APPENDIX XXII Summary of key qualitative findings

A. Micro level: Key textual components			
Verbal components		***Visual components***	
1	Product brand name	1	Images of promoted products, including product manufacturers' business logo and logotype
2	Contest title and/ or theme		
3	Contest headline		
4	Body copy	2	Images of contest theme, including play of font, colour, and graphics that support the contest's theme
5	Captions		
6	Skill criteria/ 'how to win' text		
7	Proof of purchase (POP) section	3	Images of prizes to be won, including illustrations and photographs
8	Contest rules and regulations		
Key components were composed to present a 'preferred reading path' (Fairclough, 1995b) where "information is presented as though it had status" (Kress and van Leeuwen, 1998, p. 190).			

B. Meso level: Linguistic realisation of verbal and visual strategies			
1	**Text as a whole: Genre and social context** (Huckin, 1997)		
a.	CEF is the highest level of unit of analysis under the promotional advertising genre. It conformed to characteristics of genre as demonstrated in Halliday's (1994) SFL model:		
Experiential function	***Textual function***	***Interpersonal function***	
CEFs serve the same goals as promotional ads to increase product sales.	"Synthetic personalization" (Fairclough, 1989, p. 205) were used to treat consumers en masse as an individual.	Messages appeared to be from reliable manufacturers and contest organisers.	
b.	The use of more than one language separates the CEF from other materials in its genre		
	Language use combinations	***CEFs*** *(n=118)*	***Percentage (%)***
1	English, Bahasa Malaysia and Chinese	41	34.7
2	English and Bahasa Malaysia	31	26.3
3	English only	17	14.5
4	Bahasa Malaysia and Chinese	15	12.7
5	Bahasa Malaysia only	9	7.6
6	English and Chinese	5	4.2
1b.	**Text as whole: framing**		
	Strategic frame	***CEFs*** *(n=118)*	***Percentage (%)***
1	Prizes (e.g. Holidays, jewellery, etc.)	38	32
2	Skill related	27	23
3	Health/ hygiene related	10	8
4	National/ religious festivities	8	7
5	Personal improvement	8	7
6	Brand/ product features	7	6
7	Sporting events	6	5
8	Brand anniversary celebration	5	4
9	Family wellbeing	5	4
10	Narratives	2	2
11	Children's education	2	2
2.	**Level of sentences: foregrounding, backgrounding, presuppositions**		
a.	Foregrounded components were composed of string of steps that employed the AIDA rhetorical framework (Attention, Interest, Desire, Action) developed by advertising pioneer, E. Lewis (1908) that guided readers from one AIDA strategy to the next towards product purchases.		
Attention	***Interest***	***Desire***	***Action***
Gain "awareness for product" and contest: a. Theme b. Headline c. Brand name	Build interest in product and contest: a. Body copy b. Captions	Build desire to own product: a. Skill criteria b. Captions	Result of advancing through 3 strategies: a. POP [*Response slip*]

Visual components	Visuals related to the themes and prizes	Visuals related to contest themes	Visuals related to theme and prizes
b.	Throughout, the R&R component was "deemphasized" (van Leeuwen, 1996, p. 39) via illegible, hard to read point sizes, obscure positions on the page in relation to other components		
c.	Propositions were consistently made to encourage readers to presuppose that winning prizes was a matter of 'simple' participation: transforming the idea of participation from a doubtful undertaking to an easy, rewarding task e.g. "It's that simple… drink it up!" (Appendix I/9); "A treasure trove of gold nuggets will be your reward" (Appendix I/50)		
3.	**Level of words: connotations**		
a.	Embedded connotations employed "to represent to us, the object of desire" (Williamson, 1978, p. 60): sell encoded future versions of ourselves e.g. happier, more successful contest winners while producing the illusion of denotation by giving the impression that the language used is common and transparent, which creates ideology (Fiske, 1994, p. 287).		

C. Micro to Macro: Strategies used to manufacture consumers' consent			
1.	**Product brand name** (Attention)		
a.	In terms of field (register: topic), the product brand name is a device employed to provide a concrete descriptor for consumers. In the context of culture, it is foregrounded to maintain and spread the ideology that the promoted brand of product is better than others in its category by way of quality and added value in terms of contest prizes. With regards to mode (register: role) the brand name provided positive information about the product (Applegate, 2005, p. 193) e.g. Connotations embedded in the product brand name may be "socially determined and ideologically shaped" (Fairclough, 2001, p. 9) by the "selected few who gain a voice" (Fairclough, 2003, p. 41) to "turn the uncritical viewer's mind" (McGregor, 2003). In terms of tenor (register: role of relationships between interactants), the brand name represented a quality product, being offered to privileged consumers (readers) along with an opportunity to win worthwhile prizes (via contest participation) by reliable, trusted product manufacturers (contest organisers).		
2.	**Contest themes** (Attention)		
a.	*Field*: The topic of themes consistently highlighted reasons why the contest is being held e.g. national holiday, sales, etc. (and how participants can benefit). *Context of culture*: Themes were consistently framed with a repertoire of strategies that seem to be in support of cultural and social events (thus the consumer) to give an impression of authenticity and gain consumers' trust. *Mode*: Themes were employed to attract attention largely via including participants as part of a larger celebration/ event that was offering worthwhile benefits. *Tenor*: The relationship between the themes, contest organiser and consumers were that of an invitation to join a socially exalted celebration, organised by a renowned brand, for the benefit of attending (participating) consumers. This 'invitation' was consistently underscored via promotional advertising appeals, including that the excluded personal enjoyment appeal, which was ubiquitous across themes since people participate to gain personal enjoyment. Thus, a theme often has more than one appeal. Of the three remaining, the initial appeal was used to determine a CEF's theme's category.		
	Category of appeal (strategy)	**CEFs** (n=118)	**Percentage** (%)
1	Fear	59	50
2	Self-esteem	30	25.5
3	Greed	29 [/118 x 100]	24.5
b.	The most popular on the list, fear appeal in contest themes aroused fears of losing out in some way if we do not join the contest. E.g. Brand's Healthier Twist to a Happy Win (Appendix I/12): Fear of losing out on health benefits, happier disposition in life; Petronas I'm a child of Malaysia (Appendix I/90): Fear of being seen as unpatriotic as opposed to being a 'child of Malaysia.'		
c.	Sub-strategies that emerged from fear appeal contest themes include: *Dangling comparative e.g.* Brand's 'Healthier twist' says nothing about how or why the 'twist' is 'healthier' or what it is healthier than, but leaves the reader to conclude that it is healthier than		

	competitor's products. *Slippery terms e.g.* "Happy win" can mean whatever a consumer thinks but the visual metaphor of a car guided consumers to imagine the "happy" reality of driving a new car *Fuzzy statements e.g.* "Child of Malaysia" takes for granted that everyone shares the same idea of a Malaysian child and expects readers to mentally deduce that by ignoring the contest, they may be considered anything but a "child of Malaysia." *Supporting visual statements e.g.* The use of colours, size, photographs of product and talents with vectors added emotional interest and made messages within contest themes seem more legitimate while contrasting elements from manufactured justifications (time, effort, and luck) were omitted.
d.	Self-esteem appeal in contest themes foreground the chance to pit some skill e.g. counting, guessing, slogan writing, creative signatures represented as extra incentive to raise self-esteem. E.g. Arnott's Tim Tam Count, Sign and Win (Appendix I/7) and Drinho Rank & Win (Appendix I/23). Sub-strategies that emerged from self-esteem appeal themes include: *Imperative clause structures* Beginning with a command e.g. 'Count, sign' establishes a tone of authority over readers to gain their attention, and follows with words e.g. 'and win' to mitigate the tone of authority, turning it into more of an urgent advice from a reliable authority. *Pattern of modality* (*mitigation*) Immediately following the command with the pacifying words transform the authoritative tone into an urgent advice from a reliable figure of authority that should be heeded.
e.	Greed appeal themes trigger readers' MR via fantastic, life-improving rewards leading them to interpret that participation is a good, logical solution (context of situation) to fulfil their lack in life- useful products and desirable prizes E.g. Ambi Pur Inspiring car make-over (Appendix I/2). Sub-strategies that emerged from the use of these themes include *the* "Either or" fallacy. Greed appeal contest themes often suggest that the reader either buys, or lose out: people want to win, so they buy (as intended) and if questioned, the reasoning of logical fallacy may be presented to explain that the 'preferred meaning' (Hall, 1980) was, buy and have won for choosing a good product.
f.	In all, contest themes were mainly made-up of declarative and imperative mood clause structures, both of which "display the speaker as more in control of the situation" (Bolinger, 1989, p. 263).

	Clause structure (Mood)	**Themes**	**Percentage (%)**
1.	Imperative	40 (/118 x 100)	34
2.	Declarative	78	66
	TOTAL	*118*	*100*

g.	There were 11 incidents (Appendix VIII) where contest themes doubled-up as headlines, indicating text producer's assessment to condense these messages and assign more space for contest prizes. These were subsumed under contest themes.
3.	**Contest headlines** (Attention)
a.	*Field*: Topic of headlines across the corpus support the themes and/ or foregrounded attractive reasons (prizes) why participation was important *Context of culture*: Foregrounding the prizes as hero reinforced constructed notions that winning led to a generous fulfilment of a lack in life. *Mode*: The key role of headlines to attract attention was executed via highlighting seemingly irresistible opportunities to add value to purchases. *Tenor*: Headlines were often used to highlight a potentially attractive relationship that consumers may have as winners of good products, great prizes e.g. holidays, cash, houses, cars, educational funds to lift readers, mentally and emotionally to accept the idea of participation as a rewarding endeavour. Like contest themes, headlines could be categorised according to the three appeals:

	Category of appeal (strategy)	CEFs (n=107)	Percentage (%)
1	Greed	63 [/107 x 100]	59
2	Fear	31	29
3	Self-esteem	13	12
b.	In contrast with its least popular presence in contest themes, the greed appeal emerged as the most popularly foregrounded appeal (59%) in headlines and analysis showed that its presence was ubiquitous across headlines. Like the themes, headlines also carried more than one appeal and sub-strategies that emerged from the greed appeal contest headlines include: *Topicalisation* Headlines 'topicalised' (McGregor, 2003) worth of prizes to be won to create a perspective of an extraordinarily worthwhile endeavour. *Numerals and Configuration* Numeric symbols were prevalent in contest headlines (and captions) for detailing the type (1st Prize, 2nd Prize…); number (e.g. Grand prize x 10), and worth of prizes (e.g. Cash cheque worth RM2000 to be won), which highlights the use of "configuration" (Rieck, 2009), a reading process where numerals required less configuration (shape and structure), allowing our eyes to fixate more so readers' attentions were gained more quickly, but maintained for longer. *Nominalisation* The agent of power (contest organiser) and recipient (contest winner) were often omitted e.g. 'Over RM100, 000 worth of prizes to be won' never mentions who is going to win but readers are brought to believe it would be them. *Synthetic personalisation and appropriation* Synthetic personalisation (Fairclough, 1989, p. 37; 205) and its inter-relation with the 'processes of appropriation' (Fairclough, 2000) were evident across headlines, referring to consumers 'en masse' with second person pronouns or possessive determiners e.g. 'you', 'your'. The intimacy of a personal message generated via this strategy was intensified via words e.g. 'us' and 'our' to refer to the initial noun (contest organisers), demonstrating how language may be appropriated to determine as and how readers accept the texts. *Modal phrases (mitigation)* Modal phrases e.g. 'to be won' and 'stand to win' takes responsibility away from the contest organisers to fulfil foregrounded 'personal' promises of prizes.		
c.	Fear appeal emerged as the second most popular appeal for headlines compared to its most used position in contest themes, and always followed with the greed appeal. Most popular sub-strategies that emerged from fear appeal contest headlines *Indexical or deictic markers*, which reinforces the urgency of the tone. Deictic time-markers often accompanied with exclamation marks underscored a limited time frame, adding to the fear of losing out due to delay e.g. "Hurry!" and "Join now…!"		
d.	The appeal to consumers' self-esteem was always followed with the greed appeal to allow consumers to interpret messages as opportunities to boost their sense of achievement. Sub-strategies that emerged from self-esteem contest headlines include *Portmanteau or compound words* like 'Fantabulous' (Appendix I/62), made up of a combination of 'fantastic' and 'fabulous'. These demonstrated a common employment of compound words as an "effective way of succinctly convey information and contribute to the power of a message" (Thelwall and Price, 2005) by reducing the time and effort required to decode two words, and their positive connotations, into one.		
4.	**Body copy and captions** (Interest)		
a.	*Field*: The topic of the body copy always involve information that serve as a bridge from the first to third strategies (attention to desire), adding continuity from the headlines to the skill-criteria or 'How to win' components. *Context of culture*: Employed to consistently reinforce promises of life improving rewards 'personally' prepared for the reader's anticipated participation. *Mode*: the		

	body copy was consistently employed to further convince participation via supporting foregrounded benefits (product and contest), and adding information about ease of participation while impeding readers from seeing macro-notions to push sales. *Tenor*: The relationship between the body copy and participants was often that of friendly, useful advice by reliable sources to 'you.' Sub-strategies that emerged from the contest body copy include: *Mitigation (pattern of modality)* The imperative tone employed for the body copy was consistently mitigated in follow-up sentences that seemed to reveal good reasons (prizes) for participation- transforming any tone of impertinence into an urgent suggestion to fulfil a lack in the form of desirable prizes, self-esteem or alleviate fears, prompting readers to stick to the reading path, and accept tone of dominance as normal and legitimate *(van Dijk, 1993, p. 250*)
b.	Captions and call-outs *Field*: Captions generally support the visuals and key messages related to the contest prizes (topic). *Context of culture*: Captions were used across the corpus to heighten manufactured interests in the contest (prizes) and products via 'anchorage' (Barthes, 1977, p. 40) to clarify text producers' preferred 'ideological' meaning: that the estimated worth of prizes are valuable, desirable. *Mode*: The key role of captions were to intensify value of participation, largely via 'configuration' to highlight the estimated worth of prizes as facts. *Tenor*: Represents the relationship between the prizes, contest organiser and consumers as desirable items by an established company for winners (you). Sub-strategies that emerged from the captions include: *Repressive value* Captions have "a repressive value" (Barthes, ibid.) i.e. repress contrasting thoughts about visuals or images since they convey meaning that are determined in advanced. *Visual framing* Captions work closely with the images the support to guide people to need products they may not even have thought via intensifying interests and desires in the product (Ekins, Hillman & Hutchinson, 1992). Further, their smaller font sizes and superficially dubious positions alongside images allows captions to attract the eye almost as effectively as headlines, making them "intensive sales copy beyond what appears in visual to intensify consumers' interests" (Dennison & Tobey, 1991; Barthes. 1977, p. 40). *Ideal reading path and configuration* Captions arouse interest in the types of prizes e.g. 'Grand Prize, 1st Prize, 2nd Prize, 3rd Prize… , the worth of the prizes e.g. RM10,000, and the number of prizes represented with the multiplication symbol 'x', all of which fixates our attention due to the reading process of 'configuration' (Rieck, 2009) *Visual connotations* The multiplication symbol 'x' further amplifies the number of prizes so readers get the impression that there were more prizes to be won than there actually were e.g. except for the consolation prize: 'RM100 x 70', there was just one prize for every other category, including the grand prize (Appendix I/2) *Backgrounding* Captions also concealed true descriptions of prizes via smaller font size and receding colours e.g. 'Car Makeover worth' and 'petrol voucher' (Appendix I/2), which suggested text producers' attempt to promise cash prizes, but offering only the estimated values of a 'car makeover.' *Repetitive suggestions* Repetitions of 'new' e.g. 'New lather seat'; 'new sound system'; 'new body kit'… (Appendix I/2) produced discontent by implying that what the reader owned was old and worn, but joining the contest can change that.

5.	**Skill criteria** (Desire)
a.	*Field*: The topic of the skill criteria topic is spelled out via its 'How to Win' title: consumers interpret its messages as instructions they need to follow to send in a qualified entry. *Context of culture*: Prior to the skill criteria, key texts highlighted problems in terms of desirable things 'you' lack (money, holiday, etc.) and proceeds to offer the perfect solution in a few simple steps. *Mode*: The designated role of the skill criteria was to depict authenticity for the contest since people are implicitly familiar with the saying that 'success comes with hard work', except this 'work' seems easy. *Tenor*: The relationship between the points within the skill criteria component and the reader were always constructed as 'problem-solution' (Fairclough, 2003), the problem was the lack of desired prizes foregrounded, the solution were presented in the steps readers were led to follow. Sub- strategies from the skill criteria component include: *Imperative clauses* The use of imperative clauses set up a sense of authority and urgency to lead consumers to assume that they should act based on the "assumption of shared familiarity with implicit value systems between the author and interpreter" (Fairclough, 2003, p. 173). *Semantic relations* Across the corpus, additives like 'and' generated semantic relations via successive clauses that reinforces the call to buy more e.g. 'and collect the proof of purchases …' *'Either or' fallacy* Consumers were led to believe that they can either follow the instructions in the skill criteria component to join or lose out on a good solution/ opportunity. *Colloquialism and synthetic personalisation* Maintaining the conversational tone of discourse reinforced the impression of a shared social identity reinforced with the use of synthetic personalization (Fairclough, 2003, p. 173). *Presupposition and recontextualisation* Representation of prizes as opportunities place readers' participation within the context of the contest and thus, recontextualises (Fairclough, 2003, p. 139) it from a device to increase sales into a solution for the consumer: backgrounding contrasting outcomes via linguistic techniques, from omission to synthetic personalisation, colloquialism and configuration. *Gaming mechanics* Despite laws that mandates winners be selected based on a specific skill (Laws of Malaysia, Act 493), 51% of the corpus used gaming-based mechanics (Appendix X), which were revealed in the R&R component. These reinforced the notion that "if people's wants are not naturally insatiable we must make them so, in order to keep the system going" (Daly and Cobb, 1989, p. 88). The commonality of these criteria puts consumers at the disadvantage via the suppression of contrasting ideas that could bring the legitimacy of these criteria into question
b.	The corpus revealed 17 types of skill criteria:

	Contest mechanics	**Items**	**Percentage (%)**
1	Question and Answer (Q&A) Call-in Q & A (Fastest correct answers) SMS Q & A (Fastest SMS answers) Website Q &A	60 3 4 1	51 2.5 3.5 0.8
2	Earliest entries	25	21
3	Highest number of entries/ Biggest spender	25	21
4	Slogan writing	21	17.5
5	Creative Signature	19	16
6	Rank/ Closest popular ranking	18	15
7	'X' number/ 'X' serial number	17	14

8	Count/ Measure (number of products/ length)	13	11
9	Match the sequence	9	7.5
10	Lucky/ Monthly/ Weekly/ Daily draw(s)	8	6.5
11	Live road-show event	6	5
12	Guess the number/ Closest guess	4	3.5
13	Puzzle: Maze/ Crossword	4	3.5
14	Creative Design/ Drawing	3	2.5
15	Essay writing	3	2.5
16	Photo / Video submission	3	2.5
17	Mark the spot	2	1.5

c. A single CEF often featured more than one criterion. 51% of the corpus disclosed four types, which exemplify the presence of gaming mechanics, which do not involve a genuine requirement for excelling in a specific skill. These include:

Earliest entry(ies): Winners were selected based on the earlier date and time their entries were received- bringing to question the circumstances beyond the control of the contest organizers to determine earliest entries received.

Highest number of entries/ biggest spender: Winners selected based on the 'highest number of entries' sent, marginalising those who are unable to afford nor "aspire to this way of living (spending) or its values" (Edwards, 1997, p. 76; Fairclough, 2001a, p. 229).

X' number/ 'X' serial number: Winners selected in a similar way as in a draw or lottery: serialised entries selected via a computer software program or a group of judges.

Draws: Lucky/ Monthly/ Weekly/ Daily: Verbally explicit relation to gaming mechanics e.g. connotations related to 'lucky' were often used and winners were selected from a set of numbers randomly picked from a pool, much like the '4D' or 'Toto', except it is conceivably more difficult to win the contest prizes than the lottery since qualified entries were randomly picked on a pre-determined date and time, by unnamed, appointed judges. Apart from 'lucky', these draws were also routinely described with deictic time markers to form common idioms e.g. 'monthly draw', 'weekly draw' or 'daily draw.'

Sub-strategies used to gain consumers' acceptance of gaming mechanics include:
Naturalization
Represents gaming mechanics as valid via "coordination and commonality of practice in respect of knowledge and beliefs, social relationships and social identities" (Fairclough, 1989, p. 75) to establish a distinct social practice that is "universally followed" (ibid.) because no alternative seems possible.

Inculcation
Processes of inculcation or exercising hidden power were employed via verbal and visual rhetoric to "naturalise partial and interested practices to facilitate the exercise and maintenance" (Fairclough, 1989, p. 75) of deceptive messages.

Communication
A "process of rational communication and debate" via replicas of key messages in various other media from newspaper bursts, television and radio infomercials built familiarity, and thus acceptance of embedded messages.

6. **Proof of Purchase/ POP** (Action)

a. *Field*: The topic in every POP component was about showing and telling consumers, the exact piece/s required from the product. *Contest of culture*: The component consistently promoted the notion that participation in consumer contests entails product purchase since consumers may not qualify as contest participants without the mandatory POP. *Mode*: The role of the POP

	component was to ensure that consumers know, as clearly, quickly and easily as possible, what, how many to buy to correctly conform to the requirements to satisfy methodically heightened desires to win, and at the same time, remind consumers that failure to comply is equivalent to instant disqualification. *Tenor*: The relationship between the component, readers and contest organisers were that of important instructions to potential winners from a reputable company offering added value with worthwhile, useful product purchases. Strategies disclosed from the POP component include: *Synthetic personalisation* Sentences often referred to consumers via deictic markers for person e.g. You/your and we (/our) to fabricate an appearance that was both ideological and practical, since these terms transcend the impersonal nature of mass media by referring to all consumers as an individual (Fairclough, 1989, p. 62) and we/our "defines a group and makes it appear authoritative" (Goddard, 2002, p. 105) and territorial since 'we' segregates the contest organisers from consumers, and evades the risks of appearing impersonal via a conversational tone, what Morris (1999) referred to as a grammatical system for transformation which in turn allowed text producers to express how they want the world to unfold, or what they want consumers to see. *Modal auxiliary verbs* Modal auxiliary verbs e.g. 'can' portrays "degree of truth" (van Leeuwen, 2005, p. 12), implying that consumers have permission e.g. to 'send in as many entries and you wish', which entails that without permission, they can't. *Expression of volition* By representing the contest organiser's interest as a favour to consumers via modal auxiliary verbs e.g. 'can', 'or', implicitly displayed respect for the reader's rights to send as many entries as they 'wished': building a sense of obligation to respond. *Evasive modality markers or hedging modals* Propositions that affect 'truth-conditions' (Hyland, 2000, p. 179) were often made in the POP component and reflected across components in the corpus e.g. 'You could be on your way to your ideal holiday' (APPENDIX I/47); Prizes 'must be won every day!' (APPENDIX I/80). These propositions were often accompanied with adjectival, participial, and nominal expressions e.g. 'be considered, 'be on your way, and, 'be won every day, which raises "a point of intersection in discourse between the signification of reality and the enactment of social relations" (Fairclough, 1992, p. 160) via allowing text producers to convey a degree of commitment to the validity of their propositions (Vandenbergen, 1997, p. 344).
b.	The 4 most popular POP (Appendix XV for complete list) disclosed from the corpus were also evidently the easiest for consumers to send via 'ordinary mail' as invariably stipulated in the R&R component across the corpus.

Barcodes	***Receipts***	***Labels***	***Wrappers***
28%	20.5%	8.5%	8.5%

7.	**Rules and regulations (R&R)**
a.	*Field*: The topic of the R&R related to a legal contract. *Context of culture*: As a legal contract, the R&R component impressed a sense of legitimacy to the contest since contracts are socially accepted as a legal measure to protect the interest of parties involved. *Mode*: While the key role of the R&R was to protect the interests of all concerned, analysis revealed its role to protect the interest of contest organisers. *Tenor*: The R&R component bound participants to conditions that appeared biased but these conditions were consistently hostile to read. Sub-strategies that emerged from analysis of the R&R component include: *Backgrounding* Corpus revealed 58 cases (Appendix XIII) where the fine print was barely legible or totally illegible via obscure to positioning in relation to other components and busy backgrounds, transforming its function as a legal contract into an arduous task (Soo, 2007; Soo and Faiz,

2008). Across the corpus, irresistible worth of contest prizes in Ringgit Malaysia were foregrounded over actual prizes e.g. '*car makeover payments'* while information that reflected adversely on participants were backgrounded e.g. prize money "*will be made to the agent and not to winners*", "*Excess costs will be borne by the winner*", "*Remaining money will not be awarded to the winner",* and "*conditions are at the discretion set by the agents*."

Shift in mode and modality and presupposition
In contrast to the conversational tone in the foregrounded texts, sentences here used the passive voice and declarative mood, allowing text producers to obfuscate agency. This change in tone changed the relationship (tenor), from a trusted voice of authority to a business deal, which distanced consumers from the organisers.

The next shift in consumer representation takes place in the midst of the texts: from identifying readers as a 'participant' to distinguishing them as a 'winner', presupposing that the reader was already a participant, and have won prizes, and the final shift reverted back from winners to 'participants who were '*bound by the official R&R*' to safeguard the text producer's interests: expressed covert, elusive intentions to thwart direct challenge, what Kress (1989) described as the "retreat into mystification and impersonality" (p. 57).

Subject position, inclusion, exclusion, marginalisation
Subject positions were used to build importance for those subjects e.g. '*This contest*', '*Winners*', and '*Judges*.'

Subject positions that highlight 'this contest' also hindered protests surrounding conditions that included consumers as eligible participants while excluding '*staff and close family members of' the company* further generated seemingly unopposed discontent from marginalising those who were excluded.

Similarly, those that placed '*Winners*' in the subject position presupposed that consumers were already participants even though the opposite is true and participants do not have to be subjected to being '*fully responsible in case of any damages, car makeover mistakes, car makeovers that do not satisfy the needs of winners, claims due to participation in this contest, and/ or use/ claim for respective prizes.'* On top of this, including the '*selected/ authorised*' agents in a role of power over the winners excluded consumers from having a voice over agents given '*discretion.*' Similar forms of inclusion and exclusion across the corpus showed "ideologically permeated and often obscured structures of power control and dominance, as well as strategies of discriminatory inclusion and exclusion" (Wodak, de Cillia, Reisigl & Liebhart, 1999, p. 8).

Likewise, placing "Judges" in the subject position emphasizes connotations surrounding the taken for granted assumptions that "judges" represented a group of highly respectable, intelligent, credible individuals who with have the authority to mete judgement over the participants, that cannot be justified.

"Judges" presupposed that these individuals were qualified to impose their "final decisions" and subjugate consumers in ways where "no correspondence will be entertained" yet to date, contest judges are never identified, nor have the credibility of their judging abilities, assured. To date, no one has questioned the legitimacy of consumer contests' judges as self-evident truths. This marginalises consumers in ways where we discouraged from voicing discontent.

Across these texts foregrounded textual representations of reality i.e. that the contest was organised in the interest of consumers, were thus contradicted within these hidden assumptions, intent on protecting the interests of those in power i.e. the contest organisers and their agents, particularly in clauses e.g. "reserves the right to retain possession of all entries", which explicitly express advantages for the contest organisers (publicity, database) while the

	majority of participants will be left only with loses. *Mitigation, ideological grammatical structures* Established authority via declarative tone and hierarchical structure of R&R sentences quelled protests that may stem from participants' entries being "disqualified automatically" or undermined via the contest organiser's "right to prolong the contest period at any time", which points to "a grammatical structure that is ideologically significant" (Fairclough, 1989, p. 123) *Modals, Members' Resources, naturalisation, presupposition* Clause structures created a common-sense characteristic of the contest organisers as firm yet considerate. E.g. "Participants can send in as many entries as they wish" sounds like a favour, which obliges readers to comply with the mandate that "each entry must be accompanied with one proof of purchase." The modal "can" presupposed that in other contests, participants cannot "send in as many entries as they wish" is fallacious since the point is representative across the corpus, and as the last line demonstrated, this constructed sense of choice and empowerment concealed the contest organiser's motives to increase sales particularly since entries "will be considered based on the number of proof of purchase received." Further, "The highest number of proof of purchases will qualify to the prize-winning level" stipulate that participants must out-buy "every citizen of Malaysia and Brunei, aged 18 years and above" to be on the "prize-winning level" regardless of their design skills. These discursive practices have been naturalised over time, and the lack of complaints show that the ideology embedded within them "become common belief or even common sense" (Fairclough, 1985, p. 739) so any sense of discrimination is transformed into a conventional norm, from which there is no alternative but to accept. *Legal jargon. Proxy, Obfuscation, Nominalisation, Appropriation* The declarative tone in the R&R component was constantly reinforced with the use of legal jargon. E.g. in "Any notices regarding prize…" or "notified by post", text producers could have used the more familiar term "letters" or "be informed" to demonstrate an impersonal tone that maintains "common sense assumptions in the service of sustaining unequal relations of power" (Fairclough, 1989, p. 84). Legal jargon was is in turn reinforced via the use of a proxy or an "inanimate agent of an action process" (Fairclough, 1989, p.123) in the form of the manufacturer's identity which heightens the sense of automatic authority to "forfeit" winners' prizes. This demonstrates the employment of "obfuscation of agency" (Fairclough, 1985) via the nominalisation of the text producers was ideologically motivated. *Collated terms, Imperative polar statements* The collated term 'official Rules and Regulations' was not mentioned elsewhere, raising the question of a more pejorative version of the R&R, perhaps on a web address provided. In all, debatable points of views were masked as facts to ensure that the contest organisers were completely protected while consumers were subject to exploitation via "reproducing social relations of domination and exploitation" (Fairclough, 1995b, p. 44).
8.	**Visual strategies** (AIDA)
	The three key visual components do overlap owing to their inter-relation as part of the overall messages that comprise the CEF.
a.	<u>Visuals related to the product and/ or product brand name</u> Two brand identity devices used to visually foreground the brand name are the typeface (logotype), and logo (trademark): the most recurrent device in any CEF foregrounded to heighten its sense desirability (constructing our perceptions of reality). Strategies identified from analysis of the product brand name include: *Positioning, size and repetition* Repeated on both sides of a CEF and embedded in key components e.g. contest theme and

	headlines, the brand name was apparently employed to be the first and last thing that a reader sees. Intentionally sized and positioned at the centre or top of a CEF, and repeated on product shots, and grand prizes, its repetition established long-term brand recognition which strengthened notions to convince consumers that additional purchases were worthwhile. *Photographs* Convey a more impressive air of conviction (Johnston, 1997) on the grounds that they better demonstrate the product in use, which is the closest a printed material can come to showing how a product looks and works. 83% of the corpus (Appendix XIV) featured photographs with the brand name since readers "find it easier to identify with actual objects" (Book and Schick, 1997, p. 69) than drawn figures which weakens consumer believability. *Visual modality* Just as modal verbs were employed to portray a "degree of truth" (van Leeuwen, 2005, p. 12), visual 'modality' refers to the truth-value that visuals make about the world, allowing us to "accept rather than reject certain representations as reality" (Scollon & Scollon, 2003, p. 91). *Composition: rule of thirds* 100% of CEFs in the corpus follow the 'rule of thirds' (Stell, 2010) in placing photographs at the focal points to tune up the excitement for the key messages. *Visual structures of representation* Visuals of the product brand name was always featured on the top left where information is regarded as 'new' or 'given' (Kress and Van Leeuwen, 1990): guiding consumers to interpret the contest as 'new', and perceive the product as 'given' information. *Framing* Often framed within a design that introduces the contest theme, which allows text producers to expose two key messages at once. *Colours and graphic elements* The brand's colours, and pictorial elements were employed to visually privilege the product brand name, and tie it together with the contest theme: guiding readers to interpret the act of buying as a rewarding response i.e. quality products by trusted manufacturers, endorsed by popular hypermarkets that comes with added value in terms of prizes. These symbolic representations reveal "relations of power and discipline" (Soja, 1989, p. 6) to manufacture consumers' consent by representing the brand as a hero. *Visual plugs* Embedded in key textual components like grand prizes and range of products, the brand name was also found to be used as 'visual plugs' to direct readers' gaze to the 'how to win' and POP components e.g. a set of four full coloured photographs of four product variants. Pictorial symbols e.g. a pair of scissors, freehand circles and tick marks were also often found on these photographs, along with dashed lines to ensure that readers knew exactly which part of the packaging was required as the mandatory POP items.
b.	<u>*Visuals related to the contest theme and/ or headlines*</u> Visual elements related to the contest themes and headlines were intertwined those related to the product branding and thus, shared similar strategies. <u>Composition</u> The product brand name was embedded in contest themes and/ or headlines in 88% of the total corpus (APPENDIX XII), allowing readers to absorb positive connotations related to the product brand name and align them with messages in the themes and headlines e.g. "Ambi Pur Inspiring Car Makeover Contest"

	Positioning, visual structures of representation Positioning of the themes and headlines were skewed towards the top left of the CEF page, the exact spot where our eyes naturally begin to follow the 'verbal and visual flow' (Bradley, 2009). Colours, graphic elements, typeface The use of distinctive typeface e.g. billowy serif typeface, particularly for the first alphabets 'A' and 'P' added precedence to the words "Ambi Pur." The alphabet 'a' in 'car' was also shaped like a car, which seemed to be speeding out of the frame created with the words 'c' and 'r', towards the reader, giving an illusion of movement to intensify excitement from the prospect of getting a new car, albeit in this case, a car makeover. This 'c' and 'r' frame, shaped like an archway of opened doors was arguably symbolic of doors to opportunities being thrown open for the reader. Colours that reflect the product branding to remind readers of the brand name and message e.g. contrasting colours were used to allow the logotype to stand out, and the choice of colours (white on dark blue) evoked a sense of authority, and sophistication (Van Wagner, 2010), and indirectly, persuading readers to emulate these emotions in their own lives, via using the product (fragrance for cars and rooms). The entire component that made up the contest theme was concluded with two comparatively devitalised words, 'contest' in smaller font, white colour, and an electric blue outline within a green strip (same colour as the words 'inspiring' and 'makeover') as well as the contest's validity dates. In its entirety, the component formed a visual mnemonic that may be employed to increase target consumer exposure mileage in a variety of other materials (e.g. posters, shopping trolleys, banners and newspaper advertisements).
c.	*Visuals related to consumer contest prizes* *Composition* 94% (Appendix XVIII) of the corpus employed over half of the main page to feature prizes, with a consistent emphasis on the main or grand prize to whet appetites for the prizes, and thus generate interest to buy and win. Photographs were also consistently composed according to the kinds of prizes being offered, even though the text producers could have altered their persuasive visual statements. E.g. Instead of showing close-up images of cash (e.g. Appendix I/33; 47), jewellery (e.g. Appendix I/86; 109) and cars (e.g. Appendix I/18; 101), text producers could have featured far shots, which would have drastically 'distanced' these prizes from the readers. Choices surrounding the composition and perspectives or points of views attached to the various types of contest prizes always corresponded with text producers' intentions to depict the prizes as worthwhile rewards. *Visual structures of representation* Contest prizes were represented as fast, easy solutions to achieve constructed consumer ideals e.g. greed for more products; self-esteem in defeating others; deposing of fears of losing out on added value; and personal enjoyment, which downplayed risks of participation via enticing images that diffused notions of dissatisfaction while encouraging consumer consumption. Images of contest prizes were "produced in the context of real social institution" in order to communicate attitudes towards aspects of social life… whether authors and readers are consciously aware of them or not" (Kress and Van Leeuwen, 2006, p. 115). *Vectors* A vector in the form of a vertical line running across the picture of the car made the product look like a remote control: visually connote that readers may gain control of the car via an

	"Ambi Pur" product. These vectors separated the photograph of the car into two distinct images: On the left, the representation of the problem in the form of an old car, and on the right, the solution. Visually descriptive, colourful waves accentuating the new car with swirls that proffered a celebrative mood added conviction to the 'solution.' In cases when a human talent were featured looking at the reader (Appendix I/5; I/18; I/19), vectors formed via the talent's eye lines, connecting the talents with the reader (Kress & Van Leeuwen, 2006) A similar contact was established for "Ambi Pur" and the reader via similar vectors on an imaginary level: front view of the car gave every appearance of human facial characteristics and the switched on headlights personified human eyes acknowledging "viewers explicitly" (Kress & Van Leeuwen, 2006, pp. 117-118) and addressing them with a visual 'you' *Perspectives* Proximity of images were employed to lure the reader towards accepting constructed perspectives of ideal possessions such as holiday packages (e.g. APPENDIX I/20) and kitchen makeover (e.g. APPENDIX I/39), where readers were exposed to seemingly privileged views "from within" (Kress and Van Leeuwen, 2006, p. 128) and embrace thoughts of being located within the promised holiday scene, or newly renovated kitchen. Home electrical systems and houses were consistently displayed from an ant's eye perspective (e.g. Appendix I/7) to position, for example, the home theatre system (e.g. AppendixI/26; 37) or bungalow (e.g. AppendixI/17; 28) at a high angle from the viewer, allowing text producers to "emphasize the grandeur" (Harrison, 2003, p. 48) of these prizes, while vacation prizes (e.g. Appendix I/8; 104) were always featured using a bird's eye perspective to provide an image of spaciousness and freedom to enjoy the thrills in store. *Connotations* Vectors in the form of raised arms e.g. in illustration of a happy family implied freedom from financial and socially related worries related to winning a new house, which shouted in bold capitalized words, 'Grand Prize.' *Framing and visual flow* Prizes were consistently framed within symbolic or imaginary vectors that led readers to follow the reversed 's' visual flow (Bradley, 2009), producing a sense of continuity that holds the foregrounded messages together. *Colours* Colour was also used as a cue to reduce ambiguity and maximise information (Marcus and Gould, 2000, p. 45) e.g. embody product brand identity and set the CEF apart from others, pacifying consumers 'to the point of unquestioning acceptance of societal norms and conventions' (Shapiro, 1988). This explains why full coloured photographs of prizes were revealed in 87% (102 out of 118) of corpus of 100% photographic renditions of prizes.