# A RECEPTION STUDY OF MEDIA MARKETING MOTORCYCLES

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## ABSTRACT

### A RECEPTION STUDY OF MEDIA MARKETING MOTORCYCLES

The purpose of the dissertation is to examine the process of consumers 'reading' the media advertising of motorcycles. This is an interpretive study to understand the perception prior to consumption, or consumption of advertising. Consumers' understanding and sense making of media advertising as well as their reaction towards the interpreted media advertising were studied.

In detail, an Interpretive phenomenology study was conducted of the cognitive responses of twenty four postgraduates at a higher learning institution in Sarawak, so as to explore rather than explain the experience of meaning construction when viewing the motorcycle videos. The narratives of the participants' understanding process were audio recorded, transcribed and analysed. The results identified seven stages of participants interpreting the motorcycle videos – absorption, anticipation, articulation, alignment, appropriation, alienation, and analysis. These 'moments' or stages can be supported as a process of understanding by referring to phenomenology. Participants of the study authorised accounts of the narrative's content by using their own cultural knowledge, aligning with or being alienated by their perceptions of the bike branding narratives, further building the brand. The dissertation is of practical value to the advertisers and marketers who plan to develop media advertising of motorcycles as it provides research on consumers' needs and preference for the type of media advertising and hence can be taken up when planning such advertisements in order to design advertisements with features that are most salient to the audience who are always actively interpreting the narratives while reading them. The results

from this dissertation will also add to the empirical database on interpretive marketing research in Malaysia.

## *ABSTRAK*

### *KAJIAN TENTANG PENERIMAAN ATAU PENOLAKKAN TERHADAP MEDIA PENGIKLANAN MOTOSIKAL*

*Tujuan tesis ini adalah untuk mengkaji proses pengguna semasa melihat media pengiklanan motosikal. Ini adalah satu kajian tafsiran untuk memahami persepsi sebelum penggunaan atau penggunaan pengiklanan. Pemahaman pengguna dan reaksi mereka terhadap media pengiklanan telah dikaji.*

*Satu kajian fenomenologi interpretasi telah dijalankan untuk mendapatkan jawapan kognitif daripada 24 pascasiswazah di sebuah institute pengajian tinggi di Sarawak. Kajian ini bertujuan untuk meneroka dan bukannya menerangkan pengalaman pembinaan makna apabila melihat video-video motosikal. Proses kefahaman naratif para peserta telah dirakam, ditanskrip dan dianalisis. Keputusan kajian ini telah mengenl pasti tujuh peringkat semasa peserta mentafsir video-video motosikal. Peringkat ini adalah 'absorption', 'anticipation', 'articulation', 'alignment', 'appropriation', 'alienation', dan 'analysis'. Peringkat tersebut boleh disokong sebagai proses pemahanan dengan merujuk kepada fenomenologi. Para peserta membina kandungan naratif dengan menggunakan pengetahuan kebudayaan mereka tersendiri, selaras dengan atau yang bertentangan dengan persepsi mereka terhadap naratif penjenamaaan motosikal, ini seterusnya membina jenama motosikal tersebut. Tesis ini mempunyai nilai praktikal kepada para pengiklan dan para pemasar yang merancang untuk membangunkan media pengiklanan motosikal. Hal ini kerana tesis ini menyediakan kajian terperenci tentang keperluan pengguna dan keutamaan tertentu mereka terhadap jenis media pengiklanan. Dengan itu, kajian ini boleh diambil untuk mereka merancang dan membina*

*iklan yang mempunyai ciri-ciri yang paling penting kepada penonton yang sentiasa aktif semasa mentafsir naratif. Tesis ini juga akan membantu menambahkan pangkalan data yang sedia-ada tentang penyelidikan pemasaran tafsiran di Malaysia.*

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| | |
|---|---|
| PA | Participant for Offline Focus Group |
| PB | Participant for Online Focus Group |
| M | Moderator |
| CCT | Consumer Culture Theory |
| CAIS | Centre for Academic and Information Services |
| IPA | Interpretive Phenomenological Analysis |

# CHAPTER 1

# INTRODUCTION

This chapter describes the introduction of the dissertation, problem statement, and rationale of the dissertation, general and specific objectives of the dissertation, research questions, research scope and operational definitions of terms.

## 1.1 Introduction

The understanding of 'human's understanding' is crucial in almost every field. For instance, in the field of education, teachers need to understand how the students 'understand' the concept taught to them to ensure that they can successfully apply the concept when answering exam questions. Similarly, in the business world, marketers seek an understanding on the marketing and consumption of the consumers so as to make sense of the way that consumers make sense of the promotional channel. This understanding is of importance in business as promotional channel serves the role of informing, persuading and influencing consumers to arrive of the purchasing decision (Kotler & Armstrong, 2009). Consumer behaviour researchers seek to achieve criticality by examining the underlying assumptions that influence the consumers' interpretations of their work in order to come out with successful marketing.

Interpretive study has been the focus of a number of studies in different contexts. In the context of printed media, the study started with Iser's (1978) phenomenology of reading books. Iser found that the process of reading is temporal in which audiences becomes the co-creator of books while reading. According to Iser (1978), instead of absorbing all the messages given by the writers of the books, readers are active beings, who construct their own

meanings while reading; and the meanings are accumulated from their previous knowledge and experiences.

Moving from books to electronic media, various researchers studied on the phenomenology of electronic media (Morley, 1980; Silverstone, 1994; Ang, 1985). Morley (1980) noted that the concept of 'active reader' is applicable to the television audiences, and he came out with the concept of 'active audience' in his study of the TV show – Nationwide. He found that audiences actively interpret and make sense of the media text as narratives, and divided the reading into three types, namely, dominant reading, negotiated reading and oppositional reading. However, Morley's study was criticised as making little reference to the cognitive process of comprehension (how audiences get to the part of understanding).

Adding on to Morley's study, Silverstone (1994) outlined a 'hermeneutic' phenomenology of reception, focusing on the thought processes occurring between the media users and the texts. He described the audiences' engagement with the text as the immersion in a game like situation. According to him, understanding can be achieved by acting or thinking like the characters in the media.

Ang (1985) found the way that audiences interpret and give meanings to the TV text through his study of a soap opera – Dallas. In Ang's study, audiences were found to negotiate relationship with the text and the action of watching the opera indirectly involve active production of meaning. In these studies, the process of human's understanding while reading and watching TV have been detailed out with some additional findings from the scholars but all of them stressed on the point that the audiences and readers are being active instead of passive.

In the context of marketing media, studies on the consumers' understanding of the marketing media have also been carried out, including printed advertisements (Stern, 1993; Scott, 1994), text of consumer consumption stories (Thompson, 1997), and internet (Wilson et al., 2003), telecommunication (Wilson & Thang, 2007), fast food (Wilson & Lim, 2008), screen (Wilson, 2009), place as well as university and bank (Wilson, 2011).

The studies show that the understanding of consumers varies, and the decisions to purchase are influenced by the consumers' understanding of the marketing media presented to them. In Stern's (1993) study, it was found that male and female readers have different interpretation of the gender image of the characters in the advertisement, and they are able to relate more to the characters of the same gender. In another study of the printed advertisements, Scott (1994) outlined the way that visual rhetoric helps in the meaning construction of the visual arguments in advertisements. Thompson (1997) reported that understanding is organised by culturally shared narrative and the decision to purchase is influenced by personal meaning and cultural background. Based on these studies, it can be deduced that human's understanding consist of a process placed within a cultural horizon.

The process of understanding can be explained in terms of Heideggerian phenomenology (Heidegger, 1962). Heideggerian phenomenology claims that our experience of the world as '*Dasein*' (human beings) is fundamentally oriented to practices, in which 'entities' are 'equipments' (like hammers) which enable us to achieve 'potentiality-for-being' or 'potentiality' for 'being-with-others'. Heidegger further stated that in our familiar everyday world, we 'fore-understand' or 'project' the anticipated characteristics behaviour of such 'entities' (hand phone enables us to connect with people). The 'fit between themselves and environment as a way of making sense of experience' fits well with Heideggerian 'hermeneutic' phenomenology in which one can see their new environment as 'enabling' their

'being-with-others'. Heidegger's work enables Gadamer (1975) to develop his perception that there is rather a 'hermeneutic circle of understanding' in which the intelligible accounts of circumstances are perceived from cultural horizons. Hence, 'fore-understanding' is culturally informed. Heideggerian's perspective of phenomenology is able to account for the way that the participants' narratives function as 'equipments' or instruments to achieve their 'potentiality-for-being' with others.

Embarking on this route, Wilson drew upon phenomenology and reception theory to interpret how people interpret media and the actions taken when they identify with or being alienated from the narratives. His studies have covered various contexts including internet (Wilson et al., 2003), telecommunication (Wilson & Thang, 2007), fast food (Wilson & Lim, 2008), screen (Wilson, 2009), place as well as university and bank (Wilson, 2011). Although the studies detailed the consumption stories across settings, they seem to be silent on the motorcycles branding in the Malaysian setting.

Consumers construct meanings of the media advertisement while viewing and the creation of the meaning is influenced by the socio-cultural background of the consumers. Thus, in order to design a media advertisement which suits the needs of the consumers, the understanding on the critical experience of the interaction between the consumer and media needs to be uncovered. Thus far, the works on reception studies and consumer behaviour of the motorcycles consumption have been two separate lines of enquiry. The little that is known about the interplay between the cognitive process of interpretation of media and the consumer behaviour needs to be expanded to enhance the understanding of the reception study on media marketing of motorcycle in Malaysia. Analysis of the audience's stories of media interpretation on motorcycles will offer insights to the industry and the developer of

advertisements, supplementing the publications on the reception studies which have been presenting situations across various settings.

### 1.2 Problem Statement

The marketing environment nowadays is moving from the selling era to the consumer era. The emphasis is being put on the consumers rather than the product, and the business activities are directed towards the satisfaction of the consumers' needs. Apart from hitting the sales target for profits, marketers nowadays focus on the consumers, understand them, and design selling strategies and products which are tailored-made to suit the needs of the various group of consumers (Solomon, Marshall & Stuart, 2008) in order to build a long term relationship with them.

Since marketing starts with finding the needs of the consumers and ends with fulfilling the consumers' satisfaction, consumers' perception is important in determining their purchase decisions towards certain products or services. From the phenomenological perspective, perception is a process in which one "sees his or her surroundings … as recognizable instances of types" (Heidegger, 1962, p. 191), shapes 'projection' of the events (Gadamer, 1975) to see whether it meets expectation, and uses the "horizon of understanding" (Gadamer, 1975, p. 167) to construct the meanings. In other words, consumer applies his or her pre-determined meanings when perceiving, forms the expectations towards the events, and uses his or her understanding to construct the meanings of the events. Seeing from this perspective, if the perception of the consumers is known before hand, consideration into the specific aspects of their needs can be incorporated when designing the media advertising that best suits the consumers, and this may result in getting their recognition and hence the decision to

purchase. It may prove helpful in consumer research, if some type of understanding related to the consumers' perceptions of their meaning construction of the media advertisement.

This is an area which warrants investigation as the perception of the customer will influence the success of marketing of a certain products or services and further influence the purchase decision. Hence, a study into the perception of the consumer from the phenomenology perspective towards media advertising will depict the interpretation process of the media advertising and offer insights into the motorcycle industry when developing media advertising.

### 1.3 Research Questions

Following the problem statement raised, this dissertation is further structured along the following related research questions:

i. How do consumers understand and make sense of media advertising?

ii. What is (are) consumers' reaction towards the interpreted media advertising?

### 1.4 Rationale of the Dissertation

Consumers' interaction with the branding in media can be described in a step-by-step process, which might end with either identification with or alienation from the advertisement. The literature has shown that consumers' experience of interpreting the media advertising differed across various types of brandings. Several researchers have identified the perception of consumers towards various brandings and this includes television shows (Ang, 1989; Morley, 1980; Wilson, 2001), text of consumer consumption stories (Silverstone, 1994; Thompson, 1997), internet (Wilson et al., 2003), telecommunication (Wilson & Thang, 2007), fast food (Wilson, & Lim, 2008), screen (Wilson, 2009), place as well as university and bank

(Wilson, 2011); and have pointed out the consumption stories of the various participants, and it was found that the participants construct their own meanings on the advertisements shown to them.

In Malaysia, interpretive marketing research into the area of the motorcycles branding is still lacking although some studies (Akbar & Bakar, 2011; Neoh et al., 2007; Ramayah et al., 2011; Reddy, 2006; Shaharudin et al., 2010; Shaharudin, Mansor, Hassan, et al., 2011; Shaharudin, Hassan, Salleh, et al., 2011) have been conducted on the determinants that lead consumer to come to the purchasing decision and will be explained in detail in Chapter 2. Much remains to be studied on the cognitive interpretive process of the consumer in interpreting media on motorcycle branding to attain a better understanding of the consumers' perceptions towards the media advertising. This study would extend the empirical database on interpretive marketing research in the motorcycle branding.

Insights into the consumers' interpretation of the media branding of motorcycles are of practical value to the advertisers and marketers who plan to develop media advertising of motorcycles. The results which provide the consumers' needs and preferences for the type of motorcycle advertisements will certainly be useful in understanding the specific needs and the preference in the way that the advertisement is presented, and could be taken up by the advertisers when planning to develop the advertisements in order to design advertisements with the features that are most salient to the target audience. Catering the needs of the consumer is essential in advertising as an advertisement which is able to meet with the needs of the consumer is able to get his or her attention, and this first impression is important as advertisement is usually the first element that comes into the mind of the consumer (Kotler & Armstrong, 2009).

## 1.5 Research Objective

### 1.5.1 General Objective

The dissertation sets out to examine the process of consumer 'reading' the media advertising of motorcycles. This is an interpretive study to understand the perception prior to consumption, or consumption of advertising.

### 1.5.2 Specific Objectives

The objectives of the dissertation are:

i. To explore consumers' understanding and sense making of media advertising; and

ii. To examine consumers' reaction towards the interpreted media advertising.

## 1.6 Research Scope

This study focused on the responses of the participants' interpretations of the media motorcycle advertisements. The subject of the present study was only restricted to the 24 participants from the four focus groups. In other words, the study was only conducted among 24 postgraduates' participants at a higher educational learning institution in Sarawak. The other students from the universities in Sarawak were not the subjects of the present study. Moreover, only the accounts of the participants which were related to the experience of viewing the video were considered for interpretation. The interpretations do not cover the casual conversation between the participants on matters which are not related to the reflection of the experience of viewing the videos, such as comments on the happenings outside of the topic of the videos or news about people whom they know of. In addition, the videos that were shown to the participants were only restricted to the four motorcycle brands, namely

Yamaha, Honda, Suzuki and Modenas, meaning to say that the other motorcycles brands in the market were not considered in the present study.

## 1.7 Operational Definition of Terms

### 1.7.1 Phenomenology

Phenomenology is an attempt to unpack the everyday universal idea of understanding the world. Heidegger (1962) indicated that the meanings in the world are not given directly to us but can be interpreted as we relate to the world of "entities as equipments or tools" (p. 192), and that the interpretation depends on the type of 'equipments' that we believe we see and the interpretations will be built on our expectations of the characteristics of the "equipments or tools" (p. 192). This study applies Heideggarian's concept of phenomenology to further explicate the implicit idea of understanding perceived by the participants, in which they are always being informed or shaped by the generic expectation or assumption that they can establish or articulate a coherent account of what they see, be it branding or story. In other words, the present study seeks to interpret the implicit knowledge of the participants' culturally shaped ideas towards the media advertising.

### 1.7.2 Reception Study

Reception study is a type of analysis which considers the audience's interpretation of the narratives to see whether they accept or decline the messages which are brought out by the media. Reception study originates from the phenomenology of Heidegger and 'hermeneutics' of Gadamer, reception theory theorists like Iser, and was first used in marketing by Scott. The present study used Heidegger's account of phenomenology and Gadamer's 'hermeneutics' to analyse the media marketing of motorcycles.

### 1.7.3 Media Advertising

Media advertising is the paid form of promotional presentations through the use of channels such as televisions, radio, magazines and newspapers to inform, persuade and influence consumer to buy a certain product (Kotler & Armstrong, 2009). Media advertising can be divided into broadcast media, print media, internet, direct mail and alternative media (Clow & Baack, 2006). Clow and Baack (2006) further stated that the advertisement which falls into the category of broadcast media includes the one that is advertised in the televisions as well as radios. The present study adopted Clow and Baack's definition of media advertising which took into consideration the broadcast media on the motorcycle video. In the present study, four motorcycles video were chosen as the research instruments, namely, Yamaha, Honda, Modenas and Suzuki. Two of them (Yamaha and Modenas) are the television commercials whereas the other two (Suzuki and Honda) are advertised in *Youtube*.

### 1.7.4 Motorcycles

Motorcycles are a branch of the automobile industry and are divided into the heavy weight motorcycles and small size motorcycles. The heavy weight motorcycles are those with the engine capacity of 125 cc and above whereas the small size motorcycles are with the engine capacity of 125 cc or less (Ohara & Sato, 2008). In this study, motorcycles refer to the small size type and the brands considered are only restricted to Yamaha, Honda, Suzuki and Modenas. The term does not cover the other small size brands such as Nitro and Comel, as well as the heavy weight motorcycles, such as Ducati and Harley-Davidson.

## 1.8 Summary

This chapter provides the orientation for the thesis, which develops as a result of the gaps identified in the previous study. It also provides the basis for the literatures that are further explained in the next chapter.

# CHAPTER 2

# LITERATURE REVIEW

This chapter presents the literature on the reception study of media marketing motorcycles. The review is organized topically, starting with the elements in media aesthetics which include narrative, genre, point of view shot as well as gender and the look. These elements are important to determine whether the audiences align or being alienated by the media. Next, the chapter continues with the discussion of screen branding and motorcycle branding. It begins with a wide discussion of screen and branding theory, followed by brandscape, media screen as well as motorcycle branding. The last section touches on the development of screen reception studies in which the theory of audience consumers of media is explained, focusing on the audience consumer of marketing, which is the essential part in the present study.

## 2.1 Media Aesthetics

Media aesthetics is the beauty of the different screen expressions. The uses of media aesthetics includes light and color, space, time, motion and sound; and are used to optimize the communicative effectiveness of the messages presented in films and electronic media (Zettl, 2005). In media branding, media aesthetics needs to be taken into account in discussing how audiences interpret the media using their own cultural resources, either aligning with or being alienated by media elements. The factors which are essential to analyse branding in media aesthetics are narrative, genre, point of view shot, as well as gender and the look will be explained in the next section.

### 2.1.1 Narrative

Narrative refers to the making of a story as well as the part of a story. Labov (1972) defined narrative as the stories about a specific past event with common properties, which include clear beginnings and endings (Riessman, 1993). Narrative is also defined as a chain of events in a chronological cause and effect sequence (Bordwell & Thompson, 2008).

The basic elements of a narrative, according to Aristotle's original definition are the 'plot' and 'character'. Plot is the sequence in which events are presented to the audiences which may not be chronological as with the use of flashback (Aristotle, 4$^{th}$ century BC). Thus, the story of the narrative can be told in both fictional and non-fictional media texts. Media texts can be fictions constructed in narrative form, allowing the knowledgeable reader to substantially predict events. Narrative theory studies the devices and conventions governing the organization of a story (fictional or factual) into a sequence. Informed viewers use similar narrative conventions (genre, character, form and time) to interpret the media texts.

Most films are narrative films – it tells a story, and viewers approach a film with certain expectations in mind. For example, they may expect the opening to provide information on who the characters are, what the story is about and where the setting of the story is. They anticipate seeing a series of incidents, which are connected with each other; and problems and conflicts are expected as well. At the end of the film, they expect the problems to be resolved or there is a turning point to the conflict faced. As indicated by Bordwell and Thompson (1993), when a viewer watches a film, they participate in the creation of the film by first picking up the cues, recalling the information, and then anticipating further information. They added that the viewer also develops ideas about the outcome of the action and this action may control the viewer's expectations until the end of the film.

Todorov (1969) indicated the importance of plot as the basic structure of a narrative by using Aristotle's Poetic as his case study to analyse the tales of The Decameron (Boccaccio, 1977). He grouped the elements of a narrative into the theory of equilibrium and disequilibrium. Todorov suggested that the core of a narrative is divided into three parts, namely, equilibrium, disequilibrium and new equilibrium (or re-equilibrium). He explained that a narrative usually begins with an equal balance between powers of any kind (equilibrium), progresses with major development to disrupt the equilibrium and hence results in disequilibrium. However, the narrative ends with a resolution whereby the equilibrium is restored and this is known as the new equilibrium – equilibrium that is similar to, but not the same as, the first state of equilibrium. In terms of this three part structures, conventional narratives can progress through five stages:

i. A state of equilibrium at the outset;
ii. A disruption of the equilibrium by some action;
iii. A recognition that there has been a disruption;
iv. An attempt to repair the disruption; and
v. A reinstatement of the equilibrium

(Branigan, 1992, p. 4)

In Todorov's (1969) model, narrative is not seen as a linear structure but a circular one in the sense that something like the original equilibrium is restored at the story's 'closure'. Narrative is driven by attempts to restore the equilibrium but the equilibrium attained at the end of the story is not identical to the initial equilibrium. Todorov (1969) argued that narrative

involves a transformation and characters or the situations are transformed through the progress of the disruption.

In order to show the relevance of narrative theory to media branding, an instance of the latter will be discussed. A media advertisement which exemplifies Todorov's (1969) equilibrium theory is the television advertising of Coca-Cola in Malaysia. The advertisement begins with a long shot of a busy street with people walking and vehicles lining on the road, showing a state of equilibrium at the outset, where everything is relatively serene and peaceful. The shots establish many young people gathering on the old Chinese street, in front of a row of old Chinese shop houses.

The scene is followed by a question: "Perlukah ada gelanggang?" (The Malay on screen is "Mesti ada gelanggang ke?" or "Must there be a court?") displayed on the screen and this disrupts the equilibrium of the narrative. The story continues with a group of young boys having fun on the street (in front of a row of shops), playing basketball by shooting the ball into a 'basket' which hangs on the wall, gaining lots of attention from passers-by. By throwing the ball into the basket, they can be "read" by the audience as addressing the disruption ("Must there be a court?"). Two of the boys are then seen enjoying the Coca-Cola that they have in their hands. This is a temporary pause ('stasis'), a brief regaining of equilibrium.

Next, the advertisement progresses with the appearance of two young female college students (Malay and Chinese) passing by the scene. A Malay girl who is wearing *baju kurung* (traditional dress) is drinking a bottle of Coke. The ball with which the boys are playing bounces in front of the two young women and they join the boy's basketball team. The Malay female picks up the ball and throws it into the basketball net (rattan basket), an action which can be read as potentially repairing the disruption (Must there be a court?). She succeeds in

placing the ball in the net (rattan basket), a reinstatement of the equilibrium and the question is answered: “Tidak sangat!” (“Guess not!”). (The Malay on screen is “Tidak juga!” or “Not really!”) The disequilibrium is removed by a new equilibrium and lastly, in affirmation of the drink as a source of the resolution, the Coca-Cola logo appears – Harmony is ‘Coke’.

Wilson (2007) found from the focus groups that local audiences, both males and females, are able to identify with the advertisement’s action and hence with its prescriptive reading: “Coca-Cola is a drink restoring harmony even where the odds are against us”. More widely, the marketing message is that if we want to drink Coca-Cola, we can drink it everywhere with no geographical boundaries and, consuming the drink, we can do anything at anytime; allowing us to challenge the norm and break conventional rules. Here, a consideration of narrative theory has allowed analysis of how the story positions its implied spectators: real audiences can resist.

### 2.1.2 Genre

Genre is also an element of media aesthetics. The word ‘genre’ is broadly used in literary and media theory to refer to a particular type of texts (Allen, 1989). The concept of genre can bring into play the system of production, structural analysis of the text, and the reception process with the audience conceived as a generically informed interpretive community (Feuer, 1992).

Media branding can be understood as a genre or type of media narrative, hence it has to conform to the aesthetic practices of storytelling on screen. Audience’s knowledge of genres consists of their being aware of “sets of rules for the production of meaning” (Morley, 1992, p. 127) by viewers and informs “sets of expectations” (Culler, 1975, p. 129). In other words, consumer’s anticipation of meaning is guided by a shared awareness of genre. Being

active and creative, audience can develop new genre by investigating the characteristics of several genres through frequent exposure to different types of genres. Therefore, the word ‘genre’ is hard to be defined and Feuer (1992) described it as a rather abstract concept.

The literatures have described the definition of genres in a variety of ways. An early way of defining genre was by using themes. However, this is not precise as noted by Bordwell (1989) that “any theme may appear in any genre” (p. 147). Instead, he grouped the genre by “period or country, characters, (or star or producer or writer or studio), technical process, cycle, series, style, structure, ideology, venue, purpose, audience, and subject or theme” (p. 148).

Contemporary theorists described genre in terms of ‘family resemblances’ among texts (a notion derived from the philosopher Wittgenstein) rather than definitionally in terms of shared characteristics (Swales, 1990). The family resemblance approach regards genre as families which share some similar features of the texts within a genre. However, this approach has been criticized for making texts to resemble one another (Swales, 1990).

Another approach to describe genre is based on the psycholinguistic concept of prototypicality. In this approach the possession of certain features would “identify the extent to which an exemplar is prototypical of a particular genre” (Swales, 1990, p. 52). From this perspective, some texts would be widely regarded as being more typical members of a genre than other texts.

Idealist theoretical approaches to genre, which seek to categorize ‘ideal types’ in terms of essential textual characteristics, are ahistorical. Neale (1995) indicated that the definitions of genre are “historically specific” (p. 464) which means that “it is only correct only for a specific moment of history” (Bordwell, 1989, p. 147). According to Neale (1995), genre differs in terms of the type of disequilibrium. He exemplified the difference between romance

and science fiction film by indicating that the disequilibrium in romance is 'disturbance' whereas in science fiction film is 'malfunction'. As explained by Neale (1995), the disequilibrium is a universal characteristic, but it takes a particular shape in a given genre at a particular historical 'conjuncture'.

In the context of cinema, Tudor (1974) noted that "a genre…defines a moral and social world" (p. 180). Hayward (1996) argued that genre conventions change "according to the ideological climate of the time" (p. 50). Some commentators see mass media genres from a particular era as drawing upon values. Konigsberg (1987) suggested that texts within genre embody the ethics of a culture. Fiske (1987) asserted that generic conventions "embody the crucial ideological concerns of the time in which they are popular" (p. 110). However, Neale (1980) stressed that genre may also help to shape such values. Hence, genre embodies ideology or assert conceptions of who is powerful within a society (e.g., Westerns and patriarchy). Narratives within the media branding genre often share this characteristic, telling a story linking product power with consumer security.

In relation to mass media, genre is part of the process of targeting different markets sectors. Hence, media branding consists of sub-genres such as soft drink or motorcycle marketing on screen addressing varying groups of consumers-positioning them as purchasers. Sub-genres are product (or range of product) defined.

### 2.1.3 Point of View Shots

Point of view shots are shots made to show what the characters are looking at to the audience. It is constructed by placing the camera in the spatial position of the character, with the first shot showing the character's look at something off-screen and the second shot shows what the character is looking at (Bordwell, 1985). This shot is created for audiences'

identification within the characters in the branding narrative by letting them see through the eyes of the characters (Browne, 1982).

In a point of view shot, the audience's appropriation of meaning is developed internally as a fusion of perspectives in which the viewer's look 'goes through' the subjective looking of an individual in the text (Wilson, 1993). Audiences are active and cognitive processing is going on in their minds to create meanings when they are viewing the film. They create their own meaning through the interaction with the text and each interpretation is subjective and unique, although it draws upon meanings shared with others (e.g knowledge of generic conventions). A point of view sequence was used in the Coca-Cola branding narrative to align the audience of potential consumers with a character's appreciative gaze at the enabling power of the drink: although restricted (dressed in *baju kurung*), the consumer of Coca-Cola can score in basketball (Wilson, 2007).

In understanding the point of view sequence, it is useful to reflect on the type of shots which may be incorporated, and which seem particularly to suggest a character's subjective perspective on events, with which an audience is being positioned. In mediated marketing, such a shot may seek the consumer's agreement with the value of a product. There are three major factors that we need to consider in camera shots: the framing or the length of shot, the angle of the shot and movement involved in shot (Wilson, 2000).

The framing of the image or the camera distance supplies a sense of being far away or close to the scene of the shot. There are five categories of shot length which include extreme long shot, long shot, medium shot, close-up and extreme close-up (Wilson, 2000). An example of advertisement which uses the varying camera shot length technique is the Digi advertisement for its wider coverage of Malaysia (Hayashi76, 2006). This advertisement intends to promote Digi's wider coverage services in Malaysia to their potential users.

Basically, the advertisement aims to tell the audience that Digi is always the smarter choice for them as it is of the widest coverage and will always be with them, following them wherever they go. The producer of the advertisement communicates the idea that no matter where the users are (in the city or village, sea, river or mountain, on the bridge or in the boat, in the lift or toilet, in the bus stop, LRT station or underground railway), Digi will always be with them, following them wherever they go – a narrative conveyed via the use of these various framing shots. Moreover, Digi's coverage is provided to all individuals, with no geographical boundaries, ethnic group, gender, occupation, age and social class.

The advertisement basically uses four techniques of camera shots length, which are extreme long shot, long shot, medium shot, and close up to capture the attention of the potential audience. The four techniques will be described with the examples used in the advertisement. The advertisement opens with the extreme long shot of the building in the city to give the general impression to the audience that the scene is in the real city with condominium reaching high up to the sky. By using extreme long shot, which is taken from as much as quarter of a mile away, the image of the city is barely visible and the shooting shows the exterior of the buildings in the city. The advertisement progresses with the close up shot to exhibit all or most of a fairly large subject and usually much of the surroundings as well as corresponding to the real distance between the audience and the screen in the cinema (Wilson, 2000).

In the advertisement, close up shot is used to show the street lamp, image of the car, the legs of the people walking on the busy street to emphasise that the scene is in the busy city. Following that, medium shot is used to frame the actors and its setting in roughly equal areas to make the gesture and expression of the actors more visible (Wilson, 2000), compared to the long shot. In the advertisement, the technique of camera shots length captures the sense of

reality of the scene with the parallel motion involved in the image of the birds flying from the top of the city's building and the Digi's yellow man following a man who is pressing his hand phone while crossing the road. The medium shot captures the action of the subjects and enables the viewer to have a closer look at them.

Long shot is used to construct the scene of the approximate 'life' image size for an implied audience of consumers (e.g. corresponding to the real distance between the audience and the screen in the cinema). In the advertisement, long shot is administered when Digi's yellow man follows the farmer in the paddy field. In this particular scene, long shot exhibits all or most of a fairly large subjects to show the surrounding, which is the village scene. Audience can read their varied framing of the scene as building a sense of space which is metaphorical for Digi's 'wider coverage'.

Camera angles define the direction and height from which the camera shoots the scene. An elevated shot will put the spectator in a god-like position, give information to an audience and guide their judgment about the character or object (Chandler, 1994). The more extreme the angle, the more such a shot signals the informative power of looking and the number of such angles is infinite, but in practice, there are five general categories of angles: bird's-eye view, high angle, eye level, low level and oblique or canted angle (Wilson, 2000).

Camera angles are used in one of the Hotlink advertisement (Michai8825, 2007) which conveys the message that 'hotlink can help to save money' of the potential users. The advertisement uses two types of angles (low angle and oblique angle) to deliver the message effectively to the audience. A low angle positions the viewer to look up at the framed materials and conveys a sense of confusion or powerlessness within the action to a viewer (Wilson, 2000).

In the advertisement, low angle is used to increase the height of hill and create the effect of the actor driving up-hill to enhance the authenticity of the advertisement in order to bring out the message that the actor is switching on the engine when he is driving up-hill. On the other hand, the advertisement also uses oblique angle (where the camera is placed tilted) to create the effect that the actor is driving down-hill and that he is switching off the engine when he is driving down-hill. These two angles are important in this advertisement as it helps to bring out the message that the actor is trying to save fuel (when he is driving up-hill, he turns on the engine; when he is driving down-hill, he turns off the engine). The advertisement highlights the message that with Hotlink, the consumers can enjoy the lowest rates and do not have to live like the actor in the advertisement (always have to save fuel). The camera angles can enable the audience to experience the character's gaze in the advertisement.

Camera movement often takes a great deal of time and makes the action seem slower because it takes several seconds for a moving camera shot to be effective when the same information is placed on screen in a series of fast cuts. The seven basic methods of camera movements are pans, tilts, dolly shots, hand-held shots, crane shots, zoom and aerial shots (Wilson, 2000). In zooming shots, the camera is static with the lens focusing from a long-shot to a close-up while the camera is still running in a long shot; and the subject is magnified and attention is concentrated on details previously invisible as the shot tightens (Wilson, 2000).

In media marketing, zooming is frequently used to give the bigger picture of the product to the consumer and amaze them. An example of advertisement which uses the zooming technique is the Pizza Hut advertisement of the new Mexico fiesta pan pizza (Noomkl, 2007). The advertisement wants to promote the new Pizza hut Mexican fiesta pan pizza with the best of Mexico, which includes ingredients such as corn, kidney beans, grilled chicken and corn chips. The advertisement tries to persuade customers to purchase the pizza

by stressing that the pizza is of real Mexican and it is really delicious with fruitful toppings on it. The zooming shot is used to create this effect. In the advertisement, the main ingredients used to make the pizza (corn, kidney beans, grilled chicken and corn chips) are zoomed in one by one and the image of the pizza itself is also zoomed in.

### 2.1.4 Gender and 'The Look'

The construction of relationships on screen between the genders through the discourse of looking is also important in media aesthetics. This element will be used in subsequent chapters to explore how the screen "positions" the implied consumer in media marketing.

'The look' (sometimes called the 'gaze') is a term which was used in film theory in the 1970s but nowadays has been more widely discussed by media theorists. This term is used to refer to the ways in which viewers look at images of people in any visual medium and to the look at each other of those depicted in visual texts or 'anchored' by their subjectivity. The most important aspect of the gaze in recorded texts such as films and photographs is that the object of the gaze is not aware of the current viewer, or does not return the look. In television, of course, this is different.

Some theorists make distinction between 'the gaze' and 'the look'. Evans and Gamman (1995) noted that the look is a perceptual mode open to all but the gaze is a mode of viewing reflecting a gendered code of desire. Ellis (1982) talked about the way people watch television: the male at leisure in the home gazes, whereas the female working in the domestic space, merely glances. Morley (1986) found from his study *Family Television* that differences were noted in terms of the modes of television use related to biological sex differences. According to him, home tends to be a primarily place of leisure for men whereas for women (even those who work outside it) home is still mainly a place of work.

Looking occurs between subjects within the cinema space. Lutz and Collins (1994) found that the 'look' at the audience or camera operates differently on television, where it is a mark of institutional authority, since almost always only the presenter is allowed to gaze directly back at the viewer:

> "…those who are culturally defined by the West as weak –women, children, people of colour, the poor, the tribal rather than the modern, those without technology –are more likely to face the camera,…" (p. 370)

Mulvey (1975) in her classical discussion of the gendered look, *Visual Pleasure and Narrative Cinema*, considered feminist film theory and the concept of the 'look' or 'gaze'. Mulvey believes that the gaze can be theorized in both Freudian and Lacanian frameworks, and attempts to explain the multiple way of seeing. Mulvey makes 'political use' of Freudian psychoanalytic theory in a study of cinematic spectatorship to look at the abstract concept of the 'look' and how it relates to forming subjective identity rather than actual instances of looking though historical and social subjects. In other words, persons are said to be addressed or 'interpellated' by subject positions, which they may or may not occupy.

Mulvey defines two structures of looking within conventional cinema: those of scopophilia and ego libido. Originally, in his *Three Essays on Sexuality*, Freud (1962) had referred scopophilia as the pleasure involved in looking at other people's bodies as (particularly, erotic) objects. Freud (1962) isolated scopophilia as one of the component instincts of sexuality. At this point, Freud (1962) associated scopophilia with "taking other people as objects, subjecting them to a controlling and curious gaze" (Nichols, 1985) thus resulting in a sense of separation. It is regarded as an active instinct, easily witnessed within

the spectators of film, which plays on voyeuristic fantasies. The viewer feel as if they are observing a private world and their repressed desire is then projected onto the performer.

Ego libido is "scopophilia in its narcissistic aspect" (Nichols, 1985). Mulvey associated this with Lacan's recognition and misrecognition theory. Lacanian theory is a metaphorical account of how one initially forms a sense of self using the idea of looking in a mirror or pond for the first time. The similarity to cinema is clear.

This theory implies that people are more attracted to the subject that they think is an ideal ego or perfect self. In other meanings, ego libido "demands identification of the ego with the object on the screen through the spectator's fascination with and recognition of his like." (Brooker & Jermyn, 2003, p. 136). Likewise, the audience will also identify with the subject by which they are much fascinated.

Mulvey (1992) declared that in patriarchal society pleasure in looking has been divided in terms of male (active) and female (female). This is reflected in the dominant forms of cinema. Traditional films present men as active; controlling subjects and treat women as passive objects of desire for men in both the story and in the audience, and do not allow women to be desiring sexual subjects in their own right (Mulvey, 1992). This means that women were portrayed as the images which are being looked at by men. Mulvey's work has a clear application to media marketing. In section 2.3, a Coca-Cola sequence with the male gazing upwards at the woman popping the ball in the net shall be discussed (see Wilson, 2007). But note that the woman is wearing a *baju kurung*, so the image is much less sexualized than it would be in Western cinema.

In addition, Messaris (1997) noted that in advertisement which involves men, direct view does not necessarily exist. However, he added that during the past two decades, men's poses in advertising in the cinema included direct view. This 'looking back' seems likely to

acknowledge the existence, interests and spending power of gay consumers (Messaris, 1997). Besides, direct address to camera is much more common on television rather than film but the work of such directors as Allen where the invisible wall between cinematic subjects and spectators is breached, allowing the former to look at the latter. Whether this carries over into media branding on screen and its constituent sub-genres remains to be determined in later chapters.

Media processes are constituted by a range of mechanisms enabling the intended spectator to identify, such as narrative, genre, point of view shot as well as gender and 'the look'. These mechanisms align the implied audience at certain points when they are watching with a subject's role-related articulation of meaning. Such connections between content and consumer are an essential focus in studying media marketing.

## 2.2 Screen Branding and Motorcycle Branding

This section discusses the screen branding and bike branding. The screen 'develops' and 'encourages' consumers in complex ways. Real purchases will align with the screen media advertising and enjoy identifying with a narrative agent in the advertisement. On the other hand, audiences may otherwise, alienate and reject the item and marketing in the advertisement.

### 2.2.1 Screens and Branding Theory

A traditional definition of a brand is the name associated with the item(s) (Kotler, 2000). Products with successful brands will sell well in the market. Interbrand Statistics in Business Week 2008 on Best Global Brands (top 100) estimated that the value of the Coca-Cola brand name in mid 2008 was almost $66 billion. This shows that Coca-Cola is a brand

name that is globally popular and a widely recognized trademark which sells well in the market.

There are a series of ways to conceptualise a brand. In order to create a shared understanding, the American Marketing Association defined “brand” as a name, term, sign, symbol or design, or a combination of them, intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of competitors (Kotler & Armstrong, 2003). Within this view, Keller (2003) indicated that a brand is created with a new name, logo or symbol.

Kapferer (2008) suggested that a brand can be described in terms of the customer-based definitions, conditional assets, legal perspective and name that influence buyers. Kapferer stated that a brand can be described by customer-based definition because brands are of financial value to the customers as they can create assets in the minds and heart. These assets are referred by Kapferer (2008) as brand awareness, beliefs in exclusivity and superiority of some valued benefit, and emotional bonding. Next, Kapferer explained that brands are conditional assets because they are able to work with other material assets such as production facilities to produce benefits in a long period of time. The legal perspective of brand, according to Kapferer, is the ability to be differentiated from the competitors, and was historically made to protect the producers from theft. Following that, Kapferer stated that brand has the power to influence buyers’ representations and relationships. Kapferer further indicated that the relationships are mental association which is also described as the brand image such as “brand territory, level of quality, perceived positioning as well as brand personality and imagery” (p. 11).

Branding is a specific form of communication, which tells stories in the context of products and services, addresses people as consumers and promises to fulfill unmet desires and needs (Cayla & Arnould, 2008). In others words, branding is a specific symbolic form, a particular way of describing and seeing the world. Branding guarantees goods or products with a shared corporate source. Branding also offers security and success in purchase of the product. Brand buyers are communities of purchasers (eg., the UNIMAS community). Brands can be marketed through the construction of a community of participant-purchasers (eg., Apple with its founder Steve Jobs). Besides, brands must be familiar, to underwrite their reliability. This can be accomplished through continual advertising on television which constructs a brand as easily recognised with its well known icons (eg., Digi's Yellow Man).

From the perspective of marketing, the connection between suppliers and consumers is not just a delivered product or service, but a relationship that is often personified by a brand (McDonald, de Chermetony & Harris, 2001). Therefore, brands are essential to build strong relationships between consumers and products or services (Fournier, 1998). However, as marketing is often immersed in a product-dominant approach, this has led to a product-centric approach to branding (Klaus & Maklan, 2007). It is natural to associate brands with goods, through packaging, product and logo design (Berry, 2000).

Both consumers and firms can benefit from brands (Ambler, 1997). In terms of the benefits to consumers, Aaker (1996) stated that brands can benefit consumers by enhancing customer's interpretation or processing of information; producing confidence in the purchase decision; and satisfaction in product use. As indicated by Ambler (1997), brands benefit consumers in two ways: firstly, providing consumers with choices which best address their needs and wants; and secondly, adding to their satisfaction through simplifying problem

solving and information processing, helping consumers feel good about their purchase and providing social benefits for consumers.

In terms of the benefits of brands to the organizations, Keller et al. (1998) noted that brands can generate revenue and lower costs. Aaker (1996) linked brands with the value provided to the firms to enhance efficiency and effectiveness of marketing programs; brand loyalty; prices or margins; brand extensions; trade leverage and competitive advantage. According to Aaker (1996), brand equity can enhance marketing programs to attract more new customers or recapture old customers. Aaker states that a promotion (the marketing program) will be more effective if the brand looks familiar to customers as the customers are not doubtful of the brand equity. Next, Aaker indicated that brand equity provides value to a firm by enhancing brand loyalty as the consumer's loyalty reduces the vulnerability to competitive action and this in turn provides value to the firm. The third value of brand equity proposed by Aaker (1996) is allowing higher margins. Aaker explained that a familiar brand is able to maintain the price of a product or service as promotional activity is not needed due to its favourable perceptions among the buyers. Following that, Aaker exemplified the growth via brand extensions provided by brand equity by indicating that Ivory has been extended into several cleaning products, creating business areas that would have been much more expensive to enter without the Ivory name. On the other hand, brand equity, according to Aaker, can provide leverage in the distribution channel and will gain shelf facings and cooperation in implementing marketing programs as the brands have been recognized by the consumers. Finally, Aaker noted that brand equity provides a competitive advantage to competitors. In Aaker's words, a strong perceived quality position, such as Acura (the luxury vehicle division of Japanese automaker Honda Motor Company), has a competitive advantage that is not

easily overcome – convincing customers that another brand has achieved quality superior to the Acura would be hard.

Brand equity could attract new customers, remind customers about the firm's products and services and develop an emotional tie to the firm (Zeithaml et al., 2001). As stated by Erdem et al. (1999), "brand equity accrues over time via consumer learning and decision making processes. Thus, there is a need to know how consumer learning and choice processes shape and drive brand equity formation" (p.302).

### 2.2.2 Brandscape

Brandscapes — or branded landscapes are multi-dimensional: on screen media, principally cinema, internet and television, they are two-dimensional and constructed by marketing narratives; in shopping malls, they are three-dimensional (Wilson, 2009). Whether viewing shopping mall or screen media, consumers have the same structure of responses; that is they either immerse themselves in shopping mall or screen media, using their generic knowledge to anticipate events: they articulate and appropriate "storied" accounts for these events (Wilson, 2011) or otherwise, they distance themselves from such opportunities for immersion.

The idea of 'brandscape' is gleaned from diverse definitions. From the corporate perspective, Pine and Gilmore (1999) explained that the notion of the brandscape is more effectively put into practice by experienced economy retailers (such as Disney store) and themed restaurants (such as ESPN zone) whose atmospherics enable consumers to inhabit worlds normally experienced only through mass media forums. In other words, brandscape is a space and time organized by the organisation to make a profit. In media studies, a brandscape is a field of ideological relationships that situate consumers' actions and

personalising interpretations (see Frank, 2000; Klein, 1999). From the consumer-centric definition, brandscape emphasises more on consumers' active construction of meaning in relation to their lives and personal experiences (Sherry, 1998).

Wilson (2011) indicated that when viewed in the local context, brandscapes are usually presented as extracting people from their daily life, often glocalizing it, or relating life to global products. In fact, according to Jackson (2004), the construction of brandscapes in media or mall can be certainly a dynamic "site of struggle" (p. 166). Consumers cross borders depending on their class, ethnicity, gender and age when imaginatively entering into advertising brandscapes on screen and tell different stories (they see harmony or vice versa) of their immersing; projecting meaning on screen, appropriate or are alienated by narrative on screen (Wilson, 2001). When they are alienated, there is a site of struggle.

Agora, which means gathering or meeting places for citizens and consumers, are brandscapes where consumers are audio-visually equipped as 'cultural engineers' (Csaba & Bengtsson, 2006). In this dissertation, agora more accurately refers to the space and time in which the consumers immerse in screen media. Agora addresses and absorbs audiences in an immediately anticipatory moment (the consumers engage or project likely events). These are consumer-citizens – they have legal rights.

The concept of 'brand architectures' outlines brandscape agora with their capacity to tell a story and host consumer citizens (Muzellec & Lambkin, 2009). When consumers are immersed in brandscapes, they construct a screen mediated or shopping mall narrative of consumption which includes both cultural contiguity (allowing identification of content) and consumer consensus (identification with views expressed) – unless they become alienated. Consumers immerse "not only as persons with reasons for being there … but as persons with rights - potential critical citizens" (Wilson, 2011, p. 18).

Schroeder (2009) noted that in the process of appropriating brandscapes, consumers "construct and perform identities and self-concepts, trying out new roles and creating their identity within, and in collaboration with brand culture" (p. 123). However, brands can also disappoint consumer with 'brand misconduct' as according to Huber et al. (2009) "brands do not always behave according to consumers' expectations" (p. 132). Indeed, awareness of basic cultural processes such as historical context, ethnical concerns and consumer responses affect contemporary brands (Belk, 2006). In the real business world, both managers and consumers do not have complete control of the branding processes as how brands produce meaning is constrained by cultural codes.

### 2.2.3 Media Screen

Research on audience or reception studies over two decades has indicated that consumers do not passively absorb all the content from screen mediated advertising (see Section 2.3). Audiences are viewed as active beings who learn as the result of observable responses to external stimuli. This learning behavior is known as Stimulus Response Theory (Shiffman & Kanuk, 2004) which implies that audiences are passive, and the interaction between audiences and media is only studied in terms of behavior or response. On the other hand, Active Audience Theory, which is developed by Morley and others, was a critical reaction against Stimulus Response Theory. This is because Active Audience Theory emphasises the audience's cultural and social experience in conjunction with their responses to the screen media (Wilson, 2009). Therefore, a clear distinction has been created between Stimulus Response and Active Audience Theory to develop accounts of glocalization in cultural studies and theories of the rationale behind product morphing in marketing theory.

The present study rejected the Stimulus Response Theory due to the critics made by the Active Audience Theory.

Recently, global advertising has drawn from the presumed local culture of intended consumers in constructing its television or internet narrative. For example, in Malaysia, McDonald's hamburgers are marketed as *makan* (meals) to ease audience identification with stories of product purchase. Drawing on media user theory of audience response to audio-visual content, one can see more than a 'relatively vague specification' of how narrative 'elements' of advertising and marketing can be linked to consumer readings (McQuarrie & Mick, 1999).

Studying consumer 'creativities and constraints' (Moores, 1993, p. 138), Wilson (2011) presented a seven stages cognitive process located upon and shaped by cultural horizons of understanding media marketing in screen and shopping mall. Wilson's (2011) seven stages involve viewers:

(i) absorb – immersing themselves in marketing screen content while always already simultaneously;

(ii) anticipate (its narrative) – or 'project' likely events from a horizon of generic understanding of the text as an instance of a type;

(iii) articulate (integrate content) – in a 'hermeneutic circle' of understanding and intrinsic interest in the story they are constructing;

(iv) align (with narrative agents) – identifying with their activity as a reason for;

(v) appropriate (screen marketing) – to form consensually a scenario of 'self as consumer';

(vi) alienate (distance themselves) – in a 'depth hermeneutics' of critical (citizen invoking);

(vii) analyse – rejecting the text's transparent, apparently unproblematic offer of 'accommodation'.

(Wilson, 2011, pp. 14-18)

As consumers are active, and not passively absorb screen content, and glocalization has to occur when global enterprises enter local markets. Culturally appropriate glocalization (global and local) enables people's interpretative accomplishment of meaning in transnational advertising (Wilson, 2009). Glocal also refers to the global or western product represented as local or Asian (Wilson, 2007).

A global company using local culture in its branding is said to be media marketing glocally. Glocal marketing strives to optimize the balance and harmony of the firm's marketing activities in terms of standardization versus adaptation, homogenization versus tailoring, similarity versus difference, concentration versus diffusion, dependence versus independence, synchronization versus flexibilities and integration versus separation (Svensson, 2002).

Glocal is derived from global versus local concept. In the earlier research, numerous scholars have discussed two aspects of globalization-standardization versus localization-adaptation. Kotler (1986) stated that multinational company can gain benefits through increase standardization of marketing mix (products, promotion, pricing and distribution). Porter (1986) indicated that standardizing marketing, in some cases, can lead to competitive advantages that support the overall global strategy. Domzal and Unger (1987) noted that globalization of marketing activities emphasizes consumer similarities across geographic

borders and strives for standardization marketing strategies, while minimizing local differences.

A local or domestic marketing strategy recognizes the necessity to consider locally-related issues in the performance of marketing activities in the market place. For example, in Asia, the long history of hostility, war and violence of Japanese colonialism has highlighted the hostility of older Chinese consumers towards Japan and Japanese products (Cayla & Eckhardt, 2008). Therefore, branding managers of these products should consider this cultural difference and think of ways to promote an Asian identity for their products in order to glocalize it successfully.

Many worldwide business enterprises are moving beyond global marketing and the globalization of marketing activities. Most marketing activities have adapted to local conditions, characteristics and circumstances in the market place. As the term 'glocalization' is very important in discussing media brandscapes, this section will discuss examples of glocal marketing communication in corporate media practice.

The primary case of glocal brand marketing is Coca-Cola. The company is moving to the glocal market with its slogan 'think local, act local' (James, 2001). Wilson (2007) discussed the success of the television advertsing of coca-cola in Malaysia in aligning audiences in his study which comprised of ten Malaysians in two focus groups. Wilson (2007) found that the coca-cola advertisement can be read as containing a promotional message consisting of the drink's alleged capacity to produce unconventionally creative behaviour. He described the message conveyed by the advertisement as "if you drink coke, you can do anything at anytime, allowing you to challenge the norm and break conventional rules". This message is portrayed by the Malay and Chinese (2 major races in Malaysia), playing basketball on the street without the presence of gelanggang (court) and actual basket; the girls

are also playing basketball and the Malay girl who wears *baju kurung* (traditional cloth) can throw the ball in the net. The advertisement addresses consumers widely (all races and gender groups) and the scenes suggests that if we want to drink coca-cola, we can drink it everywhere with no geographical boundaries. The promotional messages concern high energy of motivation (male, female) and bear a preferred reading that the drink brings freedom and energy (as with the Malay girl who wears baju kurung but nonetheless plays the vigorous ball game successfully) (Wilson, 2007).

### 2.2.4 Motorcycle Branding

Motorcycles have a simpler structure compared to cars and are an easy way of transport in daily life. The low prices and low fuel consumption of motorcycles have made them a popular product in the developing countries (Hsu et al., 2003) where people can afford motorcycles rather than cars.

The high demand of motorcycles leads to the increase in their production. The global production of motorcycles sees a remarkable increase from years to years, an increase of 10 million units from year 2004 (30 million units) to year 2005 (40 million units) (Competitiveness Support Fund, 2006). In the west, the motorcycle market is dominated by the heavy-weight motorcycles such as Harley-Davidson (sales of $3.55 billion in 2011) (Harley-Davidson Aunual Report, 2011), and riding the motorcycles are seen as a hobby as well as daily private means of transportation (Nam, 2007). However, in Asian, small-sized motorcycles are preferable and they are used for means of transportation for daily life. The market of small-sized motorcycle is dominated by the Japanese brands, namely, Honda, Suzuki, Yamaha and Kawasaki (Shaharudin, Hassan, Salleh, et al, 2011), and the production

of motorcycles sees an increase from year to year of 9,855,064 units in year 2009 to 12,008,795 units in year 2010 and 12,179,329 units in year 2011.

In Malaysia, the demand for motorcycles is also high, with an estimate of more than five million motorcycles on the road. The sales of motorcycle in Malaysia were increasing from year to year – 432,681 units sold in year 2009 to 468,175 units sold in year 2010 and 494,586 units sold in year 2011 (Federation of Asian Motorcycle Industries, 2012). Over the years, the motorcycle market in Malaysia has been dominated by the Japanese brand – Honda (before 1980s and 1990s), Yamaha (1980s) and Suzuki. In the mid 1990s, the globalization of business has brought about changes in the Malaysian motorcycle industry with several local brands such as Modenas, Nitro, Comel and MHz have emerged strongly to compete in the Malaysian motorcycle market; and Modenas has achieved considerable success as the national motorcycle (Ramayah et al., 2011).

The motorcycle sales over the years indicated that the motorcycle industry plays an essential role in Malaysia's economic growth. In order to increase the sale of the respective brand, the motorcycle manufacturers need to be exposed to the determinants that lead consumers to come to the purchasing decision; and over the years, studies have been conducted on this perspective. Attractions on the business studies of motorcycle industry in Malaysia have been on the brand loyalty (e.g., Shaharudin et al., 2010; Shaharudin, Mansor, Hassan, et al., 2011), purchase behavior (e.g., Shaharudin, Hassan, Salleh, et al., 2011; Akbar & Bakar, 2011; Reddy, 2006), purchase preference (e.g., Neoh et al., 2007) and consumer ethnocentrism (e.g., Ramayah et al., 2011). Researches on the brand loyalty have found the relationship between product attributes and brand loyalty. Based on a quantitative study of 100 self-administered questionnaires, Shaharudin et al. (2010) found that the extrinsic attributes of the product quality have significant influence on the brand loyalty of the

Modenas motorcycle and scooter users. In a more extensive research on brand loyalty, Shaharudin, Mansor, Hassan, et al. (2011) explored the relationship between the intrinsic and extrinsic attributes of product quality with brand loyalty of Modenas motorcycle and scooter users. They found that the intrinsic attributes of the product quality have no significant influence on the brand loyalty.

Shaharudin, Hassan, Salleh, et al. (2011) achieved another milestone in the research on motorcycles when they investigated the purchase behaviour of the Modenas motorcycle users. By using 116 self-administered questionnaires, Shaharudin, Hassan, Salleh, et al. (2011) found that the customers' perception on the level of product quality of the eight quality dimensions framework has no significant impact on their purchase decision. They further reported that the customers may not rely on the perceptions of quality alone but on the other elements beyond the quality perceptions of their individual preference in deriving their intention to purchase any motorcycle or scooter product. Akbar and Bakar's (2011) research on the purchase behaviour of motorcycles brought new insight into the motorcycle industry by revealing that the product factor, price factor and place factor are the three 'determinants' of the students' decision making in purchasing motorcycles. From the responses of 415 students in Penang, Akbar and Bakar's (2011) found that majority of the students are interested in buying the motorcycle with good design and good quality (product factor), low price with discount (price factor) and convenient place for motorcycle purchase (place factor). In a similar study which identified the consumers' buying behavior of motorcycles, Reddy (2006) found from the 100 questionnaires of the motorcycles consumers that the buying behaviour were influenced by the cultural factors, social factors, personal factors and psychological factors. The results of Reddy's study further added to the list of the determinants identified by Akbar and Bakar (2011).

Research on the purchase preference on the other hand, also identified variables influencing consumers' purchase preference of motorcycles. By using 180 questionnaires, Neoh et al., (2007) identified that the country of origin of the motorcycle brand and consumer ethnocentrism are the two variables that influence the consumers' purchase preference of motorcycles in the Malaysian market. In terms of consumer ethnocentrism, Ramayah et al.,'s (2011) study which tested and validated the two components ("soft ethnocentrism" and "hard ethnocentrism") CETSCALE measurement in the Malaysian context with the sample of 180 motorcycle buyers demonstrated a valid (context, construct, convergent, discriminate and nomological) as well as a reliable two dimension scale for measuring consumer ethnocentrism. Based on these studies, it can be deduced that perception plays an essential role in the consumer's purchasing decision.

However, understanding the relationship between the various determinants set up in the quantitative research is insufficient to explain the consumer behaviour. These assumptions on the determinants are predetermined by the researcher and the consumers' responses were restricted to the determinants given to them. Indeed, consumers create their own meanings of consumption and have their own stories to tell. As advocated by Moorman (1987), individual consumers assign meanings to their consumption activities by using their own personal goals and motives. For example, in Woodruffe, Eccles, and Elliott's (2002) study on shopping addiction, an individual gave accounts of his shopping addiction by associating it with the excitement and feelings of being out of control. Thus, it can be argued that understanding of consumer behaviour goes beyond the idea of determining relationship between the product attributes or factors that influence purchase or the consumer ethnocentric; but should incorporate the interaction between the consumer and the object to find out the meanings attached to the object.

Several researchers have embarked on this perspective to find out the interaction between the consumers and motorcycles to find out the meanings attached to their consumption of motorcycles. For example, Schouten and McAlexander (1995) used sub-cultures of consumption to understand consumer behaviour on the Harley-Davidson motorcycles. By using ethnography research, they found that the sub-culture of consumption of Harley-Davidson's motorcycles exists when the bikers identify with the bikes or biking and then identify with others through the bikes or the biking activities. Schouten and McAlexander (1995) grouped the sub-cultures of consumptions of Harley-Davidson's motorcycles into four major categories, namely, (1) structure (social categories or sub-groups that they belong to), (2) ethos (interpretations of the core values based on the life structures), (3) transformation of self (reconstruction of identity as a biker), and (4) the role of marketing (marketer provides necessary goods and structures for them to become more like Harley-Davidson's biker).

In another similar study, Bellaby and Lawrenson (2001) reflected on the statistical risk assessment of motorcycling and the ethnographic work of the motorcyclist own reasons for riding. They found that the motorcyclists perceived the riding activities to be safe for the experienced riders although the statistical risk assessment indicated that motorcycle is a hazardous and risky transport, further proving that the riders create their own meanings of motorcycling. Haigh and Crowther's (2005) added to the findings by exploring the life stories narratives of the motorcyclists to understand voluntary risk-taking, and found that the motorcyclists engage in the risk-taking activity in an ongoing reflexive manner. Their findings provided insights to the marketing campaigns and suggested that encouragement should be given to the participants so that they focus on competence, wisdom and safety while riding the

bikes. The studies suggested that consumers form relationships through the activities of consumption and constitute their own categories and definitions for the consumption.

## 2.3 Screen Reception Studies

### 2.3.1 Audience Consumers of Media

Media audiences are classified as passive initially. However, the theory was then refined and the audience was considered as active. The literature in this section presents the theory of both the passive and active audiences.

Effect studies categorised television audiences as passive consumers. In effect studies, the consumers are illustrated as passive beings who only focus on the texts that they are reading or watching. This view is largely based on the behaviorist perspective where the scenario is based on the cause-effect model (Bryant & Thompson, 2002), and the audiences reactions are postulated as a result from exposure to a particular type of media content (Gauntlett, 2002).

There are two models in the effect studies, namely, Hypodermic Needle Model (Hanes, 2000) and Two-Step Flow Model (Lazarsfeld, Berelson & Gaudet, 1968). The Hypodermic Needle Model explains how mass audiences might react to media text. This theory suggests that audience passively receive the information transmitted through a media text, without any attempt to question or process the data (Hanes, 2000); and the media texts function in a one-directional communication process. In this model, it was assumed that audiences are manipulated by the creators of media texts whereby their behaviour and thinking can be easily changed by media makers. In other words, audiences are the effect of the text, and their behaviours are determined by the texts. Gradual exposure to the texts will shape their behaviour in the mould set by the advertisers.

Although this model is more than two decades old, it is still used to explain why certain groups in society should not be exposed to certain texts such as those associated to sex or violence which might result in them imitating the sexual or violent behaviour in the texts. However, this model is also considered to be an inadequate representation of the communication between media and the public because it does not take into account the audience as individuals with their own beliefs, opinions, ideals and attitudes (Abercrombie, 1996).

The second model associated with effect studies is the 'two-step flow' model. In "The People's Choice" (Lazarsfeld, Berelson & Gaudet, 1968), it was argued that information does not flow directly from the text into the minds of its audience but the movement of information was through 'interpersonal networks' from the media to people (opinion leaders) and from there to other recipients (Lowery & DeFleur, 1994). Lazarsfeld, Berelson and Gaudet (1968) explained that in the Two-Step Flow theory, individuals are still reading the media in their own way when they receive media information from an intervening opinion leader (such as a commentator or film reviewer), but to this is added the influence from someone's opinion which they value. However, in this model, the audiences are still considered as passive audience.

However, the effect studies were often criticised as it was subsequently argued that the theory was inaccurate as audiences are not passive, but rather active in all kinds of way, selectively making sense of the text while interacting with it. With this view, recent audience's work in media studies can be characterized largely by two assumptions: (a) that the audience is always active; (b) that media content is always open to interpretation (Evans, 1990). This assessment of the audience as active beings leads to proposing an active audience theory.

Active Audience Theory (AAT) is a model where the consumer is considered to be actively interpreting, making sense of, or reading the media text as a narrative or story. One of the early studies on the Active Audience Theory which became a point of reference for later studies is by Morley (1980). In this ground-breaking study, Morley studied audience reactions to the BBC Nationwide current affairs and new series of different social class, with different educational and occupational backgrounds. He postulates a three-fold model of audience reaction to media, showing that audience response is not determined by screen content, rather by the socio-cultural background of the respondents.

In Morley's study, two episodes of Nationwide were shown to about 12-18 groups from diverse social backgrounds and interviews were conducted with them after that. The groups were chosen on the basis that they might be expected to diverge in their decoding of the texts (Morley, 1980). The findings of Morley's study were analysed in terms of Hall's (1980) concept of preferred reading which included dominant hegemonic readings, negotiated readings and oppositional readings.

Hall indicated that the dominant hegemonic position represented the ideological perspective of socially powerful elite and was the conceptual and political framework in which the broadcast message was encoded and decoded, or interpreted by the viewer who acceded uncritically to its politics (Dworkin, 1999). Hall further illustrated that the second framework was the negotiated position which was conceptualized as occurring when the viewer agreed with the dominant ideological definitions in the abstract while reserving the right to negotiate the meaning of specific situations (Dworkin, 1999), for example, teachers who regarded their own industrial action as justified while rejecting 'strikes' more widely. The third mode of response in Hall's model was the oppositional position. Viewers who took

an oppositional position removed the broadcast message in the dominant code in order to criticize it within an alternative frame of reference (Dworkin, 1999).

The findings from Morley's research indicated three theoretical positions which could be seen as implicit in audience readings. These accounts are:

(i) Dominant reading

The viewer accepts the programmed code, its meaning, ethics, philosophy, assumptions and accedes to the programmes 'preferred reading';

(ii) Negotiated reading

The viewers partly shares the programmed code and generally accepts the favoured reading. At the same time, having accepted the reading, modifications are done to accommodate the viewer's position and (class) interest;

(iii) Oppositional reading

The viewers totally reject the programmed code as well as reject the preferred reading.

(Adapted from Morley, 1980)

The results indicated that the groups who preferred the dominant reading were bank managers and apprentices while the groups who had oppositional reading and rejected Nationwide were black students and shop stewards. In addition, university students, training teachers and trade union officials had negotiated reading (Dutton, 1997). The middle-class bank managers and working-class apprentices both produced dominant readings which further led to a question about the correlation between class and reading position. Morley asserted

that decoding was not solely determined by class position but rather social position plus particular educational positions.

Although Morley makes little reference to the time-taking cognitive process of comprehension, he found that audiences were active instead of passive, and that they drew on experience as the members of the social class during interpretations. Morley's work is a milestone in the audience consumer research of media. Since Morley's work on Nationwide (1980), media studies have emphasized on how audience consumers from different social groups (e.g., class, ethnic, gender, generational, national) actively construct meanings from the programmes that they watch (Ang, 1990) or websites that they visit to reach a variety of conclusions (Wilson, 2007).

Ang (1989) noted the inadequacy of Morley's (1980) audience interpretation in understanding the process of audience cognitive activity in understanding the Nationwide programme, when political influence is the only factor taken into consideration. Instead, she stated that the action of watching television indirectly involves the active production of meaning, whereby the reader negotiates relationship with the text. According to Ang, the audience activity is more important than the text as reading a same text may generate multiple meanings, and must hence be taken into considerations. With that, Ang (1989) suggested different ways of decoding texts and further pointed out that the oppositional meanings given to the text in Morley's work should be regarded as "a moment in the cultural struggle and an ongoing struggle over meaning and pleasure, but not as an example of audience freedom" (p. 102).

By using a reception analysis of the audience watching the America prime-time soap opera – Dallas, Ang (1985) found that meanings are actively created by the audience rather than pre-given and passively absorbed. From Ang's (1985) study on 42 audiences' arguments

and interpretations on Dallas, Ang found that the respondents felt that the programme was realistic as the serial's relevance to everyday experience: "I like watching it…because those problems and intrigues, the big and little pleasures and troubles occur in our own lives too…it's really ordinary daily problems more than anything that occur in it and that you recognize…the characters reflect the daily life of a family, I find" (p. 43).

Ang noted in her study that the participants have emotional attachments to the programme, in which they impose the feeling of pleasure to the experience of watching Dallas. Ang contextualized pleasure within audience social formation and examined the relationship between pleasure and ideology as well as the reasons and ways that audiences obtain pleasure from popular culture and relate the pleasure to ideology (Emanuel, 1992). Ang (1985) indicated the insufficiency of the classical theory of realism in explaining the meanings produced by her watchers of Dallas, and introduces a new level of understanding - emotional realism. Ang (1985) claimed that watching soaps involves the connotative level of the emotional realism of the viewer and the realism has to do with the "recognition of a tragic structure of feeling, which is felt as real and which makes sense for these viewers" (p. 87).

Being an active audience, the viewers impose feelings when watching, and were carried away by their feelings. In viewing *Dallas*, Ang (1985) noted that some viewers claimed that they read it in an ironic way so that they can maintain their superior position while other viewers claimed that they use populism to argue that they have to like what they like. In addition, recognition of feelings will lead to the identification with the characters. Ang (1985) noted that most women in the study were found to identify with the characters such as Sue Ellen or Miss Ellie, who is seen by the women as a real character because they recognise their emotions and are psychologically attached to it. To the female audience, the problems that the character faced as a wife and a mother resemble the problems that women face in real

life. On the other hand, men did not recognise with these female characters because they do not share the same recognition, but are more related to the men's problems such as business, power, wealth and cowboy's elements. Ang's (1985) study succeeded in drawing a linkage between the active audience and the emotional attachments of the audience during interpretations of texts, bridging the gap between Morley's study and the Passive Audience Theory.

Silverstone (1994) noted the lack of accounts of social environment, television and everyday life in Morley's (1980) work on Nationwide although the content successfully provide the linkage between the social and "text-centred explanations of audience activity" (p. 148). To improve the study, Silverstone (1994) outlines a 'hermeneutic' phenomenology of reception, focusing on the thought process occurring between the media users and the texts. He proposed the notion of 'play', in which audiences are said to engage in a game-like situation when interpreting the media. In other words, audiences are standing outside the circles of their real life (Huizinga, 1970) and immerse themselves in the life of the game world. This situation can be equated with the situation of playing games whereby we immerse ourselves into the game-world and act or think like the character in the game to obtain pleasure as well as extract fun and produce meaning (Huizinga, 1970).

According to Silverstone (1999), there are many ways to see the media as sites for 'play', whether in their texts or in the responses that those texts produced; and watching television is an action that can best illustrate the concept of 'play' or 'ludic'. When an audience is watching television, they engage in an interactive process, a 'play-like' situation, by "commuting frequently, shifting in and out from everyday life to focusing on television's intense familiarity" (Silverstone, 1994, p. 169). With that, audiences may agree with the perspectives or views of the characters and may identify with or behave like them.

The reviews of the literature on the Active Audience Theory show that the scholars (Morley, 1980; Ang, 1985; Silverstone, 1994) have succeeded in bringing to consciousness the active interactions between the audience and the texts. The reviews have proven that the audiences are not passive but active; and their cognitive processes are influenced by the socio-cultural factors (Morley, 1980). In addition, they bring in their feelings (Ang, 1985) in the process of the 'play-like' interpretation (Silverstone, 1994) and are influenced by them. Active Audience Theory is essential in marketing as the theory proved that consumers constantly shape meanings of the everyday screen marketing that they watched, and this implies their expectations on the screen content and the role of the screen narratives. The next section will review the studies on the audience consumers of marketing.

### 2.3.2 Audience Consumers of Marketing

The works of the audience consumers of marketing are transformed from advertising theory (Stern, 1988, 1993, 1994; Scott, 1994a, 1994b), marketing theory (Thompson, 1994, 1996, 1997) and print-derived reception studies (Wilson, 2009). The literatures of the scholars are reviewed below.

Stern uses literary devices and relates them to consumer research in advertising for interpreting the marketing research. She identified three elements of allegory, namely, metaphor, personification and moral conflict. Metaphor is the connotative figurative language used as a comparison to make a statement and convey an idea (Brooks & Warren, 1960) to be imaginatively like the other (Stern, 1988), for example, "X is Y". Stern exemplified the use of metaphor in car advertisements of Jeep and Jaguar by stating that the advertisers use 'legend' as the comparative term 'legend'.

Next, Stern (1988) stated that personification is a representative of the abstract qualities in the narrative as real persons, such as association of tiger with strength. In advertisement of diverse settings, Stern indicated that the personification of tiger is used to associate the products advertised with strength, as in the cereal advertisement in which Tony, the tiger is associated with human strength; Exxon is associated with car strength in Gasoline advertisement; and financial strength in finance services advertisements by the Boston Company Special Growth fund.

Following this, Stern explained that moral conflict, on the other hand, refers to the conflict with the opposing element, for example, good and evil. Stern gave the example of the moral conflict in the General Motors Mr. Goodwrench advertisements in which there is a conflict between the consumers' duty to care for the cars and the inclination in the unpleasant tasks.

Stern found the use of allegory as an advertising strategy in terms of the message appeal, product benefits, target audience and media design. According to Stern, the message appeal of fear serves as the negative motivation and is necessary when advertising products that are complex and not easily visualised. Stern explained that the General Motors' Mr Goodwrench advertisements makes use of negative motivation of the fear element to convey the message of the essentiality of car care to avoid car accidents.

Next, Stern (1988) noted the use of allegory in advertisements to present the product benefits which are termed as problem removal, problem avoidance and problem resolution. According to Stern, problem removal deals with the consumer's actual fears whereby the fear is removed through the allegory used in the advertisement. For example, in the Sapolio detergent advertisement, a housewife is allegorized as a muscled boxing woman who removes the problems of dirt on laundry by punching out all the dirts. Next, Stern illustrated that

problem avoidance relieve the consumers' fear by preventing the future problem. Stern explained by using the advertisement of the automotive car care whereby consumers are motivated to go for frequent car maintenance and long term protection of the car exteriors and interiors in order to avoid expensive car problems. Following that, Stern noted that allegory with problem resolution teaches both the problem and resolution to the consumers by means of both the negative consequences and prevention strategies. For example, in the advertisement of the New York Telephone NYNEX nuptial, the problem of the expensive rates of communicating with people from the different area codes is first presented followed by the solution of the problem, which is selecting the right carrier for the calls.

Apart from identifying the functions of allegory in advertisements, Stern (1994) also came out with the notion of gendered reading in advertisements. Stern (1994) found the difference between the reading of the male and female audiences in terms of the reading styles, attitudes towards the authors, plots and characters, as well as the text evaluation. She noted the difference in the reading style of the male and female audience by highlighting that males are found to be detached readers and see the story as an outsider (Bleich, 1988) whereas female are found to be attached to the text and are able to see the story as an insider (Flynn, 1988). In terms of the attitude towards the authors, men were found to perceive strong authorial voice and interpret the author's intention of writing and hence are distant from the text as they see the story as an outsider (Bleich, 1988). Women, on the other hand, do not focus on the author's intention but add in their own experience and response when interpreting the text (Flynn, 1988).

As regard to the attitudes towards plots and characters, Stern (1993) indicated that male readers only tell the facts and avoid personal inferences and opinions but female readers are found to give inferences and own views when summarising the plot. By giving personal

inferences, women deconstruct the texts and fill in the textual gaps (Derrida, 1978). In terms of text evaluation, men were found to be more judgmental, often giving their approval or disapproval of the understanding of the text whereas women are less likely to evaluate stories but are reported to experience and enjoy the text (Stern, 1993).

With those findings on the difference in the gendered reading, Stern (1993) incorporated the different gender reading style into the consumer research to see how male and female consumers interpret the gender image in the advertisements (Gilly, 1988). Stern (1993) found the differences of both genders in interpreting the two advertising figures – the Marlboro man and the Dakota Woman. Stern (1993) noted that since the Marlboro man is an andocentric advertising text and is male oriented, male are found to be able to relate with the figure. According to Stern, The Dakota woman on the other hand, is a geocentric text and is associated with women, so women are found to be able to relate to it. However, when the sex of the characters are reversed, without making any changes to the appearance and behaviour, the image cannot be accepted by both gender as they cannot relate to the characters since it does not conform to the society value (Stern, 1993).

By relating the literary theory and gendered reading to the consumer research in advertising, Stern's work laid the foundation in the research of audience consumers of marketing. The findings proposed that advertisers should take into consideration of using allegory to create the intended effect on the target consumers of different genders as the outcome will be different.

In another line of enquiry on the study of audience consumer of media, Scott (1994a, 1994b) brings reception study into marketing. She uses rhetoric and literary theory to see how audiences interpret printed advertisements. Scott (1994a) proposed the use of two textual theories in consumer behavior which are literary theory and semiotic theory. In literary theory,

reader-response writers are a "collection of critics who share the agenda of moving from theories of text to the study of reading" (Scott, 1994a, p. 463). In this manner, Scott (1994a) suggests that the understanding of reader-response theory is helpful to better interpret the way consumers read advertisements. On the other hand, according to Scott (1994a), semiotic theory is highly associated with the linguistics area; and the largest branch in this theory is structuralism, which emphasizes on eliminating the surface elements related to the writing and reading of the text in order to find the structure of the texts. Scott further indicated that the action of reading is grounded on collective conventions and the readers can share their own reading strategies, and this allows the grouping and sharing of similar readings and responses. Scott added that the strategies will also be applied to the interpretation of a new text, and the type of strategies chosen will depend on the type of genres read. In order to link the process of reading texts with reading advertisements, Scott exemplified instances of the individual interpreting the advertisements by bringing in the knowledge of cartoon characters or magazine editorial for better comprehension. This leads to the incorporation of rhetoric theory in studying images in advertising interpretation.

Scott (1994b) outlined three ways that images work, namely, realistic look, image only and image with product demonstration. Scott (1994b) indicated that the realistic look of the image in advertising, aided by the explanation in words written on the side, makes the message transparent to the reader and this will ease understanding of the product features. With realistic look, consumer will be able to absorb the message into their minds directly, without any need for cognitive activities (Scott, 1994b). The second way that image is presented in the advertisements, according to Scott (1994b), is carried out by the image only, without any explanation in words. In order to read this type of visual message, the consumers need to adapt their way of thinking to the image (Scott, 1994b). Next, Scott (1994b) stated

that the third way that the image is presented in an advertisement is by the demonstration of the product in-use alongside with the product image.

By presenting the three ways that the images work, Scott (1994b) proposed two psychological models (classical conditioning and information processing) to theorize the way visual elements in advertisements affect consumer response. Three assumptions about the features of the image as discussed in the classical conditioning model were made by Scott (1994b). Firstly, the picture does not contain any complex semantic content such as being pleasant or unpleasant and positive or negative (Scott, 1994b). Secondly, the picture does not contain any metaphorical stylization or fictionalization elements (Scott, 1994b). Thirdly, the picture can be passively absorbed by the consumer so no interpretation activity is needed (Scott, 1994b).

On the other hand, Scott (1994b) noted that in the information processing model, the images are assumed to have direct or indirect cognitive impact; and are treated as a kind of sensory analogue (that work in the absence of cognitive activity), rather than as a symbolic form like words or numbers.

Scott (1994b) noted the limitations of copy theory which draws a connection between images and reality, whereby the images are said to resemble the reality. Visual resemblance is not insufficient for pictorial representation (Goodman, 1976), and the theory also fails to explain the intentional selectivity behind all pictures (Boas & Wrenn, 1964; Goodman, 1976). As a refinement of the theory, Scott (1994b) suggested a theory of visual rhetoric in advertising which recognise pictures as a system of symbol employed for the purpose of persuasion. Scott's theory of visual rhetoric can help researchers outline how meaning is constructed through visual arguments in advertisements.

Scott (1994b) proposed that the system of visual rhetoric must have three levels: the invention, the arrangement, and the delivery of argument. Firstly, the advertisers use steps which are positioning, copy strategy and concept in the invention of a complex argument (Scott, 1994b). Invention includes "the benefit promised to the consumer, the support for the promise, the relationship (implicit/explicit) to competitive alternatives and the organizing argument or metaphor" (Scott, 1994b, p. 265). The second level is the arrangement of a visual element which is important in helping the viewer to modulate the experience of the text (Scott, 1994b). The third level is delivery of a visual argument (Scott, 1994b). According to Scott (1994b), the consumers will evaluate imagery based on the style of visual delivery as reading an advertisement is a highly cognitive activity and involves a learned process. Different style of visual delivery may carry different intended visual meanings, the consumers will engage in the cognitive activity in order to gain a holistic understanding.

Next, Scott (1994b) proposed two ways of assessing visual delivery in advertising, namely, camera's point of view and the style of rendering. Scott (1994b) exemplified the two ways to evaluate visual delivery by using two images of bed sheets, in which the first is presented in a common consumption situation: they are on a bed and from straight on camera point of view, whereas the second sheets are cropped very closely in the close-up camera angels. Scott (1994b) indicated that the difference between the two styles used in the images carried meaningful meanings: the first image portrays with traditional art form while the second image portrays a newer art form. According to Scott (1994b), in the manner of rendering, the first image not only shows bed sheet but glamorizes the product by other elements such as the bed carved of a rich wood and the pillow arranged in an artful arrangement. On the other hand, the product in the second image is stretched to create the optical illusion of a mobile though it is a sheet in fact. By using literary theory and rhetoric

theory in her work on active audience, Scott (1994a; 1994b) provided account of the textual interaction.

Thompson (1994) sets 'hermeneutic' interpretive framework to interpret the texts and consumption stories. According to him, understanding is organized by culturally shared narrative and decision to purchase is influenced by personal meanings and cultural background. Thompson (1994; 1997) used the principles of phenomenology – a term used in organizational and consumer research to refer to approaches which develop an understanding of subjective issues that may not be immediately implied in the responses which is seen on the surface (Goulding, 2005), and applied it to various research situations in the marketing field. The examples of Thompson's researches included: analysis of self care practices and self conceptions (Thompson & Hirschman, 1995); exploration of gendered consumption and lifestyle (Thompson, 1996); deconstruction of the meaning of fashion discourses and the link to identity and self conceptions (Thompson & Haykto, 1997); experiential and socio-cultural environment of the consumer culture theory (Arnould & Thompson, 2005).

In his studies, Thompson interpreted the text of consumer consumption stories (or narrative) by using 'hermeneutic' interpretive framework to understand the consumers' "experiences of products, services, brand images and shopping" (p. 438). This 'hermeneutic' interpretation which follows from a 'hermeneutic' view of human understanding (Ricoeur, 1981) derives to the marketing insights (Thompson, 1997). In other words, it helps to link the consumer consumption texts with the marketing relevant understandings.

In addition, Thompson (1997) also indicated that human understanding is organized by culturally shared narratives, for example stories and myths. Consumers are described as 'self narrators' (Thompson et al., 1994) who selectively highlight particular facets of these experience events in their retrospective narratives" (Thompson, 1997, p. 441). Consumer's

narrative are said to come from past consumption experience and their narratives might also influence their future consumption experience. When purchasing, the consumers' reading and interpretation of meaning on the screen are influenced by their personal history as a text (Thompson, 1997) and this history is influenced by the cultural backgrounds that the individual is in. In other words, before the consumers arrive at the interpretation of the meaning on the screen which will result in the decision of purchasing or non-purchasing, the personal meanings and cultural background will influence the decision; and this decision will be added into the personal history and will influence the purchasing decision in the future.

In terms of application of the principle of phenomenology, Thompson and Hirschman (1995) used poststructuralist interpretive procedure (semi structured interviews) to examine the way that the consumers sense of body image and consumption behaviours is shaped by psychosocial meanings and processes. They discovered that people's responses to body images are based on a "cultural ideology that underlies body satisfaction, their sense of ideal and desirable bodies, and activities motivated by these perception and feelings" (Thompson & Hirschman, 1995, p. 151). Besides, they also mentioned the significance of bodily preservation to the industries which focus on the body, i.e. those which provide dietary, slimming, exercise and cosmetic body-maintenance products and services as well as the increasingly popularity of the male body as medium for self-construction.

Thompson (1996) used 'hermeneutic' research approach to describe the gendered consumption meaning and lifestyle of professional working mothers with children. From the phenomenological interview, Thompson noted and analyzed the strategies taken by professional working mothers to manage culturally prominent lifestyle known as 'juggling' lifestyle. He discovered that these women who are professional working mothers preferred the products and services which may assist and are convenient for them in everyday life. They

used their own childhood and consumption experiences when they are selecting and giving the best products and services to their family (Thompson, 1996). Thompson further found that valued consumer goods helped these people to "stay on schedule" (p. 394) and "hold it all together" (p. 400).

Thompson and Haytko (1997) studied how consumers use fashion discourses to inscribe their consumption behaviour in a complex ideological system of folk theories about the nature of self and society. They characterized the Western fashion model by "novelty, rapid change, a proliferation of styles, and more important, the mass consumption of goods" (Thompson & Haytko, 1997, p. 16). Thompson and Haytko (1997) demonstrated that consumers use socio historical fashion discourse in creative ways to alter their dominant meanings. They indicated that consumers are able to create creative interpretations and juxtapositions that challenge the dominant ideology by tapping into the countervailing meanings presented in a complex ideological system such as Western fashion (Thompson and Haytko, 1997).

Consumer Culture Theory (CCT), as discussed by Arnould and Thompson (2005), refers to a collective name for a body of theories on "the dynamic relationships between consumer actions, the marketplace and cultural meanings" (p. 868). They synthesised the related consumer studies of CCT research contexts, which illuminate four research programs in terms of: (1) consumer identity projects; (2) marketplace cultures; (3) the socio historic patterning of consumption and mass-mediated marketplace ideologies; and (4) consumers' interpretive strategies (Arnould & Thompson, 2005, p. 871).

CCT views consumption as continually shaped by ongoing interactions within a dynamic socio-cultural context, and is concerned with the factors that shape the experiences and identities of consumers "in the myriad messy contexts of everyday life" (Arnould &

Thompson, 2005, p. 875). According to Arnould and Thompson (2005), CCT does not view individual consumers as making rational choices in the context of "free" markets. Instead, it has drawn on the work of Bourdieu (1984) and Foucault (1974) to examine the ideological context in which consumption takes place. This means to say that individual consuming subjects are viewed as operating within a cultural, economical and political frame that shapes and limits how they can think, feel and act in the contemporary marketplace (e.g. Holt, 1997; Askegaard & Kjeldgaard, 2005; Fournier, 1988). As such, CCT tends to be associated with in-depth qualitative analyses of consumers' perspectives (Arnould & Thompson, 2005).

In summary, Thompson's works has analyzed the ways in which individuals use the cultural meanings associated with products, services, and brands to engage in their identity goals and to negotiate socio cultural oppositions, particularly those displayed in gender roles. He also re-conceptualized consumer culture as a complex ideological narrative which is built by individuals' creative acts of self-definition through consumption and market monitoring activities and technologies.

Besides, Wilson (2009) transformed print-derived reception studies into understanding media users. Wilson proposed that audiences engage in a 'ludic' activity when they are interpreting the content of the screen media. According to him, audiences are active and will bring in their prior knowledge and experience when they create their own meanings from the media text. By drawing on 'hermeneutics' philosophy and the way people cognitively describe their own process of interpretation of media content, Wilson developed a seven stage game-like ('ludic') universal model. This model involves audiences absorbing, anticipating, articulating, aligning with and appropriating or alienating from and analyzing the screen content (see Section 2.2.3).

According to Wilson, audience will draw on their 'horizon of understanding' (Gadamer, 1975, 1976), whereby they use their past experience to form the creative hypotheses and test their hypotheses one by one in the process of interpreting the media content. Moreover, culture will have a strong influence on the audience's interpretation. In other words, the response made by the individual is not only the individual's reaction to a media message but a culturally patterned 'hermeneutic' moment that produces meaning (Wilson, 2009).

## 2.4 Summary

This chapter provides a review of the literature on the reception study of media marketing motorcycles. It notes the essential elements that need to be taken into account to discuss the way audiences interpret the media. Elements of media aesthetics which consist of narrative, genre, point of view shot as well as gender and the look are noted to be essential in influencing the audiences' identification with or alienation from the media. With regard to the theory of screen branding and motorcycle branding, the review indicates the value of a brand in the market in influencing the consumers' loyalty and purchasing decision. Besides, it is noted in the review that audiences are actively constructing meanings of the narratives that they see on screen and the meanings that they construct are influenced by their past experiences. This view of audiences as active beings provides the fundamental groundwork of the present study.

These research findings provide a rich empirical framework for the interpretation of the results of this intended study on the media marketing of motorcycles.

# CHAPTER 3

# RESEARCH METHODOLOGY

This chapter explains the research methodology of the study. The chapter is organized topically, starting with the conceptual framework, followed by the research design. Next, the data collection of the study is described in terms of the planning stage and the implementation stage. The planning stage is explained in terms of the research method, population and sampling and instruments of the study; whereas the implementation stage is divided into offline and online focus groups. The last section touches on the data analysis of the study and it is described in seven stages, namely, transcription, reading and rereading, initial coding, developing emergent themes, searching for connections across emergent themes, moving to the next case, and looking for patterns across cases.

## 3.1 Conceptual Framework

This section explains the conceptual framework tested in this study.

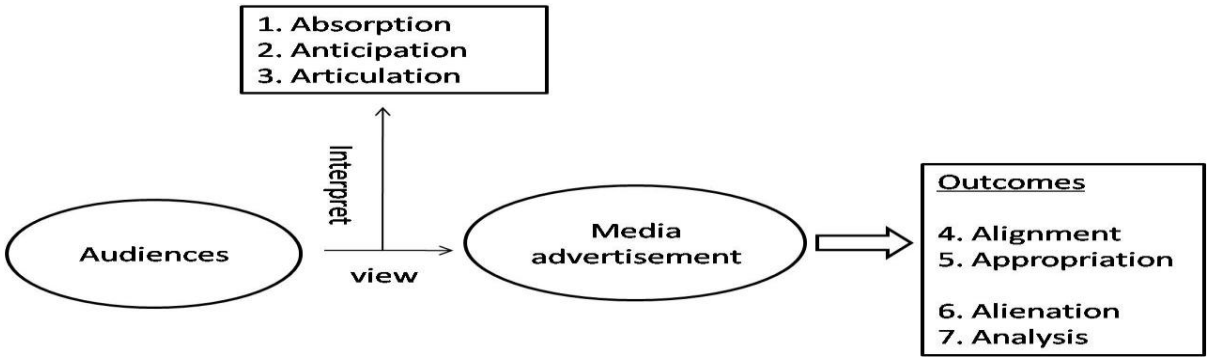


Figure 1: Preliminary Conceptual Model to Interpret Audience's Cognitive Activity when Viewing Media Advertisement

Based on Heideggerian phenomenology, an attempt is made to account how the participants understand media. Phenomenology attempts to unpack the everyday universal idea of 'understanding', and this idea is hidden under an excessively scientific or theoretically influenced account of seeing, in which we are said to erroneously to see objects. Instead, Heidegger in particular argued that we relate to the world of 'entities' (e.g., computers) as 'equipments' or 'tools' and he further elaborated that depending on the type of 'equipment' we believe we see, we have expectation that it will behave in a characteristic or particular type of way. To simplify it, Heidegger meant that we do not just 'see' the objects but we 'see it as' something that we perceived it to be. For example, when we 'see' a computer, we may 'see it as' fun, tiring, expensive, and etc. Hence, the seven stages sequence of perceiving is intended to further explicate the 'implicit' idea of understanding – as always being informed or shaped by generic expectation. From the assumption that one can establish, one articulates a coherent account of what one see, and it can be branding or story.

Drawing largely from the Heideggerian phenomenology, Wilson (2009) grouped the cognitive activity of audience interpreting media in seven stages. The present study used this model as the conceptual framework of interpretation (see Figure 1). When audiences interpret media, they construct their own meanings from the media text. Their interpretation of the meanings of media advertisement can be described in three stages, namely, absorption, anticipation and articulation. Audiences absorb the content when they immerse and position themselves in the media; putting themselves into the situation and imagining themselves as a character, sharing the same world view and feeling like one of them. Audiences anticipate the narrative only when they absorb the content of the narrative. In this stage, they will imagine the situation and draw on their past experience to interpret the content. Audiences' articulation involves drawing on their understanding to articulate the content by linking the

bits and pieces of their cognitive process of thinking together, to form the coherent event on the screen.

Further, it can be assumed that unless apathetic, audiences can either agree (align) or disagree (distance ourselves from the narrative). Therefore, the outcome of the articulation stage is either alignment or alienation; and alignment is followed by appropriation whereas alienation is followed by analysis. In alignment, audiences identify with the narrative and align with it after constructing their own story of the screen content from their cognitive thinking processes. When audiences align with the content, they feel the feelings from the inside and share the same views with the content, and this leads to appropriation in which they are able to connect to and relate to the brand to form the identity of the self or the products. On the other hand, when audiences feel that they are distant from the events on the screen maybe because of ethical, political or cultural factors, there is alienation with the video. The alienation will cause the audiences to distance themselves from the screen content, and they can next act as a critical citizen, critically analyzing and voicing out their opinions and criticism on the screen content. This is the ultimate outcome of the present study and the research on participant responses to marketing narratives is seeking to set out their tacit or implicit knowledge of their reactions.

### 3.2 Research Design

This study is an interpretive phenomenology study on the cognitive response of the participants when viewing videos on motorcycles. Phenomenology was chosen as the research method because it allows the feelings, behaviours, attitudes, needs and values of the participants to be explored (Patton, 2002). Humans live in a world of experience and they seek meaning from their own as well as others' experiences (Caelli, 2000; van Manen, 1990;

Willis, 2001). Phenomenology emphasizes the meanings experienced by the participants (Polkinghorne, 1989) and through phenomenology, understanding of such life experiences could be enhanced. As a methodology that is widely used for describing and understanding the experience of human beings, phenomenology is commonly used in the field of education, psychology, sociology and nursing (Creswell, 2007; Lichtman, 2006).

Moreover, phenomenology enables the voices of individuals to be heard while they were experiencing the event. Phenomenology allows the participants' responses to be dealt with an open mind, and to discover and accept the unexpected meanings which emerge (Giorgi, 1997). By using phenomenology, the participants' culturally shaped ideas will be looked into, and this is the fundamental point within Interpretive Marketing Theory. The same understanding of the participants' responses cannot be achieved through the use of positivism research designs because the restricted responses based on the researchers' intuition cannot take into account of the descriptions of experiences, which come into play in the enactment of the meanings that are embedded within the experiences. For instance, an X brand hand phone advertisement may be seen by a participant as appropriate because the content is expected by him or her, but inappropriate to the other participant due to certain unpleasant experience with the brand; and they all have stories to tell. Interpretive phenomenology enables the gathering of these data. The narrative text of audiences or consumers interpreting a screen content which itself is story-telling (Wilson, 2011) is important as it enables the power of marketing and audience management to be described; voices of the customers to be heard, and hence the 'projection' of the powerful narrative meaning that could be built (Arvidsson, 2011).

## 3.3 Data Collection

The methodology for data collection of the present study was conducted based on Smith, Flowers and Larkin's (2009) proposed steps for studying interpretive phenomenology. The model was chosen because it is the most suitable and durable for the time frame of the research, after comparing it with other models. The methodology was divided into two sections, namely, planning and implementing.

### 3.3.1 Planning Data Collection

#### 3.3.1.1 Research Method

At the planning level, the means of data collection was first determined based on the research questions of the present study. As this study aims to obtain the immediate response and opinions of the respondents regarding the experience of viewing video and a lot of 'voicing out' were needed from a bigger group of participants, focus group was chosen as the research method as it is able to cater the needs of this aspect. Focus group is tailored-made for this purpose, as stated by Smith et al. (2009), as it is useful for research questions with an immediate and applied perspective. It is able to get the concerns of a larger number of participants in a smaller number of data collection events and this could not be done with the interview method. More importantly, participants are given the chances to express themselves and are free to give their own opinions in the focus group as they can voice out their opinions and they are not confined to the responses set by the researcher, as in questionnaire method. Furthermore, by having several people sitting and discussing in a group, it is more likely that the participants will participate in the discussion as they have the chance to exchange and share their stories (Smith et al., 2009).

The data of this study were collected by using two types of focus groups which were offline focus group and online focus group. Both online and offline focus groups were chosen because it limits time and limits fund. The offline focus group is also known as traditional focus group in which several people sitting in a group aims to solve and discuss the questions given by the moderator. The offline focus group was chosen because it is time-efficient, inexpensive and allows for a variety of opinions to be aired and debated. It allows the researcher to listen not only to information conveyed, but also to better understand the 'meaning behind the facts'.

Online focus groups or electronic focus groups aims to obtain data from small groups of people on the meanings, processes and normative understandings that lie behind group assessments that are unlikely to be statistically applied to a general population (Bloor et al., 2001). The synchronous mode (real time) was selected in this study because this mode looks similar to the communication in the offline focus groups. Moreover, the immediacy of synchronous communication makes the discussion more flourishing and this indirectly leads to the expression of more views. Besides, synchronous communications are more oral as many of its linguistic characteristics mirror the spoken word (Stewart & Williams, 2005). This is proven in the increased use of phatic communication, such as 'gee', 'hmm' and 'lol', which is typical of speech, not of writing (Sternberg, 1998). These inferences can help "judge the mood of the group and aid in more fruitful interpretation of group dynamics, processes and meaning" (Stewart & Williams, 2005, p. 405).

### 3.3.1.2 Population

The population of this study consisted of the postgraduate students who are taking research degrees (either Master or PHD) at a higher learning institution in Sarawak at the time of the research. Participants from the higher learning institution were chosen as the sample because of the age group of the participants. This is because most of the use of motorcycles is by that age group and they are exposed to the motorcycles and its advertisements. Moreover, the higher learning institution in Sarawak is chosen for the ease of data collection and the heterogeneous group of students which consists of a variety of ethnic groups.

The population of postgraduate students was chosen because they have the maturity to respond to the repertoire of meaning construction in media advertising, which is emphasized in the present study. Besides, talking to them is more effective than to the 'actual buyers' in the motorcycle shop. As students, they were the future motorcycle buyers and their opinions are valuable to the industry. Moreover, it is hard to show the video to the real consumers of motorcycle out there because the access to them is limited and even if we know them, they may not be willing to spend time for the research; and it is also hard to bring all of them together in one focus group.

Furthermore, since all the postgraduates in the present study are involved in research, they are more concerned with the value and importance of conducting research and are more generous with their time in assisting with the present study. In addition, these groups of people are highly educated with proficiency in language and this is important since being verbally fluent and expressive aid in the data analysis as participants' language is the important data that the researcher works with in interpretive phenomenology study. Apart from that, this group of people is suitable for the purpose of this study as they are relatively homogeneous in terms of their economic situation, age and lifestyle (Olsson & Larsson, 2005).

The homogeneity of the group is important in research because this can help to overcome the gaps in the social background and lifestyle (Morgan, 1997) of the participants

### 3.3.1.3 Sampling

This study used purposive sampling. Purposive sampling refers to the sampling method which involves the "selecting of information-rich cases for study in depth" (Patton, 1990, p. 169). The participants were purposively selected so that they could provide a rich source of data with the required information. As this study is the phenomenology study on the experiences of viewing video advertisements, the selected participants should be able to express such life experiences. The presupposition needs may not even be that they have viewed the videos, though their construction of narrative meaning would be rather different from a population who has experience of such viewing.

The sample of the study was chosen based on their experiences, ability to answer the research questions and access to them. Since the purpose of this study was on the reflection of experiences of viewing advertisement videos, any postgraduate in UNIMAS could be chosen as the participants as they would be given the video to view during the focus group discussion. In the present study, both the user and non-user of motorcycles were selected as the participants. Moreover, considering that all postgraduates were from a higher learning institution in Sarawak, it is easier to approach them and gather them to form focus groups.

Next, the way that the focus groups should be composed was determined and for this study, homogenous focus groups were chosen. Since one group cannot cover every issue, the researcher determined the number of focus group sessions that was needed to be conducted as well as the number of participants in each group. The literature for focus groups does not definitely suggest the number of people that a focus group should be composed of as different

authors have suggested different number of participants for a focus group; and the number ranges from five to twelve individuals. The ideal size has been suggested as consisting of five to twelve people (Topor, 1992), six to ten people (Zikmund, 2003) and five to six people (Smith et al., 2009), and the focus group can consist of three to four sessions (Topor, 1992). In this study, it was decided that each focus group should consist of at least five people, following Smith et al. (2009).

The step which followed was the participant recruitment. A total of forty Malaysian postgraduate students who are currently taking their Master's or PHD research degree in a higher learning institution in Sarawak were approached in order to obtain their consent to participate in this study. Twenty five postgraduates from six different faculties (Faculty of Economics and Business, Faculty of Engineering, Faculty of Computer Science and Information Technology, Faculty of Applied and Creative Arts, Faculty of Cognitive Science and Human Development and Faculty of Social Sciences) and a centre (Centre for Language Studies) were approached in their respective postgraduate room. Another fifteen postgraduates were approached in the residential colleges, namely, College Allamanda and College Bunga Raya.

During the recruitment sessions, potential participants were provided with an information sheet (see Appendix A) that outlines the research purpose, research procedures and participants' rights for the research. They were asked to read the information sheet and state their willingness to participate in this study. When they were unclear of the purpose of the research, the researcher explained to them in their preferred language. If the participants were willing to participate in the study, they were given a consent letter (see Appendix B) which they had to read, sign and return to the researcher. Before they signed the consent letter, they were informed about what they agree to do and were briefly explained what a focus

group is. Moreover, they were also told of the other participants who would be there and what would be discussed during the focus group. In addition, they were also informed that their responses and identities would remain confidential and anonymous. They were assured that their responses would only be used for the research purposes and that they would only be referred as participant numbers (e.g., Participant 1 or Participant 2) and not by names. Only after they were clear of what they would be doing for the research, they were asked to sign the consent letter and were recruited as the participants for the present study.

From the total of forty postgraduate students approached, sixteen of them refused to participate in the study due to personal and administrative reasons. The remaining twenty four students agreed to participate and were chosen as the participants of the study. The participants consist of different ethnic groups: Chinese (n=15), Malay (n=3), Bidayuh (n=3), Indian (n=2) and Kenyah (n=1). Fourteen of the twenty eight participants are male and ten of them are female, with their age range from 23 to 65 years old. As there were twenty four participants, four focus groups with six participants in each group were conducted. Two of them were offline focus groups and another two were online focus groups.

After the numbers of focus groups and participants in each groups were determined, the day, time and venue of the collection was fixed and the participants were contacted by telephone or email to ask for their availability to attend the discussion on the proposed date. Besides, they were also asked about their preference for the particular type of focus group that they wished to attend. The participants were then divided into the four groups, based on their availability to attend the focus group at the particular day, time and place proposed as well as their preference for the type of focus group that they wished to attend.

### 3.3.1.4 Instruments of the Study

After the participants were successfully recruited, the instruments used in this study were determined. This section discusses the motorcycle video advertisements used in the present study as well as the questions asked in the focus groups.

#### 3.3.1.4.1 Motorcycle Video Advertisements

The videos used in the present study were of the four top selling motorcycle brands in Malaysia (Yamaha, Honda, Suzuki and Modenas). In the first seven months of 2002, Honda models accounted for 26.5%, Yamaha 22.9%, Suzuki 8.0% and Modenas 42.6% of the 135971 units of motorcycle sold (Business Times, 2002). This section describes the content of the four videos used in the present study.

##### 3.3.1.4.1.1 Yamaha

The Yamaha video was the first video shown to the participants in the focus groups. The Yamaha *Ego-S* advertisement (HongLeong, 2007) video was produced in conjunction with introducing the new Yamaha *Ego-S* which had innovative new features, as well as being marketed as stylish and 'sporty'. It can be interpreted as promoting the Yamaha *Ego-S* motorcycle to show that it is different from other motorcycle brands in terms of being "*lebih gaya*" (more stylish), "*lebih lincah*" (more agile) and "*lebih mantap*" (more stable).

In the advertisement, the motorcycle has similar function as the skateboard. Whatever a man can do with the skateboard can be done even better with the Yamaha *Ego*. This advertisement compares the motorcycle with the skateboard by using three characters, two men (on skateboard and motorcycle) and one female character.

The advertisement opens with a long shot to give the general impression to the audience that the scene is in a busy city (see Figure 2). By using this camera shot, the authenticity of what is shown is emphasized through the image of the street lamps, cars and people walking on a busy street. This shot also shows a state of equilibrium at the outset, where everything is relatively serene and peaceful.

Figure 2: Scene in a Busy City

Then, the image of a man on skateboard and a man on motorcycle are shown through the medium shot (see Figure 3), disrupting the equilibrium. The action of the man on the skateboard upsets the equilibrium of the narrative, which is the ‘normal’ environment of the city.

Figure 3: Image Shown in Medium Shot

The man on the skateboard tries to challenge the character on the motorcycle to have a race with him. The advertisement progresses with parallel shooting showing the two men [one

on the skateboard and the other on the motorcycle (see Figure 4)] racing in the crowd and on the road by using their own skills in the race.

Figure 4: The Racing Scene

The message of "*lebih gaya*" (more stylish) (see Figure 5) is conveyed by using the zooming technique which captures the look of the Yamaha *Ego* motorcycle.

Figure 5: Scene of "*lebih gaya*" (More Stylish)

The message of "*lebih lincah*" (more agile) is communicated by showing that the Yamaha *Ego* motorcycle can shuttle back and forth between the car (see Figure 6), similar to the skateboard which can turn corners smoothly.

Figure 6: Scene of "*lebih lincah*" (More Agile)

Next, the message of "*lebih mantap*" (more stable) (see Figure 7) is conveyed using the canted angle when the man on motorcycle and the man on skateboard go down the stairs without mishap.

Figure 7: Scene of "*lebih mantap*" (More Stable)

Finally, both arrive at the female character together. The woman stares – with apparent desire at the two men, perhaps signaling her conviction that the man on the motorcycle will – carry her off. The female character's look can be analysed in terms of feminist film theory (Mulvey, 1975) where female looking can be considered as a scopophiliac gaze (looking at other people's bodies as erotic objects). However, she registers shock at the man on the skateboard getting on to the motorcycle and both males leaving together, without her, in a visual declaration of bonding (see Figure 8).

Figure 8: Scene of the Motorcylist Fetching the Skateboarder

The female character is shown to be surprised for she does not expect (see Figure 8) the male action. The disequilibrium is restored to a new equilibrium with an ending which can

be called postmodernist. In the advertisement, the man on the motorcycle carrying off his 'mate' on the skateboard (see Figure 9) instead of the lady plays on traditional practice, where man usually carries off woman.

Figure 9: The Surprise Look

Lastly, the Yamaha logo appears to show that Yamaha is "*ego, nyata bezanya"* (see Figure 10), different from other motorcycle brands.

Figure 10: The Last Scene of the Advertisement

**3.3.1.4.1.2 Honda**

The Honda video was the second video shown to the participants in the focus groups. The Honda Click advertisement (Anyyzen, 2007) was produced in conjunction with introducing the new Honda Click, with "freedom" as its promotional message. The Honda video can be read as containing a prescriptive or promotional message that if you ride the Honda Click motorcycle, you will live freely in virtual and material worlds. The message is narrated by using eleven characters, four men and seven females.

The advertisement begins with the ‘Honda” icon ‘The Power of Dreams’ (see Figure 11) to allow viewers to clearly identify brand and know they are actually watching a Honda advertisement.

Figure 11: The First Scene of Advertisement

The use of extreme long shot to capture the bird flying in the blue sky (see Figure 12) and the long shot on the wide blue ocean (see Figure 13) both symbolize the message of freedom.

Figure 12: Scene of Bird

Figure 13: Scene of Ocean

The advertisement narrative proceeds with a high angle shot focusing on a man and woman (couple 1) (see Figure 14) riding on a Honda Click motorcycle with people walking and cars moving in a busy city. They are travelling freely. The advertisement shows that the man and the woman (couple 1) are relaxed, happy and with smiling faces. The background music which could also be considered as relaxing enhances the sense of freedom.

Figure 14: Scene of a Couple Riding Honda Click Motorcycle

Couple 1 passes by another pair of man and woman (couple 2) sitting on a Honda Click motorcycle which is parked at the roadside (see Figure 15). The woman feeds the man with ice-cream. They seem to be flirting while dating on their motorcycle. This is equilibrium of normality which is shown visually.

Figure 15: Scene of a Couple Dating on Honda Click Motorcycle

Then, the image of another man riding on his Honda Click motorcycle appears. He rides past a surf club and encounters two western women – wearing swimming suits with their skateboards (see Figure 16).

Figure 16: Scene of a Man Passing by Two Western Women

He looks at the two female figures (see Figure 17) smiling, a look of the type discussed by Mulvey (1992) defining men as active and women as the passive objects of the gaze – men do the looking and women are there to be looked at. However, in the advertisement, it is interesting to note that the women wave, look and smile back at the man. At the same time, the music with the lyric "well, come on now, just take a ride".

Figure 17: Scene of a Man Looking at the Women

The advertisement progresses with a middle shot of another man who is dressed in black with glasses on, singing while riding on his Honda Click motorcycle (see Figure 18).

Figure 18: Scene of a Man Riding Honda Click Motorcycle

This is followed by the image of three women in swimming suits, washing the Honda Click motorcycle with a water hose and sponges (see Figure 19). They are enjoying themselves, laughing and playing while washing.

Figure 19: Scene of Women Washing Honda Click Motorcycle

The use of high angle shot in the final part of the advertisement shows five people riding Honda Click motorcycle together relaxingly (the girls on the back are waving) (see Figure 20). They are smiling and shouting.

Figure 20: Scene of Riding in Team

Lastly, the word ‘freedom’ appears with the image of birds flying freely in the blue sky (see Figure 21).

Figure 21: Image of Birds Flying

The logo of Honda is also visible (see Figure 22). The disequilibrium of this advertisement is in the bikers’ life (which is shown off-screen). The disequilibrium can be addressed by purchasing a Honda motorcycle.

Figure 22: Last Scene with Honda’s Logo

**3.3.1.4.1.3 Modenas**

The Modenas video was the third video shown to the participants in the focus groups. The Modenas *Kristar* advertisement (Seannunis, 2006) was produced in conjunction with introducing the new Modenas *Kristar* motorcycle with its new features, as well as being marketed as stylish. It can be interpreted or read as promoting the Modenas *Kristar* motorcycle with different characteristics from other motorcycle brands in terms of being “*sensasi*” (sensational) and “*bergaya*” (stylish). The advertisement also informed the intended

audiences that "*Kristar* is the new sensation from Modenas". This advertisement uses the quasi-cinematic creation of suspense through manipulating different shots.

The advertisement uses mostly Indian communities and the setting is on an old Indian street, in front of a row of equally old Indian shop houses. It opens with a medium shot of a monk standing at the roadside (see Figure 23).

Figure 23: The First Scene of the Advertisement

The advertisement progresses with an image of an Indian male, wearing a purple long-sleeved shirt with long pants and black leather shoes. He is also wearing rings and a watch on his hand. As indicated by Mulvey (1975) in her key essay – "Visual Pleasure and Narrative Cinema, "… a male movie star's glamorous characteristics are not those of the erotic object of the gaze, but those of the more perfect, more complete, ideal *ego* conceived in the original moment of recognition in front of the mirror" (p. 12). Thus, in the advertisement, the Indian male is not presented as the erotic object of the gaze but as a point of identificaton. An Indian male wearing a purple colour long-sleeved shirt with long pants and black leather shoes, wearing rings and a watch on his hand is significant as this will make the Indian character more perfect, and more complete in showing his masculinity in the advertisement. The Indian male attracts the attention of women in the street by taking up different poses (see Figure 24).

Figure 24: Image of the Indian Man

The advertisement uses medium shot in capturing the image of the Indian sitting on the motorcycle. This is an important shot as in this advertisement (Modenas), it can establish a sense of curiosity and suspense among the intended audiences (see Figure 25). This shot is also known as refused point of view or enigma.

Figure 25: Scene of Indian Man in Different Poses

Next, a woman passes by and the Indian male character whistles at her. She is amazed by the motorcycle and stops by to look. The Indian character looks back at her with arrogant and seductive gaze (see Figure 26).

Figure 26: Scene of Indian Man Seeking Attention of a Lady

Then, the woman walks away and two female characters appear. They stare at the motorcycle and take pictures of it (see figure 27). The Indian male also looks at the women, recognizing with what they are looking at.

Figure 27: Scene of Ladies Taking Picture

Next, a group of college girls also stops in front of that Indian male character. They are equally amazed by the motorcycle and halt to look (again, we are informed by a medium shot) (see figure 28).

Figure 28: Scene of College Girls with the Indian Man

The Indian male character evidently feels very proud and satisfied because the ladies like to look at him (see Figure 29).

Figure 29: Proud and Satisfied Look of the Indian Man

Following that, the advertisement shows a gay muscular male dropping by and looks at the motorcycle. He also maintains his stare (gaze) at the Indian character. This time, the Indian guy was embarrassed upon the gaze (see Figure 30) and quickly drives away.

Figure 30: Scene of Indian Man Embarrassed by the Man's Gaze

Lastly, the words "*Sensasi*" (sensational) and "*bergaya*" (stylish) appear on the screen (see Figure 31).

Figure 31: Last Scene in the Advertisement

Overall, the element of suspense is very important in this advertisement because the intended audiences do not know what the women are looking at and they will be curious and want to find out the solution to this enigma. At the end, it is disclosed that the ladies are actually more interested in the Modenas *Kristar* motorcycle than the Indian male although the latter thinks that he is really "bergaya"(stylish) – acting in different poses to attract the attention of the women who pass by. There is also the ambiguity in the onlookers' gaze – are they looking at the motorcycle or the male character's 'masculinity' – his crotch. This is clearly identifying 'blokes' with 'bikes' – again in a postmodernist play on these traditional associations.

To summarize, the traditional connection between bikes and masculinity is that the former are used as an expression of the latter. This is reworked in particular ways through an Indian male and gay culture, which this advertisement appears to represent. Moreover, traditional motorcycle advertisements portray that men are great – because they own motorcycles. In the postmodern advertisement, viewers' knowledge is used to make a joke or surprise audiences. For example, in the Yamaha advertisement, the man on the motorcycle carries off his 'mate' on the skateboard instead of the woman.

#### 3.3.1.4.1.4 Suzuki

The Suzuki video was the fourth video shown to the participants in the focus groups. The Suzuki 'Shogun 125' advertisement (Hogarth, 2006) was produced in conjunction with introducing the new Suzuki Shogun 125 with innovative new features. It seeks to convey the message that "Suzuki Shogun 125 is better than other motorcycle brands" by using six characters, three men (on a Suzuki Shogun 125 motorcycle) and another three men (on a different motorcycle brand). The Suzuki riders win the *Motor-futsal* game.

The advertisement begins with extreme long shot but the content of the scene is barely visible (see Figure 32). This is the framing for establishing landscapes, a bird's-eye view of the stadium which is in darkness. This shot shows harmony or equilibrium at the outset, where everything is relatively serene and peaceful.

Figure 32: First Scene in the Suzuki Advertisement

Then, the light slowly appears and the scene becomes brighter. The smoke effect is also used to establish a sense of enigma about what is hidden. The narrative moves forward with three motorcycle riders in action, coming to the stadium for the *Motor-futsal* competition (see Figure 33).

Figure 33: Scene of Motorcycle Riders in Action

The image of a ball on the oil tank (see Figure 34) appears in the next part of the advertisement. The three riders who are riding Suzuki Shogun 125 approach this ball and kick it with their legs as well as their motorcycles. The men's action disrupts the equilibrium

of the narrative, the harmony and peaceful environment of the stadium or normality. In addition, kicking the ball from the oil tank also features the beginning of *Motor-futsal* game.

Figure 34: Image of Ball on Oil Tank

A zooming camera is used to show the physical body of the motorcycle as well as an image of 'Shogun 125' (see Figure 35).

Figure 35: Image of 'Shogun 125'

The riders use their motorcycle to play and kick the ball. This is a postmodernist play on an action wherein traditionally men usually play *futsal* with their legs. The narrative continues with a male character who fails to kick the ball into the goal by using his motorcycle (in the other motorcycle brand) falls from the motorcycle (see Figure 36).

Figure 36: Scene of Opponent Falling from Motorcycle

The story progresses with the appearance of another male in Suzuki ‘Shogun 125’. He manages to kick the ball into the goal (signals in a close up shot when the ball goes into the net), using his motorcycle (see Figure 37).

Figure 37: Scene of Ball Going into the Net

The disequilibrium is removed or negated by a new equilibrium as the men with Suzuki ‘Shogun 125’ win the match. The final shot (using medium framing) shows the proud and satisfying look of the three male characters on Suzuki ‘Shogun 125’ motorcycle (see Figure 38).

Figure 38: Scene of Characters on Suzuki Motorcycles

Lastly, the Suzuki logo appears (see Figure 39). Overall, the advertisement can be interpreted as telling the intended audiences that by using the Suzuki 'Shogun 125', the *Motor-futsal* game – and life – could be won.

Figure 39: Last Scene in the Advertisement

**3.3.1.4.2 Questions Asked in Focus Groups**

In a focus group, the materials and wording of the questions and prompts need to be prepared carefully as it will determine the success or failure of a focus group (Smith et al., 2009). The questions asked during the focus group discussion were formulated so as to obtain the participants' responses of viewing the video.

A total of six questions were formulated, and were checked and verified by two supervisors. The questions were being chosen to fulfill phenomenology's goal of determining consumers' particular understanding (both explicit and implicit) of how they responded – in terms of their anticipation and articulation of meaning for the video experienced as 'equipment' (Heidegger) of marketing. The participants have informed expectation of the genre of video as they have been informed prior to the watching. The questions are as listed:

i. Did the video grab your attention? Why?

ii. What did you expect when you first watch the video? Did it meet your expectation? Were you surprised? Why?

iii. What was happening in the video? Explain or illustrate the video based on your understanding.

iv. Did you identify or rather put a distance between yourself and the video? In other words, did you agree or disagree with the video? Why?

v. Did you want to make the advertised motorcycle part of your identity and lifestyle (e.g. becomes a motorcycle buyer)?

vi. If not, express your opinion and criticism on the advertised screen content.

The first question, which asks the participants whether the video grabs their attention, aims to gather the audience's response during the first stage of phenomenology's model of the 'hermeneutics' or sense making process. The question aims to elicit whether the audiences immerse and position themselves in the screen content. This stage is absorption. The second question which asks about the audiences' expectation when they watched the video, is directed at finding out the participants' anticipation of content. By asking for their expectation, their anticipation which involves their past experiences in interpreting such content can be identified. Absorption can be simultaneous with anticipation. The third question requires the participant to tell the story of the video based on their understanding. The purpose of asking this question was to identify their articulation process in which they linked the bits and pieces of identified items together to form the coherent event on the screen.

The fourth question aims to ask whether the participants agree or disagree with the video and the reasons for their agreement or disagreement. This question is designed to find

out whether they align with or were alienated (distance themselves) from the video. This is the fourth and sixth stage of the 'ludic' universal model. Question number five and six are directed at aspects of thee perceptual process in which participants who aligned with the video may appropriate the screen marketing, whereas participants who were alienated from the video may critically analyse and voice out their criticism of the screen content. Therefore, the fifth question is asked to find out whether participants were able to connect and relate to the brand in influencing their self-understanding and hence make the advertised motorcycle as part of their identity and lifestyle. Finally, the sixth question aims to find out the participants' criticism of the advertised screen content if they were alienated from it.

In situations where participants only gave 'yes' or 'no' (Smith et al, 2009) responses, prompts were used to elicit more responses from them. Two prompts were used in the present study, "Can you elaborate more on that point?" and "What does this mean to you?".

To ensure that all participants discuss the same set of questions, the main questions were listed and distributed to the participants so that they could closely follow them during the discussion.

### 3.3.2 Implementing Data Collection

As stated in the previous section, the data of this study were collected by using the offline focus group and online focus group. The procedures for conducting the offline focus group and online focus group are described.

#### 3.3.2.1 Offline Focus Groups

A week before the data collection, a discussion room at Centre for Academic and Information Services (CAIS) of a higher learning institution in Sarawak was booked. The LCD projector was also requested and the administrative agreed to provide the service. Five days prior to the focus group discussion, the participants were informed of the time and location where the discussion would be carried out and were given the option to attend either the morning (9.00 a.m.) session or afternoon (2.00 p.m.) session. They were reminded of the time and venue again a day before the discussion to obtain their confirmation in attending the study.

On 7th March 2011 at 9:00 a.m. and 2:00 p.m. at Discussion Room 1, Level 1, Centre for Academic and Information Services (CAIS) of a higher learning institution in Sarawak, two offline focus groups were conducted respectively. The first session started at 9.00 a.m. and ended at 10.30 a.m. whereas the second session began at 2.00 p.m. and ended at 3.30 p.m. The university library, CAIS was chosen for the venue for several reasons. Firstly, it is located in the university campus and the participants can easily come to this place. Secondly, the silent and comfortable environment is convenient for the discussion and recording process. Thirdly, the facilities that are available at CAIS such as LCD-projector, discussion room equipped with chairs and a round table as well as the computers are sufficient to conduct the focus group discussions.

The way of conducting a focus group discussion is important and Smith et al. (2009) suggested getting help from a friend to run the focus group together to reduce the anxiety in conducting the discussion. They further indicated that the roles of facilitating discussion, monitoring discussion and maintaining a reasonable and ethical environment could be divided

between the friend and the researcher. In the present study, a friend was asked to help in the focus group and she agreed.

Before the focus group sessions were carried out, several preparations were made in the room with the help of a friend. The LCD projector, computer and speaker were set and tested to make sure that they were functioning. The seating position of the participants were arranged in such a way that they sat in a round table and names were put in front of the table that they were sitting so that they could be correctly identified during the discussion.

During the offline focus group, a MP3 recorder was set up on the discussion table. The researcher's friend was responsible to record the discussion of the participants and made observations to record the participant who was giving their opinions during the discussion to help in identifying the participants during the transcription as they could not be deciphered by their voices. The six participants were seated at a round table, which was assigned to them. They were guided by the researcher who acted as a facilitator and conducted the whole discussion. The researcher facilitated the discussion by referring to the pre-prepared structure of the session.

The focus group discussion opened with the moderator welcoming the participants and briefly introducing himself to them. Then, the purpose of conducting the focus group was explained and the participants were told of the things that they need to do during the discussion to increase their understanding of their rights and obligation in the discussion. Moreover, it was also hoped that their cooperation could be assembled. The participants were told to voice out their opinions and give whatever answer that they want as there is no right or wrong answer in the focus group. In addition, they can voice out their disagreement with the other person's opinion in a polite way. The participants were also told of their rights in not answering the question when they feel that they do not want to answer. Besides, the

moderator also informed them that the whole discussion session was audio-recorded and promised that their identity would remain anonymous with them, being referred to only by their first name, gender and ethnicity.

Next, the participants were asked to introduce themselves by name, gender and ethnicity. Then, they were asked to watch four videos on motorcycles, with a discussion session which followed after each of the videos was shown. The participants were given three times to watch each video. On the first occasion, they were required to watch the video only to get the general picture of the message that the video wants to convey. Following that, the participants were given one minute to read the questions given to them, and then they watched the video for the second time. While watching, they were asked to answer the questions given. Next, the video will be shown for the third time and the participants were asked to check their answers.

After that, the discussion session began and the participants were required to answer the questions given to them one by one. The discussion was carried out in a free style in which the participants could give their opinions when they feel that they want to do so and do not need to go in a circle. The discussion was monitored by the researcher who listened to what was being said and who was saying it, and had to prompt for more information when the participants was not clear enough (Smith et al., 2009). In the study, the participants were prompted when more responses were needed from them. The moderator would point to a participant and ask for his or her opinion on the question discussed when there was silence in the discussion. However, if the participant refused to answer, they were excused and not forced to answer the questions as it is their right to not answer. Besides, the moderator also ensured that the discussion was maintained in a reasonable and ethical environment and that it does not become a confrontation. After making sure that there was no further comment on the

question discussed, the moderator would move on to the next question. Upon the completion of the discussion, the moderator thanked the participants for their willingness to spend their time to participate in the study. As a token of appreciation, small souvenirs were given to the participants.

The same procedures were applied to the other three videos watched.

#### 3.3.2.2 Online Focus Groups

Similar to the offline focus group, an open computer lab at Centre for Academic and Information Services (CAIS) of a higher learning institution in Sarawak was booked a week before the data collection. Six computers were also booked and Yahoo! Instant Messenger (version 10) was installed on the computer. Five days prior to the focus group discussion, the participants were informed of the time and location that the discussion would be carried out and were given the option to attend either the morning (9.00 a.m.) session or afternoon (2.00 p.m.) session. They were given the alternative to attend the online conference at CAIS or at their own convenient place. Participants who chose to join the online conferencing at their own location were told to ensure that their computers were equipped with Yahoo! Instant Messenger (version 10) and had access to good internet connection. Besides, all the participants must have a Yahoo email account to enable them to sign in to the Messenger. As for the participants who do not have Yahoo email accounts, they were asked to create one to enable them to join the conference. They were reminded of the time and venue again a day before the discussion to obtain their confirmation in attending the study.

The two online focus groups were conducted on 8$^{th}$ March 2011 at 9:00 a.m. and 2:00 p.m. at the open computer lab at Level 1 in the Centre for Academic and Information Services (CAIS) of a higher learning institution in Sarawak. The first session started at 9.00 a.m. and

ended at 10.30 a.m. whereas the second session began at 2.00 p.m. and ended at 3.30 p.m. The university library, CAIS was chosen for the venue because it is able to provide the computers that are needed for the online discussion. Moreover, the computers are equipped with fast access to the internet and Yahoo Instant messenger (version 10) which is an added advantage for the online conference. For the first session, two of the participants came to CAIS to join the online conference while the other four participants joined the conference at their own place. For the second session, three out of the six participants used the computers at CAIS to join the conference.

Half an hour before the conference began, the participants were asked to sign into the Yahoo! Instant Messenger. Upon seeing their presence in the Yahoo! Instant Messenger, the moderator sent the invitation to join the conference. The participants were asked to accept the invitation and made themselves available as they waited for the others. The contributors who faced difficulties in joining the conference room at their own places were guided by the moderator through hand phone. As with the participants who joined the discussion at CAIS, the moderator gave them instant assistance.

The online focus group began when all the participants had joined the conference. The moderator opened the session by welcoming all the participants and then briefly introduced himself. The purpose of the online focus group was also stated. Following that, some ground rules that the participants had to follow during the discussion were also stated. The participants were told to voice out their opinions freely and that they could choose to not answer certain questions that they do not feel like answering. Moreover, they were also told that they can agree or disagree with the other person in the discussion and can state their own arguments. They were also informed that all their responses would be saved and used for

research purposes and assured that their identity would remain anonymous, being referred to only by their first name, gender and ethnicity.

Next, the participants were asked to introduce themselves by name, gender and ethnicity. Then, four videos on motorcycles were shown to them one by one and a discussion session was carried out after each video. A web address of the video was pasted and they were told to watch the video as many times that they wanted and informed the moderator once they were done with the video. The discussion session began after all the participants had watched the video. The moderator asked the questions one by one and the participants were asked to respond. After ensuring that there were no more responses to the questions, the moderator moved on to the next questions. The same procedures applied for the other three videos

At the end of the sessions, the moderator thanked the participants for their participation in the study. They were given small souvenirs as a token of appreciation.

### 3.4 Data Analysis

The steps for the data analysis of the present study were based on Smith et al. (2009). The steps were divided into seven stages, namely, transcription, reading and rereading, initial noting, developing emergent themes, searching for connections across emergent themes, moving to the next case, and looking for patterns across cases. Although the analysis was the step-by-step process, Smith (2009) described the stages of data analysis as the 'iterative cycle', which is a version of Gadamer's 'hermeneutic circle of understandings', relating part to whole. In other words, the researcher could move to the previous stage during the present stage of the data analysis, and in the present study, when there was uncertainty in the stage, the researcher moved back to the previous stages to check. The section which follows is the description of the seven stages.

### 3.4.1 Transcription

The recordings of the offline focus group discussions were played over and over again in order to transcribe the words spoken by the participants during the discussion. The details of the 'prosodic aspects' such as the exact length of pauses and non-verbal utterances were not stressed during the transcriptions of the study because phenomenological analysis aims to interpret the meaning of the content of participants' account (Smith et al. 2009). Therefore, the exact length of pauses and non-verbal utterances were not transcribed in this study as they would not be analysed. In the present study, only the words spoken by the people who were present in the discussion were transcribed with a note of some notable non-verbal utterances (e.g., laughter and silence), significant pauses and hesitations, following Smith et al.'s (2009) means of transcription for interpretive phenomenological analysis.

The responses were transcribed based on Eggins and Slade's (1997, pp. 2-5) transcription key. Different punctuations and transcription conventions were used in this coding and the researcher decided to use these transcription conventions-punctuations (full stops, commas, question marks and three dots). As the interest in this study was on the content of the discussion, the selected transcription keys were sufficient for the analysis. The selected transcription keys based on Eggins and Slade's (1997) coding system are as follows:

**Full stops (.)** are used to mark the end of turn (whether grammatically complete or not), or certainty, which is usually realised by falling intonation, for example,

*Yes, it grabs my attention. Relaxing video.*

**Commas (,)** are used to signal speaker's parceling of talk and breathing time, for example,

*Ya, I love the music, it's nice, calming.*

**Question marks (?)** are used to indicate questions or uncertainty, which is usually realised by rising tone, for example,

*No? Thank you.*

**Three dots (…)** are used to indicate short hesitation within a turn, for example,

*For me, the video is very funny…but not much on motor.*

(Adapted from Eggins & Slade, 1997, pp. 2-5)

The language of the transcript was slightly edited for grammatical errors but the content of the discussion was retained for the authenticity of data. The transcripts have wide margins for easier data coding and spaces were left between each turn in the conversation (Smith et al., 2009).

For the online focus groups, the transcriptions of the discussion were obtained immediately from the Yahoo! Instant Messenger. Therefore, no transcription process was required and the researcher only needed to copy the discussion into the Microsoft word document and edited the language so that they were grammatically correct. Similar to the transcriptions of the offline focus groups, the content of the discussion was not altered to retain the authenticity of data.

### 3.4.2 Reading and Rereading

After the transcripts of the discussions were complete, they were read over and over again so that the researcher immersed in the original data. This step is to ensure understanding and familiarity of the data as well as the understandings of each participant (Larkin, Watts & Clifton, 2006), and would help in the analysis of the data. With the immersion in the data, the

researcher was able to see the responses in the point of view of the participants and made them the focus of the analysis instead of him becoming the focus.

### 3.4.3 Initial Noting

The step which followed was initial noting. In this step, the transcripts were read to note anything of interest in the transcript. Next, the comments of the participants were divided into the descriptive comments, linguistic comments and conceptual comments. Descriptive comments are the comments which focus on describing the content of points said by the participants (Smith et al., 2009), for example, the issue of generational gap was generated from one of the comments of the participants, "... from what I watched from this video…it actually targets on the youngsters and not for the other ages. From what I can interpret, this advertisement is only for youngsters". Linguistic comments on the other hand, focus on exploring the participants' specific use of the language (Smith et al., 2009), for example, one of the participant's repetitions of the phrase "moving too fast" reflected his comments on the fast pace of the video, "Too many technical changes…moving too fast…I mean the quality of the video… moving too fast…". Furthermore, conceptual comments focus on the engagement of the participants at a more interrogative and conceptual level (Smith et al., 2009), for example, in the comment on the generational gap, the conceptual comments that might arise were "Why is there generational gap between the video and the respondents?", "What are the features or characteristics of such video that is only suited for the youngsters?", "If the video is to target all levels of audiences, what should be done to it?"

The type of comments found in the transcripts was noted on the spaces on the transcripts to enable easy identification of the themes at the later stage or in phenomenology's talk 'moments'.

### 3.4.4 Developing Emergent Themes

In this stage, the notes made in the previous stages were turned into themes. The emergent themes of the transcripts were identified and noted at the side. During the process of identification, both convergent and divergent themes were taken into considerations. The themes identified must reflect the meanings and concerns of the participants in the context of the discussion (Smith, et al., 2009) and to enable the interpretation and knowledge of interpretation is needed to be recalled from the reading and rereading stage so that a more interpretive account of the themes were obtained. For example, comments on the generational gap of the video was written as the theme “alienation due to generational gap”. The theme was instantiated by these particular comments on perceived difference between actual or implied viewer.

All the comments and themes identified were checked and discussed with the supervisors for inter-coder reliability. In the present study, identification of the themes follow Heidegger’s branding narrative as ‘equipments’ with which consumers engage to varying degrees to construct meaning. The ‘equipments’ enable and support audiences in anticipating or projecting generic narrative, by virtue of the terms they use, to a varying extent. Narrative as ‘equipment’ enables or disenables 'potentiality-for-being' or identity construction (Heidegger). Following Gadamer, articulating coherent sense is ‘play-like’. Thus, when the respondents talk of resolving enigma or uncertainty in the narrative, the responses were regarded as enigma supporting consumer engagement with the ‘equipment’, thereby producing expectation.

### 3.4.5 Searching for Connections across Emergent Themes

After the themes were established, the relationships among them were identified. In this stage, the themes were grouped under categories, according to their similarities. The parts of transcripts which fall under a specific theme were further analysed with the comments written at the side.

### 3.4.6 Moving to the Next Case

After the themes were grouped, the researcher moved to the next transcripts and applied the same steps of analysis in analyzing the second transcript.

### 3.4.7 Looking for Patterns across Cases

When the analysis for the four transcripts were completed, the tables for the four transcripts were put together to identify the convergent and divergent themes across the four transcripts. This step is to enable the development of the relationships between the four focus groups.

The results were then explained in terms of the 'master themes' and 'superordinate themes' according to the Interpretive Phenomenological analysis (Smith et al., 2009). However, the terms seem confusing due to the patriarchal or sexist connotation of the wording. After discussing with the supervisor, a decision was made to retain the terms since they have a source in IPA. Thus, in the study 'completely immersed' (see section 4.1.1), 'less immersed' (see section 4.1.2) and 'not immersed' (see section 4.1.3) are degrees of participant immersion or absorption in a narrative - stages or in phenomenology's talk 'moments'. They could be said to be 'master themes' in the language of phenomenology by which participants' accounts of

their understanding of the branding narrative ('exciting', 'catchy' and etc) are classified as 'super-ordinate themes'.

### 3.5 Reliability and Validity

The present study took into consideration of the inter-rater reliability which focused on the agreement of two or more raters on the analysis of the result (Oluwatayo, 2012). By using the guidelines of Smith's et al. (2009) study, the researcher and supervisors read the transcripts and identified the reasoning for the themes identified. When there was a difference in the analysis, the conceptual framework for the present study was referred to. The final decision was noted as the benchmark to analyse the other data in order to ensure consistency in analysis.

In terms of validity, the study considered the content validity which ensures that the elements of the study are measured (Cohen, Manion & Morrison, 2008). In the study, the six questions asked during the focus group are adapted from the theoretical framework. They were checked and verified by supervisors before use. Moreover, the same sets of questions were asked in the four focus groups to ensure the standardization of the data collected (Smith et al., 2009).

### 3.6 Summary

This chapter discusses the conceptual framework for the thesis. It also outlines the methodology used in the study. In general, the methodology of the thesis involves three stages: planning, implementation of the study and data analysis. This chapter discusses the three stages and this then leads to Chapter 4 where the findings of the study are presented.

# CHAPTER 4

# FINDINGS

This chapter presents the findings of this study on the process of audiences reading of the media advertising in motorcycles. The present study uses Heidegger's account of human understanding as a process with a series of 'moments' or stages as a set of categories or 'master themes' within which to place the culturally localized discourse of this study which included Malay, Chinese, Indian, Kenyah and Bidayuh respondents.

Seventeen master themes emerged from the analysis of the focus group transcripts: wholly engaged, engaged in part, not engaged at all, content wholly met expectation, content partially met expectation, content did not meet expectation at all, thinking through the 'hermeneutic circle of understanding', facing difficulties in connecting the narrative parts, unable to connect the narrative parts at all, fully agreed with narrative, partially agreed with narrative, able to accommodate lifestyle, apathetic about the advertising, unable to accommodate lifestyle, distanced from the content, criticisms, and suggestions. Within all the themes, there were similarities and differences between the participants' responses (super-ordinate themes) regarding the four videos and they will be explored in this chapter. All of the themes will be described by using the excerpts from the participants' transcripts. For the purpose of this study, minor changes have been made to the text extracts for grammatical accuracy. However, the meanings in the texts were still retained.

In the excerpts shown for illustrations, participants are referred to as PA1 until PA12 and PB1 until PB12, according to their number and the nature of the focus groups that they were involved in. This is to ensure confidentiality of their personal and identifying

information. Table 1 provides a summary of the participants' details to facilitate understanding of this chapter.

Table 1: Demographic Profile of Participants in the Focus Groups

| No. | Participants | Gender | Ethnicity | Age | Focus Group |
|---|---|---|---|---|---|
| 1. | PA 1 | Male | Chinese | 26 | Offline focus group 1 |
| 2. | PA 2 | Male | Chinese | 28 | Offline focus group 1 |
| 3. | PA 3 | Female | Chinese | 26 | Offline focus group 1 |
| 4. | PA 4 | Male | Bidayuh | 26 | Offline focus group 1 |
| 5. | PA 5 | Female | Bidayuh | 25 | Offline focus group 1 |
| 6. | PA 6 | Female | Bidayuh | 25 | Offline focus group 1 |
| 7. | PA 7 | Male | Malay | 25 | Offline focus group 2 |
| 8. | PA 8 | Male | Chinese | 32 | Offline focus group 2 |
| 9. | PA 9 | Female | Chinese | 28 | Offline focus group 2 |
| 10. | PA 10 | Female | Chinese | 24 | Offline focus group 2 |
| 11. | PA 11 | Female | Chinese | 24 | Offline focus group 2 |
| 12. | PA 12 | Male | Chinese | 29 | Offline focus group 2 |
| 13. | PB 1 | Male | Chinese | 23 | Online Focus Group 1 |
| 14. | PB 2 | Male | Indian | 26 | Online Focus Group 1 |
| 15. | PB 3 | Male | Kenyah | 24 | Online Focus Group 1 |
| 16. | PB 4 | Male | Malay | 28 | Online Focus Group 1 |
| 17. | PB 5 | Female | Chinese | 25 | Online Focus Group 1 |
| 18. | PB 6 | Male | Chinese | 27 | Online Focus Group 1 |
| 19. | PB 7 | Male | Chinese | 65 | Online Focus Group 2 |
| 20. | PB 8 | Male | Chinese | 30 | Online Focus Group 2 |
| 21. | PB 9 | Female | Indian | 24 | Online Focus Group 2 |
| 22. | PB 10 | Female | Malay | 23 | Online Focus Group 2 |
| 23. | PB 11 | Male | Chinese | 24 | Online Focus Group 2 |
| 24. | PB 12 | Female | Chinese | 26 | Online Focus Group 2 |

### 4.1 Moment 1: Absorption

This moment describes the participants' cognitive engagement with the video as the initial process of meaning interpretation. The degree of participants' immersion in the narratives is described.

#### 4.1.1 Wholly Engaged

This master theme aims to capture the participants wholly engaged with the video. The audiences were found to wholly absorb themselves in the video, escape reality and put themselves in the world on screen as certain aspects of the content were interesting to them. The next section explores the participants' accounts of their understanding of the four branding narratives and classified them as the super-ordinate themes.

##### 4.1.1.1 Yamaha: Exciting

Four participants commented upon having wholly engaged in Yamaha video because of the quick and exciting way that the video was presented. PA 1, a male Chinese, whose attention was being grabbed by the video, gave an account on his general understanding of the video which further initiated his anticipation of the narrative, as highlighted in the following focus group extract:

> "*Yes, it grabs my attention. It is quick and exciting… riding at a high speed on the road… it is cool and ego…*" (PA 1)

Another male Chinese, PA 2, was of the same opinion with PA 1. According to him, his attention was also being grabbed by the quick and exciting video and the way of advertising was really interesting to him:

"*I agree with PA 1. To me, the way of advertising the video is really interesting.*" (PA 2)

Similarly, PB 4 also talked about his completely immersion in the video due to the exciting scenes in the video. He was able to relate to the scene of competition between motorcycle and skateboard and this was really exciting to him and he was looking forward to see the winner of the game:

"*This video was exciting enough. Competition between motorcycle and skateboard… I want to find out the winner of the game when I watched…*" (PB 4)

For another participant whose account shows the emergent theme of exciting, found that his attention was being captured due to the use of different shots in Yamaha video. For example, the video used:

"*Different camera shots to capture attention… and this is really amazing… different from others…*" (PB 2)

PB 2's response was related to the discourse of screen theory in which the point of view shots used in the video was able to align audience.

#### 4.1.1.2 Yamaha: Catchy Music and Young Model

This super-ordinate theme addresses one of the participants' accounts of self immersion in the video because of the music and character. PA 4, a male Bidayuh, stated that his attention was grabbed by the catchy music and the fresh look of the young model, as PA 4 described:

> "*Yes, I like the music and it's catchy. The video looks fresh due to the young model used… a group of teenagers on motorcycles… and girls at the finishing point…*"
>
> (PA 4)

The word 'fresh' could be related to the new look of the video through the use of young model and this look, which is different from the other motorcycle videos that focus on the motorcycle itself, captures the attention of PA 4.

#### 4.1.1.3 Yamaha: Creative

This super-ordinate theme was represented by two of the participants. PA 11, a female Chinese, enjoyed the video because for a fraction of time, she thought she was watching a movie, instead of an advertisement. As described by her:

> "*Actually, I think I was watching a movie… I listen to the music… and it is simple…*"
>
> (PA 11)

PA 11's response is considered as the basis of generic recognition. Her response shows that she could relate the video that she was watching with movie. In other words, her

absorption when viewing Yamaha video was similar to her absorption when watching a movie and this reflected that the video was really interesting to her.

Also a female Chinese, PB 12's account was similar to PA 11's in the sense of absorption due to the creativity of the video. She explained that the video was interesting and it is a cool idea to compare a motorcycle and a skateboard:

> "*Yes… because it's cool… comparing a motorcycle with a skateboard, I've never thought of that.*" (PB 12)

#### 4.1.1.4 Yamaha: Clear and Easy to Understand

This super-ordinate theme draws upon participants' easy articulation of the video content which further led them into complete engagement. PA 7, male Malay, stated that the experience of watching Yamaha video was relaxing as he could easily figure out the message that the video wanted to convey. As described by PA 7:

> "*The video shows the comparison between the skateboard and the motorcycle… The motorcycle is steady and quite vulnerable… I would say that the motorcycle has similar capability as the skateboard.*" (PA 7)

PB 8's account was similar to PA 7 in the sense that the narrative was clear and easy to understand, he described that:

> "…The three points of the video were clear: *mantap*, *stylish* and *lincir*." (PB 8)

PB 8's response showed that he found no difficulties in absorbing the narrative as he could understand the content easily.

#### 4.1.1.5 Yamaha: Trustworthy

PB 11's response was mostly related to his trust in the Yamaha brand. He completely absorbed in the video because the brand is trustworthy to him. PB 11 spoke of his trust in the Yamaha brand:

> "*Yes… Yamaha is the best choice among the motorcycle brand… Yamaha is good…*"
> (PB 11)

As shown in the above excerpt, PB 11 located his response to the trustworthiness of Yamaha 'brand' more widely: whereby he trusts the Yamaha brand and make this brand as his best choice.

#### 4.1.1.6 Honda: Relaxing Music

This super-ordinate theme was the most prominent among the entire super-ordinate theme. The findings show that seven participants completely engaged in Honda video because the music was relaxing and that feature grabbed their attention. The audiences' responses showed that their absorption of the narrative was at the same time passive and active. While actively listening to the music, the audiences were passively calmed by it and then absorbed in the narrative. PA 5, female Bidayuh, spoke of her experience of being calmed by the music in the video:

"*…I love the music… It is nice… calming… about freedom, like having a holiday… With Honda, you can have relaxing life*…" (PA 5)

Another participant, PA 3, female Chinese, was of similar opinion with PA 5. Within PA 3's account, she described that her attention was being grabbed and she was relaxed:

"*…It grabs my attention… relaxing video… saw birds flying… happy*…" (PA 3)

Despite being calm and relaxed (passive), both PA 3 and PA 5 responded from their horizon of knowledgeable awareness (active), recognizing the music and anticipating the harmony of the video accordingly.

PB 4 (male Malay) and PB 5 (female Chinese) also talked about their intense absorption in the narrative of Honda video due to the relaxing mood provided by the video. PB 4 refers to the colour and harmony environment in Honda video:

"*Yes. I love the colour. Nice and harmony.*" (PB 4)

On the other hand, PB 5 refers to the colour and video quality of Honda advertisement. As described by PB 5,

"*Yes... they have better video quality and better colour.*" (PB 5)

As for PB 12, female Chinese, her accounts show that she was absorbed in both the colour and background music of the video. Both of these elements made her relax, as demonstrated in the quote below:

"*Yes… relaxing video… colourful as well… the background noise is relaxing, with the whistle… it makes me think of the beach.*" (PB 12)

The feeling of 'relax' emerges from the 'nice' colour and the 'harmony' music which was pleasing and of slow rhythm. These elements made the participants comfortable, brought them into the video and made them feel that they were involved in the video.

The super-ordinate theme of relaxing music was manifested in a slightly different way within PB 9 and PB 11's account, who did not actually describe the relaxing music. However, this was interpreted possibly being due to the slogan of freedom and the video being really nice. PB 11 indicated that the video managed to grab his attention:

"*Yes… quite a good video… got slogan freedom…*" (PB 11)

PB 9 stated that the video was really nice:

"*Yes… I like the video… really nice.*" (PB 9)

From the participants' responses, it seemed that Honda video was a success as it accommodated into the genre of marketing narrative by successfully attracting the potential consumers.

#### 4.1.1.7 Honda: Clear and Easy to Understand

This super-ordinate theme addresses the immersion brought by the easy articulation of content due to the clear message in the video. Four participants' accounts were related to this theme. PB 10, female Malay, described how the easy articulation of the content brought to her immersion in the video, as illustrated in the extract below:

> "*Yes… nice video… this video is very relaxing to me … no need to think hard to understand the message.*" (PB 10)

PA 6, female Bidayuh, also expressed her complete absorption of the video due to its clear narrative:

> "*Yes, better than the first one. At least I can see more clearly.*" (PA 6)

The clarity of the message also managed to get PA 2's immersion:

> "*Yes, grab my attention. I understand the message of the video easily.*" (PA 2)

From their responses, the clear message of the video enhanced their understanding and hence enabled them to relate between the content and selves.

PB 7, male Chinese, also referred to the nice video as the key which led to his understanding. In addition to the clarity, PB 7 also brought out the point that the way the message was brought out was of importance as well. According to him, the motorcycle was advertised as a not harmful machine which is not destructive to the life of the driver.

"*Yes… nice video… Unlike Yamaha video, the usage of the machine is not harmful.*" (PB 7)

PB 7's response showed his easy understanding of the video and he related to the way the healthy message was brought out.

#### 4.1.1.8 Honda: Dream Fulfillment

In addition to the immersion brought by the simple and clear content, there was also immersion due to the ability of dream fulfillment. This super-ordinate theme was only reflected in PA 1's account. His understanding of the video was that Honda motorcycle realized the dream of having a relaxed life:

"*With Honda, you can have your dreams, having a relaxed lifestyle.*" (PA 1)

His response showed kind of 'double immersion' in the video and also in the space and time of a dream as a mode of further escape.

#### 4.1.1.9 Modenas: Creative

In Modenas video, only one of the participants became wholly engaged in the video. PA 3, female Chinese, stated that the video grabbed her attention because the video was creative:

"*Yes… creative… show only part of the guy sitting on the motorcycle… use of camera angle…*" (PA 3)

The video being ‘creative’ to her suggested that the video was new in idea and hence was a surprise to her.

#### 4.1.1.10 Modenas: Influential Narrative

In this super-ordinate theme, PA 2, male Chinese, described how the video can lead to his engagement by being an influential narrative. According to him, the different way of presenting the advertisement will enable it to:

“…*leave an impression in our mind*…” (PA 2)

PA 2’s response seemed to relate the video to its genre of branding as being ‘different’ and that his immersion might not be immediate.

#### 4.1.1.11 Modenas: Funny

This super-ordinate theme draws upon the sense of humour presented in the advertisement. The participants found themselves completely involved in the video because the video was funny to them:

“*Yes. Very funny*.” (PA 12)

“*I agree with PA 12 too*.” (PA 10)

PA 12 found himself enjoying this video and could relate himself with the content. Therefore, he found the video ‘funny’.

#### 4.1.1.12 Modenas: Curiosity

Moreover, the suspense element in the video managed to arouse the audiences' sense of curiosity. For PA 9, the video managed to arouse her sense of curiosity and grabbed her attention:

> "*It grabs my attention… For me, it arouses my curiosity. Wondering about the thing that I am looking at. I mean… it arouses my curiosity.*" (PA 9)

PA 9's response could link moments of absorption with the phase of anticipation, in which absorption is on the basis of speculating, or wondering what to anticipate. PA 9's curiosity on the thing that the characters were looking at was aroused, wondered what that thing was and then wanted to find out the answer.

In PB 6 and PB 1's view, the video succeeded in arousing their curiosity because the element of suspense made them wondered what the people in the video were actually looking at:

> "*Yes… because it didn't show what is advertised until the end of it*." (PB 6)

> "*Yes… because this advertisement gives other meaning to us… at first... we will think that.... all people are attracted by the guy… but at last is all about the motorcycle*." (PB 1)

Similar to PA 9, both PB 1 and PB 6's moments of absorption were related to their phase of anticipation.

PB 7 and PB 8 also talked about their complete immersion in Modenas video because it was nice and good to them and it managed to arouse their curiosity:

"*Yes… Good local productions… compete with Japanese brand… short introduction with images of Asia, then to the bike.*" (PB 7)

"*Yes… At first due to curiosity, regarding what is happening.*" (PB 8)

PB 7's comment was mainly related to the images of the bike presented in the advertisement through the use of the suspense element. Both responses showed that their absorption depends on the first recognition, which was identifying the narrative and understanding its content.

#### 4.1.1.13 Modenas: Culturally Close

There was also immersion due to the cultural closeness with the video. PB 2's account demonstrated this type of immersion. To PB 2 (male Indian), the video was culturally close to him as he is also a male Indian (same as the main character in the video):

"*Yes… funny… the Indian guy looks cool… For me because I'm also Indian, I think that the Indian guy looks cool… the Indian guy catches everyone's attention.*" (PB 2)

His response showed him being of 'cultural proximity' to the video and his 'ethnicity' influenced his judgment and interpretation towards Modenas video.

#### 4.1.1.14 Suzuki: Interesting

This super-ordinate theme was reflected in the account of one of the participants. PA 1 described how the interesting video managed to get his complete engagement. As illustrated in the extract below, PA 1 acknowledged that the video was interesting to him and managed to grab his attention:

> "*To me, it looks like a Hollywood movie, with the gangsters some more.*" (PA 1)

This is immersion on the basis of generic recognition, which clearly is the basis of further audience anticipation.

#### 4.1.1.15 Suzuki: New Idea and Attention Seeking

Four participants' accounts showed that the new idea presented in Suzuki video was attention seeking and that managed to get them engaged. PA 3 stated that she completely absorbed the video because it was interesting:

> "*Yes… grab my attention. Anyway, somewhat interesting… I never thought that someone in a motorbike can actually play football.*" (PA 3)

PA 3 was surprised by the actions performed by the characters in the video and these actions further grabbed her attention.

As for the other three participants, PA 7, PA 9 and PA 11, they wholly engaged in the video because the way that the video was advertised was interesting. All the three of them

were of the opinion that the idea of relating *futsal* with Suzuki motorcycle was new and attention seeking:

"*Yes. It combines motorcycle and futsal… Many people want to watch it.*" (PA 7)

"*It also grabs my attention… New idea… combines football and motorcycle.*" (PA 11)

"*It is attractive…how it relates football to the motorcycle.*" (PA 9)

By relating the motorcycle with *futsal*, the video was using the concept of 'postmodernism' which was new to the society. The idea was a success as it managed to wholly engage four of the participants.

**4.1.1.16 Suzuki: Good Design**

One of the participants totally involved in the content because of the good design of the motorcycle advertised. PB 3, male Kenyah, wholly absorbed in the video because the design of the motorcycle managed to grab his attention:

"*Of course, yes… I think Suzuki is the best design.*" (PB 3)

To him the design of Suzuki motorcycle is different from other motorcycles and this indirectly influences his immersion on the content.

#### 4.1.1.17 Suzuki: Culturally Close

PB 4, male Malay, found the theme of football in the video culturally close to him as he likes *futsal* very much:

"*Yes… I like futsal. Exciting and new idea … playing futsal with bike.*" (PB 4)

Being a fan of *futsal*, PB 4 was culturally close to the video and the video was of cultural proximity to him. This leads to his initial recognition, further perception in exploring that recognition and hence absorption.

#### 4.1.1.18 Suzuki: Creative

Two of the participants, PB 11 and PB 8 completely absorbed in the content of Suzuki video because the video was creative and mysterious:

"*Yes… new idea… quite creative.*" (PB 11)

"*Yes… new idea, mysterious.*" (PB 8)

To PB 11, the video was creative because it combined motorcycle and football and the idea was 'mysterious' to PB 8 as he awaited for excitement or surprise to appear from the screen when viewing.

### 4.1.2 Engaged in Part

This second master theme aims to capture the perception of the audiences who were only absorbed in certain parts of the content. This were due to the video being not attractive enough, has better video quality but inappropriate content, with relaxing music but poor video content, being funny but coloured, has new idea but the timing of advertising was not right, is creative but the scene is dangerous, and is nice but the scene is dark.

#### 4.1.2.1 Yamaha: Not Attractive Enough

PA 6 (female Bidayuh) described how the video managed to grab her attention although it was not attractive enough to her:

"*It did grab my attention but I don't think it is attractive.*" (PA 6)

Her less absorption of the narrative was due to her perception that the narrative was not so attractive.

#### 4.1.2.2 Honda: Better Video Quality but Inappropriate Content

PA 8 mentioned that he was more detached in Honda video because he felt that the message presented in the video was not appropriate. According to him, even though the video quality of Honda was better, to him, the content of the video was not about motorcycle, and he could not project and produce meaning in a generically indeterminate narrative. The following extract illustrates how Honda video was less immersive:

"*The video quality is better than the first one. In terms of the content, it is worse than the first one. It says almost nothing about the motorcycle itself.*" (PA 8)

PA 8 might have briefly absorbed the video because of the better video quality as compared to Yamaha video. However, the latter offers no horizon of understanding which he could share and hence he could not connect with the content of the video.

#### 4.1.2.3 Honda: Relaxing Music but Poor Video Content

A male Indian participant, PB 2, stated that the narrative of Honda was less absorbing. Despite connecting with the theme of freedom portrayed by the video, he could not get the main message of the video, as illustrated in the extract below:

"*It grabs my attention but I wonder what is the meaning of the word at the last part of the advertisement… The music is relaxing… can connect with the message of freedom (from beginning of the advertisement) and the bird.*" (PB 2)

In PB 2' words, he enjoyed the video and was relaxed when viewing but he could not connect with the last part of the video, which was trying to bring in the Honda motorcycle. Hence, his immersion was only partial.

#### 4.1.2.4 Modenas: Funny but Coloured Advertisement

PB 4 (male Malay) became less absorbed in Modenas video although the video was funny and managed to arouse his curiosity. To PB 4, the content seemed dirty and hence not appropriate as a commercial advertisement:

"*Yes… because the video is funny… using something like suspense… did not show the motorcycle at the beginning. Make me wonder what they are looking at. But a bit colored… if you think the other way round.*" (PB 4)

PB 4's sense of 'dirty content' came from the gaze of the characters, in which the women in the video looked at the men with sexual look and the same happened to the Indian male.

#### 4.1.2.5 Suzuki: New Idea but the Timing of Advertising is not Right

Nevertheless, PA 12 (male Chinese) stated that he less absorbed the Suzuki narrative although the new idea managed to grab his attention. To him, an advertisement needed to be advertised in relation to a suitable timing. For example, an advertisement which integrated football should be advertised during the football season:

"*For me, it depends on when the advertisement is advertised. If it is advertised during the World Cup season or Euro Cup, it will grab my attention and many people will want to watch too. If you want to use the theme football, you must put a football team there. But I can't see any football team… I just see motorbike turning around here and there. That's what I see.*" (PA 12)

PA 12's response showed that his absorption was conditional. According to him, he will only absorb the content under two circumstances: i) If the video is advertised during the World cup or Euro cup season, ii) There is a famous football team in the video.

#### 4.1.2.6 Suzuki: Creative but Dangerous Scene

To PB 1, a Chinese male participant, the video was creative but he did not identify with one of the scene in the video as the scene was dangerous to him. PB 1 stated that the scene in which the motorcyclist purposely bent his bike to create the fictitious falling down scene was a bad model for the teenagers as it was a dangerous act:

> "*Yes… this advertisement is quite creative… the part that the motorcyclist slipped down is not a good scene… give peoples the impression of accident.*" (PB 1)

Though the overall narrative was appropriate to PB 1, the dangerous scene caused the video to be less involving to him.

#### 4.1.2.7 Suzuki: Nice but Dark Scene

In addition, the less immersion in Suzuki video was also due to the dark scene in the video. PB 9, female Indian, was absorbed in the video at the beginning because it was nice. However, she less absorbed the video as she watched it because the scene in the video was too dark and she could not see the overall video clearly:

> "*Yes… nice advertisement.... because of the football… but it is too dark.*" (PB 9)

PB 9's response provided some light to the production industry in the sense that the commercial advertisement should be clear and bright in order to get the attention of the audiences.

### 4.1.3 Not Engaged at All

This third master theme aims to capture the participants' reasons for not engaging in the advertised video.

#### 4.1.3.1 Yamaha: Messy and no Creativity

Eight of the participants found the video not absorbing because it was messy and had no creativity in it. Both PA 3 (female Chinese) and PA 5 (female Bidayuh) found the video not absorbing. Both of them did not absorb the narrative and did not find the video to be attention grabbing. The video was described by them as messy and had no creativity:

"*It did not grab my attention and it's messy.*" (PA 3)

"*It doesn't show any creativity in it.*" (PA 5)

Their comments of the video being messy could be related to the fast scene in the video with a lot of technical changes. Besides, the lack of 'creativity' suggested that the video was lacked of new ideas which can bring them excitement. Their comments provided important implications to the production industry in which they need to venture into the consumers' sense of new and excitement in order to produce a video that can absorb the potential audience.

Within the accounts of another two participants, there were also no immersion in Yamaha video due to the unclear video caused by the technical changes and speed of the video. Their descriptions of the video are illustrated in the extract below:

"*Not clear… can't catch my attention.*" (PA 10)

"*No… too many technical changes… moving too fast…. the video is not clear enough… I mean the quality of the video… also moving too fast, don't know what it is trying to portray.*" (PA 8)

This implied that the quality of the video is important in order to get the audience's recognition and understanding.

Meanwhile, PA 9, a Chinese female, gave the account that the video does not has any creativity as it is just an ordinary video on motorcycle. As described by her:

"*I mean it wouldn't grab my attention, and for me is a very common commercial advertisement on motorcycle.*" (PA 9)

PA 9 seemed to be making a distinction between attending and becoming absorbed. To her, a common narrative is equal to a low status branding genre.

There were another three participants (PB 5, PB 6, PB 1) who were detached in Modenas video. They neither absorb the video nor find it grabbing their attention. The following extracts illustrate their accounts:

"*Not really… to be honest, feeling headache while watching it…. because it keeps spinning here and there... the way they shoot the video.*" (PB 5)

"*No… not interesting enough… the video is too fast and can't really see some of the words … I need to watch it for a few times.*" (PB 6)

"*No… it is too fast.*" (PB 1)

Their responses suggested the failure of Yamaha video in getting the recognition of the participants as they found it hard to be understood.

#### 4.1.3.2 Yamaha: Generational Gap

One of the participants also found Yamaha video not immersive because of the generational gap. PA 12 (male Chinese) stated that the video was not immersive because it was messy and there was a generational gap between him and the characters in the video. Being a youth, PA 12 found that he was not the target of the video as the video was targeted at teenagers:

"*The video didn't grab my attention… because of the age group, targeted at the younger generation and also not clear, one scene to another is too fast.*" (PA 12)

His response showed that he offered no horizon of understanding to the world shown in the video apart from his own.

#### 4.1.3.3 Yamaha: Cultural Gap

Apart from generational gap, cultural gap also led to no immersion in the video. PB 3 found the video to be not immersive because of the cultural gap. To him, he could not relate

himself with the video because his way of living was different from the one portrayed in the video:

> "*No… I think that motorcycle can be only used by urban people…but not for rural people (Sarawak case) because that motorcycle is not suitable to be used at the village (rural people)… if I want to buy it… have to think twice.*" (PB 3)

PB 3's response indicated that the narrative of the video could not fit with his lifestyle and concluded that the motorcycle is not suitable for his lifestyle in the village.

#### 4.1.3.4 Yamaha: Impractical and Unrealistic

Two other participants (PB 7 and PB 9) stated that the video did not involve them because the content was unclear and unrealistic, as illustrated in the following extracts:

> "*Not too much… I do not know the message… the motorcycle is too fast.*" (PB 7)

> "*Not really… the advertisement equalized the skateboard with the motorbike... not relevant… we are not going to use the motorbike to go down the stairs.*" (PB 9)

To PB 7, the scene of Yamaha video was changing too fast and he could not watch the scene in detail. This suggested that the fast changing scene disturbed his information processing process and he could not catch up with it. Therefore, his understanding was impeded. However, for PB 9, the action of the motorcycle and skateboard going down the

stairs was impractical and unrealistic and these led her to further question the credibility of the brand.

#### 4.1.3.5 Honda: Irrelevant Video Content

For Honda video, three of the participants found the content of Honda video irrelevant and hence not immersive. PA7, PA 11 and PA 9 mentioned that the content of the video was not related to the advertised product. Their descriptions of the advertisement are as follow:

> "*No… the advertisement shows the same point from the start. Not related to what the motorcycle can do.*" (PA 7)

> "*Actually I don't know whether they advertised the motorcycle or advertised the beach.*" (PA 11)

> "*What I will say about this advertisement is that… I can't relate anything… the word…the theme freedom… with the motorcycle.*" (PA 9)

Their responses suggested the failure of the Honda narrative in getting the audiences' understanding.

#### 4.1.3.6 Honda: Common Advertisement

As demonstrated in the Yamaha advertisement, being a common advertisement failed to grab the participants' attention. This view was also found in the participants' responses on Honda video. Three participants (PA 12, PB 1 and PB 6) found the video common as it did

not leave a deep impression in their mind and they could watch this type of advertisement everywhere. Their comments are illustrated below:

"*No, just a normal advertisement.*" (PA 12)

"*No, nothing special at all… just like the other advertisement.*" (PB 1)

"*Not really grabbing my attention … just a normal advertisement.*" (PB 6)

Being a common video, Honda video was regarded by the participants as having a low status.

#### 4.1.3.7 Honda: Messy

Moreover, PB 8 found the Honda advertisement messy. He could not catch the actual meaning behind the scenes because they were moving too fast. Thus, his absorption of the video was very low:

"*Not really because the image of background is moving quite fast.*" (PB 8)

#### 4.1.3.8 Modenas: Coloured Advertisement

For Modenas video, PA 7 did not absorb the video because to him, the advertisement is coloured. In PA 7's view, the video was not related to motorcycle and the way that the video was presented resembled a coloured advertisement:

"*No… The advertisement is not related to motorcycle… has dirty content.*" (PA 7)

#### 4.1.3.9 Modenas: Not Attractive

Another participant, PA11, found the video not attractive and hence not immersive:

"*No, because it is boring.*" (PA 11)

As she found no interest in the video, the video was boring to her.

#### 4.1.3.10 Modenas: Unrelated Video Content

Four of the participants gave the accounts that they did not absorb in Modenas video because the video content was unrelated to motorcycle. As stated by PA 8:

"*No… Think in the context. It is totally unrelated. The motorcycle only appears for 5 seconds out of the 39 seconds.*" (PA 8)

In his view, the video was not promoting the motorcycle but concentrated more on the Indian male. Hence, the video was not persuasive and unable to attract the audiences' attention.

PB 5 found that the video was of the wrong focus and this caused her to be detached in the video:

"*No… I think I watched this long time ago in television…. they only focus on the guy.*" (PB 5)

From her response, the Indian male should not become the focus of the advertisement and the focus should be on the motorcycle instead.

Similarly, for PB 9 and PB 12, they were not involved in the content because the content was unrelated to them. Like PB 5, they felt that the focus should be on the motorcycle instead of the man:

> "*No… I don't like the advertisement.... because it only shows the motor for a few seconds...though it is a motorbike advertisement… the focus is mainly on the face of the motorcyclist... the motor is invisible... customers will want to see the motor longer, I guess.*" (PB 9)

> "*I don't know what the video is about, what is the message that is brought by the video when I first watch it…if you did not say Modenas, I will not know… the image of the bike is only shown at the very end… the first few scene is like a coloured advertisement…*not *relevant.*" (PB 12)

**4.1.3.11 Suzuki: Not Interesting**

For Suzuki video, one of the participants, PA 8, found the video not absorbing and failed to attract his attention because it was not interesting:

> "*After I have watched it for three times, I still do not find it interesting.*" (PA 8)

PA 8's response suggested that he could not share his horizon of understanding in the narrative because he was not interested in the narrative.

#### 4.1.3.12 Suzuki: Messy

Another two participants (PB 2 and PB 7) found Suzuki video not involving because it was not clear and messy:

"*No… I don't understand it.*" (PB 2)

"*No… seems to be grey scale at most.*" (PB 7)

The non-immersive of the narrative resulted from the dark scenes and the inability of the participants to understand the message brought by the video.

To sum up, the results for Moment 1 indicated that the participants' immersions on the advertised video were divided into wholly engaged, engaged in part and not engaged at all. The video which was the most immersive to the participants was Honda video (n=12), followed by Yamaha (n=10), Modenas (n=10) and Suzuki (n=9). In this super-ordinate theme, participants were able to absorb the video completely. On the other hand, Suzuki video (n=3) appeared to be the video which was the least immersive to the participants as the participants only absorbed a certain part of the video. The video which did not absorb the participants the most is Yamaha (n=12), followed by Honda (n=7), Modenas (n=3) and Suzuki (n=3). Participants were unable to absorb the parts of the videos in this super-ordinate theme.

### 4.2 Moment 2: Anticipation

When consumers viewed the advertised content on the screen, they will make sense of the content and construct meanings from the text. In constructing the meanings, they checked the meanings of the texts with their own expectations to find out whether the text meets their

expectation of a successful narrative. When viewing the advertisements, they built on a wider image of how they think about the advertisement. Understanding in this stage is thought about spatio-temporally (Wilson, 2011). Audiences' expectations on the advertised content in the present study were generated by their background knowledge of the genre and could be divided into three levels: content wholly met expectation, content partially met expectation, and content did not meet expectation at all.

### 4.2.1 Content Wholly Met Expectation

This theme addresses the responses in which the participants' expectations on the video were fully fulfilled.

#### 4.2.1.1 Yamaha: An Ordinary Video

The responses from the participants in the focus group indicated that the case of the advertisement being normal or ordinary fulfilled their generic expectation of the anticipated content. Four participants from the focus groups anticipated the Yamaha branding video because it was an ordinary motorcycle video. As described by three of the participants (PA 2, PA 3 and PA 4), the video fulfilled their expectation because the content of the video was similar to the typical motorcycle advertisement that they have seen. Hence, the advertisement was common to them and it was not surprising:

"*Not surprising. The content and the ending are expected.*" (PA 2)

"*Not surprising… It is about motorcycle brand.*" (PA 3)

"*I was expecting a group of teenagers with their motorcycle doing teenager's stuff … met my expectation…did not surprise me … too common*." (PA 4)

Another participant, PB 4, found Yamaha video to meet his generic expectation as it is similar to the typical motorcycle advertisement:

"Just like a normal advertisement." (PB 4)

Their responses indicated that the motorcycle branding is a renowned video genre and the participants could easily recognize it.

#### 4.2.1.2 Yamaha: Clear and Easy to Understand

Besides, clear and easily understandable video also managed to get the participants' anticipation. Two of the participants' generic expectations were fulfilled. For instance, PA 6 found that the clear video fully met her expectation:

"*Yes… the video is clear and has great graphic.*" (PA 6)

Likewise, a female Chinese, PB 12, found the video to fulfill her generic expectation because it was clear and she could understand it easily:

"*It met my expectations. That video is clear… fits the theme… is fast enough… a symbol of motorcycles… fast, cool, agile and stylish*". (PB 12)

PB 12's response clearly showed that her horizon of understanding was immediately activated when viewing the video, in which she could recognize the genre and express her understanding of the video without doubt.

#### 4.2.1.3 Yamaha: Unexpected Content

Moreover, the unexpected action in Yamaha video also fulfilled the generic expectation of PB 2, an Indian male participant. According to PB 2, the act of the male motorcyclist giving the skateboarder a ride, instead of the lady was out of his expectation:

> "*It is surprising… really amazing… this is the only video that is really different from others… creative enough… at the end of the advertisement, the male fetched his friend on the skateboard instead of the lady.*" (PB 2)

It seems that the element of postmodernism is accepted by the postmodern society nowadays and this element could be inserted into the bike branding video to attract the audience's attention.

#### 4.2.1.4 Honda: Clear and Easy to Understand

Similar with Yamaha video, the generic expectations of the participants were met when they were able to understand the advertised content. Four participants anticipated the narrative because of the understandable content. PA 2, male Chinese, found that the video was able to fulfill his expectation because the message was clear and he was able to understand it. He knew that the advertisement uses birds to symbolize freedom and he could relate Honda motorcycle with freedom. As described by her:

"*It meets my expectation. When I see the bird, I know it is about freedom because birds are associated with freedom, free as a bird.*" (PA 2)

Likewise, a male Chinese participant, PB 1, had the same view with PA 2 regarding Honda video. According to him, he understood the content of the video and it was relaxing:

"*Relaxing, clear.... I can see that it is about motorcycle*." (PB 1)

Two other participants, PB 10 and PB 9, found the narrative easy to be understood. The following extracts illustrate their opinions:

"*I know it wants to show the motorcycle… it gives me a feeling that riding motorcycle can be comfortable*." (PB 10)

"*It met my expectations... freedom and a bird on the sky.... I am very clear about the message.*" (PB 9)

#### 4.2.1.5 Honda: An Ordinary Video

Two Chinese participants found the video to fulfill their generic expectation because the advertisement was usual to them. As described by them:

"*Power of Dreams is Honda's famous slogan… so not surprising*." (PB 7)

"*It meets my expectations. First, the Yamaha logo with Slogan, "the power of dreams", and then the relaxing image of going for a vacation, to me it brings out the message*." (PB 12)

PB 7 and PB 12 were able to recognize the video genre and therefore the genre of the video was a normal video to them.

#### 4.2.1.6 Modenas: Clear and Easy to Understand

Similar to Honda video, Modenas video was able to fulfill the participants' expectation because it is clear and easy to understand. Two participants found the video to be clear and easy to understand and hence fulfilled their generic expectation:

"*It met my expectation… brought out clear message*." (PB 2)

"*It shows that Modenas is a great bike and the message is clear*." (PB 3)

This finding is important to the advertising industry because a video which is clear and easy to understand is able to attract people's attention and leave deep impression in the mind. PB 2 and PB 3 were able to share their horizon of understanding as their horizons of expectations were fulfilled.

#### 4.2.1.7 Suzuki: Unexpected Content

On the other hand, the fulfillment of generic expectation of the video may also include unexpected action. PA 2's response shows how generic fulfillment may not exclude unexpected action:

> "*Not surprising to me because I don't really know futsal… It is just another normal advertisement but with many unexpected action*." (PA 2)

#### 4.2.1.8 Suzuki: Clear and Easy to Understand

Based on the finding, it was discovered that six participants anticipated Suzuki video because it was clear and easy to understand. PB 4 and PB 1 found the video with clear advertised content easily understandable and able to fulfill their expectation:

> "*Very clear, it is about motorcycle, meets my expectation.*" (PB 4)

> "*It is about motorcycle and football match.*" (PB 1)

As the audiences were familiar with *futsal,* their expectations were easily fulfilled and they were able to understand the message clearly.

PA 3, a female Chinese, found that the video fulfilled their expectation because the ending of the video showed the parts of the motorcycle that she wanted to see:

> "*Not boring… even shows all the parts of the motorcycle and also shows the ring, break… so it meets my expectation.*" (PA 3)

PA 3's response seemed to suggest that her horizon of expectation was about the motorcycle parts.

The audiences see media from a horizon of generically informed expectation. A Chinese expressed his perspective on Suzuki video:

"*It does meet my expectation... clear and flexible in movement.*" (PB 8)

From here, it could be deduced that he found the clarity of Suzuki video able to aid him in fulfilling his generic expectation. For PB 11 (male Chinese), the genre of Suzuki video is attractive:

"*Yes… it is really flexible… good idea, attract attention*." (PB 11)

His response suggested the success of this video, which allowed the audience to think beyond the screen. Moreover, the video was able to fit into the marketing characteristics, which attempts to persuade and convince people to buy from selling on screen.

Furthermore, the generic expectation of the participants was also fulfilled when the video advertised the performance of the motorcycle. PA 4 stated his interest in the Suzuki advertisement when it tells the story which was of his interest and hence could relate to it:

"*I'm a football or futsal player and when I watch this video, it tells me that motorbike can also be used to play football… interesting… really different from the other advertisement.*" (PA 4)

### 4.2.2 Content Partially Met Expectation

Besides completely fulfilling the participant's generic expectation, the video was also found to partially fulfill their expectation. In this case, one of the aspects of the advertisement may satisfy the participants, but the other aspect may not fulfill their expectation.

#### 4.2.2.1 Yamaha: Nice but Lack of Creativity

In Yamaha video, two participants stated that the video was nice but lack of creativity. To them, the video was ordinary as it was just a set of stories merely substantiating their 'projection' of likely marketing content:

> "*Nice but not interesting… like normal advertisement*." (PB 3)

> "*Nice but nothing special at all… just like other advertisement… not creative enough*." (PB 1)

#### 4.2.2.2 Yamaha: A Good Quality Video but Descriptions on Bike Performance are Unavailable

Two other participants (PB 10 and PB 8) partially anticipate the narrative because the video did not bring out the bike performance though it has a good video quality. Although the video did not show the bike's performance, both PB 10 and PB 8 were satisfied over the overall quality of the video:

> "*The overall quality of the video is good … but this video focuses more on the outlook of the motorcycle instead of performance*." (PB 10)

"*I expect new features appearing, e.g. better engine performance. But overall I'm satisfy*." (PB 8)

Since the participants emphasized more on the bike's performance, the industry should focus on this aspect in order to produce a valuable and quality advertisement.

#### 4.2.2.3 Yamaha: Trusted Brand but Descriptions on Bike Performance are Unavailable

PB 11 found Yamaha video partially meeting his expectation. Although the video did not advertise much about the motorcycle performance, he trusted the brand. As stated by him:

"*I will still say that Yamaha is good although the video did not mention a lot about the performance*." (PB 11)

PB 11's response showed that he was considering more of the brand of the motorcycle as compared to how the motorcycle was being advertised, and to him branding plays an important role in the advertising industry.

#### 4.2.2.4 Honda: Expected Content but Lack of Creativity

Participants who were less immersed in Honda video mentioned that the advertisement lacks creativity although the video showed more scenes of the advertised motorcycle. PB 5 found the video partially meeting her expectation because the content was expected although it lacked creativity:

"*I expect to see motorcycle…. At least I can see the motorcycle more frequently in this video… it meets my expectation but there is no creativity*." (PB 5)

From the response, it was noted that while expectation was satisfied, emotion could be separated.

#### 4.2.2.5 Suzuki: Interesting but the Motorcycle is not the Focus

On the other hand, Suzuki video was interesting to PB 2 although it did not focus on the motorcycle. PB 2 stated that the video partially met his expectation because it did not focus on the motorcycle though it was interesting:

"*Even though I would say that this video is interesting, it did not really catch my attention because it did not show much on the motorcycle*." (PB 2)

PB 2's expectation on the video was built on the motorcycle.

#### 4.2.2.6 Suzuki: Expected Content but not Interesting

In the opinion of PB 9, Suzuki video partially met her expectation because it was not catchy enough although the ending was expected:

"*I know the meaning… but it was so dark*." (PB 9)

Based on the response given by PB 9, the dark scene in the video failed to grab her attention and this could influence her identification on this video.

In another participant's view, the video was clear but lack of creativity:

"*It meets my expectation in some way… in terms of the performance of the engine… I mean showing the physical appearance by zooming in… the rings, brakes... but I don't like the way that it is presented…too dark*." (PB 12)

Again, the dark scene was unable to get the participant's anticipation in this study.

### 4.2.3 Content did not Meet Expectation at all

In this study, some of the participants were found to acknowledge unrealized generic expectations. When the participants' expectations were not met, the advertisement failed in getting the audience's anticipation.

#### 4.2.3.1 Yamaha: Unavailability of Engine Performance

The study found that the participants' expectation on the video was related to the motorcycle's engine performance. In Yamaha video, two of the participants told of their disappointment on the narrative because it did not show the engine performance. Their responses are illustrated below:

"*Out of my expectation… I expect the video to tell me how well the new bike would perform … but it did not*." (PA 1)

"*I expect the video to show a full specification of the motorcycle… but the video does not have that… doesn't meet my expectations*." (PA 5)

#### 4.2.3.2 Yamaha: Unavailability of Overall Bike Performance

Besides, four participants found Yamaha video not meeting their generic expectations due to the unavailability of the overall bike performance. As mentioned by PA8 and PA9:

> "*I was expecting… something on the quality of the brakes… on the quality of the products, but it turns out to be focusing on the youngster… so it's out of my expectations.*" (PA 8)

> "*Out of my expectation…because it emphasized on the appearance and outlook Instead of the quality*." (PA 9)

Similarly, PB 6 also expected the video to be on bike performance but it did not, hence failing to meet his expectation:

> "*Didn't meet my expectation… it didn't really show the performance of the motor.*" (PB 6)

In addition, PB 5 also found that Yamaha failed to meet her expectation because it did not focus on the motorcycle. PB 5 indicated her disappointment of Yamaha video as it did not fulfill her expectation on the bike's appearance:

> "*I want to see nice and big motorcycle… but it doesn't meet my expectation as they concentrate mostly on the guy and the people*." (PB 5)

From the participants' responses, Yamaha video was of uncertain generic identity and this raises the issues on the relevance of the video and its ability to meet consumers' expectations.

#### 4.2.3.3 Yamaha: Not Catchy

Another participant, PB 9, found Yamaha video not meeting his expectation because it was not catchy enough. PB 9 acknowledged that the video was not interesting and the ending was unexpected:

> "*I was not surprised.... but still wonder why must leave the girl.... not catchy enough.*" (PB 9)

#### 4.2.3.4 Yamaha: Not a Good Model

As for PB 7, Yamaha video failed to meet his expectation because it was not a good model of advertising video on motorcycle. According to him, the dangerous acts performed in the video will mislead the audience:

> "*If I were the road transport department, I won't show the video. Too dangerous… too many road accidents already*." (PB 7)

As the videos did not focus on the aspect that the participant expected, it failed to meet his horizon of expectation, and hence failed to get his recognition as a successful narrative on bike branding.

#### 4.2.3.5 Honda: Absence of Bike Performance

Honda video disappointed PA 1 (male Chinese) as he found that the video did not focus on the motorcycle performance, and hence, he acknowledged failed generic expectation:

> "*No… this is the motorcycle advertisement and I expect it to be about engine performance as Honda is about durability. That is what my experience tells me, at least my 20 years old Honda can still run now. But, this advertisement does not show that*." (PA 1)

#### 4.2.3.6 Honda: Absence of Engine Performance

Similarly, PB 4 (Malay male) also found the video not fulfilling his expectation. As stated by him:

> "*I don't know it is about motorcycle until the end of the advertisement… and the video is not on the engine performance.*" (PB 4)

PB 4's response showed that he was unable to recognize the advertisement genre and therefore his expectation was not fulfilled.

#### 4.2.3.7 Honda: Wrong Message

A male Indian participant mentioned his secondary expectations of the video, which "*communicates the message of durable instead of freedom*". Therefore, to him, the video:

"*Didn't meet my expectation… for me, Honda brand is the most durable motorbike brand… my grandfather owns a Honda 80 motorbike and can still be used until now*." (PB 2)

#### 4.2.3.8 Honda: The Element of Persuasion is Absent

Honda video clearly shows the message of freedom. However, when seen as the genre of marketing, the element of persuasion was noted as being absent from the narrative. As mentioned by PB 6:

"*It showed the theme - freedom but it didn't tell me why I need to choose this motorcycle… therefore, it did not fulfill my expectation*." (PB 6)

#### 4.2.3.9 Modenas: Unrelated Content

Six participants did not anticipate Modenas video because of the unrelated content. The participants expected the narrative to fully focus on the motorcycle instead of other aspects. PA 12 indicated that Modenas video did not focus on the motorcycle and hence did not meet his generic anticipation:

"*Nothing interesting … we only see the motorbike for less than two seconds. I didn't even know that it is yellow colour*." (PA 12)

PA 12's response showed his failure in placing the narrative within a genre and recognises it as a familiar type.

The responses of two participants (PB 1 and PB 4) were similar to PA 12. Both PB 1 and PB 4 stated their disappointment towards Modenas video as it did not really show the motorcycle:

"*Out of expectation… I thought that it is about the guy.... all people are attracted by the guy*." (PB 1)

"*I don't know it's about Modenas only until the end.*" (PB 4)

Two other participants (PB 9 and PB 11) found the video not meeting their expectations because it focused on the guy instead of the motorcycle:

"*Not meet my expectations... I do not know the reason for showing the guy for so long*." (PB 9)

"*I expect more from the video and not just about this Indian guy only*." (PB 11)

To them, the Indian male should not become the main focus and more shots should be on the Modenas motorcycle.

Similarly, PB 12's expectation was also not met because she expected the video to show the bike's performance but it focused on the Indian man:

"*It did not meet my expectations… this is a motorcycle advertisement but the image of the motorcycle is only seen at the very end… I expect to see the performance and the image of the bike, not the Indian man… not attracted by him*." (PB 12)

#### 4.2.3.10 Suzuki: Wrong Focus

Apart from Modenas, Suzuki also failed to anticipate the participants because of the unrelated content. PA 12 found the video to be unrelated to the advertised product. As stated by him:

"*The characters were not related to the bike. If at the end, one of the famous footballer play football with the motorcycle, it will be more surprising. But in the advertisement, we do not know who the guy is. Instead of showing the motorbike, it shows that guy.*" (PA 12)

PA 12 mentioned his selective anticipation. Only if the advertisement uses the famous footballer, then his expectation will be met.

#### 4.2.3.11 Suzuki: Dangerous Action

In PB 7's view, the video failed to meet his expectation because it advertised dangerous act:

"*No… the theme is too dangerous*." (PB 7)

From his response, it showed that his anticipation was placed on the basis of the safe use of motorcycle.

As a conclusion, both Yamaha (n=7) and Suzuki (n=7) videos appeared to be the most frequently identified video which anticipated the audiences, followed by Honda (n=6) and Modenas (n=2). Despite being the most anticipated video, Yamaha video also less anticipated five of the audiences, followed by Suzuki (n=3) and Honda (n=1). Ironically, Yamaha video also did not anticipate eight of the participants and the non anticipation was followed by Modenas (n=6), Honda (n=4) and Suzuki (n=2).

### 4.3 Moment 3: Articulation

After anticipating the content of the narrative, the participants articulated the story by connecting to the narrative parts in order to build meaning. In connecting, they think through the 'hermeneutic circle of understanding' (Gadamer, 1975). The meanings interpreted by the participants will be presented.

#### 4.3.1 Thinking through the 'Hermeneutic Circle of Understanding'

##### 4.3.1.1 Yamaha: Competition between Motorcyclist and Skateboarder

Yamaha video succeeded in making the participants articulate a coherent meaning. Five of the participants in the focus groups communicated their easy relation with the characters in the video, who were the motorcyclist and skateboarder. They found no difficulty in relating the story about the competition between motorcyclist and skateboarder in order to reach the girl. This type of competition is of cultural closeness to both the male and female respondents and was a recognizable feature of Malaysian society. This cultural closeness

precipitated the easy articulation of the participants and the ease in building the narrative parts of the story. For instance, the story was understood by the participants as:

"*The motorcyclist and skateboarder meeting up in front of the girl*." (PA 6)

"Skateboarder trying to catch up with the motorcyclist." (PA 5)

Moreover, two other participants, PA 4 and PB 12, interpreted the racing as a form of competition between males for a girl:

"*It is about two guys, one with the skateboard and the other one with the motorcycle… try to reach the finishing target, which is the girl*." (PA 4)

"*The motorcyclist was competing with the men on the skate board; one was riding on the road and another down the stairs and corner. At the end, the motorcyclist met a girl.*" (PB 12)

Furthermore, another male participant interpreted the competition as a form of showing off:

"*A guy rides on motorcycle… approaching a girl, and shows her that he has a new bike*." (PA 1)

The participants' comprehension of the video led to their easy building of the narrative, combining all the parts in the video together to make a complete story.

#### 4.3.1.2 Yamaha: Motorcycle and Skateboard have Similar Capability in Function

Besides, six of the participants in the focus group understood that Yamaha video was about the comparison between the motorcycle and the skateboard in terms of their capability in function. PB 5 and PB 1 stated that they understood from the video that the capability of the motorcycle was similar to the skateboard and that Yamaha motorcycle could perform the moves that can be performed by the skateboard:

"*They are comparing the advantages of the motorcycle with the skateboard*." (PB 5)

"*They use the movement of skateboard to relate with the motorcycle*." (PB 1)

Likewise, PB 8, PB 11, PA7 and PB 9 also built their understanding of the narrative on the basis that the capability of the motorcycle is similar with the skateboard. When joining the narrative part, PB 8 narrated the story as the combination of three parts:

"*Firstly, both men have the same goal. Secondly, they try to correlate the quality of skateboard with the bike and achieved the goal at last*." (PB 8)

Another participant, PB 11, stated his easy articulation on Yamaha video by indicating that he did not need to think hard in order for him to comprehend the video:

"*The motorcycle competes with the skateboard... no need special thinking… just common sense we'll know.*" (PB 11)

The other participant, PA 7, stated that the motorcycle can even perform the actions of the skateboard such as going down the stairs:

"*I would say that motorcycle is capable like the skateboard… can go down stairs*." (PA 7)

PA 7 could understand the message of the video without any difficulty. On the other hand, PB 9 understood that the story was about the comparison between the motorcycle and skateboard in terms of convenience. The motorcycle is proven to be better than the skateboard:

"*It was two friend racing... one with skateboard.... the other with Yamaha motor.... it shows that this motorbike is as convenient as the skateboard... at the end they meet up at the point where the girl was standing... then the skater boarder joined the motorcycle, indicating that the motorbike is better*." (PB 9)

By making a connection with the story, the participants showed their understanding of the story of the video.

#### 4.3.1.3 Yamaha: Indication of Pleasure

Besides, it was found that when the audience managed to understand the video, they will have pleasure. One of the contributors, PA 11, expressed pleasure when she could understand and make sense of the story:

> "*I think I am happy when watching the video, the feature of the video is just simple and modern.*" (PA 11)

#### 4.3.1.4 Yamaha: Message of *Ego*

Apart from that, Yamaha video was also understood by one of the participants as conveying the message of *ego*. PB 2 (male Indian) indicated that the main message of the video was about *ego* and therefore, his comprehension of the video's meaning was built on this particular message:

> "*The video tried to bring out the message of ego. The man on the motorcycle can perform the actions that the man on the skateboard can perform… that means, with the motorcycle of Yamaha Ego, the man can perform all kind of difficult action like the one on the skateboard*." (PB 2)

PB 2's response showed that he could understand the main message of the video at ease and the message of *ego* was intentionally brought out by Yamaha video.

#### 4.3.1.5 Honda: Message of Freedom

In building the meaning of the narrative, participants comprehended the narrative content. Three participants articulated the narrative of Honda as bringing out the message of freedom. PA 3 understood that the video brings out the message of freedom:

> "*It is about freedom, like having a holiday". With that, she built the storyline of the video as: "A bird, flying freely in the sky... Then a couple rides happily on the road and on the way, they saw other people riding the motorcycles… some washing their bike and some eating ice-creams. I think they are friends. Then, all of them ride together and at the end they reach a beach. Then, the image of the bird is shown again… I think they are showing the relaxing lifestyle, having holiday and be free like a bird*." (PA 3)

PA 3's response showed that she could articulate the media marketing as a narrative of stories without any difficulty.

Similarly, PB 6, a male Chinese, described his cognitive process of thinking through a coherent account of content and he related Honda video to the theme of freedom:

> "*This advertisement tries to bring out the theme – freedoms… by using Honda motor… people enjoy riding the motor*." (PB 6)

PB 7 also associated the Honda motorcycle in the video with the message of freedom:

> "*Freedom machine… to the beach… nice and clear*." (PB 7)

#### 4.3.1.6 Honda: Free Lifestyle

Honda video is understood as communicating free lifestyle to six of the participants in focus groups. A male Chinese participant, PA 12, found it very easy to understand the content of the video. He noted that the content was culturally close to him and so easily understandable that he could summarise the whole video in a one sentence slogan after watching:

"*You buy Honda, you get free lifestyle*." (PA 12)

Moreover, PB 5 and PB 2 understood that the video was about the characters racing to the beach to enjoy a free lifestyle:

"*The youngsters are riding the motor to the beach and they meet different motor on the way to beach.*" (PB 5)

"*From my understanding, I can see that the characters in the advertisement are enjoying free lifestyle. A couple is riding Honda Click motorbike along the road, and another couple is dating at the roadside, and finally they all ride to the beach coast*." (PB 2)

In addition, PB 12, PB 9 and PB 8 also stated that the video stressed on the relaxing lifestyle:

"*Enjoying a relaxed life… stress free… riding to the beach*." (PB 12)

"*The video showed that we can fly like a bird with a motorbike.... just like a bird on the sky... and friends flying with us… feeling the nature and life*." (PB 9)

"*What I perceived is the advertisement tries to show the Honda bike is easy to use… is good for leisure purposes… shows different group of young people using it in various situations.*" (PB 8)

#### 4.3.1.7 Modenas: Association with the Characters

Seven participants' understandings of Modenas video were associated with the characters in the video. PA 6, a female Bidayuh, stated that the video was about an Indian guy who performed various actions with the bike. With that, she established the storyline of the video as:

"*The advertisement shows an Indian guy sitting on his bike, showing off*." (PA 6)

Another female participant, PA 3, noted that the foreign guy's gaze at the Indian guy caused the video to resemble a coloured advertisement. According to PA 3, she understood that the foreign guy gazed at the lower part of the Indian guy's body and this resembled a form of seduction. In other words, the foreign guy was mesmerizing the Indian guy:

"*I would talk about this foreign guy at the end of the advertisement. The foreign guy is actually looking at the back of the motorcycle his gaze was misunderstood by the Indian guy... It is like a coloured advertisement*." (PA 3)

Another participant, PB 2, stated that the actions performed by the Indian guy on the bike led to his curiosity and he wanted to know what the advertisement was about:

"*The video wants to use this Indian guy as the main character… the advertisement mostly use the element of curiosity*." (PB 2)

Furthermore, to PB 11 and PB 8, the video showed the Indian guy showing off his new motorcycle:

"*It is about Modenas advertisement. The Indian guy is show off his bike at the old Indian street*…" (PB 11)

"*A man tries to show off his bike, the others are jealous of him...*" (PB 8)

For PB 9, she understood that the Indian guy was trying to use his bike to attract the attention of the passerby and he succeeded to grab their attention:

"*Those people were wondering about the thing down there... also amazed… they took photos and at the end the guy rides the motorbike with so much pride because it grabbed everyone's attention...*" (PB 9)

Having the same view with PB 9, PB 6's understanding of the story was that:

"*The people who passed by the road were looking at the guy who was sitting on a Modenas motorcycle… they were attracted by the motorcycle*." (PB 6)

#### 4.3.1.8 Modenas: Explicit Content and Attention Seeking

To another two participants, Modenas branding video has an explicit content which was attention seeking. This aspect enabled them to integrate the different elements in Modenas video. Therefore, they could narrate the story with the guidance of their own horizon of understanding:

"*Explicit content. Triggered something that we should not imagine. But, I think in that way, the video succeeded in triggering what we should not imagine*." (PA 8)

"*I can see a point here. I mean what the video is trying to promote. The video tries to be attractive… I mean… only through this Modenas motorcycle the people's attention can be attracted. This is what I interpret from the video*." (PA 9)

#### 4.3.1.9 Modenas: Cultural Closeness and Ability to Identify the Brands

Another participant, PB 7, was able to identify the brand advertised in the video without any difficulty. He could understand the video at ease because of the cultural closeness presented in the video. He was familiar with the motorcycle branding and could differentiate between the Japan and Malaysia brand. He built the storyline as:

"*The theme is slightly different from the one in the Japanese brand… quite original… I support Modenas video*." (PB 7)

#### 4.3.1.10 Suzuki: Ability to Identify the Brands

Two participants in the focus groups communicated their easy association with the brand advertised in Suzuki video. One of the participants, PA 1, stated that he could differentiate the advertised brand from the other brand of the motorcycles shown in the video:

> "*The motorcyclists are riding in different brands*." (PA 1)

PA 9, a female Chinese, also related the video to the branding. She explained that Suzuki motorcycle was the brand for winner:

> "*I can conclude that Suzuki is for winner, not for loser. This is what I interpret from the video*." (PA 9)

#### 4.3.1.11 Suzuki: Playing *Futsal* with Motorbike

Besides, to eight of the participants, Suzuki video was about playing *futsal* with the motorbike. PB 12 stated that the story of the video was about the *futsal* match with the bike:

> "*Playing motor-futsal games with Suzuki bike… that is what I can understand*." (PB 12)

On the other hand, PA 11 got the idea that Suzuki motorcycle was so fast that it can be used to play *futsal*:

"*I think the advertisement shows the speed of the motorcycle, can be used to play football*." (PA 11)

Another three participants, PB 6, PB 4 and PB 5 noted that the ability of the Suzuki motorcycle to play football was related to its power. According to them:

"*By showing the capability of the bike to play football.*" (PB 5)

The video highlighted:

"*The quality of the motor*." (PB 6)

"*The winning brand brings out the message that it is a very good motorcycle.*" (PB 4)

Likewise, a Chinese participant, PB 11, was attracted by the motorcycle *futsal* game because the idea was new:

"*They are using the bike to play football…quite new*." (PB 11)

Two other participants, PB 8 and PB 9 added that playing *futsal* with motorbike symbolized the flexibility of the bike:

"*A group of people play futsal with motorcycle… Flexible in movement… motorcycle performance.*" (PB 8)

"*It shows that the motorbike is so easy to control and user-friendly as we can use it to play football... other motorbikes are not as compatible as Suzuki because Suzuki won the game in this video.*" (PB 9)

### 4.3.2 Facing Difficulties in Connecting the Narrative Parts

The results of the present study also indicated that there were instances when the participants only understand a certain part of the narrative and not the whole story. Their partial articulation of meaning resulted in them only connecting to some parts of the narrative.

#### 4.3.2.1 Yamaha: Able to Relate to the Motorcycle Advertisement but Confuse with the Other Parts

PA 3 stated that she could only get the idea that the advertisement was about motorcycle, but could not connect with the other aspects of the video because the video was chaotic to her:

"*It is quite a chaos. I only know that it is about the motorcycle being as easy and flexible as the skating… skateboard, something like that.*" (PA 3)

In this case, she could only partially build the meaning of the video.

#### 4.3.2.2 Yamaha: About Motorcycle and Skateboard but Inability to Link the Whole Story

PA 12 could only get the message that the video was about the motorcycle and skateboard. However, he could not draw a connection between them because to him, the motorcycle and skateboard are discrete objects with distinct characteristics:

> "*I will say that it is about skateboard and motorbike but I cannot put the story together*." (PA 12)

#### 4.3.2.3 Yamaha: About the Performance of Motorcycle but it is Conditional

In the view of another participant, PB 3, the video was about the performance of the motorcycle and to him, the performance not only depends on the motorcycle alone but also on the road condition:

> "*The Yamaha ego motorbike can also be destroyed… even the four wheel drive can be destroyed if the road condition is very poor… overall it is about the performance of the motorbike*." (PB 3)

#### 4.3.2.4 Yamaha: Able to Relate with the Part of Picking the Man in the video but Unable to Relate with the Use of Bike to Go Down the Stairs

PB 7, a male Chinese, could relate with the part of picking up the man but could not relate with the use of bike to go down the stairs. He added that the video did not really compare the bike with the skateboard:

"*The man uses skateboard to go pavillion. The driver prefers to give the male (the one with skateboard) a lift rather than the girl. Of course girl needs a helmet. Why make bike go down the stairs? The video did not compare the bike with the skate board*." (PB 7)

#### 4.3.2.5 Honda: Relate with the Message of Freedom but Unable to Relate with the Girls

PA 7 partially built the meaning of the video because the content of the video was unreal to him. Though he could relate with the message of freedom, he could not connect to the girls in the video:

"*For me, no explicit content. Not related to reality… the message of freedom is ok. But I cannot connect with the girls*." (PA 7)

#### 4.3.2.6 Modenas: Understand the Video but Doubt Why the Motorcycle do not Appear at the Beginning of the Advertisement

For PB 5, she understood the video as a motorcycle advertisement but doubted why the motorcycle did not appear at the beginning of the advertisement:

"*Everyone is looking at the motorcycle. But the motorcycle is not shown at the beginning*." (PB 5)

#### 4.3.2.7 Suzuki: Know that the Video is about Playing *Futsal* with the Bike but Unable to Differentiate between the Opponent and Defender

In Suzuki video, it was found that PA 3 and PB 2 partially think through the 'hermeneutic circle of understanding'. PA 3 knew that in the video, the characters were playing *futsal* with the bike but she could not differentiate between the opponent and the defender and this resulted in her only understanding parts of the video:

> "*Playing football or more accurately futsal. They can stop whenever they want…. can kick the ball into the goal … I can't differentiate between the opponent and defender in this futsal game… Quite blur*." (PA 3)

Similarly, PB 2 could identify the story of the video. To him, the story is about playing *futsal* game with the bike but he was unable to connect with the characters in the video and he failed to identify the opponent or the defender in the game:

> "*I'll say that this is about motor-futsal game… I can't even identify who is the opponent or who is the defender… but I know this is moto-futsal game.*" (PB 2)

### 4.3.3 Unable to Connect the Narrative Parts at all

Some of the participants stated that they could not understand the narrative and hence could not connect with the parts.

#### 4.3.3.1 Modenas: Confusing Message

PB 12 faced difficulties in connecting with the video because she could not understand the theme and the message intended to be brought out by the video. To her, the message brought out by the video was confusing and she could not link the bits and pieces together:

> "*I cannot really get the story. To me, it shows the Indian man on the street… everybody is looking and laughing at him… then a Westerner comes… looking at him too… then the image of the bike is shown… They are looking at the bike actually…one thing I don't understand, if this advertisement is on the bike, I mean the look, then why are the girls laughing when they are looking at it? If it is bergaya then they should be admiring it, not laughing at it… so I don't know what is the message of the advertisement*." (PB 12)

#### 4.3.3.2 Suzuki: Unable to Relate to the Message

PA 8 communicated his difficulty in relating to the narrative of the video because he could not relate to some of the scenes in the video:

> "*I didn't know why the video shows the scene of the riders falling down… I did not understand why it shows the scene… Like contradicting the message… At first the message is like being versatile, playing the futsal, and then in the middle he nearly falls down…These two things I cannot relate*." (PA 8)

#### 4.3.3.3 Suzuki: Unrelated Message and Theme

The Suzuki branding video again subverted the male Chinese participant's attempts to articulate a coherent meaning on screen. PB 7 found the theme of Suzuki video unsuitable and the message brought out by the video was unrelated. According to him:

> "*Bikes and balls should not be together… it is a bad theme in my humble opinion.*" (PB 7)

The findings of the results also suggested that most of the participants were able to articulate the content of Yamaha video (n=13). This is followed by Modenas video (n=10), Suzuki video (n=10) and Honda video (n=9). In terms of partial articulation, Yamaha video (n=4) appeared to be the video which was the most partially articulated to the participants. On the other hand, two of the participants were not able to articulate the content of Suzuki video and one of them found Modenas video difficult to be articulated.

### 4.4 Moments 4: Alignment

In viewing the video, the audiences may either identify with or distance themselves from the screen content; aligned or perceived themselves as alienated from one section of the advertising, but not from another. They may also simply be apathetic about the advertising, just bored. The content which is digestible enables the identification of both readers and writers of the narrative. This section explores the two themes of alignment- fully aligned and partially aligned.

### 4.4.1 Fully Agreed with Narrative

#### 4.4.1.1 Yamaha: Characters in the Video

In responding to Yamaha video, it was found that two of the participants in focus groups aligned with the characters in the video. PA 10 identified with the people in the video:

> "*Identify… the video is funny and they are the expert in riding the motorcycle and skateboard*." (PA 10)

The characters in the video who can perform various actions with their motorcycle and skateboard managed to attract her attention and yet may prompt her identification subsequently.

PB 4 also expressed his identification which was associated with the characters in the Yamaha branding video. According to him, he identified with the video because the characters in the video looked like him:

> "*Yes... identify… I know what they are doing. I can understand them. They are energetic like me*." (PB 4)

#### 4.4.1.2 Yamaha: Interesting Video

Another participant, PB 2, aligned himself with the interesting video:

> "*I would identify with this video because the advertisement is really interesting to me*." (PB 2)

His identification was rooted on the basis of his feeling of interest towards the video.

#### 4.4.1.3 Yamaha: Able to Relate to Own Experience

PB 3 aligned with the video because it is related to his experience:

"*I would identify with it. Then, I check with my experience after that*." (PB 3)

His response clearly stated that he would first make sense of the story. Then he would support its plausibility by referring to his own experience. Both these stages would subsequently support him then in identifying with the narrative.

#### 4.4.1.4 Yamaha: Brought Out the Branding Slogan

PB 12 identified with Yamaha video. According to her, the content of the video was close to her as it brought out the slogan of the motorcycle:

"*Identify. To me, it brings out the message that the motorcycle is gaya and lincah.*" (PB 12)

#### 4.4.1.5 Honda: Relaxing Theme and Music

PA 4 identified with the video as he perceived the video content to be close to him and he could understand the message of the video well. Basically, he identified with the relaxing theme and the music in the video:

"*Identify. I like the video. And the music as well... it was catching and relaxing*." (PA 4)

#### 4.4.1.6 Honda: Easy to Understand

Two participants aligned with Honda video because it was easy to understand. PB 1 aligned with the Honda branding video. He found the video to be close to him because it was easy to understand:

"*Identify… easy to understand*." (PB 1)

The finding has implication to the advertising industry because a video will be influential if it is easy to understand as the meanings portrayed by the video could be comprehended easily by the consumer.

For PB 9, she identified with the video because the content was close to her and she could relate it to herself:

"*I identify with the video because it was close to my heart... so relaxing… with different scenarios... and it showed the clips of youngsters enjoying life*." (PB 9)

#### 4.4.1.7 Honda: About Dream Fulfillment

PB 8 expressed his counterfactual identification with the video. This type of identification occurs when there is a close relationship between the screen narrative and the narrative that a participant would like to characterise his or her own life. According to him, he

identified with the video because it was relevant to his dream, which was to ride a bike relaxingly, like the one advertised in the video:

"*I identify as I desire to ride a bike in a relax mode*." (PB 8)

#### 4.4.1.8 Honda: Enjoyable Video

Besides, it was also found that four of the participants identified with the video because they enjoyed themselves while digesting the video content. As stated by them:

"*Yes, me too. I identify*." (PA 6)

"*I identify.*" (PA2)

"*I identify…like the video*." (PA 3)

"*Identify… I enjoy the video*." (PB 12)

#### 4.4.1.9 Modenas: Enjoyable Video

The audiences' identification can be expressed in terms of the narrative proximity. In responding to Modenas video, it was discovered that PA 4 and PB 3 aligned with the video because of the narrative proximity. PA 4's response showed that he could relate himself with the video and therefore found the video enjoyable:

"*I identify with the advertisement because it is interesting and funny*." (PA 4)

As for PB 3, he saw his own story as being close to the one constructed in the advertisement presented on screen:

"*Identify... then I relate it with my own personal experience in using the motorcycle*."

(PB 3)

#### 4.4.1.10 Modenas: Creativity

Furthermore, PB 2 identified with the video because the video's content was close to him as it was creative:

"*I would highly identify because this advertisement is really creative, use the element of curiosity as well as suspense*." (PB 2)

#### 4.4.1.11 Modenas: Attention Seeking

Moreover, PB 11, a male Chinese, fully identified with the video as the video's content was close to him and managed to attract his attention:

"*I identify because it's fun, able to attract people's attention and is a good selling idea*." (PB 11)

#### 4.4.1.12 Suzuki: Ability to Relate with the Message Presented in the Video

In the Suzuki branding video, three of the participants aligned with the video because they could relate with the brand of the motorcycle as well as the way the video was presented:

"*To me… I identify… maybe this video is very good to be shown in the year of world cup*." (PA 2)

"*I think I will identify with the video because I think it is cool… something that can be done.*" (PA 3)

"*Yes, the advertisement shows me that the motorcycle is very powerful… can play football.*" (PA 4)

#### 4.4.1.13 Suzuki: Way of Presenting Advertisement

In addition, this research found that PB 5 identified with the Suzuki branding video. PB 5 found the content of the video to be close to her and she liked the way that the advertisement was presented:

"*Yes. I like this video the most. They have a closer shoot of the motorcycle and the motorcycle looks cool and nice. Most importantly, the video is not making me headache with a very fast scene. Besides, I think the background music is important for the advertisement.*" (PB 5)

#### 4.4.1.14 Suzuki: Cultural Closeness

Besides, in PB 4's view, he identified with the video because of the cultural closeness as he loves football:

"*I identify. I love football. So, I can understand this advertisement*." (PB 4)

Basically, his response showed that he could relate the video with his own interest and this subsequently prompted his identification with the video.

#### 4.4.1.15 Suzuki: Certain Aspect of the Motorcycle is Shown

PA 11 and PA 7 were found to identify with the video. The video's content was close to them as the video showed the aspect of the motorcycle that they wanted to know:

> "*Identify because I think from four of the video, this one shows the image of the motorcycle the most*." (PA 11)

> "*Identify because the video shows the vulnerability of the motorcycle*." (PA 7)

Their responses showed that the video was a success because it portrayed the aspects that the customers expected and this inferred that Suzuki video is a typical genre of motorcycle advertisement.

#### 4.4.1.16 Suzuki: Easy to Understand

Moreover, PB 11 identified the video because he found the content to be close to him as he could understand the message of the video well:

> "*Identify because the video clearly shows the motif... and also creative*." (PB 11)

### 4.4.2 Partially Agreed with Narrative

Participants were also found to selectively identify the Modenas and Suzuki video. The audiences who selectively aligned with the video were the one who aligned with a certain aspect of the video and not the whole video.

#### 4.4.2.1 Modenas: Aligned with the Narrative but not the Character

In the Modenas branding video, PA 3 showed how the focus of identification can be selective, aligning with one articulation of content but not with another:

> "*The video is funny because it is interesting; it captures my attention but doesn't really show a lot of the motorcycle. I will identify with the creativity of the advertisement but not with the Indian guy. I accept the story but I don't accept the Indian guy. From my understanding, it is like now ok this guy is funny, but what has this to do with this motorcycle? … He just wants to draw attention… Is it like… You buy a new motorcycle and everyone will…like you will get everyone's attention? Or…Is it your funny actions that you get everyone's attention?*" (PA 3)

In PA 3's response, it can be deduced that she only aligned with the narrative of the video but not with the character in the video.

#### 4.4.2.2 Suzuki: Aligned with the Branding but not the Dangerous Action

Despite that, two of the participants were also found to selectively align with Suzuki video. For PA 1 and PA 5, they aligned with the branding but not the dangerous act in the video:

"*In terms of branding I'll identify but the video I won't coz it does not provide enough message that I want, the one on the engine performance… For the story I identify with it but the way that they present it. I don't identify, especially the dangerous act*."
(PA 1)

"*I identify with the brand but not the video because the video shows negative issue… What if someone falls when riding like that and they will be dying*." (PA 5)

From their responses, the dangerous action performed by the characters in the video will surely lead to various bad implications to the society.

In this moment of alignment, most of the participants aligned with the Suzuki video (n=8) and this was followed by the Honda video (n=7), Yamaha video (n=5) and Modenas video (n=4). On the other hand, in terms of partial alignment, Suzuki video again was partially aligned by two participants.

### 4.5 Moment 5: Appropriation

Alignment with the narrative brings about the audience's appropriation of the advertised video. Appropriation occurs on the basis of the bikes as represented in the video to be accommodated. The feeling of wanting to share the same feeling with the characters in the video brings about the participants' purchasing decision on the narrative products. This is of importance to the industry since it is the purpose of marketing which attempts to relate the bike branding to lifestyle. However, it has to be noted that 'appropriating' is not the same as 'buying'. Seeking to use a product to construct self identity may not be a reason for buying

but is not identical: likewise, one may see a product (e.g., BMW car) as potentially consonant with one's identity but not purchase the product (e.g., because one cannot afford it).

### 4.5.1 Able to Accommodate Lifestyle

#### 4.5.1.1 Yamaha: Will Consider Buying in the Future

The narrative of Yamaha video was appropriate to two of the participants and aroused their decision to purchase the bike. PA 7 indicated his decision to make the bike a part of his lifestyle:

> "*Yes. I will buy it in the future because I want to be like the motorcyclist in the video.*" (PA 7)

PB 4 also stated that the video was appropriate and intended to purchase Yamaha motorcycle:

> "*Me too, will buy in future.*" (PB 4)

#### 4.5.1.2 Yamaha: Influence of Branding

Moreover, two of the participants in this study indicated that they will buy the Yamaha motorcycle because of the branding. In this case, the brand of the bike also aided in building the customer's trust and confidence in the product apart from the successful advertising. According to PB 2, he would buy because he support Yamaha brand:

"*Sure, I'll always support Yamaha bikes… even if I didn't watch this video… will purchase Yamaha… because Yamaha is a long established brand… reliable and durable… I trust the brand.*" (PB 2)

PB 11 stated that he will definitely buy Suzuki because of the brand and his decision was not influence by the video:

"*Sure buy… I choose to buy but not because of this video.*" (PB 11)

#### 4.5.1.3 Honda: Will Consider Buying in the Future

As the story of Honda video was appropriate to the participants, they will consider buying the motorcycle in the future. Two participants (PA 4 and PA 3) stated that after they have watched the advertisement they would buy the Honda motorcycle in the future:

"*I will consider buying… in the future.*" (PA 4)

"*Yes, I'll put it in my buying list.*" (PA 3)

Another two participants (PB 12 and PB 8) were of parallel stand with PA 4 and PA 3. PB 12 and PB 8 indicated that as the video was appropriate to them, they will put the advertised motorcycle into consideration:

"*If I want to buy bikes, I'll consider this.*" (PB 12)

However, PB 8 stated that despite buying, he would like to know more about the bike's performance:

"*...High possibility of purchase… but I will also like to know about the performance of the bike, price, and maintenance before purchase.*" (PB 8)

#### 4.5.1.4 Modenas: Will Consider Buying in the Future

Similar with Honda video, the branding video of Modenas was also appropriate to the participants and the video was a factor which led to their purchase. PB 2 indicated his intention to purchase the bike after watching the advertisement:

"*I will buy because I identify with the advertisement.*" (PB 2)

PB 3 stated that because he likes Modenas, he will purchase the bike:

"*I will buy it… I like Modenas... will put it on my list if I want to buy it in future.*" (PB3)

#### 4.5.1.5 Modenas: Good Selling Idea

Furthermore, to PB 11, the video was also appropriate and the selling idea was good. Hence, he has the intention to purchase the bike:

"*I will buy because of the good selling idea.*" (PB 11)

#### 4.5.1.6 Suzuki: Symbol of Power

A powerful motorcycle is the concern of most of the participants in this study. They wanted to bring home a motorcycle with a powerful engine performance. Therefore, this is the main criterion that they put down in their lists when they are considering to buy a motorcycle.

PA 4, PA 6 and PA 3 stated their desire for the Suzuki motorcycle as it was advertised as powerful:

"*Yes, the message shows that the motorcycle is very powerful.*" (PA 4)

"*Yes, because of the advertisement I will buy in the future.*" (PA 6)

"*If I buy a motorcycle… will think about it… motorcycle is powerful… powerful engine…what the motorcycle can do… I'll consider about that.*" (PA 3)

The message of Suzuki being a powerful brand is illustrated through the men playing *futsal* with Suzuki motorcycle. The use of men instead of women in the video portrayed the message of masculinity and this is equivalent with the power of men.

#### 4.5.1.7 Suzuki: Will Consider Buying in the Future

PA 11 stated of her intention to purchase the Suzuki bike in the future. PA 11 also stated that she will buy the Suzuki bike after watching the video:

"*Yes… I will think about it.*" (PA 11)

#### 4.5.1.8 Suzuki: For Daily Usage

PB 8 stated that the video was appropriate and he would purchase it for everyday usage:

"*I think yes.... the motorcycle can be used every day.*" (PB 8)

#### 4.5.1.9 Suzuki: Comfortable with the Brand

It was also found that the video was appropriate to PB 3 because he was comfortable with the Suzuki brand:

"*I identify with Suzuki.... of course; I will buy it… comfortable with this Suzuki brand.*" (PB 3)

#### 4.5.1.10 Suzuki: Will Look Further into the Brand

Akin to PB 8's response, PB 9 stated that although the advertisement convinced her to buy, she wanted to see the bikes in more details before buying:

"*I identified... but need to look further into the motorbike... however this advertisement shows that there is a new bike in market.*" (PB 9)

### 4.5.2 Apathetic About the Advertising

#### 4.5.2.1 Honda: Non-Motorcyclist

The Honda advertisement was read by a female participant as having a neutral effect on her purchase. Although PA 5 identified with the advertisement, particularly the way that

the product was being brought out, she refused to draw a connection between her identification and her purchase because she was not a motorcyclist. According to her, she just watched the video like a normal advertisement and there is no way for her to purchase any of the advertised motorcycle. If the advertisement is on cars, then maybe she will consider buying:

> "*I will not buy any of the motorcycle. I'm not a motorcycle rider, don't have a license… So, I think I'll only buy a car.*" (PA 5)

From here, it showed that alignment does not actually lead to appropriation.

#### 4.5.2.2 Suzuki: Non-Motorcyclist

PB 11 and PB 5 stated that they would not purchase the bike as they are not motorcycle users:

> "*I am not a motorcycle user… will not buy motorcycle… better buy car.*" *(PB 11)*

> "*I am interested but I will not buy because I don't know how to ride.*" *(PB 5)*

In short, the plan to purchase appears to be the main criterion for a fit between the persuasive narrative and the person viewing.

### 4.5.3 Unable to Accommodate Lifestyle

#### 4.5.3.1 Honda: Unavailability of the Message of Durability

While the story of the video was appropriate to most of the participants, there were also some participants who find the video to be not appropriate. Their perceptions of the video being not appropriate resulted in their decision to not purchase the product. Honda video was not appropriate to PB 2 because the video did not communicate the message of durability that he intended to see and hence he would not purchase the bike:

> "*Not buy… As I mentioned earlier, the message of durable should be communicated… with this, the buyer like me will purchase it…*" (PB 2)

#### 4.5.3.2 Modenas: Will not Consider Buying

PB 5 and PB 6 also stated that the video was not appropriate to them so they refused to buy the Modenas motorcycle:

> "*I think I will not buy.*" (PB 5)

> "*No, I will not buy.*" (PB 6)

In short, seven of the participants were able to appropriate the content of Suzuki video. This was followed by Yamaha (n=4), Honda (n=4) and Modenas (n=3). On the other hand, two of the participants had neutral opinion on Suzuki video and one of them took a neutral stand on Honda video. This happened because the participants claimed that they were not

motorcycle users and hence will not consider buying the bikes. The video which were inappropriate to the participants were Modenas (n=2) and Honda (n=1).

### 4.6 Moment 6: Alienation

#### 4.6.1 Distanced from the Narrative

The audiences under this section fully distanced themselves from the advertised screen content. Generally, they were distanced from the content as well as the characters in the video.

##### 4.6.1.1 Yamaha: Generational Gap

Two participants (PA 2 and PA 3) stated that they distanced themselves from Yamaha video because of the generational gap. To PA 2, the video was targeted at the teenagers and there was an age gap between him and the characters in the video:

> "*I'll distance… the video is targeted at the teenagers, because it talks about racing and skateboard and uses teenagers in the advertisements. I think I have passed the age… so I cannot really relate*." (PA 2)

Similarly, PA 3 felt that she was not the target of the advertisement:

> "*Maybe, like what PA 2 said, we have passed the teenage age…*" (PA 3)

##### 4.6.1.2 Yamaha: Irrelevant Video Content

Five of the participants (PA 1, PA 3, PA 8, PA 9, and PA 12) stated that they distanced themselves from Yamaha video because they found the video content to be

irrelevant. To PA 1, the content should touch on the engine performance since it was advertising the motorcycle but the advertisement only focused on the outlook of the bike:

> "*I'll distance. I was expecting something about the engine performance but it turns out nothing to be about that… So, I'll distance.*" (PA 1)

PA 1 was expecting something about the engine performance because of his background knowledge (which is about engine) and he is specialized in this field (engineering). PA 3 was also alienated by the video because of the irrelevant video content. To her, the dangerous act of motorcycle racing in the video is not suitable:

> "*Actually, I don't see the point of this advertisement… and the message in the advertisement is not right some more, it shows racing the bike on the road. This is dangerous and not a good model*." (PA 3)

Besides, to PA 8 and PA 9, the video's content was irrelevant to him because the video only focused on the outlook of the bike rather than the quality of the motorcycle:

> "*If the purpose of the advertisement is to convince me to buy the motorcycle, it is doing the job poorly. I'm looking for something on the quality of the product but it turns out to be nothing about that, so I think I'd rather distance myself. It did not create any desire for me to look further into the product*." (PA 8)

> "*Not identify… stylish and … cool is not the thing that I want… for my age.*" (PA 9)

However, for PA 12, the video's content was irrelevant to him as the content caused him to make a different interpretation of the video:

"*Distance… In my opinion, motorcycle is only meant for people who look cool*." (PA 12)

#### 4.6.1.3 Yamaha: Not Enjoying the Video Aesthetics

Besides, it was found that four other participants were also alienated by the video because they did not enjoy the video aesthetics. In this case, they found the video not interesting or attractive:

"*Alienate… not attractive… at first... it's just an ordinary advertisement.... but after I watch it again and again.... only then I know the message of the video*." (PB 1)

"*Alienate… because it's not interesting enough.*" (PB 6)

"*Alienate… not interesting to me*." (PB 5)

"*Not identify… I was not really interested because I am not a motorbike user*." (PB 9)

#### 4.6.1.4 Yamaha: Not a Good Model

Additionally, it was also found that one of the participants (PB 11) was unable to identify with the video and hence distanced himself from the content of Yamaha video. To PB 11, the video encouraged road racing and this image is not a good role model to the teenagers:

"*Not identify… I think this video is not a good video… It will bring out too many different messages for different people. If the young people watch this video, they will think racing is a good activity. For me, it is not a good video to be shown to the secondary school student… they will surely want to buy a motor and race it.*" (PB 11)

#### 4.6.1.5 Yamaha: Unable to Fit into the Lifestyle

Moreover, PB 8 was distanced by Yamaha video because he found it difficult to fit into the lifestyle presented in the video:

"*Not identify because I didn't play skateboard*." (PB 8)

PB 8's response indicated his refusal in aligning with the video because he cannot appropriate the content of the video. His response may also be considered as the reverse of the customary order.

#### 4.6.1.6 Honda: Motorcycle is not the Focus

In Honda branding video, two participants (PA 1 and PA 6) were alienated from the video because the video did not focus on the motorcycle. PA 1 found the content of the video, which did not focus on the engine performance to be not appropriate:

"*I don't identify. I expect engine performance but this advertisement does not show anything about that. It is just like an ordinary holiday advertisement that I watch. Not about the motorcycle*." (PA 1)

The idea of the content being appropriate to the audience's cultural knowledge and sense of whom they are or self-identity is useful to the advertising industry in developing a quality and productive video. In a similar vein, PB 6 explained that the focus of the video is unsuitable as to him, the video should tell more about the motorcycle:

"*Not identify because it didn't tell much about the motor*." (PB 6)

#### 4.6.1.7 Honda: Cultural Distance

The study also further discovered that two participants (PA 12 and PB 4) were alienated by Honda video because of the cultural distance between them and the video. According to PA 12, the image of girls wearing bikini in the video was not appropriate to be used in a Malaysia advertisement:

"*No… the advertisement doesn't consider the culture of the target audience. I think this is not Malaysian culture… girls wearing bikini*." (PA 12)

Same as PA 12, PB 4 was alienated by the video because of the cultural distance. To him, he could not relate with the women wearing bikini as the attire was too sexy to him:

"*I'll distance… Cannot relate… Not my lifestyle. Look like western style… the women wearing bikini playing on the roadside. Too open, cannot find it in Malaysia*." (PB 4)

#### 4.6.1.8 Honda: Doubted about the Words in the Advertisement

Despite that, PB 2 was alienated by the video because he doubted about the words in the Honda advertisement:

> "*Distance… regarding the word at the last part of the advertisement… I'm wondering if that is the word of other countries… I don't know about that…*" (PB 2)

From his response, he was wondering what were the words presented in the advertisement and this indirectly made him distant from the video.

#### 4.6.1.9 Honda: Not Enjoying the Video

Two participants (PB 5 and PB 3) distanced themselves from Honda video because they were not enjoying the video aesthetics:

> "*Alienate… I am type of girl which not really having much interest in motorcycle.*" (PB 5)

> "*Just see it as advertisement only. I am not interesting on it.*" (PB 3)

#### 4.6.1.10 Modenas: Poor Video Content

Six of the participants in the focus group indicated that Modenas video was unable to get his identification because of the poor video content. To PA 1, although the video was funny, he watched it as a comedy and did not see the point of bringing out the brand of the motorcycle:

"*For me, the video is very funny… but not much on motor… and I didn't think the Indian guy is bergaya (look smart)… so, I didn't identify with the characters and also the story of the advertisement*." (PA 1)

PA 7 stated that the video's content was poor and this impeded his understanding of the video:

"*Distance because I can't understand the video… not a good video*." (PA 7)

PB 4 further explained that the video's content was poor because it was not much related to the motorcycle:

"*Not identify. Like coloured video, nothing much about the motorcycle*." (PB 4)

In addition, PB 6 stated that the video's content was poor and this caused him hard to understand the video's content:

"*It grabs my attention but I am alienated by it… If I don't know what is advertised from the beginning, I will keep on watching it until the end… but for me, the content of the video is not good*." (PB 6)

Moreover, to PB 12, the message of the video was not easy to understand:

"*I'll distance from the advertisement because I didn't understand the message and it did not meet my expectation*." (PB 12)

PB 9 added that she was alienated by the video because of the poor video content and brand distance. She dislikes the Modenas brand and to her, the video will have two different meanings if interpreted differently:

"*I'll put a distance… I don't like the brand...and the advertisement concept… the advertisement seems to have double meaning*." (PB 9)

#### 4.6.1.11 Modenas: Motorcycle is not the Focus

Besides, three of the participants were found to be alienated by the video because the motorcycle was not the focus in the video. According to PA 8, the content of the video should focus on the quality of the bike which is worth the value of money that they will spend on it:

"*Distance… I will expect something because it is made in Malaysia only…should portray something value for money because it can't compete with others in terms of quality but then should be competing with others for prices… showing people the value of the products, just like Air Asia, "Everyone can fly". The concept is there. But nothing about that is in this video*." (PA 8)

PA 12 and PB 8 were alienated by the video because the focus of the video was wrong:

"*Distance… The motorcycle is only shown for two seconds*." (PA 12)

"*Not identify because the video always focuses on the Indian guy… but personally I know the message that the advertisement tries to portray*." (PB 8)

Their responses showed the failure of this marketing genre as it was lack of the element of persuasion.

#### 4.6.1.12 Modenas: Not Enjoying the Video

Modenas video failed to get the alignment of two participants (PB 11 and PB 5) because they did not enjoy the video:

"*Distance. Not attractive to me*." (PA 11)

"*Alienate, I am not very interested in the video*." (PB 5)

#### 4.6.1.13 Suzuki: Poor Video Content

Meanwhile, for Suzuki video, six participants were alienated by the video because of the poor video content. PA 6 found the video to alienate her because of the poor message brought by the video and this impeded her understanding of the video:

"No… The thing is I cannot get the message of the advertisement." (PA 6)

PB 2 and PB 6 were alienated by the video because to them, the scene was unclear and confusing:

"*I would rather distance from the advertisement… it's really confusing… the scene is also too black.*" (PB 2)

"*I don't identify… because I cannot see the scene clearly and we can't buy a motor based on the advertisement only.*" (PB 6)

PB 12 further added that the way that the video was advertised was chaotic and it distracted her attention:

"*I'll distant from it… so dark, flashing lights in the first scene, it's distracting me… The video is too dark and chaotic and I cannot really understand*." (PB 12)

For PB 8 and PB 7, the content of the video was poor because of the dangerous action performed in the video:

"*Not identify. The game shown in the video is too extreme or dangerous…*" (PB 8)

"*Not identify… the theme of playing football with bikes is not good*." (PB 7)

#### 4.6.1.14 Suzuki: Motorcycle is not the Focus

Furthermore, two participants (PA 12 and PA 8) were alienated by Suzuki video because it was lacked of information about motorcycle. To them, the video was not good as it did not focus much on the motorcycle. Therefore, the video failed to get their identification:

> "*Distance. A lot of motorcycle scene is shown but still not enough for a buyer to take out the money and buy*." (PA 12)

> "*I will distant myself. It touches not much about motorcycle itself. For example, the message about the coolness of having bike. It is lacked of information about the motorcycle itself either in a comparative way or the quality*." (PA 8)

#### 4.6.1.15 Suzuki: Generational Gap

Similarly, PA 9 was distanced by the video because of the generational gap as to her, the video was targeted at youngsters:

> "*I'll distance myself because from what I watched from this video…it actually defines that… the target is for the youngster… not design for all ages. From what I interpret, this advertisement is only for youngster*." (PA 9)

As a conclusion, among the four videos, most of the participants were alienated by the Yamaha (n=12) video, followed by Modenas (n=11) and Suzuki (n=9) and Honda (n=7).

### 4.7 Moment 7: Analysis

For this moment, the responses from the focus groups would be categorized as the criticism and suggestion given by the participants towards the four motorcycle branding videos.

#### 4.7.1 Criticisms

##### 4.7.1.1 Yamaha: Pace of the Video

Two participants were alienated by Yamaha video because of the pace of the video. According to PA 3 and PB 1, the video was too fast and this caused them to find it hard to understand the content of the video. As mentioned by them:

> "*The advertisement is too fast, I cannot understand the first part, cannot relate between the skateboard and the motorcycle. The only thing that I understand is the last part…*" (PA 3)

> "*It is hard to understand the video... if you just watch it for the first time because the pace is too fast…*" (PB 1)

##### 4.7.1.2 Yamaha: Focus on the Wrong Aspect

Two participants criticised that Yamaha video focuses on the wrong aspect. PA 1 stated that the video seems to tell the audience that it is alright for them to race on the road:

> "*The advertisement tells the audience that it is alright to ride dangerously on the road In order to be Ego. I think this is the wrong focus…*" (PA 1)

Same as PA 1, PB 5 criticized that Yamaha video focused on the wrong aspects:

"*The video focuses more on the characters than the motorcycle… I think this is wrong…*" (PB 5)

#### 4.7.1.3 Yamaha: Poor Video Quality

One of the participants also criticised on the video quality. In PA 6's view, the quality of the video was bad:

"*The video is not really clear. There are some sort of unclear graphics on the screen… dotted appearance and this makes me hard to see what is happening in the video…*" (PA 6)

Her criticism is important to the industry because a high quality video is able to grab the attention of the intended audiences.

#### 4.7.1.4 Yamaha: No Emphasis on the Bike's Appearance

Meanwhile, two more participants criticised that Yamaha video does not emphasize on the bike's appearance. PA 9, a female Chinese, expressed her criticism towards the video in terms of the focus of the video. She indicated that the video should not only emphasize on the appearance of the bike:

"*I think the video showed focus more on the outlook than the quality…*" (PA 9)

Furthermore, PB 9, a female Indian also stated that the video should not only focus on the appearance of the bike:

"*The message was quite misleading… the video is too focuses on the outlook of the bike.*" (PB 9)

#### 4.7.1.5 Honda: Main Element of Motorcycle is not Stressed

For Honda video, according to PA 8, the focus of the video turned out to be unimportant:

"*Honda as I know motorcycle is known as durable for its durability. But, nothing about that is presented in this advertisement…*" (PA 8)

#### 4.7.1.6 Modenas: Focus on the Wrong Aspect

Five participants criticized that Modenas video focuses on the wrong aspect. PA 3 stated that the video mainly focuses on the Indian man instead of the motorcycle:

"*I only accept the story as funny… but it does not show the motorcycle… It only shows the sideways… not even the front…or maybe just the front part… on the gear mirror. And then the back… doesn't show anything… and the advertisement mainly shows the Indian guy… the Indian guy is the main target in this video… bad idea… I can't accept it…*" (PA 3)

In a similar criticism as PA 3, PA 9 claimed that the video cannot convince the audience to purchase the motorcycle:

"*It is funny yet meaningless. Can't convince me to buy and…. no introduction… Nothing much to do with the motorcycle…*" (PA 9)

Moreover, PB 4, PB 5 and PB 11 criticised that the video's focus was wrong:

"*Most shots in this advertisement focus on the Indian man.*" (PB 4)

"*I think the video should put more attention and timing on the 'actor'. We hardly see the model of the motorcycle clearly. I think this video is more towards funny video.*" (PB 5)

"*All people focus on one direction… give a wrong understanding to audience and some more it makes the audience curious to know what happens to that guy…*" (PB 11)

#### 4.7.1.7 Suzuki: Missing of Logo

PA 2 gave his criticism about the missing of the Suzuki logo in Suzuki video:

"*The video is very interesting but there is lacked of one logo because all the three advertisements have a logo at the end but not for Suzuki.*" (PA 2)

He may give such criticism because logo is very important for the advertisement to enable the audiences' recognition of a particular product or service.

#### 4.7.1.8 Suzuki: Unclear Story

Besides, PA 7, a male Malay criticized on the story of the video. According to him, the story was unclear:

> "*I don't use the motorbike. But the video shows the back light, break… I didn't notice any offender or defender in this game… I only see the light and shape of the motorcycle… blur story.*" (PA 7)

#### 4.7.1.9 Suzuki: Bad Theme

In addition, PB 7 criticized on the bad theme of the video. According to him, it was not a good idea to relate football with the motorcycle:

> "*The theme of playing football with motorbikes is not good and hard to be related together.*" (PB 7)

In the view of two participants, the video could convey the wrong message to its intended audience as some of the action performed in the video was dangerous:

> "*Maybe the advertisement should state "Do not to try this"… as it might bring the image that motorbike's user can use motorbike to play football... it could be a dangerous act.*" (PB 9)

> "*Better do not show the first part of the video... 'Mat Rempit' and football with bike are not good to be put together.*" (PB 11)

### 4.7.2 Suggestions

#### 4.7.2.1 Yamaha: Slow Down the Speed

In viewing the Yamaha branding video, two participants were with the opinion that the speed of Yamaha video should be slowed down. PB 1 suggested that the pace of Yamaha video should be slowed down to enhance clarity:

> "*For me, don't make the pace of the video too fast… because if the pace is too fast, it will make people dizzy and make people hard to understand its content.*" (PB 1)

PA 3 also suggested that the video's speed should be slowed down and she further added that the use of skateboard was not suitable in this advertisement:

> "*I think may be can slow down the speed of the advertisement or replace the skateboard with other things.*" (PA 3)

#### 4.7.2.2 Yamaha: Focus on Engine Performance

The engine performance appeared to be the important criteria to be considered in the branding advertisement according to three of the participants - PA 1, PB 9 and PB 8. For PA 1, the focus of the Yamaha advertisement was wrong and it should be on the engine performance:

> "*The advertisement defines Ego as being cool on the road, but I think the focus should be on the engine performance.*" (PA 1)

Furthermore, PB 9 also stated that the video should focus more on the engine performance:

"*I think the motorbike users would expect inner quality, for example, the engine performance and so on… not just style.*" (PB 9)

In the same view as PA 1 and PB 9, PB 8 suggested that the video should focus on the engine performance and the bike's quality:

"*I think, can show the quality of the bike, e.g. engine performance, simple explanation regarding the design, or process…*" (PB 8)

#### 4.7.2.3 Yamaha: Better Video Resolution

Besides, one of the participants is also concerned about the resolution of Yamaha video. PA 6 suggested that the resolution of the video should be made better:

"*The resolution of the video should be better to get better responses of the audience.*" (PA 6)

#### 4.7.2.4 Yamaha: Emphasize on Bike's Quality

In addition, PA 9 suggested that the video should focus on the quality of the bike:

"*Stylish and then cool are not the things that I want… for my age may be… I will aim for something which is useful and also emphasize more on quality rather than*

*outlook.*" (PA 9)

#### 4.7.2.5 Yamaha: Focus More on the Bike

On the other hand, PB 5 suggested that the video should focus more on the bike:

"*Having more focus on the motorcycle rather than the people or other things like skateboard unless they got a really famous star or actor for the advertisement.*" (PB 5)

#### 4.7.2.6 Yamaha: Make the Video More Interactive and Attractive

According to two participants, the video should be more interactive and attractive. PB 7 suggested that Yamaha video should be more interactive:

"*A bike is a vehicle. Vehicles must be for better lifestyle, like helping man carry good…. I wonder if Yamaha can come out with more interactive video.*" (PB 7)

PB 11 suggested making the video become more attractive:

"*To me the video needs to be more attractive and imaginative to capture the people's attention.*" (PB 11)

#### 4.7.2.7 Honda: Focus on the Message of Durability

Two participants (PB 8 & PB 2) suggested that Honda video should focus on the durability of the bike. As illustrated by them:

"*It should focus on durability of itself, something on how it can stand in extreme condition.*" (PA 8)

"*I want the advertisement to show me the message of durable.*" (PB 2)

PA 8 and PB 2's responses showed that they disagree with the message communicated by this branding video and hence they made their alienated analysis.

#### 4.7.2.8 Honda: Show Malaysian Lifestyle

Moreover, PB 4 stated that the video should show the Malaysian lifestyle so that Malaysians are able to relate with it:

"*If it is advertised in Malaysia, should show Malaysian lifestyle. So that people can relate to it. For example, different ethnic group, Satu Malaysia.*" (PB 4)

This is essential to the glocal advertising because in order to succeed in the local market, the global company must adapt to the local cultures and practices.

#### 4.7.2.9 Honda: Focus on the Bike's Quality

PB 9 suggested that the video should focus on the quality and other extra features on the bike:

"*The advertisement should put brand together with quality and extra features if want to compare with other motorbikes in the market.*" (PB 9)

#### 4.7.2.10 Modenas: Focus on the Bike Itself

PB 4 suggested that Modenas video should focus on the motorcycle itself. He explained that the video should focus more on the bike instead of the Indian man:

> "*More shots on the motorcycle instead of the Indian man. Motorcycle should be the focus.*" (PB 4)

#### 4.7.2.11 Modenas: Focus on Engine Performance

Two participants suggested that Modenas video should focus on the engine performance. PA 9 suggested that the video must focus on the engine performance and the quality of the bike:

> "*It must explain… thing like pricing, quality, engine…. somewhat like that.*" (PA 9)

PB 12 explained that the video should have more scenes on the engine performance and the appearance of the bike:

> "*If this brand wants to compete in the market, it should stand out from the other brand, in terms of advertisement too… So, I think the advertisement should show the engine performance and the physical appearance of the bikes.*" (PB 12)

#### 4.7.2.12 Modenas: Focus on Bike's Function

PA 11 suggested that Modenas video should focus on the function of the bike:

"*I think maybe they should emphasize more on the function because when I want to buy a motorcycle, the first thing I'll look at is the function… e.g. performance, powerful, speed like that.*" (PA 11)

#### 4.7.2.13 Modenas: More Detail Explanation about the Bike

Despite that, PB 6 suggested that Modenas video should focus more on the bike:

"*Buying a motor… we need to consider many aspects… not only depend on the advertisement… the advertisement should tell more about the motorcycle.*" (PB 6)

#### 4.7.2.14 Suzuki: Give a Clear Story

PA 3 explained that a good video must be able to give a clear story to the audience. As mentioned by her, Suzuki video should have a clear story:

"*One suggestion about the video is… it can have an opponent… to show that the motorcycle is more powerful that it can beat the others… of course maybe without the brand or the trademark they don't need to state that… but for the winning team then need to state… then we know the capabilities for the football.*" (PA 3)

#### 4.7.2.15 Suzuki: Focus on Engine Performance

PA 7 suggested that Suzuki video should focus on engine performance:

"*I would want to know how the engine performed… I hope to see this in the video.*" (PA 7)

In this moment, most of the participants gave criticism on Yamaha video (n=7). This was followed by the criticism on the Modenas (n=5), Suzuki (n=5) and Honda (n=1) video. In terms of suggestions on the video, most suggestions were given by the participants on the Yamaha (n=10) video, followed by Modenas (n=5) and Honda (n=4) and Suzuki (n=2).

## 4.8 Summary

This chapter reports the findings from the study. Four main findings are identified in the study. It was found that: 1) the process of perceiving media involved seven stages; 2) audiences imposed feelings when viewing the videos; 3) advertisements that conform to society's value are acceptable by audiences; and 4) audiences' readings are generated by the recognition of genre. The findings are presented with the excerpts of the participants' responses. The discussions of the findings in relation with the literature are presented in the next chapter.

# CHAPTER 5

# DISCUSSION OF FINDINGS

The present study has revealed the core characteristics of the cognitive processes of audiences perceiving advertised media. There are four main findings of the present study: 1) It was found that the process of perceiving media involved seven stages; 2) Audiences imposed their feelings when viewing the video; 3) Advertisements that conform to society's values are seen to be acceptable; and 4) Audiences' readings are generated by the recognition of genre. The findings will be discussed with reference to the literature. The last section touches on the connection between Interpretive Marketing and phenomenology.

## 5.1 Audiences' Stages in Perceiving Media

### 5.1.1 Stages of Comprehension: Absorption, Anticipation and Articulation

On the basis of the Interpretive Marketing framework which emerged in marketing theory from its origins in (Heideggerian) phenomenology, the present dissertation noted that the participants' engagements in the media advertising consisted of seven moments, namely, Absorption, Anticipation, Articulation, Alignment, Appropriation, Alienation and Analysis. All the seven 'moments' of understanding media shows the participants' processes of comprehension, consensus or criticism: Absorption, Anticipation and Articulation are the moments of comprehension which mark how the participants came to the understanding of the marketing message; Alignment and Appropriation refer to the moment in which participants reached a consensus with the marketing message; and Alienation and Analysis are moments which show the participants' criticism towards the marketing message.

Absorption is an active stage in which the participants engaged in the narratives. In the present study, it was found that absorption is present when the audiences perceived the media. The absorption of the audiences in the study were divided into three types, which were wholly engaged (see Section 4.1.1 for detailed findings), engaged in parts (see Section 4.1.2 for detailed findings), and not engaged at all (see Section 4.1.3 for detailed findings). The findings show that audiences' absorption of the narrative was not always complete as they could be in parts, in which they absorbed only a certain part(s) of the narratives, as indicated in the comments of the participants in Section 4.1.2. There were also some participants who underwent the absorption stage even though they did not absorb the narrative at all (refer to Section 4.1.3). Heidegger's notion of 'engaging' was supported in the present study in which the participants only engaged with certain aspects of a video, but were critical of or distanced themselves from other features.

Similarly, in the Anticipation stage, apart from finding the contents fully meeting their expectations, participants also found the content to partially meet their expectations or not meeting their expectation at all. The expectations of the participants were communicated based on three means. Firstly, the participants used their knowledge of genre when interpreting. This can be seen from comments by respondents about the usual way of advertising the motorcycle (PA 2, PA 3, PA 4, PB 7, PB 12, PB 2, PB 7 and PA 12 in pp. 132, 135, 141, 144, 145, 148). Secondly, participants used their imagination when anticipating the content of the advertisement. The uses of imaginations are depicted by the comments of the respondents who found the message of the video clear and easily understandable (PA 6, PB 12, PA 2, PB 1, PB 10, PB 9, PB 2, PB 3, PB 4, PA 3, PB 8, PB 11, PA 4 and PB 7 in pp. 133, 134, 136, 137, 148), creative (PB 3, PB 1 and PB 5 in pp. 139-140), interesting (PB 2 in p. 141), catchy (PB 9 in p. 144) and persuasive (PB 6 in p. 146). Thirdly, participants drew in

their past experiences for interpretation, as depicted in the statements on the content (PB 2, PA 2, PA 12, PB 1, PB 4, PB 9, PB 11, PB 12 in pp. 134, 137, 146), descriptions on bike performance (PB 10, PB 8, PB 11, PA 8, PA 9, PB 6, PB 5, PA 1 in pp. 139, 140, 143, 145) and descriptions of engine performance (PA 1, PA 5, PB 4 in pp. 142, 145). The process of developing understanding with different means was reflected in Heidegger's (1985) notion of "working out possibilities projected in understanding" (p. 221). The findings of Anticipation being the stage which require the audience prior knowledge concur with Heidegger's (1962) theory that the generic understanding is always 'fore-structured' in which participants bring in their past experiences to interpret the content of the advertisements.

Besides, the findings also showed that Absorption and Anticipation happen simultaneously. Audiences immersed in the content while they project expectation towards the content. This can be seen from the comments by PA 2 about the Yamaha video, "To me the way of advertising the video is really interesting." (Absorption in Section 4.1.1.1) and "Not surprising. The content and the ending are expected." (Anticipation in Section 4.2.1.1). Using Heidegger's phraseology, narrative can be said to constitute a 'tool', or 'equipment' with which we 'engage', thereby generating expectation of 'potentiality for being', for example, using a hammer, we expect it to help us in nailing. In the sense of the present study, engaging with the narrative of a branding video, we expect it to tell us something. The findings unpack the everyday notion of 'understanding' media branding, in which anticipation is implicit in absorption – one is absorbed in something, of which one has (not necessarily explicit) anticipation. Nevertheless, this point was not argued for by Heidegger on the basis of the empirical study, but by conceptual analysis.

In the Articulation stage, this study found that participants connected the bits and pieces of the narratives parts to form a coherent story when they were thinking through the hermeneutic circle of understanding (see Section 4.3.1 for detailed findings). As indicated by PA 4, with the bits and pieces of the narrative that he gathered, PA 4 indicated that he understood the Yamaha video as the competition between the motorcyclist and the skateboarder, "It is about two guys, one with the skateboard and the other one with the motorcycle…try to reach the finishing target, which is the girl." (Section 4.3.1.1). Apart from that, the present study also found that some participants faced difficulties in connecting the narrative parts in the Articulation stage (see Section 4.3.2 for detailed findings). For example, PA 3 stated that she could only partially build the meaning of the video, "It is quite a chaos. I only know that it is about the motorcycle being as easy and flexible as the skating…skateboard, something like that." (Section 4.3.2.1). There were also some who were unable to connect the narrative parts at all (see Section 4.3.3 for detailed findings). The comprehension stage of the latter was impeded and they found the message brought out by the narratives incomprehensible. As reflected by PB 7 in the comments on the Suzuki message, he could not relate balls with bike in a motorcycle advertisement, "Bikes and balls should not be together…it is a bad theme in my humble opinion." (Section 4.3.3.3). As an overall, the Articulation stage, which reflected the audiences' comprehension of the media message, confirms Gadamer's (1975) theory that we tacitly 'project' meanings of the anticipated narratives from our 'horizons of understanding'. This sense of perception of understanding deriving from experience was also identified by Jopling (1996) in which understanding is yield from "taxonomically relevant descriptors of the universal invariant features and categories of human experience: that is, description (…) of what it is like to have an image,

what it is like to perceive, what it is like to remember, what it is like to be a self, and so forth." (p. 169).

### 5.1.2 Outcomes of Perceiving Media: Alignment, Appropriation, Alienation and Analysis

The outcome of the process of perception was either reaching a consensus (Alignment and Appropriation) or giving criticism (Alienation and Analysis). The findings of the present study also prove that participants who absorbed, anticipated and articulated the marketing message aligned and appropriated with the media narratives. Participants in the present study either fully agreed with the narrative (see Section 4.4.1 for detailed findings) or partially agreed with the narrative, in which they were unable to align with some parts of the narrative (see Section 4.4.2 for detailed findings). In terms of appropriation, participants who fully agreed with the narrative, found it able to accommodate lifestyle (see Section 4.5.1 for detailed findings), whereas participants who partially agreed with the narrative were either apathetic (see Section 4.5.2 for detailed findings) about the advertising or found it unable to accommodate lifestyle (see Section 4.5.3 for detailed findings).

As indicated by Gadamer (1975), audiences who align with branding's prescriptive narrative will appropriate content in defining 'self'. This perception is depicted by the following comments by PA 4 on the Honda video in which his alignment led to him Appropriation, "Identify, I like the video. And the music as well…it was catching and relaxing." (Alignment in Section 4.4.1.5) and "I will consider buying in the future." (Appropriation in Section 4.5.1.3). The self-definition was referred by Belk (1989) as extending the self and the consumers are the sum of their possessions, and the possessions have certain meanings to the consumers. Belk (1988) exemplified the relationship between

self and possession by indicating that the process of maintaining and caring for one's car is the act of personalizing the car. This was supported by Schembri, Merrilees and Kristiansen (2010) who indicated that the brand chosen by the consumer is a form of self construction. As the four motorcycle brandings represented in the video can be accommodated by the participants, it is able to represent the identity or self of the participants, and hence succeeds in fitting into their lifestyle (PA 7, PB 4, PB 2, PB 11 PA 4, PA 3, PA 12, PA 8, PB 3, PA 6, PA 11, PB 8 and PB 9 in pp. 175-180).

On the other hand, the present study noted that participants who were being alienated from the narrative distanced themselves from it (see Section 4.6.1 for detailed findings). The alienated participants then indicated their criticisms towards the marketing message (see Section 4.7.1 for detailed findings) and gave their suggestions to improve the narrative (see Section 4.7.2 for detailed findings). This alienated stage was referred by Ricoeur (1981) as the "moments of distanciation" (p. 110). It was found in the study that the audiences' alienated reading was mainly due to the audiences' discovery of cultural distance from the text (see Section 4.6.1 for detailed findings), as indicated by Ricoeur's (1981) 'hermeneutics'. Realising their alienation from the screen branding, consumers act as critical citizen and communicate their criticisms (see Section 4.7.1 for detailed findings) and opinions on the screen narratives (see Section 4.7.2 for detailed findings), and this is known as the "depth hermeneutics" (Ricoeur, 1981). As explained by Wilson (2011), in this case, the participants' 'hermeneutic circle of understanding' is in trouble.

In general, the seven stages sequence of perceiving further explicate the idea that the understanding of audiences is always being informed or shaped by generic expectation and that they can establish a coherent account of the branding story. Apart from being apathetic, audiences either align with or distance themselves from the narrative. Thus, all perception

involves future-oriented ‘projection of meaning’ in which the participants use their own cultural knowledge in reaction to the motorcycle marketing narratives.

### 5.2 Audiences are Active and They Impose Feelings when Viewing Media Narratives

The cognitive process of audiences perceiving the advertised media has revealed core characteristics which attested that the audiences are always ‘active’ and it involves a time taking process: as such the narrative content of branding is ‘fore-understood’ by the audiences. The seven ‘moments’ of understanding media and that the narrative content of branding is ‘fore-understood’ by participants, which derived originally from Heidegger’s writing and Gadamer’s development of the approach in ‘hermeneutics’, leads on to the reception theory.

The findings on the ‘active audience’ have been taken up in the reception theory where the process of narrative making is emphasized. In this study, the findings that the audiences were actively interpreting the motorcycle media text as a narrative (see Section 4.1-4.7 for detailed findings) is in line with Morley’s (1980), Ang’s (1985) and Silverstone’s (1994) notion of active audience.

Active audiences impose their feelings, emotions and experiences while watching. The results in the present study also showed that some of the participants in the study were emotionally attached to the video narrative, in which they experienced pleasure when they were watching the narrative. As indicated by PA 11, she experienced pleasure when she could understand and make sense of the story of the Yamaha branding shown to her, “I think I am happy when watching the video, the feature of the video is just simple and modern.” (Section 4.3.1.3). This finding concurs with Ang’s (1985) findings of the participants’ ‘emotional realism’ when watching Dallas.

The findings also prove that the emotional attachment of the participants resulted in the identification with the characters, as found by Ang (1985). In the present study, the participants aligned with the characters when they recognised them emotionally. This can be seen from the comment by PB4 regarding his identification with the characters who are like him, "Yes…identify…I know what they are doing. I can understand them. They are energetic like me." (Section 4.4.1.1). This process of active interpretation by shifting between the reality and the media world is the notion of 'play' (Silverstone, 1994). In a nutshell, the findings prove that participants are being active instead of passive in the process of making sense of meanings.

### 5.3 Advertisements that Conform to Society's Values are Seen to be Acceptable

The findings in this study also suggested that the content and characters in the video should conform to society's value in order to be accepted by the society. The present study found that participants could not accept the scene of the ladies walking along the road in bikini in Honda video because it is not part of the culture, and the dress code is not appropriate in Malaysia. This can be seen from comments by respondents about the Honda video, "No… the advertisement doesn't consider the culture of the target audience. I think this is not Malaysian culture… girls wearing bikini." (PA 12 in Section 4.6.1.7) and "I'll distance… Cannot relate… Not my lifestyle. Look like western style… the women wearing bikini playing on the roadside. Too open, cannot find it in Malaysia." (PB 4 in Section 4.6.1.7).

In addition, in the Yamaha video, the male motorcycle rider picked up the male skateboarder instead of the lady was striking to the participants because that is not a normal society practice. Instead, a man should pick up a lady but not a man as male should be paired

up with the female. This perception is depicted by the following comment by PB 7, “but still wonder why must leave the girl.” (Section 4.3.3.3).

Furthermore, in the Modenas video, the gaze of the characters at the lower body part of the Indian guy was also not accepted by the participants as they considered this as a part of sexual harassment and regarded the advertisement as ‘coloured’ or X-rated. As indicated by PA 3 in the following comment, “I would talk about this foreign guy at the end of the advertisement. The foreign guy is actually looking at the back of the motorcycle his gaze was misunderstood by the Indian guy... It is like a coloured advertisement.” (Section 4.3.1.7). All of these comments provide some empirical support for Stern’s (1993) contention that audiences cannot relate to the characters which do not conform to the society’s value.

### 5.4 Audiences’ Reading are Generated by the Recognition of Genre

The findings of the present study also revealed that reading the media narrative involves cognitive activity. This is well represented in the findings of the different meanings generated by the audiences in assessing the visual delivery in the advertisements. In this study, it is essential to note that all the audiences were able to recognize the genre as the advertising on motorcycles as the images of the motorcycles in the advertisements guided their interpretation of the video. As explained by PB 11, he could still recognise that the Yamaha video was advertising the Yamaha motorcycle even though the video did not explain much about the motorcycle performance, “I will still say that Yamaha is good although the video did not mention a lot about the performance.”(Section 4.2.2.3). This was explained by Scott (1994) that images have direct or indirect cognitive impact and that the readers’ “recognition of the genre of a given text frames and guides the reading experience” (p. 61).

Nevertheless, consistent with Scott's (1994) findings, in this study, audiences' understanding of the advertised image was aided by the explanation of words written on the side as this makes the message transparent and hence eased understanding of the product features. Apart from Honda video, Modenas, Suzuki and Yamaha video were presented with the explanation of words after a certain feature of the product was shown and participants of the present study were able to understand the message easily. For example, in the Yamaha video, the image of the motorcycle was shown with the words '*lebih gaya*', '*lebih lincah*' and '*lebih mantap*' next to it and these words aided in the participants' understanding about the three features of the Yamaha motorcycle advertised. As stated by PB12, "To me, it brings out the message that the motorcycle is 'gaya' and 'lincah'." (Section 4.4.1.4). The findings suggest that the process of meaning construction is aided through the visual representation in the advertisements, as advocated by Stern (1994).

### 5.5 Interpretive Marketing and Phenomenology are Interconnected

The findings of the study, which were largely drawn from the empirical case studies, guided by a theoretical framework underwritten by phenomenology, also provided fundamental insights to interpretive marketing. The connection between interpretive marketing and phenomenology was recognised by Shankar, Elliot, and Goulding (2001) and Thompson et al. (1990) although their accounts of Heidegger were pretty minimal. Shankar, et al. (2001) linked narratives with the understanding of consumers' sense making and consumption experience. In Shankar's, et al. (2001) view, narratives are our ways of structuring and making sense of lives and hence the narrative understanding of the service experience leads to the consumers' perceptions of the marketing. Shankar's, et al. (2001) findings of the connection between culture and participants' identity concur with the findings

of the present study in which participants' alignment with the motorcycle branding brought to their appropriation in making the motorcycle a part of their lifestyles.

Thompson et al. (1990) supported Heidegger's (1962) modern 'hermeneutics' which illustrated understanding as a circular process, in which one's pre-understanding leads to a new understanding by relating the part of the text to the life world in understanding the lived meanings. He focused on understanding the participants' consumption stories and identity issues to provide a picture of the life-worlds by applying the concepts of phenomenology through the use of narrative ideas to interpret the consumptions texts. The process of meaning construction in understanding was proven as essential in the present study in which the participants underwent seven step-by-step processes to uncover the meanings of the motorcycle narratives shown to them.

This point was further advocated by Woodruffe-Burton, Eccles and Elliot (2002) who indicated that the understanding of consumption includes the way consumers interact with objects, the consumption experience and the consumers' measuring of the consumptions. As found by Moorman (1987), consumers assign their own 'meanings' to the consumption activities and the meanings construction process are influenced by their personal motives and goals.

The findings of the present study seek to place marketing and consumption phenomena in the wider socio-economic and culture structures by providing insights about the consumption activities and markets. In short, the discussion of phenomenology as the Interpretive Marketing Theory in this study provides a rich source of information in terms of the consumers' understanding of media branding.

# CHAPTER 6

# SUMMARY AND CONCLUSIONS

This concluding chapter contains a summary of findings, implications of findings, recommendations for further research and limitations of study. This chapter ends with the main conclusions of the study.

## 6.1 Summary of Findings

The processes of perceiving media agrees with the seven stages of the framework used in the present study. The present study identified the ‘narrative’ of motorcycle branding videos as an ‘instrument’ enabling to varying degrees. It was found in the present study that the participants engaged in the ‘narratives’ to varying extent to construct meaning. The ‘equipment’ was enabling, supporting audiences in anticipating or projecting generic narrative, by virtue of the terms they used (identified as master theme and super-ordinate theme in the present study), again to a varying extent.

The articulation of coherent sense was ‘play like’. Stories on motorcycle brandings were indeed enigmatic. Participants resolved enigma or uncertainty in the narrative and this could be regarded as enigma supporting consumer engagement with the ‘equipment’, thereby producing expectation.

In recognising the prescriptive status of a branding narrative, participants anticipated evaluative responses. ‘Narrative’ as ‘equipment’ both enabled and disabled ‘potentiality-for-being’ or identity construction of the participants.

Similar to every story where there is an ending which restores the disequilibrium to an ‘equilibrium’ state, narrative of motorcycle branding in the present study also had its endings.

Since the narratives articulated consumer understanding of familiar 'entities', they communicated their reactions towards the narratives: those who were aligned with the narrative communicated the degree of the branding in presenting their identity; and those who were alienated from the narrative communicated their criticisms. In this meaning-generated activity, participants were 'ready-to-hand' and become consciously 'present-at-hand'.

Moreover, audiences are always active when they were interpreting media. While interpreting, they inflicted their emotions and feelings towards the media. When they are able to make sense of the message brought by the media, they experience pleasure. Furthermore, they also align with the characters when they recognize them emotionally.

Besides, advertisements that conform to the society's value are seen to be acceptable by audiences. Advertisements with unacceptable dress code such as sexy attires are not acceptable by the audiences as it is the inappropriate practice in the society. Similarly, advertisements with sensitive elements such as sexual elements are also seen to be not acceptable by the audiences as they aroused their 'second thought', and are not suitable to be shown to the public.

Apart from that, audiences' readings were generated by the recognition of genre. The images of motorcycle branding in the advertisement guide the audiences' interpretation of the media as the advertising on motorcycles. In addition, audiences' understanding is aided by the explanation of words in the advertisements.

## 6.2 Implications of Findings

### 6.2.1 Managerial Implications

The reception study of media marketing motorcycles has provided insight into the understanding of consumers' cognitive activity when interpreting media. It shows the

perception of mediated marketing as (arguably) a seven stage process of projection and positioning or anticipated articulation and alignment or alienation. This study has also established the idea that people have instant attitudes to agreed branding content. These characteristics of the interaction between the consumer and the branding narrative need to be considered by the industry marketing where one wants detailed information on constructing successful advertising. Getting to know these aspects would be a gained advantage in developing better media advertisements in accordance with the consumers' needs and wants. The need to understand is important in business, as noted by Kotler et al. (2007), "today's successful companies at all levels have one thing in common – they are strongly customer focused and heavily committed to marketing" (p. 5). Therefore, understanding the consumer is a preliminary step to producing successful advertising.

It was found in the study that audiences are active and they impose feelings when they are viewing the video. They experienced pleasure when they found the video to be easily understandable. The implication of the finding to the industry is that when designing video, this element should be considered and the video should be easily understandable by the audience. In other words, audience should be able to identify the company's brand being advertised and what are the messages communicated in the video.

Moreover, the present study also found that advertisements should conform to the society's value in order to be acceptable. The findings imply that to Malaysians, a good advertisement should best suit the Malaysian lifestyles and culture, and should follow the Malaysian Advertising Code of Ethics for Television and Radio (Advertising Standards Authority Malaysia, 2008). The advertisement should be able to be watched by the public, with no sense of adultery or sexist elements present (Waller and Fam, 2000). In terms of the attire of the characters, it should not be too sexy, and woman model must be covered from the

neckline to below the knees (Johnson, 2007). Advertisements which apply the local cultures and way of life will be accepted by the audiences in the multiracial and multicultural country in Malaysia.

In addition, the study also found that audiences' readings are generated by the recognition of genre. Videos which are easily understandable by the audience were able to get the audiences' recognition. The implication of the finding to the industry is that the advertising video should be clear and direct to the points so that the audience can identify the genre of the video without any difficulties. This will surely determine the success of the video. Furthermore, different genres should not be mixed in an advertising video as it will create conflict in the mind of the audiences when they are identifying the genre of the video.

### 6.2.2 Theoretical Implication

In the marketing and economy perspective, studies were mainly conducted in the positivist perspective. The findings of the present study add to the literature on interpretive marketing study by adding to the limitations in the positivist research. A major innovative interest in the present study is that the concept of consumer 'attitude', which is so central to dominant empiricist or positivist marketing studies, becomes problematic. As consumers talk about the branding story or narrative and how they come to understand that content, the complex relationship between consumers and branding products are explored. The over simplified research conducted in a five point scale of strength (around for more than half a century) is undermined. Rather than evacuating from research with Likert Scale, the present study is far more productive from an industry marketing perspective where one wants detailed information on constructing successful advertising. The very detailed analysis of responses

‘shows forth’ that which is concealed in positivism’s neat allocation of reactions to a five point dualist Likert Scale embodying the ‘fact-value’ distinction.

### 6.3 Limitations of Study

The interpretive marketing research uncovers the cognitive process of the consumers in reacting to the media advertising that are similar to earlier established framework as well as features which are unique to the specific context of the study. However, there are some limitations which need to be considered in the interpretations and applications of the findings.

As attending a focus group discussion requires the participants to spend at least one to one and a half hours, some of the participants found it difficult to concentrate throughout the discussion. There were participants who signed out from the online focus group discussion halfway when it was carried out. Moreover, in the offline focus group discussion, there were some participants who refused to respond for some of the stages, and they were not forced to do so as their rights were respected. Therefore, the data might not reflect the complete cognitive process of all the participants.

Moreover, the findings of the study cannot be generalised to the whole population of Malaysia as the study was conducted in a specific locality with and on a specific social group. The study was conducted in one of the higher learning institution in Sarawak and on its postgraduates. The interpretations made by the postgraduates might differ from other social groups. Therefore, the findings from this study need to be verified in other localities and other social groups.

Apart from the limited population, the number of participants in the present study is only limited to 24 participants. This number is arguable as it might be considered as a small sample size if other methods such as interview or survey is used as the data collection method.

Hence, the sample size might be considered as relatively small in number although a lot of data was obtained from the outspoken participants.

In addition, the present study only asked for the participants' responses on the four motorcycle branding videos, namely, Yamaha, Honda, Modenas and Suzuki. All of these four brandings are categorised under the light-weight motorcycles. This limited the findings to the light-weight motorcycles. It does not analyse the advertisements on the heavy-weight motorcycles such as Harley-Davidson or compare the heavy-weight and light-weight motorcycles. Therefore, the generalizability of the findings is again limited.

### 6.4 Recommendations for Further Research

In the present investigation, the process of consumers reading the media advertising of motorcycles is uncovered. Consumers are found to always actively interpreting the narratives while reading them. However, the results of the present study are limited to four motorcycle branding narratives because of the set up of the study. Other examples of branding narratives of motorcycles are Harley-Davidson (heavy-weight), *Kawasaki*, *Nitro*, *MHz* and *Comel* (light-weight). In future research, it would be valuable to conduct studies to interpret the consumer's interpretation towards both heavy-weight and small-weight motorcycles branding. This would provide a deeper analysis of the motorcycle branding of both types. Besides, a comparison study between the heavy-weight and light-weight motorcycles can also be done, and the study should involve more videos. These studies can improve the generalizability of the findings.

Although this study examines the process of consumers reading the media advertising of motorcycles, the findings cannot be generalised to the whole Malaysia because it was only carried out at a higher learning institution in Sarawak and involved only the postgraduate respondents. The research notes the generosity of Malaysian in 'voicing out' and a lot of

valuable responses are obtained. A future investigation could document the responses from a wider population in Malaysia to verify the preliminary results found in the present study. Further research could obtain the respondents of the participants from the different social groups and compare the responses to cater the comments of the wider community in Malaysia.

Future studies could also recruit more participants to overcome the methodological issue of the number of participants raised in the present study. By having more participants, more opinions could be obtained and more aspects could be covered. With more responses, the similarities and differences in the participants' accounts can be compared in order to obtain a more extensive data.

## 6.5 Conclusions

Human's process of meaning construction of media narrative can be presented in seven inter-locking moments: Absorption, Anticipation, Articulation, Alignment, Appropriation, Alienation and Analysis. The evidences from this study suggest that audiences are active beings who constantly articulate and appropriate motorcycle branding narratives or find them alienating. They are always informed of their viewing (know of the genre or types), drawing on their prior knowledge and cultural awareness to project the development of the narrative. Instead of regarding the audiences as deconstructing the meanings presented by the narrative, seeing from the other way, audiences are indeed, producing the branding narrative themselves. The voices of consumers from the focus groups of the present study path a way for marketers to understand how consumers behave in their everyday lives, and the wide range of opinions give marketers ready access to many valuable insights about consumption activities and motorcycle markets; these voices could not be obliterated in consumer research.

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## Appendix A

Information Sheet

UNIVERSITI MALAYSIA SARAWAK
943000 KOTA SAMARAHAN SARAWAK MALAYSIA
TEL: (082) 581000 FAX: (082)665088

*Contemporary & Forward Looking*

Title of Thesis: Interpretive Marketing Research: A Reception Study on Media Marketing of Motorcycles in Malaysia.

Faculty: Faculty of Economics and Business

Researcher: Michael Tiong Hock Bing

Matric Number: 10021627

Degree by Research: Master of Science (Marketing)

Research Participants: UNIMAS Postgraduate Students

Research Purpose: To investigate the Malaysia consumers' interpretive responses towards motorcycles screen branding by drawing widely on analytical perspective of hermeneutic media marketing reception theory.

Research Procedures: In this research, two focus groups which are online (Yahoo! Messenger Conferencing) and offline (traditional group discussion) will be conducted. The focus group will last for approximately 1 to 1.5 hours and will be conducted at the discussion room (level 2) and open computer lab (level 1) at Centre for Information Services (CAIS), Universiti Malaysia Sarawak (UNIMAS). The specific time and date will be arranged at the participants' convenience. The respondents were asked to view (several times) and discuss four motorcycles (Yamaha, Honda, Modenas, Suzuki) branding videos (as located online), guided by the researcher. This discussion will be conducted in English and the whole process of group discussion will be audio recorded for the purpose of data transcription after the following session.

Participant rights: Participation in this research is voluntary and participants are free to withdraw from the research at any time and for any reason, without prejudice in any way. Participant confidentiality will be respected at all times. All data collected will be kept safely and is only accessed by the researcher and supervisors. Moreover, the results of this research may be published and where this is the case, participants will remain anonymous, being referred to only by gender and ethnicity.

Further information about this research can be obtained from any of the following research team members:

| | | |
|---|---|---|
| (1) Prof. Dr. Ernest Cyril De Run | Research Supervisor | 082 582 338 |
| (2) Assoc. Prof. Dr. Tony James Wilson | Research Supervisor | 082 582 412 |
| (3) Michael Tiong Hock Bing | Researcher | 016 861 4269 |

If you would like to take part in this research, please fill up the attached consent form. Thank you.

## Appendix B

Consent Letter

I (the participant) have read the information provided and any questions I have asked have been answered to my satisfaction. I agree to participate in this research, which includes the focus group interview, realizing that I may withdraw at any time without reason and without prejudice during the data collection phase of the research.

I understand that all information provided is treated as strictly confidential and will not be realized by the researcher unless required to by law. I have been advised as to the nature of data being collected, what the purpose of the study is, and what will be done with the data upon completion of the research. Participants who refuse to participate in this research will not be prejudiced in any way.

**** Please fill in or tick (√) the information below where relevant ****

1. Gender: ( ) Male ( ) Female

2. Ethnicity: ( ) Malay ( ) Chinese
( ) Indian ( ) Others (please specify):_____

3. Age: _____

4. Faculty/ Centre: _____

5. Contact details: _____ (h/p number)

_____ (email address)

6. Do you possess a motorcycle licence (class B2)? ( ) Yes ( ) No

7. Do you own a motorcycle? ( ) Yes ( ) No

8. Are you aware of or know about the motorcycle brands below:
( ) Yamaha ( ) Honda
( ) Suzuki ( ) Modenas
( ) Others (please specify):_____

9. Please tick (only one tick) the following where relevant:
( ) Ride a motorcycle recently (within this year) ( ) Is a passenger of the motorcycle
( ) Never ride or become passenger of the motorcycle

10. Name: _____

10. Signature: _____

*Thank you very much for your participation in this research. We'll look forward to seeing you on.*

## Appendix C
## Questions asked during focus groups

1. Did the video grab your attention? Why?

2. What did you expect when you first watch the video? Did it meet your expectation? Were you surprised? Why?

3. What was happening in the video? Explain or illustrate the video based on your understanding.

4. Did you identify or rather put a distance between yourself and the video? In other words, did you agree or disagree with the video? Why?

5. Did you want to make the advertised motorcycle part of your identity and lifestyle (e.g. becomes a motorcycle buyer)?

6. If not, express your opinion and criticism on the advertised screen content.

**Appendix D**
**Summary of findings**

| Degree of absorption | Video | Theme | Frequency |
|---|---|---|---|
| Wholly engaged | Yamaha | Exciting | 4 |
| | Yamaha | Catchy music and young model | 1 |
| | Yamaha | Creative | 2 |
| | Yamaha | Clear and easy to understand | 2 |
| | Yamaha | Trustworthy | 1 |
| | Honda | Relaxing music | 7 |
| | Honda | Clear and easy to understand | 4 |
| | Honda | Dream fulfillment | 1 |
| | Modenas | Creative | 1 |
| | Modenas | Influential narrative | 1 |
| | Modenas | Funny | 2 |
| | Modenas | Curiosity | 5 |
| | Modenas | Culturally close | 1 |
| | Suzuki | Interesting | 1 |
| | Suzuki | New idea and attention seeking | 4 |
| | Suzuki | Good design | 1 |
| | Suzuki | Culturally close | 1 |
| | Suzuki | Creative | 2 |

| Degree of absorption | Video | Theme | Frequency |
|---|---|---|---|
| Engaged in part | Yamaha | Not attractive enough | 1 |
| | Honda | Better video quality but inappropriate content | 1 |
| | Honda | Relaxing music but poor video content | 1 |
| | Modenas | Funny but coloured advertisement | 1 |
| | Suzuki | New idea but the timing of advertising is not right | 1 |
| | Suzuki | Creative but dangerous scene | 1 |
| | Suzuki | Nice but dark scene | 1 |

| Degree of absorption | Video | Theme | Frequency |
|---|---|---|---|
| Not engaged at all | Yamaha | Messy and no creativity | 8 |
| | Yamaha | Generational gap | 1 |
| | Yamaha | Cultural gap | 1 |
| | Yamaha | Impractical and unrealistic | 2 |
| | Honda | Irrelevant video content | 3 |
| | Honda | Common advertisement | 3 |
| | Honda | Messy | 1 |
| | Modenas | Coloured advertisement | 1 |
| | Modenas | Not attractive | 1 |
| | Modenas | Unrelated video content | 4 |
| | Suzuki | Not interesting | 1 |
| | Suzuki | Messy | 2 |

| Degree of anticipation | Video | Theme | Frequency |
|---|---|---|---|
| Content wholly met expectation | Yamaha | An ordinary video | 4 |
| | Yamaha | Clear and easy to understand | 2 |
| | Yamaha | Unexpected content | 1 |
| | Honda | Clear and easy to understand | 4 |
| | Honda | An ordinary video | 2 |
| | Modenas | Clear and easy to understand | 2 |
| | Suzuki | Unexpected content | 1 |
| | Suzuki | Clear and easy to understand | 6 |

| Degree of anticipation | Video | Theme | Frequency |
|---|---|---|---|
| Content partially met expectation | Yamaha | Nice but lack of creativity | 2 |
| | Yamaha | A good quality video but descriptions on bike performance are unavailable | 2 |
| | Yamaha | Trusted brand but descriptions of bike performance are unavailable | 1 |
| | Honda | Expected content but lack of creativity | 1 |
| | Suzuki | Interesting but the motorcycle is not the focus | 1 |
| | Suzuki | Expected content but not interesting | 2 |

| Degree of anticipation | Video | Theme | Frequency |
|---|---|---|---|
| Content did not meet expectation at all | Yamaha | Unavailability of engine performance | 2 |
| | Yamaha | Unavailability of overall bike performance | 4 |
| | Yamaha | Not catchy | 1 |
| | Yamaha | Not a good model | 1 |
| | Honda | Absence of bike performance | 1 |
| | Honda | Absence of engine performance | 1 |
| | Honda | Wrong message | 1 |
| | Honda | The element of persuasion is absent | 1 |
| | Modenas | Unrelated content | 6 |
| | Suzuki | Wrong focus | 1 |
| | Suzuki | Dangerous action | 1 |

| Degree of articulation | Video | Theme | Frequency |
|---|---|---|---|
| Thinking through the hermeneutic circle of understanding | Yamaha | Competition between motorcyclist and skateboarder | 5 |
| | Yamaha | Motorcycle and skateboard have similar capability in function | 6 |
| | Yamaha | Indication of pleasure | 1 |
| | Yamaha | Message of ego | 1 |
| | Honda | Message of freedom | 3 |
| | Honda | Free lifestyle | 6 |
| | Modenas | Association with the characters | 7 |
| | Modenas | Explicit content and attention seeking | 2 |
| | Modenas | Cultural closeness and ability to identify the brands | 1 |
| | Suzuki | Ability to identify the brands | 2 |
| | Suzuki | Playing *futsal* with motorbike | 8 |

| Degree of articulation | Video | Theme | Frequency |
|---|---|---|---|
| Facing difficulties in connecting the narrative parts | Yamaha | Able to relate to the motorcycle advertisement but confuse with the other parts | 1 |
| | Yamaha | About motorcycle and skateboard but inability to link the whole story | 1 |
| | Yamaha | About the performance of the motorcycle but it is conditional | 1 |
| | Yamaha | Able to relate with the part of picking the man in the video but unable to relate with the use of bike to go down the stairs | 1 |
| | Honda | Relate with the message of freedom but unable to relate with the girls | 1 |
| | Modenas | Understand the video but doubt why the motorcycle do not appear at the beginning of the advertisement | 1 |
| | Suzuki | Know the video is about playing *futsal* with the bike but unable to differentiate between the opponent and defender | 2 |

| Degree of articulation | Video | Theme | Frequency |
|---|---|---|---|
| Unable to connect the narrative parts at all | Modenas | Confusing message | 1 |
| | Suzuki | Unable to relate to the message | 1 |
| | Suzuki | Unrelated message and theme | 1 |

| Degree of alignment | Video | Theme | Frequency |
|---|---|---|---|
| Fully aligned | Yamaha | Characters | 2 |
| | Yamaha | Interesting | 1 |
| | Yamaha | Ability to relate to own experience | 1 |
| | Yamaha | Brought out the branding slogan | 1 |
| | Honda | Relaxing theme and music | 1 |
| | Honda | Easy to understand | 2 |
| | Honda | Dream fulfillment | 1 |
| | Honda | Enjoyable | 4 |
| | Modenas | Enjoyable | 2 |
| | Modenas | Creativity | 1 |

| | | | |
|---|---|---|---|
| | Modenas | Attention Seeking | 1 |
| | Suzuki | Ability to relate with the message | 3 |
| | Suzuki | Way of presentation | 1 |
| | Suzuki | Cultural closeness | 1 |
| | Suzuki | Certain aspect of the motorcycle is shown | 2 |
| | Suzuki | Easy to understand | 1 |

| Degree of alignment | Video | Theme | Frequency |
|---|---|---|---|
| Selective aligned | Modenas | Aligned with narrative but not the character | 1 |
| | Suzuki | Aligned with branding but not the dangerous action | 2 |

| Degree of appropriation | Video | Theme | Frequency |
|---|---|---|---|
| Appropriated | Yamaha | Consider buying in the future | 2 |
| | Yamaha | Influence of branding | 2 |
| | Honda | Consider buying in the future | 4 |
| | Modenas | Consider buying in the future | 2 |
| | Modenas | Good selling idea | 1 |
| | Suzuki | Symbol of power | 3 |
| | Suzuki | Consider buying in the future | 1 |
| | Suzuki | For daily usage | 1 |
| | Suzuki | Comfortable with the brand | 1 |
| | Suzuki | Look further into the brand | 1 |

| Degree of appropriation | Video | Theme | Frequency |
|---|---|---|---|
| Apathetic | Honda | Non-motorcyclist | 1 |
| | Suzuki | Non-motorcyclist | 2 |

| Degree of appropriation | Video | Theme | Frequency |
|---|---|---|---|
| Not Appropriated | Honda | Unavailability of the message of durability | 1 |
| | Modenas | Not consider buying | 2 |

| Degree of alienation | Video | Theme | Frequency |
|---|---|---|---|
| Fully alienated | Yamaha | Generational gap | 2 |
| | Yamaha | Irrelevant video content | 5 |
| | Yamaha | Not enjoying the video aesthetics | 4 |
| | Yamaha | Not a good model | 1 |
| | Yamaha | Unable to fit into the lifestyle | 1 |
| | Honda | Motorcycle is not the focus | 2 |
| | Honda | Cultural distance | 2 |
| | Honda | Doubted about the word in the advertisement | 1 |
| | Honda | Not enjoying the video | 2 |
| | Modenas | Poor video content | 6 |
| | Modenas | Motorcycle is not the focus | 3 |
| | Modenas | Not enjoying the video | 2 |
| | Suzuki | Poor video content | 6 |
| | Suzuki | Motorcycle is not the focus | 2 |
| | Suzuki | Generational gap | 1 |

| Degree of analysis | Video | Theme | Frequency |
|---|---|---|---|
| Criticism | Yamaha | Pace of the video | 2 |
| | Yamaha | Focus on the wrong aspect | 2 |
| | Yamaha | Poor video quality | 1 |
| | Yamaha | No emphasis on the bike’s appearance | 2 |
| | Honda | Main element of the motorcycle is not stressed | 1 |
| | Modenas | Focus on the wrong aspect | 5 |
| | Suzuki | Missing of logo | 1 |
| | Suzuki | Unclear story | 1 |
| | Suzuki | Bad theme | 3 |

| Degree of analysis | Video | Theme | Frequency |
|---|---|---|---|
| Suggestion | Yamaha | Slow down the speed | 2 |
| | Yamaha | Focus on the engine performance | 3 |
| | Yamaha | Better video resolution | 1 |
| | Yamaha | Emphasize on bike's quality | 1 |
| | Yamaha | Focus more o the bike | 1 |
| | Yamaha | Make the video more interactive and attractive | 2 |
| | Honda | Focus on the message of durability | 2 |
| | Honda | Show Malaysian lifestyle | 1 |
| | Honda | Focus on the bike's quality | 1 |
| | Modenas | Focus on the bike itself | 1 |
| | Modenas | Focus on engine performance | 2 |
| | Modenas | Focus on bike's function | 1 |
| | Modenas | More detail explanation about the bike | 1 |
| | Suzuki | Give a clear story | 1 |
| | Suzuki | Focus on engine performance | 1 |

# Vita

Tiong, M. H. B (2012, July 9-10). *A reception study on media marketing of motorcycle*. Paper presented at Postgraduate Conference on Social Sciences and Humanities, Faculty of Economics and Business, UNIMAS, Malaysia.

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