

Doctoral Thesis

A design framework for Vietnamese modern propaganda

Understanding how belief could be shaped through audiences' information processing, and how the design could become a visual communication tool to raise awareness in young Vietnamese adolescents.

Designový rámec pro vietnamskou moderní propagandu.

Pochopení toho, jak důvěra může posílit prostřednictvím zpracování informací publikem, a jak by se design mohl stát nástrojem vizuální komunikace ke zvýšení povědomí u mladých vietnamských adolescentů

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ABSTRACT IN ENGLISH

Since the Renovation, the Vietnamese government has been leveraging propaganda posters and their procedures to inform and influence communities' self-health awareness for many years. However, those posters do not boost communities' behaviors as intended. Through examining a hypothetical drawback to refusing to be fearful, this examination attempts to analyze whether tense/fear appeals in modern graphic propaganda can not increase and eventually decimate Vietnamese emotions. The authors indicate that visuals constructed to be often frightened threats produce negative emotions regardless of frightening.

The paper evaluates the connection between awareness of apprehension, adverse emotional reactions, and citizens' attitudes using observations from the suggested media campaign. The results found that perceptions towards a graphic rely less on how frightened the image appears and how the graphic activates destructive negative emotions. These results indicate an accessible Vietnamese health-care promoting system to the digital communications phenomenon that has remained consistent since the Doi Moi. The findings of this study suggest that the Vietnamese government could adjust promptly to different media approaches to attain the majority of the anticipated health-care campaign's efficiency. Thus, whether or not the digital approach enhances or injures the people's perception depending on whether visuals minimize or elevate the audience's negative emotions regardless of generalized apprehension.

This research analyzed the chain of activities that constitutes the exchange of messages (conventional vs. new media platforms) to assess the efficiency of digitalized propaganda posters aimed at young Vietnamese audiences. Knowledge, propaganda, or persuasion may be conveyed in various ways, depending on the context. The ability to express themselves and start communicating through a system of symbols, signs, sounds, and graphic elements is a characteristic of human beings that allows them to be understood by their fellows and to recognize that they are members of a specific group; people who speak the same language follow the same set of grammatical rules. The findings show that technological advancement and globalization positively affect propaganda.

ABSTRACT IN CZECH

Vietnamská vláda od Renovace využívá propagandistické plakáty a jejich postupy k informování a ovlivňování povědomí o vlastním zdraví komunit po mnoho let. Tyto plakáty však nepodporují chování komunit původně zamýšleným způsobem. Prostřednictvím zkoumání hypotetické nevýhody odmítnutí mít strach se toto zkoumání pokouší analyzovat, zda apely na napětí/strach v moderní grafické propagandě nemohou zvýšit a v konečném důsledku zdecimovat vietnamské emoce. Autoři naznačují, že vizuály konstruované jako často hroživé mohou bez ohledu na svou děsivost vyvolávat negativní emoce.

Príspevek hodnotí souvislost mezi uvědoměním si obav, nepříznivými emočními reakcemi a postoji občanů pomocí pozorování z navrhované mediální kampaně. Výsledky zjistily, že vnímání grafiky se méně spoléhá na to, jak vystrašený obraz vypadá a jak grafika aktivuje destruktivní negativní emoce. Tyto výsledky naznačují dostupný vietnamský systém podpory zdravotní péče pro fenomén digitální komunikace, který zůstal konzistentní od Doi Moi. Zjištění této studie naznačují, že vietnamská vláda by se mohla rychle přizpůsobit různým mediálním přístupům, aby dosáhla většiny efektivit očekávané zdravotnické kampaně. Tedy, zda digitální přístup zlepšuje nebo zraňuje vnímání lidí v závislosti na tom, zda vizuální prvky minimalizují nebo povyšují negativní emoce publika bez ohledu na obecné obavy.

Tento výzkum analyzoval řetězec aktivit, které jsou základem pro výměnu sdělení (konvenční vs. nové mediální platformy) s cílem posoudit efektivitu digitalizovaných propagandistických plakátů zaměřených na mladé vietnamské publikum. Znalosti, propaganda nebo přesvědčování mohou být přenášeny různými způsoby v závislosti na kontextu. Schopnost vyjádřit se a začít komunikovat prostřednictvím systému symbolů, znaků, zvuků a grafických prvků je charakteristická pro lidské bytosti, která jim umožňuje, aby jim porozuměli a poznali, že jsou členy specifické skupiny; lidé, kteří mluví stejným jazykem, dodržují stejný soubor gramatických pravidel. Zjištění ukazují, že technologický pokrok a globalizace pozitivně ovlivňují propagandu.

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I. INTRODUCTION

1.1 Background of the study

Meggs (1992) indicated that graphic design could be interpreted as a communication tool to convey messages and information. Graphic designers utilize it to deliver messages directly to receivers, or it can be considered as using "effective media" for addressing "information" to "target audiences" (Cronan, 2001). Graphic design has the capacity of persuasion or rhetoric. It is the instrument used to shape ideas, persuade, encourage, or inconsiderably alter a change in thinking or behavior. It is sharing the correspondence to Aumont's (1997) definition of the rhetorical image. It may safely be said that rhetorical function appears in all graphics production; it could endure changing people's minds or attitudes/actions.

Undoubtedly, propaganda is one of the most effective visual communication methods of graphic design; it attributes to any approach that seeks to affect the viewpoints, sentiments, or behavior of an association emotionally in order to benefit the sponsor. Lasswell, H., Lerner, D., & Speier, H. (1979) represents propaganda performances, following Ernst Kris and Nathan Leit (1947), as attempts to manipulate attitudes of the broad of people on debatable issues of applicability to a group. Propaganda intends to convince people to confide in something or do something they are not commonly willing to. Additionally, Hollander (1967) pointed out that various elements are used in propaganda techniques, but fundamentally they comprise a devised manipulation of characters, by communication, to create impressions. For instance, in the propagandist's informative messages, "facts" could be declared themselves correctly, but observed and inclined to administer only one side of the event. The "focus truth" and "card stacking" can be named these techniques in which fact is sorted out/managed to contrive a predominantly illusive image.

There are several specific and implied meanings of the words "propaganda." In several respects, the concept became debunked for specific theoretical reasons, but it remains part of the world wars' repertoire. It is fashionable to classify an enemy's correspondence as misinformation while ensuring that only one side says the facts. There is a clear correlation between the term "propaganda" and the concepts of deceit or manipulation in English-speaking nations. The word propaganda often implies anything unhealthy; the synonyms of propaganda also contain the words "fake, deception and brainwashing." The committee applied to the recent application to "propaganda" more than to the operations. It was later extended to the practice of promoting religious or political doctrines. In Latin countries where "propaganda"

signifies advertising, the words are less attached to the notion of malevolent manipulation, even though their perspective of what is propagated is likely to be affected at the right time (Marlin, 2013). However, a firm conviction suggests that advertising is a disease of the body politics that manipulates and prevents any expense peoples' opinions and acts. It is not just malicious manipulation, either. For instance, the ancient Greeks saw persuasion as a type of propaganda and understood that justification and reasoning were required for effective interactions of ideas. Across history, those who dominate have often sought to control the way the ruled see the universe. Propaganda is not just what the other organization performs, while its group focuses on distributing or advertising knowledge.

Propaganda answered the call during the Vietnam War to inspire the people's spirits from the rural to the capital (Taylor, 1997). Those posters appeared from crumbled walls to large panels, in school spaces to public areas. They advocated and encouraged the self-belief to defend the nation. Many posters are attached to people's lives, and in particular, propaganda has become the need, the inclination, and the duty of individual contemporary artists in Vietnam at that time. Each propaganda poster has significant primary components. The artists explore how the implied messages can comprehensibly and effectively convey encouragement to people.

Vietnamese artists used a visual way through propaganda posters to direct routine tasks during the revolutionary period. However, there were times when the artists had yet to comprehend the importance of context or delivering the messages through the clumsy formats, so those posters seemed to be less effective than they should be. Nevertheless, the artists slowly but surely overcame these points, and they realized the importance of propaganda both as sharp and powerful weapon for independence and sovereignty. The artists then addressed many other more affluent subjects with various styles, tones, consistency, and quantities to ensure the messages they want to deliver to the audience. Propaganda seems to be a powerful bullet, a flash strike force, and combat trumpets urging the individuals to react (Taylor, 2004).

Vietnamese propaganda posters are not only creative results of visual communication devices but also persuasive statements. By conceptualizing features such as storyline, expression, coloring, layout, and accompanying historical event slogans, Vietnamese propaganda illustrations propagated efficiently and successfully, trying to encourage citizens to follow direct actions and decisions. The posters expressed solidarity for the nation's war rebellion, which led to triumphant triumph, liberation, and immense unification (Mydans, 2000). In 1945-1975s, the messaging themes focused predominantly on developing the nation after the August Revolution and combating against France and the U.S. In such particular circumstances. They triggered determination to fight, willingness to sacrifice, the

spirit of labor, and the Vietnamese army and people's production. According to Taylor & Jonsson (2002), it also played a significant role from the beginning of Vietnamese ads, performing socio-political functions effectively. Vietnamese propaganda has become a social and political controversy.

1.2 Problem statement

The globalization begins to influence the daily life of Vietnamese people. From 2003 to 2008, the Internet users in Vietnam grew seven times to approximately 21 million users (Internet Live Stats, 2016), it makes Vietnam become one of the rapidest-growing countries in using the Internet. The Internet becomes omnipresent in urban sectors, and the number of young users between 14 to 24 can be counted to 40% in total (Report on Vietnam Internet Resources 2012, 2012). Therefore, the transformation in teen culture regularly appears in urban areas and escalates to rural areas in waves. Along with the alteration of social and economic integration, Vietnamese adolescents are progressively contributing to drug addiction, teenage pregnancy, abortion, HIV/AIDS, and other social issues. For instance, in the twenty-first-century shift, 50 percent of the new HIV infections are young people from 14 to 25 years old. They also accounted for 40 percent of individuals who live with HIV/AIDS and 40 percent of all aborticide single women. Most of all, they are 70 percent of all Vietnamese drug addicts. (Committee for population, family, and children, 2003). On the whole, other research about abortion rates and the increasing predominance of STIs along with HIV among unmarried young couples provide to the insistence of research to enhance services and directions for this association (Klingberg Allvin, 2007).

With the development time and the value has been achieved, Vietnamese propaganda supposed to have a secure platform at the moment and could assist straightaway its strength as well as its inherent values. Nevertheless, the young Vietnamese lack the knowledge to obtain consciousness about reproductive healthcare, infectious diseases, drug use, drug abuse. It shows somewhat the failure of propaganda in the educational role in heightening the growing awareness and change or guide the adolescents' behaviors. Instead of raising awareness in young Vietnamese adolescents, Vietnamese propaganda current issues are now set within itself. They have no effects on the young minds who present themselves as the Reform Era in Vietnam.

Consequently, the youngsters seem to be skeptical and have no particular interest or sympathy towards the actual Vietnamese propaganda. Meanwhile, the contents of propaganda are practically repeated, and that causes annoying for viewers. For example, the artist draws the gun for warfare, production tools for the image of the

prosperous country, and the prosperity of the Vietnamese Communist Party subject must represent factories, fields, books, and birds. On the other hand, propaganda's implications are frequently quizzical, and without illustrated inscriptions, they may perplex the audiences.

1.3 Research objectives

The purpose of this research paper is threefold. Firstly, to understand why the Vietnamese adolescents are currently not interested in propaganda, expose their skepticism about conveying messages in current propaganda and why the propaganda itself cannot convince these audiences. Secondly, to investigate the processing of persuaded information of the young audience, the research will provide a trial test for the new proposed propaganda framework to the audiences. This test intends to collect the data after the audiences watch several offered propaganda posters and examine the elements that can generate beliefs in them. Hence, this is to understand why the young Vietnamese adolescents are unwilling/unable to believe in modern propaganda. Lastly, to help the other artists or designer to create active propaganda poster in the future, this research also proposes an operational structure for the modern propaganda and determine the effectiveness of the developed strategy in a sample of five hundred Vietnamese adolescents to test their attitudes and receptions toward the proposed framework.

1.4 Research aims

The social-historical context supports a culture that gives the propagandist inspirations and a "style" of communication. To understand how the existing social-historical context allows propaganda to work is the approach to interpret propaganda itself. The propaganda is the authorities' constructed output long before the action emerges and is controlled by those authorities. Consequently, methods and usage contexts of propaganda are different from society to the others. By understanding how the current propaganda influences the young generation, the research could help to raise awareness among the young generation about educational cognition and might change or guide their behaviors. Additionally, the study may improve the created stage of modern Vietnamese propaganda, the other researchers or designers can consider the framework as a useful model for designing purposes to influence the specifically targeted groups. The author then launches a larger-scale, unmoderated study to understand better the magnitude of the problems in the broader population.

1.5 Definition of terms

Listed by alphabets order. Most of these terms are defined by^{1,2, 3}

ANIMATION - A simulation of movement or the perception of motion created by the rapid display of a series of still images.

ATTITUDE - Someone's opinions or feelings about something, especially as shown by their behaviour.

COGNITION - In psychology, the process by which you recognize and understand things.

COMMUNICATION - The imparting or interchange of thoughts, opinions, or information by speech, writing, or signs; or document or message imparting news, views, information, etc.

EMOTIONAL - Relating to feelings and the way that they affect one's life.

INTERPERSONAL - Involving relationships between people.

MASS MEDIA - the means of communication that reach large numbers of people in a short time, such as television, newspapers, magazines, and radio.

METACOGNITIVE - Having to do with metacognition, high-level thinking that enables understanding.

PERSUASION - The process of persuading someone to do or believe something.

POP CULTURE - Modern popular culture transmitted via the mass media and aimed particularly at younger people.

PROPAGANDA - Information, especially of a biased or misleading nature, used to promote or publicize a particular political cause or point of view.

RESEARCH THROUGH DESIGN (RTD) - Research approach that employs methods and processes from design practice as a legitimate method of inquiry.

SOCIAL CONTEXT - How someone reacts to something depending on their immediate social or physical environment.

STORYTELLING - Storytelling is a social and cultural practice that involves the retelling of tales, which may include improvisation, theatrics, and exaggeration at times.

STIMULUS-RESPONSE - Any stimulating information or event; acts to arouse action an approach to psychology in which behavior is conceptualized in terms of stimulus and response. The fundamental goal of adherents is therefore describing functional relationships between stimulus and response—that is, manipulating a stimulus and observing the response.

VISUAL COMMUNICATION - Visual communication used visual elements, such as symbols and imagery in order to delivery the message or convey ideas and information to audience.

VISUAL NARRATIVE - A visual narrative (also visual storytelling) is a story told primarily through the use of visual media.

¹ Dictionary.com Is The World's Favorite Online Dictionary. (2022). Retrieved 1 April 2022, from <https://www.dictionary.com/>

² Cambridge Dictionary | English Dictionary, Translations & Thesaurus. (2022). Retrieved 1 April 2022, from <https://dictionary.cambridge.org/>

³ Cambridge Dictionary | English Dictionary, Translations & Thesaurus. (2022). Retrieved 1 April 2022, from <https://dictionary.cambridge.org/>

1.6 Justification of study

As a graphic designer, one of the crucial aspects of the designer's work is to continually be a part of a wide assortment of diverse but interrelated issues. Communication is the goal of the presence of visual communication design and serves as the genesis and the objective of the designs. All perception includes a meaning-looking stage, and it is a communicational act or a look for communication (Frascara, 2002). The natural function of visual consciousness is to supply data about the enclosing surroundings to secure continuity. Many studies continue to document misconceptions in various science topics about propaganda and its benefit in Western and Europe. However, very few critical studies have been conducted to investigate young Vietnamese' perception and behavior in this field. Practical instructional strategies based on conceptual theories have not been thoroughly researched, and the proposed implications remain in the realm of the unknown.

1.7 Limitation

The research needs a wide-range of the youngsters' views from North to South Vietnam. The fragment will be tested in one of the universities in Ho Chi Minh city, where it is considered the most significant economic capital in Vietnam and has people converge from the regions to accomplish this mission. On the other hand, due to the school year schedule in Vietnam, the data will be collected only in academic year periods.

1.8 Thesis structure

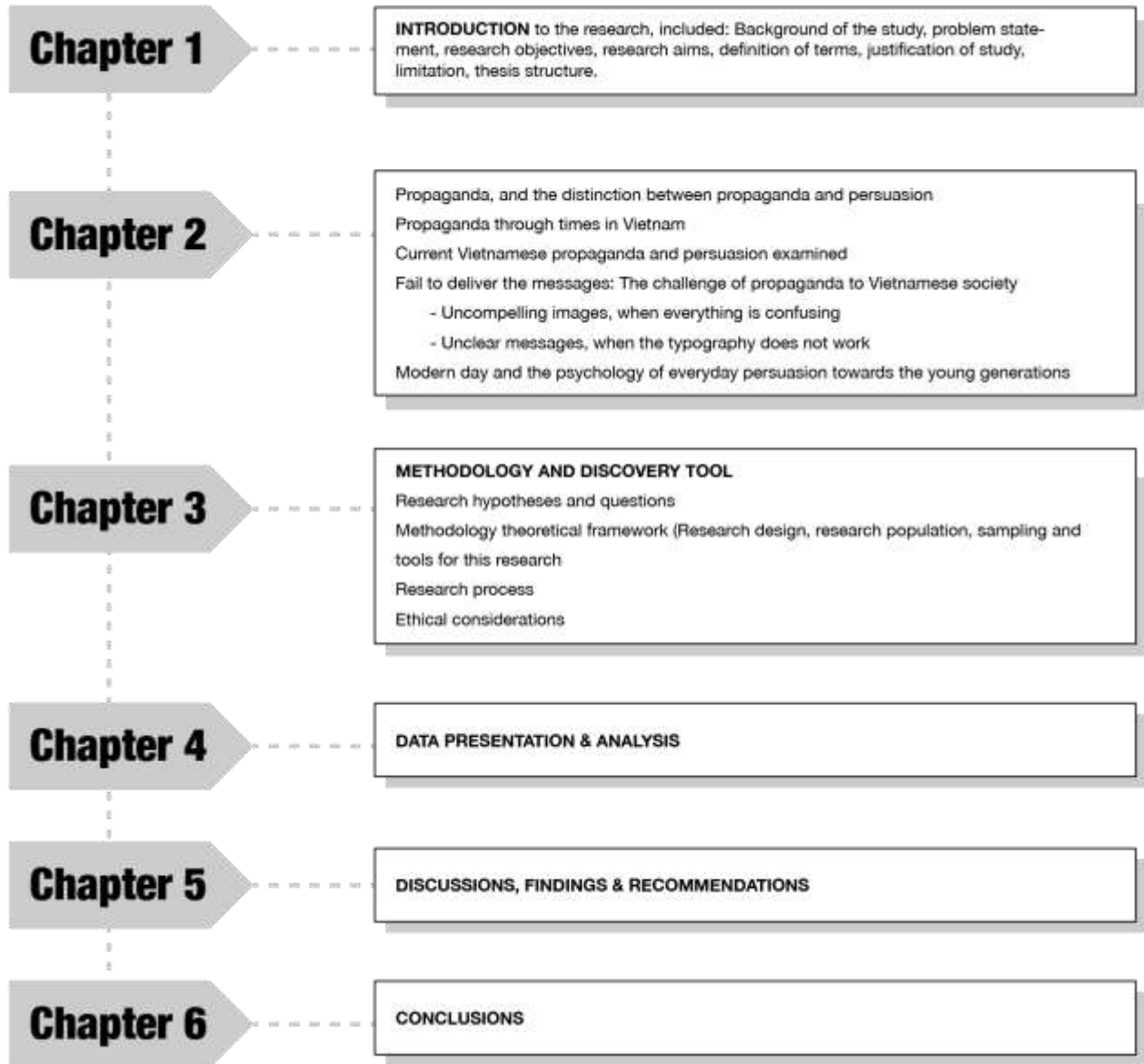


Fig. 1 - The diagram of the research structure.

II. LITERATURE REVIEWS

2.1 Introduction to the Discover stage: contextual & literature review

As Shibutani (1966) demonstrated, content is not perceived as a subject to be expressed; however, as something defined, transformed, and enhanced in a set of communicative actions. Throughout this regard, a rumor may indeed be deemed actively under formulated; the rumor no come to reflect once communicative operation disappears. Even though rumors have been an exceedingly compelling way to circulate data with astounding speed, they are not a stable means of dispersing publicity. The exceptionally "democracy" and availability of the World Wide Web have made it the strongest constraint for spreading disinformation, however, concocted. The Internet is presently getting to be a progressively vital source of data in our society. The updating is nonstop on websites, or blogs, which are ardently examined by the young generation who tended to get their news by seeking on screens rather than papers. Jowett & O'Donnell (2006) emphasized that the potential for propaganda is unbounded. A message can be spread without its authentication. Anyone can control information or manipulating an image to satisfy his desire. Organizations and people are defenseless, and there have been severe cases in damaging one's reputation by false data purposely spread on the Web.

Recognition and visual recognition in specific have not been created to appreciate the beauty of the environment but offer assistance to understand them. It can be said that it translates the information which gives by the senses to construct its meaning. Perception, in this manner, is associated with the most fundamental of the instinctual: survival. Each shape stimulates a reaction with cognition and enthusiasm in some ways. It illustrates the significance of designers in the perceptual organization, sentimental, and cognitive processes taken by the audiences, it is apart from aesthetic issues. It would be a mistake to consider whether a designer can solve a puzzle with the free content, or the sensorial, autonomous cognitive and the sentimental (Sinclair et al. 178).

When the perception is formed, the cognition might be molded. As a result, belief is constructed through a person's reliance on his senses (Bem, 1970). A standpoint attributed to one's perceptions is a cognitive or emotional response to a concept or entity. Indeed, once beliefs are shaped, as a consequence, man's consciousness is influenced. The establishment of cognition and attitude is a compound procedure referring to cultural and individual valuations and emotions. As Ellul (1979) discussed the theories of propaganda and Michael Real (1981) shared the same

opinions, propaganda happens in societies in which men are depersonalized and unwittingly constrained into groups or masses while being disconnected as individuals. They determine their personality from the mass, which is joined together through propaganda.

On the other hand, Bernays (1923) respects the “average citizen (as) the world’s most efficient censor. His mind is the greatest barrier between him and the facts. His own ‘logical proof compartments,’ his absolutism are the obstacles that prevent him from seeing in terms of experience and thought rather than group reaction”.

2.2 Propaganda, and the distinction between propaganda and persuasion

Propaganda can be viewed as a means of communication to obtain an answer that accelerates the propagandist's desired purpose. Persuasion becomes relational and aims to fulfill convincing and persuasive requirements. A propaganda model illustrates how insightful and convincing communication components can be integrated into propaganda discourse, thereby defining propaganda as a particular communication form. Changes have been made to earlier rhetoric theories indicating that, before the 20th century, propaganda had few systematic theoretical treatments. Propaganda can influence popular sentiment and behavior modification (Jowett & O'Donnell, 2006).

Propaganda has been analyzed from a cross-disciplinary perspective, such as literature, media, political science, sociology, and psychology. They are addressing misinformation as research is about looking at the popular trends and the corresponding counterpropaganda. Propaganda as a science will be studied to assess its impact on people. Some academics also regard propaganda as inherent thinking and practice in mass culture. The research of propaganda is another trend that attracts many of those linked fields as an ideology provider. Furthermore, in this regard, it is mainly research on how influential ideological significances are developed within mass media (Burnett, 1989). Ethnographic work is one means of deciding if people embrace general theoretical concepts or reject them on the receiving side.

Propaganda and persuasion were utilized interchangeably in propagandistic publications as well as in daily statements. Propaganda integrates persuasive tactics, which vary from persuasion. An interaction approach to the analysis of propaganda helps one separate the conversational variables, define the message-to-context connection, analyze intentionality and viewer roles, and map the production of propaganda communication as a mechanism. The propaganda research also refers to "mass persuasion," implying that manipulation is one-on-one persuasion.

Propaganda is sometimes related to a broader cultural mechanism, whereas persuasion is presented as a specific psychological method. Propaganda is not yet widely separated from persuasion by many scholars.

In keeping with Jowett & O'Donnell (2006), communication is a mechanism by which a transmitter passes a message via a wire to a recipient. This method was demonstrated for both linear and transactional systems. Aristotle (333 B.C.E.) created one of the first ways of communication. He defined a writer, a voice, and an audience as critical elements of the conversation. Shannon and Weaver (1949) created a linear model that inspired contact work for electrical engineering. Source, post, transmission, signal, and receiver became elements. According to Shannon and Weaver, other linear forms developed, as they highlighted the root, post, medium, and reaction. Communication includes attempts to exchange significance by way of a mechanism of symbolic contact with and within individuals. Communication is defined as 'a vital lifestyle situation in which people create, acquire, communicate, and use information' (O'Donnell, 1993). Contact is based around information sharing that will have real and assumed meaning. The transfer of information can enhance transparency after some interchange periods. The tendency is to relocate the transmitter and recipient to one particular moment, transfer to the other, or cooperate both in a mutual purpose or concentrate.

The Lasswell Communication model is primarily applied to analyze mass communication. It also extends to informal and group activities. In decades, only the privileged could then use mass media like television and radio. Newspapers were not all read because subscriptions were too expensive. Through this viewpoint, Lasswell (1949) developed the idea of efficient mass communication; the connection between sending the message and how it produces different results. A message's impact can also be interpreted as reviews. This framework is often considered as a linear framework of interaction, "uni-directional mechanism," or "action framework" since it represents the one-way interaction procedure. This framework comprises five elements utilized as a method for understanding the whole contact phase. Both modules are based on prior "W" queries. Responses to these concerns gain clues into people-to-people interactions. While the model is primarily developed for mass communication, it can now be extended to various platforms and emerging fields such as the Internet, social media and campaigns. Other researchers also discussed the more complex yet long-term effects of social context yet implied cultural patterns. Kelman and Hovland (1953) find that the legitimacy of the sources of propaganda is not as relevant because, over time, people continue to detach the origin of propaganda and also its substance.

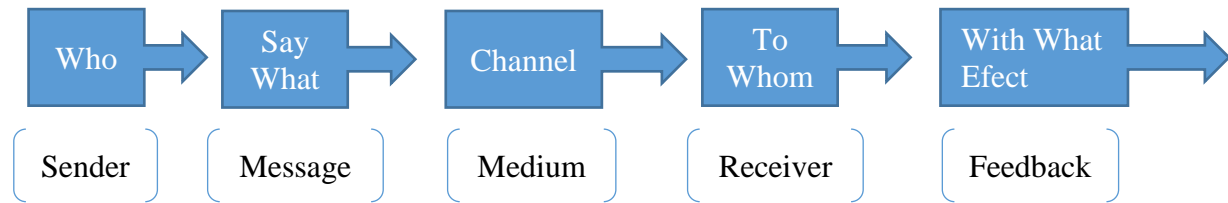


Fig. 2 - Lasswell's Communication Model.

A simple description of contact is what occurs when A (sender) discusses X to B (receiver) (Westley & MacLean, 1977). A could be an individual, community, or social network. B can also be an individual, community, or social network. Communication may be a human-to-face contact, but it is often always a facilitated exchange whereby A communicates regarding X to B by C. There, C is a gatekeeper, a message encoder, or an agent for B (Westley & MacLean, 1977). Today C is likely to be a monitor, tablet, or another technological tool.

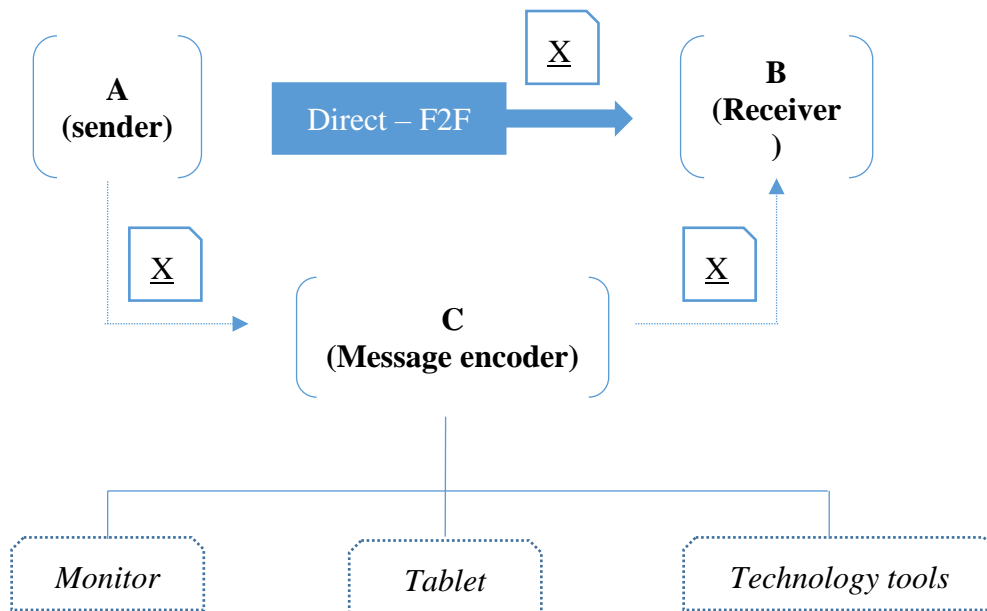


Fig. 3 - The modern model of communication.

In communication research, it is essential to analyze both the message and its answer. Responses can be in the field of suggestions or be tested as impacts on the viewer. The aspects of face-to-face or indirect contact, or both, must be analyzed in terms of the setting in which they exist, both in a particular and general meaning and in the times' history. Data, persuasion, and propaganda would both be communications.

2.2.1 Propaganda and the spectrum of persuasion

The types of persuasion that rule our lifestyle in the 20th century are very different from those seen in every other compelling era, definitely quite different from those faced by colonial Americans. For this rationale, we use the word propaganda to represent comprehensive strategies that have characterized the post-industrial civilization. The term propaganda is reasonably new. Thus, the word propaganda assumed a negative meaning in Protestant countries, but a positive one in Catholic sectors.

The terminology propaganda had not been widespread until the start of the 20th century when it was used to define the techniques of persuasion applied by totalitarian regimes throughout World War I. Propaganda was initially presented as disseminating biased thoughts and perspectives, often using lies and manipulation. Fortunately, as academics started learning the subject in more precision, many realized that propaganda was not the actual owners of "evil" and authoritarian states and often comprised more than just clever manipulations. The narrative has since developed to imply mass "advice" or "impact" by manipulating personal symbols and psychology. Propaganda facilitates the clever use of photographs, slogans, and symbols that perform on their preconceptions and feelings; it is the perspective of social interaction with the final aim of getting the recipient of the attraction "voluntarily" acknowledge this status (Jowett & O'Donnell, 2006).

There's a derogatory word for propaganda. It is what authoritarian governments use to glamorize, inspire, and demonize their opponents. Lies and exaggeration, management, and misrepresentation are at risk. It has always been about informing people to illnesses threat, ensuring that children study crossing the street safely, and developing an entirely legitimate sense of community among the civilians of democracy, due to the British Library. It features paper money, postcards, a view of Eiffel Towers and Nelson's Columns and a large picture blow-up of Mount Rushmore, demonstrating how governments utilize symbology and subliminal messaging to create their symbols and encourage a feeling of identity and a common goal among the ordinary citizens (Higham, 2013).

Definitions that suggest propaganda that has gained prominence today include manipulation and press control, relating to a concerted campaign to suppress unfavorable facts and tell a narrative that might damage self-interest. Turning is sometimes utilized to manipulate political news; consequently, when attempting to embezzle news, speechwriters and public affairs staff are called "spin doctors" (Kurtz, 1998). According to DeVito (1986), aside from being affiliated with immoral, dangerous, and unreasonable strategies, propaganda is also typically

known "organized persuasion". Persuasion differentiates from propaganda, which will be reviewed later, but it is sometimes applied as a catch-all for suspect propaganda. Sproule (1994) refers to propaganda as orchestrated collective deception with hidden motive and weak or non-existent rationale: "Propaganda reflects the effort of major organizations or associations to win over the electorate for particular interests by a vast orchestration of enticing claims packaged to hide the convincing intention as well as lack of clear, supportive evidence".

When the application of propaganda demonstrates objectives, the terminology is associated with influence and is considered an apparent effort to change or retain the balance that benefits the propagandist. Deliberate efforts typically require a robust systemic philosophy and purpose. Propaganda expresses a worldview to the connected goal audiences, whether it's a state officer trying to instill a considerable surge of patriotism in the national audiences to promote the military, a terror organization enrolling had supporters, a military commander trying to scare the enemy by exaggerating the power of his troops. It could be a business continuing to pursue a credible image to preserve its credibility among its customers, or an organization wanting to defame a rival that purpose seeks to strengthen or alter a listener's attitudes, behaviors, or even both.

Many authors indicate propaganda's expressed quality. Leo Bogart (1995) narrated propagandists as communications senders: deception is an art that takes unique skill. Manipulating attitudes takes practice, awareness of the environment, and instinctive "conviction of what is the best case for the viewer." He must have "good intelligence, intellect, empathy, and understanding of how the public feels and responds". Scholars researched deception in organizations. Alex Carey (1997) described advertising in the business environment as "information where type and substance are chosen with the single-minded intent of getting a target market to accept behaviors and values pre-defined by marketing sponsors".

As Jowett & O'Donnell (2006) reported, individuals may be swayed when they're in a lazy condition and when they're attentive, so just precisely, they are affected differently in one of these two situations. Richard Petty and John Cacioppo (1986) claimed that there had two paths to persuasion - peripheral and central. A signal devotes less time and energy to interpreting a contact on the peripheral path. Several definitions can involve viewing tv when doing something important or listening to a conversation about a subject.

In the peripheral path, convincing is decided by fundamental indicators, such as the communicator's appearance, whether or not the around individuals agree with the role raised, the satisfaction or discomfort involved with accepting the situation,

or if justification is offered satisfying demand. On the middle path, a message receiver requires the deliberate and reflective assessment of the provided material's rights.

Since the person thought wisely, weak arguments will not convince them, and the origin of the interaction would not make much difference enough; even so, a clear signal that existed up to near investigation will be quite beneficial. By comparison, the communication process wouldn't make much difference to a person who didn't think at all about the problem; conversely, someone using the persuasive techniques would be most convinced by a simple mechanism like linking communication to a professional origin.

Contemporary propaganda encourages persuasion using the persuasive techniques and is entitled to handle the benefit of the perceptual misery limited available storage capacity. Contemporary persuasion's features - the message-dense ecosystem, the thirty-second ad, the urgency of persuasive communication - make it more challenging to begin thinking about essential discussions and challenges. Since humans often function on the diffusion process, skilled propagandists have complete freedom using the kinds of strategies presented at the start of this section and during this book to accomplish, with ignorance, whatever objective they could have.

2.2.2 The original Propaganda model from Herman and Chomsky and The Online Propaganda Model

Noam Chomsky, a famous social theorist, and Edward Herman created a framework on how these "filters" affect the news. The basic theory is that power is centralized in comparatively few indirectly elected persons and companies. So this contributes to the precision, screening, and sterilization of news reports because what enters the population is only that which serves the intent of those owners that usually aim to optimize direct control and private benefit (Herman, E. S., Chomsky, N., & Frank, D., 2011). Herman and Chomsky summarize the system of propaganda:

- The necessary components of the deception paradigm, or collection of news 'filters,' fell into the specific aspects:
- The population, consolidated control, holder authority, and benefit motive of the dominant mainstream media enterprises.
- Advertisement as the primary sources of mainstream media profit.
- Media dependency on policy, industry, and "expert" intelligence supported and accepted by the above components connect and each of the other complements.

Media materials must transfer via subsequent filters, being monitored to print the cleaned stains. They set the assumptions of dialogue and understanding and, after the first instance, the meaning of what may be relevant to the story, and clarify the foundations and procedures of what deception programs are.

It also learns that social networking and Web decentralization resolve hierarchies and promote interaction and inclusive communications. Edward Herman has expressed doubt regarding the assumption of some contend that the Internet and emerging digital technology crack the traditional stranglehold on the news and create an unparalleled age of immersive public media. He claims that modern technology enables media companies to slim staff even while generating higher productivity and enabling international dissemination to become possible (Fuchs, 2018).

On the other side, it would seem that the exploitation paradigm is still vital in the modern environment as humans tend to reside in a class-shaped and controlled society. Furthermore, owing to different aspects of modern society and new media, the concept is required to be modified and expanded. Audiences are customers and efficient buyers. It creates the expectation of information transmission software.

Table 1 - The Online Propaganda Model (PM).

Dimension	Internet
Size, Ownership, Profit Orientation	Consolidated social networking channels, consolidated management, unspecific and hidden algorithms determining preferences for reporting data and news.
Advertising	Transnational companies can challenge consumers with tailored advertisements and videos; native web advertisement and advertised internet information undermine the freedom of news media; digital advertising-user-spiral raises the dominance of social networking in ads and, as the mainstream press, progresses market patterns in the internet economy; on social networks, automated work of consumers creates information asset.
Sourcing	Public news outlets are influential players in global journalism; online advertising as an asset manipulates information dissemination; companies and movies control social media coverage.

Flak, Mediated Lobbying	Bots and other digital advocacy tools; the influence of social media for leaders, groups, activities.
Ideologies	Digital philosophies; Website philosophies and user-generated philosophies; web beliefs algorithmic enhancement.

From Fuchs (2018), social media enhanced social networking. No one can access all shared tweets regarding a significant subject. Tweets and public knowledge circulate so quickly that there is little room for serious discussion and conflict. Postings appear to be brief, fun, shallow. Web simplicity allows the world's meaning to be simplistic and negated. Internet discourse appears to exist in fractured and disconnected communities, rumors, and rooms that ignore substantive conflict.

All these things are not manipulation concerns, influence in particular. Moreover, a control paradigm on social networking is needed nowadays. It requires to emphasize that aspects, contradictions, and future entrenched positions.

2.2.3 Propaganda categories, techniques, and applications

Through propaganda, developed narratives are partly biased towards those that promote values and behavior preferred by argument holders (Gambrill, 2012). Specific facts are set aside, dismissed, or deliberately suppressed, such as harmful product results marketed by pharmaceutical firms. Recognize smoking marijuana as a performance-enhancing drug of using heroin. That (false) argument has been utilized to justify drug criminalization, culminating in the incarceration of hundreds of thousands (mostly African American) people (Alexander, 2010). Most propaganda is "a series of tactics utilized by an organizational community that seeks to encourage about the explicit or implicit involvement of a network of individuals in its acts, socially mobilized by social deceptions and integrated into an organization" (Ellul, 1965).

Many who make statements can not know about a claim's validity or falsity, only how they are acted. It is a critical factor of recognizing misinformation in the trades. Reality can not be (and sometimes is not) a problem for those who support knowledge statements (or ignorance). The aim is to establish values and promote behavior. "The most effective propaganda brilliance is knowing what the crowd needs and where that will go" (Johnson, 2006). The objectives highlighted in propaganda pitches (protecting your health) might not even be some of the most interesting to the propagandizer (earning profit from your investments). Even a

cursory inspection of publications and scholarly articles implies an ongoing need to recall the prevalence and impacts of propaganda.

Another method by academics seeking to characterize and evaluate propaganda is to recognize specific methods that are being used seeking to convince or spread ideas. It is a form of deception that can be traced back to the 4th Century BCE and Aristotle's *Art of Rhetoric* (2012), in which the philosopher analyzes the actual cause of a sequence of feelings and emotions, providing a set of forms that these reactions should be evoked in an audience to convince them to accept an orator's opinion. Nicholas J. O'Shaughnessy (2004) dedicates several chapters to exploring propaganda's overlapping interpretations, describing legend, ideology, and language as the three critical features from which action could be defined.

Propaganda's various manifestations must be treated heterodoxly. Some of his definitions of deception, which he calls highly deceptive but not generally malicious, choose a variation of these three qualities. O'Shaughnessy's detailed if incomplete propaganda research provides no overarching meaning, but this and the assumption that a universal propaganda hypothesis is unlikely may owe more to his theoretical methodology than the idea itself. He tried to describe propaganda through persuasion methods developed by those who had it and asserts that these methods, like propaganda's ethical meanings, are subjective and likely to change considerably in particular eras, political and social situations. However, as his assessment is thematic instead of chronological or structured through any particular method, he struggles to assess the type of this transformation or question how the various propaganda tactics expand and evolve. Those were sectors where a memetic hypothesis should be developed.

Alfred and Elizabeth Lee present a stricter concept of propaganda than the other general terminology, claiming that propaganda manifests the viewpoint of persons or organizations that are meant to manipulate other people (Sproule, 1987). Later, Jacques Ellul (1973) consistently questioned propaganda limitation to concerted coercion from those with clear aims, which concluded that propaganda, even those generated by those with good motives, is far from achieving and sometimes has unintentional psychological effects. The concept itself is imperfectly concentrated. Of example, although it provides a relation to the propagandist's beliefs and acts, the only references to the propagandist are the ambiguous word "influence" that does not apply directly to the dissemination of thoughts or behavior.

Although their description may be controversial, today, Young, Lee, Lee & Strathaus (1941) results remain amazingly valid. They classify what they call propaganda's seven methods, including:

Table 2 - Lee and Lee's (1939) seven techniques of propaganda.

1	Name Calling	They are providing a negative reputation to draw the crowd against something/someone.
2	Glittering Generality	They are providing a positive image to facilitate the viewers.
3	Transfer	Transmit the credibility of something, e.g., an organization, to something (this could also happen in theory with free publicity transmission).
4	Testimonial	They provide representing a person's fame (good or bad) on a topic to be promoted or defamed.
5	Plain Folk	Let the listener believe the presenter is an average citizen, not an elite leader.
6	Card Stacking	Selective fact-use.
7	Bandwagon	They are providing attracting momentum by pointing to somebody's currently established success (actual or imaginary).

Although those trying to spread proposals and strategies using all such methods, these are by no way a comprehensive collection (Sparkes-Vian, 2013). Their evaluation is mainly rhetoric research, the same kind of eloquent, emotional, one-to-many media speaking Aristotle mentioned, changed for a social structure with large scale mainstream media. Similarly, Max Atkinson's democratic speech doing research, in which he describes what he terms "claptraps", verbal devices designed to evoke laughter, can be used standardly (Atkinson, 1984). O'Shaughnessy (2004) argues that rhetoric on its own is just one of three main elements of propaganda, proposing the study's specific view makes it inaccurate. This emphasis often makes it a weak resource to investigate the kind of fundamental structural manipulation that Ellul (1973) terms sociological or "pre" propaganda; something he claims will occur within a culture in order to effectively spread the concepts contained in the kind of direct manipulation Lee and Lee (1939). The propensity displayed by such a large community of thinkers to seek to describe propaganda by examining widely recognized methods, would still be inadequate to explain the phenomena as a whole because propaganda, which progresses over time.

Pratkanis and Aronson (2001) speak regarding propaganda instead of "legitimate" persuasion, and as far as mental trickery is concerned, they often base their research on utilizing different persuasion methods. Their main claim indicates that deception is both misleading and malicious, depending on manipulating citizens' psychological weaknesses. They claim that basic tactics, such as offering obvious explanations for action — even if it includes total non-sequiturs — can result in enforcement. It's because when receiving information, humans' function in two possible states; central processing and peripheral processing. In the former, the individual pays near-critical excellent attention to the detail they get, the other split their attention and reacts to generalizations and observations instead of particulars. A citizen in the latter situation is much harder to manipulate with misinformation than the former, just because the former takes more time and focus, individuals cannot work in it continuously. It should be indicated that most of the methods of propaganda or business acumen, provided it is accomplished in the faith of integrity, share similar advantages. People link to the application of persuading people to isolate their dwellings to minimize energy consumption.

Similarly, Maria Pardo (2001) poses the issue that where persuasive indicates to not comply with any specific ethical standards, the human can speak of persuasion, or being forced to recognize a conversational configuration of authority. Pardo (2001) seems to perceive persuasion as a competing term with propaganda, but it is not explicitly described in her analysis beyond being a persuasion model and substantially related to politics. Likewise, her definition of the "persuasive line" is created when a point travels from individual to person.

Methods such as Lee and Lee's (1939) seven propaganda tactics; cognitive and social deception defined by Pratkanis and Aronson (2001) and the usage of language, illusion, and symbolism described by O'Shaughnessy (2004) can be recognized as defining propaganda characteristics and are readily consistent with linguistic research. A recursive study varies, instead of treating them as simple methods of convincing, they are considered characteristics of a symbol that promote its reproduction in culture.

Mainstream media resurgence makes it feasible to utilize propaganda methods on a broader scale. News, radio, and tv instrumentation to create a persistent, permanent, and clean atmosphere allows propaganda's impact practically unknown only because it produces a relentless climate. Social media offers a vital connection between individuals and industrial society's needs (Ellul, 1965). Deceptive techniques entail denial of essential facts, such as well-argued alternatives to prescribed action, manipulation of opposing views, and divergence from objective judgment.

Marlin (2013) stated that there might be something human beings desire by observing broadly at propaganda. When not merely flattering to vibration or herd impulse, propaganda provides its objectives in a type or auspices that seems to fulfill one or more of those pre-existing desires. Citizens desire satisfaction at the most fundamental stage, and the art of convincing tells them, often even indirectly, that a new plan, philosophy, lifestyle, commercial product, or something leads to their satisfaction. The method is precise, and the challenge lies only in understanding what a particular individual keeps close and precious to their souls and, subsequently, how to persuade them that the individuals or proposals proposed for their voting would achieve in satisfying their wishes. In contemporary days, understanding an audience's consciousness primarily results from an opinion poll. Experience gives an advanced propagandist a significant benefit, as poll results are expensive. Besides that, polls possess limits, and persons can alter their opinion. Nevertheless, once an interviewer's pre-existing views and prejudices are established, the question is to influence them that the plan, metric, individual, political party, commercial product, or whichever propagandist drives are beneficial. That is when various approaches and criteria come into action.

2.3 Propaganda through times in Vietnam

Once Vietnam joined France's colonial control, the government adopted French architecture and art represented in the Ecole des Beaux-Arts de Indochine, established in Hanoi since 1925. It was based on the misconception that Vietnamese men, like their conquered counterparts, the Khmer and Lao, were unaware of creative ideas but can only climb to the standard of craftsmanship, so in 1949 the Vietnam School of Fine Arts was designated Vietnam. While the war has become urgent, concepts of patriotism, determination, and hard work appeared mirrored in the artistic representations of the period, particularly in painting, as the painter had become "soldier" at the frontline of the fight against colonialism. Briefly, art transformed into propaganda (McLeod & Nguyen, 2001).

As an institution of philosophy, socialist realism influenced everyone: it was meant to represent the community and not individuals or artists, to present ideas and not emotions, and to encourage people to behave selflessly. The wisdom was conveyed through artworks like Nguyen Sy Ngoc, Tran Van Can, and Nguyen Tu Nghiem (Phan & Nguyen, 2010). To Ngoc van played a leading role with his work, for example, Uncle Ho at Bac Bo artwork, Soldiers and Porters at rest and in Pursuit of the army in the jungle, by emphasizing social and physical problems. Stories of fighting, the involvement of all classifications and ethnicities to the military conflict, and the ravages caused by the airstrikes of villages have been conveyed in paintings, lacquer work, wood-block printing, and silk pictures by painters. Word shapes,

seductive features, a lonely wistful driver, and beauty were repudiated for rugged bodies, focused personalities, muscular arms and legs, rude complexions, agricultural practices, and trade, communism, and army. To convey the action, illumination and strength, realistically, the artists headed for the soldiers to the jungles, marched with them at night, stayed in rice farms and suffered suffering and hardship, collaborated with the farmer, and stayed in subterranean shops (Suu tập Tranh cổ động ở Bảo tàng quân đội, 2002). During all these operations, and optimism spirit emerged, which as dangerous, proletarian feelings expelled sorrow, frustration, and somber. One of the pioneers of real revolutionary art, a specialist of acrylic and enamel art, Tran Van Can utilize silk, a media considered inappropriate for other subjects, to interact with subjects as boring as industrial development and to express a vibrant expression of energy and passion and tangible meaning of scale of research like The Forge Making Plowshares in a War Zone (Nguyen, 1994).

Together with oil paintings that portrayed concepts influenced by conceptualism, the artists of the North, shut itself off from the world for centuries, received praise by appealing to the village and the famous traditional arts of silk painting, lacquering, wood-block drawing, home sculptures, and traditional porcelain, including in the scenes and practices of communities in the Highland. Nguyen Tu Nghiem describes this pattern well. He played for every method and succeeded in everything. For instance, his acrylic paint Soldiers Playing the Flute, in which the green color was being utilized effectively for perhaps the first occasion, or his wood-block embroidery, The Guerrillas of Phu Luu. Nguyen Sang, a southern artist who had served in Dien Bien Phu's war, marked out again for his anticolonial meaning communicated by selecting his concepts (atrocities perpetrated by French troops). He used bold brushstrokes, minimal colors, and circular, angular, and reliable figures as articulated in his works Admission to the Parry, The Bo Market, or The Enemy Burned My Village (Phan & Nguyen, 2010).

While silks were limited during the war, Vietnamese artists managed to use them, whenever possible, as their preferred method. Projects from the prewar age evoked a blissful sensuous nature; after this era, vigorous efficiency works were operated as a time-reflective martial atmosphere (Ngo, 2014). Nguyen Tien Chung is known for his charming and seductive paintings; his works have the harmonic intensity and creativity in described landscapes shown in his project called Harvest, which portrays a vast goldfield with endless horizons, bound by surrounding hills. Line up against the skyline, bamboo bushes, and busy paddy farmers are standing or doing certain activities (Tranh cổ động tuyển chọn, 1996).

A Liaison Post on the Truong Son is a project about women's connection jobs during the revolution by Vu Giang Huong; it shows several young frontline females

with weapons on their backs stood outside a darkened grotto. The audiences remember the image of the strong, brave, determined, smart women contributing to the military effort (Hình tượng phụ nữ Việt Nam trong sản xuất nông nghiệp trên Tranh cổ động, 1976-1986, 2008). Once stability returned, and the nation was rejoined in 1976 and the development under Doi Moi, Vietnam saw a rise among artists who can now observe and express themselves. The war service criteria are no longer tied. Discussions emphasized the issue of differentiating Vietnamese art from Vietnamese culture, particularly painting, to restructure itself (Nguyen, 2010).

2.3.1 The timeline of existed Vietnamese propaganda and its influence

Vietnamese propaganda paintings appeared after the revolutionary government was born and quickly became a kind of Vietnamese art shock, representing immediately the battle for national independence, construction and protection, and the growth of the region. Propaganda artists had become propagandists and fighters, representing existing social life processes and issues. Uncle Ho (Ho Chi Minh president) wrote in one of his letters: "Culture and literature are also a frontier; the artists are soldiers on that board."

In the two revolutionary wars against French colonization and American imperialism, propaganda paintings became the art form composed by many Vietnamese artists. During the war against the French, propaganda artworks closely followed the military's campaigns, combat operations, civil and military affairs, especially in the Dien Bien Phu campaign. Throughout the battle against the US, the propaganda paintings concentrated on the themes such as the high rear of the North, the great frontline of the South, the struggle against the destructive invasion, the topics of transportation on Truong Son road and agricultural sectors... These subjects helped foster innovative arms to counter American invaders. The propaganda in Vietnam can diverge into three main periods as followed (Do, 2008):

- 1945-1975: Anti-American War period
- 1975-1986: Before Doi Moi (Before Reform Era)
- 1986-present: After Doi Moi (Reform Era)

The contents of the Anti-American War (1945-1975) propaganda were to encourage Vietnamese to stand up or support the fighters in overpowering the American army and for the consolidation of the North and the South of Vietnam. President Ho Chi Minh's instructions have been the conceptual standard for Vietnam's propaganda and to follow until nowadays.

In the anti-American war era, the content components of Vietnamese propaganda may be labeled as follows (Horton, 2003):

- Allegation of violence (killing, abusing, beheading, etc.).
- Viet minh Victory Prediction
- Statements of US and/or SVN failure, reverses, disincentives
- Requests or offers SVN soldiers to surrender, leave, go home
- Statement that American soldiers are attempting to flee
- Calling names (enemy, colonial, intruder, etc.).
- Overthrow SVN administration (Diem, Saigon, marionettes, etc.).
- Hate, defeat or compel Americans Point to U.S. occurrences (anti-war protests, discrimination, etc.).
- Political influence assurance of vision, future, national unity
- Urges to fight, to tackle more, and conquer obstacles
- Claiming combat achievements (US statistics destroyed, aircraft shot down, etc.)
- Criticized Lyndon Johnson, Defense Secretary Robert McNamara by name
- Ho Chi Minh quoted, praised
- Motivating or trying to encourage

The Reform Era period is between 1986 – the 2000s, the propaganda mainly indicated the following themes (S. Srichampa, 2007):

- Protecting children by vaccinating six diseases.
- The future power of the country forming from the qualified children. The prohibition of growing opium and smoking heroin.
- Collaboration with the world.
- Protecting Vietnamese culture.
- Caring for the elderly.
- Respecting the law.
- Forming a rich, strong and prosperous country with an equal and civilized society.
- The prosperity of Vietnamese Communist Party.



Fig. 4 - Vietnamese Anti-American War period propaganda ⁴



Fig. 5 - Vietnamese Before Doi Moi (Before Reform Era) propaganda ⁵

Most of these images are collected at ^{4,5}

⁴ Propaganda Art of Vietnam. (2022). Retrieved 1 April 2022, from <https://saigoneer.com/saigon-music-art/4318-vietnamese-artist-s-spin-on-a-classic-piece-of-propaganda-art>

⁵ Vietnamese Propaganda Posters. (2022). Retrieved 1 April 2022, from <https://www.joseflebovicgallery.com/pages/books/CL177-130/vietnamese-propaganda-posters?soldItem=true>

2.3.2 Graphic language in Vietnamese propaganda

The propaganda guidance implies that the propagandizer-audience partnership has a dialectic aspect, and propagandizers should comprehend their target. This bright discursive aspect just marginally obscured a specific reality: from the 1920s to the 1950s; the Communist Party shifted to more hierarchical interpret and comprehension styles than ever (McHale, 2004). There had been a conflict between such a shift to patriarchal learning styles and the reality that audiences carried diverse personal experiences to reading documents, subject to various theories.

Like in many communities, painting is influenced by all aspects of local culture and history. Analysis of Vietnamese paintings created by artists provides fascinating insights into the impact of capitalism and nationalism on Vietnamese citizens' experiences and how memory affects artistic language. As this analysis may implicitly demonstrate, Vietnam's creativity has promoted imperialism and engaged political propaganda strategies. Vietnamese art is not separated from daily life, but artists remain a unique social category and prefer to interpret their artworks differently toward aspects of the government or public (The 20th century Vietnamese fine arts selected works, 2003). Therefore, in Vietnam, art represents several roles and engages in a range of debates regarding race, imperialism, governance, and culture.

During the 1940s, the government focused more often on describing "nationalism" in art than maintaining influence over artistic values. Attempts to include musicians in political strategies struggled to persuade the populace of national policy, and the Communist Party's proposals to limit creative output to fulfill a Socialist purpose were frequently discarded to focus on the war in the South. As parts of the Vietnamese citizens reclaim the republic, artists were hired to creatively support the assertion to the hometown (Nguyen, 1993). Artists were pursued to highlight Vietnamese agriculture's majesty, ancient battles against foreign enemies, and depictions of the majority of rural farmers (Taylor, 2004).

During the later 1960s and early 1970s, much of the arts organization's artistic programs fell to a stop owing to war development. The ministry of education and the Organization of Arts dedicated their resources to publishing propaganda. This poster creation started in the middle of the 1940s, but until the late 1960s. No large-scale public-use advertisements were produced. Posters were more accessible to manufacture than sculptures, attracting a broader market. Poster studios were established around Hanoi near paper factories, and drawings were sought by art students, instructors, and arts-school graduates. Most of the themes centered on the war and were directed at opposing American hegemony. Many paintings were overt

assaults on U.S. policy or political leaders; some appealed for social reform. Slogans were designed to protect the nation against foreign attackers (Taylor, 2004). Clear and straightforward slogans leave little space for misinterpretation. One especially famous one commanded the citizens to be prepared in 3 stages — the "3 San Sang", as they have been named in Vietnamese — prepared to learn, prepared to function, prepared to fight, extracted from the appeal of Ho Chi Minh to battle the three forces of poverty, starvation, and colonialism. Often, national images or landmarks were crafted and put into banners to compliment the slogans. Typically, such symbols were simple to interpret and focused on icons familiar to most people to improve the poster letter's meaning. Sociological icons like the Khue Van Cac Museum of the Hanoi Museum of Literature, mythical legends, or the triangular naval ensign of the neolithic Dong Son drum also mark the Vietnamese colonial past — a symbolic way to show the persistence of Vietnamese culture (Nguyen, 1994). Banners were included in posters featuring north-south reconciliation phrases. Unity posters also pointed to the country as a "place" where citizens reside under the same roof. The country as a family was often demonstrated in pictures of children or parents. Family becoming a significant feature of Vietnamese culture, these paintings offered a description of nationalism that any person might appreciate in drawing a comparison between the country as leader of the people and parent as leader of a residence. As Nguyen Ngoc Dung stated, the banners were very successful not only in simulating government strategy but also in projecting a positive image of the war toward Americans and reinforcing national pride in citizens' souls. He contrasts a Nguyen Bich artwork to Eugene Delacroix's 1830 painting *Liberty Guiding the People*. He indicated that posters showing women warriors invoke a feeling of triumph as well as reconciliation romanticism (*60 năm tranh cổ động Việt Nam, 1945-2005*, 2006).

Positive thinking regarding the war and the struggle against capitalism became a big focus in art and literature propaganda project. Poems have been written in newspapers celebrating soldiers' valiant deeds and glamorizing enemy fighting. Paintings such a positive image of Vietnamese culture were to clarify, a method of winning the fight, a method of significant successes not to allow citizens to lose their hope. The movements drew extensively from communist realism's Soviet and Maoist background, which promoted progressive perceptions of labor and industrial development (See also *Tranh cổ động tuyển chọn*, 1996).

Throughout the 1960s and 1970s, the Hanoi government formulated society's revolutionary realist perspective on the battle for national independence and reconciliation. Troops were honored, woman warriors were deities, and methods of protection reconciled with independence and pleasure. Several connotations have been created to Vietnamese people's misery when they related to those caused by

American troops. There has been no sorrow. Little time was required to comment on the battle's justice or justification. Photos like those depicted in the record's propagandas and artwork became crucial indications of how citizens viewed the world, government, and potential. Often the banners and drawings were the only sounds citizens recognized, the only hints they understood what had been going on or how to react (See also *Suu tập tranh cổ động ở Bảo tàng quân đội*, 2002).

2.4 Current Vietnamese propaganda and persuasion examined

The entire country has been developing Socialism from 1975s to now and is promoting development, industrializing and modernizing the nation toward "wealthy people, strong economies, equal communities, democracy and humanity" activities (See also *Tranh cổ động tuyển chọn*, 1996). Propaganda paintings are on all Vietnam frontiers: industrial production, agriculture, fisheries, forestry, transportation, culture, education, etc. Propaganda paintings often address several other aspects of daily existence: safety at the workplace, negative consequences of pollutants, planting and preserving trees, avoiding and resisting societal inequalities, preventing violence, protecting peace, trying to stop racism, etc. Defended the people's government by Le Lam, shared a flag by Huynh Phuong Dong, Vietnam's victory by Pham Lung, Democratic Independence, and Immortal Socialism in Vietnam by Thuc Phi, Iron production for the homeland by Lai Thanh, Labor-Happiness by Dang Thi Khue, 60 years of Tran Mai establishing the Communist Party of Vietnam (Nguyen, 1994). The works support national building and defense purposes. With attempts to broaden Vietnamese propaganda history to the world, many international propaganda exhibitions held by the Ministry of Public Information in the Soviet Union, Japan, India, Cuba.

Nevertheless, due to many distinct positive and negative factors, Vietnamese propaganda today has lost its dominant role in both life and art sides, tucked away amongst the vast expansion of promotional advertising posters. It seems to be understood as a critical position in the modern business industry belongs to marketing campaigns and ads commercial. Up to this point, in the Doi Moi era, there are not many propaganda projects called masterpieces, most of them have not yet met the requirements of the current audiences.

2.4.1 The Vietnamese propaganda from the 90s to present

Propagandistic advertisement purpose seeks to provide audiences with relevant problems, remind them of essential details, convince them to respond up in a particular manner, and help them understand in some arguments. Via messages, they often attract people's interest in an agency or administration's general perspective.

Propaganda wording being utilized published advertisements must be short, appealing, convincing, truthful, concise, and formally related to the official language to be translated, grasped, recalled, and readily implemented.

During the 1940s, propaganda paintings emerged in Vietnam. Wartime propaganda paintings expressed the essence of imperialism, cultural heritage, intention to scarify country freedom. They had motivated community spirits to resolve all challenges and struggles in achieving unification day. After that, in peacetime, propaganda artworks in Vietnam still have a position and hold a specification in the art industry and cultural experience. Propaganda carries the expectation of reducing alcoholic and drugs addiction, strengthening safety traffic awareness, defending nation sea and island rights, facilitating localizing development, and celebrating country festivals and events (See also *Tuyển tập tranh cổ động năm 2006-2007*, 2007). There are propaganda posters on every street corner in Vietnam from urban to the countryside, from borders to islands; they embellish the living spaces and propagate the idea of constructing and improving the nation for democratic ideals and social changes (Huynh, 2005).

Today, Vietnamese propaganda posters seem to be evolved with many issues' structures in the modern concept across the socialization. The content of campaign artworks should theoretically be clarified and easy to understand. The structure of the graphic should be interpreted positively, supposed to show the impact to be conveyed. Vietnamese propaganda seems to struggle in representing the influence of actions because the audience does not entirely understand the core message. For example, the graphic design elements for supporting election voting posters can only illustrate a person's state, ballot paper, and community people's election system during the campaign. The language of art must be considered throughout the production, and how the graphic language itself exudes its meaning. The artists should not use the slogan as the only way to make the audience understand the whole message (Taylor & Corey, 2019).

Besides many other types of artworks, the motif of propaganda must necessarily ensure the fundamental principles to provide a stunning illustration included color and composition. If the painter has a long-term art background, but he lacks the skill to demonstrate the human action anatomy, it will be difficult to convince the viewer through what he sketches. To create a beautiful drawing, the artist must produce an accurate visualization; the lines must be clear and conclusive. It needed an in-depth analysis and assessment. It is imperative to draw people in propaganda posters, especially when expressing human emotions such as joy, sadness, rage, as it is the essence of work.

Propagators must pay a description of human faces in all lines and colors consideration. Painters who have little solid drawing skills can consider other ways to express themselves to accomplish their goals. Several common elements are used to construct propaganda posters: flag, plants, fields, artifacts, arms (Huynh, 2006). The layout should then be appropriately considered in propaganda artworks. If the illustration is excellent and firm, but the composition is not yet cohesive, the artwork will not look attractive, and the meaning is vague. An excellent rational graphic arrangement not only makes the image attractive but also helps audiences to perceive and sense more conveniently.

Nowadays, propaganda painting seems to accumulate many pieces of information into one illustration (See also Tuyển tập tranh cổ động năm 2009-2010, 2010). It leads to a harmonious composition arrangement restricting the artist's imagination. Meanwhile, image content is roughly predictable and boring, increasing public viewers' negative emotions. For obvious reasons, as during war, the painter had to draw a man with a gun, carry tools and features; and the post-war propaganda posters always contain images of factories, farmlands, books for events such as holidays, elections, congresses, etc. It is a massive challenge in composing propaganda posters. Towards the other contrary, other artists make posters that look like graphic novel illustrations without considering the structure of propaganda. In particular, propagandist artists have struggled to let the audience fully understand the illustration; the slogan sentence to explain the paintings is one thing that can be grasped.

Furthermore, many artists are over-reliance too on digital technologies. The images and illustrations are abused and misused, and some images intertwine too many individuals and objects that cannot be understood. Viewers could not realize the meaning of the illustration since there are so many items; even the figure of the behind person is more prominent than the one in front according to the perspective. It is both incorrect and inadequate.



Fig. 6 - After Doi Moi (Reform Era) propaganda posters, the content related to promoting a wealthy country.⁶

Most of these images are collected at ⁶

⁶ VN Propaganda Posters. (2022). Retrieved 1 April 2022, from <https://dantri.com.vn/nhip-song-tre/tranh-co-dong-giau-suc-song-do-sinh-vien-sang-tao-nam-2015-20151221153257316.htm>

2.4.2 Old and new – The existed struggles

The movement to create promotional paintings is currently growing and socializing, but there are still many limitations in composing especially subject interpretation. Current Vietnamese propaganda paintings are actually "stumbling" with many weaknesses that cause many paintings to lose their quality as inferior in composition and visuals, inefficient aesthetic appeal.

Artist-Pham Minh Tri commented: "Developing digital technology helps the graphic industry greatly, young artists nowadays are well-educated, have adequate means of support, so their graphic voices are stronger, more sophisticated. However, current propaganda paintings are not well-produced due to a lack of active participation in social and political involvement. Young artists today have many other priorities; therefore, propaganda art becomes stalled."

According to painter Nguyen Dang Phu: "Compared to works created many years earlier, there is a sense that propaganda works are "stand-still". From painter Nguyen Dang Phu's point of view, some artists draw many genres that nobody remembers, then there are the individuals who only draw propagandistic paintings, but viewers still remember their names. So it's difficult to say that propaganda images fail to win the battle by other classification arts. It should also be remembered that those posters are invested and valued by collectors, especially foreign collectors (Tra Giang, 2020). As a result, Vietnamese specialized town-street in selling old propaganda posters; some vendors even make copies for tourist-sale. That's why young Vietnamese artists are supposed to receive opprobrious encouragement to improve their design skills, hoping this form of art will again receive an appropriate action.

In recent days, art followers on social network platforms like "Viet Art Room" and "Opposition to the limits of painting copyright" are shocked when artist Tran Thao Hien publishes multiple strong proofs for propaganda plagiarism controversy artworks. Duong Ngan Hai's painting named "Peace, Security, Progress, and Growth" is believed plagiarized from a Soviet Olympic poster in 1980. Eventually, this artist's painting "A united and constructive ASEAN" participated in the contest to generate artworks to enhance ASEAN's penetration development, organized by the Department of Culture and Information. It's another plagiarism detection from a 2015 Ukrainian artist painting. After triggering a "riot" with two 100 percent works confirmed as plagiarism, artist Duong Ngan Hai apologized. He claimed that the illustrations were suitable for his ideas and implementation. His statements, however, showed the misunderstanding and inadequate recognition for legal copyrights and intellectual property. It's a real tragedy presently that Vietnamese creators take the same stance. It should have been the preconditions for anyone's

artistic creation.

Professional ethics is often discussed due to repeated plagiarism cases, but unfortunately, violations still take place. Through online blogs, several people exchange opinions that artists today prefer digital graphic software to complete works, rather than drawing directly. Because of this convenience and flexibility, propaganda artwork doesn't require as much time and effort as it used to be. Artist Tran Thao Hien shared: "Actually, mimicking some paintings is not too difficult, particularly nowadays people easily snap photographs, print them on canvas and paint color on top. There are various artists around the world who no longer draw on their own; they recruit others and modify concepts as they find the concept is essential" (Minh An, 2020).

Indeed, the Vietnamese propaganda plagiarism problem has existed for a long time. For example, the Department of Culture and Information organized a propaganda contest to celebrate the Party's 70th anniversary of establishment. Artist Nguyen Trung Kien was granted first prize to a propaganda poster named "Party is my life". Later, photographer Tran The Long submitted a petition to the Organizing Committee as he claimed Nguyen Trung Kien had plagiarized his "Kiss of the Sky" photo. With strong evidence from photographer Tran The Long, the Ministry of Arts, Sports, and Tourism revoked the award, and all printed posters were released.



Fig. 7 - Propaganda painting by Duong Ngan Hai (left) plagiarizes the work of a foreign artist.⁷

Assessing the violation of propaganda painting copyright, artist Vu Dinh Tuan, a lecturer at Hanoi University of Fine Arts' Graphic Design Department, said the artists took the competition lightly. They treated it as effortless. Those plagiarism artists assumed the works were printed only for a short period; therefore, nobody should send them to the showcase. With these thoughts, creators were reluctant to imagine, thereby copying designs and ideas from others. Since the artwork won the competition, they became widely publicized in the media; several citizens noticed them when the copyright-terms emerged. Relevant scenarios repeated numerous times but remained after each contest. It occurs due to the artists' incorrect perception. The Department of Culture director, Ninh Thi Thu Huong, said there would be several solutions to overcome and repel copyright infringement in the forthcoming contest-creating propaganda. The first aspect is a matter of artists' attitude, the second is the community ethical obligation, and the third is the responsibility to other participants. Besides, there is a cognitive disagreement between the contest manager who manages the painting application and the artist who creates it. Some people like the content to be fully displayed in graphics, while others want to show it in the conventional artistic language (Nguyen, 2020).

2.5 Fail to deliver the messages: The challenge of propaganda to Vietnamese society

Understanding the persuasion methods and propaganda techniques will have an essential social meaning, they provide a modern interpretation in propaganda art-making. The artist must be imaginative and have a different approach. Initiatives of cooperation between local authorities in all cities are required to speculate on propaganda campaigns, especially in the propaganda visual appearances; otherwise, the results will counter their predictions. In the age of information technology and the steady development of various media types, especially in online newspapers and television, propaganda techniques and persuasion methods must also be adaptive and innovative to meet the outcome requirements in the current situation (Pham, 2004). Many problems need to be addressed:

- Firstly, persuasion methods and propaganda techniques must be renovated and improved to meet the new situation's requirements.
- Secondly, it is necessary to have a master plan in detail to build visual campaign clusters in local center places and areas.
- Thirdly, it is necessary to be flexible in how to propagate to the audiences.
- Fourth, the visual for each propaganda campaign needs to update regularly.
- Fifth, the quality of regional economic, cultural and social development must be preserved in each particular context.

Propaganda attractiveness is essential and always genuinely energetic, but the propagandist artists somehow do not recognize it accurately. Once the artists do not improve themselves, they provide negative results by delivering the misinterpretation of implicit visual signals.

2.5.1 Uncompelling images, when everything is confusing

In modern times of organizational change, the propaganda movement maintains its power throughout the economic difficulties and perception shifts in Vietnamese mindsets (Ménonville, 2003). In addition to the importance of persuasion and education, propaganda also plays a vital part as a valuable form of art in Vietnamese cultural aspects.

The propaganda artwork that won the first prize, "The 40 years' celebration of the honorable city named President Ho Chi Minh", is called "Ho Chi Minh City on the path of industrialization and modernization" by Nguyen Thanh Binh (Cultural Center of Binh Thuan Province). Back in 2011, another artwork by this artist was awarded the Consolation Prize in Binh Thuan in the 11th Party Congress Celebration contest. Despite the winning prize, there are standard personal views on the winning pieces of art concerning the composition, the concept, the lackluster visual skills, and the graphic style. They showed the inconsistent and incompatible from one to another. Particularly emotional reactions that these paintings don't have. Character charisma in these arts is strange and weird. It will be a shame if these enlarging posters are advertised visually on street billboards in real life.

Moreover, in 2014, there was a controversy in the Vietnamese propaganda community; a poster was portrayed as the terrible collage from several other artworks. It was created to celebrate the 60th anniversary of the liberation of the Capital. This propaganda artwork demonstrated poor visual making ability by showing a woman with arms like a log. Moreover, at the same time, many other submitted propaganda paintings were drawn as rough drawing sketches; those artworks caused an opposition than essential aesthetics (VOV, 2016) instead.

During the 14th National Congress campaign, the propaganda contest was launched nationally, only 780 works were submitted to the contest's Organizing Committee by 288 professional and amateur artists, 71 paintings were selected to the overall exhibit. Those posters appeared very identical from color to the composition. It indicates the participants' terrible complacency. Vietnamese propaganda nowadays tends to load more information into one illustration. It builds up to the compact balance of layout while decreasing the artist's imagination. Meanwhile, the propaganda content is often predictable, it triggers the frustration for

audiences (see also Tranh cổ động đề tài dân số-gia đình-trẻ em: Posters on the topic of population-family-children, 2007).

Today, many young artists seem to reach their fatigue in thinking and design. There is no proper comprehension of national history; therefore, there are cases about misinterpret images and text. Many young artists attempted to create propaganda posters using the photographs and inserting text/slogan in these photos (see also Nguyen & Bui, 2012). There is also the issue of stealing artworks from other artists. When artists construct their creations, they have the right to seek resources; nevertheless, plagiarism must be prevented.

The creation "Whenever needed, there are young men" by Nguyen Hai Tao, for example was brutally replicated at O Cho Dua street wall, Dong Da, Hanoi. Propaganda works do not necessarily contain human figures, even though there are no people in the poster, viewers still can sense the human spirit in the paintings.

Propaganda is valuable, as other kinds of art, should ensure the essential elements for a stunning artwork, such as graphics, colors, and layout. Even though the artist has been practicing for a considerable time, but his abilities are limited, particularly in drawing human figures, their resulting art will be hard to convince the viewers. Drawing characters in posters, especially when portraying feelings and emotions, is crucial because it is the work's core. The promoter must be able to generalize content, use intense colors and descriptive phrases. It will positively impress the audience, creating persuasive potential viewers (see also Tranh cổ động nâng cao ý thức chấp hành luật an toàn giao thông, 2006). Even old artists with many years of experience, not everyone decides to keep drawing propaganda. Not many young artists follow this path of art pieces, especially for political propaganda, even as their "left-hand" career path.

Vietnam is embracing the innovation route alongside economic growth, and people's life expectancy is also increasing exponentially (Marr, 1998). Propaganda and campaigning thus need a modern scale and artistic persuasion style. Frequently, as culture evolves in specific ways, visual advertising will be swift to find a different approach to encourage it. For instance, propagating for a particular political-economic event of the year should first include a unique slogan and content. After that, the posters must be printed out in large size; the message must be concretely displayed; the approach has to be prominent; the colors should be vibrant (Vu, 2015). The people passing-by can become aware of the message being propagated. When styling graphic objects such as billboards, it is necessary to pay attention to the messaging intention's fundamental subject. Therefore, the theme can be organized accordantly with the planned concept.

It is clear to recognize the Vietnamese artists' repeated models to convey the viewers by using components and themes. In the war against French imperialism and American colonialism, the artists used a fearsome approach to illustrate heroism; children's illustrations were portrayed in sweet and fun styles; the prevention of the anti-socialist actions was articulated in a divisive and impactful style. There has also been discussion regarding implementing strategies for the propaganda poster. Similarities interpretation demonstrates a lack of sophistication in producing propaganda. Currently, the visual propaganda strategy also faces many challenges and disadvantages. Urban areas, streets, high-rise buildings, and community services operations are increasingly expanding and destroying the existing landscape. Among the long-term visual propaganda framework proposals, there should be descriptions and specific propaganda preparations, including mashing up via verbal persuasion and music. Today, the past century's old communication methods are no longer sufficient; they have to adapt to the modern mass technology with advanced audio-visual equipment.

Vietnam's graphic industry has long been very grown, and many graphic styles are imported from abroad, creating a new emerging and productive graphic environment, particularly in the young designer and artist zones. However, looking back at specific propaganda contests, young Vietnamese artists are absent. Whether Vietnam's young designers and graphic artists aren't excited about propaganda competitions is a problem that should be held in mind for art production strategy planners.



Fig. 8 - Current launched Vietnamese Propaganda Cliche Illustrations, the content related to social issue matters (e.g. environment, healthcare, anti-corruption).

Most of these images are collected at^{7,8}

⁷ Đạo tranh dự thi. (2022). Retrieved 1 April 2022, <https://viettimes.vn/xau-ho-khi-gay-bao-mang-vi-dao-tranh-dem-du-thi-post133956.html>

⁸ Tranh cô động. (2022). Retrieved 1 April 2022, from <https://www.pinterest.com/pin/79727855895592849/>

2.5.2 Unclear messages, when the typography does not work

In propaganda art, words are a significant element. While pictures and colors are considered the essence that generates graphic objects' beauty, the text is the element that conveys that beauty. At each stage of human development, text existence is considered the greatest accomplishment of human civilization. Besides storing information on daily communication, writing is also an essential aspect of political graphic works' quality. The text in propaganda is designed to draw the viewer's attention as other objects. It is also a language to express human thoughts, feelings as well as wishes.

With the artist's creativity, the text not only plays a role of information but also supports the image that needs to be propagated and encouraged. The artist's imagination makes the text vivid and adequately explains the conveyed information in the graphic work. The word's expressiveness starts right in the balanced synchronization among poster information, fonts, and strokes. Also, an emotional sentence gives viewers captivating feelings. Although the words used in the projects are understandable, the text is brief, yet they still build a proper propaganda message. Artist Tien Hoi's project, produced in 1970, communicated the spirit of resistance to America to save the nation through a very descriptive, concise phrase called "Đã đi là quyết thắng" (Going for a victory).

The phrases used in the propaganda paintings of this era were versatile to the artists, they might use a long stanza, but they are often no longer shown. However, the viewers still understand the transmitted information (See also Tranh cổ động tuyển chọn, 1996). Specifically, in the following two examples: Nguyen Minh My created the illustration called "Grow more potatoes to save rice" in 1958. In this illustration, besides the beautiful and attractive graphics, the text is unique. The text in the propaganda photos is the slogans for actively encouraging nationals' development and participating in the resistance war. Many poems are clear and straightforward with familiar rhymes; they are easy to recall: "Còn trời còn nước, còn non/Còn một tấc đất ta còn tăng gia/Thêm khoai thì thóc đẻ ra/Không lo đói kém cả nhà phở phơ" (There is the sun, water, and hills/It's an inch of land we're still growing/Adding more potatoes to save the paddy/ Add more potatoes to save the paddy/No worries about hungry). In Minh Phuong's drawing, in 1970, he also stated: "Lúa tốt lợn béo gà đàn/Góp phần thắng Mỹ xóm làng ấm no" (Great rice, fat pigs, big chickens/Conquer opponent, flourishing the villages).

There is a series of posters illustrating the record of the American aircraft shot down in North Vietnam; these propaganda poster slogans are simple and still provide the necessary information. By the end of the Hanoi-Dien Bien Phu campaign, 4000

crashed aircraft were portrayed in artist Minh Tri 's painting "4000." The artist chose a typical general image. For example, there was a noticeable giant B52 Us aircraft in the sky, which was fired by Vietnamese rockets. The number 4,000 pointed out courageously at the top of the frame, no need for caption anymore. Everyone can recognize the "4,000 B52 aircraft have been destroyed" (See also, Tranh cổ động kỷ niệm 50 năm chiến thắng lịch sử Điện Biên Phủ, 2003).

Most local authorities use printed propaganda posters on billboard streets for an extended period, over a half-year, without removing. Hence propaganda clusters for specific events are displayed for a short period, accompanied by the next activity without replacement, the information becomes unsuitable for the event. Sometimes it causes disturbing to viewers and thus delivers the negative impacts. Nonetheless, once a propagated key content cannot be captured at the right moment, the launched propaganda message would be inaccurate due to the incorrect published time. Propagation effectiveness will not be high.

Today, young artists do not appreciate historical knowledge; they do not bother investigating, collecting documents, photos, artifacts. Audiences appear to be confused by the visuals produced. The elements do not represent context, provoking objection (Minh Duong, 2020). Computer technology's significance can't be denied as many propaganda artists have created paintings with computer graphic software since computer technology has evolved. Graphic software helps in shaping composition quickly in an art project and meets practical needs today.

However, a person knows how to use computers, which does not mean that he can draw propaganda. Many young artists think that they can crop a frame, add captions, and consider the outcome as propaganda painting. There is an unfortunate thing about these paintings; several paintings are not a piece of propaganda due to the wrong design style. They are hard to recall, not impressing younger audiences. In the meantime, applied graphics is a discipline that often keeps up with the evolving trend of society, the aesthetic taste of consumers, and the continuous development of science and technology.

2.6 Modern day and the psychology of everyday persuasion towards the young generations

In typically all generation, and typically all society, humans wondered how others affect them. Our society is not any special. Since the rise of the Digital Revolution, some discourses focused on mainstream media dominance and the control of influential personalities. They are such as populists, leaders, advertising managers, and cults. The point of view on mainstream media impact is split. Many people claim

that perception is split on the impact of social media control. Many people believe that mainstream media seems to be powerful, effective in manipulating, and tricking the public on every topic.

Packard (1957) showed that advertisement companies used psychoanalysis concepts to produce extraordinarily effective and efficient commercials. Advertisers were busy seeking the profound significance of items (Dichter, 1964). Whenever a thing's subconscious sense was exposed, the marketer could develop a project, at least as per psychoanalysis, that appealing to the deepest motives and could, therefore, overpower their protections.

When research demonstrated that the news media generated negligible results, a data analyzing paradigm (occasionally considered as the learning paradigm) succeeded functionalism and psychology philosophy as the primary interpretation of the impact of mainstream media (McGuire, 2010). Due to the analyzing data model, at first, a convincing statement will proceed through a sequence of phases. Second, the communication will draw the user's interest; distracted communications have no convincing effect, and the statement's points must be interpreted and accepted. Third, the receiver must understand the reasons found in the letter and begin to recognize them as accurate; the role of the marketer as well as other persuaders is to convey facts that justify the case, such that such claims fit that description in the correct time and location (Hovland, 1957).

Ultimately, the receiver of the message relies on this acquired information because there is an opportunity to do so; because it is satisfying, a convincing message is understood, acknowledged, and performed toward (Janis, Hovland & Field, 1959). Since later phases of the convincing cycle rely on previous phases' success, the odds of any convincing conversation progressing to the final phase are very small, and hence the results are limited (Rosenberg et al., 1960). As per the knowledge-processing model, the message receiver is logical, determining how much knowledge to allow from each contact based on whether it attracts and benefits (Sherif & Hovland, 1961).

Firstly, researchers discovered that mainstream media could create several implicit or intentional effects — in several terms, mainstream media does not inform audiences what to care about, but they will instruct audiences what to worry about (Gerbner, Gross, Morgan, Signorielli, 1986). However, the mainstream media influence most of their more fundamental values and views and may also drive them to accept an advertising drug brand or promote inevitable human devastation. To consider how the news channels (and other forces of power) convince people to recognize their emotional reactions to whatever is interacted — that is, the emotions

flowing through their mind when they visualize and perceive the word. In other terms, the effect depends on how well the receiver interprets and addresses a message — which may differ based on the person, circumstance, and appeal (Iyengar & Kinder, 2010).

A narrative should be convincing, particularly though the main points are not understood or recalled. Kids are sometimes inspired by toy advertising for starters, but they remember very little of data transformation. Similarly, much work indicates no connection with what anyone remembers from a letter, and how the letter can reassure them. The behavioral reaction method has offered everyone one of the most significant rules to evaluate the efficacy of a convincing strategy: the excellent technique of persuasion guides and integrates thinking such that the subject considers in a way appropriate to the communicators' perspective; the excellent strategy disrupts all pessimistic thinking and encourages optimistic thinking on the potential trial. It seems clear to suggest that convincing relies on emotions going with one's mind when a compelling communication is delivered.

Through the 1970s, forms of thinking became related to popular media. John Berger (1972) focused on how abstract representations perceive Western society. His novel *Ways of Seeing* inspired popular and emerging cultures to redefine visual communication ideas that infiltrate corporate media in a visually-saturated world. Examining the pictures, people sometimes continue subconsciously their behaviors or actions that many people express and find natural or standard. In no other type of culture in history, it has become such an accumulation of photos, such as visual signals saturation.

Berger's discourse on forms of thinking originated as a result of mainstream media and visual expression. "The medium is the message" had been a critical thought of liberal arts, culture, and theorists during the 1970s, questioning conventional perceptions about how people imagine the environments (McLuhan, 2005). Via a tv show, and afterward the novel, Berger discussed context levels of visual style. Berger and collaborators created the book *Ways of Thinking* as a collection of articles, both text-based and image-based. Creating the book with four other scholarly collaborators, Sven Bloomberg, Chris Fox, Michael Dibb, and Richard Hollis, the text was an innovative intellectual experiment to grasp visual sense levels, reframe visual vocabulary, and thought in the mainstream media. Four of the papers utilized terms and several included photos. These image-based articles sought to answer as many concerns as text-based writings. The articles can be interpreted in either order; the aim has been to collect the points made to challenge the vocabulary of pictures. The book's description encouraged the tactile viewer to interpret logical definitions (Hewlett, 2018).

The rise of a new economy and society created significant alterations worldwide. These shifts affect the local economy's development and shift the role of society's industries - such as the service department - which gradually contributes to a significant portion of the economy (Burbules and Torres, 2013). Political movements and technological growth have greatly affected the arts. On one side, these developments present new obstacles for arts organizations, some of which suffer in an age of globalization, decentralization, outsourcing, and the community support for economic viability. On the other side, these changes create fresh possibilities for arts businesses, forcing them to recognize and respond to change. Both bi-fold structures exemplify the requisite modern arts administration, arts promotion, creative practices, art representatives, and artists' capabilities (Le, 2008).

2.6.1 Social contexts

Throughout the late 1950s, the cycle of agricultural nationalization and industrial development in the north influenced the way communities to function in both southern and northern regions, while the growing conflict throughout the south swept up farmers from their ancestral fields into slaves, culminating in various broken of the families. The devastating changes unavoidable in the instant postwar era, notably the departure for many south residents' rehabilitation, provided to preserve the stable family. The effects experienced by Reform policy seem to be the most disturbing since the 1980s, particularly in the urban sectors. Promoted and promoted commercial enterprise. Tremendous partnership growth, particularly in southern regions, has fully taken Vietnam into the world economy, generating demands for higher educated professionals of genders.

Since being an ASEAN participant and forming a formal relationship with the United States in 1995, the group assembled its 8th Congress in June 1996, affirming that Vietnam should follow a different strategy that would protect its democracy and dignity but still being Reform multilateral, with diversified international relations. It became apparent that even when there has been security, prosperity, and the development of desirable foreign circumstances, mobilize the resources to develop the society and accomplish the message of wealthy citizens, authoritarian government, only civilization, freedom, and culture effectively. Vietnam becomes a pioneering analytical expert for foreign affairs (Elliott, 2012).

The shifting approach to Vietnam's private fortune and visual use is the indication of how cultural transforms triggered by an evolving economic framework's social implications intersect with the adoption of international perceptions and values. Premium brand dealers are competing for customers who chose to take capital away or spend on properties privately instead of flaunting it recently. However, as

Vietnam is wholly incorporated into the global market – it entered the World Trade Organization in January [2007] – these patterns appear to be growing as Vietnamese are in the wealthier community and are more comfortable to prove themselves. Vietnam is a region that has been glorifying traders and private businesses. Than Trong Phuc, Chipmaker Intel's Country Director, constructing a \$1 billion factory in Vietnam, indicates that Vietnam is a community that embraces positive undertakings.

As Elliott (2012) mentioned, the historical disparity of wealth and equity perceptions was clearly expressed in the popular response to the spectacular show "Hanoi Life Under the Subsidy System" in 2006. Remember historian Nguyen Van Huy's remarks that the current people who have not worked in the subsidy system were barely able to grasp how their relatives operated," Huy said. "Around 2,000 tourists to the exhibition on weekends — five times the regular participation. The parking lot is filled with bikes and private vehicles, so fresh in Vietnam that a separate parking space for everyone would have to be created. While the adults who attend this show were predominantly representatives of the bourgeoisie, who were now thriving under the changes, there was pervasive longing for the unity and optimism of an ascetic time of mutual deprivation.

Social mobility is becoming the youth's dream. It reflects a significant break from the history where the family association's principal goal was to preserve the shared history-defined social function (Furlong and Cartmel, 1997). Regardless of family status, the achievement is often focused on individual achievements, generating modern societal norms that have significantly damaged families and partnerships and have led to multigenerational conflicts. The generational difference is simple to observe; elderly Vietnamese women typically wear loosely fitted silk, cotton, or linen trousers and blouses. Many citizens carry the cylindrical stroke cap, which has been a famous emblem of Vietnam for decades. Young adult people can be recognized by contrast in hip-hugger shorts, halter-tops, tight jackets, thin dresses, rings, and the odd tattoo or belly-button-ring. People who come to the workplace prefer to wear west-style clothing and outfits. The youth of today is free, outward-looking, and knowledge-hungry. It has welcomed the takeover of Popular mainstream culture, from clothes to music and film. Discos are tossed into the new pattern, while Vietnam TV publishes its own MTV edition weekly (Ashwill, 2011).

National newspapers, radio, and tv channels tend to be tightly regulated by the authorities. Although reporters are often allowed to inform government leaders on wrongdoing, it is prohibited to directly attack the Party. Members of the international media are expected to seek approval for any trips beyond Hanoi from the Ministry of Foreign Affairs. The two English publications are, of example, the Vietnam

Business Review and the Vietnam Economic Review. Some Vietnamese publications have an electronic translation in English. The publications are starting to flourish like never before with women's magazines reviewing fashion, interior design, and daily publications revealing gangsterism and political corruption; nevertheless, fabric subjects exist. Authors and publishers who advocate for liberal, pluralistic, or challenge state policies take considerable risks.

Furthermore, although the media has a form of self-censorship, they attempt to address important topics and debate on both sides. Numerous political agencies also use the media to support their own opinions and, after intense public discussion, regulation, and regulations have been changed or repealed. With Web connections and international broadcasting, the millennial audience undoubtedly wants more from the national news and would almost definitely further widen the frontier over the next few years (Murray, 2016).

Currently, 786 media companies control 1,016 outlets, both broadcast and electronic, comprising newspapers and magazines. There have been 67 news outlets, including Vietnam National Television (VTV), and there are 75 regional networks on broadcast Television. Different communication spacecraft have since been developed in Vietnam. The authority has tight jurisdiction regarding Internet connectivity. It banned web pages considered unacceptable or respectfully offensive and explicitly prohibited the development of the internet from criticizing the policy, disturbing domestic security or civil order, or violating the "ordinary domestic style of living" of the region. Notwithstanding these tests, Vietnam's social networking is ubiquitous, and citizens use Facebook and blogs to exchange information and make business more convenient (Murray, 2016).

2.6.2 The mass media

Nearly four decades ago, Berger (1972) explained briefly picture intensity and speed. Later in the 1920s, Kandinsky commented on the "tempo of time" that rose in pace (Kandinsky, 2012). In sciences, including photolithographic, photography, and video, Walter Benjamin investigated methods that allow replication to affect human visual perception (See also *The Work of Art in the Age of Mechanical Reproduction*, 2008). Such was then the new multimedia sciences, and Benjamin's definition of interpretation continues as true nowadays.

Through the analytical study, Benjamin addresses the technology that would allow a consumer culture to perceive reproductive interest when they interpret items through photographs from their means of comprehending (Benjamin, 2008). Recently, technology has already provided immediate exposure to encrypted images

via the internet and social networking to observe cultural identity. Technology has changed human forms of observing again; now is not the argument over the gradual influence of digital representations and individual and social thought. Digital images are also embedded as both an essential part of their digital interactions through a multi-layered interface incorporating time, place, tone, and movement.

To Berger (1972), the discussion was regarding a new conceptual vocabulary post-modern, history, and social critique. The subject of discussion was to address the factors central to cognitive learning, mostly as a graphic development problem, and then guide how we view the inner and outer worlds. Such discourses on digital cognitive development are the beginning of increasing recognition of the influence of visual imagery. Berger characterizes imagination by conversation. The other's gaze blends with their vision to clarify that they are aware of the real universe (Berger, 1972). How humans think or feel influences the way, they perceive things. Berger related visual language and human action to a universal creation language. This definition has now become part of scholarly discourse. Steffert (2012) explored the nature of imagination from the maker and audience feedback. Thomas West (1997) extended this topic in his exploration of the value of dyslexic learning technologies, and Gardner (2006) addressed the utility of technologies in transmitting innovative creativity.

Different innovations, inventions, and imagination have arisen from internet connectivity and modern digital technology. The Mind's Eye West addresses evolving corporate structures due to technology, the ability to innovative visual thinkers, and the digital computer's intrinsic versatility. The machine has now given versatility that reverses traditional education's mass-production mindset; "successful self-education requires quick access to knowledge" (West, 1997). After the 2000s, progress has unleashed hardware capable of vast volumes of graphic knowledge on various interactive networks. Gardner explores how those hooked on artistic practice can use machines to create new visual art pieces, industrial projects, and science trends. Such modern theories may be based on self-organizing processes, not set reference points, but the flow and insight points (Gardner, 2006).

2.6.3 The audience, Cultural rim and Pop cultures

If this is genuine manipulation or ethically questionable misinformation, the first challenge has often been to gain an audience's interest. Merely placing it in someone's field of view will not get their focus. Humans continue to remove what does not bother them from their perceptive sector. If it is not in their interest, humans are likely to disregard it until it unexpectedly barks or cries or beats them in the head. It is curious how ads on specific Internet service sites are often so jumbled that they

miss them before they start moving; instead, occasionally against human will, they find their eyes attracted to them. Although those who want to get their attention for political reasons seek to ensure their obedience, using annoying means will not be well-advised. Some creativity was practiced to find an appropriate way to draw and keep people's interest in the past (Marlin, 2013).

Johnson (2010) went on to claim, "whether a perception was eventually classified would rely on the system architecture, the person's origin conception, and the developed experiences. Individual minds may assume that they saw a UFO or an angel instead of a jet". Since cultural participants have common beliefs and traditions and the same regulations and standard behaviors, public attitudes, or at least very shared expectations, could be very easily understood in a social group. Human language is centered on an extensive system of interactions through which we can perceive, assess, and conceptualize our experiences. Propagandists recognize that the formed interpretations are linked to the real experience and cultural understanding regarding language and visuals. Viewpoint relies on peoples' thoughts and actions towards problems (Jowett & O'Donnell, 2006).

Teenagers tend to consider themselves as various forms of prior generations residents and employees. They even tend to consider themselves as individual customers. Such emerging world economies are, therefore, in a way "established" through post-modern media (Thompson, 1995). There have been crucial contradictions between conventional influence and Communist Party orthodoxy (the past) and new fashion patterns (the potential future) in places like Vietnam. There seems to be a dialectical dynamic between the ancient-world cause of respiratory go long directions, and the ascension of modern western civilization's self-centered, self-serving person topic. The "process of individualization in society" (Reimer, 1995) is strongly related to every industrialized financial sector's core ethic. People are gradually becoming liable for their existence (Beck, 1992). Young Vietnamese studying in other nations often brings back various educational and cultural experiences. The convergence influence of multinational media hysteria and ads had the most substantial effects on younger citizens, influencing both businessmen and customers' expectations and inclinations.

Lai (1997) acknowledges the swift development of the modern system, the new speed of life, and cultural creativity. Vervoorn's (2006) claim regarding globalizing movements in tandem with a desire to "isolate" and look out for recognizable images. Soucy argues that youth ratify the Vietnameseness through these activities, far away "losing" the identity. There is a far higher percentage of work, lifestyle, and market options for the youth in Vietnam than twenty years ago, but selecting depends ultimately on the person instead of the parent or the government. Nevertheless, they

do not conclude that this involves cutting secure connections with traditional values or losing cultural identity and allegiance. Huyen (1998) believes that today's youth devote more concentration to personal development, as though it were a solely voluntary response to transformation. The last two decades after Reform, they have witnessed remarkable increases in mainstream media success and different phenomena. Post-modern theory promotes the idea that the market cannot be isolated from mass culture in the post-modern era, not only since the field of output is profoundly dominated by mainstream media (Strinati, 2004).

Global marketers encounter a significant obstacle by transforming the cultures of customers in East Asian nations. There has been a proof that several customers have been more modernized in East Asian nations (Nguyen and Benet-Martinez, 2007) and multicultural, indicating they adopt both Eastern and Western Western cultures (Szapocznik, Kurtines, and Fernandez, 1980) according to greater media access to Western cultures and more chances to visit Western nations. From the other side, marketers cannot neglect the reality that cultural gaps persist between Western and Eastern nations (Okazaki, Mueller, and Taylor, 2010). Hence, foreign marketers nowadays have to re-evaluate these cultural gaps and consider the complexities of cultural characteristics in East Asian countries. It is vital to evaluate cultural aspects (e.g., communism or individualistic) representing specific beliefs and perceptions retained by customers in a foreign environment. Throughout today's globalized culture, biculturalism is a recent evolving phenomenon of East Asian consumers (Arnett 2002). When customers around regions have more chances to encounter other communities, they are more willing to accept and embrace various cultures and will be clarified by the concept of biculturalism that defines the adoption and adoption of two cultures simultaneously (Benet-Martinez et al., 2002).

Furthermore, assuming biculturalism can be seen in a globally connected culture (Arnett 2002; Hong et al., 2000), it has been reported that the biculturalism trend has been observed in East Asian nation, particularly between young customers possibly more connected to Western media (Zhang, 2009, 2010). By perceiving a collectivist-oriented ad attraction or an individualistic-oriented advertising appeal, low biculturalism may alter the contexts without feeling disagreement (LaFromboise Coleman and Gerton, 1993). On the other side, low biculturalism will understand cultural knowledge more closely and more likely to allow attempts to reconcile individualism and collectivist cultures. Consequently, it was recognized that when the collectivist self-construction is activated, they care more of individualistic self-construction so that the specific effects will not lose harmony across diverse social orientations (Zhang, 2009).



Fig. 9 - The designs are created followed the modern youth trends and cultures. The spirit is illustrated in 10 pictures to achieve top marks against COVID-19, using modern and creative visuals and rhyming verses.⁹



Fig. 10 - Propaganda Vietnam Tet Co Vi is a personal project by Le Duc Quyet Thang that contributes to young Vietnamese artists' "creative work" to spread against the Covid-19 epidemic.¹⁰



Fig. 11 - The designs are created followed the modern youth trends and cultures. Posters combine traditional Dong Ho folk art with current software to display animations and content related to the Covid-19 call-to-action.¹¹

Most of these images are collected at^{9, 10, 11}

⁹ Tinh thần điểm 10. (2022). Retrieved 1 April 2022, from <https://www.calofic.com.vn/neptune-ra-mat-2-bo-tranh-co-dong-lan-toa-tinh-than-diem-10-trong-mua-dich/>

¹⁰ Propaganda Vietnam Tet Co Vi. (2022). Retrieved 1 April 2022, from <https://rgb.vn/tet-co-vi-bo-tranh-co-dong-bat-trend-tu-le-dac-quyet-thang/>

¹¹ Dong Ho Poster. (2022). Retrieved 1 April 2022, from <https://www.behance.net/gallery/109346867/Group-Project-Dong-Ho-Poster>



Fig. 12 - It is a series of propaganda posters of Vietnamese doctors transforming into Marvel heroes to fight the epidemic. The designs are created followed the modern youth trends and cultures.¹²

Most of these images are collected at¹²

¹² STAY STRONG, VIETNAM, Credit By SuZu Studio. (2022). Retrieved 1 April 2022, from <https://www.facebook.com/advertisingvietnamcom/posts/1385248781678895/>

2.6.4 Learning by visual in digital age

Presently, a prominent issue is the need to evaluate academic legal research concerning the change and define the critical aspects relating to its innovation. Within that approach, multimedia and diverse perspectives on academic experience are vital, as is the integration of different dialects (– for example, graphics, visual, voice) in the forms of knowledge absorption and re-elaboration. Primarily, in a production and comprehension civilization, the use and generation of remedied visuals (photos and video, new graphics, illustrations) or moving pictures (cinema, motion graphics) provokes the potentiality of stimulating and engaged pre-knowledge applicable to the learning resources, including the competence to problematize the components introduced given differing situations.

Undoubtedly, a large majority of scientific publications identify how well the mechanisms of information exchange and transfer had already increased tremendously, as do the possibilities for studying via the use generation of graphical and audible assets inside an established multimedia environment empowered by digitalization mechanisms (Brumberger, 2011 and Serafini, 2014). Taking references to Gardner's (1983) theory of multiple intelligences, graphical awareness is framed in a balancing association between visual cognition: Graphical intelligence refers to the mental faculties affiliated with the creative mind and the potential to "learn through visuals," which seems to be, to cognitively images construct even before they are clearly expressed, enabling for a direct understanding of reality; powerful visual insight describes the capacity to implement interpretation, reasoning, and mental representation in an attempt to develop artifacts dedicated to the merger and building of new information. Visualizing pictures and videos enables learners to stimulate practical experience and explore skills such as classification, recall, predictions, interpretation, compassion, and sensitivity.

In this approach, Clark and Lyons (2010) described many archetypes of visuals, including concentration, information retrieval, complex cognitive avoidance, and motivating reinforcement. Graphics, mainly, may serve as a basis of communication, anticipating, and simulation concerning knowledge (Kress, 2009). With consideration of metacognition which is formed via visual icons and representations, visual intelligence and graphical knowledge play an essential part in professional learning. The settlement of dilemmas and the emergence of new interpretations are inextricably linked to seeing visuals of reality and understanding the world using imagery, whereby one's awareness is concentrated mainly on the visible object and the thinking abilities that resulted in its development. In contrast to the imagery as an object, which defines an action of viewing, understanding, explaining, and re-

elaborating ideas, the imagery as a process determines an engagement of designing, realizing, and disseminating meaningful alternative contents.

The modern media are becoming electronic distribution since the Internet and the World Wide Web were established and the widespread use of portable devices. The screen is connected with audio communication with all of its aspects and variations. It has been utilized in many other forms and situations in contemporary times. Web-based networks for publication and distribution have rendered videos valuable commodities that can be exploited for personal and professional goals. The digital format and the capabilities of the World wide web produced a vicious circle regarding electronic spaces and materials unification, which expands the options for dissemination and exploitation. The displays from which it could be accessed are virtually limitless, coming in various forms and dimensions on portable devices or desktops and offering a higher or smaller amount of engagement capabilities, but never one-directional. Because of this, its usage is individual, but it may be public too: the electronic users seem to be no longer just an observer and thus are nearly never anonymous. The networks and technical artifacts for observing private have reasoning and a functioning structure that influence their viewers' utilization and behaviors, much as the theater screen offers an environment conducive to interacting with the audio-visual output.

With the help of cinematic visuals and communication techniques, digital media items represent a new graphical stereotype perpetuated from the preceding era. Nevertheless, the monitor generates a new socio-cultural classification for the images (Manovich, 2001). While electronic clips adhere to mostly various communication justifications than cinema, they may attain a rather considerable standard of engagement even if they do not fulfill specified artistic demands. It is a structural component and ideology of digitized media on the Internet, allowing for interactions to be established or for viewers to remark and evaluate due to social media such as Facebook, Instagram, YouTube, and Tiktok. There are three distinct types of video sequences that may be shared on a digital channel: a simple video, a video that includes comments and hyperlinks, or a video that combines remarks and connections and is embedded in a website or an online application. Individuals who insist on making excellent instructional videos may follow the criteria provided forward by these platforms in considerable detail. From such criteria, audiences have derived certain inferences, which they are expressing in this section.

The consequences on understanding are noticeable when examining images made in various learning environments. In order to emphasize the student's maturity level and intellectual abilities, the functional structure used to assemble the graphic representation, as well as features corresponding to the reliability of the design

aesthetic in connection to the statement and here included: esthetical facets; the richness of the interactions among constructs; sufficiency of the decisions about the artifact are well represented by these attributes. Students' understanding is drastically improved by the usage of a dynamic system of information retrieval, according to research done in 2015 (Chiou et al., 2015) that focused on the outcomes of training in association with different digitized display devices.

III. METHODOLOGY AND DISCOVERY TOOL

3.1 Introduction to the Define stage

The author seeks to employ a combination of quantitative and qualitative approaches to collect data in this research. Following quantification, an observational approach is used to interpret the quantifiable data. Additional challenges and interviews conducted may then be developed to comprehend better respondents' perspectives resulting from this process. Observation and self-reflection are appropriate for situations when data is scarce. For a fuller explanation of the scale of the matter, unmoderated research using a deductive methodology will be conducted utilizing stimulation on both a broad and a limited basis.

3.2 Research hypotheses and questions

Particularly, the research questions of the study are the following:

RQ1: How the young audiences process the hidden information in the Vietnamese propaganda by testing persuasion capability in the current launched posters?

→ **H1:** *Used graphics in the current propaganda have a negative effect to the persuasion capability in Vietnamese younger audiences.*

RQ2: What are the challenges in developing a new positive design model to address the targeted audiences to enhance the changing in their attitudes approaching the positive progress?

→ **H2:** *An impact of message framing when the foremost emotional attachment is gain rather than loss.*

→ **H3:** *A graphical representation that is animated instead of a static graphic has a positive influence on valid emotional response.*

→ **H4:** *An effective communication medium for propaganda to gather the sufficient emotional response is more favorable when a delivery channel is social media and digital platform rather than a traditional printed channel.*

RQ3: How the young audiences' emotional responses reflect to the persuasion capability of Vietnamese propaganda in the connection to the perceived effectiveness?

→ **H5:** *Emotional responses with visual narrative comprehension have a positive effect to perceived effectiveness in order to construct the beliefs of the Vietnamese adolescents.*

RQ4: How does the young audiences’ perceived effectiveness affect the propaganda persuasion via their altered attitude?

→ **H6:** *The perceived effectiveness has a positive effect to the attitude of young audiences in Vietnam.*

→ **H7:** *The attitude of young audiences has a positive effect to the intention and provoke their cognition to change their behaviors.*

3.3 Methodology theoretical framework

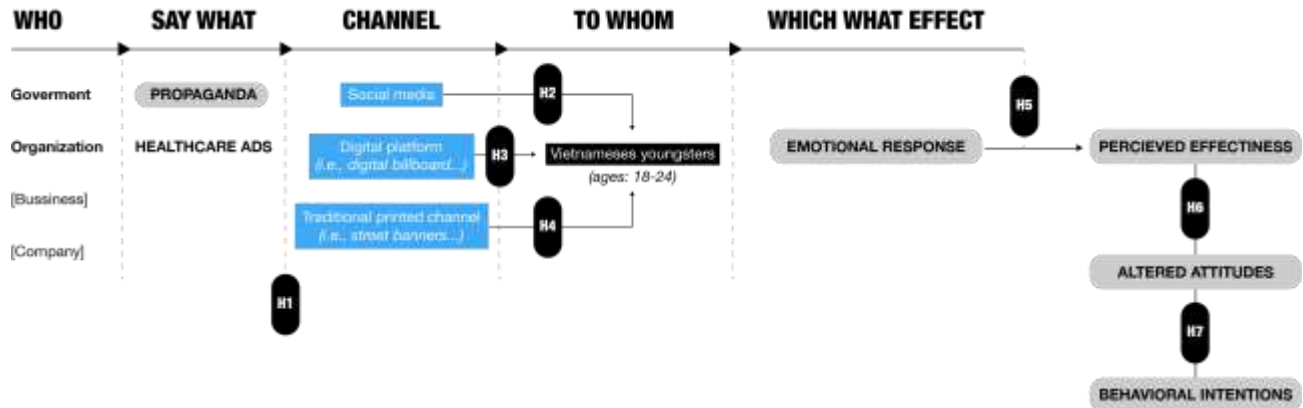


Fig. 13 - The proposed research framework based on Theory of Planned Behavior, Laswell’s Communication Theory and prospects theory.

Table 3 - Discussion based on research question and hypotheses.

Research questions/Research hypotheses	Discussion
RQ1→H1	Acknowledge the way graphic elements in current Vietnamses propaganda affect the young ages to predict the intended propaganda persuasion methods in Vietnam.
RQ2→H2-H3-H4	The study illustrates the viewers’ imagery processing and self-emotional responses affect the persuasiveness in propaganda.
RQ3→H5	Pre-Persuasion: Setting the stage for effective influence
RQ4→H6-H7	The aspects of visual emotional appeals to touch the heart and persuade the mind. Theoretical and practical contribution.

This research can contribute in both theoretical and practical perspective.

In theoretical standpoint:

- Update the moderation effects of the modern model of communication based on theory of communication and persuasion.
- The study may improve the created stage of modern Vietnamese propaganda; the other researchers or designers can consider the framework as a useful model for future designs.

In practical standpoint:

- Methods and usage contexts of propaganda are different from society to the others. By understanding how the current propaganda influences the young generation, the research could help to raise awareness among the young generation about educational cognition and might change or guide their behaviors.
- Government and organization pay more attention to the development of propaganda design structure as a useful model for designing purposes to influence the specifically targeted groups.

3.3.1 Research Design

The operation will contain four involved phases.

Stage 1: This phase investigates the participants' attitudes toward the current modern Vietnamese propaganda in broad manners such as protecting the environment, assuring Vietnamese culture, law deference, controversial reproductive health care. A projection method will be used to extract the design attributes and a small-scaled preliminary test was conducted to construct the evaluation format. The evaluation adjectives and representative samples obtained from Stage 1 will be used as information for Stage 2 and tested in Stage 3 where the relationships between design attributes and users' perceptions were explored.

Stage 2: Several stimuli will be formed based on the above positive model prediction. The propaganda stimuli developed to address the viewers' attitudes in consideration of testing the potency of the model and observers' effective alteration in their consciousness.

Stage 3: This phase progresses deeply about the positive model to figure out how it works and the profound reason for the subjects' reshaped bias. Three theories which will be mentioned in detail below are used to deduce the hidden rationale

why the newly designed stimulus could affect the participants positively. Research about persuasion and behavior will be conducted to perceive the viewers' consciousness.

Stage 4: To this phase, the research observes the participants by focus groups and interviews to solve the puzzle why the youngsters turn their backs on the propaganda. From the discoveries, the study promotes a predicted design framework based on the found-out negative emotions of the youngsters. From this point, a “positive designing model” will be constructed.

An observation instruments will be developed as well.

3.3.2 Research population, sampling and sampling design

3.3.2.1 Target audience

The study will focus on 320 Vietnamese adolescents from 18 – 24 years old. They are the main subjects of the research, and by understanding their minds, the expected outcome could achieve the methods in order to influence/change their behavior to the current Vietnamese social issues. The research plan is to sample all range of the youngsters in all genders who come from all over Vietnam to attain the close-up view.

3.3.2.2 Population

The research needs a wide-range of the youngsters' views from North to South Vietnam. To accomplish this mission, the fragment will be tested in one of the universities in Ho Chi Minh city where is considered as the biggest economic capital in Vietnam and has people converge from the regions. On the other hand, as a consequence of the school year schedule in Vietnam, the data will be collected only in academic year periods.

3.3.2.3 Sample size

Table 4 - Methodology: Data collection.

Stage of research	Primary data collection technique	Primary data collection tool	Sample size	Sample object
Questionnaire and Testing H1	Survey	Offline	70	Age 18 - 24
Pilot study	Survey	Offline	70-100	Age 18 - 24
Full study	Survey	Offline	320	Age 18 - 24

3.3.3 Tools for this research

This study is based on three theories to create the model: Theory of Planned Behavior (Ajzen, 1991), Laswell’s Communication Theory (Lasswell, 1948) and prospects theory (Daniel Kahneman & Tversky, 1979).

The Theory of Planned Behaviour (TPB) is a social psychological paradigm that attempts to describe variation in intentional behavior via probabilities (Ajzen, 1991). The TPB has been verified in pro-environmental behavior (Armitage & Conner, 1999; Walker, Grimshaw, & Armstrong, 2001; Zemore & Ajzen, 2014). (Arvola et al., 2008). The TPB may also be used in multimedia research (Seo, Dillard, & Shen, 2013)

According to Ajzen (1991), a based on behavioral model was formulated, which has since been extensively used throughout the marketing context, notably in predicting motives that are used to assess customer behavior. The basic premise of the early Conceptual model is that three selected variables greatly influence actual behavior: attitude toward behavior, subjective norm, and perceived behavioral control, all of which are significant explanatory factors (Ajzen, 1991).

When it refers to communicating, Lasswell's framework (formerly recognized as Lasswell's communication model) outlines who first said it, what has been said, how

it has been expressed, and to whom it was communicated. It is widely considered "one of the first highly prominent communication standards" among many publicity and educational relations experts. In 1948, political scientist and communication theorist Harold Lasswell devised the concept, as he emphasized in his study. The initial objectives could be used to characterize communication:

- Who
- Says What
- In Which Channel
- To Whom
- With What Effect?

The anticipated advantage hypothesis has characterized the study of risk-averse decision-making for practitioners of the expectancy theory. As a prime example of reasonable decision, it has been frequently used as a phenomenological approach to economic behavior and attitude. Those sensible individuals are expected to abide by the concept's principles, yet most individuals do so in the vast majority of situations (Daniel Kahneman & Tversky, 1979). This theory serves as a foundation for discussing how people make decisions when faced with various variables. To take part in the project, researchers used the "Message Frame" construction, which includes the terms "Gain" and "Loss" as two of the variables.

Table 5 - Methodology: Data analysis.

	Tool	Stage
	SPSS version 23	Sample characteristic
Data Analysis	Smart-PLS 3.3	Reliability: Conbach alpha, Composite Reliability, AVE
		Discriminant Validity
		Hypotheses testing

Table 6 - Measurement scales.

Measures	Item description	Sources
Message Frame	Gain (MF1)	(Daniel Kahneman & Tversky, 1979)
	Loss (MF2)	
Visual Image	Animation (VIS1)	
	Static graphic (VIS2)	
Channel Distribution	Social Media (CD1)	
	Digital Platform (CD2)	
	Traditional Form (CD3)	
Perceived Effectiveness	Not at all persuasive–very persuasive (PE1)	(Dillard, Shen, & Vail, 2007)
	Not at all convincing–very Convincing (PE2)	
	Not at all effective–very effective (PE3)	
Attitude	I support what the message was trying to accomplish (ATT1)	(Ajzen, I. & Fishbein, 1980; Ajzen, 2002)
	I agree with the position advocated in the message (ATT2)	
	I am favorable toward the main point of the message (ATT3)	
Behavioral Intention	I intend to act in ways that are compatible with the position advocated by the message (BI1)	(Ajzen, I. & Fishbein, 1980; Ajzen, 2002)

	I plan to act in ways that are consistent with the position advocated by the message (BI2)	
	I am going to make an effort to do what the message asked me to do (BI3)	
Emotional Response (FEAR)	Fearful (ER1)	(James Price, 2007)
	Tense (ER2)	
	Nervous (ER3)	
	Scared (ER4)	

3.3.3.1 Review of the scientific knowledge base

Compelling Gain and Loss Framing Impacts: As a result of Kahneman and Tversky's (1979) anticipation approach, scholars have investigated the role of reframing in decision-making. Experts in persuasive communication were intrigued by their difference across gain and loss contexts, and most of them wondered how that might be utilized to improve lives (e.g., Salovey et al., 2002). Although most studies predicted that loss-framed messaging would have a more extensive influence, in a contextual sequence, O'Keefe and Jensen (2006, 2007, 2008) found no significant main effects for framing in any of the three studies.. One can deduce that this study should be terminated based on this lack of performance. Consequently, some studies have noted that investigation should be focused on improving our knowledge of moderating factors alternatively (e.g., Latimer, Salovey, & Rothman, 2007). Following that, researchers consider the potential that graphical representations may satisfy that duty.

Visual Images Compelling Impacts: The "special visual impact" (Nelson, Reed, & Walling, 1976) explains the phenomenon wherein images and verbal content cooperate to enhance recollection. Regardless of the reality that humans might not want to associate memories with persuading, the particular visual phenomenon shows that imagery induces more complex procedures, which is relevant to persuasive linguistic techniques' effectiveness. Zillmann's (2002) contribution and his fellow researchers seem to be more strongly attributable to this topic. Multiple

studies show that inserting an image into a news report increases the risk perceptions of numerous dangers such as melanoma (Zillmann et al., 1996), farm disasters, carnival rides (Zillmann et al., 1999), and tick-borne infections (Gibson & Zillmann, 2000). Contrary to popular opinion, which emphasizes other considerations such as advantages rather than threats in their rationale, evidence from real-world examples reveals that such concerns are crucial in making health care decisions.

Conceptual Approaches to Message Interpretation: Understanding how specific symbolism and framing could impact the persuasive phase is essential. The enhanced conceptual hypothesis of Zillmann (1999, 2002) claims that humans create and hold different views about ideas based on observations of directly and indirectly encounters. Embodiments are informative entities that symbolize a particular phenomenon. For representation, a news report on singular smoking may serve as an illustrative example of the group of individuals who smoked. As previously mentioned, Zillmann (2006) relates the impact of embodiments to their ability to evoke emotional responses in communication receivers. The explanation approach, on either side, views impact as a continuation of positive and negative emotions. Fears and concerns, anxieties, and frustrations are all examples of impact; from the other perspective, enhanced conceptual philosophy emphasizes the role of emotion as a mediator connecting imagery and compelling impact. Considering language from the perspective of dual coding, which suggests the existence of two types of philosophical knowledge: the verbal and the nonverbal, is an alternate way of thinking about language (Paivio, 2007). In order to capture and retain data gathered through environmental influences, both mechanisms are needed. The verbal system accomplishes this goal by interpreting words and symbolic information. Since framing is a linguistic modification, it comes within the scope of the verbal system it belongs. All sorts of non-symbolic data are included in the wordless scheme, which is significantly more comprehensive than verbal. There are two ways that visuals might promote attitude alteration: either via the nonverbal scheme's emotional resonance or by strengthening the message's verbal contents. In order to comprehend framing and visualization, both independently and together, the language system, cognition, and emotion must be examined by the investigators (via the nonverbal system). Though cognition and emotion are broad categories that can encompass many different aspects, they are nonetheless important. By looking at the significance of those categories in previous persuasion research, it is possible to concentrate the substance of those sections in a meaningful manner for the objectives of this study.

Effective Persuasion and Immediate Action: The process of persuasive communication is not a single incident but a chain of interrelated ones. Interactions

at present to a statement's substance may have a lasting impact on the messaging recipient's perception of the appeal and its consequences. Proximal reactions can be little actions to stimuli that occur as they proceed. The immediate and concentrated perceptions that characterize or assess components of the communication or persuading circumstances have been referred to as cognitive reactions (Cacioppo et al., 1981). Particular emotional reactions are often classified into three main categories. There are three types of friction to information: positively and negatively; positive responses support the content, while negative responses are unpleasant or contradictory. Throughout this field of inquiry, a dominating cognitive reaction indicator is often constructed by excluding impartial ideas and then calculating the difference between the actual amount of negative and positive emotions (Hale, Mongeau, & Thomas, 1991). It has been repeatedly shown that mental reactions influence persuasion (Cacioppo et al., 1981), but we are aware that no study has attempted to objectively correlate this component of information processing, including both framing and imagery. To be sure, it was the focus of this investigation.

Proximal reactions to communication may also be categorized as emotional reactions, which are a secondary type of reaction. People may feel somewhat anxiety, rage, sorrow, or pleasure in reaction to any particular message because feelings are separate cognitive concepts that range in severity (Lazarus and Nabi, 1991; Nabi, 2002). Affective depth is linked to various responses, including sensation, cognition, physiological responsiveness, emotional engagement, and commitment. Numerous analyses focused on self to get it into differing perspectives of sentiment instead of trying to evaluate all of these components separately. Feelings and persuading are currently the subjects of several studies using consciousness evidence and solid theoretical interpretations of how and whether this happens (Dillard & Meijnders, 2002; Nabi, 2002).

There is some scientific evidence to back up the relationship between gain-loss framing and emotional responses (Dillard et al., 2007; van't Riet et al., 2010), while other studies relate visuals to emotions (van't Riet et al., 2010; Stuart et al., 1987). Unfortunately, none of them addresses the potential that visuals may affect the impact of framing on convincing in the manner in which this research does so (but see Schneider et al., 2001). Given the lack of study on this topic, concerns about emotions were the central component.

3.3.3.2 Questionnaire with stimuli

The modification of visual information: The pictures used in the study were deliberately crafted to reduce the likelihood of graphical confusion. For instance,

solely graphical imagery depicting a relevant section (e.g., health, body, virus, and so on) was selected to control the probable impact of source attractiveness. The imagery was also balanced across both gain and loss scenarios regarding the extremities of the findings.

Shaping the Alteration: A description, an initiation, health-related information, and a suggestion were all included in the communications. The health benefits of using contemplation behaviors were stressed in the gain-framed messaging. Claims under loss-framed situations stressed the consequences of not using appropriate actions or negligent actions. The following is a description of an opening to a gain-framed washing hands message: "In order to assure a good barrel and avoid the virus, waving your hand is the most critical thing you can do. It is possible to prevent infections and the transmission of viruses simply by washing your hands." As opposed to this, the loss-framed warning stated: "Not washing your hands is the most prevalent reason of acquiring the virus into your system. If you don't wash your hands, you might get a virus that enters your immune system."

3.3.3.3 Post interview (6-8 weeks after)

While it was impossible to organize a personal invitation, this interview was conducted individually or through a digital platform (such as MS Team). It was critical to the assessment process since it reveals information on the program's medium-term effects. The questionnaire was constructed following up on the components of the practical session that respondents recall, whether initiatives they may have followed afterward, and what conclusions occurred. Unexpected consequences include new friendships among people meeting at an experimental propaganda video demonstration are very often remarkable. Several measures were used:

Participants' interactions with each other. How many people showed up there, how they interacted with each other, how interacted with each other, how they interacted with each other, and how they interacted with the informational initiatives presented.

The procedure - the structure and engagement with the results. The animated stimulus sparked some interactions and dialogues. It is essential to consider the installation of instruments, for example, on computer screens, the organization of groupings in the environment proper, and the scheduling of operations. It also takes into account any communications or conversations generated by group members.

Provokes – the actual utility. Size and color of displays, text size, the number of movies, and animation design styles are all included in this category. There is a special note for each interaction performed as part of the study cited in the thesis. The Appendix section contains a complete list of all the questions given.

3.4 Research process

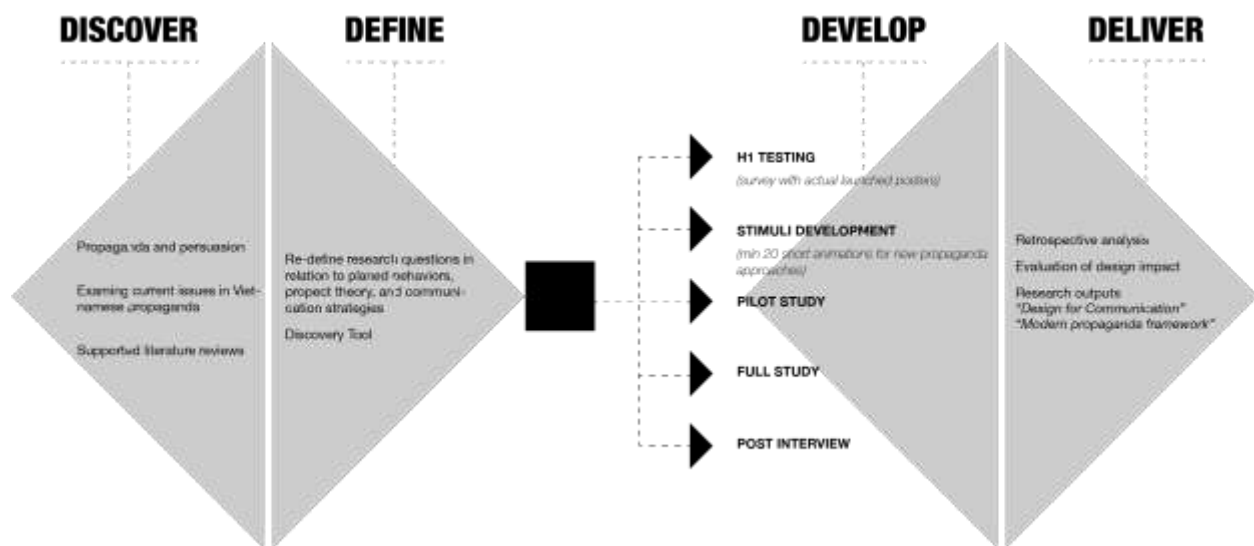


Fig. 14 - The diagram shows the flow of research process for each stage.

3.4.1 Research-through-design

Corresponding to Fallman's model investigation, fundamental research using a designer's viewpoint and technique is known as "research through design." There is a study subject/issue to cover, and the phrase "through" suggests the design acts as a pattern in how to investigate the subject area. The repetitive, exploratory, descriptive, and creative techniques of investigation that define practice-based contemplation and action are shown as relevant methodological approaches.

The critical distinction between the conventional methodological framework User-Centered Design (UCD) and Research Through Design (RTD) is designing as analysis to comprehend the users effectively. A designer's provocative element, such as a sample of artifacts, is an essential means of communication for making a significant contribution. As a general rule, it looks like something has already been manufactured. An item with a unique mix of components may serve as an illustration in this case. The user may now participate in activities that were inaccessible because of this new formation. During the research process, the study will be able to witness these novel sensations. To fulfill their aim of generating new knowledge, researchers

in this circumstance must use tools that have been made specifically for that purpose. To put it another way, they are all purely scientific results that have the potential to lead to new design ideas.

As a general rule, designers anticipate that the technologies, devices, and programs that use in our daily lives should be able to help people better conceptualize, save time, or perhaps handle over part of daily duties. People prefer to use digital media over traditional ones. As compared to the innovations of the old days, the presence of digital innovations seems to be more intelligent. Conversely, when it comes to the design phase, a preference for a single media might be limiting. When individuals predetermine how to accomplish things, they exclude alternative, maybe more successful options.

As a result, there are many high-tech but pointless items on the market that exploit the most modern innovations for their own sake. They divert our valuable attention and focus by indulging in meaningless activities; they simulate, and in this manner, they supplant interpersonal relationships. As a result of the current use of technologies, people are becoming addicted to the internet and another new tech, which harms their well-being of life. Since more users become conscious of this, developing visually appealing and functionally valuable items becomes essential. This technique, RTD, seems to facilitate the creation of thoughtful breakthroughs.

All design specialties may benefit from the RTD Methodology's assistance in discovering and implementing groundbreaking new ideas. The way individuals interact and communicate daily and the adverse effects it has on our lives may be altered. Despite significant and risky expenditures on prototypes, it is feasible to generate new ideas without developing ready-to-use goods. The goal of this study, which employs the RTD technique, is to create a set of stimuli depending on the information provided by participants. Thus, RTD in the professional setting has one primary objective: to enhance human interactions. There is no way of knowing what use it will discover as it becomes widely accepted and employed in business endeavors.

3.4.2 Reflection and outcomes

Research problems were influenced by the empirical shreds of evidence made in the preceding sections. Portable research tools like the discovering instrument proved to be a successful design choice. The canvas size might be increased so that the creator and participants could work together to complete it. When it came to the contents of the prompting notes, participants were able to identify attributes or

tactics that they had not previously used, which allowed them to come up with new innovative ideas.

The first thing to consider is where the study is taking place. Participants were able to visualize the abstractions of mass communication techniques by using the implement and evaluate as a "designing object," a medium that promotes socio-material engagement, as stated by Binder (2011). As a result, it was a concrete means of obtaining new traits and tactics from respondents concerning the previously mentioned ones. Additionally, the actual canvas and notes served as a platform for people to engage in discussions on unfamiliar topics.

Through this first practical encounter, we validated the feasibility of including small-scale informational efforts as study subjects. The communicating system has the capability of a wide range of innovative ideas, and a basis of known constraints does not constrain these players. These encounters demonstrated that projects of this kind open up new possibilities and push the limits of what is feasible. They emphasize being open about their background knowledge, sympathies, and efficacy. For a long time, these projects had a distinct advantage in that they began as a narrative. In this regard, the individuals know the importance of tales and what they entail.

Secondly, as described in this study, the field of communication design is discussed briefly here. An important finding was a distortion between the understanding of communicative characteristics (via communication design) and the framed informational activities directly. Commentary on communication design's broader approach supports the concept of communicating via experiencing (Grefé, 2011). As seen by the results, professional designers utilize various communication tactics than non-experts/diffuse designers. Non-experts may employ a new language created from "diffused design," such as an advanced communication strategy (Manzini, 2015).

Another finding is that the exploration tool's queries on 'communication design aspects' were based on established models for practical information-sharing applications, notably Frascara (2004). The discovering instrument can be used to learn about the communicative design phase in a self-reflexive encounter. By underlining the concept that these emotional experiences can build their messages [via their components], and this might promote the notion of what process of interaction is as a discipline, this result contributes to the language of communication design.

3.5 Ethical considerations

There are several ways to ensure reliability in ecological studies, including truthfulness, complexity and fullness, the scale of data obtained, and the variety of individuals surveyed, as per Cohen (2007). Studies in any scenario can never achieve a hundred percent authenticity; thus, it is a question of semantics. Realism studies of social contexts have a significant advantage in their capacity to investigate complicated and distinct circumstances. It is almost brutal and inappropriate to duplicate results in socially complicated contexts (Stake, 1995). Analysis of creative expression is uncertain to be repeatable because of the need for individualization and uniqueness. It is necessary to discover alternative means of proving the reliability of this sort of analysis by providing a summary, in this instance, the compelling storytelling experiences and graphical images, in a manner that others could elaborate on the discoveries.

Qualitative authenticity may be used to check for the applicability of a study—sequential mixed deliberations for various perspectives on occurrences to be expressed. The mechanical part usage (such as cameras) to record materials; aids in constructing a plausible image of what occurred and that there is a level of truthfulness in the information. A quantity of interpretive coherence may be demonstrated, revealing that the study adheres to the data's interpretations, explanations, and objectives. That the purposeful sampling is plausible, probable to appear, and may be utilized to derive fair inferences can be seen.

According to Cohen, Manion, and Morrison (2007), internal consistency is the ability to demonstrate that an interpretation of a specific occurrence may be supported by the facts acquired in the investigation. Involving participant academics who have been engaged in the circumstance for an extended period, peer evaluation of evidence, and technical data collecting methods concerning social observers may demonstrate internal consistency. All of these tools were used throughout this investigation. Existential and phenomenological integrity is necessary for the proposed research to be genuine. It is achieved by equality in the portrayal of diverse facts and by making the ordinary unexpected.

Participatory research and reflection in action (Schön, 1983) were used in this study to find new ways of acting during and after activities. There must be coherence in the scientific statements that may be expressed. When it comes to art practice and what it can contribute to the art classroom, the study was descriptive of a condition that may be of involvement toward others, interpretive of the predicament, definitional of the scenario, and conceivably constructive of philosophies about the contribution of artistic production and what it can contribute to the art classroom.

Systematic focusing, a continuous method of moving from a broad gathering perspective to a small focal point, has been utilized to analyze the data collected for this research (Cohen, Manion, and Morrison, 2007). This study was dissected and reassembled to find analogies and similarities that might lead to meaningful linkages and conclusions. The goal was to progress from the original data description to an analysis of the scenario and then to a viable theoretical viewpoint. Creating, documenting, reflecting, and then further generating revealed a helpful and relevant stance in the profession that could have been articulated, justified, and theorized. Reflection, visualizing, creating, and storytelling all play a role in situating and theorizing.

IV. DATA PRESENTATION & ANALYSIS

4.1 Introduction

It was explained to the participants who were requested to attend a meeting with the MS Team about reviewing particular health educational messages on a suitable subject for the current social situation (i.e., the Covid-19 pandemic). Subjects completed a consent document in Google doc form, separate from the surveys, and then handed it over to the researcher, who recorded it. They were then told to complete a pre message questionnaire, which had several questions that were not connected to the current report's topic. Then, participants were asked to read the portion of the letter that included a danger to their health and report information on their responses to it. After completing this task, they read the suggestion portion of the message and submitted information about their cognitive and emotional reactions. Finally, participants were asked to complete a questionnaire that includes measurements such as a form of persuasion, attitudes toward the conduct, and intention to engage in the behavior. It took roughly 60 minutes to complete the operation. Those in attendance were acknowledged and had their questions addressed before they were allowed to leave the meeting room.

Data was collected from the adolescent, 83 percentage are students studying at university in Ho Chi Minh City, Vietnam, as the research targets, and the convenience sampling method was used in this study. A total of 320 questionnaires are dispatched, 14 of which were incomplete or duplicate responses were eliminated. As a result, the number of valid questionnaire copies returned is 306, and the rate of reaction for this questionnaire is 95.6%. After questionnaire copies are returned, the statistical software SPSS 23 is used for carrying out data analysis. Statistic methods, including factor analysis and reliability analysis, regression analysis, and structural equation models, are used for examining each for the hypothesis. Table 7 shows the results of the collection of quantitative data of the sample population. All the data came from primary sources.

The gender split is particularly significant; the female respondents took primarily 54.8%, and 45.2% remained is male. There were 42.6% and 31.9% of the population between the ages of 18-19 and 20-21 years, correspondingly, regarding the age distribution. Most people are single (97.1%), and the rest, 2.9%, are married. The majority of respondents (49.5%) were from families with four or more members, followed by families with two or three members (36.4%). The two most prevalent occupations are student and part-time jobs, which account for 83% and 14.1% of all jobs when it comes to work status. In terms of education, most respondents (81.7%)

are high school graduates, the following are college graduates (13.7%), and 4.6% left are those with post-graduate degrees. According to the survey, 83.4% of respondents earn less than 5 million Vietnam Dong (VND) a month, while just 12.4% earn between 5 and 15 million VND. For the awareness of specific current launching Vietnamese propaganda, 100 % surveys have ever seen of them on streets, newspapers, or somewhere, with 306 people. Vietnamese propaganda posters have a wide range category from social issues to healthcare matters, people know about them before this survey with 98% (300 people). People ever noticed or understood those posters' meaning and suggest them to your relatives/friends for any purpose, such as study, work, or personal interest with 58.8% (180). People considers those propaganda posters are useful as visual communication method with 65.7% (201).

Table 7 - Distribution of samples (n = 306).

Variable	Categories	Frequency	Percentage
Gender	Male	138	45.2
	Female	168	54.8
Age	Less than 18 years	42	13.8
	18–19 years	130	42.6
	20–21 years	98	31.9
	More than 22 years	36	11.7
Marital Status	Single	297	97.1
	Married	9	2.9
Family size	1 person	5	1.6
	2–3 people	111	36.3
	4–5 people	151	49.4
	More than 5 people	39	12.7

Employment status	Full-time job	9	2.9
	Part-time job	43	14.1
	Student	254	83
Education	College graduate	42	13.7
	High school	250	81.7
	Post-graduate	14	4.6
Personal income- monthly (VND)	Less than 5 million	255	83.4
	5–15 million	38	12.4
	15–25 million	8	2.6
	More than 25 million	5	1.6
Awareness of specific current launching Vietnamese propaganda	Have you ever seen of them on streets, newspapers, or somewhere?	306	100
	Vietnamese propaganda posters have a wide range category from social issues to healthcare matters. To what extent did you know about them before this survey?	300	98
	Have you ever noticed or	180	58.8

understood those posters' meaning and suggest them to your relatives/friends for any purpose, such as study, work, or personal interest?		
Do you consider those propaganda posters are useful as visual communication method?	201	65.7

4.2 Define stage

4.2.1 Expected reliability and discriminant validity

Any value more than 0.50 is acceptable (Hair, Hult, Ringle, & Sarstedt, 2017). All items had factor loadings ranging from 0.754 to 0.89, as determined by the measurement model. All factor loadings are over the acceptable 0.6. Fornell and Larcker propose a value of 0.5 for the average variance extracted (AVE); however, the average variance extracted (AVE) for all constructs ranged from 0.681 to 0.775, exceeding this value (1981). Cronbach's alpha ranged from 0.793 to 0.855, which was more than the required value of 0.6 for consistency within the study. Thus, all scales have adequate convergence reliability.

Table 8 - Reliability measurement

Variable	Measurement Item	Loading	Cronbach's alpha	Composite Reliability	Average Variance Extracted (AVE)
	PE1	0.754	0.793	0.879	0.710

Perceived Effectiveness (PE)	PE2	0.877			
	PE3	0.890			
Attitude (ATT)	ATT1	0.859			
	ATT2	0.877	0.855	0.912	0.775
	ATT3	0.904			
Behavioral Intention (BI)	BI1	0.879			
	BI2	0.860	0.830	0.898	0.745
	BI3	0.851			
Emotional Response (ER)	ER1	0.803			
	ER2	0.831			
	ER3	0.855	0.844	0.895	0.681
	ER4	0.811			

N=306.

Table 9 - Measurement of discriminant validity

Variable	Attitude (ATT)	Behavioral Intention (BI)	Emotional Response (ER)	Perceived Effectiveness Choice (PE)
Attitude (ATT)	0.880			
Behavioral Intention (BI)	0.657	0.863		
Emotional Response (ER)	0.619	0.594	0.825	

Perceived Effectiveness Choice (PE)	0.527	0.577	0.500	0.842
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Measures -The four variables were evaluated by semantic Likert scales, with the reliability are, as follows: *perceived effectiveness* (not persuasive-very persuasive, not convincing-very convincing, not effective-very effective; $\alpha = .754, .877,$ and $.890$), *attitude* (support, agree, avorable; $\alpha = .859, .877,$ and $.904$), *behavioral intention* (intend to act, plan to act, make an effort; $\alpha = .879, .860,$ and $.851$), *emotional response* (fearful, tense, nervous, scared; $\alpha = .803, .831, .855,$ and $.811$). Factor analyses were performed on all multi-item scales to verify the unidimensionality of all these and all other measures.

Regression models were done with the dominant cognitive reaction and all emotions included to assess the efficacy and attitude of each communication. The predictors of each dependent variable that were statistically significant were maintained for further investigation. Some or all of the emotional components were therefore lost for each message. Thus, each data set's independent variables differed. Perceived effectiveness was shown to mediate the impacts of the exogenous factors on attitude in the PE/Attitude original dataset when the model was run. It was permitted for the exogenous variables to be correlated with one another. Endogenous variable error terms could not be correlated.

4.2.2 Hypotheses Testing

H1: Used graphics in the current propaganda have a negative effect to the persuasion capability in Vietnamese younger audiences.

Overview - The stimuli for the first investigation were data available in real Vietnamese healthcare propaganda released. The only difference between the poster investigations was the content of the message. A few posters with call-to-action signals were shown to participants before the data collection began. Subjects were required to provide information on their rational and emotional responses and their views toward the advocated action (e.g., stopping drug use, engaging in safer sexual acts, or reducing cigarette/alcohol consumption); the stimuli were described in detail.

Participants - Participants were selected from Ton Duc Thang University's Faculty of Industrial Fine Arts, where they were studying Graphic Design or

Communication. They got a tiny amount of additional credit due to their participation in the research. A total of 70 people took part in the H1 stimulus data sets.

Messages - Neither communication deviated from the typical style for a fear appeal in that it had a danger to one's health component and an action or suggestion component (Rogers, 1983). The component of the messages that dealt with health threats highlighted the adverse effects of not ensuring the safety of one's health and vice versa. Each message had an action component that contained a threat-to-freedom manipulation (high/low threat). The persuasive phrase was used in each situation when a serious threat was present, and gentler, more courteous phrasing was used when a weak threat was present. Because these parameters were irrelevant to the present study, all of the analyses were collapsed across conditions.

Procedure - Before the online conference (hosted by MS Team), participants were informed that they would be asked to evaluate health-related communications aimed at university students. The agreement sheets were removed from the surveys and given to the investigator by the participants. After that, they were sent to a pre-message survey, which had a wide range of questions unrelated to the one being discussed right now. Later, participants viewed the message's threat-to-health section and submitted statistics on their responses. Lastly, participants read the statement section that contained the suggestions and submitted information about their emotional and motivational reactions. They also completed a survey that included outcome indicators, including a form of persuasion, attitude about the conduct, and behavioral intention. The whole operation took around 45 minutes. Before attendees departed, they were acknowledged, and their queries were addressed.

Stimuli – The posters were used as stimuli in H1 testing found on the Internet, launched by Vietnamese government previously. The posters are as follows:



Fig. 15 - The stimuli combination used in H1 testing, all contents related to healthcare matters (not using drugs, anti-prostitution sting, reducing alcohol consumption).

After observing the prepared propagandas, the audiences give the negative effect.

Table 10 - Propagandas observing

Number of audiences	Positive effect	Negative effect
70	20 (28.5%)	50 (71.5%)

Stimuli: The author's creative team developed the short video and animated posters as stimuli in H2 to H7 testing. Those designs were launched only for testing and have not been officially publicized. The video frames and posters are as follows:



Fig. 16 - The storyboard for video stimuli used in H2 to H7 testing, the content related to healthcare matters in Covid-19 pandemic.



Fig. 17 - Background development for video stimuli used in H1 to H7 testing.

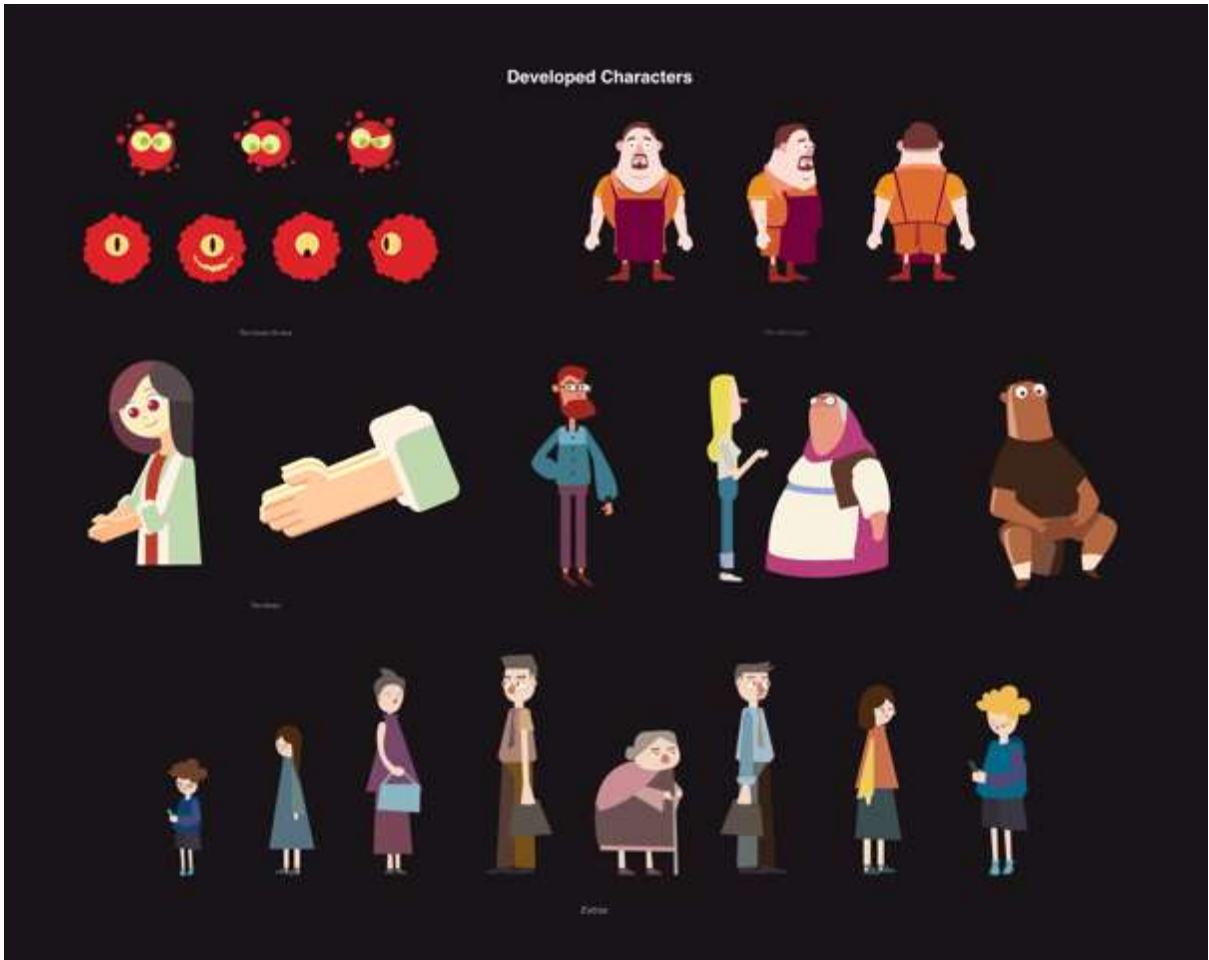


Fig. 18 - Character development for video stimuli used in H1 to H7 testing.

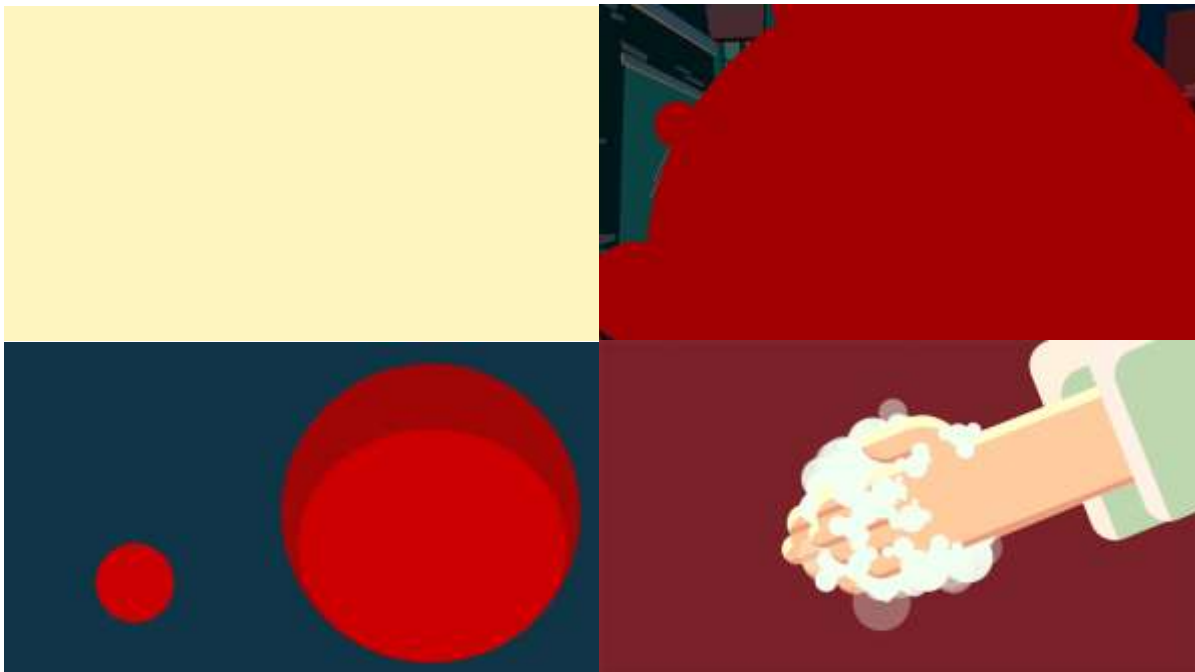


Fig. 19 - Final scenes from video stimuli used in H1 to H7 testing, the content related to healthcare matters in Covid-19 pandemic.



Fig. 20 - Animated poster stimuli used in H2 to H7 testing, the content related to healthcare matters in Covid-19 pandemic. They were presented in both static and moving images.

H2: An impact of message framing when the foremost emotional attachment is gain rather than loss.

For the hypotheses testing, the research hypotheses from H2 was supported. Message frame positively influence audiences' emotional response towards Vietnamese healthcare propaganda. In the table 11, the difference means of message frame (MF) (gain and loss) to emotional response, with 3.4714 of gain and 2.9036 of loss. The independent sample T-Test is applied for testing the relationship between message frame and emotional response. Because in the levene's test for equality of variances in table 12, the sig <0.05, thus in t-test for equality of means the, testing uses "equal variances not assumed" with sig <0.05 (sig= 0.000). Thus, there has a difference of statistical meaning in terms of the relationship between message frame and emotional response. The finding reveals that when a communication is presented as gain rather than loss, the dominating emotional reaction is better. This result is supported the hypothesis H2.

Table 11 - Group Statistics Message Frame.

	Message Frame (MF)	N	Mean	Std. Deviation	Std. Error Mean
Emotional Response	1	166	3.4714	.60891	.04726
	2	140	2.9036	.78118	.06602

Table 12 - Independent Samples Test Message Frame.

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2- tailed)	Mean Differenc e	Std. Error Differenc e	95% Confidence Interval of the Difference	
									Lower	Upper
Emoti onal Respo nse	Equal variances assumed	15.15 9	.000	7.14 0	304	.000	.56781	.07952	.41133	.72430
	Equal variances not assumed			6.99 3	260.358	.000	.56781	.08119	.40793	.72769

H3: A graphical representation that is animated instead of a static graphic has a positive influence on valid emotional response.

For the hypotheses testing, the research hypotheses from H3 was supported. Visual positively influence audiences' emotional response towards Vietnamese healthcare propaganda. In the table 13, the difference means of visual image (MF) (animation and static graphic) to emotional response, with 3.4360 of animation and 2.9384 of static graphic. The independent sample T-Test is applied for testing the relationship between visual image and emotional response. Because in the levene's

test for equality of variances in table 14, the sig >0.05 (sig=0.048), thus in t-test for equality of means the, testing uses “equal variances assumed” with sig <0.05 (sig=0.000). Thus, there has a difference of statistical meaning in terms of the relationship between visual image and emotional response. The findings demonstrate that a visual image's dominating emotional reaction is better when animated than static. This result is supported the hypothesis H3.

Table 13 - Group Statistics Visual Image.

	Visual Image	N	Mean	Std. Deviation	Std. Error Mean
Emotional Response	Animation	168	3.4360	.66847	.05157
	Static graphic	138	2.9384	.75019	.06386

Table 14 - Independent Samples Test Visual Image.

	Levene's Test for Equality of Variances		t-test for Equality of Means							
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	F	95% Confidence Interval of the Difference	
									Lower	Upper
Emotional Response	Equal variances assumed	3.939	.048	6.131	304	.000	.49761	.08116	.33789	.65732
	Equal variances not assumed			6.062	277.238	.000	.49761	.08209	.33602	.65920

H4: *An effective communication medium for propaganda to gather the sufficient emotional response is more favorable when a delivery channel is social media and digital platform rather than a traditional printed channel.*

The One-way ANOVA analysis is applied for testing the hypothesis H4. In the table 15, the difference means of Channel Distribution (CD) (Social Media, Digital Platform and Traditional Form) to emotional response, with 3.5717 of Social Media, 3.1694 of Digital Platform and 2.7213 of Traditional Form. In the table 16, the sig of ANOVA is 0.000 <0.05. There has a difference of statistical meaning in terms of the relationship between channel distribution and emotional response. The result for hypothesis H4 is that an effective communication medium for propaganda to gather the sufficient emotional response is more favorable when a delivery channel is social media and digital platform rather than a traditional printed channel. The table 17 shows that the mean difference is significant at the 0.05 level.

Table 15 - Descriptive Channel Distribution.

Emotional Response (ER)								
	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
Social Media	129	3.5717	.62437	.05497	3.4629	3.6805	1.50	4.75
Digital Platform	90	3.1694	.71287	.07514	3.0201	3.3188	1.25	4.50
Traditional Form	87	2.7213	.66081	.07085	2.5804	2.8621	1.00	4.75
Total	306	3.2116	.74764	.04274	3.1275	3.2957	1.00	4.75

Table 16 - ANOVA

Emotional Response (ER)					
	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	37.805	2	18.903	43.168	.000

Within Groups	132.681	303	.438
Total	170.486	305	

Table 17 - Multiple Comparisons

Dependent Variable: Emotional Response (ER)

LSD

		95% Confidence Interval				
(I) Channel Distribution	(J) Channel Distribution	Mean Difference (I-J)	Std. Error	Sig.	Lower Bound	Upper Bound
Social Media	Digital Platform	.40226*	.09088	.000	.2234	.5811
	Traditional Form	.85044*	.09180	.000	.6698	1.0311
Digital Platform	Social Media	-.40226*	.09088	.000	-.5811	-.2234
	Traditional Form	.44818*	.09949	.000	.2524	.6440
Traditional Form	Social Media	-.85044*	.09180	.000	-1.0311	-.6698
	Digital Platform	-.44818*	.09949	.000	-.6440	-.2524

*. The mean difference is significant at the 0.05 level.

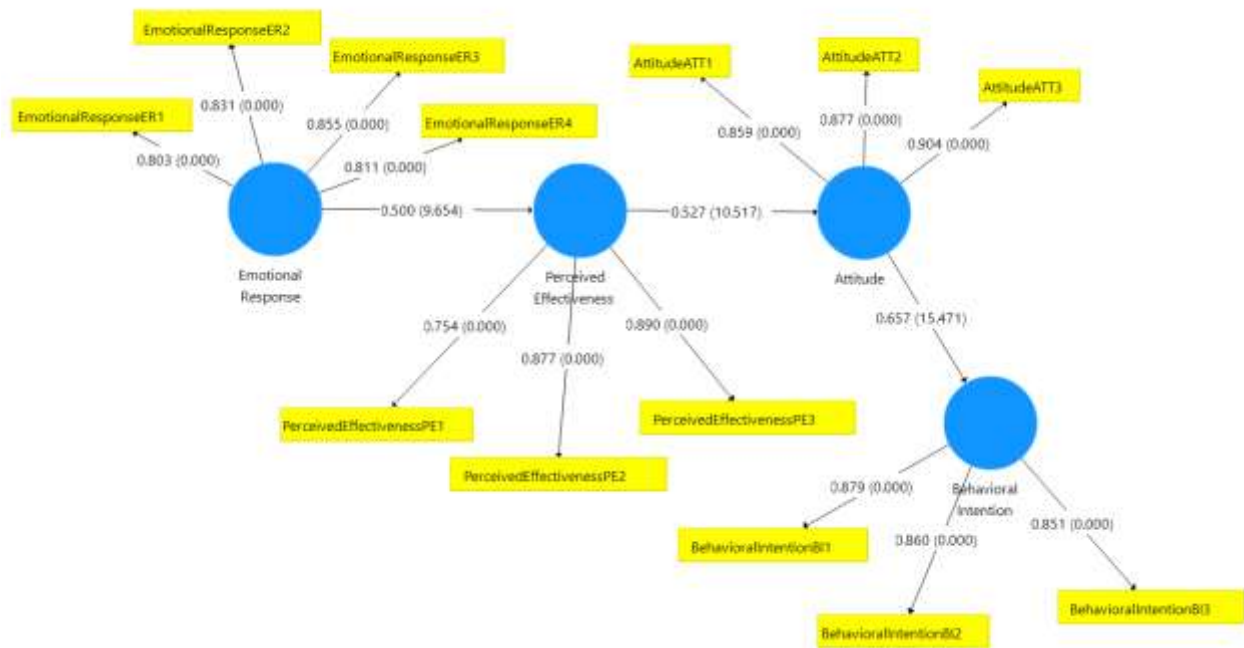


Fig. 21 - Path coefficient model.

In terms of considering the measurement model assessment, it is necessary to evaluate the research framework. Joe F. Hair, Ringle, and Sarstedt (2011) discussed the structural equation model evaluation technique using partial least squares, which is a process that utilizes partial least squares. This approach is used to test the significance of path coefficients. Statistical testing is used to measure the direct effect and indirect effect. To analyze the t-values and their respective significance levels, Joseph F. Hair and colleagues (2017) recommend the t-test (p-value 0.05) when the value is more than 1.96 or the p-value is less than 0.05. The VIP is less than 5. For the hypothesis H5 to H7, the result show that. (H5): emotional response has a significant positive influence on perceived effectiveness ($\beta = 0.500$, $t = 9.654$, $p < 0.05$). (H6) the perceived effectiveness has significant positive influence on attitude ($\beta = 0.527$, $t = 10.517$, $p < 0.05$). Related to hypothesis H7, the attitude has a positive significant influence on behavioral intention ($\beta = 0.657$, $t = 15.471$, $p < 0.05$). The total effect of emotional response to behavioral intention is ($\beta = 0.173$, $t = 4.621$, $p < 0.05$). (See also in appendix)

H5: Emotional responses with visual narrative comprehension have a positive effect to perceived effectiveness in order to construct the beliefs of the Vietnamese adolescents.

H6: The perceived effectiveness has a positive effect to the attitude of young audiences in Vietnam.

H7: The attitude of young audiences has a positive effect to the intention and provoke their cognition to change their behaviors.

Table 18 - Hypotheses testing.

Hypothesis	Relationship	Direct effect	Indirect effect	Total effect	t-value	P-value	Supported
H5	ER → PE	0.500		0.500	9.654	0.000*	Yes
H6	PE → ATT	0.527		0.527	10.517	0.000*	Yes
H7	ATT → BI	0.657		0.657	15.471	0.000*	Yes
	ER → PE → ATT → BI		0.173	0.173	4.621	0.000*	Yes

N=306; *p<0.05.

V. DISCUSSIONS, FINDINGS & RECOMMENDATIONS

5.1 Introduction to the deliver stage

Using a logical method, the researchers formulated hypotheses based on existing ideas, gathered data, and then tested those assumptions to see whether the results backed them up. The researcher begins with a sociological theory that the writer deems worthy before putting it to the test using facts. From a broader to a more detailed level, this author switches gears. People often identify scientific inquiry with a logical approach to the study. When doing research, the researcher looks at previous work, examines existing ideas about the phenomena she is interested in, and then conducts experiments to test hypotheses derived from those theories. At the beginning of a deductive study, the researchers presented a list of hypotheses. The hypotheses are then tested to see whether they are correct or incorrect using appropriate research methodologies.

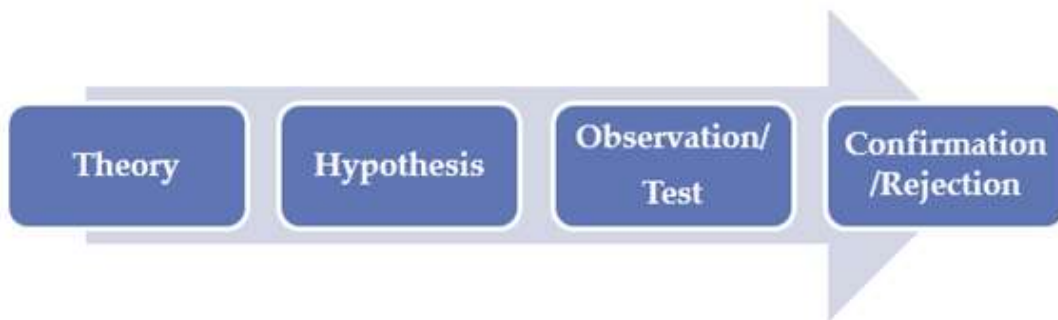


Fig. 22 - The model of deductive approach for this research formulation.

Deductive investigations often follow the following steps:

- ➔ Deducing a hypothesis from theory.
- ➔ The researcher is formulating a hypothesis in operational terms and establishing a link between two particular variables.
- ➔ They use a relevant approach to test a hypothesis(-es). The test results are examined, and the hypothesis is either confirmed or rejected using quantitative techniques such as regression and correlation analysis, mean, mode, and median, among others.
- ➔ Analyzing test results necessitates comparing them to those found in literature reviews.
- ➔ It is possible to change a theory when a hypothesis is not supported.

5.2 Discussion of the results

That the current Vietnamese media campaign is having an adverse impact gives evidence that backs H1. The stimulus presented cannot induce positive emotional reactions, which indicates the stimulus cannot elicit future behavioral intentions.

Metaphoric artwork's meaningful structure has been disclosed as guidelines for the combination of things in a graphic, which may be characterized as spatial continuity and interpersonal connectivity, respectively. It is a particular and noticeable combinational method that compresses information. It is evident from the supplied stimuli that there are no components or hierarchy in a visual language system for the metaphorical design and that this is shown via a combinational procedure of sequences. It is determined by the graphical organization of contents by the arrangement of information objects in connection to one another, which is partially controlled by norms that we instinctively adopt in our real experiences to navigate throughout. Relationships between symbols and their layout might be interpreted as contributing to the narrative, and the components in the arrangement must be managed in conformity with the principles that define the visual structure's contents. Forming meanings may be accomplished instinctively, or it can be intentionally done by measuring "the attempt towards understanding," or the way individuals skim an image until it all fits together as an imaginary external stimulus.

Man comprehends and analyzes graphics entirety in front of them. Viewers will be able to analyze images in circumstances when the core message is unclear, or the juxtaposition of image components is inadvertent. Successfully communicative posters indicate that the way conceptual components are tied to graphical elements to construct symbolic visual structures could provide a foundation for a metaphoric graphical language system, which is currently lacking in this context. As a result, participants are left perplexed about what they are seeing and what the concealed signals they are receiving are trying to convey.

Alternatively, the essential facets identified in questions 1-5 of Part 1 of the questionnaire concern the potentiality of distraction, the risk of misinterpretation of the message of the visuals, which are prone to numerous interpretations, and the dispersion among several cognitive signals, among other thoughts. The following are a few of the more noteworthy responses:

- Images can be confusing to the viewer.
- If graphics are not correctly described, they might be deceptive or lead to a misunderstanding.

- The visuals do not always succeed in conveying the thoughts of the viewer.
- Each person's interpretation of the visuals will be different.
- Images cannot convey reality's complexities.
- As different people would have different perceptions of the photographs, precise explanations are required to avoid misunderstandings.
- They must not have an excessive number of visual components; otherwise, they occur the potential of being clichéd or unpleasant.
- **Based on H1**, developed stimuli (static/moving images and short animation) were created and presented to all participants as the core element to **test H2 to H7**.

It is shown that H2 is valid, and the findings provided a strong foundation for the propaganda conceptual framework since the stimuli employed in this study induce audiences to become tense or fearful due to triggering goal-related mindsets.

Peoples often hesitate about health-related issues, especially when presented with new call-to-actions, whether they be commercial advertisements or non-commercial statements from organizations. It is essential to think about things like whether or not to act on decisions that are in line with wellness objectives, among other things. In this pre-decisional stage, considering the advantages and disadvantages of a potential action helps determine if the desired outcome is desirable. According to findings, goal engagement is triggered when this cognitive approach is transformed into an implemental effort, resulting in increased goal accomplishment with such benefits continuing over to future behaviors. Adolescents experience self-control issues when they have many goals that clash or when a prioritized desire (e.g., long term) competes with a lesser priority desire (e.g., often short term).

Moreover, research shows that communications with a negative mission framing are more convincing than those with a positive goal framing. Therefore, negativity bias means that adverse reports may be more prominent and remembered when compared to positive information, according to the definition. Notably, this study found that perceived negative messages generate more favorable awareness and attitudes than positive ones, supported by actual evidence. Information is related to a person's health and well-being, and stereotypical stimulation of detrimental visual primes is correlated to the decision to engage in irresponsible behavior. As a result, the same connection rule applies whether the call-to-action is an advertisement communication or is embedded in a contextual scenario such as a lack of responsibilities when evaluating (positive) or negative related health impacts.

Upon further delving into response no. 1 of the Part 2 questionnaire, it was discovered that visuals and videos have a significant impact on students' attention, which is critical for stimulating observational skills such as thinking about what they are seeing, reflecting on it, and analyzing it, as well as on their memorization. A selection of the most notable replies is shown here. The animated posters and video that were utilized as stimulation accomplished the following:

- Captivate one's concentration more effectively;
- Reduce the chance of being dull or distracted;
- Stimulate introspection and the urge for additional inquiry;
- Put in place the ability to analyze;
- Aiding in the acquisition of interpretation by direct personal experience;
- Finding a basis for introspection.

H3 is supported. The findings show that static images have a reduced additional load than moving images (animation); however, moving (complex) visuals may promote a deeper level of attention and comprehension than (simple) static ones, and research finding gives credence to this hypothesis.

According to the original hypothesis, an animated poster and propagation animation would be favored by audiences, whose interpretations and actions would be altered as a result. Surprisingly, it was similarly demonstrated that static images performed as well to motion but were somewhat less successful at evoking deeper concentration. The author investigated the impression of awareness, which is the assumption that respondents would expend less cognitive effort while seeing an animation that looks to be simpler to interpret than the original static images. Additionally, the animation may assist in simplifying the essential information, and narratives can be communicated via animated graphics rather than plain words (which can be a little boring). Instead of stuffing an ad or propagation with words, organizations could attempt to showcase figures having a discussion or carrying out a scenario in their promotions and propagation. As a consequence, audiences may feel more connected to the characters. With moving features, animated digital media advertising may pause viewers' browsing while they skim through static images on their social media platforms or websites.

Regarding question no.2 of the Part 2 questionnaire, the most often mentioned attributes were immediateness, interest, the potential to call on visual memories, the capability to provide triggers, and the willingness to formalize abstract concepts. The vast majority of responses to the image perception shown here have been positive:

- The ability to inspire interest;
- The ability to spark one's imagination;
- The ability to nurture greater participation;
- The ability to memorize abstract notions;
- The ability to utilize and strengthen one's pictorial or symbolic meanings recollection.

It is no doubt that the collected data support H4. It shows that the three channels work much equal with each other; however, the new media, such as digital platforms/social media, indicate more audiences engagements than the printed traditional ones.

In order to understand propaganda as persuading with intentions, organized communication of single-sided information via mass media must be used in combination with other factors. Propaganda and mass media are strongly intertwined. Individuals are entertained, educated, and informed about social norms via mass media, a mechanism for disseminating and transmitting messages to the broader population. On the other hand, propaganda causes tensions within society's diverse social strata. Propaganda and agenda-setting are mainly accomplished via communication in today's social media environment. Propaganda may now reach its target audience via a variety of contemporary mediums. As the Internet has grown more available to everyone, it has become a potent instrument for indoctrination, and social networking sites like Facebook and Twitter give a powerful platform for discussing ideas. Even a single statement on a social media site like Facebook or Twitter may significantly impact how widely particular opinions and attitudes are shared.

A significant difference between digitalized propaganda and old media is that the origin of transmission is not always hidden: as seen by the examined research, the persuasion outlet's identification was visible and often integrated into the communicative environments. Ideologues may influence their key target audiences, the believers, and then communicate with their secondary target audience, the broader community, using this kind of immediate access. The purpose of classical propaganda, on the other hand, is to change the public's view. Consequently, both digital and traditional organizational propaganda have the same mission: to influence or impact a person's behavior.

Question No. 3 of the Part 2 questionnaire disclosed that audiences prefer the modern digitalized communication platforms rather than the old tradition ones as expected. It assisted participants in achieving the following objectives:

- The essential message can be carried out more immediately;
- The concepts and information can be presented more widely accessible.

H5 is supported. The visual image of the tense/fear-based animation is more favorable than static because an anxiety/fear-based campaign aims to support users to reduce a feared self, such as a life-threatening situation.

Negative framing (tense/fear) is more successful for persons who see decision-making as high-risk (e.g., unhealthy behaviors). In addition, the previous study has shown that people are more likely to comprehend information when given in a negative context (Kuvaas and Selart, 2004). Research reveals that the danger of failing is more motivational than any potential achievement when preventing a dire consequence. Interpersonal appropriateness (i.e., what may happen to an individual) can further improve the power of fear messages since it makes them more relatable to the individual receiving them, rather than a generic statement about what could occur to everyone.

While the written message plays an essential role in arousing anxiety, the data revealed that visual imagery plays an equally vital role. Fear appeals have a higher impact if the visual engages; therefore, the marketing is more successful. These results led to using a graphic representing oversized modeling with the corresponding anticipated or kept hoping oneself in the type of a message, both as a catchphrase and particular goal-to-consequence correlation on the framework.

A large number of threatening stimuli messaging versus hope investigations have documented that fear appeals are incredibly effective in persuading the audience to refrain from engaging in suspicious and/or unhealthy behaviors, as the harmful affective component elicited by fear appeals stimulates the audience to think about and consider the suggestions more thoroughly. On the other contrary, hope-framed messaging tends to have a higher positive and statistically significant remnant overall, limiting the amount of information to be processed and hence lessening the immense effect of the statement on persuading compared to fear-framed signals.

As a result, Vietnamese youngsters are unaware of what they should do when they are unwell or at risk of dying because of the Covid-19 virus's propagation. Additionally, they underestimate the severe symptoms of hazardous reappraisal promoted as healthier choices in healthcare information campaigns. As this "positive behavior" grants permission for misbehavior considering the preceding conscientious activities, selflessness healthy selections might lead to higher reckless behavioral intention.

Question No. 4 of the Part 2 questionnaire revealed that students see the ability to analyze and contextualize given reasoning or concept as one of the most critical factors. Most participants referred to the ability to make decisions or re-elaborate personal insights via media files while also revealing the capability to detect the principal (harmful consequences) aspects of the provided stimulation (including severe well-being). The observation of the images and the videos, in respect to the topics/themes analysed in this research, helped participants to:

- Be capable of recognizing the most important aspects;
- Examining the implications with linked emotions;
- Putting the stimulation into context by describing it in measures of tension and effort;
- They are making healthy choices on remedies and altering an individual's behavior.

Admitting that fear is an influential motivating factor is not a new approach, therefore, H6 is also recognized. Consequently, it is noticeable that the stimuli used to elicit emotional reactions (tension/fear) in respondents. They have made significant progress in their viewpoints. In order to safeguard their health, they are open to receiving signals and considering the proper conduct. More than fear, tension sensations demonstrate a considerable increase in performance.

Fear has been utilized for years or more in health promotion initiatives to change people's behavior. While there is proof to demonstrate that appealing to fear might inspire some persons to alter their offending behavior or adopt suggested behavior, there is rising opposition to the use of fear as a motivational tool on ethical and psychological considerations. Employing fear to persuade may be legitimate or erroneous depending on the discussion's assumptions. However, the findings show that fear appeal may be used in a healthcare propaganda effort; however, the campaign should move toward "tense sensations" rather than "fearful sentiments." By assuming that the underlying messages are a form of manipulations, fear may frustrate viewers to the point where they dismiss the message.

These outcomes are partly attributable to the animations' emotional impact, which draws in viewers, encouraging them to pay attention and retain the information. Frightening images were employed to emphasize specific unfavorable effects on a young individual when presenting stimuli. Those visuals given by the author prompted individuals to become anxious and concentrate on themselves. Animated posters and motion graphics that imply that a particular behavior is harmful to oneself are more successful than those designed to suggest that a particular activity is beneficial. It is regarded as a viable strategy to raise public

awareness of health consequences like the Covid-19 complications as implemented in stimulus, but there are a few limitations. Once, on the other hand, an appeal to fear is used as a motivation to persuade people to accept unneeded therapies for unproven conditions, an appeal to fear is considered unethical. In order to accomplish the following objectives, it was beneficial to the respondents as following:

- Provoke self-debate and self-discussion that evolves to deeper cognition thinking to an issue;
- Foster more outstanding visualization communication;
- Make an appropriate scenario apparent and contextualization;
- Motivate self contribution and personal interpretation.

The results show how fully adaptable and personalized the messages are delivered using animated stimuli. It means that hypothesis H7 is appropriate. Adjusting the respondents' thoughts resulted in their alternating their behavioral intention and taking action for self-health care in response to the implication message in the animated graphics within a short period.

Individuals' attitudes and behaviors are influenced by their emotional state. As such, emotion is a crucial aspect of how others affect individuals and may be the deciding factor in efforts to convince others to alter their views and behaviors. The provided stimuli and the support reinforce the evidence of persuasive communication from H1 to H6, supporting the hypothesis of visual appeal to human emotions as stated in the evidence. According to the findings, these emotional appeals are most likely to be effective in this study, and a few particular tactics are utilized to attempt to modify people's opinions and behavioral intentions.

Furthermore, attitudes are formed as a consequence of individuals' judgments, which explain why people react to certain events, ideas, or personalities in various ways. Because attitudes entail a cognitive process that considers other aspects like beliefs, sentiments, and behavioral intentions toward external stimuli, they tend to be more constant over time (events, objects, or individuals).

In particular, this research demonstrated that changing people's attitudes may be induced by tying the emotions of receivers to the emotional framing of communications. Research shows that when a person's present emotional state and the future emotional effects of a message are in sync, they are more likely to adopt positive views. In the appeal, the receiver invests some time in analyzing the arguments. Having a tense/anxious feeling increases one's expectations of the presence of or characteristics with corresponding emotional overtones. Because of

this shift in expectations, the message becomes more effective in persuading people (Wyer & Srull, 2014).

5.2.1 Summary of main findings

This research analyzed the chain of activities that constitutes the exchange of messages (conventional vs. new media platforms) to assess the efficiency of digitalized propaganda posters aimed at young Vietnamese audiences. Knowledge, propaganda, or persuasion may be conveyed in various ways, depending on the context. The ability to express themselves and start communicating through a system of symbols, signs, sounds, and graphic elements is a characteristic of human beings that allows them to be understood by their fellows and to recognize that they are members of a specific group; people who speak the same language follow the same set of grammatical and grammatical rules. The findings show that technological advancement and globalization positively affect propaganda.

Defining the word "propaganda" has been a contentious issue in recent years. There is an implicitly unfavorable moral implication to this term; however, there are reasonable grounds for it to exist. This study also looked at the direct opposite of propaganda manipulation since people should be aware that effectively influencing people's thoughts is a legitimate responsibility and a societal obligation for all government entities. Attempting to change people's opinions is not the concern; it is the motivations behind and the direction of that alteration. Critical information must be disseminated around the world. Every political system necessitates the employment of propaganda, which is fundamentally concerned with disseminating information. The issue does not lie in disseminating or distributing information but rather in the content itself, validity, and relevance.

This research aimed to explore whether the benefit of animated graphics came from their ability to elicit strong emotions in viewers. It is widely recognized that emotionally stimulating stimuli are prioritized and recalled more than static stimuli during cognitive processing. Because of the connections between the brain's emotion-processing centers and its memory centers, health-care-related stimuli like illnesses and complications are typically assumed to be highly remembered. It suggests that the animated graphics may be attributable to emotional arousal.

The graphic language is one of several languages that use an encoding system of symbols to communicate information and opinions. When people speak about visual communication, they refer to a language entirely comprised of graphics. Although less extensive than verbal language, visual language is unquestionably more straightforward. Additionally, the findings of this research revealed that we all

continually receive the visual transmitted signal from which we might draw judgments (and, therefore, information) without the need to express ourselves or use our words. Animation or moving graphics, in particular, elicit higher emotional responses than do static images. The core of participants' behavioral intentions is also influenced by how they change their views about the emotional triggers throughout the investigation.

People are encouraged to think critically with their brains as one of the goals of propaganda. The ability to express one's perspective while also respecting the viewpoints of others, as well as the elimination of aggression as a factor in political conflict, are all examples of behaviors that concepts, data, and knowledge must accompany. Consequently, it is necessary to use the framework to calculate how persuasion is influenced by choice of successful communicators and compelling messages to achieve success. Looking at the circumstances in which attitudes may be most effectively modified through spontaneous vs. intentional tactics led to the study's conclusion that tension sensations are preferable to excessively frightening pictures. It might prompt a backlash.

5.2.2 Discussion of the survey findings

The visual components observed by message users are not just the result of a predetermined aim or an accurate and thorough evaluation. Distractions, sensory overload, and emotional considerations are common occurrences while working with humans. The essential function is to assist the viewer in seeing and making the most meaningful use of the information that the issuer intended to transmit to accomplish its objectives, which may be social, commercial, or political. This study's H1 to H5 findings supported such assertions, particularly when animated stimuli were used.

Studies investigating motion effects have hypothesized that humans have a strong liking for moving objects (Sundar et al., 2004), which means that when information is introduced by moving images, people start paying more attention to the starting point of the motion and process relevant information more efficiently. The discussion on the importance of visuals and animation in conveying information is currently focused on determining their effectiveness. However, there is a danger that the emotional effect of the visual communication may override its intellectual meaning and the recipient's critical thinking. However, it also emphasized the picture's ability, with its traits, to inspire various types of interpretation and sharing, resulting in more effective and long-lasting outcomes. The data results revealed that graphic roles had an impact on both static pictures and moving images in different ways. Nevertheless, it is also noted that humans may absorb information in various

ways, all of which work together in synergy: visual, audio, sensory, emotional, and cognitive learning. A person's visual cortex is the brain's most extensive system, and their sense of sight is the most prominent. The combination of words and visuals, particularly in animation and video, enhances our attention to and recall of what we have seen.

Journalists, editors, publishers, producers, networks, and other media professionals pull the strings of framing in conventional public media. A clear line separates framers from the people who will see their work. Because the individuals traditionally identified as the audience are now active in structuring the narrative, social media helps dissolve this distinction (Mandiberg, 2012). It is not always apparent what is being shaped or who can characterize it with social media. Social media platforms such as Twitter and Facebook do not generate the material their users' views, and the algorithms that regulate our timelines decide what information we are exposed to daily. While this may be beneficial, it also can make audiences more aware of a wider variety of opinions, impacts, issues, and solutions; since it enables individuals other than those typically in control to offer their ideas. The information gathered successfully supported this point of view. All of the players are in their early twenties, and Vietnam is beginning a period of globalization and cultural exchange. Vietnamese youth are swiftly adjusting to changes in technology and new media platforms.

Storytelling has both a social and emotional purpose. Storytelling is a compelling narrative tactic that hooks the audience and fosters compassion. Many things make visual storytelling or telling a story through images so appealing. These things include the images themselves having a solid expressive and emotional power. The findings revealed that trying these ideas resulted in a statistically significant rise in participants' emotional reactions toward the pictures displayed. This research proved that delivering the same content using a more appealing communication method, such as moving visuals or animation, would result in more effectiveness. Communication tools are more successful when they assist their users in feeling concerned about themselves; in other words, they relate to self-concern. Graphics that evoke a feeling of fear are used in this scenario. According to the findings, fear-based communications are effective (Perloff, 2003; Witte & Allen, 2000). Because the visuals seem to be created emotional responses, people pay attention and recollect them more, which is a significant factor.

In addition, frightening infomercials may be constructed to encourage viewers to concentrate on another individual's adverse consequences. After seeing a picture of a person suffering from significant health problems, people may be able to sympathize with that person and envisage how they might feel if something like that

occurred in their own lives. So, a visually represented approach may prove to be more beneficial than just providing additional statistical information about the number of individuals at risk of death or who die every year. The results support the theory that negative emotion has a more substantial effect on the individual than positive affect (Ito et al., 1998).

5.3 Findings - Valuing design framework

The first step in being a good persuader is to capture the public's attention, then appropriately communicate with them, and the last guarantee that they interpret the information in the sense that the designer/creator wants. Furthermore, to achieve these objectives, persuaders must take into account the cognition, emotions, and behavioral components of their approaches. Persuaders must also be aware of how the information they deliver connects to the receiver or his/her motives, aspirations, and aims, among other things.

- ➔ This technique, which differs from traditional communication design, encourages and enhances the characteristics of social components by implementing these ideas in practice.
- ➔ Take a closer look at the model and how individuals are connected to one other (persuader versus receiver).
- ➔ Use effective communication design and a method that focuses on the relational nature of these efforts to emphasize new media platform channel approaches/technology.
- ➔ Concentrate on the method rather than the result strategies of communication designs to comprehend the interpersonal interpretation of audiences.
- ➔ Interpersonal introspection and interwoven social adaptability might elicit emotional reactions in oneself.

Using this paradigm, in reality, necessitates the designer/creator to embrace the human-to-human communication process to convey relevant visual signals. The digital communication environment impacts the actions of organizations engaged in propaganda. Persuaders may reach their intended audience directly and at no charge through the Web, enabling them to organize worldwide. Exchanges of all types of media are possible. As a result, persuaders benefit from the varying impacts that different communication modalities have on receivers, such as that images elicit higher levels of emotion than text does (Smith-Rodden and Ash, 2012). It is not only white propaganda spreading on the Internet these days but also part of a more extensive conversation about internet misdirection (Fallis, 2015). Including its international yet focused outreach, the digital communication environment offers a

common platform for propaganda campaigns for both organizations and groups that interact with their intended audiences (Goel, 2011).

The study highlights how it could direct the young viewers' attention towards the desired message by leveraging proper devices (graphic elements) and information instruments (centrality and distinctiveness of the interpretations corresponding to the recipients' self-interest). Additionally, it is possible to facilitate the receiver's understanding of the message by using aspects the recipient is already acquainted with earlier. Using tension contents and presenting viewpoints, perspectives, patterns of behavior, and ideals that call for self-reflection in the young receivers may help reduce refusal and encourage message acceptance.

Propaganda campaigns, particularly in the healthcare sector, develop at varying rates but are always in lockstep with the expansion of current cultural and socio-anthropological forces. It is oversimplifying to suggest that compelling communication comprises messages/storylines/narratives that have the potential to influence the audience. Otherwise, those messages differ depending on the preferences between the persuader and the recipient, the trend of the period, and the campaign's primary goals. Each of these campaigns must be created on its own because of its unique characteristics. Messages sent by moving visuals or animation must be synthetic, capture attention, engage the viewer, develop self-consciousness, and never be violent or distasteful to operate.

5.4 Research design aspect outputs

Fear messages are more beneficial once individuals believe that they understand the issue, that they also have the opportunity to fix it, and are willing to accept responsibility for the consequences. Without any sense of self-efficacy, individuals are unsure how to react to anxiety (Aspinwall, Kemeny, Taylor, & Schneider, 1991). While it may be practical to frighten youngsters into altering their behavior by using graphics, it might be good to provide some examples of such adjustments. It implies that they believe they have the capacity to accomplish the improvements that they desire.

Although emotions are more relevant when students gain communications solely spontaneously, as they analyze information intentionally, information processing is more certain to be crucial. When a person is concerned about the issue, considers it relevant, and has the opportunity to reflect on the information, he or she is more likely to absorb the message deliberately, thoroughly, and thoughtfully (Petty & Briol, 2008). Individuals contribute to the communication by evaluating the advantages and disadvantages of the messaging, then calling into question the

authenticity of the presenter and the information. Thoughtful message processing happens when individuals evaluate how the statement connects to their views and objectives, and it entails our critical examination of the validity or invalidity of the persuasion efforts. Compile a list of the variables that influence the ability to respond positively or negatively to persuasive arguments.

5.4.1 Framework design for Vietnamese digitalized propaganda communication

This study may have ramifications for both theory and practice. Understanding how consumers react to fear and self-concern messages in health promotions focus on this study's theorizing. This study also gives a framework for understanding consumer health trends via the effect of digital communication primes, which is an integral part of the whole picture. For practitioners, the findings indicate that if the Vietnamese government, welfare organizations, and persuasion professionals are interested in developing effective medical promotional campaigns targeting Vietnamese adolescents, properly execute fear-inducing promotional messages combined with the appropriate call-to-action offerings. Then, they will be capable of meeting the conception that one better healthcare decision can impact another in the long haul.

Compile a list of the variables that influence the ability to respond positively or negatively to persuasive arguments. However, it is crucial to determine which kind of communication would work best in a particular scenario and for a given person. One can persuade participants to respond to something and absorb the message carefully and deliberately. Researchers will be able to offer a compelling case with the expectation that the audience will pay close attention to the visual stimulus. The resulting attitude shift will almost certainly be significant and long-lasting if the persuader can influence the audience to investigate these strong motivations in-depth. The communication may be successful even if it is weak (yet engaging) if specialists assume that potential audiences will interpret it independently, for example, if they are not interested in the message or occupied with other activities. Competent persuaders personalize their communications to match the qualities of their target demographics, rather than the other way around.

Along with being motivated to comprehend the information, youngsters must also possess the necessary skills. If the information is too complicated to comprehend, adolescents may depend on implicit signals, such as the communicator's likeability or knowledge (Hafer et al., 1996), and disregard the message's substance. Various depending on the situation, diverse incentives might lead to either spontaneous or

careful reasoning. The following three variables must be addressed by a designer/persuader when he or she strives to impact teenagers' views and behaviors:

Table 19 - The four independent variables need to be considered before generating manipulation visual impact.

1. Power of the statement	The messaging comprised either powerful or ineffective reasoning, depending on the message intensity.
2. Competence of the resource	The statement was allegedly generated by either a professional or non-expert origin, depending on circumstances.
3. Interpersonal relevance	There must be observable evidence of lower or higher personal relevance; it will allow audiences to develop the psychological aspect of deciding by their choice.
4. Effective widespread medium	The message was sent through an easily accessible media with sharing capabilities, or via a specific political medium that was difficult to access and exchange.

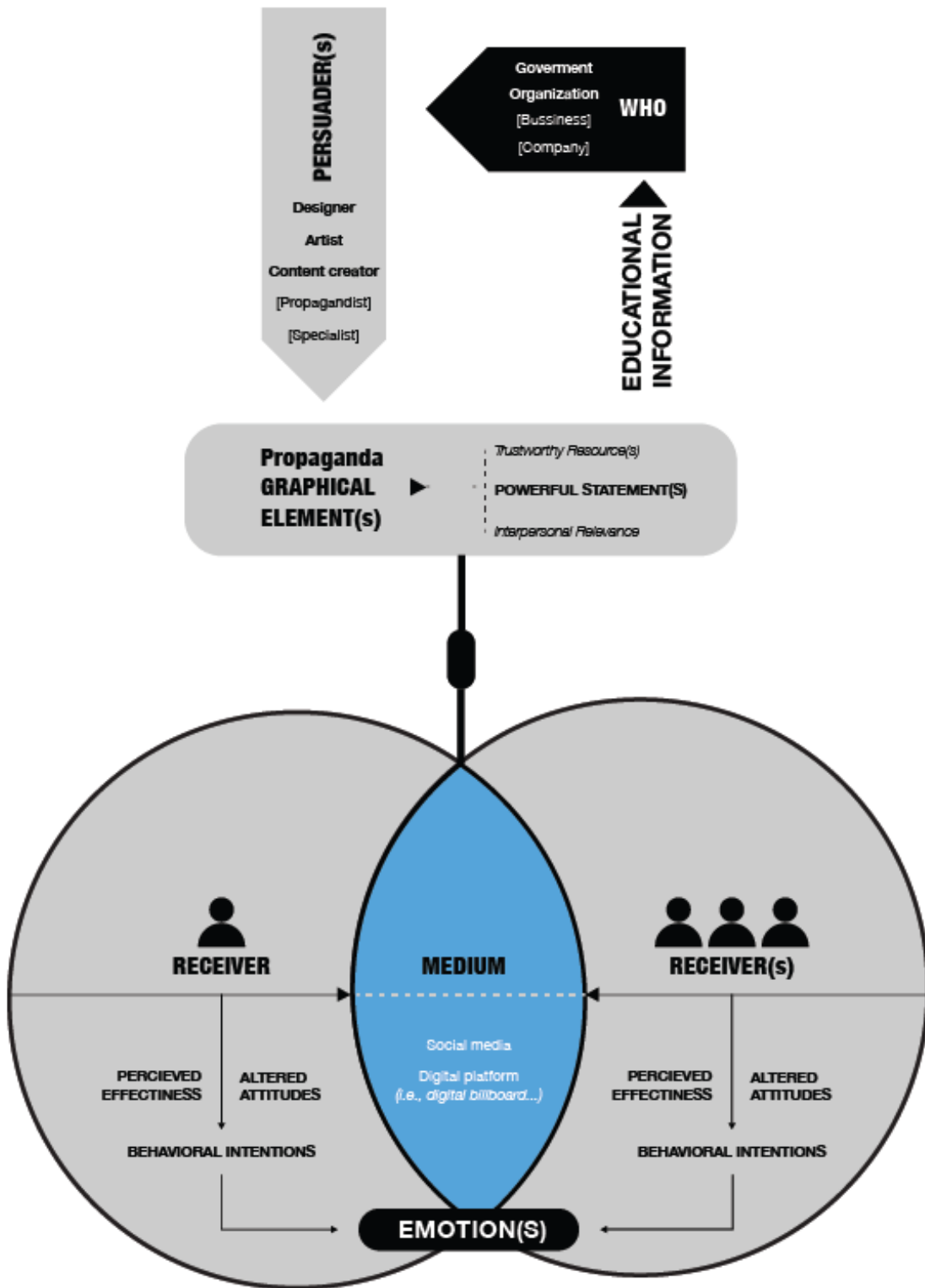


Fig. 23 - Proposed design framework for Vietnamese modern propaganda.

5.4.2 Sample designs based on framework structure

Assuming the persuader can persuade the audience to look further into these powerful incentives, the subsequent attitude adjustment will likely be substantial and long-term. The following artworks were formed to contribute to this study's suggested framework as the design output aspects.

Given that reactions outside of their conscious awareness usually influence human judgments and actions, professionals may question whether it is suitable to influence people's attitudes and behaviors using evocative moving images/animation. The persuader may give powerful and convincing arguments with the aim that the audience will respond to the signal when they can lead people to process the message thoroughly and critically. A significant and long-lasting attitude shift is probable if these powerful ideas are received attentively.

Threatening stimuli signals are more impactful when individuals believe that they can rectify the situation, have enough influence and control to justify, and take full responsibility for the change. The solution to the issue must be clearly stated to the younger attendees. Call-to-action, which seemed insignificant, will likely result in disinterest or inactivity. Storytelling is the most incredible way to get people interested in problems. Individuals are more likely to retain knowledge presented in a narrative format. Unlike any other format, narratives have the remarkable ability to convey new perspectives and, as a result, reduce counter-argumentation while simultaneously increasing compassion while also capturing and maintaining audiences' engagement. Characters, narrative, conflict, and resolution are required in animated features.



Fig. 24 - Animated posters were constructed based on the suggested framework structure. The contents referred to the Covid-19 complications in case a person decided not to get the vaccination.



Fig. 25 - Animated posters with the contents referred to the protective benefits of the healthcare system. If a person decides to get the vaccination, the symptoms will be mild and easier to recover.



Fig. 26 - Sum-up (main intro) proposed animated poster for the benefit of vaccination campaign constructed on the author's proposed framework.

5.5 Recommendations

Vietnamese propaganda systems cope with incredibly complicated sequences of occurrences and only attempt to provide a broad framework for the assessment, which must be modified to account for many localized and distinctive aspects and maybe utterly irrelevant in other contexts. However, if it provides insight into several significant examples with significant consequences and accumulating ideological impact, it is judicially enforceable unless a better paradigm is presented. There are many factors to consider when analyzing how propaganda is used in today's democratic society, such as the wide availability of internet and telecommunications approaches, as well as the ability of the persuaders to exploit their potential for persuasive communication, including their natural ability and goodwill. Consequently, people can get remarkable outcomes in positively influencing results that allow us to understand better the ideas, conception, and subject of the persuasive action regarding targeted messaging. These results are consistent with the hypothesis that when the matter was relevant, the adolescents participated in careful processing of the message it featured explicitly. Even when the information was primarily short, people utilized source validity/expertise while reasoning about the consequence meanings directly to themselves.

Nevertheless, another factor that contributes to the effectiveness in which internet and digital platforms disseminate awareness is their attempt to target a wider audience with little effort, and viewers could indeed funnel the contents to reduce irrelevant data they do not want while keeping the relevant data they do want to perceive in the same place. Consequently, it is also realistically possible for regular citizens, government organizations, and authorities to reap the benefits of this accessibility to spread disinformation in pursuit of their agendas by using prominent social media platforms. Static posters, on the other hand, are something that people are pretty familiar with viewing. Static graphic images do not have the moving ability and may frequently blend into the background, remaining unnoticed by internet or mobile application users. They may be unable to gain audiences' attention because of their immovable nature. That does not mean static images cannot be intriguing or thought-provoking, but with the rising of animated and moving graphical content, video/animation content is becoming more popular. The world is witnessing the shift in behavior in the younger audiences as their attention spans toward informative messages are becoming shortened among digital channel platforms.

An individual's capacity to overcome persuasion resistance may be bolstered by encouraging them to hold a positive attitude. Solid attitudes are more difficult to

alter than weaker opinions, and youngsters are more motivated to behave on their strong opinions than on their loose beliefs, as per findings. This research concentrated on approaches for altering attitudes and shaping behaviors until now. Conversely, it is also beneficial to establish procedures that may be used to avoid ideological shifts. When the signal is projected to follow targets, a mindset that persuaders strongly oppose, forewarning appears surprisingly powerful. Forewarning is a powerful tool because it motivates others to take decisive action, enabling them to protect their preexisting values. On the other side, if one is not very interested in the topic, specialists may easily alter their minds before the appeal occurs (Wood & Quinn, 2003). People who have been forewarned about persuasive communications that they would encounter subsequently may be more successful in responding to such statements. In a comparable pattern, one may gradually strengthen a person's psychological state of their viewpoint by proposing a mild criticism of their current mindset to facilitate their construct of counterarguments for a future persuasive effort.

VI. CONCLUSIONS

6.1 Final discussion and contribution to knowledge

The findings from this examination of the replies point to many significant features, both in terms of vision and the formation of pictures and animations in nature, which may be attributed to three aspects:

- Responding to informative communication: When a moving picture or animation is seen as an informational reception, it may convey a particular amount of information based on the more immense or lower richness of details it contains and aids in visualizing the ideas.
- Metacognitive: a moving picture or an animation provides resources and tools that enable the message to be more deeply ingrained in the viewer's mind. Indeed, it is feasible to propose or have an animation generated to analyze/contextualize an argument/concept and initiate a collective thought process among participants. With the intricacy of specific moving visuals, a proposed problematizing technique would assist viewers in determining the formulation of new solutions to the problems.
- Self-concern adaption: Communication is made more accessible by using moving images/videos as a tool for expressiveness. They enable one to conceive and activate one's imagination: imagery becomes one of the mind's most powerful tools for understanding and generating. Animation is a powerful tool for exploring and developing new useful messages and providing fresh interpretations. From a socio-relational perspective, moving images and videos foster the development of both the level of discretion and the degree of engagement in the viewers. Each young audience can begin a more profound self-contemplation process to perceive essential aspects of information intake via visual stimulus. These digitalized relational pictures and films encourage active conversation in the classroom, which helps the youngsters form their attitudes and behaviors collaboratively.

Even though this exploration has certain limitations (e.g., small sample size, targeted nature of the questionnaire), the findings indicate that Vietnamese adolescents are interested in persuasive communication based on visual and cinematographic cultures. If not merged with other communication tools and instruments and if not introduced within an accurate and consistent proposed design project, it may result in misrepresentative reading key messages.

These key characteristics remind the designer/persuader of the necessity for an instructional framework that includes visual and multimedia communication technologies and tactics that lead adolescents to persuasive re-elaborations of information, access to more extraordinary, easily interpretable, and analytical ideas about rationality.

6.2 Review of research aim and in-used methodology

Using fear appeals repeatedly may make people less trustful of the authority that sends them. The public has become more conscious of the media's, commercial parties', and political institutions' persuasive aims. As a result of this study, individuals lose faith in the messenger if they understand that they are being persuaded based on their emotions rather than rational reasoning. It is especially challenging in the present Covid-19 epidemic because of long-term and continuous risk communication requirements.

Symbols have enormous power; they affect our perceptions of ourselves, societies, and possible futures. When it comes to symbolic expressions such as art, entertainment, and journalism, people worldwide have long realized that symbols can either improve or damage civilization. Particular cases of propaganda, like other methods of communication, maybe somewhat effective depending on their context. They may be helpful, non-hazardous, or cause damage in some aspects. People's perceptions of its influence differ based on their personalities, personal experiences, and beliefs. The engagement of audiences is essential to the effectiveness of propaganda. Throughout the technique used, this study attempted to demonstrate whether a given instance of propaganda is advantageous, benign, or detrimental, taking into account the following factors:

- The source of the information and concepts being presented is conveyed via the message.
- The use of imagery tactics to arouse interest and elicit an emotional reaction.
- Environment and context refer to the place, time, and manner individuals come into contact with the message.
- How the message is transmitted and what format/form/platform it is delivered.
- The level at which the message is accepted or rejected by the audience and the thoughts and feelings it evokes in them.

6.3 Synthesis of methods and outcomes

The result of this study endeavor is that a substantial body of information on the deployment of digitally enhanced visual techniques in awareness campaigns has been created. Because moving images/animation are extensively employed in health message concepts and health campaigns, the primary audience of a health campaign is likely to receive an appealing terror message frequently from the campaign's communication designers and campaign managers.

According to the findings of this research, the tense/fear appeal should continue to function correctly even after the perceived exertion of graphic exposures. People felt more vulnerable to challenges after being encouraged to build their self-concern, and they felt more efficacious about participating in the suggested action after being encouraged to do so. Based on this research, health communicators or persuaders might enhance the number of graphic visual components with direct content exposures to boost perceived sensitivity in decision-making. Emotional reactance is a term used to describe the intense emotional reaction experienced when individuals believe that their freedom of choice is being forcibly taken when they think that they should be able to make their own decisions.

People's sentiments and emotions are mobilized through this type of propaganda, which does not seek to make them ponder. Watching the news is thus about evoking emotions rather than facts and educated judgments. As a result, information is turned into so-called entertainment, and reporting on sociocultural, political, and economic factors is seen as a display by the audiences. Most importantly, any legislative response to these difficulties must acknowledge that internet propaganda is asymmetrical instead of traditional propaganda. Disinformation propagators are continually refining their strategies for exploiting present systems, and social media companies must be ready to respond rapidly to new threats.

Many studies demonstrate that, strangely, a severe tense/fear appeal will not persuade the non-compliant population, even if they are more susceptible to tense/fear appeals than some others. This is since individuals increase their barriers, mainly when the behavioral change conflicts with their interests. To summarize this research's findings, creating intense public anxiety may be an effective method of directing behavior when advocating preventive action, although the impact is dependent on the circumstances. More to the point, it is critical to recognize that invoking excessive feelings is frequently unneeded and may even be detrimental rather than beneficial. It is critical to convey concerns in a precise and understandable way, mainly when the scenario necessitates a lengthy period of

action, as in the current epidemic. It is also vital to provide young individuals with clear recommendations for how they might reduce such risks.

6.4 Research outputs and engagement of a wider community

The purpose of propaganda is to manipulate feelings and emotions, such as fear, hope, anger, frustration, and pity, to achieve its objectives. Advocacy is a mental game in which skilled influencers exploit people's irrational beliefs. Successful Persuaders know how to appeal to people's feelings to arouse them and keep them from exercising rational reflection. The persuader's statement emotionally impacts the audience because it triggers their emotions. Persuaders often use labeling as one of their primary tools. Message senders place a high value on particular sentiments. Fear, pity, rage, excitement, arousal, sympathy for the afflicted, hate, and resentment may all be amplified with the appropriate terminology.

Effective propaganda communicates concepts, topics, and terminology targeted directly and entirely to particular and identifiable societies, and in many contexts, only to those groups. When the innermost human values—the desire to give and receive love, to have a connection of home and affiliation engaged by propaganda universal values are awakened. Propaganda becomes personal and meaningful when it appeals to certain groups' wants, desires, and concerns. When communications are tailored to the individual, individuals pay much attention and internalize critical facts and ideas.

Propaganda has been defined as a tactic employed by vital interests in the pre-Internet age, not just in Vietnam, since it relies on vast amounts of financial and human resources. Since the turn of the century, the Internet has risen to become the principal means of communication for propaganda campaigns worldwide. Propaganda has grown in popularity due to the advancement of digital communication tools. On top of this, researchers believe that technological advancements have spawned a new kind of propaganda distinct from traditional offline or printed forms of propaganda.

When it comes to traditional propaganda, the propagandist's identity is disguised, and he or she is kept apart from the target population. The provider of propaganda does not proactively interact or connect with its audiences, instead of reaching them via the medium, since its central purpose is to alter widespread audience attitudes, which will, in turn, lead to an alteration of behavioral patterns in the long run. Regardless of the setting, propaganda is effective in both, and the gap here between the sender describing himself as "good" or "bad" in comparison to "crappy" other persuader (and criticism) remains (Jowett and O'Donnell, 2014). Nonetheless, the

employment of digital media by groups has had a considerable effect on how propaganda is implemented. As a result, the Vietnamese government and organizations should be concerned about the positive and negative aspects of the word "propaganda," as it has the potential to have a boomerang effect.

6.5 Contribution of the research

In addition to the pandemic of acute respiratory diseases produced by a new strain of the Coronavirus, there is another pandemic known as the infodemic, spreading worldwide. With about 3 billion users, social media platforms are the most popular venue to exchange and propagate false information quicker than any other platform, despite attempts by technology corporations to exert control. Those who work in communication and society agree that false news does significant damage and should not be ignored. They also believe that severe consequences should be implemented against those who spread it.

Fake news has been shown to propagate false ideas like how sickness is transmitted in studies, in which social media interactions are like viruses that transmit from one person's awareness, attitudes, and behaviors to another. When people spread fake news, it implies that incorrect views are being "infected" into other people's minds and social groupings throughout the world. From the perspective of experts, false news travels swiftly, producing uncertainty in public opinion and hampering the work of epidemiologists in the field of epidemic prevention and control. It is a significant hazard to public health when misinformation is spread. It can create misunderstanding, foster trust, hurt people's health, and undermine public health initiatives.

The phrases "propaganda," "misinformation," and "fake news" are often used interchangeably and have similar meanings. There is a wide variety of ways in which sharing knowledge may damage, whether purposefully or accidentally - frequently in furthering a specific moral or political cause or promoting a particular point of view. It is feasible to distinguish three separate applications of information that fit under this category that may be distinguished:

- The term misinformation refers to erroneous information spread without the intention of inflicting harm.
- In this context, disinformation refers to misleading information that is spread to inflict damage.
- Mal-information is information that is factual but is disseminated to cause damage.

A broad range of advanced information and communication technology has made these phenomena more relevant than ever before. When information is shared online, for example, it may become viral in hours. Communication specialists are now examining dominant organizations and their social engagements. There is a danger in using terminology including "dis and misinformation" to describe the rampant consumerism of these communication operations, from Facebook to Tiktok. While there is less avoidance today, humans remain at a crossroads. It is possible for research investigating these matters to go down a path that reinforces social hierarchies, for example, through a "responsibility to society" configuration for social media channels and media outlets. Alternatively, information and communication systems need to be radically changed and made more democratic.

Indeed, disinformation does not create societal illnesses, but it may help sustain and exaggerate them, from sharpening skepticism against public institutions to encouraging dictatorship. Harmful mythology or habit might be legitimized, reinforced, or amplified due to spreading falsehoods via the media. Media operate as ideological glue, preserving long-held narratives. It is unquestionably crucial to investigate the political establishment and social groups involved in misinformation efforts and the socio-cultural aspects that influence and shape viewers' emotions and identity. However, if we fail to see the structural facilitators that enable malicious communicating conduct conceivable in the first place, one will sentence oneself to a life of perpetuation.

Young people (particularly Vietnamese teenagers) are particularly susceptible to propaganda, disinformation, and false news since information and communication technology have become so fundamental to their lives in recent years. Young people spend a substantial amount of their time watching television, playing online games, talking, blogging, listening to music, uploading images of themselves to social media sites, and seeking other people with whom to engage online, among other activities. They depend significantly on information distributed online to get knowledge of the world and to shape their perceptions of what is going on around them. Many parents and instructors lack the technological skills necessary to keep up with their children's internet activities while young educate them about the dangers they may be exposed to daily. As a vital component of social responsibility, **the government and organizations are responsible for giving young people the critical and information skills that they otherwise would not be able to acquire.**

While urgent measures are required to prevent hazardous propaganda from spreading, dis/misinformation will continue to thrive unless we address the structural causes of the problem, particularly the capitalist logic that encourages its

propagation. However, eliminating the sources of disinformation will not alleviate deeply ingrained ailments and injustices in a short period. There is no magic wand that can undo the harm instantaneously. However, without fundamentally altering our news and communication systems, the multiple issues confronting society today will be insurmountably challenging to resolve.

A significant reason why propaganda works so well is that it operates on an emotional level below logical deduction. The propagandist employs symbols, attitudes, and values already ingrained in the target population. It is desired because the emotional reaction may be intense, strong, and long-lasting, and it is not always logical or logically justified. The employment of propaganda to promote a more environmentally friendly lifestyle is unquestionably worthwhile. As occupants of the planet, any picture that encourages people to re-consider littering or attempt to live a more environmentally friendly lifestyle is beneficial to the community. The whole purpose of propaganda is to influence someone's thoughts about something; therefore, images of things that adversely depict environmental concerns have a specific objective in mind. The objective is to influence as many people as possible in the hopes that they will wish to contribute to making the world a better and healthier, and livable environment.

6.6 Research strengths and limitations

The first assumption that must be accepted in order to be able to deal with the research problems is that meanings in images may be distinguished. Audiences can see image meanings as lying in packages that must first be unpacked before being classified and interpreted in a new synthesis. They consider the substance of artwork to be densely packed with several meanings. They consider these meanings to be a form of meaning unit in the context of a typical daily reading. They may lead our attention to various components of this meaning unit if we show a concentrated interest in them. They can analyze material and form concepts to a certain extent, but various meaning components will get entangled and difficult to separate. The author's goal is to unpack, or separate, various sorts of meanings in her writing. Using this method, the author may discover categories where distinct meanings have been compacted.

Along with the constraints mentioned above, the findings of this research are confined in numerous additional aspects. The number of experimental stimuli was small. This inevitably limits our capacity to generalize to other subjects, other verbal formulations, or other visuals. Nonverbal and verbal information may have conflicted if a design with a language nonsupportive imagery condition had been

used. Another possibility is that the within-subjects design generated a halo effect (Feeley, 2002; Hoyt, 2000).

Message order effects were not totally eliminated since participants read and evaluated two consecutive statements. This research must include all of the normal limitations that apply to samples of college freshmen, including the age of the participants. While this may be the case, Vietnamese adolescents, like groups of varying ages or educational backgrounds, may lack protection against sickness infection.

Finally, as previously indicated, this study is based on a limited sample size in Ho Chi Minh City owing to the constraints of a Ph.D. research. The standard deviation of a population is used to assess its variability; the bigger the standard deviation, the less reliable the conclusions may be, since smaller sample sizes become less representative of the overall population. Nevertheless, this might serve as a starting point for additional investigation, given there is a paucity of study into propaganda and communication in Vietnam in general. This is the initial stage to enrich and nurture additional researchers in the Vietnamese propaganda communication studied area.

6.7 Potential future development

Because of the quick changes in disinformation technologies and the conditions in which they are deployed, it is conceivable that much of today's studies will become outdated shortly. More research is the apparent solution to this, and it is evident from this work on this project that more research will be conducted in the future. A slew of new organizations and projects are getting their feet wet in carefully studying and combating digital misinformation. It also begs whether or not researchers will begin to find misinformation in disinformation studies. As a result, the researcher should exercise caution when choosing our sources and limit themselves to those they can adequately recognize as reliable.

These discoveries provide a plethora of possibilities for future investigation. Specifically, unknown diseases/virus infections or even other healthcare issues (such as obesity or mental illness) are growing concerns; particularly among younger generations; and they have a direct impact on body image dissatisfaction and self-esteem (Moffitt, 2018), tense/fear appeals may be an effective tool in the future if they do not raise ethical issues for younger generations. Effective measures may be included in a future study to establish their influence on subsequent intentions, especially for individuals at increased risk of acting recklessly due to a lack of helpful information. Also possible is the investigation of the influences of emotional

behavior in the digitalized environment among high-risk Vietnamese adolescents as well as emotional responses resulting from digitalized culture and communication connection; however, only limited research has been conducted on the effects of tense/fear emotional appeals on health behaviors involving those subjects. As a societal problem that predominates in Vietnam's social and cultural features, it is necessary to investigate the influence of emotional communication appeals on this specific population.

In addition, the influence of self-concern, whether as a condition or as a characteristic measure, on later health choices deserves consideration. Studies are still figuring out how the loss of self-concern might lead to avoidable behaviors; however, the coupling of anxiety versus optimism appeals, for example, would be a fascinating issue to investigate further.

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APPENDICES

APPENDIX A – QUESTIONNAIRE

DEMOGRAPHIC

1. How would you describe your gender?

- Male
- Female

2. What is your age?

- Less than 18 years
- 18–19 years
- 20–21 years
- More than 22 years

3. What is your marital status?

- Married
- Single

4. Including yourself, how many people currently live in your household?

- 1 person
- 2–3 people
- 4–5 people
- More than 5 people

5. What is your employment status?

- Full-time
- Part-time
- Student

6. What is the highest degree or level of education you have completed?

- High school
- College graduate
- Post-graduate

7. What is the level of your annual household income (VND)?

- Less than 5 million
- 5–15 million
- 15–25 million
- More than 25 million

OBSERVATION QUESTION

Part 1. Awareness of specific current launching Vietnamese propaganda



1. I will give you some images of current Vietnamese propaganda posters launched by Government. Have you ever seen of them on streets, newspapers, or somewhere else?

- Yes
- No

2. After watching those posters, those leave you with:

- Positive effect
- Negative effect

3. Vietnamese propaganda posters have a wide range category from social issues to healthcare matters. To what extent did you know about them before this survey?

- I knew it well
- I knew it some what
- I have only seen a few poster
- I had never noticed any of them
- Not sure or don't know

4. Have you ever noticed or understood those posters' meaning and suggest them to your relatives/friends for any purpose, such as study, work, or personal interest?

- Yes, frequently
- Yes, occasionally
- No, not at all
- Never

5. Do you consider those propaganda posters are useful as visual communication method?

- Yes
- No

Part 2. Emotional responses towards the new communication approach

During this period, it is very important to explain to children the importance of hygiene. Hand washing is one of the basic hygienic habits that prevents the spread of bacteria and viruses. This short animated film called "How to fight the Corona?" tries to explain this topic closer to children. After watching the short animation, please, fill in answers to bellowed questions.

1. After watching the short animation, do you understand the message from the film? Please choose:
 - The message framing was gain.
 - The message framing was loss.

2. An effect for imagery such that valid emotional response is more favorable when:
 - A visual image is animation
 - A visual image a static graphic.

3. An effective communication medium for propaganga to gather the sufficient emotional response is more favorable when a delivery channel is:
 - Social media
 - Digital platform
 - Traditional printed channel

4. To what extent do you agree with the following statement?

Statements		Strongly Agree (5)	Agree (4)	Neither agree or disagree (3)	Disagree (2)	Strongly disagree (1)
I perceived the message in the video	Not at all persuasive—very persuasive					
	Not at all convincing—very convincing					
	Not at all effective—very effective					

My attitude towards the message in the short film is	I support what the message was trying to accomplish.					
	I agree with the position advocated in the message.					
	I am favorable toward the main point of the message.					
My behavioral intention after watching the short film and perceived the message is	I intend to act in ways that are compatible with the position advocated by the message.					
	I plan to act in ways that are consistent with the position advocated by the message.					
	I am going to make an effort to do what the message asked me to do.					
My emotional response after watching the short film is	Fearful					
	Tense					
	Nervous					
	Scared					

APPENDIX B – SPSS analysis

Independent sample T-test: Emotional Response (ER) and Message Frame (MF)

Group Statistics

	Message Frame (MF)	N	Mean	Std. Deviation	Std. Error Mean
Emotional Response	1	166	3.4714	.60891	.04726
	2	140	2.9036	.78118	.06602

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Emotional Response	Equal variances assumed	15.159	.000	7.140	304	.000	.56781	.07952	.41133	.72430
	Equal variances not assumed			6.993	260.358	.000	.56781	.08119	.40793	.72769

Independent sample T-test: Emotional Response (ER) and Visual Image (VS)

Group Statistics

	Visual Image	N	Mean	Std. Deviation	Std. Error Mean
Emotional Response	Animation	168	3.4360	.66847	.05157
	Static graphic	138	2.9384	.75019	.06386

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means		95% Confidence Interval of the Difference				
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Emotional Response	Equal variances assumed	3.939	.048	6.131	304	.000	.49761	.08116	.33789	.65732
	Equal variances not assumed			6.062	277.238	.000	.49761	.08209	.33602	.65920

One-way ANOVA: Emotional Response (ER) and Channel Distribution

Descriptives Channel Distribution

Emotional Response (ER)

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
Social Media	129	3.5717	.62437	.05497	3.4629	3.6805	1.50	4.75
Digital Platform	90	3.1694	.71287	.07514	3.0201	3.3188	1.25	4.50
Traditional Form	87	2.7213	.66081	.07085	2.5804	2.8621	1.00	4.75
Total	306	3.2116	.74764	.04274	3.1275	3.2957	1.00	4.75

Test of Homogeneity of Variances

Emotional Response (ER)

Levene Statistic	df1	df2	Sig.
2.135	2	303	.120

ANOVA

Emotional Response (ER)

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	37.805	2	18.903	43.168	.000
Within Groups	132.681	303	.438		
Total	170.486	305			

Post Hoc Test

Multiple Comparisons

Dependent Variable: Emotional Response (ER)

LSD

(I) Channel Distribution	(J) Channel Distribution	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Social Media	Digital Platform	.40226*	.09088	.000	.2234	.5811
	Traditional Form	.85044*	.09180	.000	.6698	1.0311
Digital Platform	Social Media	-.40226*	.09088	.000	-.5811	-.2234
	Traditional Form	.44818*	.09949	.000	.2524	.6440

Traditional Form	Social Media	-.85044*	.09180	.000	-1.0311	-.6698
	Digital Platform	-.44818*	.09949	.000	-.6440	-.2524

*. The mean difference is significant at the 0.05 level.

PLS Algorithm

Created on 2022-04-02

Please cite the use of SmartPLS: Ringle, C. M., Wende, S., and Becker, J.-M. 2015. "SmartPLS 3." Boenningstedt: SmartPLS GmbH, <http://www.smartpls.com>.

Path Coefficients

	Attitude	Behavioral Intention	Emotional Response	Perceived Effectiveness
Attitude		0.657		
Behavioral Intention				
Emotional Response				0.500
Perceived Effectiveness	0.527			

	Attitude	Behavioral Intention	Emotional Response	Perceived Effectiveness
Attitude				

	Attitude	Behavioral Intention	Emotional Response	Perceived Effectiveness
Behavioral Intention				
Emotional Response	0.264	0.173		
Perceived Effectiveness		0.347		

Total Effects

	Attitude	Behavioral Intention	Emotional Response	Perceived Effectiveness
Attitude		0.657		
Behavioral Intention				
Emotional Response	0.264	0.173		0.500
Perceived Effectiveness	0.527	0.347		

Outer Loadings

	Attitude	Behavioral Intention	Emotional Response	Perceived Effectiveness
AttitudeATT1	0.859			
AttitudeATT2	0.877			
AttitudeATT3	0.904			
BehavioralIntentionBI1		0.879		
BehavioralIntentionBI2		0.860		
BehavioralIntentionBI3		0.851		
EmotionalResponseER1			0.803	
EmotionalResponseER2			0.831	
EmotionalResponseER3			0.855	
EmotionalResponseER4			0.811	
PerceivedEffectivenessPE1				0.754
PerceivedEffectivenessPE2				0.877
PerceivedEffectivenessPE3				0.890

Outer Weights

	Attitude	Behavioral Intention	Emotional Response	Perceived Effectiveness
AttitudeATT1	0.401			
AttitudeATT2	0.347			
AttitudeATT3	0.388			
BehavioralIntentionBI1		0.423		
BehavioralIntentionBI2		0.370		
BehavioralIntentionBI3		0.365		
EmotionalResponseER1			0.288	
EmotionalResponseER2			0.307	
EmotionalResponseER3			0.282	
EmotionalResponseER4			0.335	
PerceivedEffectivenessPE1				0.340
PerceivedEffectivenessPE2				0.410
PerceivedEffectivenessPE3				0.431

Quality Criteria

R Square

	R Square	R Square Adjusted
Attitude	0.278	0.276
Behavioral Intention	0.432	0.430
Perceived Effectiveness	0.250	0.248

R Square charts

f Square

	Attitude	Behavioral Intention	Emotional Response	Perceived Effectiveness
Attitude		0.761		
Behavioral Intention				
Emotional Response				0.334
Perceived Effectiveness	0.385			

f Square charts

Construct Reliability and Validity

	Cronbach's Alpha	rho_A	Composite Reliability	Average Variance Extracted (AVE)
Attitude	0.855	0.858	0.912	0.775
Behavioral Intention	0.830	0.835	0.898	0.745
Emotional Response	0.844	0.846	0.895	0.681
Perceived Effectiveness	0.793	0.809	0.879	0.710

Discriminant Validity

	Attitude	Behavioral Intention	Emotional Response	Perceived Effectiveness
Attitude	0.880			
Behavioral Intention	0.657	0.863		
Emotional Response	0.619	0.594	0.825	
Perceived Effectiveness	0.527	0.577	0.500	0.842

Collinearity Statistics (VIF)

	VIF
AttitudeATT1	1.806
AttitudeATT2	2.382
AttitudeATT3	2.589
BehavioralIntentionBI1	1.916
BehavioralIntentionBI2	1.921
BehavioralIntentionBI3	1.859
EmotionalResponseER1	1.832
EmotionalResponseER2	1.935
EmotionalResponseER3	2.229
EmotionalResponseER4	1.756
PerceivedEffectivenessPE1	1.395
PerceivedEffectivenessPE2	2.069
PerceivedEffectivenessPE3	2.118

Model_Fit

	Saturated Model	Estimated Model
SRMR	0.067	0.165
d_ULS	0.407	2.489
d_G1	0.257	0.374
d_G2	0.213	0.320
Chi-Square	400.631	520.208
NFI	0.820	0.766

Path Coefficients

	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics (O/STDEV)	P Values
Attitude -> Behavioral Intention	0.657	0.658	0.042	15.471	0.000
Emotional Response -> Perceived Effectiveness	0.500	0.503	0.052	9.654	0.000

	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics (O/STDEV)	P Values
Perceived Effectiveness -> Attitude	0.527	0.528	0.050	10.517	0.000

Total Indirect Effects

	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics (O/STDEV)	P Values
Attitude -> Behavioral Intention					
Emotional Response -> Attitude	0.264	0.267	0.047	5.666	0.000
Emotional Response -> Behavioral Intention	0.173	0.177	0.038	4.621	0.000
Emotional Response -> Perceived Effectiveness					
Perceived Effectiveness -> Attitude					
Perceived Effectiveness -> Behavioral Intention	0.347	0.348	0.047	7.304	0.000

Specific Indirect Effects

	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics (O/STDEV)	P Values
Emotional Response -> Perceived Effectiveness -> Attitude	0.264	0.267	0.047	5.666	0.000
Emotional Response -> Perceived Effectiveness -> Attitude -> Behavioral Intention	0.173	0.177	0.038	4.621	0.000

Total Effects

	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics (O/STDEV)	P Values
Attitude -> Behavioral Intention	0.657	0.658	0.042	15.471	0.000
Emotional Response -> Attitude	0.264	0.267	0.047	5.666	0.000
Emotional Response -> Behavioral Intention	0.173	0.177	0.038	4.621	0.000
Emotional Response -> Perceived Effectiveness	0.500	0.503	0.052	9.654	0.000
Perceived Effectiveness -> Attitude	0.527	0.528	0.050	10.517	0.000
Perceived Effectiveness -> Behavioral Intention	0.347	0.348	0.047	7.304	0.000

Outer Loadings

	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics (O/STDEV)	P Values
AttitudeATT1 <- Attitude	0.859	0.859	0.016	54.604	0.000
AttitudeATT2 <- Attitude	0.877	0.875	0.025	34.682	0.000
AttitudeATT3 <- Attitude	0.904	0.904	0.013	69.098	0.000
BehavioralIntentionBI1 <- Behavioral Intention	0.879	0.880	0.016	55.177	0.000
BehavioralIntentionBI2 <- Behavioral Intention	0.860	0.857	0.027	31.734	0.000
BehavioralIntentionBI3 <- Behavioral Intention	0.851	0.850	0.021	40.179	0.000
EmotionalResponseER1 <- Emotional Response	0.803	0.801	0.026	30.953	0.000
EmotionalResponseER2 <- Emotional Response	0.831	0.830	0.019	43.273	0.000
EmotionalResponseER3 <- Emotional Response	0.855	0.854	0.021	41.441	0.000
EmotionalResponseER4 <- Emotional Response	0.811	0.811	0.025	32.720	0.000
PerceivedEffectivenessPE1 <- Perceived Effectiveness	0.754	0.755	0.041	18.354	0.000

	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics (O/STDEV)	P Values
PerceivedEffectivenessPE2 <- Perceived Effectiveness	0.877	0.877	0.022	40.151	0.000
PerceivedEffectivenessPE3 <- Perceived Effectiveness	0.890	0.890	0.014	64.494	0.000

Outer Weights

	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics (O/STDEV)	P Values
AttitudeATT1 <- Attitude	0.401	0.401	0.026	15.613	0.000
AttitudeATT2 <- Attitude	0.347	0.347	0.017	20.848	0.000
AttitudeATT3 <- Attitude	0.388	0.389	0.015	25.820	0.000
BehavioralIntentionBI1 <- Behavioral Intention	0.423	0.424	0.022	19.021	0.000
BehavioralIntentionBI2 <- Behavioral Intention	0.370	0.369	0.018	20.007	0.000
BehavioralIntentionBI3 <- Behavioral Intention	0.365	0.365	0.018	19.749	0.000
EmotionalResponseER1 <- Emotional Response	0.288	0.287	0.022	13.129	0.000
EmotionalResponseER2 <- Emotional Response	0.307	0.308	0.020	15.052	0.000

	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics (O/STDEV)	P Values
EmotionalResponseER3 <- Emotional Response	0.282	0.282	0.023	12.391	0.000
EmotionalResponseER4 <- Emotional Response	0.335	0.336	0.022	14.980	0.000
PerceivedEffectivenessPE1 <- Perceived Effectiveness	0.340	0.341	0.032	10.593	0.000
PerceivedEffectivenessPE2 <- Perceived Effectiveness	0.410	0.409	0.025	16.493	0.000
PerceivedEffectivenessPE3 <- Perceived Effectiveness	0.431	0.430	0.024	18.230	0.000

LIST OF PUBLICATION, WORKSHOPS AND EXHIBITIONS

Workshop/conference

Paper title in the original language	Application of Virtual Reality to enhance the interpretation of Museums in Ho Chi Minh City
Event organizers - names	Architecture, Engineering, and Technology (AET) – 4th Edition http://www.press.ierek.com ISSN (Print: 2537-0154, online: 2537-0162)
Starting date of the event	11, Jan 2021
Closing date of the event	13, Jan 2021
Location	Cairo
Country	Egypt
Total number of participants	03
Authors' names	Quynh Giao Pham¹; Trieu Hoang Anh, Le²; Minh Hieu Nguyen³
Summary in the original language (60-250 characters)	On the contrary, it is still a painful problem that has not yet ended in Asia. An undeniable fact is that the city county has not appropriately preserved museums in Vietnam and especially Ho Chi Minh City. This fact has led to the young generation in the city are not interested in visiting the museum.

With the power of Virtual Reality, we can transfer not only the architectural aspect but also revive the cultural values hidden within it to the community as the best way to preserve the culture for all next generations without sacrificing the development potential of the country.

Keywords in the original language	Virtual Reality, Museum, Interpretation, Technology
Keywords in English	Innovation, User Behavior
Sources	https://www.ierek.com/events/aet-2021#conferenceprogram

Publication

No.1 Paper title in the original language	The Influence of Tourists' Experience on Destination Loyalty: A Case Study of Hue City, Vietnam
Journal name	Sustainability
	ISSN (electronic): 2071-1050
Date	Received: 9 April 2021 / Revised: 25 June 2021 / Accepted: 25 June 2021 / Published: 9 August 2021
Total number of participants	04
Authors' names	Vo Viet Hung, Sandeep Kumar Dey, Zuzana Vaculikova and Le Trieu Hoang Anh
Summary in the original language (60-250 characters)	This research focuses on the impact of the tourist experience on the relationship among destination image, tourist motivation, and tourist

satisfaction on destination loyalty by examining the theoretical and empirical evidence on the causal relationship between constructs. The proposed conceptual model was tested, and the results reveal a significant relationship between the two constructs to destination loyalty (destination image and tourist satisfaction). Furthermore, the findings support the proposed destination loyalty model: destination image, tourist satisfaction directly influenced destination loyalty, and tourist experience play an important role as a moderator in the relationship between tourist motivation and tourist loyalty.

Keywords in the original language

Tourist satisfaction; tourist loyalty; tourist experience; destination image; tourist motivation; hue city

Keywords in English

Sources

<https://www.mdpi.com/2071-1050/13/16/8889>

<https://doi.org/10.3390/su13168889>

Book chapter

Author

Trieu Hoang Anh , Le – 1 chapter

Book chapter title in the original language

Propaganda of healthcare during the pandemic era in Vietnam – Young Vietnamese awareness perceptions towards the unfamiliar disease

Summary in the original language (60-250 characters)	Once an occurrence is separated from direct observation, persons have less accurate data, causing observers to view the case more abstractly and broadly. Digital media further enabled more vital personal involvement with the media itself. Many problems ought to be resolved while constructing propaganda posters in Vietnam which center the younger generation.
Keywords in the original language	Vietnamese propaganda, young generation, media platforms, construal level theory (CTL), COVID-19
Book author/editor	Maňasová Hradská, Miroslav Zelinský, Holt Meyer, Le Trieu Hoang Anh , Lukáš Gregor, Jana Horáková, Andreas Gajdošík
Book title	Gesta síly / Gestures of Power
Edition	01
Place of publication	Czech Republic
Year of publication	2021
ISBN of the book	978-80-7678-050-7

Artistic Activities: Exhibition/Competition

Project title in the original language	The short animated film called "How to fight the Corona?"
Event organizers - names	Festival BAB (Biennial of Animation Bratislava) - International Festival of Animated Films for Children

Starting date of the event	Now
Closing date of the event	January 31st, 2021
Location	Bratislava
Country	Slovakia
Type of submission	Animation
Number of international participants	Teamwork- 6 international participants
Summary theme	During this period, it is very important to explain to children the importance of hygiene. Hand washing is one of the basic hygienic habits that prevents the spread of bacteria and viruses.
Sources	https://www.facebook.com/festivalBAB/posts/4039374996114031 https://www.behance.net/gallery/101168441/THE-INVISIBLE-ENEMY-K-THU-VO-HINH?fbclid=IwAR2x9Sv2m86YxQtLjyJXqZNK-owCQM3iBHSfbI9vtkwTITHsPfiISrtXEc https://www.youtube.com/watch?v=io0itkiPDuo



CURRICULUM VITAE

Trieu Hoang Anh, Le

Date of birth: 11/01/1990 Nationality: Vietnamese Gender Female
letrieuhoanganh@gmail.com <https://sites.google.com/tdtu.edu.vn/letrieuhoanganh/home>

About me: Proactive, devotional, diligent, loyalty, professional, careful, hard-working, responsible, love to study, well management and able to work under pressure.

WORK EXPERIENCE

2018 – CURRENT – Ho Chi Minh, Vietnam

**HEAD OF PRACTICAL DESIGN EXPERTISE DEPARTMENT –
FACULTY OF INDUSTRIAL FINE ARTS - TON DUC THANG
UNIVERSITY**

Leadership and Management
Responsibility for Teaching and Students
Knowledge Transfer
Employee Management
Quality Assurance
Development of Academic/Research Standing

2018 – CURRENT – Ho Chi Minh, Vietnam

BRANDING CONSULTANT – DCI INTERIOR DESIGN & BUILD

Book, produce and submit advertising and editorial content for marketing projects.
Develop marketing and branding strategies to meet specific sales targets.

Liaise with sales, customer service and laboratory staff and management on specific projects.
Liaise with company partners, consultants and external sales people to develop marketing projects.
Edit and proofread copy supplied by staff and management.

2015 – 2018 – Ho Chi Minh, Vietnam

**GRAPHIC DESIGN LECTURER –
FACULTY OF INDUSTRIAL FINE ARTS - TON DUC THANG
UNIVERSITY**

Design Process
Illustration and Image making
Typography/information design
Branding and Identity (delivery across all platforms)
Packaging
Digital interdisciplinary creative practice
Knowledge and understanding of broad range of Graphic Design disciplines
Knowledge and understanding of theory and contextual studies

2012 – 2015 – Buon Ma Thuot, Vietnam

GRAPHIC DESIGN LECTURER – COLLEGE OF CULTURES AND ARTS

Teaching Adobe Photoshop, Illustrator techniques, graphic design courses (graphic design principals, layout, typography...)

2014 – 2015 – Buon Ma Thuot, Vietnam

ART DIRECTOR – DAI NHAT QUANG CO.

Book, produce and submit advertising and editorial content for marketing projects.
Develop marketing and branding strategies to meet specific sales targets.
Liaise with sales, customer service and laboratory staff and management on specific projects.
Liaise with company partners, consultants and external sales people to develop marketing projects.
Edit and proofread copy supplied by staff and management.

2012 – 2013 – Buon Ma Thuot, Vietnam

WEB/GRAPHIC DESIGNER – DAI NHAT QUANG CO.

Web layout design, packaging design, ad design, design business stationery, logos and promotional materials.

2010 – Ho Chi Minh, Vietnam

COMMERCIAL GRAPHIC DESIGNER – HAC VIET CO.

Design business stationery, logos and promotional materials.

EDUCATION AND TRAINING

2007 – 2011 – 19 Nguyen Huu Tho Street, Tan Phong Ward, District 7, Ho Chi Minh, Vietnam

B.A - BACHELOR OF ARTS – Ton Duc Thang University - Faculty of Industrial Fine Arts

2014 – 2015 – 51 Merchant Road, Singapore, Singapore

M.DES - MASTER OF DESIGN WITH MAJOR IN GRAPHIC DESIGN – Raffles College of Design and Commerce

2019 – CURRENT – Univerzitiní 2431 , Zlin, Czechia

PH.D. - VISUAL ARTS – Univerzita Tomáše Bati ve Zlíně

LANGUAGE SKILLS

Mother tongue(s): VIETNAMESE

Other language(s):

	UNDERSTANDING		SPEAKING		WRITING
	Listening	Reading	Spoken production	Spoken interaction	
ENGLISH	C1	C1	C1	C1	C1

Levels: A1 and A2: Basic user; B1 and B2: Independent user; C1 and C2: Proficient user

DIGITAL SKILLS

Adobe (Adobe Photoshop, Adobe InDesign, Adobe Illustrator, Adobe After Effects, XD, Muse)

Microsoft Office.

SPSS Statistical Tool

HONOURS AND AWARDS

2015

Singapore Design Award – Design Business Chamber Singapore

Southeast Asia's leading design award – The Singapore Design Award (SDA) 2015 honours outstanding designers, design students and design practices from across the world and aims to raise awareness for the region and the strategic role of designers with Singapore at the heart of a dynamic Southeast Asia.

<https://www.studyatraffles.com/rafflesnews/outstanding-work-by-aria/>

Le Trieu Hoang Anh, MD

**A design framework for Vietnamese modern propaganda
Understanding how belief could be shaped through audiences’
information processing, and how the design could become a visual
communication tool to raise awareness in young Vietnamese
adolescents.**

Designový rámec pro vietnamskou moderní propagandu.

Pochopení toho, jak může být víra utvářena prostřednictvím zpracování informací publikem, a jak by se design mohl stát nástrojem vizuální komunikace ke zvýšení povědomí u mladých vietnamských adolescentů.

Doctoral Thesis

Published by: Tomas Bata University in Zlín,
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