Emotional Responses Towards Unity YouTube Videos: Experts vs. Viewers Perspectives

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Abstract: YouTube video is one of the most popular social media channels used to attract people’s attention as it has its own “communication power” through the broadcasted videos. With the right approach to create an influential video that embeds emotional elements, YouTube video could be used as a medium to disseminate information that could influence people’s emotion. The study as reported in this paper attempted to understand people’s emotional responses towards videos posted on YouTube and how it could influence people’s unity. The study conducted an in-depth interview with 3 experts, to determine valid specimen for the investigation, and then elaborate the cause and effect of each specimen from their expert point of view. A Thematic Analysis (TA) was then performed to identify the concept of emotion and the video design elements that shaped the classification of emotion from the experts’ perspective. The study then performed a focus group study using the valid specimens with 6 viewers using the Evaluation Grid Method of Laddering (EGML) to approach the emotional concept and design elements in the videos from the viewers’ perspective. The results obtained from both sessions were synthesised to find agreements and finally conclude a taxonomy of Kansei Words (KWs) related to the concept of unity, and the video design elements that affect the concept. An in-depth interview with the experts has resulted in 17 valid videos reckoned to embed design elements that foster unity. The TA conducted then has identified 61 KWs and a total of 10 Items and 88 Categories of design elements. Meanwhile, EGML analysis has resulted in a total of 64-items of KWs and 14 Items and 76 Categories of design elements. The study then conducted a confirmatory analysis of both dataset and the final set of KWs and design elements from the point of agreement/validation from both experts’ and viewers’ perspectives, and thus matches their implicit image of designs and the influential elements contributing to the implicit images. These become a sound clue and could be referred to as a reciprocal understanding of the concept of video design, which could lead to effective strategies to achieve people’s unity.

Keywords: Kansei, Emotion, Unity, YouTube video

1. INTRODUCTION

Unity is a concept that is desired in ensuring harmony among people of different backgrounds to live together in one place. In Malaysia, as a multicultural nation, unity is a crucial matter to the nation. Past literature has highlighted that unity issues persist amongst mono-ethnic culture [1-3]. For instance, disunity within the Malay ethnic, which represent the majority population in Malaysia, could contribute to a major unity issue, which ultimately could hinder national unity as a whole [2-4].

New media especially YouTube video has become a very popular medium for promotional activity such as for branding, agenda-setting, and influence framing. Similarly, it is being used to promote unity, as it is the easiest medium to reach the people. Major stakeholders have been using YouTube to promote a unity agenda among others, which could also incorporate negative elements, be it intentionally or unintentionally. This negativity could ultimately hamper unity among the people. As the most popular video-based medium of social media, YouTube could be a powerful channel for disseminating and manipulating issues that could influence people’s hearts and minds. Therefore, the research as reported in this paper explores the emotional elements and how it is influenced by YouTube design elements.

In many situations, emotion could play an important part in people’s daily lives. For instance, emotion is important as it is highly associated with the quality of daily human experience [5, 6]. In this sense, according to [6], emotional responses and experiences could have powerful impacts on how people function, both positively and negatively. The past emotional experiences, especially on causal analyses could have a significant impact on current emotional states.

This study aims to understand the sensitivity of the people and strives to investigate people’s emotional responses towards unity videos, and the associated design characteristics which are considered as the contributing elements to evoke the responses. Based on the Kansei approach, this study attempts to identify the emotional keywords (the Kansei Words), as well as the design elements of YouTube videos that depict prominent issues relevant to national unity. The study obtained input from the point of view of the experts and the viewers and analysed consensus between the data to match both perspectives in terms of their conception and imagination of the video designs, as well as psychological emotions, expectations, and sensitivity to fostering people’s unity.
2. LITERATURE BACKGROUND

This section discussed a theoretical review of the past literature pertinent to this study.

2.1 Kansei and Unity

Kansei is described as a mental function that develops at the higher function of the brain, such as feelings, emotion and intuition, via the means of the five senses, i.e., vision, hearing, smell, taste and skin sensation [7]. However, understanding others’ Kansei is not always easy and involves some degree of empathy and experience.

According to [8], to make individuals’ Kansei practically comparable, it might be beneficial to find rules and methods for quantifying the Kansei structure. For instance, in the context of unity, [9] employed the Kansei Engineering methodology in designing racial unity through film design elements. Several studies have indicated the lack of certain universal qualities in a film, which results in lack of appreciation by the people with diverse cultural background residing in the country [9].

Moreover, [9] mentioned that it is important to understand the design elements portrayed in films that are successful and widely accepted by the culturally diverse audience. Lokman et al. [9] showed how a scientific study can be carried out to better understand the emotional responses of three major races in Malaysia and, more importantly, to use the information obtained to construct a design guide to which filmmakers could refer to assist them to make films that can ultimately contribute to the country’s unity, in which each race’s implicit demands are considered [9].

Aligned with [9], this study argues that the attention of the viewers towards films, as well as other visual communication mediums such as YouTube videos, are driven by their emotional responses influenced by the embedded design elements.

2.2 YouTube and Kansei

Over the years, the research of visual communication and information has coincided with studies to analyse variances in information processing, priming and persuasion effects and source credibility between print, broadcast and new media messages. According to [10], there were many researches on the medium’s credibility, which has looked at how the channel or medium’s attributes influence the source’s credibility and reliability.

YouTube, a video-based social media and video-sharing website possess strength in advocacy and the ability to facilitate interaction with people without the media acting as intermediaries [11]. Therefore, it is important to design an influential video that embeds emotional elements, which in turn, could be used as a primary medium to disseminate information to positively influence people’s experience.

The research in [12, 13] investigated the relationships between YouTube video elements and people’s emotions and then determined the influence of video elements on people’s Kansei. The analyses conducted has enabled the research to propose a model for the emotional element in YouTube video, providing insights to designers and other stakeholders into people’s emotional response towards propaganda elements in videos.

2.3 Thematic Analysis: Unique and Extensive Method

Thematic Analysis (TA) is one of the qualitative analysis methods that is widely used among other established qualitative approaches such as narrative analysis, discourse analysis, as well as grounded theory. TA is a unique and valuable method and is quickly becoming broadly recognised by researchers from the diverse domain.

Braun & Clarke [14] have provided a six-phase approach to conduct TA, which serves as a sound guide to other researchers to understand the phases of TA and conduct their researches more deliberately and rigorously. Additionally, [3] highlighted TA as an accessible and flexible approach, which could be used across a range of epistemologies and research objectives, research questions and research aims.

The investigation of emotional and design elements in this study is done by the use of TA to deliberately and rigorously classify and analyse the input obtained from an in-depth interview, thus enabling the achievement of comprehensive results.

2.4 Evaluation Grid Method of Laddering: Viewer’s Evaluative Mental Model

The Evaluation Grid Method of Laddering (EGML) is used to elicit a set of constructs that define facets within the mental model of an individual, which considers each of the user’s constructs to determine the reasons for its importance within the user’s mental model [2, 15].

The construction of a plausible mental model is thought to be the source which governs user’s expectations on the effects of actions and which can guide the way the system is used and how feedback is interpreted [16, 17]. During laddering, the researcher starts at any point within the system or object, termed the ‘seed item’, and using a series of probing questions the participant is guided up, down and across the (hierarchical) construct system or object [15-17]. This method is essentially a combination of Hinkle’s [18] laddering technique used to move upwards within the hierarchy, with Landfield’s [19] pyramid
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3. METHODOLOGY

The objectives of this analysis are to identify emotional responses and the design elements that influence the emotional responses of selected video specimens based on experts and viewer’s justifications and perspectives.

The study conducted an in-depth interview and Thematic Analysis (TA) to analyse expert’s inputs, and the Evaluation Grid Method of Laddering (EGML) analysis to obtain viewer’s inputs, in an effort to identify the KWs and design elements of YouTube videos that relate to national unity issues. Different methods were used respectively due to these key points: i) In-depth interview with experts is important to obtain rich information based on their expertise and experience with regards to their viewpoint on the video design and how it would influence the people’s hearts and minds. TA enables the research to deliberate rigorously and classify the input obtained from the in-depth interview. This allows the research to access the implicit knowledge by systematically analysing the narrative from the experts. EGML is important to guide the viewers on the extent of information the research intends to obtain, as they are novice in terms of video design, and have no preconceived ideas on how they are emotionally influenced. It allows participants to express their evaluative views and allows the research to probe deeper into the responses to gain richer information, which could assist the research to better understand the participants’ perception.

In both cases, respondents were firstly debriefed on two main focus: i) To identify emotional elements in the context of response to unity video, ii) To deliberate the design elements in the context of instilling unity. The purpose of this debriefing session is to ensure the purpose of the investigation is well communicated within the underlying concepts.

The results from both analyses were synthesised to find agreements of KWs and design elements, which reckoned to be the foundation to understanding the concept of video design that leads to unity by both parties.

Figure 1 illustrates the method used and steps involved in conducting the study.

The method illustrated in Figure 1 was developed to enable this study to discover the concept of people’s emotional responses towards people’s unity in YouTube videos.

First and foremost, in the method, the research identified valid specimens, i.e., specimens that have significant impacts on people’s unity, by conducting an in-depth interview with experts. In in-depth interview sessions, the experts were required to identify, select, and examine the contents of the video specimens’ suitability in conveying the message, which could affect people’s emotion, which in turn could affect unity.

Furthermore, in-depth interviews were performed to discover emotional elements and design characteristics of the specimens. The interview results were then analysed using Thematic Analysis (TA), with a seven-phase procedure adapted from a six-phase guide of the procedure framework provided by Braun & Clarke [14].
On the other hand, the Evaluation Grid Method of Laddering (EGML) was conducted with the viewers, which involved four steps of evaluations. The video specimens used in the experiment were selected and validated by the experts early on in the research phases. EGML was used to hierarchically organise the cause and effect, which lead to the identification of the interrelations of the cause and effect of the construct systems, with the construct being central to the beliefs of the user.

Agreements of both datasets will become a reference taxonomy which will enable stakeholders to understand the emotional concept of video design, which could lead to people’s unity. The description of the methodology is described accordingly throughout this section.

3.1 The Specimen

There were two types of specimens, i.e., initial specimen and valid specimen. The study first selected the initial video specimens based on their highest popularity as shown in ‘View Counts’, ‘Likes’ and ‘Dislikes’ on YouTube. The selected video specimens were based on prominent issues related to national unity. The specimen categories and their descriptions are illustrated in Table 1.

The study followed a set of control conditions and criteria in identifying and selecting the initial specimens, i.e., i) Video type: YouTube video; ii) Focus content: prominent issues related to unity identified by a set of related keywords; iii) Video length: < 3.00 minutes; and iv) Language: Malay (the national language) and English (the people’s second language). The last condition is due to the fact that the people understand both languages amidst the many different languages used in the country.

After filtering all of the listed videos using the said criteria, the study has identified a total of 22 videos to be used as initial specimens. This result will be used in the expert study to determine valid specimens for the TA and EGML phases.

The research then conducted an in-depth interview to determine valid specimens. The study employed three experts commonly identified to have sound experience on the climate of people’s unity in the country, and able to provide input related to the concept of video design and how it affects the people. Each expert possesses strong experience and background on national issues, psychology and cinematography. In in-depth interview sessions, the experts first had to identify valid specimens that invoke strong responses to people’s emotion in the past, among the initial specimens.

3.2 The Respondents

There were two types of respondents employed to enable the research to achieve its objectives.

The first type is the expert respondents. As described earlier, the researchers conducted an in-depth interview with three experts, who were chosen based on their sound expertise in the country’s atmosphere of people’s unity, as well as their ability to provide input on the concept of video design and how it affects the people. Each of the experts involved possesses strong background on: i) National issues; ii) Psychology; and iii) Cinematography. The experts were selected specifically based on their expertise since they must identify, classify, select, and review the contents in order to validate the specimens’ suitability in conveying the message, which could affect people’s emotion, and in turn, could affect unity [3].

In an in-depth interview session, the experts first reviewed and analysed the initial specimens from their perspectives supported by their respective background, experience, and expertise. The selection and confirmation of the video specimens are important as it is the precursor to a valid result and avoid biases.

The second part of the in-depth interview involved the use of valid specimens to discover the emotional elements and influential design characteristics. The experts were requested to express their thoughts on the invoked emotion and what characteristics could influence the emotion. The narrative was recorded for transcription and the purpose of TA in the later stage.

The second type of respondents is a group of six YouTube viewers who represent the people and provide feedback from their viewpoints. The respondents participated in the EGML approach to discover the emotional elements and the influential video characteristics. The respondents were frequent YouTube viewer and have sound video watching experience. According to [15], the total number of the respondents must be more than five to enable the research to exhaustively discover the implicit concepts from

| SPECIMEN CATEGORY | DESCRIPTION OF CONTENTS |
|-------------------|-------------------------|
| Category A        | The government and the economy |
| Category B        | The electoral systems and general election. |
| Category C        | The aid program for the people managed by the government. |
| Category D        | The social issues – specifically on corruptions. |
| Category E        | The economic issues – specifically on the goods and services tax. |
| Category F        | The social issues – specifically on religious matters. |
| Category G        | The national security issues. |
| Category H        | The general election – focusing on issues of the voters. |
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3.3 The Analysis Process

There were two types of analyses performed in this research: Thematic Analysis (TA) and Evaluation Grid Method of Laddering (EGML). From the expert study, a total of 17 valid specimens, i.e., specimens that have a high influence on people’s unity, were identified. The specimens then were reviewed by the experts while expressing the emotional elements and the influential design characteristics, which were recorded and then transcribed for TA.

**The Method of Thematic Analysis with The Experts**

The process of the TA involved in this study is illustrated in Figure 2.

This study used a seven-phase procedure in conducting the TA with the objectives to i) identify the KW, i.e., the emotional concepts, and ii) identify the design elements of the video specimens – based on the expert’s justifications and perspectives. The study analysed the transcription in-depth with regards to their reasoning and perspectives towards the video specimens.

During the first step of the TA, this study read and re-read the interview transcript. This step allows the study to familiarise itself with the entire body of the data – to understand the expert’s perspectives on the national unity issues, as well as to identify their narrative of emotional elements and design characteristics of the specimens.

Then, in the second step, this study organised the data into meaningful and systematic ways by generating the initial codes. During the coding process, the research began to develop the codes based on the objectives. For instance, the data associated with feelings, emotions and perceptions were identified by green colour coding, while data associated with visual features, contents and messages were identified by orange colour coding. This step was performed iteratively until all data has been fully coded and collated.

In Step 3, the study translated the data from its codes to themes. The study reviewed the coded data, identified the similarity of themes and overlapping of codes. The step involved the basic process of generating themes and subthemes, which are the subcomponents of the identified theme. Then, the research re-examined the generated codes and set them together into themes.

Next, in Step 4, the study checked the themes against the organised data set and explored whether there was an association between the themes and the data set. This step was done repetitively, in which the development of themes was reviewed against the coded data and the entire data set as well. The study also generated subthemes to support the research objectives.

In the refinement of the themes, Step 5, data were extracted and analysed, determining the purpose of each theme to define the themes. The excerpts provided the structure for the analysis, in which the narrative informed the data interpretation and their meanings.

The study then (in Step 6) classified the themes into positive and negative emotions, and its associated design elements. In this step, the study reviewed all the identified emotions and perceived affect from each video specimen watched by the experts. Consecutively, this study read and re-read all the data to understand and analyse the entire code to examine their suitability to be placed under the theme and subtheme.

Finally, in Step 7, the study summarized all the results obtained from the earlier steps and produce a report. The purpose of the report is to provide compelling data on the study, showing the flow of the analysis and the full results obtained. This final step has enabled the research to produce a final Thematic Map, which is described in the result section.

**The Procedure of Evaluation Grid Method of Laddering Analysis with The Viewers**

The second analysis is the EGML analysis with participants from YouTube viewers. Figure 3 shows the process of EGML analysis that was conducted.

As described earlier, six participants/viewers were involved in the EGML evaluation. In the process, 17 valid specimens were used. The EGML evaluation contained four steps to be conducted in two parts – the first part is for the identification of positive emotion, and the second part is for the identification of negative emotion.

In Step 1 of the EGML process, the viewers were asked to effortlessly watch the videos, and were given ample time to watch the videos.
Next, in Step 2, the viewers were required to evaluate the video based on their watching experience of all the video specimens. At this step, they were required to arrange the videos from the most important to the least important. They were given about 10 minutes to arrange the specimens.

In Step 3, a laddering upwards method was conducted alternately by positive/negative action questions as a method to obtain viewers viewpoints and to identify the positive/negative emotions invoked by the videos. For example, questions were asked on why the video is important to them, or what was their emotional state when they watch the video. During the process, viewers were allowed to discuss among themselves and point out their experience, ideas, or emotions until it saturated. They were given around 15 to 20 minutes to complete the step, after which they were required to write a report and present the same at the end of the session.

Finally, Step 4 is the process of laddering downwards, a process based on the features and contents of the video specimens, as a method to obtain feedback for classification of design elements (i.e., item and categories in Kansei Engineering). In this step, the viewers were required to explain the differences between the videos. Questions such as how ‘A’ differs from ‘B’, or how the background/music/sound/colour of the video is different from others, or their opinion on which video could influence the formation of unity among the people, or why they like or dislike the videos/the design elements/contents of the video specimens. The viewers were allowed to discuss and think aloud when describing their perspectives on the features and contents of the specimens. They were given around 15 to 20 minutes to complete the process and were required to present the result at the end of the session.

The Synthesis of KWs and Design Elements

After completing the TA and EGML, this study synthesised the results obtained from both analyses. This process is done to find agreements between the two sets of data obtained from the experts and viewers. In the process, the research firstly made a comparative analysis of the data by putting the data side by side, then made a classification of similar KWs, and cluster them according to a distinguished group. Overlapping or redundant information was eliminated. Similarly, the process was repeated for the identification of design elements, i.e., to find agreement in video elements obtained from the TA and EGML analyses.

The result is expected to represent the evoked emotion and the associated design elements acknowledge by both parties and could become a reference taxonomy to understand the basic concept of video design that influence unity.

4. RESULTS AND DISCUSSIONS

4.1 The Thematic Map: The Expert’s Perspectives on Unity Videos Posted on YouTube

This study investigated elements in YouTube videos that could affect people’s unity. The study conducted in-depth interviews with three experts to explore people’s emotional responses towards the videos from the expert’s perspective. After performing the seven steps of TA, this study was able to draw a final thematic map, which becomes the basis for rigorous investigation of the transcribed data.

The final thematic map illustrated in Figure 4 shows the structure of data needed to be analysed, to finally enable the research to explore the emotional elements and design specifications. The research then examined the generated codes and organized them according to the thematic map.
The research identified patterns that capture significant information for the research objectives and characterised them by their significance. There were two main themes: ‘The Emotional Elements’ and ‘The Video Features/Contents’.

In the analysis, when coded sentences were found to be related to perceptions, sentiments or emotions, they were organised into ‘The Emotional Elements’ theme. Meanwhile, coded sentences found to be related to the content, message, and visual features such as background colour, sound, music, etc., were organised into ‘The Video Features/Content’.

The themes were broken down into subthemes in order to capture further information details towards the achievement of the research objective. ‘The Emotional Elements’ theme was broken down to a subtheme called ‘The Kansei Words’, whilst the subtheme for ‘The Video Features/Content’, was ‘The Design Elements’.

The information classified under the emotional elements were then classified into positive and negative emotions using PANAS-X [21] as a basis for the identification of emotional keywords, i.e., the Kansei Words. The research read and re-read the codes to discover the information that fits well under the theme. For example, for specimen ‘Category A – Video 1’, the code that fits into the theme ‘The Emotional Elements’ was:

“The emotion showed was irritation towards the issues highlighted and will affect the people.”

and

“...the graphic and motion that the video maker used can make people understand more about the issue, ...”

Thus, the identified emotions mentioned by the experts in the codes above were ‘irritating’ (from the word irritation) and ‘understanding’ (from the word understand). This study read and re-read the codes to comprehend the codes to conclude the essence for the achievement of the research objectives. The identified emotions were then classified as a positive or negative emotion. In the example above for instance, ‘irritating’ was classified as a negative emotion, whilst ‘understanding’ was classified as a positive emotion.

After a thorough process of classifying the themes, this study has successfully identified 61 KWs classified into positive and negative emotions. The result is shown in Table 2.

Similarly, to classify the items and categories, the study read and re-read the codes iteratively and evaluated the entire codes classified under ‘The Video Features/Content’. Parallely, the study also made a cross-reference to the six elements of Film Features, a guide for film design classification provided by the national film screening body [22], to support the classification.

As an example, for specimen ‘Category B – Video 2’, the codes that fit into the theme the video features/content were:

“This video shows good integrity amongst the assemblers.”

“The content (background, songs) of the video is good.”

Therefore, the identified video elements mentioned by the experts in the codes were ‘a positive impact’, ‘good integrity amongst the assemblers’ and ‘good background songs’. The study then read and re-read the codes, and referred to the six elements, to obtain the Item and Category of the specimen. The code ‘good integrity amongst the assemblers’ was then classified into Character/Actor as the Item and ‘good integrity amongst assemblers’ as the Category. Secondly, the code was classified into ‘background songs’ as the Item, and ‘good music’ and ‘good song’ as the Category.

The process was repeated and finally enabled this study to identify a total of 10 Items and 88 Categories from the 17 specimens. Table 3 shows some of the results.

### 4.2 The EGML: The Viewer’s Perspectives on Unity Videos Posted on YouTube

After the TA procedure, this study then proceeded with the Evaluation Grid Method of Laddering (EGML). The EGML was conducted to identify positive and negative emotions, as well as video design elements, based on the

| Table 2: The KWs based on the expert’s perspectives |
|-----------------------------------------------|
| **POSITIVE EMOTION** | **NEGATIVE EMOTION** |
| Understanding | Unit | Irritating | Fanatic |
| Calm | Safe | Surprised | Annoying |
| Protecting | Thankful | Violent | Boring |
| Humorous | Catchy | Disuniting | Stupid |
| Convincing | Promising | Worsening | Sad |
| Responsible | Secure | Wondering | Doubtful |
| Happy | Interesting | Burdensome | Angry |
| Joyful | Intelligent | Upsetting | Disappointing |
| Agreeing | Energetic | Sarcastic | Bad emotion |
| Strong | Reuniting | Intriguing | Dramatic |
| Rational | Patriotic | Hateful | Dissatisfied |
| Delightful | Creative | Messy | Terrifying |
| Desired | Grateful | Sensitive | Confusing |
| Harmonious | Satisfying |
| Peaceful | Cute |
| Supportive | Funny |
| Simple | Confident |
| Exciting | | | |
viewer's perspectives towards unity videos posted on YouTube. Six viewers participated in this procedure.

The construction of a plausible mental model is thought to be the source and govern users' expectations about the effects of actions and can guide the way the system is used and how feedback is interpreted [23]. Therefore, in this study, the emotions and design elements that were derived from the EGML procedure, both laddering upwards and downwards, could help the viewers to express their psychological feelings and perceptions towards the video specimens used in this study.

In the laddering upwards in this EGML procedure, the evaluation was conducted based on positive action and negative action questions as a method to obtain feedback from the viewers, as well as to identify the positive and negative emotions evoked by the specimens.

As a result, a total of 35 positive emotions were identified, which include the keywords such as 'Happy', 'Interesting', 'Cool', and 'Creative'. Meanwhile, a total of 36 negative emotions were identified that include keywords such as 'Annoying', 'Angry', and 'Hateful'. After eliminating redundancies, the study finally concluded 64 emotional keywords, i.e., the Kansei Words, as shown in Table 4.

Next, in laddering downwards under the EGML procedure, the research assessed the features and contents of the videos. To obtain feedback for the classification of Item and Category of the videos, the viewers were required to explain the differences they could observe from the videos. For instance, how the background/music/character/colour of each video was different from others, and why they liked or disliked the video features/contents.

For example, the result showed that for the specimen ‘Category C – Video 1’, under the Item ‘Music’, the Category that was identified was ‘Suitable with the content’. According to the participants/viewers, the music from the video made them feel cheerful. Whilst for the Item ‘Brightness’, the Category was ‘Bright’, and according to the respondents, the brightness was good and gave them a pleasurable feeling while watching the said video.

The procedure has enabled this study to identify a total of 14 Items and 76 Categories from all the 17 video specimens used in the study. Table 5 shows some examples of the results.

4.3 The Experts and Viewers’ Perspectives towards National Unity Issues Videos

To understand the emotional responses and sensitivity of the people – between the experts and viewer’s perspectives towards the national unity issues videos posted on YouTube, which in turn could affect people’s unity, this study made a comparative analysis to synthesise the identified KWs from the TA and EGML procedure. The idea is to find agreements in both datasets, and validate each other’s perspectives.

In the analysis, similarities were identified, and redundancies were eliminated. From the analysis, the research finally concluded a set of 36 KWs, as can be found in Table 6.

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**Table 3: Sample result of Item and Category from the expert’s perspectives**

| SPECIMEN ID | ITEM     | CATEGORY                  |
|------------|----------|---------------------------|
|            | Background Colour | Good colours              |
|            | Character/Actor    | Leadership and moral issues |
|            | Content            | Suitable                   |
|            | Graphic/Animation  | Nice pop-up               |
|            | Sound/Voice       | Good and very clear        |
|            | Storyline          | Convey their message       |
| Category A | Video 1           |                           |
|            | Background Environment | Good background    |
|            | Content            | Good content and message  |
|            | Sound/Voice       | Very good audio           |
|            | Storyline          | Give a little bit of advice |
|            |                    | Give effect to rational thinking |
|            |                    | Very good flow            |
|            |                    | The pace – fast, good and interesting |
| Category G | Video 2           |                           |

**Table 4: The KWs based on the viewer’s perspectives**

| Happy          | Enjoyable | Cool | Fair |
|----------------|-----------|------|------|
| Interesting    | Surprised | Responsible | Sad  |
| Satisfying     | Humorous | Supportive | Confusing |
| Upsetting      | Strong   | Fun | Threatening |
| Calm           | Intelligent | Appreciated | Stupid |
| Peaceful       | Annoying | Exciting | Weird |
| Patriotic      | Nosey    | Agreeing | Adorable |
| Determined     | Fanatic  | Perplexed | Proud |
| Angry          | Ashamed | Terrifying | Understanding |
| Scared         | Intriguing | Rude | Sarcastic |
| Obsessed       | Forced to enjoy | Hateful | Harmonious |
| Pitiful        | Dishonest | Being Used | Secure |
| Doubtful       | Cute | Funny | Confident |
| Focus          | Challenging | Uniting | Colonised |
| Creative       | Impressed | Safe | Thankless |
| Boring         | Complex | Convincing | Take advantage |

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Table 5: Sample result of Item and Category from the viewer’s perspectives

| SPECIMEN ID | ITEM | CATEGORY |
|-------------|------|----------|
| Video 1     | Background Colour | Combination – Blue, yellow and green. |
|             | Brightness       | Bright   |
|             | Content          | Informative |
|             | Music            | Suitable with content |
|             | Sound/Voice      | Good voice projection |
|             | Storyline        | Interesting flow |
|             | Background       | Not specified |
|             | Environment, Lighting | None |

   | CATEGORY |
|----------|
| Footage  |
| Character/Actor, Props Design, Camera Movement, Photo/Images, Subtitle |

| SPECIMEN ID | ITEM | CATEGORY |
|-------------|------|----------|
| Video 1     | Background Colour | Combination – Blue, yellow and green. |
|             | Brightness       | Bright   |
|             | Content          | Attractive |
|             | Music            | Suitable with the content |
|             | Lighting         | Good lighting |
|             | Sound/Voice      | Clear     |
|             | Storyline        | Easy to understand |
|             | Props Design     | Yes       |
|             | Background Colour, Background Environment | Not specified |
|             | Photo/Images, Camera movement, Subtitle | None |

| CATEGORY |
|----------|
| …       |

Table 6: The final KWs

Understanding Agreeing Harmonious Upsetting
Calm Strong Peaceful Sarcastic
Secure Safe Supportive Intriguing
Humorous Uniting Surprised Hateful
Convincing Intelligent Satisfying Terrifying
Responsible Confusing Cute Fanatic
Happy Exciting Funny Annoying
Interesting Patriotic Confident Boring
Stupid Sad Doubtful Angry

Based on the analysis of both datasets, the study concludes that the KWs that describes people’s emotional responses towards unity video were mostly agreeable to each other. Similar activities were performed for datasets of design elements. The analysis enables the research to conclude 9 Items and 142 Categories for the design elements of unity videos.

Table 7 and Table 8 shows a sample of identified design elements from the two dataset – the experts and the viewer’s perspectives, for ‘Category A – Video 1’.

The analysis finds agreement between the two datasets. For example, for the Item ‘Background Colour’, and the Category ‘Good colours’ as well as for the Item ‘Sound/Voice’ and the Category ‘Good and very clear’, according to the experts, when a graphic video is used in the video, the video makers would need to use nice motion features for the graphic such as pop-up, good colours and sound to capture the attention of the viewers’ eyes and hear the sound very clearly.

Meanwhile, the viewer’s input was about good perception and response to the video elements such as, for the Item ‘Background Colour’, the category that forms from that element was ‘Combination colours of blue, yellow and green’. The viewers added a description that the colours (blue, yellow and green) were good and makes the infographic looks nice and creative.

It is also a straightforward-info video that includes facts about the issue.

Table 8: Sample of result from the viewer’s perspectives

| SPECIMEN ID | ITEM | CATEGORY | DESCRIPTION |
|-------------|------|----------|-------------|
| Video 1     | Background Colour | Combination colour – blue, yellow and green | The colours (blue, yellow and green) are good and makes the infographic looks nice and creative. |
|             | Sound/Voice | Good voice projection | Clear voice even it’s only narration. |
|             | Content | Informative | This video has a clear message and well delivered, as well as a very informative video. |
|             | Storyline | Interesting flow | The flow is interesting and easy to understand. |
Ultimately, at the end of the analyses, this study has successfully developed a total of 36 KWs, 9 Items and 142 Categories of design that matches the experts and viewer’s perspectives towards unity videos. The KWs and design elements developed from both perspectives could be used as a reference to the concept of video that could lead to people’s unity.

5. CONCLUSION

This study was carried out with the objectives of comprehending the sensitivity of the people and investigating how people’s emotion could be influenced by unity videos, which in the end, could provide insights on how certain design elements could influence people’s unity. Therefore, to understand the state of people’s emotional responses towards their surroundings with the involvement of the new media, specifically on YouTube, this study was done to identify the KWs that leads to the concept of unity, as well as the design elements embedded in unity related videos posted on YouTube.

The study explored two different perspectives – the experts and viewers’ – emotional responses towards selected YouTube video design elements, to understand both perspectives in terms of their psychological feelings, perceptions, as well as sensitivity that could influence the people’s unity. The study conducted in-depth interviews, performed Thematic Analysis (TA), and Evaluation Grid Method of Laddering (EGML) to identify the KWs and design elements of YouTube videos that were related to unity.

Firstly, to identify and classify the KWs and design elements based on the expert’s perspectives, this study conducted a seven-phase procedure for the TA adapted from the six-phase guide of the procedure framework, provided by [14]. After a thorough process of identifying and classifying the themes, ultimately, this study successfully identified and classified the positive and negative emotions, as well as items and categories derived from the analysis. As a result, this study identified 61 emotions and a total of 10 Items and 88 Categories of design elements from all 17 specimens.

Secondly, to understand the viewer’s perspectives towards the video specimens, this study employed the EGML to identify the KWs and design elements from the specimens. The research used the EGML because it allows the study to determine the viewer’s evaluation of the videos, while allowing them to state as many problems or solutions relating to the unity issues as they wish, without the researcher’s influence. As a result, this study successfully identified 64 KWs, and a total of 14 Items and 76 Categories from all the video specimens.

The research then synthesised both results to find agreement between the two datasets and finally concluded a total of 61 KWs, 9 Items and 142 Categories of design elements for unity videos.

The designer’s advocates could use these results as a reference taxonomy to design a targeted concept of unity video embedding the influential design elements to foster people’s unity. Future research on the other hand could enhance the applicability of the guidance to other platforms involving visual communication, such as posters, billboards, commercial videos, etc.

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