

CHAPTER 2

LITERATURE REVIEW

2.0 Introduction

Starting a new study and conducting a literature review will help show you are knowledgeable about and deeply understand the most recent research in the field and the topics (University of Illinois Springfield, n.d.). Therefore, this chapter reviews pertinent theories and concepts regarding advertising and the advertisement industry, television and YouTube, Petronas Eid advertisements, visual and content presentation in the advertisements, the ethics and values applied in the ads, and audience engagement. The theoretical framework will be explained at the conclusion of this chapter.

2.1 Advertising

Advertising is a form of marketing communication used to persuade an audience to take or continue some action, usually concerning a commercial offering or political or ideological support (Ogah & Abutu, 2022). According to Mbuza et al. (2024), advertising messages are usually paid for by sponsors and viewed via various old media, including mass media such as newspapers, magazines, television advertisements, radio advertisements, outdoor advertising, or direct mail; or new media such as blogs, websites, or text messages. Kaur et al. (2022) also defined advertising as non-personal, paid communication aimed at informing potential buyers about products or services. This includes Kerr & Richards (2021), who explain that advertising is paid, owned, and earned mediated communication, activated by an identifiable brand and intent on persuading the consumer to make some cognitive, affective, or behavioural change, now or in the future.

In addition, Sandage (2012), in his book *Advertising Theory and Practice of It*, stated that an ad is “the dissemination of information concerning ideas, services, or products under the intention of the advertiser (Akma Halili et al., 2016).

2.1.1 Advertising Industry in Malaysia

Malaysia's advertising history dates to the 19th century when the country first made its debut to foreign businesspeople. According to Abdullah (2002), there was little use for advertising, and the main purpose was to inform and sell items and services to other dealers (Nooh et al., 2014). In addition, advertising in Malaysia has been around since the days before the independence of country. According to Helmi (1996), the early history of the development of advertising in Malaysia is the same as what had happened in England (Akma Halili et al., 2016). In Malaysia's advertising sector, creativity is still the backbone of legitimacy (Shamsuddin et al., 2023). This includes the 4As Malaysia, The Association of Accredited Advertising Agents Malaysia, which was formed in 1971, is the leading organization in the Malaysian industry that represents and promotes the value of advertising agencies in the marketing communications sector, and engages with advertisers, media, suppliers, the government, and the public (4As Malaysia, n.d.).

2.1.2 Broadcast Advertising: Television

Broadcast media are electronic media that transmit over-the-air broadcast signals through wireless communications, television, and radio (Hongcharu, 2024). Television advertising has been a popular medium ever since television appeared as one of the most common items in living rooms with the arrival of cable television (Shahu, 2020).

In addition, television advertising became one of the most popular means of business advertising, mainly because it supported both audio and video content as a way of exposing viewers to the intended promotional message (Kuyucu, 2020). It was predicted that the positive impacts of television advertisement are on customers' attention to advertisement, interest in purchasing, desire for purchasing, action of purchasing, and customer satisfaction (Hee & Yen, 2018). Other than that, television advertising can maximise brand recognition and influence consumers to know and remember the brand that was advertised (Gerber et al., 2014).

2.1.3 Digital Media Advertising: YouTube

As a result of the opportunities offered by digital media for advertising, programmatic advertising, which uses the most up-to-date data in real time and automatically online, is one of the most important developments in new media advertising (Altınbaşak & Karaca, 2009, as cited in Akseki, 2022). In addition, globally, digital marketing advertising is expanding at a rate of about 22% annually (Ariffin, 2023). This can be identified with mobile advertising, which is one of the technologies that will impact advertising, as people no longer need to sit in front of a computer to book any product because it can be done via mobile phone settings if there is an internet connection (Hee & Yen, 2018).

Other than that, according to Statista (2020), as cited in Ban and Naiana (2021), as of January 2021, some of the most popular social media platforms are YouTube, with 2.29 billion users. YouTube's ability to reach a vast and diverse audience has led advertisers to shift from traditional media to the online platform. This includes, as a dominant platform with over 2.2 billion monthly active users, YouTube playing a vital role for advertisers, utilising its innovative advertising formats and analytics to optimise campaigns and boost user engagement (Zhang, 2023). Therefore, many organisations utilise YouTube to promote their products and services and increase their brand visibility (Koch, et al., 2018).

In addition, YouTube advertising refers to promotions of video material on the internet video-sharing network YouTube, as well as in related YouTube Search keywords (Engaio Digital, n.d., as cited in Lee, 2023). As a social platform, YouTube helps users discover, for example, new songs, artists, and entertaining videos. Thus, the increase in the usage of YouTube has made it a major area where businesses can reach their target audiences (Francis et al., 2023).

2.2. Festival and Advertising Campaign

Festivals and advertising campaigns can be closely related, as festivals often provide an opportunity for companies to promote their brand and products to a large audience (Mohamed et al., 2024). Albakry & Daimin (2015) suggest that one of the most effective ways

to promote festivals is through advertisements (Farbod, 2017). According to Galmes et al. (2016), advertising festivals are pivotal in reflecting and shaping advertising trends. They highlight macro trends such as digitisation, innovation, and integrated marketing communications, which are essential for the evolution of advertising practices.

Other than that, advertising campaigns help companies stand out during festivals and reach potential customers through various media such as social media, billboards, and television commercials (Mohamed et al., 2024). Many advertising companies, including those in Malaysia, took the initiative to create ad content to push for better racial relations in the nation. For example, local companies such as Petronas, Maxis, and Celcom, among others, produced visually exciting content to push for this agenda (Haque et al. & Zubir, as cited in Sualman et al., 2021).

In addition to that, festive advertisements that contain high cultural values can be a motivational tool for all Malaysians to realise the importance of the harmony and peacefulness of this country (Sualman et al., 2021). Therefore, through the festival advertisements, it helps Malaysians to express their culture and religious identity to the public and the world (Lee, 2023).

2.2.1 Petronas Eid Advertisements

In general, most Malaysians are looking forward to the annual production of an advertisement for the Eid celebration that Petronas Malaysia produces. Petronas Malaysia started making the commercial advertisement for the Eid celebration in 1997, approximately five minutes in length (Isa et al., 2022). Therefore, the present study will be conducted on video Eid advertising campaigns produced by a Malaysian organisation, which is Petronas, based on the research title 'A Comparative Study on Eid Advertisement Video through Corporate YouTube Channels and Audience Engagement in Malaysia' (Mohamed et al., 2024).

2.3. Visual and Content Presentation

The whole essence of the role of visual content goes beyond aesthetic beauty but also involves its remarkable ability to convey messages quickly and effectively (Sunarso et al.,

2023). Then, visual content refers to the graphic elements and images used in various forms of communication, especially in the contexts of marketing and branding (Okat & Solak, 2019). This includes the popularity of visual content on social media, which reflects a growing trend towards engaging visually driven communication (Zheng & Ibrahim, 2024).

In addition to that, according to Sunarso et al. (2023), it encompasses all visual forms, such as images, graphics, infographics, and videos, designed to convey messages or information in a visually appealing way. In addition, through visual content, the brand is “humanised” and easier to relate to (Manic, 2015). Moreover, visual content not only serves as a complement to text but also functions as a strategic element that can enhance the attractiveness and engagement in marketing and business communication efforts (Agustian et al., 2023).

2.3.1 The Effectiveness of Visual and Content Presentation

Visual communication is a design that has been imbued with the spirit of the company, and the goods that are designed via visual communication serve as a connecting point between the company and its clients (Zhang et al., 2022). Graphics, text, and colour are the primary constituents of visual communication design, primarily consisting of these three visual aspects (Vig & Jaisal, 2021). Therefore, according to Banytè et al. (2025), the only instrumental attributes in advertising content and higher design complexity can positively influence people’s attention toward the ads.

Moreover, visual content not only serves as a communication tool but also acts as a key driver in influencing purchasing decisions (Utari et al., 2024). In addition, the integration of diverse visual elements can improve the overall image and reputation of media outlets, making them more appealing to their target audience (Skorokhod & Smola, 2022).

Visual content also allows for better representation of experiences and creates a sense of visibility for intangible concepts (Akpınar & Berger, 2017; Bakri et al., 2020, as cited in Utari et al., 2024). According to Lee and Ahn (2012), measuring consumers’ visual attention accurately estimates advertising effectiveness (Peker et al., 2021). In addition, when the visual aspect is at its most powerful, the impact and performance of the content are magnified (El-Desouky, 2020).

Furthermore, knowing that potential customers are most likely to purchase products that they can remember, it is vital to create a mix of music, voice, text, brand image, action, and visuals that would create and support a brand personality (Kelley et al., 2015, as cited in Kuyucu, 2020).

2.3.2 Visual and Content Presentation in Television

Advertisers often choose television because of its ability to utilise audio and visual effects in the advertising message (Gerber et al., 2014). Mukesh and Ranju (2010) concluded that the advantages of advertising through television have a strong impact because of the audio-visual effect, as the impact of television advertisements is deep in the minds of the viewers. This includes the visual element, which aims to attract the attention of the audience during the presentation of the ideas, messages, and images, while the audio component of the television consists of music, narration, and sound effects, or a combination of all elements (Akma Halili et al., 2016).

In addition, television advertising is one of the best methods of eliciting creativity and impacting both existing and potential customers with the help of audio-visual content (Kuyucu, 2020). This includes, according to Ariffin (2023), television being a more appealing and successful medium for advertising because it engages all the senses of hearing and sight (the eyes and ears). Moreover, Kuyucu (2020) stated that TV ads tend to stand out visually, which creates an even stronger message than the one that is shared on the radio or in a newspaper.

For instance, in the context of political advertising strategies, depicting ordinary citizens in campaign visuals helps enhance relevance and engagement by highlighting the effectiveness of visual storytelling. This method is increasingly adopted in commercial television advertising (Matus & Echeverria, 2023).

2.3.3 Visual and Content Presentation in YouTube

According to Zhang (2018), with the development of digital media technology, visual communication design has developed rapidly. In addition, the shift in information transmission

methods, driven by digital technology and media platforms, has created new opportunities for exhibition spaces and design approaches within the field of visual communication design.

Therefore, YouTube has become one of the most popular social media platforms in the world, with over 2.6 billion monthly active users, providing users with a strong means to share and watch video content (Rigdel et al., 2023). For example, popular platforms like YouTube are favourites among Generation Z, with a strong preference for visual content, such as images, videos, and infographics (Utari et al., 2024).

In addition, the visual content is unique in delivering information directly and engagingly, making it an effective tool for brands to capture the attention of their target audience (Hsieh & Chen, 2011, as cited in Utari et al., 2024). This can be identified from the creativity elements in Watson's YouTube advertising, such as visuals, music, storyline, visual effects, and influencers, which do attract them to watch the advertisements (Lee, 2023). Other than that, for instance, Habib Husein Ja'far employs creative visual and content presentation strategies on YouTube, utilising humour and relatability to engage young audiences (Prajonto & Kertamuki, 2023).

Furthermore, since its launch in 2005, YouTube has provided moving images to a wide audience and has established itself as the most successful and most visited online video sharing service (Weibei et al., 2019).

2.4 Ethics and Values in Advertising

Malaysia does not have an official act under guided law that regulates advertisements; however, due to the extensive growth of the advertising industry over the past decades, Malaysia has continued to regulate the advertising industry through the Malaysia Advertising Codes of Practice, which were established in 1977 (Shamsuddin et al., 2022).

2.4.1 The Advertising Standards of Malaysia (ASA)

"The Advertising Standards Malaysia (ASA), formed in 1977, is an independent body that ensures the adherence of the self-regulating advertising industry to the Malaysian Code of

Advertising Practice in the print, outdoor, and cinema media, while setting industry standards for advertisements that are legal, decent, honest, and truthful. ASA comprises representatives from the Association of Accredited Advertising Agents Malaysia (4A's), Malaysian Advertisers Association (MAA), Malaysian Newspaper Publishers Association (MNPA), Association of Media Specialists Association (AMSA), and the Outdoor Advertising Association Malaysia (OAAM) (Advertising Standards Malaysia, n.d.).

2.4.2 Advertising Practice in Malaysia

The Malaysian Code of Advertising Practice (The Code) is a fundamental part of the system of control by which Malaysian advertising regulates its activities. The Code has been drawn up by organisations representing advertisers, advertising agencies, media agencies, and media owners. The Code is supplemented by special conditions that may be required by individual media. The broadcast media, online services, and other telecommunications and electronic media have their codes, which are administered by the Communication and Multimedia Content Forum of Malaysia. Furthermore, responsibility for observing the Code rests primarily with the advertiser but also applies to any advertising agency, media agent, or medium involved in the publication of the advertiser's message to the public (Advertising Standards Malaysia, n.d.).

2.4.3 The Malaysian Communications And Multimedia Content Code 2022 (Third Edition)

The Communications and Multimedia Act 1998 empowers the Malaysian Communications and Multimedia Commission (MCMC) to designate an industry forum responsible for the preparation of a code containing governing standards and practices in the communications and multimedia industry. In 2021, the Content Forum embarked on a mission to review and revamp the entire Content Code to ensure it remains aligned with global best practices for the benefit of both the local content industry and all Malaysians. Therefore, the Content Code 2022 was officially registered by MCMC and came into effect on 30 May 2022. Additionally, for this Content Code, the following words and phrases, unless otherwise

specified hereunder, bear and have the same meaning as in the Communications and Multimedia Act 1998 (Content Code 2022).

Furthermore, this part of the Code applies to advertisements delivered via network mediums and broadcast on devices capable of processing content electronically, including television, radio, and digital media. Any advertisement must not be similar in terms of general layout, text, slogan, visual presentation, music, or sound effects to other advertisements or promotions that are likely to mislead or cause confusion to consumers, according to the Copyright Act 1987 (Content Code 2022).

2.4.4 Ethics and Values Applied in the Petronas Eid Advertisements on Television and YouTube

This part of the code applies to advertisements communicated over a networked medium and displayed on devices that can process content electronically, including television, radio, and digital media (YouTube) (Content Code 2022).

i) General Principles Governing Advertisement

All Advertisements:

1. Shall be legal, decent, honest, and truthful.
2. Shall be produced with a sense of responsibility to consumers and society, especially taking note of the different demographics being addressed by the advertisements.

ii) Decency and Sensitivity:

- a) Advertisements shall not contain statements or audio or visual presentations that are offensive to the standards of decency prevailing among those who are likely to be exposed to them. (Advertising Standards Malaysia, n.d.). Subject to sensitivities relating to religion and ethnicity, the fact that a particular product is offensive to some people is not sufficient grounds for objecting to an advertisement for it.

iii) Imitation:

- a) Advertisements shall not be similar in general layout, copy, slogans, visual presentation, music, or sound effects to other advertisements or promotions as to be likely to mislead or confuse the consumer according to the Copyright Act 1987.

In addition to that, it is suggested that television programmers become a reputable brand that enjoys people's trust by developing ethical ideals (Mohammadi et al., 2022). This is because, based on the Malaysian Advertising Code of Practice, advertising materials that may affect the morals or ethics generally practiced by society or contain terms, words, or matters that are generally not suitable for use in polite conversation are not acceptable to the public (Advertising Standards Malaysia, n.d.). Other than that, according to Faza (2022), advertisements should respect cultural norms and avoid content that may be deemed offensive or misleading. As in Islamic perspectives, they also highlight the need for advertisements to align with moral values, avoiding excessive or inappropriate portrayals.

This includes, according to research by De la Hoz López (2024), some consequences that might be harmful, especially on ethical issues of storytelling in social media. Personal branding can be identified, including authenticity, transparency, and privacy. Therefore, storytelling must be authentic and transparent, as long as privacy remains safe, because people usually notice when a personal brand's storytelling is not authentic or fully transparent. Additionally, advertisements that utilise positive emotional triggers, such as joy and humour, tend to resonate more deeply with audiences, enhancing brand recall and loyalty (Sattorov, 2024).

2.5 Audience Engagement

Media consumer engagement is typically higher on digital media platforms due to their interactive nature and the ease of content sharing (Ashman et al., 2015, as cited in Voramontri & Klieb, 2019). Moreover, online video ads provide a dynamic and engaging medium for brands to connect with their target audience (Mohamed et al., 2024). As a result, advertisements are designed to attract the audience, engage them, and encourage interactions with the potential audience through actions such as remarking, liking, commenting, and sharing content with the public (Ronnie, 2021, as cited in Lee, 2023).

Despite the rise of digital media, broadcast media remain relevant due to their higher credibility. In Malaysia, traditional television advertising is experiencing a revival as brands leverage its broad reach and impact in a digitally oversaturated market (*Traditional TV Advertising – Malaysia*, n.d.). Supporting this, data on Malaysian television advertising revenue from 2015 to 2025 (MYR mn) shows that broadcast television ad revenue is expected to stabilise between 2020 and 2024 (PwC Malaysia, 2020). It can also be argued that television plays a key role in advertising by promoting products to a wide range of potential audiences, especially as more families tune in daily, leading to an increase in both television viewing time (Kuyucu, 2020).

2.5.1 Audience Engagement on Television

In the context of television, television advertising engagement is defined as an event where the viewer is mentally and actively immersed in the advertisement, fully present and engaged with the content being presented. In addition, the expectation is that being psychologically engaged with a television advertisement is a mental event of being connected to, related to, immersed in, and present with the advertisement (Kim et al., 2017).

Then, the rise of addressable television advertising has transformed audience engagement by personalising content that leads to higher viewer attention and retention (Gumilevskaya et al., 2023). Other than that, if engagement with a television ad occurs, it is more likely associated with intrinsic goals like experiencing mediated content. This includes the studies of narrative elements in message processing that describe this type of intrinsic experience as a convergent psychological process focusing on events occurring in the narrative story (Green & Brock, 2000, as cited in Kim et al., 2017).

2.5.2 Audience Engagement on YouTube

YouTube is also a platform where thousands of brands come to connect with their audiences (Zaitceva, 2018). According to Voorveld et al. (2018), engagement with YouTube video ads is influenced by factors such as product type, creative strategy, and music. This issue impacts user engagement and attention to branded content. In addition to that, in a

comprehensive study of more than 5 million YouTube videos, Wu et al. (2018) found that video-level engagement, such as the amount of time spent watching, serves as a far more reliable indicator of content quality and viewer interest than view counts alone. This is because it remains consistent over time and can be predicted using video metadata and context.

Additionally, since YouTube is one of the sites where consumers check for product information before making a purchasing decision, numerous videos are uploaded there every day, some of which are related to products (Huang et al., 2022). For example, Coronel (2023) discovered that user-generated destination tourism videos on YouTube generated significantly higher engagement compared to marketer-generated videos. The videos were assessed based on likes, shares, and comments, which demonstrated a stronger connection and trust between the audience and the content.

2.6 Theoretical Framework

A theoretical framework is a foundational review of existing theories that serves as a roadmap for developing the arguments you will use in your work (Vinz, 2022). In addition, Swanson (2013) explicitly asserts, “The theoretical framework is the structure that can hold or support a theory of a research study” (Kivunja, 2018).

2.6.1 Elaboration Likelihood Model (ELM)

Based on the existing literature, Figure 1 illustrates a theoretical framework that explains how the elaboration likelihood model elucidates the process of how audiences respond to advertisements based on the effectiveness of visual and content presentation, as well as the ethics and values that are applied in the Petronas Eid advertisements across television and YouTube platforms.

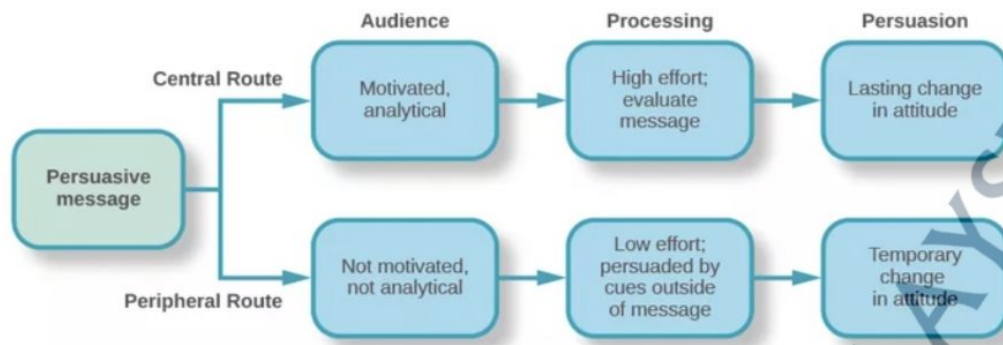


Figure 1: The Theoretical Framework of the Elaboration Likelihood Model (ELM) outlines dual routes to persuasion. Adapted from Petty & Briñol (2012).

According to El Hedhli & Zourrig (2022), ELM describes how individuals interpret persuasive messages and form attitudes. Then, ELM posits that individuals engage in information processing through two distinct routes: the central route and the peripheral route. The central route involves carefully considering the arguments, evidence, and logic of a persuasive message. It requires motivation and the ability to think critically about the information. Meanwhile, the peripheral route relies on simpler cues, such as the attractiveness of the source, the number of arguments presented, or the emotional appeal of the message. It requires less cognitive effort and is more likely to be used when individuals are not motivated or able to engage in central route processing.

In the context of the Petronas Eid advertisements, applying the ELM helps explain how the audience processes and responds to its visual and content presentation. The audience refers to the person who watches the advertisements that show the cultural relevance, as many viewers are familiar with the themes of Eid. If the audience is initiative-taking and able to understand the message, they are more likely to engage in central route processing. Meanwhile, the peripheral route viewers may process the cues like visual aesthetics of typography, colour, and graphics. This includes the ethics and values that apply in the advertisements. In addition to that, persuasion is more likely to lead to a notable brand recall, positive word-of-mouth, and increased loyalty and audience trust in Petronas.

2.6.2 Uses and Gratification (UGT)

Figure 2 illustrates a theoretical framework that explains the uses and gratification theory of why and how much audiences engage with the advertisements on both television and YouTube platforms, including their reaction or by sharing, liking, and commenting on the content to the public.

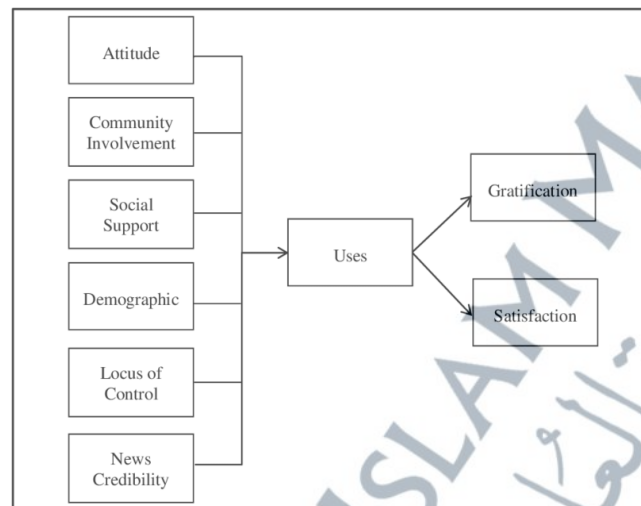


Figure 2: The Theoretical Framework of Uses and Gratifications (UGT) that illustrates the user motivations. Adapted from Sutrisno et al. (2021).

UGT assumes people choose media based on their expectations that it will fulfil certain wants and needs. Media use is motivated and goal orientated. Therefore, people always have a reason to use media, even though it is just for entertainment or daily routine activities (Katz, Blumler, & Gurevitch, as cited in Vinney, 2024).

As this study focuses on Petronas Eid advertisements across both platforms, UGT explains that individuals choose a platform to watch the ads that meet their personal or social needs, either on television or YouTube. Meanwhile, the gratification comes after the individuals use the media based on the reaction, either feeling entertained or long-term approval of a platform. This is how well it met their expectations, including sharing, liking, and commenting to discover the levels of UGT, especially on YouTube.

2.7 Conclusion

This chapter provides a comprehensive review of previous literature regarding advertising and the advertisement industry, television and YouTube, Petronas Eid advertisements, visual and content presentation, the ethics and values applied in the ads, and audience engagement.

As an explanation, the chapter begins by exploring the advertising and advertisement industry, particularly in the Malaysian context. Next, focusing on the festival and advertising campaign, which is from the Petronas Eid advertisements. Then, it examines the characteristics of television and YouTube that focus on the effectiveness of their visual and content presentation and the technological capabilities that influence the advertising strategies. In addition, the ethics and values that apply to the ads. Finally, the audience engagement that comes from reviewing the theories and findings on how audiences interact and react with the advertisements across both media platforms.

The information gained from this chapter enlightens the development of the research work and guides the methodology outlined in the next chapter. Chapter 3 is about the research methodology details in the research design, sampling, data collection, and the instrument. It aims to explore the effectiveness of visual and content presentation of Petronas Eid advertisements from television and YouTube, the ethics and values, and the form of audience engagement.