borrowed from previous studies, ensuring validity and reliability in obtaining and analyzing data. The entire interview

will be recorded, and the interviewee will be rechecked to ensure the authenticity of the material.

3.2.4 Data collection and analysis of data

The in-depth interviews are conducted online between 11th June 2022 and 20th June 2022; Wechat software is used as a tool for the interviews, which are recorded throughout. Since the interviewees are Chinese, the interviews are conducted in Chinese and translated into English during the conversion to a transcript.

After obtaining the raw data, the researcher classifies them according to themes. After that, the data are analyzed according to different thematic categories. The analysis is mainly done by the methods mentioned in 3.2.2.

Chapter 4 Findings

This chapter discusses the findings from the narrative analysis and in-depth interviews. The researcher conducted a narrative analysis of 50 top number shares vlogs from 10 Chinese Douyin content creators between 1st January 2020 and 31st December 2021 and conducted in-depth interviews with four of the ten creators. Thus, this chapter is reported in two parts based on the research methodology: narrative analysis and in-depth interview findings. In particular, the narrative analysis findings include basic information about selected content creators and their vlogs, storytelling techniques in function, action, level of narration, and destination images of Thailand portrayed by Chinese Douyin content creators. The in-depth interviews include the demographic profile of selected content creators, Douyin in general for content creators, social media strategies of Douyin content creators, and destination images of Thailand held by Chinese Douyin content creators.

4.1 Narrative analysis findings

The purpose of 4.1 is to obtain the storytelling techniques of Chinese Douyin content creators and destination images of Thailand portrayed by Chinese Douyin content creators. In the following section, the researcher describes the basic information presented in the selected Douyin creators' Douyin accounts and the basic information of their vlogs, the storytelling techniques obtained through narrative analysis in the function, action, and level of narration, and destination images of Thailand portrayed by Chinese Douyin content creators in their content.

4.1.1 Basic information of selected content creators and selected vlogs

The researcher searches for content creators on Douyin by using Thailand（泰国） as the keyword, then filters by several criteria in Chapter 3, and finally selects 10 Chinese Douyin creators, whose basic information is shown in table 4. Data constantly changes, so these numbers are monitored until 31st March 2022.

Table 4, Basic information of selected Chinese content creators

Account name	Gender	Number of Followers	Number of videos posted	Self-description on Douyin
Little Tiger's trip to Thailand (小老虎的泰国行)	Male	5.1 million	238	Live in Bangkok for 7 years, with one mouth, eat all over Thailand
Thailand Fat Cat (泰国肥猫)	Male	2.57 million	188	A Chinese who lives in Thailand for 10 years
77Seven in Thailand （泰国77Seven）	Female	1.7 million	278	Seven years in Thailand in the field of beauty
A Hang in Thailand (泰国阿航)	Male	1.33 million	146	A Hang, living in Thailand, exploring

				Thailand's hidden delicacies
Biao Ge in Thailand（泰国表哥）	Male	1.25 million	15	Live in Thailand, the one who know Thailand the most on Douyin
Sean's world (Sean 的世界)	Male	1.17 million	770	Chiang Mai resident for 9 years, loves to travel
A Shen in Thailand(泰国阿申)	Female	0.91 million	289	Living in Bangkok for 6 years, a serious and funny vlogger
Wang Yi in Thailand (王仪在泰国)	Female	0.7 million	437	Record my retirement life, thanks to the attention of friends
Half Thai boy in Bangkok (曼谷半个泰国仔)	Male	0.29 million	753	Settle in Thailand, Share the joy
Brother	Male	0.26	42	A little brother

Gongjie (功介哥哥)	million	who lives in Thailand for a long time

From Table 4, the researcher obtains many exciting findings about content creators' profiles. Among the ten content creators, 3 are female, and 7 are male. The creator with the most followers is Little Tiger's trip to Thailand, which has 5.1 million followers on the Douyin platform, and the least is Brother Gongjie, with 0.26 million followers.

8 of the 10 Chinese Douyin content creators apply the keywords "Thailand（泰国）" or "Bangkok（曼谷）" on their Douyin account names. Examples such as Thailand Fat Cat and Half Thai boy in Bangkok. On the other hand, Brother Gongjie and Sean's World do not apply any keywords related to Thailand to their name. Meanwhile, in the self-description of the Douyin platform, except for Wang Yi is in Thailand, another nine content creators describe themselves as living in Thailand; some even add the year and city they lived in Thailand. Examples include "Chiang Mai resident for nine years, love to travel" from Sean's World and "Live in Bangkok for seven years, with one mouth, eat all over Thailand" from Little Tiger's trip to Thailand. The self-description of Wang Yi in Thailand mentions, "Record my retirement life." All content creators try to bundle themselves with Thailand in any description.

There is also a significant gap in the number of videos posted by the ten creators between 2020 and 2021. The top three are Sean's World (Sean 的世界), Half Thai boy in Bangkok, and Wang Yi in Thailand, which posted 770 videos, 753 videos, and 437 videos, respectively. In contrast, Biao Ge in Thailand has posted the least amount of content in two years,

with only 15 videos. Most content creators have the powerful content-producing ability.

The researcher selected the five videos with the highest number of shares for each content creator over the period and with a time length of 30 seconds or more for further narrative analysis. Basic information about the 50 selected videos is presented in 4.1.1.1 to 4.1.1.10 according to the content creators.

4.1.1.1 Little Tiger's trip to Thailand

Table 5, Basic information of selected vlogs by Little Tiger's trip to Thailand

No.	Title	Number of shares	Number of likes	Release Date	Length (Minutes)
1	Ritualistic Thai oysters, rich and tender and smooth like milk jelly #Thailand #Thai cuisine	133,789	1,141,489	2021/9/4 13:09	02:38
2	Thai giant prawns 100 ways to eat salt baked barbecue raw marinated are delicious #Thailand #Thai	120,234	500,631	2021/11/21 12:00	05:00

	food				
3	Giant Peeps pepper and salt cold a few tubes full of Peeps ceiling #Thailand #Thai food	114,332	574,272	2021/10/6 12:30	03:53
4	The ceiling in Bangkok seafood takeaway, Thai stars clamoring to eat the delicious #Thailand #Thai food	113,353	404,898	2021/9/24 14:24	03:24
5	Charcoal grilled giant rooster prawns and black tiger prawns, full of yellow shrimp paste grilled shrimp in the ceiling #Thai cuisine #Thai cuisine	109,716	416,896	2021/10/16 12:00	3:51

From the above table, even if the researcher limits the selection of vlogs to two years, 2020 and 2021, the vlogs with the highest number of shares by Little Tiger's trip are still concentrated between September and December 2021 and are posted after 12 pm. The length of the five vlogs is between 2 minutes, 38 seconds, and 5 minutes. The titles of his vlogs are mainly about the food that will be eaten in that vlogs. Furthermore, all five vlogs are titled with the hashtag Thailand and Thai food.

4.1.1.2 Thailand Fat Cat

Table 6, Basic information of selected vlogs by Thailand Fat Cat

No.	Title	Number of shares	Number of likes	Release Date	Length (Minutes)
1	Thai Horrible Cuisine: Cockroach Sauce #Thailand #Overseas #Featured Cuisine	17,419	687,964	2020/12/17 10:41	01:39
2	Thai Pattaya Netflix: Flying Hollow Cabbage #Thailand #Food #Overseas	15,280	930,329	2020/12/28 11:24	01:20
3	Can you get your money back on a Thai seafood buffet	15,224	132,791	2021/12/10 10:41	01:58

	like this? #Thailand #Thai food #Thai specialties				
4	Go Uncle Siu Hong! Eat traditional Thai handmade ice cream! #Food #Thailand	10,317	24,160	2021/9/19 17:15	01:20
5	Do you dare to eat Thai fried insects? #Thailand #Food #Thai Magic	9942	571,944	2021/1/9 09:22	01:24

From table 6, the vlogs with the highest number of shares over the two years of Thailand Fat Cat are more scattered and not concentrated in one time period. The length of the five vlogs is also relatively consistent, all under two minutes. Regarding titles, Thailand Fat Cat also use the food they eat in the vlogs as the basis for their names, such as "Thai Horrible Cuisine: Cockroach Sauce" and "Eat traditional Thai handmade ice cream!" He also adds related hashtags, such as "Thailand," "Thai food," and "Thai magic."

4.1.1.3 77Seven in Thailand

Table 7, Basic information of selected vlogs by 77Seven in Thailand

No.	Title	Number of shares	Number of likes	Release Date	Length (Minutes)
1	What happened to Pattaya's liveliest showground #Thailand	10,641	62,835	2021/12/11 18:16	0:37
2	Five things you must be aware of when going to Thailand 🤣 #Thailand	10,504	235,151	2021/3/30 19:33	00:56
3	Want to see what Bangkok's nightlife is like now? #Thailand #Living Abroad	10,321	75,412	2021/11/5 18:02	01:01
4	How are the places where guys like to play the most when they come to Thailand 😂 #Thailand	9098	62,727	2021/12/6 18:56	00:46
	A few places you	6121	41,776	2021/11/28	00:58

5	must be aware of when visiting Thailand 😳 #Thailand		18:31

From table 7, the five most shared vlogs of 77Seven in Thailand were all released in 2021. All of them were released after 18:00. Regarding titles, her vlogs have nothing to do with Thai food. However, they are better at recommending Thailand's attractions and travel notes, such as "What happened to Pattaya's liveliest showground" and "Five things you must be aware of when going to Thailand." The length of her vlogs is relatively short, except for one vlog that is 1 minute and 1 second. The rest are all within one minute. 77Seven in Thailand also adds hashtags about Thailand to the titles of her vlogs, such as "Thailand" and "living abroad." What is extraordinary is that three of the five titles use emojis.

4.1.1.4 A Hang in Thailand

Table 8, Basic information of selected vlogs by A Hang in Thailand

No.	Title	Number of shares	Number of likes	Release Date	Length (Minutes)
1	Thai spatial speed food jumping shrimp salad, eat half jump away half #Thai food #street food	89,823	732,218	2021/9/16 16:58	01:31

2	Thai street heavy machine punk brother, iron man also tender #street coffee #street food	67,686	1,139,904	2021/11/12 17:18	02:18
3	Clean and hygienic, fresh, and delicious #Thai food #street food	36,110	230,394	2021/11/16 17:36	01:58
4	Thai roadside stall cold raw food set, clean and hygienic, drooling all over the place #Thai food #streetfood	27,953	286,200	2021/10/10 18:40	02:00
5	Eat all you want from dawn to dusk! #Thai food #seafood buffet	21,273	116,604	2021/10/27 20:00	01:34

From Table 8, the five most shared vlogs of A Hang in Thailand are concentrated in the three months from September to November 2021. All are posted between 16:58 and 20:00. The length of the vlogs is between 1.5 and 2.5 minutes. All five vlogs of A Hang in Thailand use hashtags and are

all related to food, such as street food and Thai food. Although the titles of vlogs are mostly related to food, they seem more diverse. With descriptions of street food owners, such as "Thai street heavy machine punk brother, iron man also tenders," and descriptions of the quality of the food, such as "clean and hygienic." There will even be exaggerated descriptions such as "at half jump away half" and "Eat all you want from dawn to dusk."

4.1.1.5 Biao Ge in Thailand

Table 9, Basic information of selected vlogs by Biao Ge in Thailand

No.	Title	Number of shares	Number of likes	Release Date	Length (Minutes)
1	Wait until you come back to Thailand, there is no more "Thailand Train Night Market" anymore!	111,407	278,177	2021/7/31 21:35	02:36
2	What does Pattaya look like now without tourists? #Thailand @DOU+ Little Helper	9,995	67,708	2021/8/11 18:38	02:33
3	Today met a Thai grab driver, although smiling but eyes several times	6,523	136,594	2021/7/30 21:36	01:48

	flooded with tears. His wife is in Zhaoqing, Thailand this situation should be difficult to meet soon! # Thailand				
4	On the way back to Bangkok today, I passed by Pattaya Walking Street, and saw the beach road, and the square of Siam Coast. No tourists in Pattaya, do you still recognize it?	6,326	10,136	2021/8/3 19:56	03:08
5	Do you guys think this Thai girl looks like Dili Reba 😂😂😂😂? #Thailand	3,819	58,404	2021/7/28 17:46	01:31

Biao Ge in Thailand, the creator who posted the least number of videos among the creators in this study, his most shared vlogs, were even shared more than several creators who had more followers than him. From Table 9, Biao Ge in Thailand's most shared five vlogs during the two years was also concentrated between the two months of July and August 2021

and was posted mainly in the afternoon and evening. The length of vlogs ranges between 1 minute and 31 seconds and 3 minutes and 8 seconds. Among the five selected vlogs are three titles of the last Hashtag up Thailand. Moreover, three of the five titles are in the question form, such as "What does Pattaya look like now without tourists?" and two are in the exclamation form, such as "here is no more "Thailand Train Night Market" anymore!". Some themes of vlogs by Biao Ge in Thailand are related to Thailand's travel landmarks, such as "Train Night Market," "Pattaya Walking Street," and "Siam Coast.". Others are related to ordinary people in Thailand and try to connect with China. Such as one of the titles: "Today met a Thai grab driver, although smiling but eyes several times flooded with tears. His wife is in Zhaoqing, Thailand this situation should be difficult to meet soon!". One of the titles uses emojis.

4.1.1.6 Sean's World

Table 10, Basic information of selected vlogs by Sean's world

No.	Title	Number of shares	Number of likes	Release Date	Length (Minutes)
1	Phuket, Thailand, the epidemic put Jungcylon out of business #Overseas Life @DOU+ Little Helper	19,438	31,948	2021/4/4 14:19	00:42
2	Don't be in a hurry to buy a house in	11,579	79,058	2020/6/13 13:51	10:20

	Thailand, you must listen to the big truth from me who has lived in Thailand for 9 years before deciding				
3	The most worthwhile things to buy back in Thailand, Sean's big recommendation	10,067	35,596	2020/10/1 15:00	06:20
4	Beijing family bought a pool villa in Thailand to receive the elderly to retire, but the elderly does not like to live	10,053	95,367	2021/1/7 12:00	11:32
5	Leave Hangzhou to move to Thailand, spend more than 500,000 yuan to buy the house, see what the small area looks like	7,423	132,733	2021/5/21 12:00	12:48

From Table 10, the five vlogs of Sean's World with the most shares between 2020 and 2021 have a scattered release time, distributed in both 2020 and 2021. However, all the release time is after 12 pm. The length of Sean's world's vlog is very long, except for the one with the most shares, which is only 42 seconds, the rest of the vlogs are over 6 minutes, and the longest among the five vlogs reaches 12 minutes and 48 seconds. Among these five vlogs, only one of them has a Hashtag in the title. Three are about buying properties in Thailand, the other two are about the current situation after the epidemic in popular tourist spots, and the other one is about the recommendation of some good production in Thailand.

4.1.1.7 A Shen in Thailand

Table 11, Basic information of selected vlogs by A Shen in Thailand

No.	Title	Number of shares	Number of likes	Release Date	Length (Minutes)
1	A very special Thai cold dish, the video is a little long, be sure to watch it all #BangkokAshen #ThaiYumAntie Will it be popular to post it again?	10,427	460,709	2020/4/14 17:34	00:55
2	Bangkok Ratchada Train Night Market, because	966	11,574	2020/1/6 17:59	00:59

	there are many people every day, so it is recommended that you go after 10:00 pm, food is delicious #Must See the End #Thailand #BangkokAshen				
3	Thai volcano ribs, at the request of fans, for you #BangkokAshen #Thai food #Thai volcano ribs	885	6,684	2020/4/5 17:30	00:49
4	Promise me that everyone should be well, peace and quiet is a blessing, the white angels on the front line. Thank you for your hard work! #Go White Angels #GoWuhan	640	100,391	2020/2/5 14:37	00:45
	I don't know how to	550	9,355	2021/11/12	3:11

5	write a title for half a day, I dare not watch this video a second time because of the suffering I have experienced, I can only experience it myself, may we all be like me, when we encounter difficulties, we can come out #BangkokAshen #inspirational	19:03

From Table 11, A Shen in Thailand's five most shared vlogs over two years, four of which were released in 2020 and one in 2021, and are released in the afternoon and evening, spanning the time between 14:37 and 19:03. The length of five vlogs is between 45 seconds to 3 minutes and 11 seconds. Four of them are less than 1 minute. A Shen in Thailand also uses hashtags. Unlike other creators, in addition to the above-mentioned "Thailand" and "Thai food" hashtags, A Shen in Thailand also uses many unique hashtags, such as "Bangkok AShen", which is related to the username. "Thai Yum Antie" and "Thai volcano ribs" are related to the vlog theme. Moreover, a reminder to the audience, "Must See the End". Among the five vlogs, three are about Thai street food, one is about China-

Thai friendship under COVID-19, and one is about the creator's own story of growing up in Thailand.

4.1.1.8 Wang Yi in Thailand

Table 12, Basic information of selected vlogs by Wang Yi in Thailand

No.	Title	Number of shares	Number of likes	Release Date	Length (Minutes)
1	After living half my life in my hometown, why I choose to come to Thailand? #WangYi in Thailand #ThailandRetirement #ThaiLife	32,497	103,086	2021/11/9 16:25	1:31
2	Is 1000 enough to live in Thailand? Where is the cheapest place to buy seafood? #WangYi in Thailand #Thailand Retirement #Thailand	116,523	129,121	2021/7/6 16:59	1:24
3	How to do the procedures for long	15,355	130,584	2021/3/4 14:45	01:59

	term residence in Thailand and which visa options? #Thailand long term residence				
4	Thailand retirement my expenses and income, high quality of life is the reason why I choose here #ThailandRetiremen t #Retirement	12,486	124,733	2021/3/8 18:02	02:06
5	Thailand retirement my expenses and income, high quality of life is the reason why I choose here #ThailandRetiremen t #Retirement	12,294	88,860	2021/9/1 3 20:48	01:06

The age of Wang Yi in Thailand is the oldest of the ten selected creators, and from Table 12, the five most shared vlogs of this creator were distributed between March and November 2021. Vlogs were posted in the afternoon and evening, at 14:45 at the earliest and 20:48 at the latest. The length of the vlogs was between 1 minute and 6 seconds and 2 minutes and 6 seconds. Since retirement is the primary purpose of this creator's visit to Thailand, there are hashtags related to retirement in the title, such as

"Thailand Retirement", "Retirement" and "Thailand long-term residence". From these five titles, the researcher can tell that Wangyi in Thailand's vlogs are all about the creator's retirement life in Thailand, such as reasons, costs, living quality, etc.

4.1.1.9 Half Thai boy in Bangkok

Table 13, Basic information of selected vlogs by Half Thai boy in Bangkok

No.	Title	Number of shares	Number of likes	Release Date	Length (Minutes)
1	#Thailand Lottery opening half a month before the tension, after the lottery half a month everyone lost, economists say love lottery affect the economy	15,529	226	2020/3/1 22:07	01:29
2	#Thailand #Beautiful Little sister drink happy, directly transformed! Estimated before is also # handsome,	7,718	7,998	2021/8/7 15:13	0:37

	and # charming Why feel very valiant				
3	Now all can only cook at home, you guys must be so happy if you find a man like this! Come see how #cp looks and taste his cooking!	3,851	22,110	2020/5/14 16:38	00:40
4	#Bangkok #Soldier brother representing #troops came to participate in local transgender #pageant to win #open #freedom allowing everyone to #be their own national ferry	2,566	104,140	2020/11/1 09:19	00:33
5	The Asia Orient Express is Asia's most luxurious #rail travel route from #Bangkok to	1,788	3,575	2021/09/27 17:40	3: 35

	#Singapore It's a moving 5-star hotel! Luxury cruises on land #Changevoice

From table 13, the five most shared vlogs of Half Thai boy in Bangkok are posted in 2020 and 2021. The dates spread out between 1st March 2020 and 27th September 2021. Except one vlog is posted at 9:19 am—the other four are posted in the afternoon or evening. The length of the vlogs ranged from 33 seconds to 3 minutes and 35 seconds. In the title, Bangkok half-Thai boy has a unique way of applying hashtags. Most other creators put hashtags related to the creation theme at the end. Nevertheless, Bangkok half-Thai boy puts some words in the title directly with the hashtag, for example, "#Thailand #Beautiful Little sister drink happy, directly transformed! Estimated before is # handsome, and # charming Why feel very valiant". Most of the titles are related to what the content creator saw and heard in Thailand and is trying a humorous style, so most vlogs are funny vlogs.

4.1.1.10 Brother Gongjie

Table 14, Basic information of selected vlogs by Brother Gongjie

No.	Title	Number of shares	Number of likes	Release Date	Length (Minutes)
1	Thai royal desserts, the ceiling of the Luchu #food seeking #Thai food	3,075	21,278	2021/11/4 18:08	01:19
2	Can you believe it? This is ice cream #shopping #food #Thailand	606	3,529	2021/10/31 16:39	00:55
3	Thai roadside stalls de-mining (1), raw oysters □ never eat #Thailand #Thai roadside stalls	497	5,852	2021/10/16 19:46	00:54
4	Thailand Loi grathong Festival, is simply the Thai people's creativity competition	220	6,108	2021/11/20 19:01	00:49
5	How cheap is the outlet in Bangkok тн#Thailand #life abroad #vlog	220	2,896	2021/9/13 18:22	00:44

Brother Gongjie is the least followed of the ten content creators selected for this study. From Table 14, the five most shared vlogs of this creator were distributed in 2021, between September and November. And are all posted in the afternoon, between 16:39 and 19:46. All vlogs are under 1 minute, except for one vlog at 1 minute and 19 seconds. Of the five vlogs selected, one has three titles about food such as "Lu Chu," "ice cream," and "raw oysters," one about festivals, "Loi Krathong," and another about shopping destinations in Thailand, "Outlet in Bangkok." Four of five vlogs are with hashtags, such as "food seeking," "Thailand" and "vlog."

The above is the basic information of the selected ten content creators, the method of their titles, release time, and length of videos are more related to their social media strategies, so the above table will be reused in 5 to analyze the creators' social media strategies. Table 5 to table 14 will be reused in 5 to explore the social media strategies of the creators. The following sections describe the researcher's findings from studying the 50 vlogs.

4.1.2 The storytelling techniques obtained through narrative analysis in the function, action, and level of narration

According to 3.1.2, the three levels of description in narratives (functions, actions, and the level of narration) by Peralta (2019) is used as a guideline for narrative analysis. will be used as a guideline for this study. The unit of narrative analysis is divided into three parts: Each word and sentence (from narrators or other characters, subtitle) in the selected vlogs are collected as function units. Each character that appears in the video is collected as units of action. Moreover, the scenery, places, stores, food, etc.,

that appear in the vlog, except for the main character and verbal's other images, are collected as units of the level of narration. The researcher describes the findings from the 50 vlogs in the coming three parts.

4.1.2.1 Functions

In the function dimension, by watching all 50 selected vlogs and recording the lines of the creator and other significant characters in the 50 vlogs, as well as the subtitles that appeared, the researcher obtained some characteristics of the creator's storytelling.

1) Thailand and Thai are always a keyword

Thailand and Thai as a keyword is always mentioned repeatedly in the 50 videos, reminding audiences all the time that the video they are watching is related to Thailand and that the elements appearing in the video are full of Thai style, even unique in the world except for Thailand.

Among the 50 vlogs selected, many begin with the vlog theme, where the ten creators emphasize the term Thailand or Thai.

"Today, let us try the Thai oysters, a unique way to eat in the world." (Vlog 1 by Little Tiger's trip to Thailand)

"In Thailand, even use cockroaches to make a sauce, is this kind of water cockroach, looks very scary."
(Vlog 1 by Thailand Fat Cat)

"Many of my friends feel that it must be very expensive for me to live such a leisurely life in Thailand in such a good environment, right?"
(Vlog 4 by Wangyi in Thailand)

"Yesterday was Thailand's Loi Krathong, so beautiful, looking at the crowds, all of a sudden there is a festive atmosphere, let me show you."
(Vlog 4 by Brother Gongjie)

"Let us go to eat the street food of Thailand; the lady makes the food so clean and fresh."

(Vlog 3 by A Hang in Thailand)

2) Start with a question

Starting with a question is also the beginning of some vlogs commonly used by the creators, who describe themselves, introduce a question at the beginning of the vlog, and finally give the audience an answer throughout the whole vlog. For example:

"Thailand Pattaya's flying cabbage have you ever eaten? Hollow cabbage ready, add some bean paste, and season some condiments; oops, this master looks very sophisticated…."

(Vlog 2 by Thailand Fat Cat)

"What is the experience of spending 68 RMB for a seafood buffet in Thailand? We look at such large jumbo shrimp and put them inside the ice to shock it."

(Vlog 3 by Thai Fat Cat)

"What is the experience of eating fried insects in Thailand? In Thailand, there are many stalls selling these fried insects; many insects Fat Cat does not know the name, this should be a cricket, black…."

(Vlog 5 by Thailand Fat Cat)

"I heard that Thailand is open, so how is the nightlife in Bangkok recovering? Now it is 11:17 p.m. Bangkok time; let's go see NANA Plaza together."

(Vlog 3 by 77Seven in Thailand)

"How are some of the most popular places for guys to come to Thailand now? Poseidon in Ratchada Street has been closed for a long time,

so you guys do not have to come over now if you want to come here to play."

(Vlog 4 by 77Seven in Thailand)

3) Bilingual conversations

Most Chinese audiences do not understand Thai, but in the creators' vlogs, there are often conversations with Thai locals, so bilingual conversations are created in the storytelling, and Chinese subtitles are provided for the Thai language. Bilingual dialogue becomes the hallmark of content creators, giving audiences an engaging experience of being in Thailand. For example:

A Hang in Thailand: "Today let us go to eat Thai street food (In Chinese). Hello, Bro, Can I order a coffee now (In Thai)?"

Mobile coffee shop owner: "Sure, what would you like to order now (In Thai)?"

A Hang in Thailand: "Wow, the owner's hair is so long (In Chinese), bro, is your real hair (In Thai)?"

Mobile coffee shop owner: "Yes, it is the real one (In Thai)."
(Vlog 2 by A Hang in Thailand)

Biao Ge in Thailand: "Yesterday, many people said the coconut vendor looks like Dili Reba, let us buy a coconut from her again (In Chinese). Hi, sister, do you know who Dili Reba is (In Thai)?"

Coconut vendor: "Yes, I know her (In Thai)!"

Biao Ge in Thailand: "Many Chinese people said you look like her (In Thai)."

(Vlog 5 by Biao Ge in Thailand)

4) Make catchphrase

Among the ten selected content creators, two make a sentence to the end of their vlogs and then apply it to the end of all their vlogs, making it a catchphrase that belongs exclusively to them. These catchphrases become the iconic sentence of content creators when audiences hear the sentences. Audiences may be reminded of the content creators when they hear the catchphrase and strengthen the content creators' image.

"Come on, come on, come on, wipe my card! (In Chinese, it sounds like Sawasdee)."

(All five vlogs by Thailand Fat Cat)

"If you think it is delicious, let's say: A loi mak (In Chinese and Thai, A loi mak in Thai means delicious)."

(All five vlogs by Little Tiger's trip to Thailand)

5) Thai people speak Chinese

In these 50 vlogs, the researcher finds that content creators often show Thais speaking Chinese with a distinctive accent, which is not standard or fluent. Even though Thai people speaking Chinese may not be standard, researcher recognizes Thais trying to build an image of being friendly and try their best to communicate with Chinese people in their vlogs:

Ratchada Train Night Market Security: "Ratchada Train Night Market is closed (In Chinese)."

An old vendor in Ratchada Train Market: "I miss Chinese people so much; if there are still Chinese tourists, this place must not be closed; this is the best train night market (In Chinese)."

(Vlog 1 by Biao Ge in Thailand)

Grab driver: "Are you Chinese (In Chinese)?"

Biao Ge in Thailand: "Oh, you can speak Chinese? Are you Thai (In Chinese)?"

Grab driver: "I can speak a little bit (In Chinese)."

(Vlog 3 by Biao Ge in Thailand)

Thailand Fat Cat's Thai Uncle: "Snap pea, Snap pea (In Chinese)."

Thailand Fat Cat's Thai Uncle: "So delicious (In Chinese)!"

(Vlog 1 by Thailand Fat Cat)

6) Exaggerated exclamatory sentences

In the content creators' storytelling, some content creators keep saying exclamatory sentence patterns to express their moods or comments about something. They use words like "very", "really", "especially", "so" and other words with adjectives to describe the food they eat. Sometimes, the exclamatory sentence is exaggerated, but the researcher feels the emotions of content creators. These emotions may also influence the audiences when they view the vlogs.

"It is awesome!", "So happy, this oyster is particularly smooth!", "These six prawns fill up my grill, and this looks fantastic!", "This feeling is especially great!".

(From Little Tiger's trip to Thailand's vlogs)

"This shrimp is so fresh!", "No need for dipping sauce, it is already delicious!"

(From Thailand Fat Cat's vlogs)

"Impossible! I must finish such a delicious shrimp!", "Wow, others do not say, today the food looks really clean and very fresh!", "Wow, it really smells good, I can already smell it really good!", "Wow, very

choking, make me feel very exciting!"

(From A Hang in Thailand's vlog)

"This is so really delicious!" "This is so cute!", "Let me tell you that this stuff is really huge, raw and smelly, very fishy!"

(From Brother Gongjie)

7) Must and must not

In the content creators' storytelling, some content creators keep saying exclamatory sentence patterns to express their moods or comments about something. They use words like "very", "really", "especially", "so" and other words with adjectives to describe the food they eat. Sometimes, the exclamatory sentence is exaggerated, but the researcher feels the emotions of content creators. These emotions may also influence the audiences when they view the vlogs. "Must" and "must not" are kindly reminded by the content creators to the audiences. It also strengthens the sense of communication in the vlogs.

"Five things you must pay attention to when you go to Thailand, as soon as you get off the plane, must not rush inside the airport to change the baht, get out of the airport and look for yellow, the exchange rate can save money on a seafood meal."

"And must not take this kind of three-wheeled cab in Thailand, they always tell you to get on 100 THB, but later when you arrive, he will start to up the price."

(Vlog 2 by 77Seven in Thailand)

"Come to Thailand to travel must pay attention to a few places, in addition to the few hotels I said before if you are timid must not go to the beach building by the Mae Nam River, which is a 49-story high rotten

building, Thailand, many horror films are shot in this building."

"You must not do this in these universities in Thailand, must not go to the clock tower of Chiang Mai University at night, do not go to the penthouse of APEC University in Bangkok."
(Vlog 5 by 77Seven in Thailand)

8) Show and explains the steps

Among the 50 vlogs selected, many are stories told by the creators who went to experience Thai food, so the process of showing the food and describing the production steps became a critical expression. Content creators improvise on camera to narrate the characters' actions in the images, with the content creators' understanding, making the tedious food-making process more exciting and vivid. For examples:

"To do raw marinated prawns also to take care of the shells to peel, directly raw marinade, and then this is from the last time, drowned the black tiger shrimp raw marinade with a little lemon, and then add some chili pepper, directly to get up this way, must come out a little, this time to take to the refrigerator for two or three hours, slowly for a while will be more delicious."
(Vlog 2 by Little Tiger's trip to Thailand)

"Hollow vegetables ready, add some bean paste, and some condiments, oops, this chief looks very powerful, first make the pot hot, high-temperature fire to boil the oil, the fire scampered very powerfully, cannot be too close, the pot has been smoking it, the kneading oil hot, scared me, I am not ready for it, fried vegetables, must be the excess juice fried two times. Next, the magic scene came, to throw the dish to the little brother across the road and then followed by the dish, see how he threw,123,

get it!"

(Vlog 2 by Thailand Fat Cat)

"Add a little MSG, add a little lemon juice, fish sauce, this is fried glutinous rice crumbs, chili powder, add lemongrass, add basil leaves, add onion, red onion, add Laotian cilantro, cilantro, give them a mix together, and then add jumping shrimp."

(Vlog 1 by A Hang in Thailand)

9) The friendship between Chinese and Thai

In the fifty vlogs, content creators try to show the friendship between the people of China and Thailand in storytelling through interviews with Thai people and their self- narration of some good behaviors in Thailand. Many of Biao Ge in Thailand's vlogs are related to the above, for example:

Biao Ge in Thailand: "Can I buy this one? Is this from your shop?"

The vendor in Ratchada Train Market: "Take it, Ratchada train market closed, my shop closed, this is free for you. For you to keep as a souvenir."

Biao Ge in Thailand: "No, I cannot take it for free."

The vendor in Ratchada Train Market: "Don't worry, just take it, we are closed, take it as memory."

(Vlog 1 by Biao Ge in Thailand)

A random interview with a Thai lady: "Every day, more than 1000 people come to Pattaya Beach Plaza to receive free lunches, your behavior of coming to the relief is excellent, thank you, Chinese people, thank you, Chinese friends."

(Vlog 2 by Biao Ge in Thailand)

Subtitles: "The rain was so heavy that I invited Grab driver into my

house to take shelter from the rain, but he said he was afraid of getting the house wet and refused to go inside."

The Grab driver: "When can Chinese people return to Thailand?"

Biao Ge in Thailand: "Should not yet, the current COVID is too serious, cannot come back so quickly."

The Grab driver: "I hope the Chinese will return to Thailand soon."

Biao Ge in Thailand: "Why?"

The Grab driver: "Thais' happy and wealthy life because of Chinese tourists."

(Vlog 3 by Biao Ge in Thailand)

10) Suggestions for coming to Thailand

Among the selected content creators, many storytelling themes are suggestions for Chinese tourists coming to Thailand for a short or long stay. In addition to the suggestions mentioned in "must and must not," there are some very straightforward narratives. These suggestions are constructive for tourists who have just come to Thailand. Some knowledge is shared between content creators and audiences. For example:

"If you want to get a long-stay visa in Thailand, there are two types that are suitable for us ordinary people, the first one is the study visa and the second one is the pension visa. The study visa is for those under 50 years old who want to stay here for a long time. A language school is available if you pay enough tuition of about 10,000 RMB a year. There are language schools in every city in Thailand, and the school will give you a study visa for one year. This is the first step in making friends with people of all nationalities, which is what I did before I turned 50."

(Vlog 3 by Wang Yi in Thailand)

"If you buy a house in Thailand, you treat it as buying a car, just like you buy a car in China, you certainly can't sell this car after you buy it to increase its value; you treat it as a consumer product, you bought it, live in it for yourself, how many years you think it is cost-effective, a house which spend you 500,000 to 600,000 THB, you can live for a few decades, I think it is cost-effective. I think it is a good deal. So then, I think I still suggest those who speculate in real estate or something, Thailand is not suitable for you."

(Vlog 2 by Sean's World)

11) Depressed Thailand under the COVID-19 Pandemic

The researcher selected vlogs for the two years from January 2020 to December 2021, which is also the time when COVID-19 is more severe around the world, so there is no shortage of creators who have tried to use language to describe the depressing scenes in Thailand under the pandemic. The content creators portray the people and places affected by the epidemic, allowing viewers to recognize the devastation the epidemic has brought to countries with tourism. During the depression, the relationships between people appear more moving.

Biao Ge in Thailand: "I found a motor driver to be our guide today."

The motor driver: "Welcome to Pattaya Walking Street, there are no more visitors these days, very quiet. This 711 has already been closed for two years. And this Club opened less than 5 months before the COVID-19 pandemic, so it was also closed."

(Vlog 4 by Biao Ge in Thailand)

"I am in the biggest mall in Phuket, Thailand, Jungcylon, I'm sure many of you have been here. It closed now, closed due to COVID-19,

Starbucks closed, and Swensen's closed. McDonald's closed, supermarkets closed, all the places are surrounded by this iron fence, not allowed to enter, not open. The impact of the pandemic was so great that even 711 was closed, and the shelves inside were all empty."
(Vlog 1 by Sean's world)

4.1.2.2 Actions

According to 3.1.2, actants or people who perform or just characters are taken as action dimensions in this study. By watching all 50 selected vlogs and recording the main characters in the 50 vlogs, the researcher obtained some characteristics of the characters of content creators' storytellings. Moreover, to summarize the four different characters that often appear in vlogs, the following part is described.

1) The content creators themselves are the main characters

In vlogs, the main characters refer to none other than the content creators themselves. Most of them, in their vlogs, play the role of the narrator. However, even though all of them are the main narrators of vlogs, there are differences among the ten content creators.

The first one is the content creator's filming in the form of a selfie, and in addition to the voices coming to narrate, their image will also be in the picture. Content creators who tell their stories this way are Little Tiger's trip to Thailand, Thailand Fat Cat, A Hang in Thailand, Sean's World, A Shen in Thailand, and Wang Yi in Thailand. Figure 2 shows some examples that are presented in the vlogs from the selfie angle.

The second is that the content creators have a photographer shoot for them, and they can show a fuller image and background as the character being shot on camera, the angle of the characters also becomes more abundant, and the camera switch is flexible. The leading creators who tell stories this way are 77Seven in Thailand, Biao Ge in Thailand, and Brother Gongjie. Figure 3 shows some examples that are presented in the vlogs from the photographer's angle.Figure 3 shows some examples that are presented in the vlogs from the photographer's angle.

Figure 3, Content creators as main characters in their vlogs (Selfie angle)

Source: Little Tiger's trip to Thailand's vlog 1.

https://www.douyin.com/video/7003941403424296223; A Shen in Thailand's vlog 2.

https://www.douyin.com/video/6778767381293534477; Wang Yi in Thailand's vlog 4.

https://www.douyin.com/video/6937221603340094756. Retrieved on 27th May 2022.

Figure 4, Content creators as main characters in their vlogs

(Photographer's angle)

Source: Brother Gongjie's vlog 2.

https://www.douyin.com/video/7025147257309777167; Biao Ge in

Thailand's vlog 1.

https://www.douyin.com/video/6991083824251784479; 77Seven in

Thailand's vlog 4.

https://www.douyin.com/video/7038541405769321759. Retrieved on

27th May 2022.

The last one is the content creator as the narrator of the vlog, only the voice appears in the vlog, but his image is not present in the vlog from the beginning to the end. Content creators using this storytelling approach are Half Thai boy in Bangkok.

2) Thai people as guest characters

Among the ten content creators, there is an exceptional character in the vlogs of Thailand Fat Cat, this role is a Thai, is Thailand Fat Cat's uncle-in-law; every vlog of them has his uncle, so the uncle is the permanent guest character in Thailand Fat Cat's vlogs. Furthermore, many audiences follow Thailand Fat Cat because of the existence of the character of the uncle.

The image of the uncle often speaks Thai in the vlogs and performs a runway show at the beginning of the video, making the vlogs very funny. Figure 4 shows the image of the Thai uncle in the Thailand Fat Cat's vlogs.

Figure 5, Thailand Fat Cat's uncle-in-law in their vlogs

Source: Thailand Fat Cat's vlog 1 (Right).

https://www.douyin.com/video/6907049831101992207; Vlog 2 (Left).

https://www.douyin.com/video/6911142883844263168. Retrieved on 27th May 2022.

There are also content creators whose Thai friends do not get to appear in their videos as permanent guests but occasionally appear in a vlog as a major or minor character. For example, in vlog 1 by Half Thai boy in Bangkok, a Thai boy named Dai is shown as a friend, and the whole vlog is about Thai people keen to buy lottery tickets. Dai, the friend of the content creator, is the main character in this vlog as well as the case. In this vlog, Half Thai boy in Bangkok tells the story of Dai spending 4,000 THB on lottery tickets but not winning any money back. Figure 5 presents the image of Dai in the Half Thai boy in Bangkok's vlogs.

Figure 6, Half Thai boy in Bangkok's Friend Dai in the vlog
Source: Half Thai boy in Bangkok's vlog 1.
https://www.douyin.com/video/6799240182873853191. Retrieved on 27th May 2022.

The Thai characters in the vlogs portray an entire image of Thailand,

and the Thai people become a vital role in the vlogs. Moreover, audiences favor vlogs because of the content creators and distinct Thai characters.

3) Random meet with Thai people

Not all content creators have a Thai relative or friend who can be in the vlogs at all times, so most of the Thai characters that appear in content creators' vlogs are random Thai people they meet in different places. After watching 50 vlogs, the researcher finds the following types of Thai people are the characters who have conversations with the content creators.

The food store owner or seller: The food store owner or seller: No matter what kind of food store owner or seller, it has been an essential Thai character in 50 vlogs. These characters become one of the main characters in that vlog because the content creator goes for consumption. These characters are gender-neutral and span a wide range of ages. For example, five selected vlogs of A Hang in Thailand featured five different food store owners: a female store owner selling jumping shrimp, a male coffee store owner, a female store owner who was selling raw salmon, a female store owner who sells seafood platters and a female owner of a seafood buffet restaurant. Characters engage in dialogue with A Hang in Thailand, enriching the content of the vlog during the conversation with the content creator or when introducing the food.

Grab food driver: Grab food drivers are also used as a major character in the storytelling of some content creators. In Biao Ge in Thailand's vlog 3, Biao Ge in Thailand tells the story of a Grab food driver who has a Chinese wife, and his wife has temporarily returned to China with their children due to COVID-19. He is left alone to make a living as a food delivery driver by having the Grab driver; he has to take shelter in

front of Biao Ge in Thailand's house and chat with Biao Ge in Thailand.

Taxi and motor driver: The character of a taxi or motor driver is also in some content creator vlogs. In 77Seven in Thailand vlog 2, a taxi driver appears for a few seconds as the content creator tells a story about how being a cab in Thailand makes drivers pay the meter, but it is not a very important character. A female taxi driver also appears as a character in Biao Ge in Thailand's vlog 3. Biao Ge hires another motorcycle driver in Thailand to take content creators and viewers on a walk through Pattaya amid the COVID pandemic.

Thai children: Thai children have also been used as subjects by content creators, and some have left a lasting impression on the researcher. For example, in A Hang in Thailand's Vlog 3, the daughter of a cold seafood store owner, a young girl who looks less than ten years old, often comes to the store to help her mother because of COVID-19 and online classes. In Vlog 4 of Biao Ge in Thailand, two other children appear, one of whom appears to be non-verbal and is carried in her mother's arms as she sells street snacks, while the other sits alone in line to receive a free meal.

Pharmacist in a pharmacy: In A Shen in Thailand's Vlog 4, a pharmacist appears, and this Thai female pharmacist kindly explains to A Shen in Thailand how to reuse masks, and through her description, she shows that masks, as a scarce resource, should be used sparingly in COVID-19 pandemic.

LGBTQ members: Some LGBTQ people with adorable characters often appear in the content creators' vlogs. For example, in Thailand Fat Cat's vlogs, the Thai Uncle's boyfriend, Hong, has appeared many times, and his appearance makes the character of the Thai uncle more meaningful. Another example is Half Thai boy in Bangkok's vlogs 2 and 3. Vlog 2 shoots videos of a transgender person with exaggerated behavior dancing drunk with narration from the content creator, and vlog 3 has a gay male cooking funny videos with narration from the content creator.

Other special characters: Among other exciting characters, we have to mention a non-human character, Wang Yi in Thailand's pet dog. It is a homeless dog adopted in Thailand who accompanies Wang Yi in Thailand as a character with no lines and accompanies the content creator in vlog 1 and vlog 2. Figure 6 presents the images of Thai characters mentioned above.

Figure 7, Seven different types of Thai characters in vlogs.

Source: From left to right, A Hang in Thailand's vlog 3.

https://www.douyin.com/video/7031099468560731431; Biao Ge in Thailand's vlog 3.

https://www.douyin.com/video/6990712777270725924; Biao Ge in Thailand's vlog 4.

https://www.douyin.com/video/6992171336181370119; A Hang in

Thailand's vlog 3.

https://www.douyin.com/video/7031099468560731431; A Shen in

Thailand's vlog 4.

https://www.douyin.com/video/6789847776344673544; Half Thai boy in

Bangkok's vlog 4.

https://www.douyin.com/video/6889958841597873416; Wang Yi in

Thailand's vlog 1.

https://www.douyin.com/video/7028483524407627043. Retrieved on

27th May 2022.

4) Other Chinese people in vlogs

In addition to some Thai characters, the 50 selected vlogs occasionally featured some Chinese characters other than the content creators themselves. They can be roughly divided into two categories, Chinese people who live in Thailand for work and those who come for vacation or retirement.

Chinese people who live in Thailand for work: There have always been many Chinese people coming to Thailand to do business or work. This type of character appears in the stories of the ten content creators; they are portrayed as very hardworking and kind. For example, in Little Tiger's Trip to Thailand's vlog 2, the owner of the seafood store is a Chinese man; he can communicate with the content creator fluently in Chinese and always notifies our content creator when new seafood goods arrive. For example, in vlog 2 of Tiger's Thailand trip, the owner of the seafood store is Chinese; he can communicate with the content creators fluently in Chinese and always notifies our content creators when new goods arrive. In Biao Ge in Thailand's vlog 2, one of the characters is a Chinese

colleague of the content creator, and they have a deep discussion in the car about the Thai saying: "good people get good karma." In A Shen in Thailand's vlog 4, one of her Chinese friends who was also working in Thailand had to return to China because of the COVID-19 pandemic, so the content creator told her friend in the vlog to bring some masks to donate to the hospital because of the difficult situation in China at the time.

Chinese people who come for vacation or retirement: Because the researchers chose the two-year period when COVID-19 was raging, few Chinese could afford to travel or retire to Thailand during that time, but content creators have still produced content that portrays them as wealthy and relaxed. Sean's World vlog 4 interviewed two groups of Chinese families. The first family is from Beijing. From the video, audiences can see the father explaining how their family frequently visits Thailand (for over 11 years). In addition, the father explains how he relocated his family to Thailand because of the difficult COVID-19 situation that happened in China. As a result of the pandemic, the father decides to buy a large villa in Phuket, where he plans to stay and retire in the future. The second group of families is an elderly couple from Beijing. Their children arrange for them to come to Phuket, Thailand, to retire. Their children bought a large villa by the sea for them, and they talked about the advantages and disadvantages of their retirement life in front of the camera. Figure 7 presents the images of two Chinese families in the vlog of Sean's World.

Figure 8, Two Beijing families, the Beijing father and the old Beijing couple.

Source: Sean's world's vlog 4.
https://www.douyin.com/video/6914575493463346445. Retrieved on
27th May 2022.

4.1.2.3 Level of narration

In this study, the level of narration means all elements other than the verbal elements, including all the shots, scenes, and views that appeared in the videos. Thus, the units of this dimension include the places, stores, food, and other elements appearing in the shots. Considering the lyrics of the background music of vlogs do not play an essential role in vlogs, the more important is the rhythm and emotions, so the background music of vlogs used in this study is also categorized in the level of narration.

First of all, it must be mentioned that most of the 50 vlogs have few shots, slight variations in camera scenes, and few places, which may be

limited by the content creator's professionalism and the video's length, among other reasons.　　For example, in Wang Yi in Thailand's vlog 4, there is only one shot of her in the 2 minutes and 6 seconds video, the shot is a fixed position where she narrates to the camera, and there is only one place, the garden of her apartment.

1) Places in Thailand

Compared to movies with hundreds of scenes, or tourism advertisements with constantly switching scenes, the vlogs created by content creators on Douyin have far fewer scenes. These scenes are some of Thailand's places, whether large or small. After viewing the 50 selected vlogs, the researcher finds that the following places are often found in the vlogs of content creators.

Local markets: Most of the 50 vlogs were shot in local Thai markets. These markets include night markets, food, seafood, and more. What all these markets have in common is a collection of countless vendors selling local Thai vegetables, meat, seafood, processed foods, and others. Some of these markets may not be well-known, and the name of the market is not mentioned in the vlogs. For example, Little Tiger's trip to Thailand's vlog 1 is at a local Thai market, and in the vlog, audiences can see many Thai people and food stalls in that market. Little Tiger's Trip to Thailand's vlog 5 is also in a local Thai market, but the market in vlog 5 is more like a farmers' market in a shed than the first open-air market, like a bazaar. There are also many night markets in Thailand that many content creators have chosen as a place for filming, such as vlog 1 and vlog 5 of Fat Cat Thailand, vlog 1 of A Shen in Thailand, etc. These markets are characterized by being open only in the evening. In addition to these unfamous local markets, a

night market that is very famous among Chinese tourists, Ratchada Train Night Market, is also a popular place. When the creators come to make a vlog, often mention the name of this night market in their vlogs, as it has become a landmark attraction. For example, vlog 1 of Biao Ge in Thailand is about the final clean-up scene of the Ratchada Train Night Market vendors who are about to close. In contrast, vlog 2 of A Shen in Thailand is a vlog of the content creator talking about visiting different food stalls inside the Ratchada Train Night Market while it is still open.

Streets: The streets of Bangkok are often used by content creators as the main scenes for filming because of their liveliness and the various mobile stalls. Content creators come to these streets, usually filming the food sold by a particular mobile stall or introducing a famous store on this street. For example, in A Hang in Thailand's vlog 2, the content creators find a street-side coffee mobile cart and create a vlog about the owner's story. Another content creator, 77Seven in Thailand, also chose to stand on the street side to introduce some famous places in Bangkok. 77Seven in Thailand films the billboards and street scenes of these stores, such as 77Seven in Thailand's Vlog 1, where the content creator filmed the closed door of a Pub in Pattaya, and Vlog 3, where the content creator filmed the street scene of the famous street, Nana plaza, back to normal like the time before COVID-19.

Living Communities and homes: In this research, the researcher finds that there are content creators who film in places that would be the homes or the communities where content creators live. These places present the creators' comfortable, quiet, casual, and tropical living environment in Thailand: villa communities, multi-story villas, ocean view houses, high-quality condominiums, etc. For example, vlog 2, vlog 3, vlog

4, and vlog 5 of Little Tiger's trip to Thailand all have scenes in the front and backyard of Little Tiger's trip to Thailand's house in Bangkok. Sean's world is featured in vlog 2, vlog 4, and vlog 5 using the villa community where the content creator lives in Chiangmai as the theme and scene of the vlogs about the comfort and expense of living in a villa in Thailand.

Figure 9, Beaches and Seas from vlogs By Wang Yi in Thailand (left) and 77Seven in Thailand (right).

Source: Wangyi in Thailand's vlog 1 (Left).

https://www.douyin.com/video/7028483524407627043. 77Seven in Thailand's vlog 1 (Right).

https://www.douyin.com/video/7040386695241403678. Retrieved on 27th May 2022.

Beaches and seas: As a country near the sea, Thailand has many beautiful beaches and seas. Such a stunning natural landscape is also used as a place for content creators to create comfortable living conditions with

a beautiful view of the sea. For example, Wang Yi in Thailand's vlog 1 shows the content creator swinging on the beach. Unlike Wang Yi in Thailand, 77Seven in Thailand's vlog 1 is also set on a quiet and deserted beach, but the content creator tells the story of Pattaya which has not yet recovered from the pandemic. Figure 8 presents beaches and seas from different content creators.

Shopping malls: shopping malls in Thailand are trendy places for content creators. Shopping malls in vlogs usually show the prosperity or depression of the city. Sean's World vlog 1 tells of Phuket shopping center Jungceylon facing bankruptcy under the COVID-19 pandemic; all the stores in the shopping malls are closed, and the shelves are empty. Brother Gongjie's vlog 5 is the content creator who goes to Bangkok's famous shopping mall, Central Village, to enjoy a variety of brand-name goods on sale shopping experiences. Figure 9 presented the depressed Jungceylong and the bustling and crowded Central Village.

Figure 10, Depressed Jungceylong by Sean's World(left) and crowded Central Village by Brother Gongjie(right).

Source: Sean's world's vlog 1 (left).

https://www.douyin.com/video/6947183422527884574. Brother

Gongjie's vlog 5. https://www.douyin.com/video/7007361868473928975.

Retrieved on 27th May 2022.

Riverside: Bangkok is a city built beside a river, and some content creators who live there use the riverside as the main scenes. Moreover, it looks like a place to show the exoticism of the Thai nation as opposed to shopping malls with their modern vibe and beaches and seas with natural beauty. For example, Brother Gongjie's vlog 4 describes the traditional Thai festival of Loi Krathong by the river. Figure 10 presents the Thai people celebrating Loi Krathong beside a river.

2) Thai stores

Appearing in the scenes mentioned above (places) are various stores, restaurants, and entertainment places. These stores appear in the vlog to make the scene more full of details.

Market stalls: Going to the vendors in the market is one of the reasons creators go to local markets in Thailand and why the vendors can be the main characters in content creators' vlogs. These stalls are often not mentioned by name and location in vlogs, but audiences can find the same type of stalls in different Thai markets. For example, A Shen in Thailand's vlog 1 vlogged an exciting night market vendor who is selling Yum.
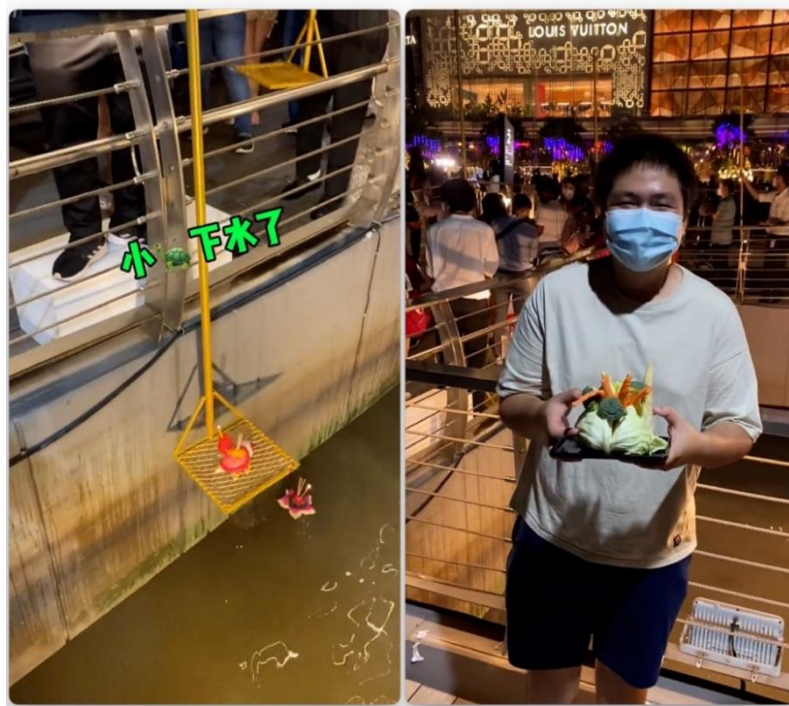
Figure 11, Thai people are celebrating Loi Krathong beside a river.
Source: Brother Gongjie's vlog 4.
https://www.douyin.com/video/7032605549300682019. Retrieved on 27th May 2022.

Street mobile stalls: There is some street mobile stalls owner whom content creators film because of their unique features. For example, in A Hang in Thailand's vlog 2, the content creator vlogs a barista with long hair that is different from other men. It further tells the story of how hard it is for Thais under the COVID-19 pandemic. In Biao Ge in Thailand's vlog 5, a coconut vendor is selling coconuts and is vlogged by the content creators because she looks like a famous Chinese actress. Figure 12 presents the long hair barista and the coconut seller.

Figure 12, The long hair barista and the beautiful coconut seller.

Source: A Hang in Thailand's vlog 2 (Left).

https://www.douyin.com/video/7029610407018974476. Biao Ge in Thailand's vlog 5 (Right).

https://www.douyin.com/video/6989911473271131399. Retrieved on 27th May 2022.

Restaurants: Content creators film some restaurants because these restaurants sell unique dishes or offer low prices. A restaurant in Pattaya is made into a vlog by Thailand Fat Cat because the chef would throw the fried food from one side of the road to the other and hold it. Figure 13 presents the unique restaurant vlogged by Thailand Fat Cat. Many content creators have vlogged different seafood buffet restaurants because the price is around 300 baht, which is very cheap compared to Chinese seafood buffet restaurants. For example, Thailand Fat Cat's vlog 3 and A Hang in Thailand's vlog 5 are vlogging seafood restaurants offering high-quality seafood that only costs 300 to 400 baht.
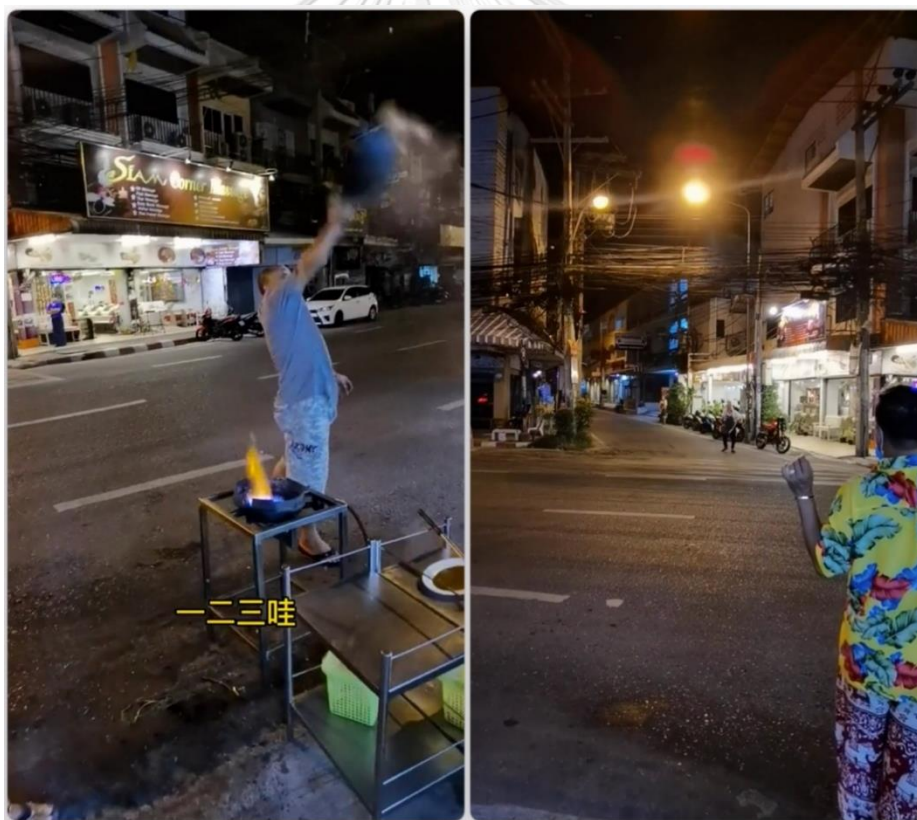
Figure 13, Fried Flying Cabbage in Thailand Fat Cat's vlog 5

Source: Thailand Fat Cat's vlog 5.

https://www.douyin.com/video/6915564550381112576. Retrieved on 27th May 2022.

Pubs and clubs: Pubs and clubs are also a must for many visitors to Bangkok, but due to the pandemic, most of these venues were not open at the time the researcher chose. Despite this, content creators are still coming to the formerly crowded pubs and clubs to film in front of them. For example, in 77Seven's vlog 4, the content creator goes to the front door of a few famous clubs in Bangkok that used to have many visitors and talks about the situation now. Figure 14 presents some clubs in Thailand that are closed because of COVID-19.

Figure 14, Closed pubs and clubs: Poseidon and Routine66

Source: 77Seven's vlog 4.

https://www.douyin.com/video/7038541405769321759. Retrieved on 27th May 2022.

International brand stores: I International brand stores are what many travelers choose to visit when they come to Thailand. Content creators come to these stores that sell international brands on a reasonable budget as topics to create vlogs. For example, in Brother Gongjie's vlog 5, the content creator goes shopping at Coach, Timberland, and Adidas. Furthermore, get these items at a meager discount. Figure 15 presents Brother Gong Jie going shopping at some international brand stores.

Figure 15, Some international brand stores in Brother Gongjie's vlog
Source: Brother Gongjie's vlog 5.
https://www.douyin.com/video/7007361868473928975. Retrieved on
27th May 2022.

Supermarkets: Supermarkets are featured in the content creators' vlogs in a way that is more relevant to everyday life, and the content creators' wide range of Thai products in supermarkets is recommended to audiences. For example, in Sean's World vlog 5, the content creator goes to a supermarket and shares many Thai products, such as inhalers and Thai medicine plasters, with the audience.

3) Thai food and products

Under the above scenes and stores are details of the various Thai food and products. The researchers find some interesting foods and products from the vlogs, which are usually recommended or not recommended to audiences in vlogs.

Seafood: Seafood is a prevalent food among the Chinese and Thais. Thailand is a country that lives by the sea and has a lot of cheap and delicious seafood, which is often shot in large close-ups by content creators. This seafood may come from restaurants, street stalls, or even be homemade by content creators. For example, Little Tiger's Trip to Thailand's vlog 2, vlog 3, and vlog 5 talk about the content creator buying many mantis shrimp from a seafood shop and then cooking these mantis shrimp at home. Two other content creators, Fat Cat Thailand and A Hang in Thailand, captured the abundant seafood at the buffet in Fat Cat Thailand's vlog 4 and A Hang in Thailand's vlog 5.

Special cuisine: Some cuisines are born in Thailand but are spread by word of mouth on Chinese social media, and these cuisines are where tourists or people who live in Bangkok often go have a "check-in." Among the 50 vlogs selected in this study, some Thai cuisines have an extraordinary cook approach, such as Laeng Saeb. Laeng Saeb is a kind of

Thai-style boiled pork ribs, called volcano ribs, by Chinese tourists because the food is piled up like a volcano when done. In A Shen in Thailand's vlog 2, the content creator shows the step and detail of how to cook Laeng Saeb for the audience.

Dessert: A few cute-looking desserts also appear in the 50 selected vlogs, some of which are traditional Thai desserts, and some are new styles invented by the Thais. In Brother Gongjie's vlog 1 and vlog 2, the content creators describe two kinds of desserts in Thailand. The first one is Lu Chu, which is called Thai royal desserts. Lu Chu is a dessert made to look like different kinds of fruits, and the content creator vlogged the appearance and evaluated the taste of this dessert. Another kind of dessert is made to look like an animal ice cream, the content creator also vlogged the taste and the appearance of this dessert. Figure 16 shows the Lu Chu and the animals' looking ice cream in Brother Gongjie's vlog.

Figure 16, Lu Chu and the animals' looking ice cream

Insect snacks: Many local streets snack in Thailand are related to insects, and during the research, the researcher finds that Thailand Fat Cat's vlog 2 and vlog 5, are talking about a variety of insect snacks that are very popular in Thai food stalls. In vlog 2, an insect is called a "water cockroach" and has a perfume-like smell, wildly contrasting its appearance. In vlog 5, Thailand Fat Cat goes to a food stall specializing in insects, showing eight kinds of insects that can be eatable and introducing the taste of the different insects in a comprehensive vlog. Figure 16 shows the insect snacks in Thailand Fat Cat's vlog.

Figure 17, The insect snacks in Thailand Fat Cat's vlog.

Source: Thailand Fat Cat's vlog 5.

https://www.douyin.com/video/6915564550381112576. Retrieved on

27th May 2022.

   Tropical fruits: Thailand is located in the tropics, while most

Chinese provinces are in the subtropics and temperate zones, so some fruits

produced in the tropics are favored in the vlogs of Chinese content creators.

These tropical fruits include coconut, mangosteen, durian, mango, etc.

These fruits are shown intentionally or unintentionally in vlogs by content

creators, for example, in Wang Yi in Thailand's vlog 2, the content creator

makes a vlog about the local market and shows the price of different fruits,

the meager prices of mangosteen and durian are of great interest for

audiences. In Sean's World vlog 5, the content creator shows a mango tree

planted in front of a house bearing many mangoes, which is a sight that can

not be seen in many cities in China. Figure 18 presents the mango tree in

Sean's World's vlog 5.

Figure 18, The mango tree and mangoes in vlog 5 of Sean's world.
Source: Sean's world's vlog 5.

https://www.douyin.com/video/6964403700156697886. Retrieved on

27th May 2022.

Pharmaceuticals and health care products: Some of Thailand's herb-related medicines and products have also been liked by tourists worldwide. Some medicines and health care products may be difficult to buy if people are not in Thailand. Many content creators make these medicines or health care products into vlogs as product recommendations. For example, in Sean's World vlog 3, the content creator shows some of Thailand's specialty medicines and health care products in a supermarket and gives audiences a detailed description of the effectiveness of these medicines. Figure 18 presents some Thai medicine in Sean's World's vlog 3.

Figure 19, Medicines and health care products in vlog 3 of Sean's world. Source: Sean's world' vlog 3.

https://www.douyin.com/video/6878543012260023563. Retrieved on 27th May 2022.

4) Background music

Background music is an integral part of the content creators in the production of vlogs, in the selected 50 vlogs, most of the vlogs are added by the content creators of the background music, and a few do not add any background music. By analyzing the vlogs, the researcher finds that the background music has the following types:

Light music: Light music without lyrics often matches the emotions that the content creator wants to convey and harmoniously combines with the vlog. For example, in Biao Ge in Thailand's vlog 3, the content creator tells the story of a grab driver who stays alone in Thailand because of the COVID-19 pandemic. The background music is a piece of light music played by a piano, which sets up a sad and lonely atmosphere.

Pop music and disco music: Some Thai pop songs and disco adaptations of pop songs are also used as background music for the creators to narrate in their vlogs. Some of this background music is from Thai TV series popular in China, and some are Thai music with a strong sense of musical rhythm that has created a secondary wave of creation on the Douyin platform. The lyrics of this music are almost all in Thai, so Chinese listeners cannot understand their meaning, but they can also create a different atmosphere in the video. For example, All of A Hang in Thailand's vlogs use the same song from a famous Thai series, Love Destiny. This song sets up a Thai elegant and antique atmosphere as the background music. There is also a strong sense of rhythm. Content creators also use Thai disco music as background music in vlogs. For example,

content creators use rhythmic Thai disco music as background music in vlogs. For example, all five vlogs of 77Seven in Thailand use this type of music as the background music, which has a very distinctive style and can be recognized by audiences who have been to Thailand before as a kind of northeastern Thai disco music.

No background music: Some content creators do not use any background music, such as Wang Yi in Thailand and Sean's World, and these content creators often use only narration to express their emotions.

5) Horizontal and vertical screen

As a content creation and sharing platform on cell phones, some features make this platform more suitable for a vertical screen. Hence, all content creators create the vertical screen content except Sean's World, which creates the horizontal screen content.

4.1.3 Destination images of Thailand portrayed by Chinese Douyin content creators.

The ten selected content creators, each with a different style, creative themes, and storytelling techniques in function, action, and level of narration, have portrayed colorful destination images of Thailand in 50 vlogs. Based on the literature review in 2.5, the researcher finds that content creators portrayed the following destination images of Thailand through storytelling techniques in function, action, and level of narration.

4.1.3.1 Delicious local food

Delicious local food is a fundamental theme for Chinese Douyin content creators. When these content creators are creating vlogs, the first thing they do is emphasize at the function level that the food is Thai or from Thailand. When content creators are working on their creations, they first emphasize at the function level that the food is Thai or from Thailand. Then by taking videos of the store owners as they make it, they show that the food is truly unique and may not be available after leaving Thailand by showing the production steps. Finally, the tourist image that the food is delicious is shown by filming the exaggerated expressions oneself while enjoying the food and the exclamation of the food. Some creators even transformed the sentences of admiration into exclusive slogans, such as the slogan of Little Tiger's trip to Thailand: If you think it is delicious, let's say: A loi mak (A loi mak in Thai means very delicious).

4.1.3.2 Good value cuisine

Good-value cuisine is one of the destination images of Thailand shown by content creators. In addition to directly narrating food at the function level of words such as cheap or good value, content creators also stimulate listeners' interest by starting with questions. For example, in Thailand Fat Cat's vlog 3, the content creators start with a question: "What is the experience of spending 68 Yuan for a seafood buffet in Thailand? "And then, through the level of narration, they capture the high quality and richness of the seafood. Finally portrays the destination image of Thailand, where things are good value and tasty.

4.1.3.3 Nice local people

The content creators portrayed the Thailand destination image of nice local people by showing the conversation with Thai people at the function level and the friendliness of Thai people at the action level. There are many content creators whose vlogs have close connections with locals, and some of these locals have become major characters, generating much dialogue with the content creators. By vlogging the dialogue and the performance of the Thai locals in front of the camera, the content creators express the destination image that the locals are amiable and willing to help the Chinese. For example, in Biao Ge in Thailand's vlog 1, the content creator visited the vendors at the Ratchada Train Night Market, which will soon be closed, and interviewed them to find out how much the vendors love Chinese tourists: "If Chinese tourists are still here, the place will not be closed, I miss Chinese tourist." The destination image is also reinforced by the act of one vendor insisting on giving a free souvenir to the content creator.

4.1.3.4 Good shopping

The content creators have shown Thailand's good shopping destination image through verbal descriptions (function level) and visual displays (level of narration). Some international brands are cheaper in Thailand than in China, and some Thai products with special effects are unavailable in other countries. Through shopping at some specific place, they dictated the price and function and showed the packaging and usage of the products to express the image of good shopping as a destination. For example, in Sean's World vlog 3, the content creator filmed the whole shopping in a supermarket, showing the different products and talking

about the price and effects to portray Thailand's destination image as a good place to have a good shopping experience.

4.1.3.5 Beautiful natural environment

Thailand has beautiful natural landscapes often associated with the sea or unique tropical landscapes. The content creators seldom deliberately show the compliment of language to the beautiful natural scenery but link this beautiful natural scenery and life scenes and film them, so it is less for the Function level. Most of them are at the level of narration. For example, in Wang Yi in Thailand vlog 1, the creator talks about retirement life, but the vlog shows the content creator walking a dog and strolling on the beach. Through the scenes in the picture and the image of the content creator's comfort, audiences can feel that the beautiful natural beauty makes people live here very comfortably.

4.1.3.6 Social problems under the epidemic

The COVID-19 epidemic sweeping the world has also brought some social problems to Thailand, which may be temporary, but are also portrayed in the vlogs of the content creators as Thailand's destination image. Some content creators, feeling the depression of Thailand under the epidemic, talk, and film, through verbal descriptions and visual shots, the scenes of some of Thailand's former tourist destinations that are now on the verge of bankruptcy. For example, in Sean's World's vlog 1, the content creator shows the closed stores in Jungceylon mall on Phuket Island with narration, portraying that many stores have had to close due to a sharp drop in tourists because of the epidemic. Some creators shoot special people to show the suffering of ordinary Thai people due to the epidemic. For

example, in Biao Ge in Thailand's vlog 4, the content creator went to a beach in Pattaya and filmed groups of people lining up for free food, then a close-up of an 8-year-old girl in line and a mother carrying her still-nursing child, portraying the social problems of the Thai people who are unemployed, without income and in need of government and community assistance due to the epidemic.

4.1.3.7 LGBT-friendly

Thailand is an Inclusive and diverse country, and the LGBT community, which can be found everywhere, is gradually becoming some of the characters in the vlogs of content creators. Content creators use some characters (action) as the main characters in vlog content for their qualities to achieve a comic effect. Moreover, some characters, even if they do not become major characters, are treated with respect and portray an LGBT-friendly destination image of Thailand. For example, the resident character in all the Thailand Fat Cats is the content creator's Thai uncle. He is a gay man and often appears with his boyfriend, achieving a hilarious effect through the performance of his language and body movements in the vlog. In the Half Thai boy in Bangkok's vlog 4, the content creator's narration and the video show a transgender person winning a beauty competition, which indicates equal opportunities in Thailand regardless of gender.

4.1.3.8 Sex city

It must be admitted that there are some unique places related to sex in Thailand, and due to Douyin's strict content review mechanism, such content usually cannot be spread on the platform. However, some content creators still portray a destination image of being sexually open through

language innuendo and other ways. For example, 77Seven in Thailand is a female content creator. However, this content creator often goes to unique places where men spend money to make vlogs about the current situation of these places, with some narrations: "What is happening to the places that guys like to visit most when they come to Thailand?" In addition to the content creator's image of beauty, the image is accompanied by the appearance of several sex-related places in Thailand, the deeper meaning of which is understood only to Chinese audiences who have known it before, and this obscure destination image is an interesting finding.

4.2 In-depth interview findings

The purpose of the in-depth interview is to understand Chinese content creators' social media strategies and the cognitive image and affective image of Thailand by Chinese Douyin content creators. The researcher sent interview invitations to the ten selected content creators, but only four accepted this in-depth interview. This section includes the demographic profile of content creators, Douyin in general for content creators, social media strategies of Douyin content creators, and destination images of Thailand held by Chinese Douyin content creators.

4.2.1 Demographic profile of content creators

A total of four content creators mentioned in 4.1.1 are interviewed for this study. Due to the sensitivity of some of the statements made in the interviews, the creators' names are not mentioned in the Demographic profile to protect privacy. The following are the four informants' demographic profiles.

1) *Informant A:* male, 35 years old, comes from Sichuan province, Cross-border trade businessman, living in Bangkok Thailand for 7 years.

2) *Informant B*: male, 45 years old, comes from Zhejiang province, operates a medical equipment sales company in China, living in Chiangmai for 9 years.

3) *Informant C*: male, 28 years old, comes from Heilongjiang province, freelance, and a full-time content creator, living in Chiangmai for 5 years.

4) *Informant D*: male, 32 years old, comes from Heilongjiang province, running a trading company and farm in Thailand, living in Bangkok for 10 years.

4.2.2 Douyin in general for content creators

The findings in this section are about the informant's general perception of the Douyin platform. These findings are divided into three parts: Perceptions toward Douyin, self-identification on Douyin, and pros and cons of becoming Douyin content creators.

4.2.2.1 Perceptions toward Douyin

In the perception of the Douyin platform, informants were asked how they think about the Douyin platform and why they think Douyin is so popular now. The following patterns are findings throughout the research interviews.

1) Douyin is a fair platform

Douyin is a fair platform, giving every content creator a fair chance to show themselves. People of different identities and professions can find their way on Douyin and achieve the purpose of promoting themselves.

"I think Douyin is good, it allows a lot of different kinds of identities to be able to show themselves on this platform, not even just individuals, but also some businesses that can promote themselves well. Everyone can find their own direction in life on the platform, I think Douyin is a fair platform. It's kind of a place to have a fair chance to show yourself in this originally not too fair world." (Informant A)

2) Douyin is an important channel to obtain information

Douyin has primarily changed the way people used to get information. In the past, people might get information from newspapers, books, and websites, but now people will choose to get information from Douyin. Informants admit that they can learn many new pieces of knowledge from Douyin platform.

"I think it is a new way of communication, it is the same as the earliest times, we read books and newspapers, we got the information from books or newspapers, then with the development of the times and the network more and more developed, then began to appear some people can get information channels, then Jitterbug is equivalent to one of them, relatively hot one is." (Informant B)

"In the past, many people might have asked questions on the website, but now they search for information on Douyin. So, I think Douyin has changed the way of life of some modern people."

(Informant D)

3) Douyin is a platform that gives users entertainment

The entertainment function of Douyin is an attribute that cannot be ignored. Most of the users use Douyin probably to watch the exciting content on it for entertainment and relaxation. Content creators share what they see and hear on Douyin, bringing enjoyment and entertainment to audiences - a win-win for everyone.

"Watching Douyin is entertainment, nowadays people live a stressful life, and short videos on Douyin can make audiences browse quickly, which is one of the reasons why it is popular. As a sender, you can share some of what you see and hear, some of your thoughts, to some like-minded friends, who, as a receiver can intuitively see the human landscape around the world and gain some other areas of knowledge and entertainment." (Informant A)

"When I use Douyin to watch this short video, I also prefer it to be a platform that allows me to spend time, or distract some time, or bring more happiness." (Informant C)

4) Douyin is a commercial platform

With the popularity of Douyin, many commercial elements have also appeared on the Douyin platform. Some creators have started to use Douyin as a tool to make money, so Douyin is also a commercial platform to earn money. The Douyin platform itself is very supportive of this behavior.

"Because the platform has developed more durable, but also inevitably into a lot of very commercial factors, such as some of these

content creators who began to focus on content creation, may turn to a commercial nature, into a number of marketing accounts, and then some are turned into a live sale, and then such a mechanism behind this, in fact, there are many capital pushers in operation." (Informant C)

"I am on the Douyin platform, the main purpose is to earn money." (Informant D)

5) Douyin is an integrated content platform

Douyin is a growing social media platform. Compared to the past, when only short videos were the only format allowed to be posted, Douyin has grown to allow for sharing pictures, texts, and long videos, and content creators are becoming more and more diverse in the forms they create on the platform.

"It is to provide a service to people, to provide people with all kinds of services, because it is now in the integration of resources, and then including graphic, text, long videos, and short videos, make all kinds of some other platform features integrated together, so people can find what they want on Douyin platform." (Informant D)

4.2.2.2 Self-identification on Douyin

In the content creators' self-identification dimension, informants were asked what they think about themselves as an influencer or Douyin content creators and why they can attract many followers. The following patterns are findings throughout the research interviews.

1) Show your true self

As content creators with many followers, many of them do not consider themselves an influencer. These content creators remain true to themselves in their videos and remain true to their self-identification as authentic selves.

"I don't feel like I'm an influencer, the videos I make are just as real from start to finish. How I am in the video, the reality is really the same, not to go specifically to build a persona specifically for Douyin." (Informant A)

"I've never considered myself an influencer, but I must be a content creator on Douyin because I'm posting content to the Douyin platform every day. Also, as I said earlier, my real-life situation may have attracted a lot of audiences, but it is my real life." (Informant B)

"I use Douyin as a platform to show myself, regardless of whether there is an audience, or whether there are recommendations, that is, I only do what I want to post, that is, I want others to see the content, which is a way of self-expression." (Informant C)

2) Responsible content creators

Even if they do not consider themselves an influencer, the fact that many audiences are starting to pay attention to these content creators makes them show a sense of responsibility in content creation, believing that they should produce better work.

"Before I may be a little casual shooting, now will be more serious shooting, will feel responsible for the audiences, after all, so many people began to pay attention to me, I should show everyone more things in the industry, a stronger sense of responsibility than before." (Informant A)

"In the past, it was a casual kind of posting, but in the last three years, the video content is not the same as before, it is more thoughtful in doing, there is a feeling that all the thoughts are used in the creation." (Informant D)

4.2.2.3 Pros and cons to become Douyin content creators

In the dimension of the pros and cons of becoming Douyin content creators, informants were asked questions on what some pros and cons are about investing time into building a Douyin account. The following patterns are findings throughout the research interviews.

1) Pros: become professional

As content creators need to spend a lot of time in the creation process to collect information about their subjects, or to have a better performance on Douyin, they have to actively learn the mechanism and algorithm behind the platform, so many content creators become more and more professional in this field.

"Make content on Douyin are actually quite a lot of benefits, you will get more than others of the kind of food information because a lot of people will take the initiative to provide you with, told you to try, and then you have to collect a lot of information yourself." (Informant A)

"The benefit is that I learned a lot about the video recommendation algorithm on this platform, that is, no matter what any video platform in the world, or website, it has a recommendation mechanism and algorithm, so that you want to use this platform, you must understand its algorithm, so I learned this process for Douyin. I invested a lot of time in learning this process, but I also learned a lot of things, and then when I applied what I

learned in Douyin to other platforms, I found that it works quite well." (Informant C)

2) Cons: pressure from fans

For content creators, gaining the attention of many followers is a kind of affirmation of the content they create, but at the same time, many followers can also bring some pressure. These pressures cause content creators to discipline themselves and find ways to satisfy the needs of their followers.

"Create the content on Douyin gave me the bad side, that is, whether you are happy or sad, you have to show the best side to everyone." (Informant A)

"Basically I am updated every day, has been more than two years, now I do not update one day, may be the fans will also cause me pressure, there are many fans will come to ask, how you did not update today, they come to ask will make me think, is not a lot of people are waiting for me to see my content, so I also have to insist on updating."

3) Cons: concerns about privacy

After having many followers, some content creators also start to worry about their privacy because their online image may not be what their families know them to be, even if they are their actual image.

"I think this platform for personal privacy protection is not good. It has a function to recommend your video to people you may know, so some of your videos is recommended to someone who may be in your life and work with you. But I worked in China before, and in fact, it is a very sensitive state institution, after I came to Thailand, I am trying to keep a

low profile, so I never appear in my videos, and I also do not put any personal information, but despite I am very careful, people whom I don't want them to know my account, they still get it, I think it is this kind of indiscriminate this is the recommendation, which caused a lot of trouble to me." (Informant C)

4) Cons: bullying by strangers

On the internet, content creators do not satisfy everyone with their content, and due to some audiences being rather rude, the bullying shown in comments or private messages to content creators has harmed the content creators.

"There are a lot of people who say things that are very meaningless and even very rude, so I don't think there's a better way to describe the mentality of these people. For example, if I post a video of a transgender person today, then they will come and ask if I can pay for the sexual services provided by these people in Thailand, and they may say that after seeing such a video, they have a disrespectful and nasty thought in their mind." (Informant C)

"There were some negative comments with some very rude words that made me feel bad, so I had to block them." (Informant D)

4.2.3 Social media strategies of Douyin content creators

In the dimension of the general strategy of content creators, informants were asked questions on what type of people they think are their target audience and what goals they set for themselves when they create content. The following patterns are findings throughout the research interviews.

4.2.3.1 General Strategy

In the dimension of the general strategy of content creators, informants were asked questions on what type of people they think are their target audience and what goals they set for themselves when they create content. The following patterns are findings throughout the research interviews.

1) Target audiences

All four informants clearly understand their target audience but do not design specific content for them according to their unique audience profiles. They are more comfortable creating content based on their preferences rather than catering to their audience to create content they dislike.

"My female audience is the majority, but I rarely make content adjustments because of the audience profiles or other similar reasons, because I do not think it works" (Informant A)

"I have a slightly larger female audience, almost 50 percent female. Basically, they are all the same age as me. I refuse to create an unrealistic image of a character just because I want to cater to the audience."
(Informant B)

"My target audience can be divided into three kinds. The first kind, they are interested in Thailand's tourism, food, and scenery. The second kind is people who like Thai drama, BL drama, and boys' couples. The last type is they like me, the content creator myself, no matter what I post they will like it. So, I do not need to adjust anything to attract them to follow me." (Informant D)

However, some content creators want to attract the target audience they want to attract through the video they create because these types of audiences are more polite in the creators' minds and do not give them trouble with cyberbullying.

"I hope I can attract these people, that is, for example, my definition of myself is a travel blogger, I may have been to many places in the world before, I want to see these beautiful and different elements of my life to show, and then I want to attract people with me about the same kind of people, or even if they do not have the economic conditions to go abroad to play everywhere, but they can share the joy through my video, we can share the happiness, and then they can agree with the knowledge I share in the process of travel, or travel tips, get pleasure from it, and then with me to produce a positive communication and interaction. Instead of making nasty comments on the Internet." (Informant C)

2) Creation Objectives

Before starting content creation, content creators will set themselves creative objectives. These objectives are not to get some specific achievements, but to make videos of the real, beautiful, is a kind of self-requirement of the quality of the work. If the quality of the work is good, the audience's evaluation will also improve.

"The only objectives I have is that the food has to be delicious, look beautiful, and then the thing must be real in Thailand and not falsely advertised." (Informant A)

"My objective is to be real; everyone thinks I am a father who comes to accompany my child to study in Chiang Mai. Eating, drinking, and playing every day, such a life, but this is the way I am, I have never been acting, I am not an actor either. Then I must update new post every day, must be true to myself in order to go farther on the creative path." (Informant B)

"My objective is to be as real as possible, and then as complete as possible, and then as interesting as possible, the picture of the video as much as possible to have a sense of beauty, and then, for example, and the music of my video should match the scenes. I do not treat myself as a casual content creator, do not relax, I pursuit of the quality of the content." (Informant three)

"My objective is to do a better job with the quality of each video." (Informant four)

4.2.3.2 Designing

In designing, informants were asked questions about where they get the sources and materials to create, what kind of preparation they usually do before creating content, and how they design their vlogs. The following patterns are findings throughout the research interviews.

1) The inspiration and source of creation

Content creators are inspired by their own life experiences or other people's experience, but they are refined and selected experiences. The informants mention that not all life experiences and inspirations can be used to create. As content creators, they should learn to capture the more suitable public taste of the selection of topics around such selection of inspiration to create content.

"My creative inspiration is from life, for example, I passed a restaurant or heard from my friend said a restaurant he thought was very good. I will go and try it myself first, and if I also think it is a good choice, I will make a vlog and then recommend it to everyone." (Informant A)

"My inspiration comes from my observations of life, and I think content creators are not suitable for everyone. Although it seems to be very simple, in fact not, you need acumen for an event that happens around you but also depends on whether you know the industry. Many people are now content creators, inspired by life, for example, if the same thing happens in the same place, the other views and your views are different, and your views are more suitable to the expectations of everyone, your content is more likely to be welcomed. So, I think inspiration is to pay attention to the details of life and think carefully about whether this meets the expectations of the audience." (Informant B)

"My creative source is all the places I have been, I go and shoot down some video clips. Then I like to understand the local cultural background and consciously add some knowledge to my videos." (Informant C)

2) The preparation before filming a vlog

After being inspired to create, content creators find and decide on a topic they want to work on. Still, before filming, they must prepare, which may be searching the internet for information about the location they are filming and writing a script with subplots and lines. Being well prepared ensures that the following steps will go smoothly.

"I rarely write scripts, I usually do live narration and say what I feel in the video, but before I go to the place, I will make sure that the place I am going to is already trendy in Thailand, so my preparation is all about checking the information to make sure it is a trendy place, and that the environment is fresh and clean." (Informant A)

"I rarely write scripts, about what to film, some of them may be designed in advance, I want to go to which place, I will look up information and think about where to film in advance. For example, I want to film a tent hotel today; I will go today, then I looked up in advance to film what kind of details when I get there, I can start filming directly." (Informant B)

"I must write the script first, and then set up in advance the beginning of the middle of the end of each shot, think about the location to go, but the specific situation, you may find something in the store, is not in the script, I can temporarily add in when filming." (Informant D)

4.2.3.3 Filming

In the dimension of filming, informants were asked questions about the equipment they use, the steps and skills they do filming, the people who do filming for them, and how long the filming action takes. The following patterns are findings throughout the research interviews.

1) Equipment of filming

The content creators were filmed on various equipment, such as iPhone 13 pro max, Go pro, DJI Osmo, DJI Pocket, etc. Three informants chose the equipment because it is easy to carry and has stable performance. Only informant C chose these devices because they are in line with different filming scenarios, and the equipment can produce different effects.

"I use iPhone 13 pro max for filming because the phone is very convenient, all the things a phone can be done. So, I only need a phone and a phone stand for filming, the rest is not needed." (Informant A)

"I am currently filming with my phone, iPhone 13 pro max, because I have done some device comparisons, such as DJI Pocket, or Sony camera, I think these devices are more suitable for landscape shooting, but the video on Douyin is basically vertical, so far, I think the phone is the right device because the phone vertical screen operation is more convenient. (Informant C)

Informant B and Informant C use professional video shooting equipment for different reasons. Informant B mainly uses DJI Pocket because DJI Pocket is very small, can be carried on the body at any time, and the performance is very stable. Informant C uses professional equipment simultaneously because the content creator wants different equipment to produce the best work when filming different scenes.

"I have several equipment, I mainly use DJI Osmo, I also have DJI Package, and DJI Action, I think these devices are more stable, and compact. Because as a creator, what I fear most is that the equipment I am using will have problems, such as not recording the sound, or the content on the memory card suddenly crashing, so what I seek most is the stability of the equipment." (Informant B)

"I mainly use a professional camera Canon E05, and then with a DJI stabilizer. I also have a photography aircraft DJI S2, which can be used to shoot the big panorama in the air. My Go Pro can be applied to this underwater shooting and sports shooting, for example, we ride a jet ski or put on the outside of the car, to shoot some street scenes. I also have a DJI Pocket, for example, if you are driving, think a picture is very beautiful, but this time you do not have enough to use the camera, so you can immediately take out this DJI Pocket, and then film. I also have used iPhone, but later I found that Thailand is too hot, and then when you are filming if you choose HD mode, the iPhone will be particularly hot, it does not work." (Informant C)

2) The steps and skills of filming

For many content creators, the steps and skills of filming are not complicated but are simply a matter of coming to the place where they are filming and using the equipment to film themselves and other subjects.

"I do not think there is anything special about my filming steps, I just film Thai food, but I think I should have set such a precedent. I went to the restaurant I picked, then filmed how these things were made, and then finally filmed how I ate them to myself, it seemed like most people copied this style of shooting from me." (Informant A)

"I think there is no difference in filming, basically the same thing. First is to think of what to film, take out the equipment to film and then say something to the camera at the same time." (Informant B)

And some content creators believe they have a set of filming skills that have been summed up through long practice, which are complex and need to be adapted to the scene at the time. These techniques include the switching of the scene, the choice of filming angle, the focus of the person, the movement of the camera, etc.

"There must be filming skills, such as each image to show what you want to show so that the audience can capture immediately, that through the movement of your camera, and then this is the mastery of depth knowledge. And the main character of this focus and light, that in fact, this is really a lot of skills. In general, you are in the process of filming, although you are not scripted, you film this shot, you must be then in the brain inside an idea, that when you edit it later, this shot must be in a place, present an effect, what story should be expressed, this needs to seriously study." (Informant C)

"Filming skills must be there because the video has a variety of scenery angles. To make people look good, you need to handle filming skills. So, if you are someone who knows how to film, it may be less work and less effort. Otherwise, you may not achieve the effect you want." (Informant D)

3) Photographer

The role of the photographer, for most content creators, is their own to serve. One people becomes a whole team and finish the whole process. The reason is also straightforward, they think that the filming is less complicated, make themselves as a photographer can also ensure that they can complete all the steps. Furthermore, do not have to worry about the absence of anyone, resulting in the inability to create content properly.

"I always think that if you are a content creator, you must do everything by yourself. If you do it as a team, you will have a variety of reasons why you cannot carry on. For example, some content creators are not their own writers, that writer suddenly left one day, then their content is not good anymore. I rely on myself, I film by myself, I can be assured of all aspects." (Informant B)

Some content creators will have their photographers because professional photographers will make the content creators of higher quality content in the lens of their better, to attract more followers

"I have a regular photographer who films better videos because he is more professional compared to me, and I think the watchability of my videos becomes stronger with his help." (Informant D)

4) Time range of filming

Each content creator's filming time is not fixed, depending on what theme is being filmed in what scene. A content creator with a single theme may go to a restaurant to film a particular food. The film time may be only a few minutes to a few hours, while if it is a travel vlogger recording a video about visiting a city, the whole filming time may last up to several days.

"I generally film snacks; I will spend a few minutes on it; the chef makes film food in a few minutes; you only need to grab that moment. Film snacks are the easiest. If you film the restaurant, you need to wait for the meal, need the pre-communication, ask the price with people in advance, and then go in and film; these take too much time."
(Informant A)

"I produce a video cycle is actually quite long, I do not have a fixed filming time, but because I am recording the process of my travels, so sometimes the filming time can be up to several days." (Informant C)

4.2.3.4 Editing

In the editing dimension, informants were asked questions about the application or software they use for editing, the steps and skills they edit, the people who edit for them, and how long the editing action takes. The following patterns are findings throughout the research interviews.

1) The application or software

Editing is also a vital part of the whole content creation activity. In the editing process, choosing a good software or application can help content creators to complete their ideas to the maximum extent. Four informants' editing is mainly divided into two ways. One is direct with phone editing, and the application commonly used to edit is called Jianying. The other one is on computer editing, the software used will be more professional, such as Premiere, Final Cut Pro, and professional add subtitles software Arctime. Most content creators use cell phone editing because of convenience. Filming, editing, and posting with a cell phone can all be achieved. While the reason for using computer, editing is that

some content creators have more video clips, computer editing is more convenient to play back and forth with the filmed material and post-dubbing, etc.

"I use Jianying, and edit on my cellphone, it is very convenient, and easy to operate, not as complicated as professional editing software." (Informant A)

"I use Premiere, and then a relatively professional subtitling software Arctime. But I can only do a very basic use of those functions, not very specialized use, I edit on the computer for a very important reason is that a lot of my video is my post-voice as a narrator, I also have a keyboard for editing, to make my editing more efficient." (Informant C)

"I directly just use the Jianying edit on the phone, the reason is I already filmed with the phone, the phone can be directly edited after filming, if you film with other devices then you have to transfer the video between devices, the video is very large HD format, the transfer would have been very time consuming, invariably add to their workload." (Informant D)

2) The steps and skills of editing

As with filming, each content creator has his or her steps and skills developed through long experience, and these steps gradually form the content creator's editing style. However, through the interviews, the editing steps and skills of the four informants are not complicated, but simply the process of watching the filmed material and keeping the clips they think are the best. Moreover, many content creators are filming with contemporaneous narration, so the skills they use for editing may be to keep the narration they want to keep. Editing is a process of trade-offs, and

some content creators even pride themselves on the fact that very little clip is cut during the editing stage to prove that they were successful during the filming stage because there are no waste clips.

"I do not edit much; I kept it all; I kept the video to the maximum extent so that it is the kind of feeling I film live. My videos are quite long; I think it is the longest food filming in Thailand; each of my videos is about five minutes." (Informant A)

"Because I film is generally one shot to the end, so when I edit, you must slowly play over the whole film while watching and editing. On some place, such as the camera shake, or what other reasons I must cut that clip off, my editing is by the logic of my narration." (Informant B)

"I think for editing a video, is the first ten seconds of your time, you must catch the audience, and then you must tell people what you want to talk about in this vlog. I usually take some of the best footage I want to show in this episode and edit it all in two to three seconds. And I will try not to make each shot longer than five seconds, so I have more shots in my video." (Informant C)

"I edited it according to the script I wrote during the design phase and then made some minor changes according to the script. Because when I film, I may film the same shot ten times, but in the end may only use one. When I edit them, I need to watch all the material shot all over again. I will try to make it look very smooth; for example, you will adjust the scene, that is, the size of a person in the picture. Then go to add some video effects, including adding subtitles, adjusting the position of the subtitles, the size, and the subtitles' color. Finally, you must add some special sound effects and background music." (Informant D)

3) Editors

The video editors of the four informants are themselves. The reason is that everyone has their aesthetics, and editing their videos allows them to retain their style to the greatest extent possible and to be able to output the ideas they want to the audience through their editing.

"I think editing video requires the content creator to have some knowledge and pursuit of beauty. Because everyone's aesthetic perspective is different, you may say you think this thing is beautiful, but others do not think it is beautiful, and then you think this thing is interesting, but others do not think it is interesting, so you need to have some aesthetic yourself, in order to spread your own understanding of beauty through editing." (Informant C)

4) Time range of editing

Compared to filming, the time range of editing will also be more flexible because filming is content creators need to travel to some scenes, and there are usually some restrictions on time, but editing can be done at home. According to the four informants, their editing time range is usually several hours because it includes editing the clips together, adding subtitles, sound effects, background music, and so on.

"I edit a piece of content usually need an hour. I need to add subtitles, and sometimes some empty shots, and sometimes there is a paragraph in the video I do not speak smoothly, I will also edit it out."
(Informant A)

"It takes me about four hours to edit a video. I prefer to edit, not so much to film. Because I think it is easier to finish my ideas with editing than filming." (Informant D)

4.2.3.5 Posting

In the dimension of posting, informants were asked questions about the posting schedule, other platforms they choose to post, and how to monitor the post. The following patterns are findings throughout the research interviews.

1) Posting schedule

All four informants had a schedule for their posting, ranging from daily updates to three updates a week and so on. The informants advise that setting a posting schedule helps content creators stay on track, and the more often they post, the more they can attract followers' attention.

"I am basically posting a piece of content every two days, I'd prefer post every day, but it is really too late to shoot. Because my videos have so many audiences, I can take an ad every other day, so the more I post, the more opportunities I might get for ads." (Informant A)

"I used to post one video a day, but since my videos were too long for people to watch, I recently started posting one or two minutes of content on Douyin and posting about three videos a day to cater to the short video needs of the audience on Douyin." (Informant B)

"I was updating one vlog a day on Douyin, and then after I got busy with work, I also had to make sure I updated two vlogs a week. In fact, as a suggestion, I think content creators who cannot do daily updates should update every two days because your audience can keep receiving the content you create and won't forget about you." (Informant C)

"I post almost three pieces of content a week, the video must be updated frequently, and then this is also related to the account a weighting problem, Douyin's algorithm will be active upload content users

recommended to more audiences, and another is that fans will urge me to update, then I try to update faster for them." (Informant D)

2) Other platforms for post

Douyin is a platform that is more adept at distributing short videos but has been working towards a platform that integrates all mediums. Content creators on Douyin are unsatisfied with the followers and incomes generated by a single platform but choose to publish the same content to various platforms. The purpose is to increase revenue and expand its reach. Even though content creators post the same content to different platforms, most still use Douyin as their primary creation platform. These platforms include The Red, Bilibili, and Kuaishou in China, as well as Youtube, Facebook, and others abroad.

"Now I have my account on all platforms, both domestic and foreign, because I have the most fans on Douyin, so other platforms such as The Red, Bilibili, etc. will invite me to join their platforms, and some platforms will give you some benefits based on the number of views. "
(Informant A)

"I joined three platforms, Douyin, Watermelon and Youtube, and joined for the simple reason that these platforms can bring me revenue. In Douyin is necessary to take advertising to make money, but on Watermelon and YouTube, if a large number of viewers watch your video, you will be rewarded with cash." (Informant B)

"I am now posting my content on Kuaishou simultaneously in addition to Douyin. I feel like maybe the user base is not the same, and my videos are sometimes more popular on Kuaishou, so it helps me attract more followers." (Informant D)

3) Monitoring after posting

The continuous monitoring of posted content is also an essential part of the social media strategy. Nevertheless, interviews with the four informants revealed that they did not consider the number of likes and shares essential to monitor; content creators valued comments from their audience more and would base their next content planning on them.

"I rarely pay attention to the number of views, likes and other indicators, but I will try to reply to my fans' comments and private messages. Because I think a big part of the reason viewers follow me is that they want to interact with me, so I try to respond to more messages from my audiences." (Informant A)

"To be honest I rarely look at those data, but there is some content that I myself think I do it well, I think this one will definitely be topical, so those I may spend more time will look at the performance of the data and the feedback from the audience. But I think those numbers are mostly useless and cannot be changed by my subjective will, but the audience's comments sometimes work better." (Informant B)

"I think there is no specific meaning to look at likes and shares, so it is more important to focus on the completion rate. Of course, all of these data are helpful for AI recommendation, but actually, for a content creator, there is no particular improvement. For example, if you look at the click rate, you can analyze the cover of your content, and then you can analyze which part of your video, the completion rate is five or six minutes, so why does it stop here, you have to check whether there is any mistake in that part, or a shot that makes others uncomfortable, or what is wrong with the content. It makes sense for the creator." (Informant C)

"I think each data is very important, and each data is related, for

example, if your completion rate is high, the likes of your video will not be too bad, and if your likes are high, your completion rate will not be very bad. In fact, I mainly monitor how long Douyin users spend on my video, so whether you comment, like, or watch repeatedly, it means he spends more time on my video. If you can retain this user has been on Douyin, that means Douyin will feel that this is a quality content."

(Informant D)

4.2.4 Destination images of Thailand held by Chinese Douyin content creators

The findings in this section are about the destination images of Thailand held by Chinese Douyin content creators. These findings are divided into two parts: cognitive images and affective images.

4.2.4.1 Cognitive images

In the dimension of the cognitive image, informants were asked questions about what images, pictures, or characteristics first come to their mind when they think of Thailand, what factors make them have such perceptions, what they like the most about Thailand, and which part they think Thailand is unique. The following patterns are findings throughout the research interviews.

1) Image of Thailand

When the informants were asked about the image that came to mind when they thought of Thailand, all that came to mind were the natural beauty of the sea and the local food, such as Thai roadside stalls. These images include sunshine, blue sky, food, beaches, fruits, massages, street

food, and kind locals. These informants believe that Thailand has such an image because of the considerable contrast between Thailand and the cities they live in in China, the good impressions they get from their first visit to Thailand, and the experience they accumulate from living there for a long time afterward.

"The first time I came to Thailand, more than ten years ago, after the tour back, the whole daily thoughts of things, all kinds of fruit, seafood, beach, catching fish, diving, I think about these things every day, life is too short, I want to go wherever I want to go. So, I came to Thailand, and life is not so much to consider." (Informant A)

"I think the image of Thailand is the blue sea and the blue sky. Even though I have lived here for so many years, I feel that Thailand is full of blue skies and clear seas, as well as beautiful plants and lush greenery, whereas in China I live in the northeast, where it snows for half of the year and there are no plants and no sea, so maybe the most attractive thing for me is the tropical landscape and scenery."
(Informant C)

2) Favorite and unique Thailand

These content creators who have settled in Thailand have an infinite love for the country and believe there is something unique about Thailand, which is why they have chosen Thailand and recommended it to the world. Informants believe that Thailand is an easy-going, cost-effective, and free country, which makes this country unique and a favorite in their minds.

"An easy-going country, in this place in Thailand you can do whatever you want. Free and easy, Europe and the United States how to say, although between some places also like Australia, but he kind of white

life and may be with us Asians seem to live or very different."
(Informant A)

"I think that Thailand is the most cost-effective country, the culture environment is also good, security is also high, you can buy anything you want. The prices of the things you buy are also acceptable, including all the daily life, I think it is the most cost-effective." (Informant B)

"I chose Thailand, in fact, for a combination of reasons of consideration, Thailand is a vast country, in addition to Bangkok, many places are very few people. There are few racial problems here. Secondly, Bangkok has a pleasant climate, I do not like cold countries, I feel good in a hot place, the mood is good, every day is green, and then the sun is shining, and then Thailand is tolerant of LGBT people, so I feel very free to live in this country, very comfortable." (Informant C)

"I think Thailand is a free country because no matter what you do, people do not seem to criticize on you. But if you are in China, no matter what you do, whether it is studying, working, or all aspects of it, there will be people to give you an evaluation and then you may have to care more about the people around you, so I think I can be the true myself in Thailand." (Informant D)

4.2.4.2 Affective Images

In the dimension of affective image, informants were asked how they felt about Thailand while in the country. The following patterns are findings throughout the research interviews.

Through interviewing the last question, four informants use some simple words to describe their feeling when they are in Thailand: sunny, relaxing without stress, nothing to do, boring, safe, and happy. These

affective images are what they really feel during their long period live in Thailand.

"I feel like every day is sunny for me when I am in Thailand, I love the sunshine in Thailand. Maybe because I come from Sichuan province, I cannot see sunshine very often in my hometown. So, I feel really comfortable when I am in Thailand, and under the sunshine."
(Informant A)

"In Thailand, I feel relaxing without stress, nothing to do, and boring every day. Because it is my real lifestyle here. This is what I pursued during my whole life too." (Informant B)

"I feel relaxed and safe when I am in Thailand. In Thailand, you will find that most of the food they eat is organic, and then there is no heavy industry, no water pollution, no air pollution, and here, there is no political thing that can control you, and no one can threaten your private assets, the land you bought, or your money will not be touched by anyone, I feel that there is a sense of security deep inside my heart, I am here, I have this kind of feeling." (Informant C)

4.3 Conclusion

In the finding part, the researcher obtains the storytelling techniques, social media strategies, and the tourism destination images of Thailand portrayed and held by Chinese Douyin content creators:

1. The storytelling techniques of Chinese Douyin content creators are distinctive. Under the dimensions of function, action, and level of narration, content creators demonstrate the vocal style, the selected characters, and selected non-verbal elements in every shot.

2. The different stages of strategy preparation and execution that content creators use to create vlogs, from designing to posting, show the social media strategies of Chinese douyin content creators.

3. The researcher obtains the tourism destination image of Thailand portrayed and held by content creators.

The findings show that the tourism destination image portrayed and held by Chinese Douyin content creators differs. All details are summarized and discussed in chapter 5.

Chapter 5 Discussion

This chapter is the last chapter of the research: Storytelling techniques, social media strategies, and tourism destination images of Thailand by Chinese Douyin content creators. Three parts are included in this chapter. First, the researcher presents the summary of the findings. Second, a discussion combines previous studies and evidence to answer the four research questions. Finally, the researcher discusses the practical implication, limitation of the study, and direction for future study at the end of this research.

5.1 Summary

Two qualitative research methods are used to obtain and understand the findings. For narrative analysis, the researcher understands the storytelling techniques of Chinese Douyin content creators and the Thailand tourism destination image portrayed by them. Fifty vlogs are selected by ten Chinese content creators and are produced and posted between 1st January 2020 and 31st December 2021. The three levels of description in narratives (functions, actions, and the level of narration) by Barthes and Duisit (1975) are used to obtain the storytelling techniques and the tourism destination image portrayed by Chinese Douyin content creators. Moreover, from the in-depth interviews, the researcher gets the Chinese Douyin content creators' social media strategies and destination images of Thailand held in their minds. Four Chinese Douyin content creators whose vlogs are selected for narrative analysis accept the interview. The in-depth interview was conducted between 11th June 2022 to 20th June 2022. The interview questions are divided into four parts:

demographic, Douyin in general, social media strategies, and destination image of Thailand. Dimensions under social media strategies are designing, filming, editing, and posting. Dimensions under the destination image of Thailand are cognitive image and affective image. The following part will present the conclusion and summary of the findings by research questions.

5.1.1 What are the storytelling techniques of Douyin content creators to create content about Thailand?

The storytelling techniques of Chinese Douyin content creators can be categorized in function, action, and level of narration by Barthes and Duisit (1975). Function refers to the verbal storytelling techniques content creators use; the units are words and sentences spoken in the vlogs. Action refers to the characters that appear in the vlogs. The level of narration relates to the places, stores, food, and other non-verbal elements in vlogs. These categories combine and become the storytelling techniques of Chinese Douyin content creators.

1) Functions

All content creators have their way of narrating in the vlogs. The language they speak in vlogs, some of the details they pay attention to while speaking, the language habits they develop while making vlogs, and even their unique speaking style make up the storytelling techniques under the Function dimension. In this research, the researcher found that Chinese Douyin content creators have the following main storytelling techniques.

The words "Thai" and "Thailand" are always keywords in vlogs, repeatedly appearing in vlogs. Moreover, "must" and "must not" have become more commonly used words, a vlog that emphasizes what the

audience is recommended to do and what is not recommended in Thailand.

In terms of the content creator's language style, the content creator's storytelling techniques include:

- starting with a question,

- using both Thai and Chinese in the vlog,

- turning a sentence spoken in the vlog into their catchphrase, and

- repeatedly saying some exclamatory sentence patterns.

Among the topics vlogged by content creators, the narrative techniques of content creators are to explain the steps of a particular act in a vlog in a narration, to make Thai people speak Chinese in a dialogue, to show the friendship between China and Thailand in a conversation, to give some advice to the audience in a narration, and to tell the depression under the epidemic in Thailand in a narration.

2) Actions

Action is some characters that appear in vlogs, and these characters usually show actions, have conversations, become narrative objects for content creators, or even become co-narrators in vlogs. In this research, the researcher found some storytelling techniques related to some characters in the content.

First, most content creators treat themselves as the main characters in vlogs, and they may have people who never show themselves on camera, but will show themselves as the main narrator in the form of narration, etc. Secondly, some Thai people with characteristics and personalities will be treated as guest characters and share narratives with content creators in vlogs for an extended period. Third, many characters are random Thais that content creators meet. They think these characters are unique and have

some stories worth telling, so they make these characters the main characters in their vlogs in the form of narration and dialogue. Finally, some of the characters are Chinese people in Thailand, who are often used as narrative subjects because they share the same background as the content creators

3) Level of narration

The level of narration is the scenes, specific places, specific objects that appear on the content creator's vlogs, and how the content creator combines them and forms them into a storytelling technique. The researchers divided the findings of the level of narration into large scenes to small details: locations, stores, food and products, background music, and shot design.

The researcher found that content creators choose similar places in Thailand when telling their stories, such as local Thai markets, streets, living communities and home, shopping malls, beaches and the sea, and riversides.

In the places mentioned above, content creators go to this type of store to create their stories, such as market stalls, street mobile stalls, restaurants, pubs and clubs, international brand stores, and supermarkets. Thai food and products are used as the main subject of storytelling in these places or stores.

The researcher also found that not every content creator uses background music to tell a story; some content creators do not even use any background music for their vlogs. The content creators do not consider the lyrics of the background music for storytelling because most of the background music in their vlogs is Thai music, meaning most Chinese

audiences cannot understand. The type of music, the rhythm, can be used as a storytelling technique. In this study, content creators used soothing light music, famous pop music, and upbeat disco music as background music.

Regarding shot design, nine content creators chose a vertical screen for storytelling; one used a horizontal screen. Six content creators choose a selfie angle for filming, three choose a photographer's angle for filming, and one content creator has not appeared in all vlogs; only a self-narration is in the vlogs.

5.1.2 What are Thailand tourism images on the Douyin platform portrayed by content creators?

The ten content creators portrayed many tourism destination images of Thailand through the storytelling techniques analyzed by the framework of function, action, and level of narration. Most of them are positive and linked to something very tangible. These tourism destination images are portrayed by all of the dimensions or some of the dimensions.

There are eight tourism destination images of Thailand portrayed by content creators: delicious local food, good value cuisine, nice local people, good shopping, beautiful natural environment, social problems under the epidemic, LGBT-friendly, and sex city.

5.1.3 What are the social media strategies of content creators to make content about Thailand tourism?

When content creators create vlogs, there is not just one part of filming, but a combination of designing, filming, editing, posting, etc., which form the content creators' social media strategy. Under this framework, the researcher added the content creators' selection and understanding of the target audience, monitoring and managing content after creation, etc. This section aims to provide a comprehensive understanding of Chinese Douyin content creators' social media strategies on Douyin platform.

First, the social media strategy of content creators is revealed by their general perceptions toward Douyin, self-identification on Douyin, and the pros and cons of becoming content creators on Douyin.

1) Perceptions toward Douyin

The four informants have a lot of positive perceptions of the Douyin platform:

1. Douyin is a fair platform that gives ordinary people a chance to become famous on the internet in a short time.

2. Douyin is also an important channel to obtain information nowadays.

3. Douyin is an entertaining platform but is gradually becoming a commercial platform.

4. Douyin is becoming a complete platform that includes images and text, long videos, and other integrated content in addition to short videos.

2) Self-identification on Douyin

The four informants have an explicit self-identification on Douyin, but they are more repulsed by the influencer's identity, preferring to claim they are content creators. Moreover, they say it is essential to stick to showing their true selves when creating. Due to the many followers on the Douyin platform, there is also a need to be responsible when creating.

3) Pros and cons to become Douyin content creators

In addition to the apparent pros of being a content creator, such as revenue and fame, informants also state that they learn a lot about the Douyin platform and short video production and become more professional in creating content.

At the same time, there are many cons to being a content creator. Informants can feel pressure from fans, fear their privacy will be leaked because they become famous, and some cyberbullies from strangers.

Second, the researchers compiled four informants' social media strategies from the findings: general strategy, designing, filming, editing, and posting, encompassing all aspects of the content creators' period of creating a vlog.

1) General strategy

The general strategy includes informants' knowledge of their target audience and the objectives they set for themselves before creating.

The four informants clearly understand their target audience, such as their age, gender, and why they follow them. Still, informants do not change themselves or develop unique strategies to maintain or attract more audiences based on these profiles. Some informants have also expressed a

desire to attract a fixed type of target audience but have not deliberately developed strategies to achieve this goal.

The four informants set objectives before creation, but these objectives are often not specific to achieve a particular figure or to complete what kind of growth. Informants' creative objectives are a kind of quality requirements for their content, such as the production of actual content, the selection of the subject to be worth creating, etc.

2) Designing

In the designing dimension, the researcher mainly obtained the sources and inspiration for the creation of informants and the preparation to be done before filming.

Informants indicate that most of the inspiration and sources of content creation come from their own life experiences or the life experiences of people around them. Then they will choose the subjects for filming by assessing public tastes.

In addition, informants in the designing of creation will also be on different platforms to check the relevant information of the location to be filmed; some Informants will write a script in advance.

3) Filming

Under the dimension of filming, the researcher divided the findings into the choice of filming equipment, filming steps and skills, the choice of photographer, and the duration of filming.

First, informants in the choice of filming equipment are diverse. Besides the iPhone, they also choose DJI and other brands of portable filming equipment. The reason for selecting these types of equipment is

that they are easy to carry, have good stability, and are multifunctional, so they are relatively small. Only in rare cases the professional equipment will be considered.

Second, the informants filming steps are very simple. Filming in the order of the subject's movement and adding some of their self-narration or description before and after. Some informants believe that they have mastered some filming skills over a long time and will adjust the scene and angle, move the lens, and focus on the person to make the subject more aesthetically in the vlogs.

Third, informants have some differences in the choice of the role of the photographer. Some informants think they should be their own photographers because they can ensure that all stages of their work, from design to post, are done by themselves, which is more conducive to comprehensively expressing their ideas. Some informants believe it is necessary to find a professional photographer because an experienced photographer can guarantee the quality of the video.

Finally, in terms of the time range of filming, informants agree that it can be arranged more flexibly, depending on the theme and content, which may range from a few minutes to a few days.

4) Editing

Under the editing dimension, the researcher divided the findings into the software or application used for editing, the steps and skills of editing, the editors, and the time range of editing.

First, informants indicated that either the cell phone or computer would be their tool for editing, and informants who chose to edit on their cell phones would use an application called Jianying. The reason for using

a cell phone to edit is that cell phones combine filming, editing, and posting into one device, saving time by eliminating the need to transfer footage between devices. Compared to cell phones, editing on computers has more choices in software, such as the professional editing software Premiere, Final Cut Pro, and professional subtitle adding software Arctime mentioned by informants. The reason for using professional editing software is that many video clips need to be played back and special effects added, and professional editing software is more efficient.

Second, informants think they do not have professional editing skills and steps. Informants keep what they believe are the best clips when editing. Some informants do post-dubbing, and some directly use the narrative in the clips. Some informants even consider it an ability to retain the maximum amount of video footage from the filming when editing.

Third, all informants think it is the best choice to make themselves to be the editor. The reason is that only informants can create and maintain the style they want. Moreover, only editing by themselves can output the idea they want to share with the audience.

Finally, the time range of editing can be more flexible. Typically, informants who edit a vlog must spend several hours; the whole process includes editing the clips together, adding subtitles, sound effects, background music, and so on.

5) Posting

Under the posting dimension, the researcher divided the findings into the posting schedule, other platforms they choose to post, and how to monitor the post.

First, all informants have a schedule for posting, ranging from daily

to three times a week. Informants set a schedule for posting that aims at keeping the content output. They believe that the more frequently they post, the more attention they can get.

Second, Douyin is not the only platform to share content with audiences. All informants post their content on various platforms in China and abroad. Including Kuaishou, The Red, Bilibili, YouTube, Facebook, etc. Informants reveal that posting their content on different platforms can expand their reach to get more followers, increasing ad revenue. However, many informants state that Douyin is still their most influential platform.

Third, informants indicate that it is essential to monitor the content after posting; every index, such as the number of likes, shares, and comments, can show the quality of the content. However, the number of likes and the number of shares is not the critical index they care about. Informants care more about the comments and interaction with followers, which are more helpful in designing the content in the future.

5.1.4 What are Thailand tourism images in the mind of Chinese Douyin content creators?

Through in-depth interviews, the researcher also discovers Thailand's tourism destination images held by informants in their minds, which are divided into the cognitive image and the affective image.

1) Cognitive image

The Cognitive image of informants comes from their years of experience in Thailand, the contrast with their hometown in China, and one of their favorite or most unique features of Thailand in their minds. Thus, the cognitive image includes sunshine, blue sky, food, beaches, fruits,

massages, street food, kind locals, easy-going, cost-effective, and freedom.

2) Affective image

Similarly, by asking informants how they felt when they lived in Thailand, the researcher found that the affective images of Thailand are mostly positive, such as sunny, relaxing without stress, safe, and happy. However, there are also negative affective images, such as nothing to do and feeling bored. But the informant insists that boring and having nothing to do is a lifestyle to pursue, so this affective image does not necessarily mean negative to some content creators.

5.2 Discussion

This section discusses some of the ideas from findings and literature reviews. The researcher has divided this section into three parts. The first part is the tourism destination image of Thailand portrayed by storytelling techniques. The second part discusses the social media strategy and combines storytelling techniques. The last part discusses the tourism destination image held and portrayed by content creators.

5.2.1 Tourism Destination image of Thailand portrayed by storytelling techniques

In general, the ten content creators portrayed colorful tourism destination images of Thailand through three dimensions: function, action, and level of narration. These three dimensions contain almost all the elements of a vlog, such as messages, characters, and plots, which are also essential elements of storytelling. At the same time, the vlogs of content creators also have the elements of successful storytelling, such as

authenticity, conciseness, reversal, and humor, as proposed by Chiu et al. (2012). These elements are integrated into the vlogs to portray and reinforce the destination image of Thailand.

1) Function portrayed the tourism destination image of Thailand

Words and sentences that appear as dialogue or self-narration are the primary units of messages conveyed by content creators and the primary units of study under the function dimension. Thus, the function dimension becomes a vital part of portraying the destination image of Thailand by content creators.

First, the languages in the vlogs are mainly Chinese, sometimes accompanied by Thai conversation. Using Chinese in the vlogs reinforces the objective identity of the destination image as coming from the Chinese content creators while being foreigners and portraying the destination image as subjective yet in line with Chiu et al. (2012) who suggest that successful storytelling elements should have authenticity.

At the same time, content creators use words or sentences that portray or reinforce the image of the destination so that the repetitive words or leading words become a unique creative style for the content creators. These storytelling techniques are also found in the study by Pinault (1992) about the four storytelling techniques in the Arabian Nights: repetitive designation, leitwortstil (means "leading-word" style).

In addition, content creators create engaging content by starting with questions, reminding the audience with exclamatory sentences, etc. Zhang (2020) suggests creating engaging content and interacting with the audience can make a successful vlog. However, at the same time, the

researcher also believes that such engaging content can help simplify complex concepts and make the destination image portrayed by the content creators more accessible to the audience.

The above linguistic features are all more effective storytelling techniques that content creators have practiced. The researcher suggests that content creators should also create some techniques for telling Thai stories by their features in their function dimension:

1. Create an engaging beginning. Whether it starts with a question or with a suggested tone of the conversation with the audience, an exciting beginning determines the audience and the key reason for staying on your vlogs.

2. A reasonable amount of Thai dialogue in the storytelling process can both add credibility to the content and allow audiences to engage themselves in the exotic flavors of Southeast Asia in the video.

3. Creating a catchphrase is also a critical storytelling technique. Only two content creators in this study used a mix of Chinese and Thai catchphrases at the end of each of their vlogs. Such catchphrases became one of their characteristics and reinforced the image of Thailand as a travel destination.

2) Action portrayed the tourism destination image of Thailand

Whether it is Glebas's (2012) suggestion that good storytelling techniques involve portraying character relationships or Denning's (2006) idea of choosing believable characters to tell a story, content creators have done that. In the findings, the content creators portrayed an image of a tourist destination with friendly locals through the portrayal of Thai people, which is attributed to the conversations and other types of storytelling

relationships that the content creators have with the locals in their vlogs, such as offering help, making deals, getting gifts, etc. These relationships are credible, and the stories become more vivid because they are not the tourism officials' projected image but the tourists' perceived image. In addition, content creators in vlogs also show some characters not only with authenticity but also have a humor element which is proved by Chiu et al. (2012).

Using Thai characters to portray Thai destination images is a proven storytelling technique. According to the content creators, most Thai people portrayed in their content are ordinary people, such as grab food drivers, food sellers, and so on. Zak (2013) suggests that emotional and personal narratives are more likely to be engaging than simple statements. The characteristics of ordinary people allow content creators to be more emotional to tell stories. In addition, the researcher suggests that a character with humor can add more meaning to a story. Thus, content creators looking for characters can consider more about the people with humor.

3) Level of narration portrayed the tourism destination image of Thailand

Peralta (2019) states that a travel vlog's persuasive power is reflected not only in the language used but also in each shot and scene. So every place, store, food, and product appearing in the vlogs is Thailand's persuasive destination image. In vlogs, all scenes, stores, products, etc., are the most realistic presentation around the content creator, so the authenticity of the content is again guaranteed.

At the same time, the places, stores, etc., that appear in the videos chosen by the content creators have similarities, proving that the details

that have occurred are Thailand's destination image constructed by the content creators and audiences through screening. These images are worthy of official reference and build a more attractive projected image.

Unfortunately, the researchers did not find conciseness and reversal in the storytelling elements proposed by Chiu et al. (2012) in the vlogs of content creators. It proves that the language of most content creators does not have conciseness in the narratives depicting destination images and the plots in vlogs do not have a reversal, and it is worthwhile for content creators to think about whether they need to make their content more concise or add some story reversal in the future.

5.2.2 Social media strategy combines storytelling techniques

In this study, two highly relevant concepts emerged, storytelling techniques and social media strategies. After analyzing the findings, the researcher also finds that in practice, storytelling techniques need to be combined with a social media strategy to produce high-quality UGC.

1) No strategy is a strategy for content creators

Social media strategy is defined as a goal-oriented activity of individuals or organizations creating and managing content on social media applications. Surprisingly, content creators on Douyin do not have obvious goal-oriented social media techniques; most of their social media techniques are random, unprepared, and untargeted. These findings are very different from the definition of social media strategy by Effing (2013), Effing and Spil (2016) and Enke and Borchers (2019). While previous studies have enthusiastically defined social media skills as goal-oriented

management activities for social media, the content creators in this study did not actually manage their target audiences, social media platforms, and content professionally. Thus, researchers believe that having no strategy is the biggest strategy for the success of these content creators.

Content creators set objectives for themselves before creation; the target audiences they want to attract or the scripts they write during the designing stage are not specific and clear enough. In addition, most content creators admit that they are not professional in filming and editing, which is also in line with Li et al. (2020) that UGC creators are often unprofessional enough, and the quality of the content created is not guaranteed. In order to change this situation, content creators should set the exact target audience they want to attract beforehand, write a script or research the subject matter in the content design stage based on the target audience they want to attract, and keep the content suitable for the target audience in the editing stage to present a complete and thematically relevant series of vlogs, which is the same as Bu and Li (2020) suggest based on user relationship management accounts and creating vertically subdivided content.

It is worth noting here that these content creators became famous not because they completely failed to master social media strategies, but rather their strategies focused on the expression of storytelling techniques. As Effing and Spil (2016) argue that these are three distinct stages (social strategy cone framework): initiation stage (target audience and channel choice), diffusion stage (goals, policies, and resources), and maturity stage (content activities and monitoring). Content creators are relatively weak in the initiation and diffusion stages, focusing on the maturity stage and using their unique storytelling techniques to power content creation.

Authenticity and living your true self are the unifying requirements of content creators. This shows that there are no high requirements for content creators at many professional levels in terms of social media strategy. However, there are unpredictable requirements for content creators' content and personalities, so it becomes an essential reference for UGC content creators to ensure that their content is authentic and shows their true personalities.

2) Social media strategy with function, action, and level of narration

In the three stages of creating content, designing, filming, and editing, content creators should plan for storytelling techniques in the function, action, and level of narration. In the designing, the content creators identify the scenes, stores, food, etc., which can be perfectly integrated with the designing stage. The characters that appear in the vlog, and the verbal narrative or dialogue they need to carry out, are uncertain and need to happen in the filming stage, so the improvisation of the creator is often tested in the filming stage, but this, in turn, helps the authenticity of the storytelling technique. The editing stage is also a process of trade-offs in storytelling techniques, requiring the content creators to selectively retain what they want to portray, resulting in a different portrayal of Thailand's tourism destination image. These elements are similar to Li, Larimo, and Leonidou's (2021) social content strategy, so organizations and individuals can draw much inspiration from storytelling techniques when planning their social media strategies. Similarly, Zhang (2020) suggests storytelling techniques for point-of-view shots, creating an immersive experience and engaging content, and interacting with the

audience, all of which contribute to the success of vlogs. These storytelling techniques are being integrated into social media strategies under various dimensions.

Du et al. (2020) argue that people use Douyin on a daily basis by recording and sharing their travel experiences, resulting in the boundaries between travel experience and everyday life has slowly become blurred. However, the researcher believes that while maintaining a continuous output of content, it is also necessary to focus on the quality of vlogs. Combining social media strategy with storytelling techniques is expected to help solve the problem of banal videos and allow vlogs to add more plots and climaxes that should be present in storytelling and that are easily missing in vlogs.

5.2.3 Tourism Destination image held and portrayed by content creators

The findings of this study are consistent with those of previous studies, both in terms of the tourism destination images of Thailand portrayed by content creators and held in content creators' minds.

1) The different images between portrayed with held

From the find part, the researchers found that content creators held a slightly different image of Thailand as a tourism destination in their minds than they portrayed.

Eight tourist destination images of Thailand are portrayed by content creators: delicious local food, good value cuisine, nice local people, good shopping, beautiful natural environment, social problems under the epidemic, LGBT-friendly, and sex city. Seventeen tourism destination images held by content creators (cognitive image and affective image):

sunshine, blue sky, food, beaches, fruits, massages, street food, kind locals, easy-going, cost-effective, freedom, sunny, relaxing without stress, safe, happy, nothing to do, and boring.

First, delicious local food, nice local people, good value cuisine, and a beautiful natural environment are highly matched with content creators' cognitive images of Thailand. According to several studies in 2.4.1, this study concludes that the cognitive destination image is multidimensional. However, many attributes have not been found in content creators' vlogs or interviews. Most notably, culture-related attractions. Many scholars mentioned that cultural attraction is a basic cognitive image for destinations (Baloglu & Mangaloglu, 2001; Chi & Qu 2008;). Thailand is rich in cultural attractions, but the absence of culturally relevant attractions in the depiction of content creators is an important issue.

Second, content creators portrayed some tourism destination images of Thailand but were not profoundly held in their minds, such as social problems under the epidemic, LGBT-friendly, and sex city. Considering that COVID-19 has brought many social problems to Thai society, the content creators' impressions of Thailand have not changed much. When content creators talked about their impressions of Thailand, most still talked about their initial impressions of Thailand. The content creators interviewed rarely talked about what disappointed them about Thailand. This shows that first impressions are significant in building a destination image. The four interviewed content creators did not have a cognitive image of Thailand, but it was portrayed realistically. Therefore, these contents, which were not willing to be mentioned by the content creators in the interviews, were expressed. It can be examined whether these contents could appeal to a particular group of people but were not entirely

accepted by the content creators.

Finally, content creators try to avoid showing a negative affective image of Thailand in vlogs and interviews. Even a content creator, who expressed in an interview that Thailand is a destination for boredom and nothing to do, eventually said that it is not negative but his original pursuit of life. It can be predicted that most content creators have a conservative attitude towards negative content in their expressions, and they are not willing to create content and emotions that hurt the image of Thailand as a destination.

From the above, the tourism destination image of Thailand in content creators' minds and the destination image they finally portrayed through their vlogs are not all the same. The reason for the difference is that they re-screened their perceived destination images of Thailand using storytelling techniques and social media strategies. Boje (1995) argues that storytelling transforms past events into experiences and then expresses credibility through coherence. Therefore, to make the story credible, coherent representation must be adhered to, and some destination images may have been filtered in this process. Also, some content creators, while not admitting to having a specific strategy for their target audience, may subconsciously portray some destination images selectively in order to appeal to the target audience they want to attract.

2) **The same and difference with previous studies**

Firstly, as Rittichainuwat et al. (2001) discussed, the social problem, good value cuisine, and good shopping are portrayed in vlogs by content creators, while safe travel is perceived by the content creators. The absence of easy access is probably related to the epidemic, but the reason for the

absence of rich culture is a question to be considered. Govers and Go (2004) claim that tourism officials tend to focus on disseminating local culture, but travelers are concerned with the impressions and experiences of their destinations. This point may help to get the answer.

Moving on to the many Thai destination images identified by Proyrungroj (2022), the local cuisine and local people in the cognitive image are both Thailand's tourism destination image as perceived by the content creator and the destination image as portrayed in the vlog by the content creator. The destination image of ladyboy is only portrayed in the vlogs. Political issues, tourist attractions, and tourist facilities and infrastructure are not portrayed or mentioned by the content creators. Many of the positive destination images in the affective image are consistent with the affective image as perceived by the content creators, such as the positive image of relaxed and happy, and the negative image of boring.

In addition, Rittichainuwat, Qu, and Mongkhonvanit (2008) have discussed that there are significant differences in travel motivations between first-time and repeat travelers and among travelers with different demographic characteristics. However, the researcher found a correlation between content creators' destination image of Thailand and their own experience of visiting Thailand for the first time. Suppose the first-time visitor experience is essential in shaping the tourism destination image. Techakana (2021) argues that maintaining or building an image of an LGBT-friendly destination can be particularly attractive to LGBT tourists. LGBT images often appear in the vlogs of content creators, and these images are mostly positive. This provides a good creative reference for both the official and private tourism sectors.

Finally, while most of the images of Thailand as a travel destination

are positive, there are a few negative ones that need to be fixed. For example, Nuttavuthisit (2007) suggests that the image of Thailand as a travel destination for sex is too negative and needs to be changed. The epidemic has affected Thailand's social problems, but the problems are temporary, and this negative image of the destination should change as the epidemic improves. The researcher believes that TAT should make efforts to give content creators the right guidance, encourage them to portray more positive destination images, and look for areas of improvement in the tourism industry based on the destination images of Thailand held by content creators and other tourists.

5.3 Suggestions

In cases mentioned in 5.2, the Tourism Authority of Thailand (TAT) should design marketing strategies to give first-time visitors a different experience, such as a customized itinerary to showcase Thailand to first-time visitors. Furthermore, identify potential content creators and encourage them to create more positive content related to Thailand.

According to the Tourism Authority of Thailand (TAT) website (https://www.tourismthailand.org), the planning of the tourist experience can be seen to match the tourism destination images of Thailand obtained by the researcher. The category by TAT (2022) is shopping, food & drinking, event & festival, spa & wellness, and recreational & entertainment. However, under the food & drinks category, almost all the recommendations are fancy restaurants. The researcher suggests that can consider adding the street food that the content creators like in the form of a collection to this category. In addition, content creators do not frequently portray many cultural and religious-related destinations, and the researcher

also suggests that TAT could collaborate with some content creators as KOLs to promote culture-based attractions on their social media platforms.

Based on the characteristics of the destinations portrayed by Douyin content creators, TAT can also find similar attractions and set up travel destinations specifically for Douyin content creators to create. For example, rare Thai food, interesting Thai characters, and a free and fun Thai atmosphere. Building a unique destination that visitors go to spontaneously, taking the initiative to photograph it on their cell phones and upload it to various social media platforms, then go viral on the internet.

Thailand has positioned June as LGBT Pride Month every year, and TAT could consider designing an entire travel month for LGBT tourists that coincides with Pride Month, with special rainbow flights, rainbow events (such as parades, etc.), and inviting LGBT-labeled content creators for free tours and promotions.

5.4 Practical Implication

Academically, few studies are related to Douyin content creators' storytelling techniques and social media strategies. The researcher has conducted a qualitative study of Douyin content creators' storytelling techniques and social media strategies through relevant theories, hoping to provide first-hand information for future academic research.

For Thai tourism officials, the researcher has compiled the latest Thailand destination image from Chinese Douyin content creators, which can be used by Thai tourism officials as a reference to develop a marketing strategy in the Thai tourism market and to provide some new ideas to enhance the projected image of Thailand.

From a content creator's perspective, this study compiles the

strengths and weaknesses of Chinese Douyin content creators, and other content creators can learn about new storytelling techniques and social media strategies that they can draw upon in their creative processes. There are also some destination images of Thailand portrayed by Chinese content creators, many of which can serve as references for other content creators to help them make popular vlogs.

5.5 Limitation

Although the researcher tries to minimize limitations in this study, some cannot be avoided. The first limitation is the number of informants. In this study, ten content creators were selected from the top to the bottom of the number of followers to study their vlogs, but only four were interviewed in the end. Since each content creator has a different style, the social media strategy and destination images of Thailand obtained through in-depth interviews may not match all the ten content creators, resulting in some bias.

The second is a language limitation. Since the study subjects are Chinese Douyin content creators and their vlogs, both the language that appears in the vlogs and the language spoken in the in-depth interviews is Chinese. When writing the paper, the researcher had to translate all these Chinese into English, which may have also caused some biases.

5.6 Direction for Future Study

1) This study is qualitative, and future research can consider studying the impact of storytelling techniques on destination image or the impact of social media strategies on tourists' travel intentions, among other quantitative studies.

2) The vlogs selected for this study are from 50 videos from January 2020 to December 2021, and as content creators continue to create and improve their storytelling techniques and social media strategies, future studies could consider studying newer vlogs and expanding the number of vlogs to be more.

3) Future studies could also consider refining the tourism destination image of Thailand to study the tourism destination image of different cities in Thailand.

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