WHAT PEOPLE POST DURING PANDEMIC? A CONTENT ANALYSIS OF MALAYSIAN'S INSTAGRAM POSTS DURING MOVEMENT CONTROL ORDER (MCO) 3.0

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BY

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A final year project submitted in partial fulfilment of the requirement for the degree of

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DECLARATION

I hereby declare that:

(1) This undergraduate FYP is the end results of my work and that due acknowledgement has been given in the references to ALL sources of information be they printed, electronic, or personal.

(2) No portion of this FYP has been submitted in support of any application for any other degree or qualification of this or any other university, or other institutes of learning.

(3) The word count of this research report is 10875.

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BID	Brought In Dead
COVID-19	Coronavirus Disease 2019
CSG	Coronavirus Study Group
IRT	Intercoder Reliability Test
MOH	Malaysian Ministry of Health
MCO	Movement Control Order
NLTK	Natural Language Toolkit
SIFT	Scale Invariant Feature Transform
WFH	Work-From-Home
WHO	World Health Organization

PREFACE

This final year project is conducted in partial fulfilment of the requirement to complete the course of Bachelor of International Business (HONS) in Universiti Tunku Abdul Rahman.

The study is titled “What People Post During Pandemic? A Content Analysis of Malaysian's Instagram Posts During Movement Control Order (MCO) 3.0” and is dependent on other relevant previous research that were cited as references. There have been several previous researches has concentrated on the feelings expressed on Instagram during regular hours, and Malaysians' reactions to MCO 3.0 have only been studied through physical surveys and questionnaires. Even though there has been previous study into people's reactions to lockdown on Instagram, none of the studies discovered were of Malaysia MCO 3.0. Hence, I felt compelled to conduct this study in order to fill the void.

ABSTRACT

For the COVID-19 pandemic, Malaysia has implemented MCO 3.0 to control the transmission of Covid-19 variant virus infections in the public and prevent a rapid spike in cases, due to the rising trend of daily Covid-19 variant virus cases. In time Malaysia is also waiting for vaccines. MCO 3.0 had a similar controlling effort as the vaccine when it was implemented. During MCO 3.0, there have been traditional media portrayals of suicide cases and the White Flag Movement. It seems that everyone is miserable. Thus, this study was conducted to investigate if the doom and gloom was reflected through social media and the general sentiment's impact on marketing and media implication. This research is a content analysis study that aims to determine the type of content that Malaysians posted on Instagram during the Movement Control Order (MCO) 3.0 period and analyse their sentiment reflected in the Instagram posts. A total of 150 popular posts were collected on Instagram and filtered using the hashtags "#mco3" and "#mco2021". In this study, the content analysis method was used in conjunction with a qualitative methodology. There are 9 image categories and 5 caption categories in this study. The 5 caption categories include the narrative of fear, the narrative of fun, the narrative of sadness, the narrative of responsibility, and the narrative of encouragement. According to the findings of this study, most Malaysians post portrait images on Instagram during MCO 3.0, and most of them express narrative of responsibility in their Instagram captions. This study will be able to provide business owners some insight into how to provide goods and services that are relevant to Malaysians' lifestyles and demands. Instagram has also become the finest choice for marketers to promote their brand image to consumers since it has become one of the most popular communication channels in recent years. Thus, business owners will have a better understanding of their customers' demands and motivations when it comes to using Instagram, which will aid them in figuring out how to fulfil them and improve their brand relationship.

CHAPTER 1: RESEARCH OVERVIEW

1.1 Research Background

In early 2020, the COVID-19 pandemic was spread all around the world. COVID-19 is an infectious disease that affects humans' respiratory systems. This disease is caused by a coronavirus strain that can easily spread between persons in close quarters because the virus spreads by respiratory droplets created when an infected person coughs, sneezes, or talks. Although advances in medical and communication technologies can handle pandemic outbreaks faster, people recognize that quarantine and vaccination is the most efficient and effective strategy to prevent virus spread. As such, Malaysia has implemented movement restrictions or lockdown to cope with the COVID-19 pandemic before the vaccines enter Malaysia.

Similar to the global scenario, the Malaysian government has imposed the Movement Order Control (MCO) 1.0 starting on 18 March until 3 May 2020 against the COVID-19 pandemic (Ashley T., 2020). The situation of the COVID-19 pandemic has originally been under control and the government has gradually broadened the restrictions that have been imposed to cope with the pandemic. However, Malaysia's government allows interstate travel and the Sabah election have directly resulted in the 2nd wave of the COVID-19 pandemic in Malaysia (CNA, 2020; Avila G., 2020). Consequently, the Malaysian government was forced to implement the MCO 2.0 effective from 13 January until 2 March 2021 (Nadirah, 2021). The government has decided to adopt more urgent and stringent steps to control the transmission of Covid-19 variant virus infections in the public and prevent a rapid spike in cases, due to the rising trend of daily Covid-19 variant virus cases. The Malaysian government implemented the MCO 3.0 effective from 12 May 2021 (Lim et al., 2021).

Prime Minister Muhyiddin Yassin became the first person in Malaysia to receive a COVID-19 vaccine shot on 24 February 2021, as the government launched its

statewide immunization program two days ahead of schedule. The three main vaccines that Malaysia bought from other countries are Pfizer-BioNTech, AstraZeneca, and Sinovac (Ram, 2021). As of 12 May 2021, a total of 10,338 people have received the first dose and 7,830 people have received the second dose during MCO 2.0 and MCO 3.0 (Ministry of Health Malaysia, 2022). As of 31 August 2021 (MCO 3.0), a total of 129,336 people has received the first dose of the vaccine and 158,290 people have received the second dose of the vaccine (Ministry of Health Malaysia, 2022). According to statistics, just a small percentage of Malaysians have gotten the vaccination (Ministry of Health Malaysia, 2022).

Along with the implementation of the MCO 3.0 (12 May – 31 August 2021), Malaysians were forced to stay at home during the MCO 3.0 period unless they had a valid reason to leave, such as purchasing essentials. MCO 3.0 is similar to MCO 1.0 like the movement has been restricted and only essential industries can be opened. Moreover, employers will also be required to implement a work-from-home (WFH) policy and the attendance rate of their managerial employees should never exceed 30% (Emir Z., 2021). Hence, social media has become an amusement.

The online front is quite different, people will tend to be very reliant on the online platform to stay connected with other people and to understand the development of the situation, and this situation is becoming more common in conjunction with the COVID-19 epidemic. People would share their views on MCO 3.0 and COVID-19, and how they get through such exceptional occasions through social media, and Instagram is currently one of the most popular social media platforms utilized by Malaysia's younger generations.

Every facet of society's existence is becoming increasingly tightly tied to technology in the digitalization era. Due to the COVID-19 epidemic, companies' digital endeavours are projected to intensify in 2021. Lockdown and social separation have resulted in social isolation and a reduction in physical activity. Consequently, customers increased their online buying, accelerating the expansion of Malaysia's e-commerce sector (Nurul, 2021). According to Slidesshare (2021),

nearly 66.6% of Malaysians are active users of mobile phones, and the population has a high rate of mobile phone usage. Malaysia's internet retail sales have increased by 28.9% as of April 2020, which is a significant growth (Nurul, 2021). According to the Slidesshare (2021) investigation on Malaysian internet shopping habits, 81.5% of Malaysians said they used their smartphones for shopping during the COVID-19 epidemic.

1.2 Problem Statement

There is growing worried that lockdown weariness, the death of loved ones, new COVID-19 variants, and the bleak economic outlook will all contribute to an increase in suicides during MCO 3.0. According to the Malaysian Ministry of Health (MOH), a total of 1,080 cases of suicide attempts were treated at government hospitals in the last year. With the continued financial misery and familial troubles that come with protracted isolation, more Malaysians will eventually commit suicide. During the first two MCOs, this behaviour was already evident. With the state-wide prohibition on dine-in restaurants and inter-state travel in place during MCO 3.0, more Malaysians may regard suicide as their only choice in seeking comfort (Amanda, 2021).

The White Flag Movement (#Bendera Putih) was developed from these dire conditions. A group of young people in Kuantan initiated the effort after a close friend committed suicide because of serious financial troubles. The movement exploded in popularity (Serina, 2021). Their poster was altered and became a social media sensation. Malaysians who wanted to help encouraged others to do so as well urged those who were suffering to overcome social shame and make silent calls for support.

Social media has been reporting that the outbreak of COVID-19 has ushered in a period of doom and gloom, but is it true? Hence, this study is to see at least on the top post side through social media is really doom and gloom or it is just some selective situations. During MCO 3.0, there have been traditional media portrayals of suicide cases and the White Flag Movement. It seems that everyone is miserable. However, are these reflected on social media? Thus, this study was conducted to investigate if the doom and gloom was reflected through social media and the general sentiment's impact on marketing and media implication.

Therefore, it's critical to look at the content analysis on social media posts during MCO 3.0. However, there are only a few people have done this research, and there are even fewer people studying on content analysis of Instagram during MCO 3.0. The research of Franz et al. (2019) shows that he has conducted a content analysis of tests from Facebook users with qualitative data. Rahman et al. (n.d.) use content analysis to analyse the descriptive statistics of various posts on Facebook. Besides, the research elaborated on the different types of posts on Facebook and their impact on user participation in activities (Rahman et al., n.d.). The content analysis of publicly available tweets extracted from historical diary material was used to investigate Twitter (Humphreys et al., 2013). An extensive qualitative analysis of the tweets to learn about things like Twitter's linguistic traits and speech acts, argumentation schemas, and semantic co-occurrence (Weller et al., 2014). This study investigated the content analysis of users' comments on Twitter on the coronavirus pandemic in the weeks after news coverage from throughout the world about the COVID-19 (Damiano & Catellier, 2020).

The strength of content analysis is the ability to categorize the contents, as demonstrated by Dormanesh et al. (2020) 's previous study on Instagram on cartoons. Other studies also widely applied the same technique are published. Considering that many people use Instagram as their sharing channel, it begs the question of what people would post during the lockdown and what sentiments they would express through their posts. The company benefits from knowing people's general sentiment. Consumers want to see appealing items in their homes more frequently, and their mood affects their desire to buy. These sentiments can reflect certain products; hence marketers can construct better marketing plans through these sentiments.

The content of Instagram posts is generally based on demand. However, social media is also a marketing tool. Nowadays everyone spends more time on screen, due to the MCO or quarantine. Social media advertising has become one of the universal marketing strategies; however, consumers are frustrated with the advertisement. Excessive advertisements will disgust consumers and these ads are

regarded as annoying commercials. Not to mention, the implementation of MCO 3.0 has affected the Malaysian economy. Malaysia's economy is deteriorating and consumer power is declining. Consumers may not want to buy even if they keep advertising. The New York Times (2019) reported that many of these consumers, particularly the affluent teenagers who advertisers desire, despise advertisements so much that they pay to escape them (Tiffany H., 2019). Therefore, businesses find a suitable marketing strategy difficult and difficult to be aware of the sentiment of consumers.

1.3 Research Question

According to the problem statement, the following research questions are formed.

1. What content did Malaysians post on their Instagram accounts during MCO 3.0?
2. What are the general sentiments that Malaysians reflect in Instagram posts during MCO 3.0?

1.4 Research Objective

1.4.1 General Objective

To investigate Malaysians' reactions during MCO 3.0 by utilizing Instagram as a platform.

1.4.2 Specific Objective

1. To identify the content posted by Malaysians on their Instagram accounts during MCO 3.0.
2. To investigate the general sentiments expressed by Malaysians in their Instagram posts during MCO 3.0.

1.5 Research Significance

By conducting this research, understanding the general sentiment of users is beneficial to the company. Consumers want to see attractive things in their homes more often, and their mood will influence their willingness to purchase. The sentiment might represent the current lifestyle and emotions of Instagram Malaysia users, as well as the content submitted by users. Businesses may use the sentiment posts to develop marketing strategies or design specific products that are useful during lockdown or quarantine. Furthermore, Instagram has also become the finest choice for marketers to advertise their brand reputation to consumers, as it is among the most popular communication channels presently. Thus, this research will enable business owners to better understand consumers' motivations and wants when using Instagram, which will aid them in figuring out how to fulfil them and improve their brand relationship with them. Moreover, this study wishes to close the research gap. The result of this study could serve as a reference for future studies in the relevant field.

1.6 Conclusion

Therefore, this is the study to understand the general sentiment reflected through social media during MCO 3.0 by using content analysis. The results of this study might have marketing implications especially on the digital marketing on social media by examining what are the content that is commonly like by the other people.

CHAPTER 2: LITERATURE REVIEW

2.1 Pandemic

In December 2019, a new virus was identified that triggered a new epidemic on Earth. The virus's first case was diagnosed in Wuhan, China, and it has various names. On the 12th of January 2020, the World Health Organization (WHO) designated the virus 2019 – novel coronavirus (2019-nCoV), and on the 11th of February 2020, the organization termed the disease produced by the coronavirus disease 2019 (COVID-19), which is the term often used by the public (Hu et al., 2020). Simultaneously, the International Committee had founded the Coronavirus Study Group (CSG), which had given the virus a new name, SARS-CoV-2 (Hu et al., 2020).

Following the discovery of cases in China that resulted in death, cases in other countries were uncovered. According to a WHO condition report released in 2020, Thailand was the first country outside of China to disclose its first infected case on 13th January 2020, followed by Japan two days later and South Korea on 20 January 2020 (WHO, 2020). Following those three countries, other countries such as the United States, France, Singapore, Thailand, Australia, and Malaysia reported cases. Three Chinese visitors traveling from Singapore to Malaysia brought the first COVID-19 case to Malaysia. These visitors were in intimate touch with an infected person while traveling in Singapore and tested positive after crossing the Malaysian border on 25 January 2020 (Elengoe, 2020). When positive cases of the virus were discovered in the country, the Ministry of Health (MOH) took measures to avoid the infection from spreading (Shah et al., 2020). The MOH had installed thermal scanners at all the entry points into Malaysia to detect fevers in visitors, whether they were Malaysians returning home or foreigners visiting the country (Shah et al., 2020).

As of 31 August 2021, there had been 1.7 million confirmed cases in Malaysia including 16,664 deaths (The Star, 2021). Selangor has the highest number of cases in Malaysia till 30 August 2021 with 603,995 cases, followed by Kuala Lumpur with 173,239 and Sabah with 147,843 cases (Kemaskini Negeri, 2021).

2.1.1 Movement Control Order

Malaysia discovered its first instance of a highly infectious coronavirus variant first identified in India on 2 May 2021. An Indian individual was tested at the Kuala Lumpur International Airport and the variant, known as B.1.617, was discovered. It has been designated as a "variant of interest" by the WHO, implying that it may have mutations that make the virus a more severe disease or defy vaccine immunity (Rozanna, 2021). As of June 14, according to Ministry of Health data, 370 victims had been classed as brought in dead (BID) at hospitals (Hazlin, 2021). A growing percentage of Covid-19 patients are dying before reaching a hospital in Malaysia due to newer and more deadly strains of the coronavirus, such as the Delta variant, and experts are concerned about the trend.

From May 12 to June 7, 2021, the Malaysian government issued a Movement Control Order (MCO 3.0), which is a nationwide lockdown (Emir, 2021). This will be identical to the first MCO (MCO 1.0), which was announced in March 2020 and included tight movement restrictions and the complete shutdown of practically all sectors save vital commercial and service sectors (Refugee Malaysia, 2021).

The government has decided to adopt more urgent and stringent steps to control the transmission of Covid-19 infections in the public and prevent a rapid spike in cases, due to the rising trend of daily Covid-19 cases. The major reasons for Covid-19 spreading, according to data and science, are social gathering activities that hamper social separation measures as well as

the crowding of people in crowded settings (Emir, 2021). On May 1, 2021, 1,470,266 vaccinated were administered in Malaysia, while as of August 31, a total of 35,546,298 vaccinated were administered in Malaysia (Covidvax.live, n.d.). This is the government's action against the spread of the epidemic during MCO 3.0.

2.1.2 Psychological and Behavior Change

The rapid epidemic outbreak and the necessity to be isolated at home have had a significant influence on the social and psychological growth of teenagers, while adults have had a less significant influence (Singh et al., 2020). Nevertheless, children show indicators of distractibility, irritability, and clinginess regardless of their age, as stated by (Viner et al., 2020). According to their parents, other psychological problems revealed by the youngster during the lockdown included feelings of loneliness, fear, anxiety, and bewilderment (Singh et al., 2020). During the COVID-19 epidemic, medical and psychotherapy practices, counselling facilities, and clinics reported a reduction in well-being and a rise in mental health disorders. Teenagers and women, according to prior studies, appeared to be disproportionately affected. Around 75 percent of people said they were in a bad mood. Their biggest concerns throughout the epidemic were loneliness and despair, as well as a lack of respect for their unique academic and living circumstances (Holm-Hadulla et al., 2021).

Malaysians have purchased bus and airplane tickets to return to their hometowns due to their fear of being quarantined alone. They regard this as a predefined safe option (Mawson, 2005). Other Malaysians that are unable to return home owing to a job or studies have been reported to be more agitated and are more likely to be badly affected by the lockdown as they lack social support from friends and family during this difficult period (Rother et al., 2020). People would look for channels to communicate

regardless of their mental conditions in such circumstances of separation from relatives and friends, and Instagram would be the primary choice of those young people in this tech-savvy period.

2.1.3 Crisis Communication

With the onset of the COVID-19 epidemic, many nations implemented social distancing measures to prevent the virus's transmission. People are expected to keep a distance of at least 2 meters between them while physically meeting and to stay at home if it is not necessary to leave the house (Qian & Jiang, 2022). Some governments in some nations suddenly announced lockdowns when the coronavirus spread in the nation again, even though they initially declared the measure unnecessary. With multiple extended quarantines becoming uncertain and social distancing rules evolving from time to time, this has led to people spending more time online to ease the changes and stay in touch with family and friends.

According to De' et al. (2020), their findings showed that both parents and their children have increased technology usage, as they would utilize social media to seek assistance from society and obtain information (De' et al., 2020). Furthermore, parents and children with greater levels of anxiety were found to have the highest levels of social media usage, which could indicate that social media was used as a channel for public health and safety in times of crisis. People who feel alone and nervous during the lockdown may benefit from social media, which can help them retain their social networks and establish a feeling of normalcy. Besides, people are encouraged to share useful information with their family and friends, as it may assist others in dealing with their anxiety while also assisting in managing their anxiety (Wiederhold, 2020).

2.2 Instagram

Instagram is a social media platform that focuses on photo sharing. Users may use the smartphone app to snap photos and then apply multiple effects to them before sharing them. Instagram was started on October 6, 2010, by integrating instant and telegram, and it was eventually acquired by Facebook in 2012 after the social media platform's user base surpassed 300 million (Huang & Su, 2018). With the number of Instagram users expected to reach over 1.9 billion active users in Malaysia on 28 June 2021, it is shown that consumers nowadays prefer visual communication (Salman, 2022).

Instagram added hashtags in January 2011, and users have been able to use emojis as hashtags since April 27, 2015. Hashtags are words or phrases prefixed with a "#" that are used to represent the content of a photograph, allowing users to find and share images. When owners of photographs want to associate images with emotions, they utilize emojis, which are pictograms associated with emotions. Hashtags are not entirely new to the internet, they were first used with Internet Relay Chat (IRC) to organize objects into groups. The first to use hashtags in modern social media, notably on Twitter. Besides, users expand the role of hashtagging beyond findability, giving hashtags a metacommunicative function (Giannoulakis & Tsapatsoulis, 2016). Giannoulakis and Tsapatsoulis (2016) discovered that while annotating an image, users utilize a lot of hashtags. Hashtags are unquestionably a part of our digital lives. For instance, political causes or protests (#election2020), branding or advertising campaigns (#100plus), genre representation (#femboy), sickness awareness (#hydrocefalia), tourism (#KualaLumpur), cuisine (#food), recollections (#tbt), and etc (Omena et al., 2020).

In May 2021, Malaysia had 14 million Instagram users, accounting for 42.3 percent of the country's total population. The bulk of them (54.7 percent) were women. Malaysians aged 25 to 34 were the most frequent users (5.1 million). The greatest disparity between men and women comes in the 35 to 44 age group, where women

outnumber males by 0.35 million (NapoleonCat, 2021). According to the findings, individuals spent lots of time on Instagram when compared to Twitter, Snapchat, and Facebook, and it is placed second in terms of intensity, with Snapchat placing top (Yesilyurt & Turhan, 2020).

Apart from the accessibility and time-passing factor, the motives of Instagram participants and users revealed that self-expression and self-documentation are the major factors of why people would use Instagram (Salomon & Salomon, 2013). According to Salomon and Salomon (2013), youth smartphone users are particularly motivated to snap pictures and videos with their smartphones and share them with others instantaneously. Based on the research of Hiram et al. (2015), Instagrammers use the app for archiving, peeping, and fleeing from loneliness in addition to social engagement and self-expression.

2.3 Content Analysis

Content analysis is a technique for analysing the content of many types of data, including visual and linguistic information. It allows for the categorization of occurrences or events to better analyse and comprehend them (Harwood & Garry, 2003). Content analysis is a method for analysing both quantitative and qualitative data (Harwood & Garry, 2003). Moreover, content analysis is the intersection between observation and documentary analysis. It is characterized as a procedure of observation in the sense that it "analyses the communications that individual has generated and asks questions of communications" rather than asking people to react to questions (Prasad, 2008).

Users don't only share their images; some are accompanied by written captions that provide context for the scenario, as well as their feelings or emotions (Amirudin & Triyono, 2018). In the context of sentiment analysis and categorization, opinion words and phrases are critical, and adjectives are one of the most important markers of one's emotions and views. Besides, other words and phrases, like nouns, idioms, verbs, and adverbs, could be predictors in certain situations (Liu & Zhang, 2012).

According to Marvasti (2019), narratives reveal the goals and intents of human actors, allow a person to consider the impact of their acts, and alter the direction of their life. The task of identifying author views on certain items is characterized as content analysis. The opinions of thought leaders and regular people influence individuals' decision-making processes. When a consumer wants to purchase something online, they usually start by looking for feedback and comments from other purchasers about the multiple possibilities. Content analysis allows businesses to track multiple social media sites in real-time and action appropriately (Feldman, 2013).

2.4 Theoretical Framework

There are two broad approaches which are image category and caption category. Based on image category, Yuheng et al. (2014) have created their framework in many stages. To discover the meaningful content categories, the researchers utilized a piece of their data as a sample. To begin, they employed the Scale Invariant Feature Transform (SIFT) method, a type of computer vision technology, to gain an overview of the current categories within the 200 sample images to 1,000 images. Dorsch et al. (2017) modified their framework from Yuheng et al. (2014) and made some changes to the foundation framework to make the categories more appropriate for the data they obtained. There are some repetitive image categories. Table 2.1 shows the contrast between the two image categories.

Mohamad (2020) found out which categories are suitable for COVID-19 content analysis. The accounts were chosen at random based on the content they posted, which was relevant to the nation's basic issues and worries about social distancing measures and COVID-19 (Mohamad, 2020). Before deciding them into various emotions, the framework employed by Nam et al. (2015) classified them based on their polarity. The caption framework was then constructed from Jang & Kim (2019)'s previous research Nam et al. (2015) selected the 4 primary human emotions described by Thayer's emotion model from among the emotions divided into distinct polarities. Variance for caption wise is a bit different, the narrative aspect is more important, and need to find keywords to reflect the sentiment. Table 2.2 shows the contrast between the two caption categories.

Table 2.1: Selected image categories from previous studies

Image Categories (Yuheng et al., 2014)	**Description**	**Image Categories** (Dorsch et al., 2017)	**Description**
Friends	Users posing with their buddies; the shot has at least two human faces.	**Activity**	Both outdoor and indoor activities, as well as the areas where they take place.
Food	Food, recipes, desserts, beverages, and so on.	**Architecture**	Constructions and structures.
Gadget	Electronics, tools, motorcycles, automobiles, etc.	**Art**	Painting, sculpture, and music are examples of labor using creativity and imagination.
Captioned Photo	Memes, pictures with embedded text, etc.	**Fashion**	Footwear, outfits, make-up, personal possessions, etc.
Pet	The major things in the photo are animals such as cats and dogs.	**Food**	Food, recipes, desserts, beverages, and so on.
Activity	Outdoor and indoor activities, as well as areas where activities take places, such as concerts and landmarks.	**Friends**	Users posing with their buddies; the shot has at least two human faces.
Selfie	Self-portraits, in which just one human face is shown.	**Landscape**	The visual characteristics of a piece of land.

(Continued…)

(Continued…)

Fashion	Footwear, outfits, make-up, personal possessions, etc.	**Pet**	The major things in the photo are animals such as cats and dogs.
		Quote	Words or speech written or uttered by others is shown in pictures.
		Selfie	Self-portraits, in which just one human face is shown.

Source: Developed for this research.

Table 2.2: Selected caption categories from previous studies

Sentiment Categories (Mohamad, 2020)	**Description**	**Sentiment Categories** (Nam et al., 2015)	**Description**
Narrative of Fear	Contents that emphasize the danger and risk to elderly people and their loved ones, as well as the separation from family members because of isolation and quarantine for an unknown period.	**Happy**	Positive outcomes that lead to happiness, such as achievement or increased self-esteem.
Narrative of Responsibility	To flatten the curve, include content that encourages the community to perform their role as responsible citizens and community members.	**Angry**	Something that prevents a person from carrying out their plans or achieving their objectives; something that causes bodily or psychological discomfort.
Narrative of Annoyance	Contents of a deliberate outpouring of rage directed at members of the public who were forced to leave home and undergo mandatory self-isolation and self-quarantine.	**Peaceful**	Free from disturbance or tranquil.

(Continued…)

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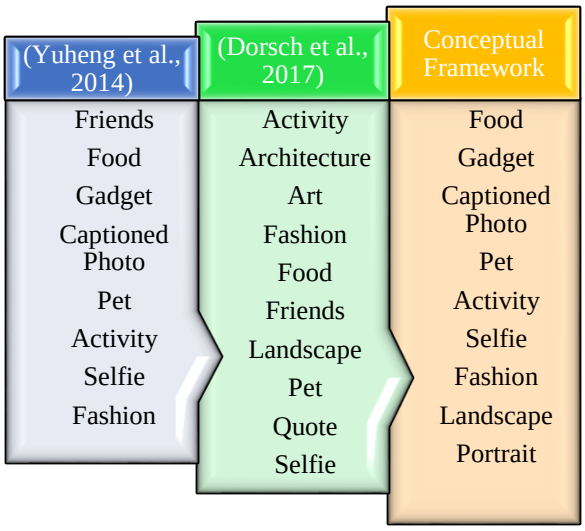
Narrative of Fun	Content that demonstrates their coping tactics while on obligatory self-isolation and "stays at home", using social media as a coping strategy and a way of socially and connecting with people.	**Sad**	Existing risks and unfavorable effects are already present.
Narrative of Resistance	Contents indicating opposition to the nation's social distancing measures.		

Source: Developed for this research.

2.5 Conceptual Framework

The conceptual foundation for the image categories in this study is mostly based on Yuheng et al. (2014). Some modifications were made to the data obtained in this study so that it could be placed into a more accurate classification. The changes were done while referencing Dorsch et al. (2017). Portraits substitute the friend's category in Yuheng et al. (2014), while the landscape category is borrowed from Dorsch et al. (2017). The conceptual framework for image categories is seen in Figure 2.1.

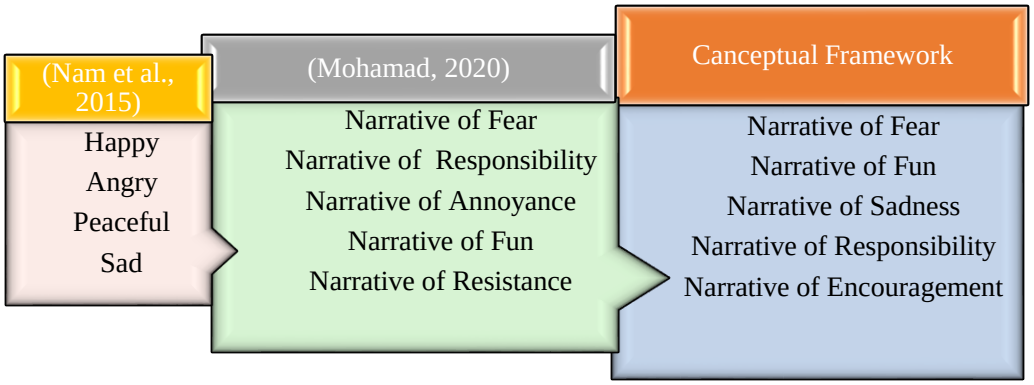
Figure 2.1: Propose the category for image content from Instagram



Source: Developed for this research.

Following a review of prior research frameworks, a new framework for caption categories was designed with a few tweaks. While most of the categories are based on Mohamad (2020)'s framework, the narratives of annoyance and resistance have been replaced with the narrative of sadness, which is based on Nam et al. (2015) emotion, and the narrative of encouragement, which has been introduced to fit the setting of this study. The conceptual framework for caption categories is seen in Figure 2.2.

Figure 2.2: Propose the category for caption content from Instagram



Source: Developed for this research.

2.5.1 Narrative of Fear

The narrative of fear category includes captions that reflect worries and anxieties about COVID-19 and the implications it will have on their life in many areas like employment, education, wellness, and finances. This category is appropriate for this study since the epidemic struck and spread again, even though this is the third occurrence.

2.5.2 Narrative of Fun

The narrative of fun is a collection of captions that depict happiness and joy. Additionally, individuals who demonstrate their COVID-19 coping mechanisms, like sports and cooking. This category is appropriate for this study since more people maintain their optimism even in the face of adversity.

2.5.3 Narrative of Sadness

During the MCO 3.0 period, the narrative of sadness is a genre for captions that reflect the aspect of missing and incapacity to accomplish something. This category is appropriate for this study since a long time of lockdown would isolate individuals from the world, and individuals would experience unhappy feelings if they couldn't get their hands on anything they wanted and needed.

2.5.4 Narrative of Responsibility

The narrative of responsibility is a genre for captions that depict the community being called upon to fulfil their responsibilities as responsible citizens and community members, like staying at home and following correct hygiene standards. This narrative is appropriate for use in this study because, throughout the MCO 3.0 and COVID-19 periods, everyone has a task to fulfil for virus propagation to be effectively limited.

2.5.5 Narrative of Encouragement

The narrative of encouragement is a category for captions that illustrate the author attempting something new during MCO 3.0 and urging the community to stay optimistic by encouraging people to do things like exercise and eat well. This category also includes self-encouragement. This category is appropriate in this study because individuals would disseminate optimism and inspire others to join them in doing something to establish a sense of togetherness, especially during tough circumstances.

2.6 Previous Studies

Other previous studies have investigated the same area as this one. The first was a study focusing on Instagram's content and users, in which the researchers uncovered some fresh information on a previously unexplored sector (Yuheng et al., 2014). The sorts of images and videos that are uploaded on Instagram, the variations between users in terms of the images that they have uploaded, and the link between these differences and other variables such as the number of followers of the user were all explored in this study (Yuheng et al., 2014). The results of analyzing 1,000 photographs revealed that images uploaded on Instagram can be classified into eight categories (Yuheng et al., 2014), which were previously described in the theoretical frameworks in Chapter 2. Based on images that they uploaded, the investigators identified five-user clusters: common users, selfie lovers, whose posts are mostly about activity and gadgets, captioned photo lovers, and friend caring users. Furthermore, the user clusters are not directly related to the number of their followers (Yuheng et al., 2014).

Mohamad (2020) investigated the localized and contextualized creative creations of social distancing narratives in Brunei, as well as the role of young people in emphasizing the relevance of social distancing in this crisis using social media platforms like Facebook, Instagram, and Tik Tok. After investigating the captions from a total of 30 independent Twitter and Instagram accounts, the investigator used the procedure mentioned in Chapter 2.4 on Twitter and Instagram to collect relevant data, and five types of narratives, including the narrative of fear, the narrative of fun, the narrative of responsibility, the narrative of annoyance, and the narrative of resistance, were concluded. Since this is a qualitative content analysis, there are no exact frequencies for each narrative; nevertheless, the investigator did note that the narrative of resistance was viewed less than the other narratives. The investigator then examined how the findings were mirrored in risk communication's social involvement and reach, young leadership in the development, and new youth spatiality and social engagements (Mohamad, 2020).

Nam et al. (2015) used supervised machine learning methods to do sentiment analysis on 10,000 posts. The hashtag data is used effectively in this study using Natural Language Toolkit (NLTK), a Python natural language processing package. The captions are then sorted using the procedures described in Chapter 2.4 into three polarities – positive, negative, neutral, and four emotions – happy, angry, sad, and peaceful. The study's final findings revealed that the Angry category (93.8%) had more occurrences than the Happy category (92.8%) and the other two categories combined. Happy, angry, sad, and peaceful were selected as the representative emotions in this study to improve the accuracy of emotion classification and to minimize the misclassification rate (Nam et al., 2015).

CHAPTER 3: METHODOLOGY

3.1 Introduction

This chapter discusses the method is used in this research to solve the problem defined in Chapter 1. This research employs a descriptive approach and Instagram is the sole social media platform used for obtaining the data needed for analysis. The collection and classification of data are conducted manually based on guidelines and definitions that were set beforehand. Besides, an intercoder reliability test are implemented to ensure the data classification is completed and not influenced by subjectivity.

3.2 Data Collection Method

All the data utilized in this study came from Instagram, and two hashtags, "#mco3" and "#mco2021", were used to filter posts linked to the third wave of MCO. When it comes to exploring posts on Instagram, users may select between viewing the most recent posts, which are those that were uploaded recently, or the top posts, which are those that were uploaded recently, or the top posts, which are those that have received the most likes in comparison to others. The searching was conducted using the default parameters, and Instagram simply suggested posts without any changes. Each hashtag's top posts have been taken and grouped into a Microsoft Word document for testing purposes. The research sample size for this study is 150 because there is the potential data is saturated, and the following one is merely repeating. According to Hill (1998)'s study, a sample size of 35 to 400 is suitable. The data is then categorized into five categories depending on the sentiments expressed in their captions, which are the narrative of fear, the narrative of fun, the narrative of sadness, the narrative of responsibility, and the narrative of

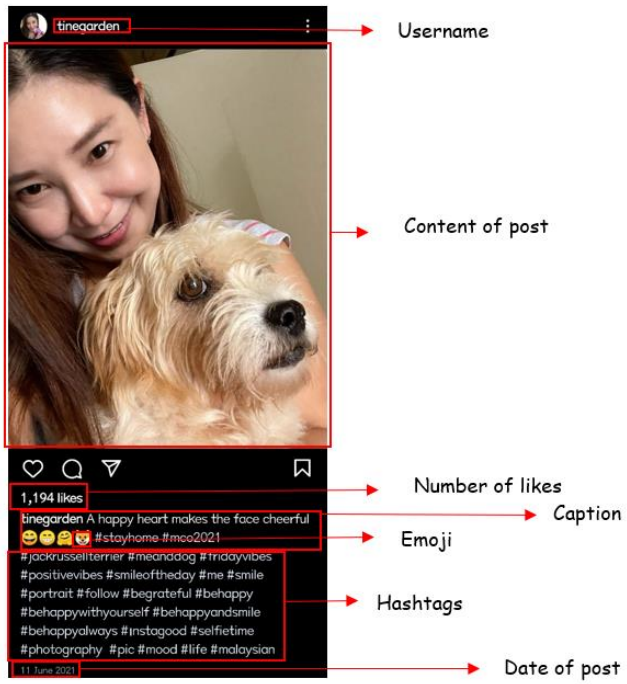
encouragement. The data was collected from 1 June 2021 to 31 August 2021, each month has collected 50 posts.

Since Instagram posts are modifiable, all 150 posts were screenshotted to maintain documentation of the data at the time of collection. The screenshot contains the whole post, including the username, image, caption, hashtag, and date. Some users would place their hashtags in the comment part of their posts so that they would not be seen in their posts until visitors to their posts specifically clicked into the comment section. The hashtags will be screenshotted individually in such cases. Other users' comments on the survey will not be collected because they are unrelated to the research topic.

3.3 Data Classification

The components of Instagram posts that used in this study were presented in Figure 3.1. The type of content that Instagram users posted during the MCO 3.0 period were determined by the content of the post, which is the image of the post. The key element utilized to examine the thoughts expressed by the users in that specific post is the caption. While analysing the sentiments, emoji and hashtags were used as references. The dates of postings were also kept track of to look how the two hashtags used to collect data are trending.

Figure 3.1: Post Dissection



Source: Developed for this research.

The categories that will be utilized to classify the content of the postings, which include their images, are shown in Table 3.1. Table 3.1 serves as the image categorization guideline, including a description and explanation of each category.

Table 3.1: Image categories and its respective description

Image Categories	Description
Activity	Both outdoor and indoor activities, as well as the areas where they take place.
Gadget	Electronics, tools, motorcycles, automobiles, etc.
Captioned Photo	Memes, pictures with embedded text, etc.
Fashion	Footwear, outfits, make-up, personal possessions, etc.
Food	Food, recipes, desserts, beverages, and so on.
Portrait	Model posing to the camera with concept and style.
Landscape	The visual characteristics of a piece of land.
Pet	The major things in the photo are animals such as cats and dogs.
Selfie	Self-portraits, in which just one human face is shown.

Source: Developed for this research.

3.3.1 Activity

Figure 3.2 is an example of the image category that depicts the aspect of the activity. Vaccine, sports, and yoga are the activities indicated in Figure 3.2 from left to right. Any image that shows that the image subject is performing an activity is considered an activity image.

Figure 3.2: Example of Activity Images

Source: Developed for this research.

3.3.2 Gadget

Figure 3.3 shows an example of a gadget, with bicycles and a car from left to right. Gadgets are any images that include gadgets as their main theme.

Figure 3.3: Example of Gadget Images

Source: Developed for this research.

3.3.3 Captioned Photo

As demonstrated in Figure 3.4, every image with embedded text falls into the captioned photo category. The examples are memes that may be found in the image itself.

Figure 3.4: Example of Captioned Photo

Source: Developed for this research.

3.3.4 Fashion

The example that is shown on the left of Figure 3.5 is an image that shows the outfits of a woman. The example in the middle shows that a little girl also can be fashionable. The last example on the right shows that a teenage boy stays at home because of MCO 3.0, thus he wore some fashionable outfits and took pictures at home to show his nostalgia for the days of going out normally.

Figure 3.5: Example of Fashion Images

Source: Developed for this research.

3.3.5 Food

Figure 3.6 is an example of food images where the images of instant noodles, dessert and durian are shown from left to right. Images that show food as their main subject would fall under this category.

Figure 3.6: Example of Food Images

Source: Developed for this research.

3.3.6 Portrait

Figure 3.7 illustrates the example of portrait images. Portrait images are images that are shot with a concept. The first image on the left has shown a garden portrait where the subject would pose to the camera while acting like it is a candid shot that is taken randomly in the garden. The second image in the middle is an example of a group portrait where a group of people poses to the camera. The third image on the right is an example of a portrait where a girl poses to the camera.

Figure 3.7: Example of Portrait Images

Source: Developed for this research.

3.3.7 Landscape

Figure 3.8 shows some landscape images which are images of a mosque, Petronas Twin Tower, and Kuala Lumpur Tower. Any images that stress view, scenery, and architecture would be classified under the landscape category.

Figure 3.8: Example of Landscape Image

Source: Developed for this research.

3.3.8 Pet

Figure 3.9 shows examples of images that have pets as their main subject. Any images that have animals that are domestic and kept for companion purposes such as cats and dogs would be categorized under the category of pets.

Figure 3.9: Example of Pet Images

Source: Developed for this research.

3.3.9 Selfie

Figure 3.10 illustrates the example of selfie images. It does not necessarily have only one face shown in the image to be classified under the selfie category. The first two examples are the subject is taking a mirror selfie which also indicates that the image is taken by herself. The example on the right shows a traditional selfie.

Figure 3.10: Example of Selfie Images

Source: Developed for this research.

Following the classification of the images' content, all data will be categorized into the following caption categories, as given in Table 3.2, based on sentiments emojis, and hashtags:

Table 3.2: Caption categories and their respective description

Categories	Description
Narratives of Fear	Contents that show worries about COVID-19 and the effects that COVID-19 will bring to their lives in the aspect of careers, education, health, and finance.
Narratives of Fun	Contents that are joyful and happy. Furthermore, those who demonstrate their COVID-19 coping mechanisms, such as sports and cooking.
Narratives of Sadness	Contents that demonstrate a sense of omission and incapacity to act.
Narratives of Responsibility	Contents that demonstrate the community's call to action as responsible citizens and community members, such as staying at home and following good hygiene standards.
Narratives of Encouragement	Contents that show the author doing something new during MCO 3.0 and encourage readers to perform activities, such as working out and eating a good diet, to stay optimistic. This category also includes self-encouragement.

Source: Developed for this research.

3.3.10 Example of Narrative of Fear

The statement "确诊人数还是飙升" which means "the number" of confirmed cases continues to soar" is a caption derived from an Instagram post, and it shows that the author is worried about the outbreak. Aside from that, another keyword from the other caption is "the outside world is a dangerous place now". In short, because of COVID-19, which reflects the narrative of fear, the writers had a lot of anxieties and would envision a lot of things when being at home for a long period.

3.3.11 Example of Narrative of Fun

"Happy Sunday 😃" is an example of a caption that displays the narrative of fun. It expresses the feeling of pleasure and happiness with the term "Happy" and the emoji of a smiling face, making the description come under the category of the narrative of fun. Moreover, hashtags like "#cute", "#love", "#wonderful", and "#happy" all indicate a joyful sentiment.

3.3.12 Example of Narrative of Sadness

"#Throwback, bila boleh pergi pulau lagi 😭" a caption posted by an Instagram user "nazrinshah_95". The author's caption revealed his longing for the fantastic moments he used to have on his past vacations. The emoji of a sad face, as well as the hashtags "#tb" and "#lockdown", are proof of the author's sadness over not being able to do activities he enjoyed during the MCO 3.0 time.

3.3.13 Example of Narrative of Responsibility

“Stay at home routine 30 minutes dating with the sun”, Instagram user “e10lim” captioned the photo. The author had followed the rules that are implemented during the MCO 3.0 period, demonstrating that he was doing his bit as a citizen during this unique time.

3.3.15 Example of Narrative of Encouragement

One of the posts includes a caption that states “PKP sumbung lagi, don’t forget to keep fit!” The writer is urging the community and the public to cope constructively with the COVID-19 and MCO 3.0, despite the fact that the situation is not ideal.

3.4 Intercoder Reliability Test

Before going to data analysis, all the collected content will run in an intercoder reliability test (IRT). The objective of running IRT is to test the validity of the coding. An IRT is carried out to confirm that data categorization is done objectively and that the feelings classified are accurate. Prior to the test, the coder was given a brief description of the five categories. Out of a total of 150 posts, the coder was needed to categorize 75 of them. The 75 sample size for the intercoder reliability test is based on Lacy & Riffe (2016), which revealed that the content units required for 250 data are 91. The second coder will be randomly from 75 out of 150 to calculate and run a validity test on the Statistical Package for the Social Sciences (SPSS). As a result, employing 75 data to conduct the study's reliability test is acceptable. Moreover, according to Landis & Koch (1977), as long as the kappa value is greater than 0.81, then it is near perfect agreement.

3.5 Data Analysis Tool

Microsoft Word is used to arrange and classify the data by date of posting, as well as to sort the data by content and captions. All the information gathered is then entered into the SPSS for analysis of the frequency of each category's occurrence. The number of postings and their captions were labelled appropriately in the data view. The use of SPSS made the process of determining which category has the most frequencies move simply and swiftly. By comparing both classifications of two coders, SPSS may also be used to examine intercoder reliability. Furthermore, Microsoft Excel was utilized to calculate the frequencies for combinations values of two discrete random variables and represent them in a contingency table.

CHAPTER 4: DATA ANALYSIS

4.1 Introduction

This chapter mainly reports the outcomes of the intercoder reliability test, the frequency of posts based on the date of posts, the frequency of the occurrence of each image categories, and the frequency of the occurrence of each caption categories. Figures and tables display the findings to improve and simplify the comprehension process.

4.2 Intercoder Reliability Test

An IRT was performed on the content to validate the reliability of the content classifications. Besides, to ensure that the coding is consistent to minimize the subjectivities when it comes to coding. Therefore, in order to run this IRT, a second coder has been trained. Table 4.1 shows the result of IRT.

Table 4.1: Results of Intercoder Reliability Test

Intercoder Reliability		
Image	**Category**	**Kappa Value**
	Activity	1.000
	Gadget	1.000
	Captioned Photo	1.000
	Food	1.000
	Pet	1.000
	Selfie	0.961
	Portrait	0.920
	Fashion	0.916
Caption	**Category**	**Kappa Value**
	Narrative of fear	1.000
	Narrative of fun	0.973
	Narrative of encouragement	0.959
	Narrative of sadness	0.926
	Narrative of responsibility	0.892

Source: Developed for this research.

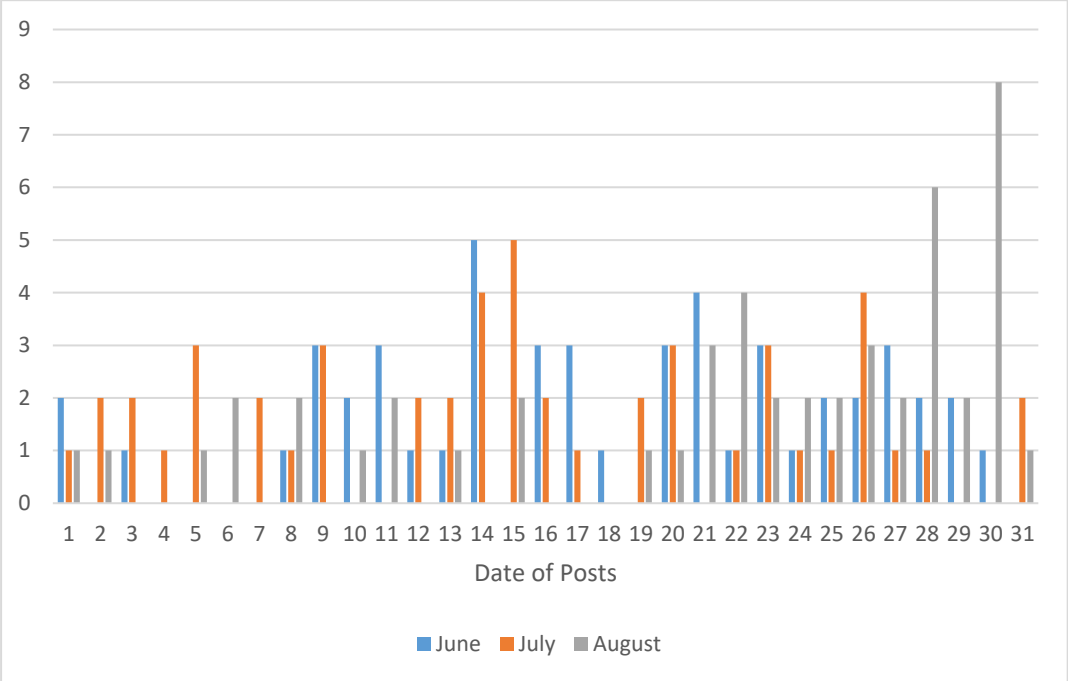
As shown in Table 4.1, all the kappa values are more than 0.81, which means nearly perfect agreement (Landis & Koch, 1977).

4.3 Date of Posts

In Microsoft Excel, the dates of all of the posts were sorted and then totalled using a Pivot Table to determine the frequency of posts that happened on each day. Figure 4.1 depicts the number of posts that happen on each date. The day with the highest frequency of postings between 1 June 2021 and 31 August 2021 is 30 August 2021, which has eight posts on that single day. The following day is 28 August 2021, which has six posts, and the third day is 14 June 2021 and 15 July 2021, which has five posts. There are four dates with four posts which are 21 June, 14 July, 26 July, and 22 August 2021.

Then, 9, 11, 16, 17, 20 23, 27 June, 5, 9, 20, 23, July, and 21, 26 August 2021 are the ones that have three posts. The dates that have two posts are 1, 10, 25, 26, 29 June, 2, 3, 7, 12, 16, 19, 31 July, and 6, 8, 11, 15, 23, 24, 25, 27, 29 August 2021. Finally, 3, 8, 12, 13, 18, 22, 24, 30 June, 1, 4, 8, 17, 22, 24, 25, 27, 28 July, 1, 2, 5, 10, 13, 19, 20, 31 August 2021 are the dates that only have one post. The rest of the days that aren't specified but occur within the three-month timeframe are the times when no post is collected.

Figure 4.1: Number of Posts in Date



Source: Developed for this research.

4.4 Content of Picture

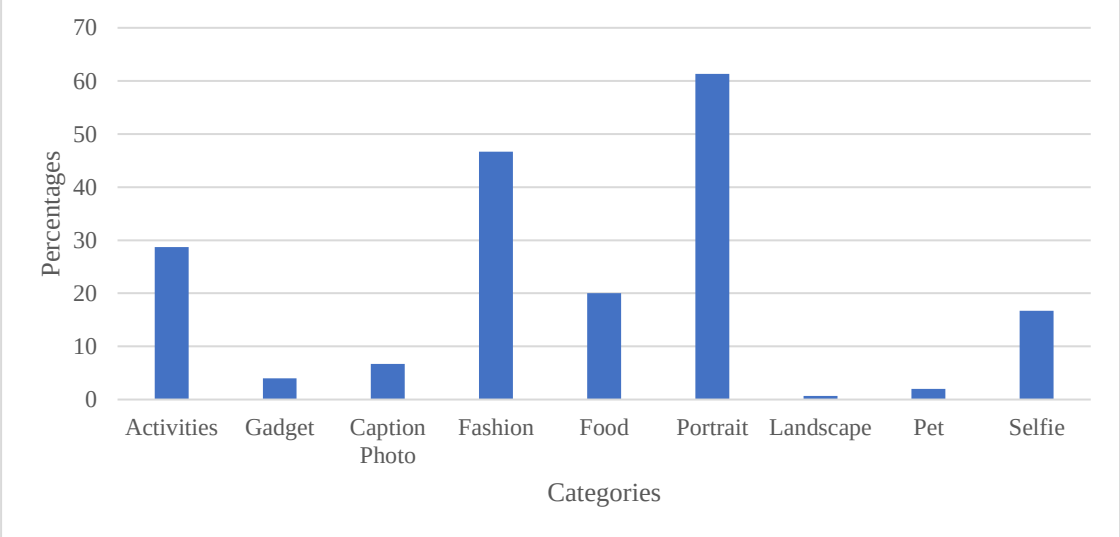
The content of the 150 posts is classified based on their images. Almost 61.3% of the total posts are portrait images which is the image category that has the highest occurrence out of the 9 categories. There are 46.7% of fashion images among the 150 posts and 28.7% of the posts are images regarding the activity. 20.0% of the users had shared food images on their Instagram and 16.7% of them had shared their selfie images. The captioned photo has a 6.7% of occurrence rate and 4.0% of the gadget image. Furthermore, there are 2.0% of the pet image and 0.7% of the landscape image. Figure 4.2 summarises the percentages of the study. Therefore, portrait image > fashion image > activity image > food image> selfie image > captioned photo > gadget image > pet image > landscape image.

Table 4.2 shows that the overall number of images across all categories is 280, despite the fact there are only 150 posts. This demonstrates that the images on some of the posts indicated several categories. Among all the categories, the portrait image had the most frequency, with 92 Instagram users posting their special or beautiful images. The fashion image has a frequency of 70, whereas the activity image has a frequency of 43. The food image follows in second with a frequency of 30, followed by the selfie image with 25 frequencies. Moreover, the caption photo has a frequency of 10. The gadget image, pet image, and landscape image have the lowest frequency. The frequencies for the three categories are respectively 6, 3, and 1.

Most of the posts that displayed images have different categories as shown in Figure 4.3. The category in the figure has expressed 4 categories of images which are portrait, activity, food, and fashion. The cake presents the evidence of food image. Besides, the dress-up of the woman in the photo shows the portrait image. Furthermore, the Dior had brought out the fashion image. Moreover, a birthday celebration represents the activity image.

There is a total of 107 posts that showed multiple categories of their images in their posts and out of the 107 posts, 85 of them have two image categories, 31 of them have three image categories, and 1 of them has four image categories. The posts that represented double image categories in their posts are shown in Table 4.3. The only caption with four image categories combined activity, fashion, food, and portrait into one caption.

Figure 4.2: Total Number of Posts in Images Category (%)



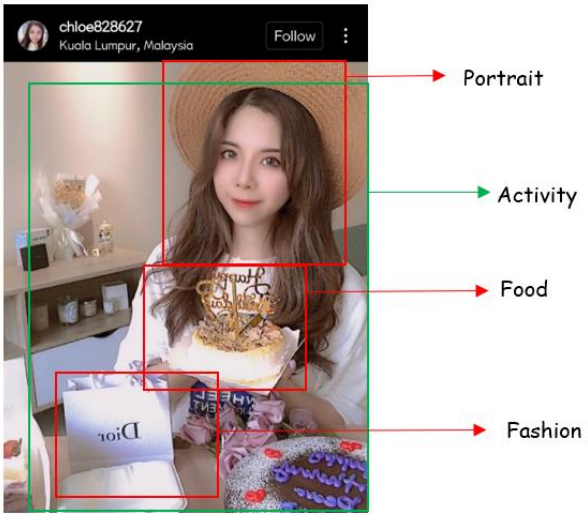
Source: Developed for this research.

Table 4.2: Frequency and Percentage of Image Categories

Image categories	Frequency	Percentage (%)
Activities	43	28.7
Gadget	6	4.0
Caption Photo	10	6.7
Fashion	70	46.7
Food	30	20.0
Portrait	92	61.3
Landscape	1	0.7
Pet	3	2.0
Selfie	25	16.7
Total	280	

Source: Developed for this research.

Figure 4.3: Example of Post That Displays Multiple Image Categories



Source: Developed for this research.

Table 4.3: Images that show more than 2 categories

	A	B	C	D	E	F	G	H	I
A		0	0	0	0	20	0	0	2
B			0	0	1	0	0	0	0
C				0	0	0	0	0	0
D					0	36	0	0	17
E						6	0	0	2
F							0	0	0
G								0	0
H									1
I									
Total	0	0	0	0	1	62	0	0	22

Source: Developed for this research.

Note:

A = Activities
B = Gadget
C = Caption Photo
D = Fashion
E = Food
F = Portrait
G = Landscape
H = Pet
I = Selfie

4.5 Content Analysis

Figure 4.4 shows that the narrative of responsibility is the category with the largest percentage of posts displaying a narrative of responsibility in their caption, with 44% of the posts displaying a narrative of responsibility in their caption. The narrative of fun is ranked second with 42.7%, followed by the narrative of encouragement, which comes in third with only 24%. The narrative of sadness comes next afterward, and the narrative of fear has the lowest proportion. The percentages for the two groups are respectively 10.7% and 2.7%. Therefore, the narrative of responsibility > narrative of fun > narrative of encouragement > narrative of sadness > narrative of fear.

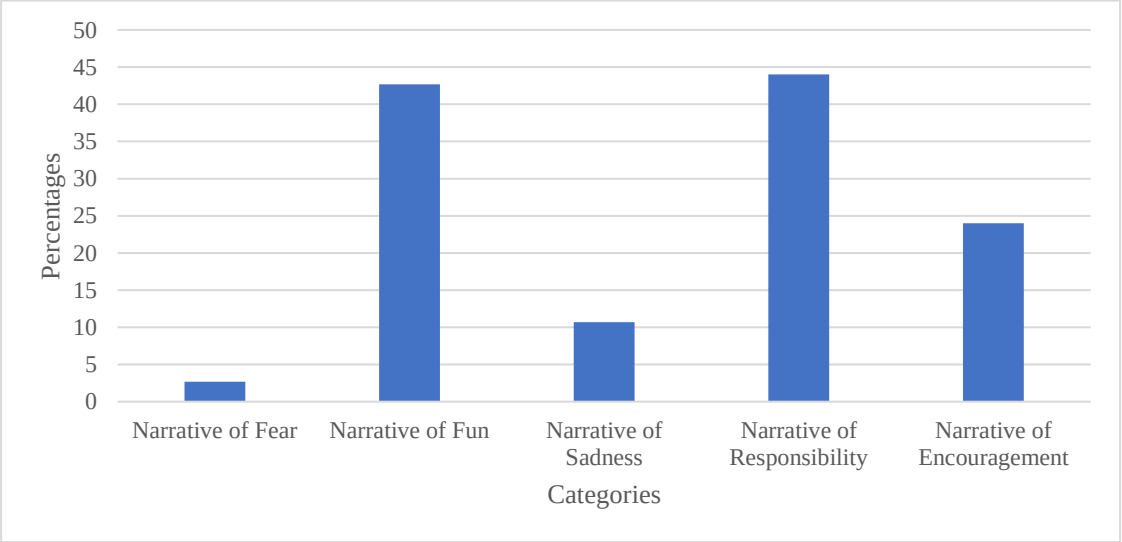
Table 4.4 shows that the overall number of feelings across all categories is 186, despite the fact there are only 150 posts. This demonstrates that the captions on some of the posts indicated several emotions. Among all the categories, the narrative of responsibility had the most frequency, with 66 Instagram users portraying themselves as responsible citizens and community members in their captions. The narrative of fun has a frequency of 64, whereas the narrative of encouragement has a frequency of 36. The narrative of sadness follows in second with a frequency of 16, followed by the narrative of fear with just 4 frequencies.

Most of the posts displayed several captions as shown in Figure 4.5. The caption in the figure has expressed 3 types of narratives which are the narrative of fun, the narrative of responsibility, and the narrative of encouragement. Some of the key points that are present as the evidence of narrative of fun are the keywords “happy” and “smile”, and the emojis “😄”, “😁”, and “🤗”. Furthermore, the keyword “stayhome” brought out the narrative of responsibility. Moreover, the keywords “behappywithyourself” and “behappyandsmile” represent the narrative of encouragement.

There are a total of 33 posts that showed multiple categories of narratives in their caption and out of the 33 posts, 30 of them have two captions while 3 of them have

three captions. Table 4.5 shows the posts that expressed double captions in their posts.

Figure 4.4: Total Number of Posts in Caption Category (%)



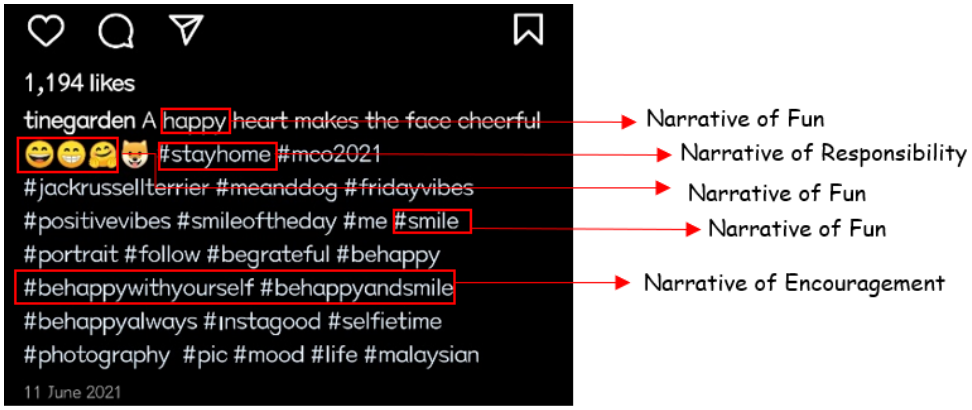
Source: Developed for this research.

Table 4.4: Frequency of Caption Categories

Categories	Frequency	Percentage of Posts out of 150 posts (%)
Narrative of Fear	4	2.7
Narrative of Fun	64	42.7
Narrative of Sadness	16	10.7
Narrative of Responsibility	66	44
Narrative of Encouragement	36	24
Total	186	

Source: Developed for this research.

Figure 4.5: Example of Post That Display Multiple Caption Categories



Source: Developed for this research.

Table 4.5: Captions that show more than 2 categories

	V	W	X	Y	Z
V		0	0	1	1
W			0	13	3
X				1	1
Y					10
Z					
Total	0	0	0	15	15

Source: Developed for this research.

Note:

V = Narrative of Fear

W = Narrative of Fun

X = Narrative of Sadness

Y = Narrative of Responsibility

Z = Narrative of Encouragement

CHAPTER 5: DISCUSSION AND CONCLUSION

5.1 Discussion on Major Findings

Due to the MCO 3.0, all the posts were collected from June to August. Malaysians are free to resume their normal lives after the MCO 3.0, but only on the condition of adhering to SOPs while visiting stores and obeying government-imposed laws and regulations when leaving the house. People will start to go out while the mobility restrictions have been eased. Hence, the hashtags "#mco3" and "#mco2021" will appear in more posts during the next three months, people who stayed at home would add to the trend of the two hashtags.

5.1.1 Discussion on the Analysis of Image Categories

After using SPSS to analyse image categories, it was discovered that the portrait image is the most frequent category. A **portrait** might be seen as a window into one's personality because it revealed the current reflection of the sentiment. Nie et al. (2014) proved the agreement of people's initial impressions on personality and argued that the portrait image applied to people's cognitive processes and figures one's personality attributes in the first impression. Nie et al. (2016) discovered a link between personality type and physical and behavioral characteristics. Secondly, **fashion** can be seen as an extension of one's character. Some people desire to express their fashion sense as well as the quality or reflection of their life. Instagram was shown to be the social media platform that has the most impact on impulse purchases in the fashion sector and acknowledged the significance of the visual aspect in fashion marketing (Djafarova & Bowes, 2021). The fashion content shown here can potentially influence female users' spontaneous purchases (Djafarova & Bowes, 2021). Thirdly, the data of this study shows that the majority of Instagram users like to post some **activities** like

vaccination, gym, yoga, and so on. This is an indication of how users acted throughout the lockdown period. The study of Heinonen (2011) indicated that it the feasible to gain a better understanding of why customers are interested in social media by focusing on activities rather than just reasons or gratifications. Besides, the notions of use and pleasure were expanded upon by identifying several activities associated with each gratification.

Fourthly, the findings of Holmberg et al. (2016)'s research demonstrate that many teenage Instagram users upload photographs of food, and that **food** is depicted in a variety of ways, most of which are aesthetic. The two primary methods that food has been portrayed on Instagram are emphasizing the aesthetics or home-made elements of the meal and emphasizing food as a component of a lifestyle or circumstance. Fifthly, the **selfie** is an expression. Instagram users post their selfies on the platform to covertly express their emotions. According to Modica (2020)'s findings, selfie manipulation moderated the connections between selfie posts and body dissatisfaction and selfie investment and body dissatisfaction. Furthermore, the connection between Instagram usage and body dissatisfaction was mediated by appearance comparison on Instagram, with Instagram use is positively related to appearance comparison, which was then positively associated with body dissatisfaction. Sixthly, **caption photos** are memes, pictures with embedded text, etc. Maddox (2020) exhibited memes as resonant, demonstrating how a little language notation can make all the difference in understanding a picture. In conceptualizing joy, memes summon these narratives, which serve a purpose for the self and a deliberate purpose for others.

Seventhly, the **gadget** is also a behaviour reflection of life. Car enthusiasts will enjoy posting photographs of vehicles. This reveals a person's desires, passions, and favourite things. Yusri Mustafa et al. (2019) observed that many individuals utilize gadgets in their everyday lives across the world. Gadgets are one of the most important devices that people require because

they can be used for communication, gathering information or news around the world, playing games, entertainment, and connecting with many people from various locations, including different countries, through social media. Smartphones, laptops, TVs, and other such gadgets are the main things that allow individuals to spend time at home during the lockdown. Eighthly, **pet** owners frequently update their Instagram posts for their pets. The study by Maddox (2020) shows that images of dogs may communicate joy in places where joy isn't typically present. Thus, pet images convey an upbeat attitude. Ninthly, the visual qualities of a piece of land are represented by the **landscape**. Malaysians are unable to go out due to the restrictions imposed by MCO 3.0, hence fewer users post about landscape images. Chen et al. (2018) discovered that decision-makers need a place-specific understanding of perceived landscape values to forecast how changes in the landscape, such as energy infrastructure, may impact the spatial patterns of local values. The impact assessment study has concentrated on appraising the landscape's biological and economic values, reflecting the perspectives of environmental specialists and proponents or organizations who will gain from the initiatives respectively.

5.1.2 Discussion on the Analysis of Caption Categories

After using SPSS to analyse caption categories, it was discovered that the **narrative of responsibility** is the most frequent category. Despite the fact that the research of Azlan et al. (2020) revealed that Malaysians practice good hygiene and are aware of COVID-19 preventative methods, these features were well represented in the Instagram posts gathered. The posts would specify the responsibilities that they would take up and specifically call out to the community. At least the content displayed on social media shows that Malaysians have a certain understanding of hygiene and epidemic prevention measures. This tendency has also been shown in this study and Malaysians are aware of their responsibilities, such as staying at

home, those hashtags used by users, the responsibility of vaccination, etc. Next, the **narrative of fun** was ranked second among all the categories has revealed that Malaysian's feelings throughout the MCO 3.0 period were mostly positive and upbeat. This finding is in line with research conducted by Azlan et al. (2020), which found that the majority of survey participants have favourable opinions regarding COVID-19 eradication.

Narrative of encouragement was ranked third which demonstrated that Malaysians did not forget to promote optimism in the midst of adversity and to offer some incentive to the community to start something new. The finding is consistent with research by Nabity-Grover et al. (2020), which found that during pandemics, individuals are more conscious of the material they share on social media since it may influence others. Thus, people would want to supply the motivation to impact those of them favourably. The **narrative of sadness** was ranked fourth showing that the people are missing their loved ones, things and activities. This circumstance matched the findings of Rother et al. (2020)'s study, which found that Malaysians are more anxious when they are separated from relatives and friends. When individuals are worried, they tend to miss the things they enjoy since familiarity may help them relax (Reis et al., 2011). Last but not least, the **narrative of fear** which has the least occurrence could imply that Malaysians are facing the COVID-19 with a positive attitude.

5.2 Implications of the Study

According to the findings of this survey, the most popular image category on Instagram is the portrait, and the most popular caption category stated by Instagram users is the narrative of responsibility. From this study, we notice that caption and image, are positive in the sense of showing narrative and sentiment, even under the doom and gloom. Malaysian is resilient, they still can smile even if the condition is tough. Besides, Instagram users in Malaysia prefer enjoyable content that is well planned and shot, since these portrait photographs received enough likes to make it into Instagram's default top posts. The finding is further supported by the findings of a study by Waterloo et al. (2018), who discovered that on more public platforms like Instagram, Facebook, and Twitter, positive emotions are seen as a more suitable expression than negative emotions. Thus, to catch the attention of potential consumers, company marketers should create their advertisements in such a manner that the end result is attractive and offers a fun and pleasant feeling to the audience.

Despite the fact that the outbreak of COVID-19 has ushered in a period of doom and gloom, in which many plans have been forced to be cancelled, companies have experienced low profits, and workers have faced the prospect of being laid off, the Instagram platform has continued to display positive and uplifting content. As Instagram is becoming a rising star among marketing tools, company marketers should adapt to the current trend by using Instagram as a promotional platform while also meeting the demands of their consumers. Marketers could use Instagram to advertise their brand, products, and services to appeal to a younger demographic. Posting uplifting and enjoyable content may help marketers gain more attention from these potential customers, who expect to see something fun on the site.

As mentioned in Chapter 2.1.3 Crisis Communication, the prolonged lockdown has made people anxious and they seek the presence of family and friends. According to the collected data, most of the portrait images taken with family members or friends are pleasant, which indicates that users enjoy time with family and friends

during MCO 3.0. Moreover, users who are unable to reunite with friends and family will crave companionship because chronic loneliness can cause anxiety (Wiederhold, 2020). When marketers promote or advertise products on Instagram, they can use family or friendship as the theme to touch and trigger consumers' empathy. For example, marketers can promote their love-themed Instagram posts on Father's Day or Mother's Day, attracting purchases from Instagram users who can't go home to accompany their parents.

According to the results of this research, the top two most popular image categories on Instagram are portrait and fashion. "People who have created a big network of followers and are recognized as credible tastemakers in one or more areas" are characterized as influencers (Jin et al., 2019). For people at the cutting edge of purchase decision-making, Brown & Hayes (2008) revealed that influencer marketing is the most essential new technique to marketing in a decade. Influencer marketing is inextricably linked to the emergence and success of word of mouth (WOM) and relationship marketing and is now firmly established as one of the arsenals of new approaches that professionals must employ. Users now prefer portrait and fashion posts, thus marketers may find some influencers to post when promoting products. An extremely influential influencer can let more people know about the new products launched by the company through Instagram, after all, everyone is actively browsing Instagram during MCO 3.0.

5.3 Limitations of the Study

Data itself constantly change, collect by work slightly different for everyone. If data is collected manually, there may be errors. The top posts are collected from a single Instagram account, and the search results for the same hashtags on multiple Instagram accounts may differ. Even if top posts are ordered by the number of likes, there's a chance the results won't be 100% constant when a search uses various Instagram accounts. Furthermore, the data was gathered manually, which takes time. Since some words or acronyms may have various meanings or definitions, clashing on the particular keywords is a constraint that must be addressed. As the data collection and classification methodology is restricted, top posts may appear differently for various accounts, and some posts may be missing. Therefore, improved data mining software is required.

5.4 Recommendations for Future Research

Researchers are advised to gather data using different Instagram accounts while utilizing keywords and hashtags, and then compare the numerous sets of data to create more accurate and consistent collection data. Furthermore, researchers are encouraged to use data mining technologies like python in their future studies to save time and avoid human mistakes throughout the data collecting process. For future studies, data cleansing is advised so that researchers may guarantee that the data they are using in their analysis is relevant.

5.5 Conclusion

This research identified the most popular type of images that Instagram users shared during MCO 3.0, as well as the most prevalent sentiments expressed in their captions. In conclusion, during the lockdown, Malaysians tend to post portrait images and fashion images on Instagram, and they are dealing with the obstacles with a positive attitude since the narrative of responsibility appears in the majority of captions.

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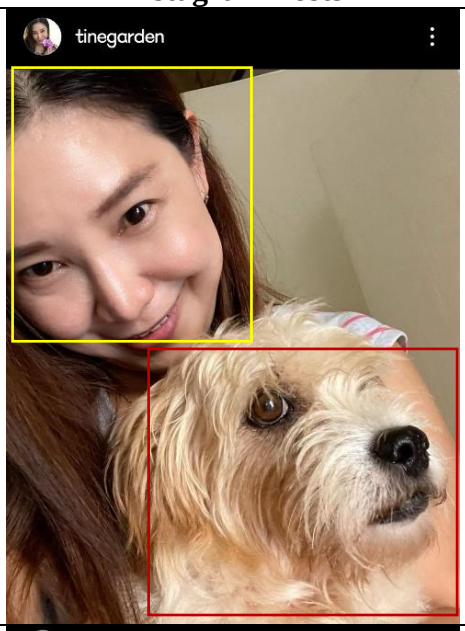
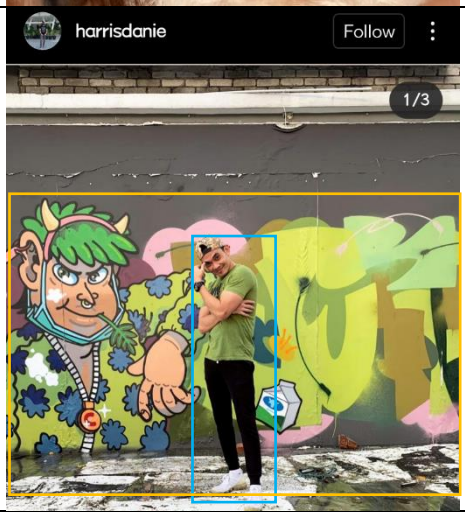
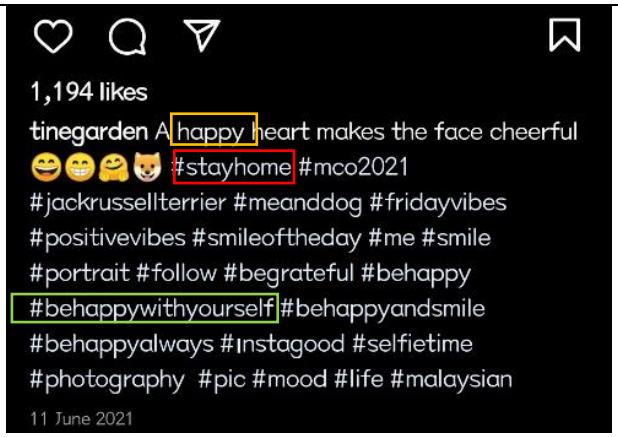
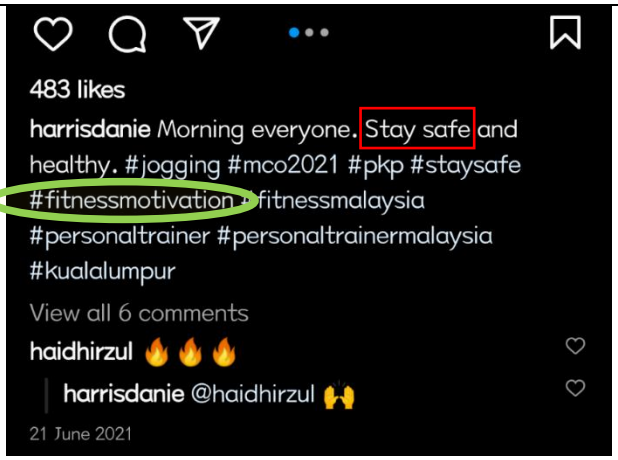
APPENDICES

Appendix I: Example of Image and Caption Categories

No.	Instagram Posts	Date	Image Category
1.		11/6/2021	Selfie Pet
2.		21/6/2021	Portrait Fashion

No	Instagram Posts	Date	Caption Category
1.		11/6/2021	Narrative of Fun Narrative of Responsibility Narrative of Encouragement
2.		21/6/2021	Narrative of Encouragement Narrative of Responsibility

Appendix II: Intercoder Reliability Test Result

Images Categories

Activity

Symmetric Measures

		Value	Asymptotic Standard Error[a]	Approximate T[b]	Approximate Significance
Measure of Agreement	Kappa	1.000	.000	8.660	.000
N of Valid Cases		75			

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

Gadget

Symmetric Measures

		Value	Asymptotic Standard Error[a]	Approximate T[b]	Approximate Significance
Measure of Agreement	Kappa	1.000	.000	8.660	.000
N of Valid Cases		75			

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

Fashion

Symmetric Measures

		Value	Asymptotic Standard Error[a]	Approximate T[b]	Approximate Significance
Measure of Agreement	Kappa	.916	.047	7.964	.000
N of Valid Cases		75			

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

Portrait

Symmetric Measures

		Value	Asymptotic Standard Error[a]	Approximate T[b]	Approximate Significance
Measure of Agreement	Kappa	.920	.045	7.994	.000
N of Valid Cases		75			

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

Caption Categories

Narrative of Fear

Symmetric Measures

		Value	Asymptotic Standard Error[a]	Approximate T[b]	Approximate Significance
Measure of Agreement	Kappa	1.000	.000	8.660	.000
N of Valid Cases		75			

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

Narrative of Fun

Symmetric Measures

		Value	Asymptotic Standard Error[a]	Approximate T[b]	Approximate Significance
Measure of Agreement	Kappa	.973	.027	8.431	.000
N of Valid Cases		75			

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

Narrative of Sadness

Symmetric Measures

		Value	Asymptotic Standard Error[a]	Approximate T[b]	Approximate Significance
Measure of Agreement	Kappa	.926	.073	8.041	.000
N of Valid Cases		75			

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

Narrative of Responsibility

Symmetric Measures

		Value	Asymptotic Standard Error[a]	Approximate T[b]	Approximate Significance
Measure of Agreement	Kappa	.892	.052	7.771	.000
N of Valid Cases		75			

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.