

COLLECTIVIST CULTURE AND EMPATHY EVOCATION IN VIETNAMESE ADVERTISING

Xuan LTT*, Danh LTM, An NT and Nhat NLH

Multimedia and Communication Department, FPT University, Vietnam

Abstract: As advertisers found multiple methods to approach the audience to their advertisement, emotional appeal was one of the most popular ones. In addition, many studies have defined cultural factors' influence on emotional engagement in diverse cultures but little in collectivist cultures like Vietnam. In this paper, we examine how advertisers apply cultural elements to evoke emotional appeal in some popular Vietnam ads and how viewers could provoke empathy. Content analysis was employed as the primary research method in this study to demonstrate the impact of specific cultural characteristics on whether or not advertising elicits empathy in the audience. We have case studies with texts and pictures with cultural undertones that are thought to arouse viewers' empathy. The quantitative data was also collected via a sample survey for measurement and classification. The survey was conducted to examine how participants, who are 15-40 years old, and their emotions were affected by cultural advertising. Following the view of interdependently themed videos, each participant responded to a series of questions on their feelings about the corresponding advertising. The results showed that culture influences the emotional component of advertising. Vietnam, a collectivist country, possessed a high degree of empathy. The paper's results partly be used in practice, particularly in designing advertisements with a broad target audience in collectivist cultures.

Keywords: emotional appeal, sympathy, advertising, cultural value, culture, Vietnamese advertising, collectivist culture

Introduction

Culture plays a vital part in every corner of life, including advertisements. Ads use a variety of elements to engage viewers and stir up their emotions. Among these factors, the cultural aspect is studied and used by advertisers in order to take advantage of each person's commitment to their culture and arouse emotions in them. Through the success of the advertising, this has demonstrated its effectiveness of intimate connection between emotionally charged and culturally relevant advertising. There are numerous studies explaining the connection between advertising and cultural variables in the US, China, and Japan, demonstrating the crucial role that cultural factors play in influencing and evoking emotion in viewers of advertisements. Additionally, they demonstrate how people from various nations are drawn to various cultural

*Corresponding Author's Email: txuan7722@gmail.com



traits. However, there aren't many research papers on advertising in Vietnam, and those that exist don't demonstrate the effect of advertising on viewers. As a result, this would be detrimental to the preservation and transmission of culture in Vietnam. Currently, advertising is one of the most widely used types of communication in Vietnam. It may be seen on TV, phones, social networks, Additionally, since advertising is so effective at influencing consumers to choose to purchase goods and services, Vietnam's businesses benefit greatly from it annually. By applying emotional elements, ads have also received responses showing the Vietnamese sense of feeling through their comments, shares, status posts, on many platforms and social media. Therefore, without studying the cultural aspect in advertising, advertisers may not be aware of the importance of cultural factors clearly and its effectiveness in evoking the emotions of viewers. This research paper will argue that the collectivist cultural element in commercials attracts viewers and evokes the Vietnamese viewer's emotions, which is overlooked in previous research about Vietnamese ads. Moreover, this study shows that combining culture and advertising will affect Vietnamese viewers' emotions, particularly their sense of empathy through examining responses of viewers on a platform and survey. The results are classified into two variables for further investigation: age and family roles. Previous studies have credibly proven the influence of these factors on the empathy engagement levels of individuals.

Literature Review

Cultural appeals in advertising

Y Zhang and BD Gelb (1996) conducted an empirical study to examine the outcomes of various advertising appeals utilised in China and the United States. The study examined how the values conveyed in advertising aligned with those of each of the two cultures, considering the impact of the circumstances surrounding product use (socially visible use vs. use in a private setting). The findings show that while culturally congruent advertising appeals were generally more effective, the product use condition attenuated this effect. Particularly, when the appeal matched the product use condition as opposed to when it did not fit either the culture or the product use condition, the respondents' responses to the appeal were more favourable. The ramifications for management are highlighted.

Collectivist Culture Traits

According to Hofstede (1980, p.19) culture may be classified into six categories. However, we exclusively examine the Individualism - Collectivism Dimension's effects on emotional appeals in advertising in this study. The individualism-collectivism dichotomy ultimately reflects

fundamental cultural values that emphasise certain goals above others, whether they are cultural priorities or individual preferences. (Kluckhohn 1951; Rokeach 1973; Schwartz 1990).

Collectivism has four essential cultural traits (Nickerson et al., 2021). Firstly, they define themselves as an interdependent concept which means they are relational to others rather than in the abstract traits of an individual (Markus & Kitayama, 1991; Reykowski, 1994). Secondly, their goals are compatible with ingroups - they often make decisions considering the group's advantages. Thirdly, their social behaviours are norm driven. Lastly, there is an emphasis on whether their relationships could be disadvantageous for individuals (Triandis, 1995).

Moreover, in forming the concept of selves, collectivists view the family members as a continuation of themselves, in contrast to the individualists. There is no overlap between themselves and others in the family (Gelfand et al., 2004a). For example, individualism does not view their family members as a part of their concept of self. On the other hand, collectivist parents usually find their child as a part of themselves, and when that child grows up, they will expect their future children to inherit themselves. They would also develop similar closeness with other relatives, friends, and coworkers.

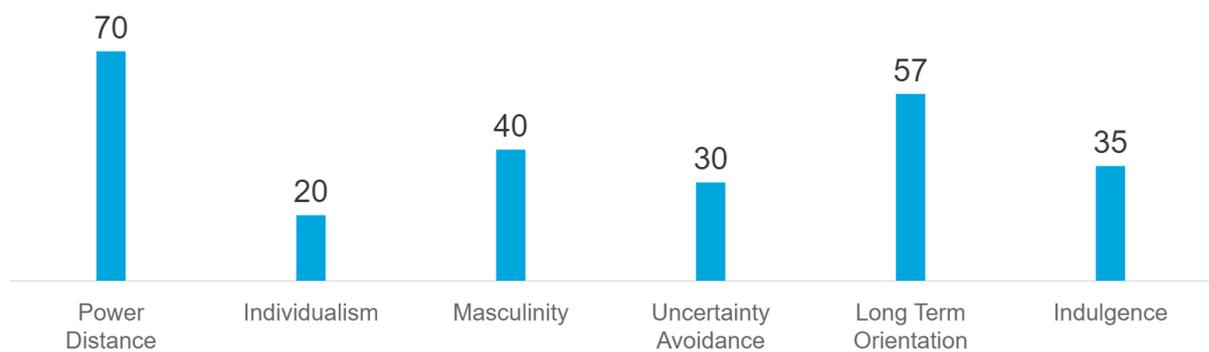
The empathy engagement level of one self is sophisticated, however, there are internal and external factors that can influence this process. In our work, these factors will consist of age differences and family roles. Firstly, previous research has credibly proven the development of empathy on ageing (Birditt & Fingerman, 2005; Gross et al., 1997; Lawton, Kleban, Rajagopal, & Dean, 1992). Moreover, the influence of family roles on empathy perspective was significant to individuals (Paleari, Tagliabue, & Lanz, 2011, pp.185-202).

Empathy in Collectivist Countries

According to empirical research, the degree of individualism and collectivism is triggered by empathy for people's social behaviours. As an illustration, Kitayama and Markus (1994) found that individualists were more prone than collectivists to experience "ego-focused" emotions like anger, irritation, and pride, which used the person's traits as the primary referent. Conversely, "other-focused" emotions such as pity, shame, and sentiments of interpersonal communion, which employ another person as the primary referent, were more prevalent in collectives than individualists. Additionally, Meifen Wei and Lizhao Wang's (2008) study revealed a favourable correlation between collectivism and dispositional intellectual empathy and empathic feeling. Empathy as a disposition consists of an "other-focused" orientation that enables the person to remain open to observing and experiencing other people's experiences. This viewpoint is consistent with collectivism's "care" for others (Hui & Triandis,

1986). According to this perspective, the ability to "feel (perceive) the feelings (emotions) of other people" is conceptualised as a trait of empathy (Sawyer, 1975, p. 37).

In accordance with prevalent opinion, having an interdependent self (or considering oneself and one's experiences as related to, or interdependent with, others) leads to various pro-social reactions, including increased empathy (Wolfin et al., 2011). To support this viewpoint, it has been found that interdependence connects with a precise assessment of targets' embarrassment during social evaluation (Wolfin et al., 2011). In addition, as stated by Markus and Kitayama (1991), people have an interdependent perspective of the self as part of a broader social group that includes family, coworkers, and others with whom we have social connections. They are more likely to experience 'other-focused' feelings, promoting social harmony.



For the case of Vietnam, this nation is considered as an average collectivist culture based on the website which uses a data model on the Hofstede 6D model on a scale from 1 to 100 (1980). Hofstede's Cultural Dimensions Theory which was created by Geert Hofstede is a framework for comprehending cultural variations between nations. Hofstede's initial six key dimensions include power distance, uncertainty avoidance, individualism-collectivism, masculinity-femininity, short term orientation and long-term orientation.

According to theories of adaptive ageing, older adults have traits that could improve their ability to empathise (Marshall 1996, Ryff et al. 1999). Different age-related trajectories offer advantages and disadvantages to older persons depending on the situation, as well as implications for the self and socioemotional experiences (Ryff et al,1999). According to study results, older persons had higher levels of cognitive and emotional empathy than younger groups (Zeinad Khanjani, 2014).

The evaluation of perspective-taking in family interactions changes depending on the influences of the group, actor, partner, and relationship. Specifically, the family variation was statistically significant, showing that families varied in their general level of perspective taking across the various connections and that family individuals also experienced similar levels of perspective taking within each family (F. Giorgia Paleari, 2011).

Research question and hypotheses

This paper examines whether Vietnam advertising, including collective cultural value, provokes the Vietnamese audience's empathy. To answer the research question, this paper tests the following hypotheses:

Hypothesis 1: Successful advertising uses cultural value - in this case, Vietnamese culture - to capture the audience's attention and to elicit empathy from the Vietnamese audience.

Hypothesis 2: According to Giorgia Paleari, Semira Tagliabue, Margherita Lanz (2011), empathy varies due to many factors including age. In this study, the hypothesis is: Audiences at different ages may have empathy differently towards ads including cultural values.

Hypothesis 3: Different roles in the family can show different empathy perspectives to ads concluding cultural elements.

These hypotheses would be evaluated in our case studies, and the data analysis in the Result and Discussion section would be used to do more research.

Methodology and Materials

Case study

To test hypotheses, the authors deploy a method of case study. Two ads were selected to analyse collective cultural factors and used to apply a survey to participants. More specifically, the "I HATE MY MOM!" video of Viettel Telecom and "Where there is love, there is home" by Alpenliebe There were several comprehensive reasons for us to choose them. First, they were posted on the same platform, YouTube. This would first help us aggregate and collate the videos' information through views, comments, likes, etc. The following point was that the content had a rather large audience. Viettel Telecom's advertisement, which was first published on March 5, 2018, specifically attracted 19,99,521 views (calculated from when the video was originally released until we began the research), whereas Alpenliebe's ad, which was first distributed on December 14, 2022, has already reached 3.3 million hits (when we began our study). Furthermore, the number of comments and likes on these videos was enormous. As a

result, this suggested that these advertisements were well-liked by the viewership. And, to corroborate our hypothesis, we objectively discovered these two commercials to be the match patterns in our investigation.

Discourse analysis

In this research, discourse analysis is used to examine how the dialogue functions in two commercial videos to analyse how characters say things, how social context and cultural factors influence the characters' dialogue, and how dialogue of commercial videos impact the audience.

Quantitative questionnaire

After analysing factors that reflect culture values in the Vietnamese context in the two case studies, a questionnaire was used to obtain quantitative data, testing reactions from audiences. The questionnaire was filled out anonymously while watching the commercial and was partly adopted from Jaganathan, P. et al. (2013: 49, 51). There were two sections to the questionnaire. Part one was designed to gather demographic information, and part two examines how viewers felt after viewing two advertisements by asking them questions based on graphics that demonstrated the connection to cultural components. The questions in part two were developed in the format of a five-item Likert scale question, with answers in the following range: strongly disagree - disagree - neutral - agree - strongly agree, and placed in order from 1 to 5.

This data is used to answer the research question raised above: Could Vietnam's advertising, including cultural value, provoke the Vietnamese audience's empathy? Through the responses of the participants in the form of questionnaire collection by Google Forms and analysis of the answer samples by SPSS software to calculate the data. The data would show the numbers of participants' results from 1 to 5, and how many people engaged in empathy from the videos in our case study below through the mean value. If the mean value is smaller than 3 ($m < 3$), empathy is not provoked in the audience. In contrast, if the mean value is larger than 3 ($m > 3$), there is empathy engagement. And when the mean value equals 3 ($m = 3$), the audience has a neutral opinion about the cases.

The survey was distributed online to collect the responses from people in the range of 15 to 55 years old, a majority of participants are 18–25 years old. During responding, participants do it by themselves without any assistance.

Results and Discussion

H1: Famous and successful ads in vietnam include cultural factors which may help to catch attention and raise empathy from Vietnamese audience

The case study of MV “I HATE MY MOM!” Of Viettel Telecom

For the context: A family includes a mother and a child living together; the mother works as a fishmonger, trying to save the best for her daughter. However, the mother's expression was too rude and grumpy, making the little girl feel so uncomfortable that she exclaimed, "I hate you". Even so, at the end of the video, the daughter still realises the sacrifices and love that her mother has for her; at the end, she cries and says, "I love you, Mom."

Using discourse analysis to analyse characters' scenes and lines These are scenes that contain collectivist cultural elements:

The interdependence among family members

Short image	Line/Speaker	Speech	Physical description	Words on screen
	1	My mom is always	Sad expression in the daughter face	My mom is always opinionated She doesn't care about what I want
	2	opinionated		
	3	She doesn't		
	4	care about		
	5	what I want		

Figure 2: The first factor in the analysis of family interdependence in the Viettel Telecom ad.

Short image	Line/Speaker	Speech	Physical description	Words on screen	
	Mother	If I go with you, who'll sell fish tomorrow.	Mother: being angry, yelling at her daughter	If I go with you, who'll sell fish tomorrow.	
	6				
	7				
	8	If we're off, do you think we're gonna have fish for you?	Daughter: being angry, crying, overturning the plate of fish to the ground	If we're off, do you think we're gonna have fish for you?	
	9				
	10	No, I won't go anywhere.	No, I won't go anywhere.		
	11				
	12				
	13				
	14				
15					

Figure 3: The second factor in the analysis of family interdependence in the Viettel Telecom ad.

As the daughter is shown speaking in 0:59 and 1:50 (lines 2-4), the words "opinionated" and "doesn't care". Moreover, the part (3:27-3:51) where the daughter invites his mother to school on International Women's Day and the way she responds rudely, accompanied by the words in

the mother's response (lines 14-15) "No, I won't go anywhere". These show that her mother was domineering and did not allow her daughter to go against her will.

Short image	Line/Speaker	Speech	Physical description	Words on screen
	Mother			
	16	Why are you back	Mother: being	Why are you back
	17	so late?	angry, yelling at	so late?
	18	Do you know	her daughter	Do you know
	19	what time it is?	Daughter:	what time it is?
	20	You are such a	being silent,	You are such a
	21	rebellious girl!	scary of her	rebellious girl!
	22	What if	mother	What if
	23	something bad		something bad
24	happens to you?		happens to you?	

Figure 4: The third factor in the analysis of family interdependence in the Viettel Telecom ad.

(3:05-3:18) The mother is angry because she wants to protect her child, but sometimes in a harsh way, showing through the way she yells at her daughter and these words (lines 20-21): "You are such a rebellious girl!". Moreover, she constantly asks her children "Why are you back so late?", "Do you know what time it is?" and "What if something bad happens to you?". These dialogues indicated that the mother cared about her child; however, she expressed it in a rude way.

Always devoted to others:

Short image	Line/Speaker	Speech	Physical description	Words on screen
	25	She is rude	Mother: working hard, selling fish, carrying heavy loads, wearing worn out clothes, using her money to buy hairpins for her daughter	She is rude
	26	because she wants		because she wants
	27	to give the best		to give the best
	28	things for me.		things for me.
	29	She always gives		She always gives
	30	me love but		me love but
	31	sometimes it		sometimes it
	32	goes the wrong		goes the wrong
	33	way		way
	34	She is messy		She is messy
	35	and smelly		and smelly
	36	because she		because she
	37	wants to		wants to
	38	protect me		protect me
	39	She can be	She can be	
	40	cheap but she	cheap but she	
	41	never regrets	never regrets	
	42	giving anything	giving anything	
	43	to me.	to me.	
			Daughter: speaking with a grateful attitude and showing the delight on her face	

Figure 5: The analysis in the family devotion in the Viettel Telecom ad.

(2:14-2:45) The daughter's dialogues have some words (lines 25-43): "rude", "she wants to give the best things for me", "loves me", "wrong way", "messy and smelly", "protect me", "cheap", "never regrets giving anything to me." presents that the mother works hard, only spends her time earning money to raise her children, and gives her child the best that she can; these praise the mother's self-sacrifice.

Strong connection between Social and Individual bonds

Short image	Line/Speaker	Speech	Physical description	Words on screen
	Daughter's friends			
	44	Oh my God, fish all	Daughter's	Oh my God, fish all
	45	the day. Don't you	friends:	the day. Don't you
	46	feel bored?	teasing the	feel bored?
	Daughter		daughter,	
	47	Sometimes, I	looking down	Sometimes, I
	48	feel ashamed	on her,	feel ashamed
			laughing at the girl Daughter: showing sad expression on her face, being silent when being teased	

Figure 6: The analysis in the social and individual connection in the Viettel Telecom ad.

(1:20-1:35) The friends of the daughter come across her when she's having a meal, then they tease her by saying "fish all the way" and "Don't you feel bored?" (lines 44-46) and laugh at her.

The daughter is influenced by her friends because of their teasing through the words "ashamed" (lines 47-48) and her expression on her face.

The case study of MV "Where there is love is home" of ALPENLIEBE

Discourse analysing:

For the context: The context is about a lion dance group on the Tet occasion; before the official performance, the dance team is always forced to practise more harshly for special guests to see. While practising, the whole team saw the son of the instructor return. This situation encouraged their homesickness even more, especially for the main character. At the official performance, the dance team members finally learned that the special guests were their family members invited by the instructor.

Here, the person chosen as the primary emotional transmitter is a member of the lion dance team and one of the supporting characters. Scenes using collectivist cultural elements that could possibly evoke empathy are:

Family Interdependence:

Short image	Line/Speaker	Speech	Physical description	Words on screen
	2nd member 17	I'm missing home food, guys.	Sad facial expression	2nd member I'm missing home food, guys.
	3rd member 18	Hang in there, only few days left, let's bring mom money home!	Sad facial expression	3rd member Hang in there, only few days left, let's bring mom money home!

Figure 7: The first factor in the analysis of family interdependence in Alpenliebe's ad.

Tet is a special holiday in Vietnam that symbolises the season of family reunion, and the dependence on one's family becomes even stronger for Vietnamese people during this season. Therefore, throughout the ad, it was always emphasised how the character is homesick through two phone calls to his mother, the sayings "Bringing mom money home" and "Missing home dishes" (figure 7).

Short image	Line/Speaker	Speech	Physical description	Words on screen
	Teacher 13	Why did it take so long to come back	The teacher and his son were happy to see each other and gave hug. The son also brought some gifts back home.	

Figure 8: The second factor of analysis of family interdependence in Alpenliebe's ad.

Besides, the reunion scene of the father (the teacher) and son is also a scene that could arouse empathy about the happiness of the father and son after times of not seeing each other. This was reflected in the instructor's saying, "Why did it take so long to come back?" (Figure 8).

Interdependence within an in-group:

Short image	Line/Speaker	Speech	Physical description	Words on screen
	1st member 5	Let's eat guys!	The team members gather in groups to have their meal. They sat close to each other and chatting while eating.	

Figure 9: The first factor of analysis of in-group interdependence in Alpenliebe's ad.

Short image	Line/Speaker	Speech	Physical description	Words on screen
	Main character 10	At home, if we got injured, my mom always used this.	The main character was rubbing home medicine on his teammate injured ankle.	

Figure 10: The second factor of analysis of in-group interdependence in the Alpenliebe ad.

The scene where members of the dance troupe care for and share with each other could be the audience's potential emotional engagement scene. Throughout the scene where they eat together (figure 9), applying for medicine (figure 10) when a member is injured would arouse viewers' empathy for the scene of the harmonious team.

H2: Audience in different age will have different level of reaction towards cultural values in the ads

Statements	15 - 18		18 - 25		25 - 40		40 - 60	
	N	Mean	N	Mean	N	Mean	N	Mean
1. I either feel sad or upset when the mom dominates her daughter	13	3.15	53	3.25	7	2.86	7	3.86
2. I either feel sad or upset when the daughter is laughed at	13	3.54	53	3.02	7	3.71	7	3.00
3. I either felt touched or grateful when the daughter talked about her mom	13	4.00	53	4.43	7	3.86	7	4.86
4. I either felt touched or grateful when the daughter wanted to share her mom's burden	13	4.0000	53	4.6038	7	3.5714	7	5.0000
5. I feel empathy with the daughter in the video	13	3.7692	53	4.3962	7	3.7143	7	4.8571
6. I feel empathy with the video message	13	4.0769	53	4.5849	7	4.0000	7	4.8571

Participants' opinions on the second video based on their age range

From the first video, most of the collected answers range from "neutral" to "strongly agree." This meant the participants had the same emotional engagement with our statement in the video. In the first statement, the age ranges from 25 to 40 tended to have a lower percentage of empathy for the statements compared to other age ranges. However, the age range 40–60 has a higher empathy engagement via the statements; their average mean was higher than others.

Statements	15 - 18		18 - 25		25 - 40		40 - 60	
	N	Mean	N	Mean	N	Mean	N	Mean
1. I feel empathy with the homesick feeling	13	3.9231	53	4.3208	7	3.8571	7	4.7143
2. I either feel joyful or happy when the teacher's family gathering	13	4.0000	53	4.3396	7	3.8571	7	5.0000
3. I either feel joyful or happy when the boy's family gathering	13	4.0000	53	4.3962	7	4.2857	7	5.0000
4. I either feel joy or happy when the team take care of each other	13	3.9231	53	4.4151	7	3.8571	7	5.0000
5. I feel empathy with the family's emotion	13	4.0769	53	4.4717	7	4.0000	7	5.0000
6. I feel empathy with the ingroup emotion	13	4.0769	53	4.4717	7	4.0000	7	4.8571
7. I feel empathy with the video message	13	4.1538	53	4.5283	7	4.5714	7	4.8571

Participants' opinions on the second video based on their age range

For the second video, generally, the responses were from "neutral" to "strongly agree"; this implied most of the participants had empathy evoked by our statements about the video. The age range of 40–60 had the highest empathy engagement level. Thus, the 25–40 age group and the 15–18 age group have lower sympathy for the video.

Based on their family role:

H3: Audiences with different roles in family will react differently towards ads with cultural values.

Statements	Family role	N	Mean
1. I either feel sad or upset when the mom dominating her daughter	Children	70	3.23
	Parents	10	3.40
2. I either feel sad or upset when the daughter be laughed at	Children	70	3.13
	Parents	10	3.40
3. I either feel touched or grateful when the daughter told about her mom	Children	70	4.34
	Parents	10	4.40
4. I either feel touched or grateful when the daughter wanted to share her mom's burden	Children	70	4.4571
	Parents	10	4.4000
5. I feel empathy with the daughter in the video	Children	70	4.2571
	Parents	10	4.4000

6. I feel empathy with the video message	Children	70	4.4571
	Parents	10	4.6000

Participants' opinions on the first video based on their family roles

Overall, the result ranges from "neutral" to "agree", the distinctive features between the "children's" and "parents'" opinions were not seen in this survey's section. Moreover, "parents" have a higher empathy evocation level in comparison with "children.". However, in statement 4, when the statement was delivered, either gratitude or emotional feeling could be engaged when the daughter wanted to share her mom's burden; the "children" had a higher empathy mean ($m = 4.571$) than the "parents" did ($m = 4.4$). This could indicate that the "children" have a stronger empathy evocation level when the main character in the video is also in a "child" role in the family.

Statements	Family Role	N	Mean
1. I feel empathy with the homesick feeling	Children	70	4.2143
	Parents	10	4.5000
2. I either feel joy or happy when the teacher's family gathering	Children	70	4.2714
	Parents	10	4.5000
3. I either feel joy or happy when the boy's family gathering	Children	70	4.3429
	Parents	10	4.6000
4. I either feel joy or happy when the team takes care of each other	Children	70	4.3286
	Parents	10	4.4000
5. I feel empathy with the family's emotion	Children	70	4.4000
	Parents	10	4.5000
6. I feel empathy with the ingroup emotion	Children	70	4.4143
	Parents	10	4.3000
7. I feel empathy with the video message	Children	70	4.4714
	Parents	10	4.7000

Participants' opinions on the second video based on their Family Role.

From the second video, all of the participants' answers were "Agree" with the statements; this implied that the second video and the statements could engage the audience's empathy stronger than the first video did. The "Parents" empathy evocation level was still higher than "Children". Thus, in statement 6, the "Children" data was higher ($m = 4.4143$) than the "Parents" was ($m = 4.3$). In this video, the main character was also a "Children" in Family Role. Therefore, this specific feature of the "Children" was shown and had a higher emotional engagement.

Conclusion

Research question is answered, which is that collective components used in Vietnamese advertising can trigger empathy of viewers. From the given data, when we applied the participants' age range to analyse the samples, it was comprehensible that the oldest age group had the highest empathy engagement level, whereas the others had no significant differences in comparison to the data of the two mentioned videos. It could be indicated that the age range has some connection to their empathy engagement level in this study. Moreover, the hypothesis is tested through the result of the Family Role which was used in the data review, the "Parents" role had a higher empathy evocation level than the "Children", however, there was some statement that, from the "Children" point of view, the "Children" role received higher empathy engagement data than the other, and this result is in line with the Vietnamese context, where parents always care and love their children. It was implied that the roles in the family could affect people's empathy and engagement levels. In addition, the main character in the video, or the emotion transitor's role in the family, could have an influence on the particular audience based on their family role.

Moreover, the advertising evokes the Vietnamese audience, which concludes collectivist culture. Moreover, they tend to engage with empathy through these videos. Besides, the responses of the children and the parents are practically the same. This implies that despite the age gap and the distinctive family role, Vietnamese audiences still develop the same empathy responses when exposed to emotional evocation. In more detail, since the advertisements presented in the survey were created with elements of the collectivist culture in mind to evoke the emotions of the people of the collectivist culture, advertising in Vietnam evokes Vietnamese emotions.

In line with the hypothesis, the results also shed light on the effectiveness of applying cultural aspects to advertising that can capture the audience's attention. Besides, after watching others' experiences, Vietnamese viewers tend to show empathy toward them, especially the people in need is a frequent attribute of collectivists.

To provoke audience emotion, in our case, in Vietnam, advertisers usually apply a common phenomenon based on interdependence factors, specifically emphasising their bond with their family. In a collectivist culture, family is one of the core values of the individual. Therefore, to provoke the audience's empathy, advertisers would create a bond - a similar trait to their target audience and the main character - to enhance the effectiveness.

However, there are some limitations to the investigation. Firstly, there were no recorded direct responses from the audience for thorough research. Moreover, there should be more videos in the survey form for further investigation of whether any video fails to evoke audience empathy.

Globalisation is speeding up the phenomenon of acculturation, which is also unavoidable in Vietnam, but it is also accelerating cultural importation. As a result, the Vietnamese can import and assimilate cultures from other nations. As a result, the Vietnamese people's attachment to societal cultural components would also be greatly impacted. Therefore, Vietnamese people's attitudes and feelings towards advertisements containing collective cultural elements will also change. In addition to the collective culture, there will be other cultural variables that can influence and arouse emotions in viewers. Therefore, this issue will need further studies and analyses.

Furthermore, for future research, additional characteristics that influence individuals' empathy enhancement, such as education, income, or marriage status, will be studied for a broader perspective. In addition, multiple channels having cultural advertising will be examined for audience empathy evocation to evaluate whether the advertiser strategy is effective on any social network.

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