

Analysis Of The Communication Style Of Tiktok Shop Live Streaming Hosts Based On The Aida Model Stages

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Abstract

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The rapid growth of social commerce in Indonesia has given rise to live streaming commerce, an interactive marketing strategy that merges entertainment, communication, and real-time sales. Within this context, hosts act as crucial role as the primary mediators between products and audiences. This study examines TikTok Shop hosts communication styles in relation to the AIDA model stages. A qualitative approach was employed using a case study of the TikTok Shop account @alamme.official, a brand specializing in healthy food products. Data were collected through audio-visual content observation, semi-structured interviews, and key data metrics. The audio-visual observation data were analyzed using the Reflexive Content Analysis (RCA) technique, while the interview and performance data were utilized to provide contextual and complementary insights for interpreting the results. The findings reveal three distinct communication style patterns which interaction-oriented with emotive characteristics (Host A), task-oriented with emotive characteristics (Host B), and a combination of task-oriented with supportive characteristics (Host C). Among these, the task-oriented and supportive communication style was most successful in optimizing all stages of the AIDA model, as reflected in the highest levels of audience interaction, product clicks, and transactions compared to other communication styles identified in this study. Base on findings, this study conclude that a warm, empathetic, and responsive communication style contributes significantly to enhancing marketing communication effectiveness within the live streaming commerce. This research contributes for developing effective live streaming commerce style communication and recommends further analysis to assess the scalability of task-oriented and supportive interactions across diverse live commerce environments.

INTRODUCTION

Shopping activities in Indonesia are no longer limited to visits to shopping malls or online marketplaces. Instead, they have shifted to a new interactive space, the increasingly prevalent social media. Currently, Indonesia has 143 million social media users, equivalent to 50.2% of its total population (We Are Social, 2025). Based on Populix survey results, approximately 86% of Indonesians who use social media have made shopping transactions through social media (Pratama, 2022). Purchasing products on social media differs from traditional marketplaces. This trend leads to social commerce activities, which represent a form of collaborative commerce utilizing social media as an intermediary (Zulkarnaen & Hermawan, 2025). Social commerce is projected to contribute significantly, up to 22% of all transactions by 2028, equivalent to \$500 to \$629 billion (Harjadi, 2024). Social commerce activities are a preferred choice for many due to their more interactive, engaging, and entertaining shopping experience, further supported by the evolution of social media features that simplify transaction processes (Becdach et al., 2022; Haotian & Yubin, 2023). Consequently, social commerce is no longer just a trend but an essential component of contemporary digital commerce.

Among the various social media platforms, TikTok Shop holds the top position, with 45% of respondents admitting to having made purchases there, followed by WhatsApp (21%), Facebook Shop (10%), and Instagram Shop (10%) Ahdiat (2023). TikTok Shop is frequently chosen as a social media platform for purchases because TikTok has shifted its focus from social aspects to commercial ones, proving capable of generating significant growth (Mubarok et al., 2024). This growth is reflected in the Gross Merchandise Value (GMV) of TikTok Shop in Southeast Asia, which surged from USD 4.4 billion in 2022 to USD 16.3 billion in 2024 (Cher, 2024; Alfarizi, 2023). The GMV growth of TikTok Shop in Indonesia itself reached 39% (year-on-year) in 2024, with a transaction value of USD 6.2 billion. Furthermore, Indonesia is the second largest contributor globally, behind the United States (Bestari, 2025). Thus, TikTok Shop has successfully asserted its position as a key player in both the global and Indonesian markets. TikTok is a digital platform that facilitates the creation and sharing of short videos featuring various editing and visual effects, enabling the generation of diverse content (Purwaamijaya et al., 2025).

TikTok Shop has excelled in the social commerce ecosystem to its innovation in live streaming commerce, which has proven to be a primary factor in its commercial success (Pambudi, 2025). Live streaming commerce is an interactive marketing method that allows consumers to interact directly with sellers, obtain real-time product information, and experience shopping similar to face-to-face communication (Yuliana, 2024). This is supported by the fact that one of the main reasons for 36.5% of social media users is watching live streams (We Are Social, 2025). Subsequently, as much as 80% of TikTok Shop Indonesia's sales are generated through its live streaming feature, and Indonesia contributes approximately 26% of sales for TikTok Shop Southeast Asia (Septiani, 2024). This data demonstrates that live streaming plays a significant role in the context of social commerce.

In live streaming activities, the host plays a central role as a communication bridge between the brand and the audience (Fikri et al., 2025). However, this role has not been fully maximized, particularly in communication style. Field realities indicate significant challenges, where many hosts are unable to adapt their communication style to audience characteristics and still rely on unstructured communication lacking a strategy designed to optimize each marketing stage, often impacting the effectiveness of marketing message delivery (Lestari et al., 2025; Luo et al., 2021). Yet, a suitable, engaging, and systematic communication style from the host has been proven to enhance quasi-social interaction perception and significantly increase consumer purchase intention (Dong & Tarofder, 2024). This suggests that the host's communication style not only contributes to building an emotional connection with the audience but also directly impacts sales conversion success on the TikTok Shop platform. The absence of a structured communication strategy in live streaming practices gives rise to several critical issues.

Firstly, audience interest in specific products is often low despite high viewership numbers. Secondly, the conversion rate from viewers to buyers shows significant variation among hosts, even for similar product categories (Luo et al., 2021). Thirdly, the lack of mapping of host communication styles, which directly impacts GMV, makes it difficult for brands to identify effective strategies, leading to marketing decisions often based on intuition rather than data. The impact of these problems is felt by both hosts and brands. For hosts, communication strategy limitations often lead to stagnant GMV. For brands/MSMEs, inappropriate communication can result in financial losses, damage to reputation, reduced audience trust, and potentially decreased sales effectiveness (Giertz et al., 2022; Prismadarti et al., 2025; Luo et al., 2021).

Given the rapid growth of live streaming commerce on TikTok Shop and the challenges faced in optimizing host communication, research on the influence of live streaming host communication styles on the marketing process becomes crucial. However, such studies are still limited to the descriptive aspects of host communication styles without directly linking them to business outcomes, particularly in Indonesia. Previous research indicates that language styles that resonate with consumer personalities positively impact sales, whereas rational styles have a negative effect (Luo et al., 2021). According to Orlando & Fachira (2023), visual presentation,

promotions, and consultations enhance consumer trust, while humor and product reviews are less effective. In their research, Setya et al. (2022) highlighted variations in host language influenced by profiles and domicile, while Mubarok et al. (2024) asserted that TikTok hosts tend to use task-oriented communication with an emotive style and leverage language variations to attract audiences. Furthermore, the most frequently used communication styles on the TikTok account @Johnsonbaby.id include friendly, animated, casual, and dominant styles. These four styles have been proven to drive an increase in audience interaction, such as comments, likes, direct questions, and product purchases on TikTok Shop (Lestari et al., 2025).

Although previous research has highlighted variations in host communication and language styles in live streaming commerce, studies that directly link host communication styles to their impact on sales performance, particularly through the stages of the AIDA model (Attention, Interest, Desire, Action), are still lacking, especially in Indonesia. Most existing studies on live commerce have primarily focused on describing hosts communication styles without linking them to measurable performance outcomes. Although a few studies have attempted to examine performance, their analyses are typically limited only to observable audience reactions during live streaming sessions. However, current research has yet to systematically integrate these real performance metrics into the analysis of host communication effectiveness. Addressing this gap is important to provide a more comprehensive by data understanding of how communication styles influence audience engagement and conversion in live commerce environments.

Therefore, this research is important to fill this gap and provide practical contributions in enhancing live commerce strategies based on data and a more systematic communication approach. To fill this gap, this research focuses on a case study of the TikTok Shop account @alamme.official, a brand operating in the healthy food sector. The selection of this subject is based on the fact that the healthy food sector inherently demands a high level of trust and persuasion in the host's communication. This provides a rich analytical context for an in-depth analysis of how host communication styles are used to drive purchasing decisions and influence trust. Furthermore, Alamme consistently operates multiple hosts with varying communication styles under the same TikTok Shop account. This characteristic is ideal for more in-depth and targeted observation. Therefore, this research allows for an examination of how communication styles among hosts can create diverse interaction differences and impact varying sales outcomes. By maintaining uniformity in factors such as brand, product, and account, researchers can further explore how each host's communication style relates to sales results, as reflected through key data such as total viewers, comment, product click, item sold, and transactions and its connection to each AIDA stage comprehensively. Additionally, research in the healthy food sector within the context of live streaming commerce is still minimally explored, particularly in Indonesia, this research can fill that gap and offer novel insights into how host communication styles align with the AIDA model to influence consumer behavior and marketing effectiveness.

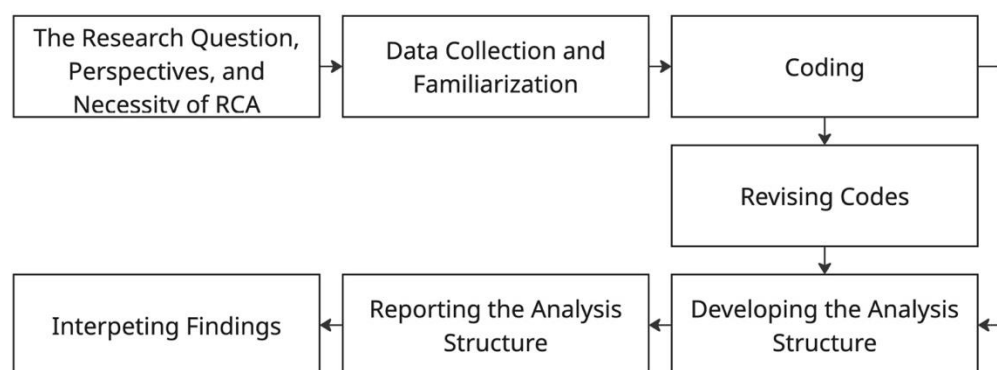
METHODS

This research employs a qualitative method with a case study focus, utilizing the analysis of audio-visual materials from live streaming recordings. This approach allows researchers to deeply explore the communication styles employed by live streaming hosts on @alamme.official. This method is deemed most suitable because the primary focus of this research is to explore and understand host communication styles in TikTok Shop live streaming and their connection to the AIDA model stages, as indicated by key data. Each live streaming session has its own situational context, such as interaction dynamics or speaking styles that are difficult to quantify numerically. A case study was chosen because this research specifically focuses on exploring the communication styles of live streaming hosts on a single TikTok Shop account. Case studies enable researchers to delve into a situation bounded by time, place, or a specific context (Creswell & Creswell, 2023), which in this study pertains to the communication styles of live streaming commerce hosts, specifically on TikTok Shop @alamme.official.

Primary data was obtained through observation of audio-visual content. Three regular hosts at Alamme were selected for live streaming based on purposive sampling, as they represent the characteristics of the account and consistently conduct live sessions for the brand. Each host's session was recorded at the same time of day with a consistent duration of approximately two hours. To complement and deepen the analysis of the primary data, this research also relies on supporting data collected through semi-structured interviews with key informants who have direct experience in managing TikTok Shop Alamme's live streaming, to validate the observational findings. The use of semi-structured interviews was chosen because it provides flexibility for researchers to elicit relevant information while maintaining focus on the research theme (Creswell & Creswell, 2023). Furthermore, this research also utilizes key data from each regular host to provide an overview of their sales achievements. Key data is positioned as indicators representing each AIDA stage. In addition to primary and supporting data, this research also utilizes secondary data in the form of relevant prior literature. Secondary data serves to strengthen the analytical framework, provide a theoretical foundation, and compare research findings with those of previous studies (Creswell & Creswell, 2023).

The analysis of audio-visual material data is conducted using the Reflexive Content Analysis (RCA) technique (Nicmanis, 2024). This technique is used to describe and reduce the observable or manifest data in accordance with the research questions. It systematically categorizes and defines data through an iterative and hierarchical analytical structure that can be quantified. RCA integrates reflexivity as a critical analytical tool, emphasizing the interpretation of manifest content, and employing a flexible, cross-theoretical method adaptable to various research frameworks. Reflexivity in RCA does not refer to researcher subjectivity but rather to the researcher's continuous reflection on the analysis process and its results in relation to the observable or explicit data. The RCA process itself begins with formulating research questions, collecting and familiarizing with data, coding, revising codes, developing an analytical structure, and interpreting findings (Nicmanis, 2024).

The analysis process begins with transcribing videos, followed by categorization into three parts which consist of categories, sub-categories, and codes. Researchers also classify phrases and sentences based on public speaking delivery methods, as explained by Jaffe (2014). This stage is conducted to deepen the analysis and is supplemented with other indicators, such as physical appearance (style, gestures, non-verbal cues) and vocal characteristics (speaking speed, pauses, pitch). Subsequently, researchers calculate the frequency of each determined code and examine the context of word usage in host-audience interactions. The data is then considered based on observational results, including host behavior and the context of word or sentence usage. At this stage, the communication style of each live streaming host is categorized following the communication orientation perspective according to Sheth (1976) and how messages are delivered according to Ahearne et al. (2023) The RCA stages are depicted in **Figure 1**.



*Each stage involved the implementation of reflexive practice (Audit Trail and Self Reflection).

Figure 1. Seven Stages of RCA

To ensure the validity of findings, data triangulation was conducted by comparing the RCA results with semi-structured interview data and key data metrics from TikTok Shop. The results of this categorization are then triangulated with the semi-structured interviews that have been conducted to validate whether the discovered communication styles are consistent with the strategies planned by the head of the performance division responsible for the live host team. Meanwhile, key data from TikTok Shop is used to strengthen interpretations when examining the link between host communication styles and the AIDA stages. In order to enhance the accuracy of this research, the amplitude of the hosts' voices was measured using the DecibelX. Additionally, the number of words spoken was calculated per minute to evaluate speech rate.

In the key data, each AIDA stage is interpreted as follows where the number of viewers represents the attention stage, total comment represent interest, total product click indicates desire, and total transactions and total product sold reflect the action stage. Thus, qualitative data on host communication styles is combined with TikTok Shop key data to provide a more comprehensive overview. This process allows researchers to identify which communication styles are most suitable for each AIDA stage, from attracting attention to driving purchase actions.

RESULTS AND DISCUSSION

TikTok live streaming commerce has now evolved into a new form of digital media and a shopping culture trend that has emerged with technological advancements. Due to its two-way interactive nature, hosts not only play a role in offering products but also need to be able to maintain audience attention and engage them in conversations about the discussed products. Therefore, a host must possess good public speaking skills and effective persuasion abilities. Consequently, it is important to research and understand how communication styles used by hosts build relationships with audiences during live sessions.

RQ1: What communication styles are used by live hosts?

The host's on-screen presence is an essential element in the live streaming session, as each host consistently appears directly in front of the camera. The host are displayed in the following **Image 1**.



Image 1. Host A, Host B, Host C

The findings indicate that Host A delivery style is characterized by several specific traits. The host appears with a background that clearly highlights the Alamme brand logo on the wall, while the host's seating position is complemented by product arrangements on a table in front. The host's interactivity is evident in their habit of lifting product packaging and directly showcasing products, especially to provide a clear picture of packaging size differences to the audience. Additionally, the host often smiles and frequently provides product recommendations tailored to viewers' health complaints, thereby creating a sense of personalized communication. When audience interaction decreases, the host tends to be more proactive in encouraging participation by asking viewers to write comments or select products they wish to have introduced further. In

the process of explaining product benefits, the host often links them to various common health complaints experienced by viewers.

However, the host does not explicitly mention specific diseases but uses abbreviated forms like "aslam" for "asam lambung" to refer commonly known as stomach ulcer. This strategy demonstrates an adaptation to TikTok's platform regulations that restrict the mention of certain medical terms. By doing so, the host can still communicate product benefits without violating the content filtering system enforced by TikTok. In the process of offering products, the host frequently reconfirms the audience's purchase status and provides additional product explanations. Overall, during the live session, there are almost no significant pauses, as if the host encounters a problem, another host directly takes over to maintain the continuity of the live streaming. The conversations proceed at a relatively fast pace, although occasionally interrupted when the host takes a moment to drink or have a brief chat with fellow hosts.

Overall, Host A's speaking speed ranges from approximately 155–185 words per minute, with an average pause every 3–30 words, and an average vocal intensity of around 60 decibels. Despite the normal to fast delivery tempo (Rao, 2024) and the host frequently emphasizing the beginning of sentences, the vocal quality remains soft and easy for the audience to understand. Furthermore, the host very frequently uses phrases like "*Could you please drop your request again in the comments, guys?*" which serves as a communication strategy to build closeness and maintain audience engagement throughout the live session.

Host B exhibits a similar visual presentation to Host A, conducting live streaming sessions from the same seating position and using an identical visual camera setup. Host B displays supplementary body gestures, showcasing products and their packaging alternately according to the conversation context with viewers. Additionally, the host frequently smiles after finishing sentences and makes a hand gesture forming a 'love' symbol as a form of appreciation when a viewer makes a payment or follows the account. Host B consistently emphasizes purchase urgency by stating that the live session will not last long and highlighting that prices and discounts are only valid during live. Unlike Host A, Host B routinely inserts the tagline "*A solution for a healthy life without hassle, in a very simple way*". The host also frequently asks follow-up questions to ensure the audience's understanding of the explanations provided. Repetitive communication patterns often emerge, where the host repeats phrases sequentially to the point of losing conversational meaning, such as "*That's right just like that, guys*" done to fill conversational gaps. Furthermore, the host sometimes hums spontaneously while explaining products, which, although creating a relaxed impression, can potentially distract the audience from the main message.

During the live session, almost no significant pauses were found. However, there were moments when the host paused briefly while browsing their phone or used repetitions like "*One moment, guys*" to delay topic transitions. Additionally, Host B's strategy for explaining product benefits not only uses abbreviations but also employs the conjunction "to the" as a method to avoid banned words related to the mention of specific diseases or medical conditions. Furthermore, the host often explains product benefits through storytelling to build more memorable and emotional narratives for the audience. Overall, Host B's speaking tempo is relatively slow to normal, with a consistent speed ranging from 124–154 words per minute without significant variation. Pauses occur on average every 1–30 words, while vocal intensity is around 62 decibels, categorized as a soft sound intensity level (Manila Kodali et al., 2025). Additionally, the host frequently utters phrases like "*Come on, my dear, hurry and check out, complete your payment!*" serving as a persuasive invitation and directly emphasizing purchase urgency for the audience.

Meanwhile, the findings from Host C indicate that the communication style displayed has warm and persuasive characteristics. Throughout the live session, the host actively pays attention to audience activity, for example, by immediately explaining a product that a viewer is currently viewing in the showcase, even before the viewer asks a question. The host also actively explains products comprehensively and sequentially, covering benefits, ingredients, consumption methods, and product textures which are shown directly. In explaining product benefits related to health

complaints, the host engages in playful language use by substituting medical terms such as *paru-paru* (lungs) and *ginjal* (kidneys) with similar-sounding words like *rupa-rupa* and *ganjil* done to avoid directly mentioning disease terms that could violate platform policies. Additionally, the host adds an element of urgency through subtle invitations like *"Don't just put it in the cart"* and *"The price on my live is cheap right now"*, which serves to encourage the audience to make a transaction quickly without an aggressive or dominant impression. To strengthen engagement, the host uses non-verbal elements such as ringing a bell and giving a 'love sign' gesture every time a viewer makes a purchase or provides a testimonial. The host then follows up with expressions of gratitude, prayers, and further questions to maintain two-way personal interaction. Not only that, the host also displays testimonials from other viewers who have shared positive experiences with the product in previous live sessions.

Overall, the speaking tempo used by Host C is considered normal to fast but remains soft and clear, with an average speed between 155–185 words per minute. Each word is delivered with good articulation, ensuring that the meaning of every sentence is conveyed effectively for the communication's purpose. Host C also demonstrates consistency in maintaining speaking rhythm with an average pause every 2–30 words, without disruptive pauses such as long stops or complete silence due to lost interaction. The host's vocal intensity is around 64 decibels, indicating a stable vocal level easily accepted by listeners. The host's choice of diction also reinforces an emotional closeness with the audience. One frequently uttered phrase, *"My lovely friends, come on! You can proceed to check out and complete your payment now"*, shows a combination of persuasive yet friendly communication style. The delivery method of Host A, Host B, and Host C can be seen in the following **Table 1**.

Table 1. Delivery Method

Delivery Method		Host A	Host B	Host C
Physical Apperance	Style	Casual	Casual	Casual
	Gesture	Supple	Supple	Supple
	Non Verbal Cues	Supple	Supple	Supple
	Speaking Speed	Normal to Fast	Slow to Normal	Normal to Fast
Vocal Characteristic	Power	Soft	Soft	Soft
	Pauses	3 - 30 Word	1 - 30 Word	2 - 30 Word
	Frequent Word	My dear, Comment, Black, Complaint, Assisted, Live.	My Dear, Guys, Such as, Love, Checkout, Live	My Dear, Friend, Checkout, Payment, Comment, Showcase.

(Source: Researcher Findings, 2025)

RQ2: How do communication styles relate to the AIDA stages?

The live streaming session hosted by Host A resulted in a total of 114 viewers. This number indicates a good level of audience attention or awareness towards the live activity. Attention is the form of attention and awareness of a product's existence (Kotler & Keller, 2012). The viewer count signifies that the content successfully reached a number of TikTok users and captured their initial attention to join the live streaming. At this stage, Host A successfully created attention for the audience to simply watch. However, looking at the interest stage, there were only 3 comments, meaning the audience engagement level was relatively low, with only three comments recorded equivalent to an engagement rate of approximately 2.6% based on 114 total viewers. Interest is the

attraction that arises towards a product after being aware of its existence (Kotler & Keller, 2012). This indicates that most viewers were passive observers and did not show deep interest in the live content or the products offered through comments.

However, moving to the desire stage, which is the stage of wanting that arises due to an attractive exchange process for consumers (Kotler & Keller, 2012), the data shows 22 product clicks out of a total of 114 viewers, indicating a Click-Through Rate (CTR) of approximately 19.3% which shows the audience demonstrated further interest in the displayed products. Although interaction in the form of comments was low, product clicks show a higher drive for ownership. This means that at this stage, Host A successfully fostered a desire to own through the communication style used. However, by the action stage, which is the act of purchasing a product after seeing promotional (Kotler & Keller, 2012), conversion remained low. Out of 22 product clicks, only 1 transaction actually occurred, with 1 item sold, resulting in a Conversion Rate (CR) of approximately 4.5%. This number indicates that although interest was sparked, only a few audiences actually made a purchase. Overall, Host A's performance shows that the attention and desire stages were well-formed, but interest and action remained weak.

The live streaming session hosted by Host B resulted in 109 total viewers. This number indicates an attention level comparable to Host A on the previous day. This viewer count signifies that the session successfully attracted a consistent number of audience attention, meaning the content and time had sufficient initial appeal. At the interest stage, 6 comments were recorded from the audience during the session. This number is higher than Host A, who only received 3 comments. This indicates that the audience's interaction or engagement with Host B was relatively more active, reflected by an engagement rate of approximately 5.5% based on the ratio of comments to total viewers.

Moving to the desire stage, the data shows 19 product clicks out of a total of 109 viewers, indicating a click-through rate of approximately 17.4%. This percentage illustrates that a portion of the audience showed interest in learning more about the offered products. Although the number of clicks was slightly lower than Host A, at the action stage, 1 successful transaction was recorded, with 1 item sold. This result in a conversion rate of approximately 5.2%, showing that while the desire stage performance was lower than Host A's, the final purchase outcome remained the same. Overall, Host B's performance demonstrates that the interest stage was well-formed, whereas desire and action stages remained comparatively weak.

Subsequently, the live streaming session hosted by Host C resulted in 125 total viewers. This number indicates a higher attention level compared to both Host A and Host B in previous sessions. This viewer count signifies that Host C's was able to attract a larger audience, indicating that the chosen topic and delivery style were quite influential in reaching and retaining user attention. At the interest stage, 14 comments were recorded from the audience during the session. This number is a significant increase compared to the previous two hosts. This higher level of interaction reflects stronger audience engagement, with an engagement rate of approximately 11.2%. Moving to the desire stage, the data shows 34 product clicks out of a total of 125 viewers. This results in a click-through rate of 27.2%, indicating that a considerable portion of viewers took action to explore product details such as benefits, price, or variations further, thus it can be said that Host C successfully sparked curiosity and the desire to own the promoted products. Furthermore, at the action stage, 2 successful transactions were recorded with a total of 2 items sold out of 34 clicks, producing a conversion rate of 5.9%. This transaction count is the highest among all observed hosts. Overall, Host C's performance indicates that all stages of the AIDA model, from attention to action, were executed well. The high number of viewers, significant interaction, and higher product clicks and transactions compared to other hosts suggest that Host C effectively managed the marketing communication flow and delivered stable results across all stages of the purchasing decision. Key data are presented in **Table 2**.

Table 2. Key Data

	Viewers	Comment	Click Product	Transaction	Product Sold
Host A	114	3	22	1	1
Host B	109	6	19	1	1
Host C	125	14	34	2	2

(Source: TikTok Shop @Alamme.official)

DISCUSSION

Host A's communication orientation focuses on interaction and can be categorized as an interaction-oriented style. According to (Sheth, 1976), this style emphasizes the importance of personalization and socialization in the communication process. This practice is evident in the host's tendency to actively greet the audience and more frequently ask questions related to their health complaints or inquire about audience preferences for products to be displayed on the showcase, rather than directly explaining the products. The fast yet clear speaking pattern and distinct pitch variations indicate that Host A uses communication delivery with an emotive character, meaning an individual with high dominance and socialization abilities. In line with (Ahearne et al., 2023), emotive characters tend to build social relationships quickly and are more comfortable in informal situations. Thus, Host A's communication style tends to focus on strengthening emotional bonds and personalizing interactions through questions delivered at a relatively fast speaking pace.

Based on the analysis of the obtained key data, Host A shows dominance in the attention and desire stages, indicating that the interaction-oriented and emotive communication style applied plays a significant role in attracting attention and fostering audience interest in the products. The host also conveys product benefits with a more personal approach, tailoring messages to the audience's conditions or needs. This is exemplified when the host begins product explanations with phrases like *"For you, guys, who often feels tired and sore, you can definitely consume this black garlic"* which reflects an effort to create a sense of relevance and closeness between the product and the viewer's specific needs. This finding is also consistent with the interview results with WBH, the head of the division responsible for the live streaming team, who stated that the desire stage is indeed focused on delivering product benefits.

"For the desire stage, we usually explain product benefits, how to consume it, and its ingredients. Additionally, demonstrations are usually performed at this stage."

This statement reinforces that Host A's communication style is actually focused on conveying product benefits but through an interaction-oriented approach, emphasizing personalization and emotional engagement. Such a communication strategy successfully guides the audience towards the desire stage, where viewers begin to show interest and a tendency to own the product, reflected through product clicks during the live streaming. Therefore, an interaction-oriented communication style with an emotive character has proven relevant in the context of TikTok Shop live streaming, especially for building the audience's attention and desire for products.

Meanwhile, Host B's communication style predominantly represents a task-oriented style that is goal-oriented and has clear intentions (Sheth, 1976), evident from the high frequency of calls to action for audiences to checkout or pay immediately. However, this delivery style does not appear rigid or overly instructive but is combined with an emotive approach, as seen in the use of greetings like *"Guys"*, *"Friend"*, and *"My Dear"*, and the host's continuous and direct invitations to checkout. The choice of diction indicates an effort to maintain a sense of emotional closeness with the audience, even though the primary objective is to encourage purchase actions. Uniquely in this case, this combination of task-oriented and emotive communication styles is related to the interest stage, as evidenced by the increase in comments compared to Host A. This occurs because Host B frequently creates a sense of urgency by stating that the live session or discounts will end soon. However, Host B often leaves long pauses between product explanations and purchase invitations, which can cause confusion for the audience regarding the reasons behind

this urgency. Consequently, viewers tend to express their interest in the comments section to seek further clarification before making a purchase.

This suggests that Host B's communication strategy, which is fundamentally task-oriented with the goal of driving sales, tends to trigger the interest stage more than the action stage. This is due to several suboptimal communication aspects, leading audiences to be more active in the interest stage through increased comments, rather than proceeding to the action stage of completing transactions. In addition to this primary communication style, Host B also frequently uses storytelling techniques in product explanations, for instance, through phrases like *"Relax guys, I also have aslam that causes dizziness and shortness of breath, and I regularly consume this black garlic or honey black garlic, so guys, it's better to prevent it before it gets worse"*.

The use of storytelling like this serves to link product benefits with real-life conditions relevant to the audience, making the message feel more natural and easily accepted. This finding is also consistent with the interview results with WBH, who stated that storytelling is indeed used to enhance the interest stage.

"And for the interest stage, we usually emphasize storytelling."

This statement reinforces that storytelling is positioned as a communication strategy used in building audience interest in the offered products.

Next, Host C's communication style can be categorized as task-oriented with a supportive delivery approach. This is evident from how Host C provides instructions to the audience to make a purchase through phrases like *"My suggestion is to checkout and pay now"*, indicating encouragement to act without being forceful. Additionally, Host C also displays a supportive communication style through their habit of asking detailed about the audience's condition, not only regarding health complaints but also about their condition's progress after consuming the product, their impression of the taste, and the availability of the products they own. This interaction pattern suggests that the host has good listening skills. In sales, good listening skills can be a valuable asset. This talent is naturally possessed by supportive individuals (Ahearne et al., 2023). In conducting live streaming sessions, Host C exhibits a warm, patient, and appreciative demeanor towards the audience, and does not express opinions assertively except through non-verbal expressions like smiles and appreciation. Furthermore, the host also builds emotional closeness through various interactions, such as using phrases *"with me"* and *"I'll help you"*, apologizing for missed comments, and actively responding to new viewers. This form of communication shows empathy and appreciation for the audience.

The host demonstrates an empathetic orientation through communication that addresses audience needs, such as using phrases that foster a sense of togetherness and emotional support. This strategy is evident in the use of phrases like *"sharing-sharing"* and *"my suggestion"*, which not only serve as persuasive invitations but also as forms of attention and active engagement with the audience's needs. Through these language choices, the host creates an impression that they are not merely a seller but a companion who wants to help the audience find solutions that suit their needs. Thus, Host C's communication style can be said to connect a task-oriented communication style with a supportive delivery, making persuasive messages feel warm and participatory.

The task-oriented and supportive communication style shown by Host C has proven to be stable across all AIDA stages because it was able to attract attention and generate higher transaction numbers compared to Host A and Host B. This finding is in line Luo et al. (2021), who stated that language styles that touch upon consumer personality have a positive impact on sales, and Orlando & Fachira (2023), who emphasized that promotions are more effective in building trust than humor or product reviews. Based on the analysis explained above, it can be identified that each host exhibits differences in their communication styles. A summary of the communication style differences and the unique characteristics of each host is presented in **Table 3**.

Table 3. Communication Styles of TikTok Shop Live Streaming Hosts Based on AIDA Stages

Host	Communication Style	Characteristics
Host A	Interaction-oriented with emotive character	<ol style="list-style-type: none"> 1. Actively interacts with the audience through greetings and personal questions. 2. Frequently asks about health complaints or audience product preferences. 3. Fast, clear speaking pattern with varied intonation. 4. Focuses on building personalization and message. 5. Dominant in the Attention and Desire stages.
Host B	Task-oriented with emotive character	<ol style="list-style-type: none"> 1. Frequently gives direct invitations to checkout or pay. 2. Uses familiar greetings like <i>"Guys"</i> <i>"Friend"</i> <i>"My Dear"</i> 3. Creates a sense of urgency. 4. Uses storytelling techniques. 5. Dominant in the Interest stage.
Host C	Task-oriented with supportive character	<ol style="list-style-type: none"> 1. Gives purchase instructions in a persuasive, non-forceful tone. 2. Shows empathy and attention through phrases. 3. Actively listens and responds to audience comments. 4. Exhibits emotional closeness and a sense of togetherness. 5. Stable across all AIDA stages.

(Source: Researcher Findings, 2025)

CONCLUSION

Based on the research conducted, it can be concluded that the host's communication style in TikTok Shop live streaming activities plays a crucial role in influencing the effectiveness of each stage of the AIDA model, namely attention, interest, desire, and action. Through the analysis of three regular hosts at Alamme, it was found that each host possesses distinct communication characteristics and strategies, which result in varied impacts on sales performance.

Host A demonstrated an interaction-oriented communication style with an emotive character, emphasizing personalization and emotional connection with the audience. This style proved effective in building the attention and desire stages, although the levels of interest and action remained relatively low. Host B implemented a task-oriented communication style with an emotive touch, primarily focused on achieving sales goals through direct calls to checkout or payment. This approach uniquely managed to increase audience interest in the products but was not optimal in driving purchasing actions, as the persuasive messages conveyed tended to be repetitive and lost focus. Meanwhile, Host C combined a task-oriented communication style with a supportive approach, characterized by a friendly demeanor, high empathy, and the ability to listen to the audience. This warm and supportive communication style proved to yield the most stable results across all AIDA stages, as it effectively optimized all AIDA stages, from attracting attention, increasing engagement, fostering desire, to encouraging purchase transactions.

Overall, this study contributes to the advancement of scientific understanding regarding how host communication styles affect consumer behavioral responses in the context of live streaming commerce. By identifying the most effective communication approach in optimizing the AIDA stages, this research provides both theoretical enrichment to marketing communication studies and practical insights for live commerce practitioners or host live streaming. However, several limitations must be acknowledged. This study focused solely on one TikTok Shop account with a limited number of hosts. External factors such as TikTok's algorithm, paid advertising

promotions, or user active times were also not fully controlled, which could have influenced the observation results. For future research, it is recommended to increase the number of hosts analyzed to identify more diverse patterns and combinations of communication styles. By broadening the range of communication styles used by hosts, specific communication patterns that play the most significant role in influencing performance at each AIDA stage can be identified.

It is also recommended to incorporate more specific external variables, such as audience active hours, content exposure on the *For You* page, and concurrent paid promotional activities. These factors have the potential to influence communication style effectiveness without being directly related to the host's own performance. Additionally, performance factors can be expanded by considering average watch duration, audience retention rates, and audience emotional reactions during live streams to provide a more comprehensive picture of engagement. Future studies are expected to deepen the analysis by combining quantitative and qualitative approaches, enabling a stronger causal understanding of how communication styles directly impact consumer purchasing behavior. Such integration will further advance the scientific discussion on the role of host communication in social commerce ecosystems.

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