Storytelling Of Bangkok Street Food on YouTube: A Case Study of The Bangkokciaga Channel[1]

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Abstract

This study examines how Bangkok street food is represented through digital storytelling on the *Bangkokciaga* YouTube channel. In the digital media environment, street food is no longer communicated only as everyday consumption or restaurant information; it is increasingly selected, narrated, and circulated as YouTube content that carries cultural meaning, urban identity, and emotional appeal. The study aims to analyze how storytelling practices construct Bangkok street food as a representation of local culture, everyday urban life, eating experience, and the

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contemporary image of Bangkok. Using qualitative content analysis, the study analyzes 19 popular Bangkokciaga videos featuring street food vendors in Bangkok, published between January 1, 2023, and March 31, 2026. A coding sheet was used to examine narrative topic selection, story structure, meaning framing, audiovisual style, digital media production, and audience engagement. The findings show that *Bangkokciaga* represents street food as an urban experience by connecting food with place, people, memory, value, authenticity, and everyday life. The study contributes to communication strategy research by reframing strategy as storytelling practice for meaning construction rather than message effectiveness. It demonstrates how ordinary Bangkok street food can become a cultural representation and urban digital content in YouTube spaces.

Keywords: Bangkok street food, Digital storytelling, Street food representation, YouTube content, Communication strategy

Bangkok street food is one of the most visible expressions of everyday urban life in Thailand's capital city. It is not merely a convenient or inexpensive food option, but a social and cultural practice embedded in how people live, move, work, and interact within the city. Roadside stalls, food carts, sidecar vendors, small eateries, alleys, markets, factory-front spaces, and areas under expressways form part of Bangkok's daily food landscape. These spaces provide accessible meals for people across different social groups while also reflecting local knowledge, informal economies, vendor creativity, neighborhood relations, and the rhythms of urban life. In this sense,

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Bangkok street food is not only food for consumption; it is also a cultural text through which the everyday life of the city can be observed and understood.

The significance of Bangkok street food extends beyond its practical function. It contributes to the image of Bangkok as a global food destination and supports the broader recognition of Thai food culture in international contexts. The value of street food lies not only in taste, price, or convenience, but also in the sensory experience of eating in real urban spaces and encountering the people, sounds, movements, and social relations surrounding food. Street food therefore represents a form of urban culture that connects food with place, memory, locality, and identity. It also provides an important site for examining how ordinary practices of everyday life become meaningful cultural resources in communication.

In the digital media environment, however, the meaning of street food is no longer formed only through direct consumption in physical locations. It is increasingly selected, narrated, visualized, circulated, and interpreted through digital platforms. YouTube is particularly important in this process because it is not merely a channel for distributing food videos. Rather, it is a communicative space where food can be transformed into YouTube content through moving images, spoken narration, ambient sound, music, editing rhythm, titles, thumbnails, and audience interaction. Through these elements, Bangkok street food can be re-narrated as an urban experience, a local cultural practice, an eating journey, and a contemporary representation of Bangkok.

This shift makes street food storytelling on YouTube an important topic in the field of communication. Food videos do not simply tell audiences what to eat, where to go, or whether a dish is delicious. They organize ways of seeing, feeling, and interpreting food. Through digital

storytelling, a roadside noodle cart can become a story about mobility, memory, neighborhood life, and the persistence of small vendors. A made-to-order food stall can become a sign of value, authenticity, and everyday creativity. An alley, street, or under-expressway space can become part of the narrative structure through which viewers encounter Bangkok as a lived urban environment. Therefore, studying Bangkok street food on YouTube allows communication scholars to understand how local culture becomes visible, meaningful, and shareable in digital media spaces.

For this reason, communication strategy in this study is not understood as message effectiveness in the traditional sense of measuring whether a message successfully persuades audiences. Instead, communication strategy is understood as storytelling practice: the strategic organization of narrative, visual, sound, production, and participatory elements that construct meaning. This approach is more appropriate for examining street food representation because it focuses on how meanings are produced, framed, and circulated rather than whether a message achieves a predetermined effect. It also responds to the need to treat digital storytelling as a content format that conveys multiple meanings through stories, rather than as a simple instrument for producing predetermined audience responses.

The *Bangkokciaga* YouTube channel provides a relevant case for this study because its content does not follow the conventional pattern of restaurant reviewing that focuses mainly on taste, price, or location. Instead, *Bangkokciaga* presents street food through experiential storytelling. The channel often brings viewers into real urban spaces, follows the movement of the host, captures spontaneous interaction with vendors, emphasizes close-up shots of cooking and eating, preserves ambient sounds, and uses informal language and editing rhythm to create a

sense of immediacy. These storytelling elements allow street food to be represented not only as food but also as a lived experience of Bangkok.

Through *Bangkokciaga's* YouTube content, ordinary street food is repeatedly connected with place, people, memory, value, authenticity, and everyday life. The meaning of food is constructed through the relationship between what is selected, how it is narrated, how it is visually and sonically presented, and how audiences are invited to respond. A street food vendor is not presented only as a seller; the vendor can become a figure of local knowledge, persistence, generosity, or community identity. A meal is not presented only as a product, it can become a symbol of affordability, care, urban creativity, or shared memory. In this way, digital storytelling turns Bangkok street food into a representation of local culture and urban identity.

Although previous studies on food-related YouTube content and social media communication have examined content creators, influencer credibility, audience engagement, online popularity, and consumer behavior, less attention has been paid to how YouTube content itself constructs the meaning of street food as urban culture. Existing research often treats food videos as reviews, promotional content, or tools that influence consumer decisions. However, the communicative process through which street food is represented as local identity, cultural value, eating experience, and image of Bangkok remains underexplored.

This study addresses that gap by analyzing how Bangkok street food is represented through digital storytelling on the *Bangkokciaga* YouTube channel. It focuses on narrative topic selection, story structure, meaning framing, audiovisual style, digital media production, and audience engagement. By doing so, the study contributes to communication strategy research by reframing strategy as storytelling practice for meaning construction. It also contributes to digital

storytelling and street food representation studies by showing how ordinary Bangkok street food can be transformed into cultural and urban digital content in YouTube spaces.

Research Question

How is Bangkok street food represented through digital storytelling on the *Bangkokciaga* YouTube channel?

Research Objective

To analyze how Bangkok street food is represented through digital storytelling on the *Bangkokciaga* YouTube channel.

Literature Review and Theoretical Framework

This study is grounded in the relationship between digital storytelling, street food representation, meaning construction, YouTube content, and communication strategy as storytelling practice. Rather than treating Bangkok street food videos as instruments for measuring message effectiveness, this study examines how street food is selected, narrated, visualized, and circulated as meaningful cultural content on YouTube. The theoretical framework therefore focuses on how Bangkok street food becomes a representation of local culture, everyday urban life, eating experience, and the contemporary image of Bangkok.

Street food is not only a form of everyday consumption but also a cultural and communicative text. In Bangkok, street food is closely connected with urban mobility, informal economies, neighborhood relations, and the daily rhythms of city life. Roadside stalls, food carts, small eateries, alleys, markets, and under-expressway spaces are not merely physical locations for

eating; they are spaces where social relations, local knowledge, and urban identity become visible. In this study, Bangkok street food is understood as a cultural resource that can be represented and reinterpreted through digital media. This perspective allows the study to move beyond food reviewing and examine how street food becomes a meaningful image of Bangkok.

Representation and meaning construction provide an important theoretical basis for this study that meaning is not naturally fixed in objects, people, or events (Hall, 1997). Rather meaning is produced through systems of representation, including language, images, signs, and cultural codes. Applied to Bangkok street food, this means that a roadside noodle cart, a made-to-order food stall, a vendor, or an alley does not carry one fixed meaning by itself. Its meaning is constructed through how it is selected, framed, narrated, filmed, sounded, edited, and positioned within a broader story. Street food representation therefore refers to the process through which Bangkok street food is made meaningful as local culture, urban experience, authenticity, value, memory, and identity.

Encoding/decoding model further clarifies the communicative process of meaning-making that media producers encode preferred meanings into media texts through language, image, sound, narrative structure, and cultural codes (Hall, 1980). However, audiences do not simply receive meanings in a passive or fixed way they may interpret, negotiate, or contest them according to their own experiences and social contexts. In this study, Hall's framework is not used to explain whether a message is effective or whether audiences respond exactly as producers intend. Instead, it is used to explain how *Bangkokciaga* encodes meanings of Bangkok street food through digital storytelling, and how YouTube as a platform opens space for audiences to extend,

negotiate, or participate in those meanings through viewing, commenting, sharing, and personal memory.

Digital storytelling is the central framework for understanding how YouTube content organizes meaning. (Lambert, 2013) describes digital storytelling as the integration of narrative, digital media, voice, emotion, and experience. In YouTube food content, storytelling is not limited to verbal narration; it is constructed through the sequence of scenes, camera movement, close-up shots, ambient sound, informal speech, editing rhythm, and emotional pacing. For *Bangkokciaga,* digital storytelling often takes the form of a journey into real urban spaces, an encounter with vendors, a cooking process, a tasting experience, and a concluding reflection. These storytelling elements transform street food from a simple object of review into a lived experience of place, people, memory, and everyday Bangkok.

YouTube content also needs to be understood within the logic of digital media. That new media are characterized by digital form, variability, interactivity, and networked circulation (Manovich, 2001). YouTube is therefore not merely a distribution channel for videos it is a platform where content is shaped by visual design, sound, titles, thumbnails, algorithms, comments, likes, shares, and subscription practices. These platform features influence how street food stories become visible, circulated, and interpreted. In the context of this study, YouTube allows Bangkok street food to be re-narrated as urban culture and shared with audiences beyond the immediate physical space of eating.

The concept of message strategy must therefore be used carefully. In marketing and advertising studies, message strategy often refers to the purposeful design of content to achieve desired audience effects. For example, (Tafesse & Wien, 2018) classify social media branded

content into informational, transformational, and interactional message strategies, and examine how these strategies influence consumer behavioral engagement. Their typology is useful for understanding that social media content may combine factual information, emotional experience, symbolic meaning, and interaction. However, this study does not adopt message strategy as a framework for measuring consumer engagement or message effectiveness. Instead, it uses the broader term communication strategy as storytelling practice to describe how storytelling elements are organized to construct and circulate meaning.

This distinction is important. If message strategy is understood only as effective communication, it may conflict with the theoretical assumptions of representation and encoding/decoding. The theory does not assume that producers can fully control audience interpretation or guarantee the effectiveness of a message. Rather, it emphasizes the production, circulation, and interpretation of meaning. Therefore, in this study, communication strategy refers to the strategic arrangement of topic selection, narrative structure, meaning framing, audiovisual style, digital media production, and audience engagement. These elements are analyzed not to determine whether the message succeeds, but to understand how Bangkok street food is represented through storytelling.

Based on this framework, the study examines *Bangkokciaga's* YouTube videos as digital storytelling texts. The analysis focuses on six interrelated elements: narrative topic selection, story structure, meaning framing, audiovisual style, digital media production, and audience engagement. Together, these elements show how ordinary Bangkok street food is transformed into YouTube content that represents local culture, everyday urban life, eating experience,

authenticity, value, and the contemporary image of Bangkok. The framework therefore positions digital storytelling as a process of meaning construction and street food representation.

Methodology

This study employed a qualitative case study approach with qualitative content analysis as the main method. This approach was appropriate because the study aims to examine how Bangkok street food is represented through digital storytelling on YouTube, rather than to measure audience effects or message effectiveness. The analysis focuses on YouTube content as a media text and examines how storytelling elements construct meanings of Bangkok street food as local culture, everyday urban life, eating experience, and the contemporary image of Bangkok.

Table 1

Summary of Selection Criteria for YouTube Channels Related to Street Food

No.	YouTube Program	Year Started	Duration	Number of Video Clips	Number of Subscribers
1.	Bangkokciaga	2017	9 years	686 clips	1.61M*
2.	FOODIE GIRL	2020	6 years	515 clips	515K
3.	Best Street Food	2022	4 years	100 clips	5.5K
4.	Boy Channel	2018	8 years	243 clips	2.84K

Note. *The original Bangkokciaga City channel was hacked in 2022. Afterward, during 2022–2025, the channel had 250K subscribers. During the screening period on December 31, 2025*

Bangkokciaga was selected as the case study because it represents a distinctive example of Bangkok street food storytelling on YouTube. Unlike conventional food review content that

focuses mainly on taste, price, or restaurant location, *Bangkokciaga* presents street food through experiential storytelling. The channel frequently uses real urban locations, informal speech, spontaneous interaction with vendors, close-up food shots, handheld camera work, ambient sound, and editing rhythm to construct Bangkok street food as a lived urban experience. This makes the channel suitable for analyzing communication strategy as storytelling practice, particularly in relation to street food representation and meaning construction.

Table 2

YouTube Program Selection Criteria

YouTube Program	Selection Criteria			
	Presentation of content primarily related to street food	**Presentation of content clearly related to the image of street food and everyday lifestyle**	**Presentation of street food content in Bangkok**	**YouTube channel mentioned in well-known mass media**
Bangkokciaga	/	/	/	/
FOODIE GIRL	/		/	
Best Street Food	/	/		
Boy Channel	/	/		

The population of the study consisted of publicly available videos published on the official *Bangkokciag*a YouTube channel. From this population, 19 videos were selected through purposive and criterion-based sampling. The selected videos were published between January 1, 2023, and March 31, 2026, focused primarily on Bangkok street food or street food vendors, and had at least 200,000 views at the time of data recording. The view-count criterion was not used as a statistical

indicator of effectiveness. Rather, it was used as a sampling criterion to identify videos that had reached a substantial audience and contained sufficient storytelling and communicative elements for qualitative analysis.

The inclusion criteria were as follows, the video had to be officially published on the *Bangkokciaga* YouTube channel, publicly accessible, focused mainly on Bangkok street food or roadside food vendors, published within the selected period, viewed at least 200,000 times at the time of data recording, and contain adequate storytelling elements for analysis. These elements included narrative topic selection, story structure, meaning framing, audiovisual style, digital media production, and audience engagement. The exclusion criteria eliminated videos that were unrelated to Bangkok street food, videos published outside the selected period, deleted or inaccessible videos, YouTube Shorts, and videos that were primarily advertising or sponsored content and did not reflect the channel's usual storytelling format.

The unit of analysis was organized into three levels. The first level was the main data unit, which referred to one video clip or one episode. This level was used to record general information and compare presentation patterns across videos. The second level was the coding unit, which referred to meaningful segments within each video, such as the opening hook, movement into the location, shop introduction, cooking process, tasting and reaction, vendor interaction, value summary, or audience-engagement moment. The third level was the interpretive unit, which referred to recurring patterns of meaning construction synthesized across multiple videos, such as authenticity, value creation, hidden-shop framing, urban storytelling, local identity, and audience participation.

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The main research instrument was a coding sheet developed from the study's conceptual framework. The coding sheet consisted of two sections. The first section recorded basic information about each video, including clip code, title, publication date, date of data recording, number of views, food category, shop type, location type, and URL. The second section recorded analytical categories related to digital storytelling and street food representation. These categories included narrative topic selection, story structure, meaning framing, audiovisual style, digital media production, and audience engagement.

Data collection was conducted in several steps. First, videos published on the *Bangkokciaga* YouTube channel during the selected period were surveyed. Second, videos were screened according to the inclusion and exclusion criteria. Third, basic information about each selected video was recorded. Fourth, each video was viewed repeatedly to identify meaningful segments. Fifth, observations were entered into the coding sheet. The analysis focused on the media text and storytelling practices, not on evaluating individuals who appeared in the videos.

Data analysis followed six stages. First, the selected videos were prepared and coded from C01 to C19. Second, each video was divided into communicatively meaningful segments. Third, each segment was coded according to the analytical categories in the coding sheet. Fourth, similar codes were grouped into broader categories, such as hidden shops, value beyond price, authenticity, urban life, vendor identity, emotional appeal, and audience participation. Fifth, these categories were interpreted to identify broader patterns of street food representation. Sixth, the patterns were synthesized to explain how *Bangkokciaga* uses digital storytelling to construct Bangkok street food as cultural and urban digital content.

To enhance trustworthiness, the researcher used repeated viewing, cross-video comparison, and consistency checks among codes, categories, and themes. Multiple elements within each video, including titles, thumbnails, images, language, editing sequence, location, vendor interaction, and audience responses, were used to support interpretation. Because the study used publicly available YouTube content, the findings are presented at the level of YouTube storytelling practice and meaning construction, rather than as personal evaluations of individuals.

Results/Findings

The findings show that *Bangkokciaga* represents Bangkok street food through digital storytelling by transforming ordinary food encounters into meaningful YouTube content. Rather than presenting street food only as restaurant information, taste evaluation, or inexpensive everyday consumption, the channel constructs street food as an urban experience connected with place, people, memory, value, authenticity, and everyday life. The analysis of 19 selected videos reveals that *Bangkokciaga's* communication strategy operates as storytelling practice for meaning construction. This practice is organized through six major storytelling elements: narrative topic selection, story structure, meaning framing, audiovisual style, digital media production, and audience engagement.

Table 3

Summary of Key Findings

Storytelling	Key Finding	Meaning Constructed
Narrative Topic Selection	Hidden shops, challenges, verification, vendor stories, and value-based topics	Bangkok street food as discovery, value, and social curiosity
Story Structure	Journey, encounter, cooking process, tasting, reaction, and evaluation	Street food as an urban experience
Meaning Framing	Value beyond price, ordinary food made special, authenticity, locality, and social-emotional value	Street food as cultural and urban representation
Audiovisual Style	Close-up food shots, handheld camera work, real locations, ambient sound, and informal language	Street food as real, accessible, sensory, and trustworthy
Digital Media Production	Strategic hooks, titles, thumbnails, pacing, editing rhythm, and experiential sequencing	YouTube content as structured digital storytelling
Audience Engagement	Comments, recommendations, shared memories, questions, and imagined "following the route"	Viewers as participants in extending meaning

Note. *The table summarizes recurring patterns identified from qualitative content analysis of 19 Bangkokciaga videos.*

The first finding concerns narrative topic selection. *Bangkokciaga* does not select food topics only because they are delicious or affordable. Instead, the channel chooses topics with storytelling potential. These include hidden shops in alleys, roadside carts, challenging food experiences, vendors with distinctive personalities, controversial or verification-based food stories, and value-based meals that appear ordinary but are framed as worth discovering. Such topic selection allows Bangkok street food to become more than a dish; it becomes a narrative entry point into Bangkok's urban life. For example, hidden-shop topics create curiosity, challenge-oriented topics create suspense, and vendor-centered topics create emotional connection. Through these choices, street food is represented as discovery, value, and social curiosity.

The second finding concerns story structure. Most selected videos follow an experiential sequence that moves from a strong opening hook to movement into a real location, introduction of the shop or vendor, observation of the cooking process, tasting and reaction, and final evaluation. This structure turns food reviewing into digital storytelling. Viewers are not merely told what the food tastes like; they are guided through a journey of finding, encountering, observing, eating, and interpreting. This structure is important for meaning construction because it connects food with urban movement, real space, and lived experience. Bangkok street food is therefore represented as something to be experienced within the city rather than simply consumed.

The third finding concerns meaning framing. *Bangkokciaga* repeatedly frames street food through meanings such as value beyond price, the ordinary made special, authenticity, locality, and social-emotional value. A roadside meal is not represented only as cheap food; it is framed as generous, memorable, skillful, or connected to local life. A vendor is not shown only as

a seller, the vendor may become a figure of persistence, kindness, humor, or community identity. These meaning frames construct street food as a cultural and urban representation of Bangkok. The findings show that street food does not carry one fixed meaning by itself. Its meaning is produced through how the channel selects, narrates, frames, and presents it as YouTube content.

The fourth finding concerns audiovisual style. *Bangkokciaga* uses close-up shots of food, handheld camera movement, eye-level perspectives, real urban locations, ambient sound, and informal speech to create a sense of immediacy and authenticity. Close-up shots emphasize sensory details such as texture, steam, sauce, and cooking movement. Handheld camera work and real-location filming make viewers feel as if they are walking with the host or standing near the vendor. Ambient sound, including traffic, cooking noises, conversations, and street atmosphere, helps connect food with the surrounding urban environment. These audiovisual elements construct Bangkok street food as real, accessible, sensory, and trustworthy.

The fifth finding concerns digital media production. *Bangkokciaga's* YouTube content is carefully structured through titles, thumbnails, opening hooks, pacing, editing rhythm, and reaction sequences. Although the videos often appear spontaneous and natural, they are organized through production choices that guide viewer attention and emotion. Challenge-based videos use faster pacing to create excitement, discovery-based videos use movement from outside spaces into shops to create exploration, and socially meaningful videos often slow down the rhythm to emphasize human stories and emotional value. These production choices show that digital storytelling is not accidental; it is constructed through the organization of audiovisual and narrative elements.

The sixth finding concerns audience engagement. *Bangkokciaga* does not rely only on direct requests for viewers to like, share, or comment. Instead, the channel designs stories that invite viewers to participate in meaning construction. Viewers may recommend similar shops, ask for locations, share personal memories, compare prices, confirm the reputation of vendors, or express emotional support for small food sellers. This engagement extends the meaning of the videos beyond the uploaded content itself. YouTube becomes a space where Bangkok street food is not only watched but also discussed, remembered, evaluated, and re-circulated.

Overall, the findings indicate that *Bangkokciaga's* dominant communication strategy can be understood as storytelling practice for meaning construction. Through digital storytelling, ordinary Bangkok street food is transformed into street food representation that conveys urban culture, local identity, eating experience, authenticity, and the contemporary image of Bangkok. The channel's YouTube content demonstrates how everyday food can become cultural and urban digital content through the interaction of narrative, image, sound, production, and audience participation.

Discussion

The findings demonstrate that *Bangkokciaga's* YouTube content represents Bangkok street food as more than everyday consumption or restaurant-review material. Across the selected videos, street food is constructed as an urban experience, a cultural practice, and a meaningful representation of Bangkok. The discussion is organized into three issues: street food representation

and meaning construction, digital storytelling and YouTube content, and communication strategy as storytelling practice.

First, the findings show that *Bangkokciaga* reconstructs the meaning of Bangkok street food through selective representation. Street food is commonly associated with affordability, convenience, and informality. However, *Bangkokciaga* reframes these ordinary qualities as cultural value. Through topics such as hidden shops, value beyond price, vendor stories, and ordinary food made special, street food becomes connected with authenticity, local identity, social warmth, and everyday urban life. This supports view that meaning is not naturally fixed in objects but is produced through representation, selection, and signifying practices (Hall, 1997). A bowl of noodles, a roadside stall, or a vendor does not carry one single meaning by itself. Its meaning is constructed through the way it is narrated, filmed, framed, sounded, and positioned within a broader story of Bangkok. In this sense, *Bangkokciaga* does not simply show street food; it produces street food representation as part of the city's cultural and urban identity.

Second, the findings extend the understanding of digital storytelling and YouTube content. *Bangkokciaga's* videos follow experiential structures that often begin with a hook, move into a real location, introduce the vendor, show the cooking process, present tasting and reaction, and conclude with an evaluation of value or experience. This sequence transforms food content into digital storytelling. Viewers are not only informed about what the food is; they are invited to follow a journey into streets, alleys, communities, and everyday spaces. This is consistent with view that digital storytelling combines narrative, media, voice, emotion, and experience (Lambert, 2013). YouTube further strengthens this process because it is not merely a video-hosting site but a

platform where titles, thumbnails, images, sound, editing rhythm, comments, sharing, and audience memory shape how content circulates. In line with discussion of new media, *Bangkokciaga's* YouTube content becomes interactive and networked, allowing viewers to comment, recommend places, compare experiences, and extend the meanings of Bangkok street food beyond the videos themselves (Manovich, 2001).

Third, the findings suggest that communication strategy in this study should be understood as storytelling practice rather than message effectiveness. The analysis does not aim to measure whether the content successfully persuades audiences or produces a predetermined response. Instead, it examines how *Bangkokciaga* organizes storytelling elements to construct meaning. These elements include narrative topic selection, story structure, meaning framing, audiovisual style, production decisions, and audience engagement. This distinction is important because Hall's encoding/decoding model emphasizes that producers may encode preferred meanings, but audiences can interpret, negotiate, or reinterpret those meanings (Hall, 1980). Therefore, communication strategy cannot be reduced to the control of audience response. In this study, it refers to the arrangement of storytelling resources that make Bangkok street food meaningful as local culture, eating experience, urban memory, and a contemporary image of Bangkok.

These findings also clarify the contribution of the study to communication research. Previous studies on food-related social media content often focus on creators, influencers, engagement, or consumer behavior. This study shifts attention to YouTube content itself and asks how meaning is constructed through digital storytelling. By centering street food representation, the study shows that ordinary food can become a communicative resource for urban culture.

Bangkokciaga's videos demonstrate that Bangkok street food is not only consumed in physical spaces but also re-narrated, circulated, and interpreted in digital media spaces. Thus, the study contributes to digital storytelling, street food representation, and communication strategy research by showing how everyday food becomes cultural and urban digital content through meaning construction.

Conclusion

This study examined how Bangkok street food is represented through digital storytelling on the *Bangkokciaga* YouTube channel. Through qualitative content analysis of 19 selected videos, the study found that *Bangkokciaga* does not present street food merely as everyday consumption, restaurant information, or conventional food-review content. Instead, the channel transforms ordinary Bangkok street food into YouTube content that communicates local culture, everyday urban life, eating experience, authenticity, value, and the contemporary image of Bangkok.

The main finding is that *Bangkokciaga* represents street food through communication strategy as storytelling practice. This practice operates through narrative topic selection, story structure, meaning framing, audiovisual style, digital media production, and audience engagement. Hidden shops, vendor stories, challenge-based topics, real urban locations, close-up food shots, ambient sound, informal language, and viewer participation work together to construct meanings around *Bangkok street* food. Through these storytelling elements, street food is represented as discovery, value, memory, local identity, social warmth, and urban experience.

Theoretically, this study contributes to communication strategy research by reframing strategy not as message effectiveness, but as the organization of storytelling elements for meaning construction. It also contributes to digital storytelling and street food representation studies by showing how YouTube functions as a space where local culture can be selected, narrated, circulated, and interpreted. In this sense, Bangkok street food does not carry fixed meaning by itself; its meaning is constructed through the interaction of food, place, people, image, sound, narrative, and audience participation.

Practically, the study suggests that content creators and cultural communicators can communicate local food more meaningfully by connecting food with place, people, memory, and everyday life rather than relying only on taste evaluation or visual appeal. Overall, *Bangkokciaga* demonstrates how ordinary street food can become cultural and urban digital content that represents the vitality, accessibility, and lived culture of Bangkok in contemporary YouTube spaces.

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