

A COMPARISON STUDY ON THE ELEMENTS OF STORYTELLING BETWEEN MALAYSIA AND THAILAND TV ADVERTISEMENTS

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ABSTRACT

The application of emotions and dreams portrayed in TV advertisements is appealing to individuals who seek experiences and this has proven to be one of the positive consequences of storytelling in TV advertisements. Television advertising has been influenced by the application of storytelling. This paper explores storytelling as an engaged pedagogy in formal and informal learning. The research approach used was a mixed method. First semiotic qualitative analysis was used to analyse online TV advertisements from Malaysia on Mother's Day celebration and Thailand's cultural identity of showing gratitude. Survey questionnaires were also used. Based on Ye, Buettner and Kovashka's (2018) Storytelling Analysis framework, the findings revealed that storytelling in TV advertisements bring positive effects towards the intended audience, which included individuals seeking experience from stories, stories that turn everyone into heroes and the application of "narrative transportation". The emotional appeal in both advertisements has also affected the respondents' thought and views on TV advertisements where 90% of the respondent agreed that both Malaysia and Thailand TV advertisements depicted an emotional effect in terms of sadness. In conclusion, the findings suggest some evidence about the phases of storytelling based on the Storytelling Analysis Framework and the application of emotional effects in both Malaysia and Thailand TV advertisements.

Keywords: *storytelling, advertising, visual studies, language and professional communication, advertisement.*

INTRODUCTION

Background of the Study

Directing persuasive communication is considered to be one of the ways used by firms in order to attract and promote their goods to potential buyers and Chittithaworn, Islam & Thookson (2011) asserted that a lot of small and big companies have been utilising advertisements as one of the components in promotion mix. They also added that advertisements will act as a catalyst to the rise of company's profitability as it helps the

buyers to make decision in purchasing the goods displayed on advertisements. During the old days, advertisements can only be seen in printed media such as newspapers and magazines, but the emergence of TV commercial has changed the way information is being spread out to the public. The production of television commercials (TVCs) always comes with the intention of achieving the goal of delivering the messages to target audience, as stated by Wang & Chen (as cited in Li, 2011). They also claimed that these commercials tend to solicit particular feelings in target audiences. On the other hand, Väre (2014) reported that the demand of stories to be included in advertisements is rising as many studies have been extensively made about this issue. However, she added that these researches only focused on the results of mental processing towards the narrative structure of storytelling advertisements. In the same vein, Chen, Chiu & Wang (2009) defined that the narrative structure of storytelling advertisements aims to deliver a story and this story aims to engage and communicate with customers. Hence, Keller, Leone et al, Wood (as cited in Lijander, Gummerus & van Riet, 2013) have implied that stories may assert flattering and unique associations to the advertisements as well as advancing the value of the brand. Though some past studies have looked into the advancement of television advertising and the application of storytelling in advertising, the study on the processes and impacts of storytelling in Thailand and Malaysia TV advertisements were limited. Hence, a structured literature search and narrative review of the literature were constructed to equip the readers with an evidence-based understanding of all aspects pertaining to the process and impacts by storytelling in Thailand and Malaysia TV advertisements.

Problem Statement

A story is produced based on a structure that keeps it together and engages the audience. According to Twitchell (as cited in Lijander, Gummerus & van Riet, 2013), he states that brand stories usually resemble fairy tales and narratives, and answer questions like who, what, why, where, when, and how. Each story is structured with a beginning, middle and end and these events unfold a chronological sequence which is called a plot. Storytelling will be produced with a message as the essence of the story along with a conflict and role distribution. Hence, the phases of storytelling will be complete with the application of each element. A lot of researchers also stated that the effects of storytelling encompass of few positive consequences of consumers seeking experiences to fulfil their dreams, be a hero and the moral value learned by the individuals. However, studies on the phases and effects of storytelling in Thailand and Malaysia TV advertisements were not conducted thoroughly as least journal articles related to this research were found through the Internet. In terms of the phases of storytelling, though there were a few research studies conducted on the phases of storytelling, these research studies did not support much in explaining the general framework of the phases in storytelling in Thailand and Malaysia TV advertisements. A similar problem also occurred to the effects of storytelling where these research studies stated the general effects of storytelling in TV advertisements but it was not aggressively done in the context of Thailand and Malaysia TV advertisements. Therefore, this study will look into the comparative analysis of the effects of storytelling in Thailand and Malaysia TV advertisements where this study will prove that storytelling comprises of several phases and some effects on the intended audience.

Research Questions

Based on the study objectives, the following research questions will be answered:

1. What are the phases in storytelling that has been implemented in Thailand and Malaysia TV advertisements?

2. What are the emotional effects of storytelling in Thailand and Malaysia TV advertisements on intended audience?

Significance of the Study

The findings of this study will benefit advertisers in Thailand considering that advertisements have become a communication channel in the 21st-century marketing industry. Advertisers can benefit from this study by applying the accurate phases of storytelling in TV advertisements. This study will also give an advantage to the academicians who specialises in communication studies. Hence, Mass Communication students and lecturers will have a complete of storytelling in Thailand and Malaysia TV advertisements.

Limitation of the Study

The main limitation is expressed where it concerns the context of the study. As this study only focuses on a specific genre which is dramatic, other genres such as humorous and surreal may not be applicable for this study. It is proven that other genres of TV advertisement may influence this study in getting information on the phases of storytelling and the effects of storytelling on the intended audience. However, other genres of TV advertisement are beyond the scope of the source of data collection. Nonetheless, other genres of TV advertisement can act as an additional reference if needed in this study.

LITERATURE REVIEW

History of TV Advertising in Thailand and Malaysia

Television advertising has been so popular in Thailand and Malaysia as one of the visual communication channels used by brands as they view this channel as a form of marketing promotion. Television advertising in Thailand has emerged after going through two phases which were Print Era and Radio Era in Thailand advertising history. Pongsapitaksanti (2010) disclosed that Channel 4, *Bang Khun Prom* was the first television channel broadcasted for more than 50 years in Thailand. During the early days of Thailand television advertising, the product was promoted by an announcer or added with a narration. Then, the advertising history was continued with the utilisation of movie advertising by Thailand advertisement production. In contrast, most Malaysian television advertising revolves around the application of nostalgic effect in the advertisement. Periasamy, Subramaniam and Gruba (2017) reported that “the emergence of nostalgic television commercials (TVCs) is fairly recent”. It began to achieve popularity in Malaysia in the mid-1990s and was famous as these television advertisements were made for specific festive seasons in Malaysia. For example, an advertisement directed by a notable filmmaker, the late Yasmin Ahmad for a government-linked corporation, Petronas in commemoration of Malaysia’s independence day has captured a lot of public’s attention and resulted in many ongoing discussions on the Internet. Hence, it is proven that the emergence of television advertising in Thailand and Malaysia is influenced by the utilisation of movie advertising and the popularity of nostalgic effect in advertisements.

The Elements of Storytelling in TV Advertising

According to Kaliszewski (2013), television advertising has been influenced by the application of storytelling. It has become an important element as most brands will construct a plot that generally comes with an issue and ends the advertisement by making the product of the brand as a hero. Escalas (as cited in Kaliszewski, 2013) stated that many

researchers have also found out that storytelling in television advertising has been more persuasive than factual advertisements where the features of a product are presented in an analytical form. Kaliszewski (2013) reported that major elements of storytelling consist of four features which are a message, a conflict, characters, and a plot. Firstly, the message conveyed in an advertisement must be clear and concise as “there is no reason to tell stories - at least not with a strategic purpose” (Kaliszewski, 2013). The storyline in TV advertisements is generally solved by implying an ideological or moral statement that functions as the main message. For example, the moral in the movie, *Romeo and Juliet* indicated that “true love conquers even death”. With this moral, individuals can understand the message of the story. Next, the second element in storytelling is a conflict where it can be defined as the driving force of a good story. This is because human nature tends to look for a certain balance. Hence, when faced with an issue, humans will act in order to restore the balance. In storytelling, conflict is not considered as a negative element and it can either be resolved or may trigger the individual’s need to resolve the conflict. Furthermore, the third element is the characters. Kaliszewski (2013) explained that each character comes with a specific role and “each person supplements the others and forms an active part of the story” (Fog et al (as cited in Kaliszewski, 2013)). Finally, the last element is the plot which is divided into three parts: beginning, middle and end. Fog et. al. (as cited in Kaliszewski, 2013) explained that the scene is set in the beginning and the storytelling will progress as it creates conflict and sets the parameters for the rest of the story. The conflict will rise rapidly but is finally resolved and that marks the end of the story. Therefore, it is concluded that the production of TV advertisements consists the elements of storytelling of four major elements: the message, the conflict, the characters and the plot.

The Effects of Storytelling towards Intended Audience

As Escalas (as cited in Kaliszewski, 2013) reported that storytelling in television advertising is found to be more persuasive than factual advertisements, the storytelling in TV advertisements should affect everyone in terms of positive effects. Fog et. al., Silverstein and Fiske (as cited in Lijander, Gummerus & van Riet, 2013) stated that one of the positive consequences of storytelling in TV advertisements is individuals seek experiences appealing to their emotions and dreams and stories help to create such experiences. Guber, Kelley and Littman (as cited in Lijander, Gummerus & van Riet, 2013) also suggested that storytelling in TV advertisements can turn the brand, the employees or the consumers into heroes as stories are generally filled with people who are regarded as “heroes”. Hence, this act will bring positive effects on both internal and external brand perceptions. Lastly, storytelling also catches individuals’ interest and they will be convinced after watching the advertisement. This positive effect is defined by the term “narrative transportation” where the individuals are being immersed in a story and leave with a change and this change may be triggered by the moral values implied in the story. Hence, it is proven that the storytelling in TV advertisements bring positive effects towards the intended audience that include individuals seeking experience from stories, stories that turn everyone into heroes and the application of narrative transportation.

Theoretical Framework

Ye, Buettner and Kovashka’s pyramid is used to show how stories move; it is a graphic plot chart (Ye, Buettner & Kovashka, 2018). Sometimes a story can be more complicated than Ye, Buettner and Kovashka’s pyramid, but most stories fit perfectly into the stages of storytelling in their pyramid. The function of having the stages in the context of TV advertisements is relevant to show that TV advertisements actually have a high persuasion advertising marketing strategy towards their consumers as consumers can relate and have

a sentimental value to appreciate the content of the advertisement. Bloom and Liljenberg (2018, pp. 7) wrote that, “In order for a sad storytelling advertising to be successful it needs to gain attention, advertisers have come to an understanding of the vitality of well-produced content which should have the stages in Ye, Buettner and Kovashka’s pyramid that could lead to increased awareness among consumers towards the brand”. Thus, Ye, Buettner and Kovashka’s pyramid is a framework used to look at whether the samples in this study is a well-produced advertisement that can give an impact towards their consumers or the other way around.

1. **Exposition** – The exposition is like the set-up of the story. The background information that is needed to understand the story is provided, such as the main character, the setting, the basic conflict, and so forth. The exposition ends with the **inciting moment**, which is an incident in the story. The inciting moment sets the rest of the story in motion.
2. **Rising Action** – Rising action is a series of events and actions that move to story to a climax. During rising action, the basic conflict is complicated by secondary conflicts, such as obstacles and challenges that frustrate the main character’s attempt to reach their goal.
3. **Climax** – The climax is the peak of the action and the turning point in the story. After the climax, everything changes. Things will have gone badly for the main character up to this point; now, things will begin to go well for him or her. However, if the story is a tragedy, the opposite will happen after the climax; things that have been going well for the main character begin to go bad.
4. **Falling Action** – During the falling action, the conflict unravels with the main character either winning or losing. The falling action might contain a moment of final suspense, during which the final outcome of the conflict is in doubt.
5. **Dénouement** – The story ends with the denouement, in which the main character is better off than at the beginning of the story. However, the tragedy ends with death and sadness, in which the protagonist is worse off than at the beginning of the story.

METHODOLOGY

The research design is a mixed method approach and it is divided into two parts. Firstly, a semiotic qualitative analysis will be used by analysing the two TV advertisements and next, a quantitative approach will be used by distributing and analysing the survey. According to Fielding (2012), he stated that the use of the mixed method approach can give a rationale for hypotheses, theories, or guiding assumptions to compete and provide answers when conducting a research. Semiotic qualitative analysis is used in order to answer research question number one (1) in analysing two selected TV advertisements and the quantitative approach is used to answer research questions number two (2) by distributing a set of questionnaire to respondents. One of the instruments that is used in order to answer research question number one (1) is Ye, Buettner and Kovashka’s Storytelling Analysis (2018) and these researches state can achieve a powerful persuasion power with creative narrative techniques which can be used in analysing major elements of storytelling in TV advertisements. This framework is also used in order to find out what makes an advertisement have a great storyline filled with many emotions. A story must begin with an exposition (setup), followed by the rising action, then climax (action and sentiment peak), and conclude with denouement or resolution (declining action). Another instrument

will be the video transcription for both TV advertisements in order for researchers to clearly identify the stages in Ye, Buettner and Kovashka's pyramid for each scene. Lastly, a set of questionnaire will be distributed to 20 participants for their responses and the purpose of the survey is to help researchers to answer research question two (2). The major samplings will be two (2) samples of TV advertisements; one (1) Malaysia TV advertisement created by Hong Leong Bank Malaysia a week before Mother's Day celebration in 2017 and one (1) Thailand TV advertisement created by Charoen Pokphong Group (C.P. Group) to their client, Ogilvy Thailand, in 2018 for Thailand's cultural identity of gratitude. Both TV advertisements were obtained and downloaded from YouTube. The first part of data collection will be watching all advertisements, transcribing and analysing it using the theoretical framework. Researchers will identify whether all the stages in Ye, Buettner and Kovashka's pyramid are present in both TV advertisements and whether the scenes can give emotional effect towards viewers. The second part will be by creating a set of questionnaire according to at least 20 respondents via Google Form and the process of getting the responses will take around a week and will be analysed later. For research question number one (1), the data will be tabulated according to each scene and researchers will identify the stages of Ye, Buettner and Kovashka's storytelling analysis is apparent in both TV advertisements or not. The reasons behind identifying the presence of each stage are to make sure that both TV advertisements give emotional effects towards their viewers. For the second research question, the data will be turned into a set of pie charts with the value of percentages and the responses will be analysed based on the reasons provided by the respondents. The findings will be explained and supported by past studies in order for the findings to be credible and well-supported.

RESULTS AND DISCUSSIONS

The Phases of Storytelling in Malaysia and Thailand TV Advertisement

a. Plot

The findings for research question 1 were adapted from four phases of storytelling (Sandra, 2012). Based on the transcription from both Thailand and Malaysia TV advertisements, it was found that the four phases of storytelling were present in both advertisements. These four phases of storytelling comprised of the plot, message, conflict and characters in both advertisements. The findings reported that the application of plot was present where both advertisements had applied all elements in Ye, Buettner and Kovashka's Storytelling Analysis (2018). For Advertisement 1, the beginning of the story started as the exposition introduced the main character, Teacher Prajak as the protagonist in the story who takes care of his Alzheimer mother. The setting set firstly at Teacher Prajak's house where his mother asked him, *Aren't you going to the school?*. Then, the story progressed as the rising action where some students' parents were having a conversation about Teacher Prajak and they pitied him for bringing his mother to school every day. They also showed their dissatisfaction with Teacher Prajak's act of kindness because they felt that it is not suitable to bring an elder to a school and decided to transfer their children to another school. The rising action continued as the headmaster told Teacher Prajak that some parents had voiced out regarding his action. However, Teacher Prajak stood for himself and told the headmaster that it is his responsibility and he could not let anyone else takes care of his mother. The climax arose when Teacher Prajak found out that his mother disappeared from the school. Hence, his students helped him to look for his mother. At the same time, the falling action concluded that the headmaster was holding a parent-teacher meeting and

clarified about Teacher Prajak's issue. The story ended as the denouement where Teacher Prajak found his mother in an alley and the message provided by the company, C.P. Group.

For Advertisement 2, the beginning of the story started as the exposition introduced the main character, Farah as the protagonist in the story who takes care of her Alzheimer mother. The setting set at the elderly home where Farah visited her mother to feed her a bowl of porridge. Then, the story progressed as the rising action where Farah went back to her car and reminisced her memories with her mother before she lost her memories. She had a fight with her and later, she was immersed in her work and left her mother at home. The climax arose when she found out that her mother started to lost her memories on Mother's Day. She kept on saying some monologues that she still remembers her mother's sacrifices and insincerity of taking care her when she was a kid. The conflict continued when her mother did not remember any pictures shown to her and when her mother fell from the stairs as a result of being old. The falling action concluded that Farah realised that it was all too late to turn back and she sought forgiveness from her mother. The story ended as the denouement where Farah stayed with her mother and the message provided by the company, Hong Leong Islamic Bank.

b. Message

In terms of message, the message implied in both advertisements was clear and concise. Figure 1 and Figure 2 show the message provided at the end of the advertisement by C.P. Group and Hong Leong Islamic Bank.



c. Conflict

Few issues were also present in both advertisements. For Advertisement 1, the conflict was shown when the headmaster asked Teacher Prajak to find someone else to take care of her

mother because a lot of complaints were made by the students' parents. However, Teacher Prajak stood for himself and explained that he would not let anyone else take care of her mother. For Advertisement 2, the conflict was shown when Farah's mother did not recognise any pictures shown by Farah and asked Farah *who are you?*. Table 1 and Table 2 show the video transcription from Advertisement 1 and Advertisement 2 on the conflict.

Table 1: Video transcription for conflict scene in Advertisement 1

Characters	Dialogue
Headmaster:	Many parents are remarking on the situation. I think it's time you gave this matter some serious thought...
Teacher:	Yes, sir.
Headmaster:	I could help you find someone to take care of your mother.
Teacher:	Thank you headmaster. But she's my mother. I can't let anyone else care for her. Let's just say...Mum! One moment, please.
Teacher:	Mum! Mum! Mum! Mum!

Table 2: Video transcription for conflict scene in Advertisement 2

Characters	Dialogue
Farah:	Mum, look at this!
Mum:	(shocking face) Eh! Who are you? Who are you? Who are you?

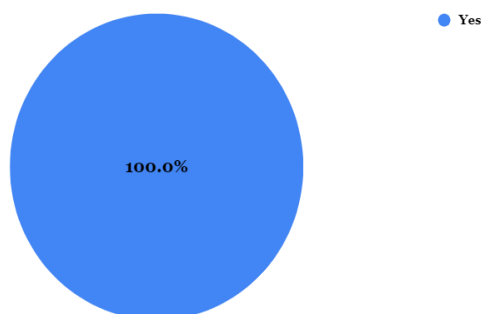
d. Characters

In terms of the characters, both advertisements had specified each characters' role in these advertisements. This can be supported where the characters in the Thailand TV advertisement comprise of the son (Teacher Prajak), the mother, the headmaster, parents and school students whereas the characters in Malaysia TV advertisement consist of the daughter (Farah) and the mother.

The Emotional Effects of Storytelling in Malaysia and Thailand TV Advertisements towards Intended Audience

The findings for research question 2 were based on a list of three survey questions. Question 1 asked for the respondents' opinion on the delivery of both Thailand and Malaysia TV advertisements. Hence, based on the survey, the findings recorded that all respondents agreed that these advertisements have delivered a good story. This is because most respondents stated that both advertisements have conveyed a good storyline & clear message. They also reported that they understood the message and received a lot of moral values after watching these advertisements. Pie Chart 1 shows the respondents' answer for the delivery of the story in both advertisements.

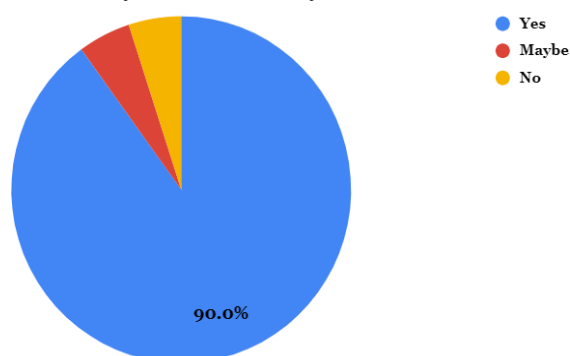
Do you think that these advertisements have delivered a good story?



Pie Chart 1: The respondents' observation on the plot delivery in Malaysia and Thailand TV advertisements.

Next, Question 2 asked for the respondents' opinion on the emotional effect of Thailand and Malaysia TV advertisements. According to the survey, 90.0% of the respondents agreed that these advertisements had affected them emotionally, 5.0% of the respondents agreed that these advertisements might have affected them emotionally and 5.0% of the respondents disagreed that these advertisements had affected them emotionally. Most respondents agreed because these advertisements were related to the emotional attachment towards their mothers whereas least respondents felt that the advertisements might have touched on some personal issues and also disagreed that these advertisements had affected emotionally as they did not feel attached to the advertisements' emotional effect and did not understand the character's struggle. Pie Chart 2 shows the respondents' opinion on the emotional effect shown in both advertisements.

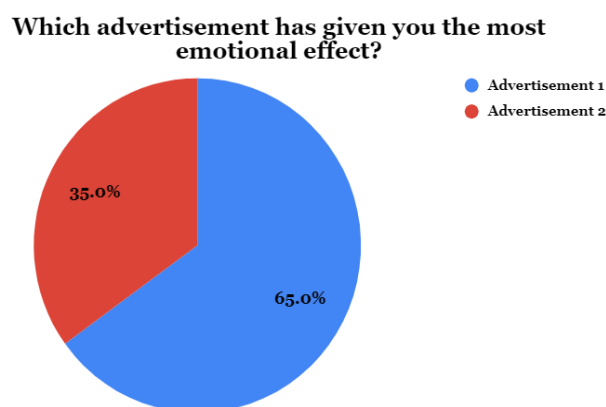
Do you think that these advertisements have affected you emotionally?



Pie Chart 2: The respondents' observation on the emotional effects in Malaysia and Thailand TV advertisements.

Lastly, Question 3 asked for the respondents' opinion on which advertisement had given the most emotional effect. Based on the result, 65.0% of the respondents agreed that Advertisement 1 made by C.P. Group had given them the emotional effect and 35.0% of the respondents agreed that Advertisement 2 made by Hong Leong Islamic Bank had given

them the emotional effect. Pie Chart 3 shows the respondents' opinion on which advertisement had given the most emotional effect.



Pie Chart 3: The respondents' observation on the advertisement that gives the most emotional effect.

DISCUSSIONS

The Phases of Storytelling in Malaysia and Thailand TV Advertisement

RQ1: What are the phases in storytelling that has been implemented in Thailand and Malaysia TV advertisements?

The first research question concerns the phases in Freytag's storytelling pyramid that are apparent in the two TV advertisements from Thailand and Malaysia. As explained before in the previous section, it was found that all stages are apparent in both TV advertisements which make them a really powerful and persuasive TV advertisement for the consumers. In addition, according to Kaliszewski (2013), she stated that Freytag's pyramid is basically describing only the plot for a TV advertisement so in order to make a TV advertisement proven to be a powerful and persuasive, researchers need to analyse on the character(s), message and conflict. To support Kaliszewski's statement, Taran and Bakar (2015, pp. 65) also wrote that, "Telling a story is a powerful way to persuade, and an important part in building a brand and changing the customer experience which is why the plot, character(s) portrayal, message(s) and conflict(s) arise in a TV advertisement are the essential elements that advertisers need to consider when creating a TV advertisement".

The framework designed by Freytag's is categorized as the plot but a detailed explanation for each scene in both advertisements regarding the stages of storytelling can be referred to the appendices section. However, researchers have decided to include not only the plot but also the message, character and conflict when analysing both TV advertisements for this study as mentioned in the previous section.. Despite the fact that Freytag's storytelling analysis pyramid is an old framework created in 1863, it is still applicable due to the presence of storyline elements and the development by advertisers when creating both Thailand and Malaysia TV advertisements. Kaliszewski (2013), Taran and Bakar (2015) and Ye, Buettner and Kovashka (2018) also supported the framework by using it in their own research which they claimed that there is no need for an improvement of the framework because the framework is clear and precise for advertisers to follow in order to

create a clear, powerful, purposeful and persuasive TV advertisements. Both samples in this study have shown good persuasive storytelling elements to make viewers or consumers feel appreciated when watching it. As long as the TV advertisements can create a sentimental value towards viewers, then, it can easily reach the heart and mind of viewers which viewers will appreciate the brand compared to meaningless TV advertisements (Ismail & Ahmad, 2015). TV advertisements can also be proven by having good storytelling elements especially from the responses received such as two respondents stated that *It managed to convey the emotions and the storyline in a very impactful and interesting manner* and *The advertisements give a very important message. Never forget who brought you to this world no matter how successful you are.* Hence, these responses have proved that the participants have a personal attachment when watching both TV advertisements because of the good storytelling elements.

The Emotional Effects of Storytelling in Malaysia and Thailand TV Advertisement towards Intended Audience

RQ2: What are the emotional effects of storytelling in Thailand and Malaysia TV advertisements on intended audience?

The survey was blasted through WhatsApp in a form of a random manner. This means that the participants were not being selected. A total of only 20 participants answered the survey that contains three (3) questions that can be referred from the previous section. After analysing the survey's results, it can be concluded that the majority of the participants which 90% of the respondents agreed that both TV advertisements gave them an emotional effect which was sadness. Kosara and Mackinglay (2013) also agreed that sad TV advertisement is the kind of advertisement which the viewers can relate the most, depending on the background of the viewers, and the viewers can appreciate most due to nature of the TV advertisements in being relatable to the viewers. However, it also depends on the background of the viewers because two (2) participants responded with 'No' and 'Maybe' where they could not relate with the content of the TV advertisements either because they did not experience it or because it touched on issues that are not prominent in their respective cultural background (Kisaran & Mackinglay, 2013).

The last question in the survey was the participants' preferences in which TV advertisements presented gave them the most emotional effect. The responses received have some similarities in terms that both TV advertisements gave the participants emotional effects because of the application of 'mother' as the issue and how both daughter and son in each respective TV advertisements worked hard to appreciate their mother despite that their mothers were Alzheimer patients. Two respondents who had different preferences stated that *The second one taught me that as a daughter, I need to appreciate and cherish every single moments that I have with my mom before anything bad happens. Because, as human being, we cannot predict what will happen in the future* and *Well the first ad focuses on a man that cares for his mother which in this day and age we don't get to see many functioning adults do that reasons being that they're busy and they have their own family so it's very refreshing and inspiring to get to see that. No matter how busy or how far your workplace is, always try to find a way to get closer to your parents because they did so much for us so why don't we.* However, TV advertisement 1 from Thailand had the highest percentage of giving emotional effects due to the simplicity of the storyline and the portrayal of characters was touching and impactful to participants. Bloom and Liljenberg (2018) highlighted that a simple TV advertisement can outstand a complex TV advertisement and it is advised for advertisers to come up with

a simple TV advertisement but impactful to the society in order for them to appreciate the content of the TV advertisement(s). Eventhough all respondents Malaysians, Thailand TV advertisement the chosen TV advertisement that gave emotional effects but some respondents chose Malaysia TV advertisement due to their cultural background. Nevertheless, cultural appreciation can never surpass the element of simplicity when it comes to emotional TV advertisement(s).

CONCLUSION

Recommendations

The followings are a few thoughts to be shared and considered for the future study of this topic:

1. It will be interesting to analyse sad TV advertisements from the angle of Six Perspectives of Visual Communication by Paul Martin Lester due to the fact that some respondents mentioned that they could relate to some TV advertisements due to their cultural background and the technical aspects in those TV advertisements. By using the Six Perspectives as the framework, the questionnaire can be made in terms of answering the viewer's perspectives and besides technical and cultural perspectives, researcher(s) can also look at personal, historical, ethical and critical perspectives.
2. In terms of the methodology, it will be better for researcher(s) to conduct an interview with professionals who work at advertising agencies in order to get their point of views regarding emotional TV advertisements.
3. In Thailand, there are many previous types of research on sad TV advertisements or the preferred term will be *sadvertising*. A research on *sadvertising* can also be conducted in Malaysia so that the researcher(s) can get a better opinion on why should *sadvertising* be used to promote a brand or an awareness campaign.

Conclusion

In conclusion, this study has strongly justified that the phases of storytelling are present in both advertisements from Thailand and Malaysia. The emotional appeal in both advertisements has also affected the respondents' thought and views on TV advertisements. Hence, storytelling in Thailand and Malaysia TV advertisements can help advertisers in producing more persuasive advertisements in order to appreciate an organisation or a brand.

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