

A COMPARISON OF WOMEN'S IMAGES IN CANADIAN
AND THAI TV COMMERCIALS FOR
WOMEN'S BEAUTY PRODUCTS

A MASTER'S PROJECT
BY
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Presented in partial fulfillment of the requirements for the
Master of Arts degree in Business English for International Communication
at Srinakharinwirot University

January 2004

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การเปรียบเทียบภาพพจน์ของผู้หญิงในงานโฆษณาผลิตภัณฑ์เพื่อความงาม
สำหรับผู้หญิงของไทยและแคนาดา

บทคัดย่อ
ของ
นางสาว อีสริยา อิศราประทีปรัตน์

เสนอต่อบัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ เพื่อเป็นส่วนหนึ่งของการศึกษา
ตามหลักสูตรปริญญาศิลปศาสตรมหาบัณฑิต สาขาวิชาภาษาอังกฤษเพื่อการสื่อสารนานาชาติ

มกราคม 2547

อิสริยา อิศราประทีปรัตน์. (2546), การเปรียบเทียบภาพพจน์ของผู้หญิงในงานโฆษณา ผลิตภัณฑ์เพื่อความงามสำหรับผู้หญิงของไทยและแคนาดา. สารนิพนธ์ ศศ.ม (ภาษาอังกฤษเพื่อการสื่อสารนานาชาติ). กรุงเทพฯ : บัณฑิตวิทยาลัย มหาวิทยาลัย ศรีนครินทรวิโรฒ.
อาจารย์ที่ปรึกษาสารนิพนธ์: ดร. วัลลภา ไทยจินดา

การศึกษานี้มีวัตถุประสงค์เพื่อเปรียบเทียบภาพลักษณ์ของผู้หญิงในงานโฆษณาผลิตภัณฑ์ความงามสำหรับผู้หญิงแคนาดา และผู้หญิงไทย โดยพิจารณาและแปลความหมายจากภาษาพูดและภาษากายของผู้หญิงในงานโฆษณา โดยใช้ข้อมูลจากงานโฆษณาผลิตภัณฑ์เพื่อความงามสำหรับผู้หญิงที่ออกอากาศทางโทรทัศน์ของแคนาดาช่อง 5, 9, 11, 41 และของไทยช่อง 3, 5, 7, 9 ในช่วงเวลา 20.30-22.00 น. ตลอดเดือนมีนาคม 2546 กลุ่มตัวอย่างประกอบด้วย งานโฆษณาผลิตภัณฑ์เพื่อความงามสำหรับผู้หญิงที่ออกอากาศทางโทรทัศน์ของแคนาดาจำนวน 26 ชิ้นและไทย 22 ชิ้น วิธีการศึกษาที่ใช้คือการวิเคราะห์เชิงคุณภาพ โดยอ้างอิงจากงานของโชติวิทยธานิน (2543)

ผลการศึกษาพบว่าแม้ประเทศทั้งสองจะมีความแตกต่างกันทางวัฒนธรรม แต่ภาพลักษณ์ของผู้หญิงที่พบในงานโฆษณามีความคล้ายคลึงกัน และพบว่าภาพลักษณ์ของผู้หญิงในปัจจุบันยังคงเหมือนในอดีต คือจำกัดอยู่ในภาพลักษณ์ของมารดา, ภรรยา, ผู้หญิงทำงาน, และผู้หญิงสวยงาม อย่างไรก็ตามผู้หญิงที่พบในงานวิจัยนี้มีบุคลิกพิเศษที่แตกต่างจากงานวิจัยในอดีต เพราะผู้หญิงเหล่านี้มีความฉลาด, กระฉับกระเฉง, พึ่งพาตนเอง, และมั่นใจในตนเอง, นอกจากนี้ยังสนใจในการออกกำลังกาย

นอกจากนี้ยังพบว่างานโฆษณาบางชิ้นมีการนำเสนอโดยใช้แนวคิดแบบเดียวกันทั้งในประเทศแคนาดาและประเทศไทย ซึ่งสะท้อนให้เห็นว่างานโฆษณาจะมีความเป็นสากลมากขึ้นและมีผลทำให้ภาพลักษณ์ของผู้หญิงที่พบในงานโฆษณาในแต่ละประเทศมีความคล้ายคลึงกันมากขึ้น

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AN ABSTRACT
OF
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Presented in partial fulfillment of the requirements for the
Master of Arts degree in Business English for International Communication
at Srinakharinwirot University
January 2004

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Isariya Isarapratiprat. (2004). *A Comparison of Women's Images in Canadian and Thai TV Commercials for Women's Beauty Products*. Master's Project, M.A. (Business English for International Communication). Bangkok: Graduate School, Srinakharinwirot University. Advisor : Dr. Wanlapa Thaijinda.

This study is conducted in order to identify and compare the images of women in women's beauty products in Canadian and Thai television commercials. This study examines the verbal and non verbal language of the women in advertising, and then interprets to images of women.

Women 's beauty product commercials on Canadian TV Channels 5, 9, 11, and 41 and Thai TV Channels 3, 5,7, and 9 at prime time viewing between 8.30 p.m. and 10.00 p.m. throughout March 2003 are collected as population. The samples for this study are 26 Canadian women's beauty product commercials and 22 Thai women's beauty product commercials. Qualitative analysis based on a previous study of Chotevithayathanin (2000) is used for data analysis.

The results of this study shows that two countries with quite different cultures present women's images similarly. Women in advertisements are portrayed as housewives, mothers, workingwomen, and sex appeal agents. This indicates that although the roles of today's women in social are different from the past, women's images in television advertising have remained unchanged and sexual stereotyping still exists in TV

commercials. However, this study clearly shows that women have different characteristics and personalities from the women in the previous research because they look smart, active, independent, confident, enthusiastic, and engaged in sport. As a result, women in both Canadian and Thai commercials reflect women in today 's society.

In addition, this research also shows that the trends of global advertising are increased. As a result, the images of women in commercials in 2 different parts of the world may likely be quite similar.

The Master's Project Committee and Oral Defense Committee have approved this Master's Project as partial fulfillment of the requirements of the Master of Arts degree in Business English for International Communication of Srinakharinwirot University.

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Acknowledgements

I wish to express my deep gratitude to Dr. Wanlapa Thaijinda, my advisor and Dr. Tony Ward at Brock University, my co-advisor, for their kind guidance, valuable comments and encouragement.

I would like to thank Asst. Prof. Dr. Amporn A. Srisermbhok and Mr. Peter Cadman, my committees, for their valuable suggestions and assistance.

I am very grateful to Asst. Prof. Dr. Tipa Thep-Ackrapong for her sincere guidance and encouragement throughout the study.

I also would like to extend my thanks to all my friends for their support and encouragement during the difficult moments that I will keep in my memory.

A special thanks goes to John and Ema Warkinson for their kind support and encouragement during my study in Canada.

Finally, I am indebted to my family including parents and sisters for their love, encouragement, and support to the success of my study life.

Isariya Isarapratiprat

TABLE OF CONTENTS

Chapter	page
1. INTRODUCTION.....	1
Background.....	1
Research Questions.....	4
Objectives.....	4
Significance of the Study.....	4
Scope of the Study.....	5
Research Method.....	5
Definitions of Terms.....	6
2. REVIEW OF THE LITERATURE.....	8
Conceptualizations of Advertising.....	8
Conceptualizations of Images.....	11
Conceptualizations of Women.....	12
Conceptualizations of Women and Sex Stereotypes in Advertising.....	14
3. METHODOLOGY.....	20
Populations and Samples.....	20
Data Collection.....	21
Data Analysis.....	22
4. DATA ANALYSIS.....	24
Women's Images in Canadian Television Commercials.....	24
Women's Images in Thai Television Commercials.....	27
A Comparison of Canadian and Thai Women's Images in TV Commercials.....	31
5. DISCUSSIONS, CONCLUSION, AND SUGGESTIONS.....	34
Discussions.....	34

TABLE OF CONTENTS

Chapter	page
Conclusions.....	44
Suggestions.....	45
BIBLIOGRAPHY.....	47
APPENDIX.....	52

LIST OF TABLES

Table	page
1. The numbers of the populations and samples in Canadian and Thai women's beauty product commercials.....	21
2. The criteria for investigating women's images.....	23
3. The findings of Canadian facial beauty product commercials.....	25
4. The findings of Canadian body beauty product commercials.....	25
5. The findings of Canadian other beauty product commercials.....	27
6. The findings of Thai facial beauty product commercials.....	29
7. The findings of Thai body beauty product commercials.....	29
8. The findings of Thai other beauty product commercials.....	30
9. A comparison of women's images in Canadian and Thai beauty product commercials...	32
10. Customer analysis for Canadian women's beauty product.....	53
11. Customer analysis for Thai women's beauty product.....	55

CHAPTER 1

Introduction

Background

Compared to men, women are the major consumers. According to Barletta (2003), women are responsible for 83% of all consumer purchases, 94% of home furnishing, and 92% of vacation spending. As a result, marketers pay much more attention to women in order to convince them to buy their products by using the various media such as radio, television, newspapers, and magazines to communicate to women. Advertising is the major means used to direct persuasive communications at target consumers. The major vehicles for advertising including television commercials exploit female images in order to persuade women to buy products (Ceulemans & Fauconnier. 1979).

Nowadays, many advertisements used women as the presenters. . The different images of women are based on product types and target groups. When women see the advertisements, which mirror their aspiration, their desire to buy the product is activated.

Courtney and Whipple (1983) mention that advertising can influence the audience's perceptions of sex roles, capabilities, and personalities; therefore, women's images in television commercials should not distort women's roles defined by cultures and norms in the society today. As a result, the study of women's images in TV advertisements is interesting

There are many people who have studied women's images in television commercials over the past three decades. Lazier-Smith (1989) asserts that many previous studies of women's images in television commercials have divided women's images into 4 groups: mothers, housewives, working women, and sex appeal agents. Pieraccini and Schell (1995) say that images of women are often found in more various social positions and careers than the previous study such as politicians, lawyers, doctors, scientists, educators, and businesswomen. In addition, today's women are projected in television commercials in new images as supermom and workingwomen.

In Canada, Courtney and Whipple (1974) find that male presenters outnumber female presenters. Moreover, women in commercials are shown predominantly as housewives and mothers. Klassen (1977) says that there have been only slight changes during the last three years because women and men appear in equal numbers as presenters. Although the numbers of female presenters have increased, women are still shown predominantly in advertisements for household and personal hygiene products. In addition, the study of Courtney and Whipple (1978) supports the view that women are portrayed in extremely limited roles such as housewives and mothers in advertising and that this portrayal has not changed significantly during the 1970s.

In Thailand, Sirimangkala (1991) concludes that women in television commercials are presented as sex appeal agents, housewives, mothers, and workingwomen. Chotevithayathanin (2000) studies images of women in women's beauty products in

television commercials and reveals that the images of women are working women and sex appeal agents while the women's images as housewives and mothers are not found.

Although there are many studies of women's images in TV commercials, no comparative study of women's images in countries with diverse cultural differences has been found. Sandage and Fryburger (1975) say that culture is an important factor to consider in creating an advertisement because each advertisement succeeds best when it is directed at a group of consumers. As Canada and Thailand have diverse cultural differences, it would be interesting to compare the ways women are portrayed in TV commercials in the two countries.

According to Beddoe (1998), studying women's images in television commercials today is interesting because generally, the images are constantly changing all the time. Thus, studies of the images and representations of women in TV commercials should be conducted regularly. In order to create a continuous empirical study from the latest study of Chotevithayathanin (2000), this research is conducted to study and to compare women's images in Canadian and Thai TV commercials for women's beauty products. The researcher believes that the results of this study will encourage advertisers to identify and eliminate anything women may view as objectionable, discriminatory, or offensive from their advertising. In addition, it will help to make women more conscious of the way they are depicted in advertising and be useful for all people who are involved in television commercials.

Research Questions

The study examines the following research questions:

1. What are the women's images in Canadian and Thai television commercials for women's beauty products?
2. What are the similarities and differences of women's images in Canadian and Thai television commercials for women's beauty products?

Objectives

The purpose of this study is to identify and compare the images of women in women's beauty products in Canadian and Thai television commercials.

Significance of the Study

From verbal and non-verbal language used by presenters in advertising, the audiences can understand the women's images that might influence their perceptions of sex roles, capabilities, and personalities. The results of this study might help the advertisers to become aware of presenting women's images in advertising to reflect the women's roles in society today. In addition, this research might also encourage the advertisers to identify and eliminate anything women may view as objectionable, discriminatory, or offensive from their advertising. Especially in the globalization era, the study in terms of comparison between Canadian and Thai commercials on TV might help

the advertisers to realize the cultural differences of both countries, which are expected to show up in television advertising and help to create the interesting global advertising.

Scope of the Study

This study investigates women's images portrayed in women's beauty product commercials on Canadian Television Channels 5, 9, 11, and 41 and Thai Television Channels 3, 5, 7, and 9 at prime time viewing between 8.30 p.m. and 10.00 p.m. throughout March 2003 by examining the verbal and non verbal language of the women in advertising, and then interpreting what images they want to communicate to the viewers.

After conducting the primary survey by observing the commercials in February 2003, most women's beauty product commercials use women as product representatives and present women in various roles. In addition, women's beauty product advertisements on Canadian and Thai TV are sufficient to be data for analysis and comparison. For the above reasons, this research focuses on women beauty product commercials. As a result, this study has the limitations because images of women can be surveyed in other types of products and media.

Research Method

Women's beauty product commercials broadcasted on Canadian Television Channels 5, 9, 11, and 41 and Thai Television Channels 3, 5, 7, and 9 at prime time between 8.30 p.m. and 10.00 p.m. throughout March 2003 will be collected as

populations. Then, 26 Canadian women's beauty product commercials and 22 Thai women's beauty product commercials will be selected as samples for data analysis. Next, each advertisement will be analyzed by investigating the form of verbal and non-verbal language of the presenters in the advertisements.

Qualitative analysis based on a previous study conducted by Chotevithayathanin (2000) will be used to support the data analysis. The framework for analysis will include women's ages, product-categories, women's images, places, and sex of the voice - overs. Women's images will consist of working women, housewives, mothers, and sex appeal agents. Women's ages will be divided into three ranges: teen, adult, and elderly. The main category of women's beauty products will be face beauty products, body beauty products and other beauty products. Places will be broadly divided into three areas, namely at home, out of home, and not apparent. The voice-overs will be classified as male, female, and both male and female voices.

Definitions of Terms

1. Women's images are the role or status of women presented in women's beauty product commercials that can be concluded from their verbal and non verbal language (Sirimangkala. 1991).
2. Workingwomen refer to women in commercials who are employed in the paid labor force (Sirimangkala. 1991).
3. Housewives refer to women in commercials presented as taking care of their

husbands, carrying out all the housework, or showing their affection towards their husbands (Sirimangkala. 1991).

4. Mothers refer to women in commercials shown raising their children and showing strong affection towards them. (Sirimangkala. 1991).

5. Sex appeal agents refer to women in commercials who are attractive and seem to have no definite job or work.

6. Women's beauty products refer to perfumes or fragrances, creams, moisturizers, hair removers or replacement, hair care products such as shampoos and hair color (Chotevithayathanin. 2000).

CHAPTER 2

Review of the Literature

This chapter is divided into four sections: conceptualizations of advertising; conceptualizations of images; conceptualizations of women; conceptualizations of women and sex stereotypes in advertising.

Conceptualizations of Advertising

The conceptualization of advertising is reviewed as follows: (1) a definition of advertising, (2) advertising as communication, (3) the objectives of advertising, (4) the components of qualified advertising, (5) the sections of TV commercials.

Benjamin (1986) defines advertising by examining its structure as a complex system, its core functions within the economy, or even the way it envisages and handles mass media audiences, or by examining its social history: the way in which it is intertwined with other institutions, technology, culture, and the evolution of media.

Tuckwell (1950) gives a definition of advertising in terms of its purpose that is a persuasive form of marketing communications designed to elicit a positive response (usually a purchase) from a defined target. The basic role of advertising is to influence the behavior of the target market (or target audience) in such a way that members of the target market view the product, service, or idea favorably and to motivate them to buy the service or product. Advertising can be either an informative or a persuasive form of communication.

Since advertising is a special form of communication that can attract consumers to respond in a positive way toward a product or services, the study of communication helps to better understand how advertising actually works.

Schultz, Martin, and Brown (1984) mention that there are three basic types of communication processes that are of value to the advertising planner; namely individual, interpersonal, and mass communication. To deal with the clutter, the consumer screens out or selects only those messages that interest him or her. To get through this screen, the advertisers must appeal to the consumer's needs, tap common experiences, and be unique enough to gain his or her attention.

Farbey (1998) identifies the objectives of advertising as introducing goods and services to the public, inspiring the motivation to buy goods and services, and seeking, maintaining, as well as increasing goods and services sales. Butterfield (1999) mentions that TV commercials and the popular media aim to provide information, create awareness, change opinion, persuade to take actions, and eliminate curiosity.

According to Taylor (1993), the whole purpose of the advertising business is to be able to deliver a message to current or prospective customers at a cost that is lower than any other form of delivery. In order to do that job efficiently and effectively, it is necessary to know the customers because each of the media delivers to a different kind of audience. Therefore, if the creators select audiences who have the best value in terms of delivering current and prospective customers, the creators have to have a very good idea of the

characteristics of the customer. Another necessity to know the customers is to create an advertising message aimed at customers in order to make them stop and pay attention to it. Too many advertising messages are interesting to their creators but not to the customers; therefore, the money spent is wasted if nobody pays attention to it.

Sutherland and Sylvester (2000) mention that TV commercials should have the following components: (1) an attractive picture, voice, as well as movement, (2) easy, clear and concise language, (3) ability to cover different kinds of audience and create brand awareness. Besides the mentioned components, Sutherland and Sylvester (2000) also say that in order to create attractive and interesting advertising, gender is involved in advertising. Most products are related to the sex of product representatives. For example, beauty and kitchen products are aimed at women but alcohol and cigarettes are aimed at men. In addition, Sutherland and Sylvester (2000) summarize that the presenter in advertising is also an important component. The characteristics of the presenters in women's advertising are related to women's beliefs. Under the concept that women's ultimate requirements are to live with love and to receive attention from other people, women's advertising is presented by beautiful presenters in beautiful environments. According to the beliefs that women do not like oldness, elderly presenters are rarely found, though the target group of some products is at that age.

Based on a study of television advertising, Tuckwell (1950) divides TV commercials into three distinct sections: an opening, middle, and a closing. The purpose

of the opening section is to grab the viewer's attention and introduce the key benefit before the audience disappears physically or mentally. The middle section aims to communicate the bulk of the message in terms of the benefit of the products or services and clearly identifies the name of the products or services. The closing section usually focuses on the product's name and package.

Conceptualizations of Images

There are two people who give a definition of image. Firstly, Boorstin (1973) defines the word image as an artificial imitation or representation of any object's external form, or of a person. Secondly, Bates et al. (1995) defines image as an idea or picture in the mind. The image may be composed of symbols or may serve as a symbol itself.

Boorstin (1973) explains that such an image is a pseudo-ideal. The image is a kind of abstraction that becomes concrete only when it has become public. Additionally, the image can be the perfect and a precise pattern that will satisfy everybody. Boorstin (1973) also mentions that much of the appeal of advertising has actually consisted of its effort to satisfy consumers' extravagant expectations. In fact, advertising functions to suggest not only that something has happened, but also that something is good. Images are usually conjured in order to persuade people that something is good.

Messaris (1996) finds that images have three major functions in their presentation on commercial TV. First, they can elicit emotions by simulating the appearance of a real person or object. Second, the images can serve as photographic proof that something

really does happen. Third, the images can establish an implicit link between the thing that is being sold and some other images.

Conceptualizations of Women

The conceptualization of women discusses Canadian women's roles, and Thai women's roles.

Phillips and Phillips (2000) point out that in Canada since the Second World War, women have become an increasing part of the paid labor force, receiving incomes for their efforts. Women's real earnings during the nineties have continued increasing, albeit very slowly. For full-time and permanent workers, women's earnings have risen more than men on average by approximately one percent per year between 1990 and 1997. Furthermore, there is a higher proportion of men, particularly young men, working part-time and at wages that are much closer to women's wages. In short, the gap in earnings between men and women in the workplace is narrowing.

Chulachart (1980) says that roles of Thai females have long been distinctively defined and traditionalized. Thai women are always expected to take care of their homes, serve their husbands and children, and have responsibilities for budget management. While society has changed and technology has progressed, Thai women have also changed their roles to play a more active role in the development of their society. However, these changes have been gradual without pressure from feminist movements. After the Second World War, Thai women's roles changed rapidly. For example, the

number of Thai women who have received formal education as well as university degrees and have become civil servants in the administration of the country has dramatically increased.

Kabilsingh (1991) mentions two aspects of Thai women in, namely Thai women's roles and Thai women's education. Kabilsingh (1991) points out that Thai women began to share economic and political responsibilities during the 1990s. These changes greatly affected Thai women's self-image and the expression of self-worth. Nevertheless, many deep-rooted cultural values continue to restrict women's equal participation in Thai society. For instance, Thai people believe that women are "the hind legs of an elephant" so they are subordinate to men in social, economic, political, and cultural life. As for Thai women's education, Kabilsingh (1991) says that Thai women began to receive university-level education in 1927, with the founding of Chulalongkorn University. Since then, the educational opportunities of Thai women and men have become more equal.

There are three possible reasons why Thai women have continued to accept their suppressed roles and status in society without complaint. Firstly, most Thai people believe that a woman's place is in the house. Secondly, the traditional discrimination between Thai women and Thai men is not severely oppressive. While Thai women do not go to school, Thai men are also largely uneducated. Thirdly, Thai women are the decision makers in the family and influence their men in the conduct of local affairs.

childcare, while men engage in traditional male activities such as drinking, smoking, and working. Thai women are less likely to be shown as employed or aggressive. In contrast, they are more likely to be dominated and victimized.

Pesch (1981) finds that men and women are equally likely to be presented as product representatives. However, the woman's place is still at home, where women serve their husbands and children and defer to male authority. The man's place is in a business setting. A relationship between the gender of presenters and category of products is found. For example, all car advertisements employed males as product representatives and most kitchen products commercials used women as product representatives.

Mamay and Simpson (1981) analyze the women's images in TV commercials and conclude that in more than half of all TV commercials, the images of women are maternal, housekeeping, or aesthetic. Most women are shown at home and appeared in cosmetics and clothing commercials. Roles given to women cluster according to the time of day at which the commercials are aired. For example women's roles are primarily presented as mother in the morning and as housekeeper in the afternoon

Pesch (1981) together with Mamay and Simpson (1981) also study the voice over in TV commercials. They find that the majority of voice overs are male although the ads use women as product representatives.

Knill and her colleagues (1981) measure the proportions of men and women doing voice-overs and portraying authorities on various kinds of products, as well as the

frequency with which women are portrayed as housewives or mothers. They found that 92 percent of voice-overs were male. Women are portrayed as housewives and mothers 71 percent of the time in the afternoon and 63 percent of the time in the evening. There are minimal changes in the way that advertising presents men and women's images.

Courtney and Whipple (1983) review studies of the image of sex in television commercials during 1970s-1980s and conclude that a sex stereotype exists and applies to both adult and child portrayals. In terms of women's stereotypes, there are little changes in the portrayal of women in television commercials. The woman's place is still at home. They are still dependent on men and make unimportant decisions. They still view themselves and are viewed by others as sex appeal agents. Men are also stereotyped but portrayed in a different way from women because most men are presented in many occupations. Compared to the print advertisements, the findings are similar.

Benjamin (1986) mentions that in the 1970s feminists began to protest vigorously about the way that women were portrayed. The most general complaint was that women were portrayed only as sex appeal agents, social companions, mothers, and housewives rather than as having an existence outside their homes or outside their relationship with men. In addition, women are shown to be physically passive, emotional, dependent and immature. They are thought to have few worldly abilities, and to understand or discuss only simple products such as soap. Benjamin (1986) also mentions that elderly people have invisibility in advertising or their portrayals are biased, engendering stereotypes in

three different ways: (1) They are associated with certain products to represent alleged physical problems of elderly people, (2) They are portrayed as caricatures of normal individuals, (3) They are shown as unimportant people without individuality.

Lazier-Smith (1989) asserts that many previous studies of women's images in television advertising portrayed women as mothers, housewives, workingwomen and sex appeal agents. However, women are shown in a few occupational roles and others view women as sex appeal agents. Similarly women view themselves as sex appeal agents. In addition, they are not independent and do not make important decisions. The woman's place is mostly at home.

In the same way, Sirimangkala (1991) concludes regarding the roles and status of women in television commercials that women are portrayed as sex appeal agents, housewives, mothers, and workingwomen. Sirimangkala (1991) also surveys women's opinions toward women's images in television commercials and finds that some women are satisfied to be presented as sex appeal agents or mothers and some women are satisfied to be portrayed as workingwomen images. However, they do not like women's portrayals when they are not independent and cannot make decisions.

Betas et al. (1995) stresses that womanhood may be idealized as essentially childlike and associated with innocence and vulnerability. In television advertisements, women are always portrayed as these ideal women's images whereas realistic images and negative images are not seen. For instance, lesbians or elderly women are rarely

found in television commercials. Betas et al. (1995) also points out that the images are usually grouped into categories and classified in different ways depending on an individual's immediate purpose. Different purposes result from different classifications of the same objects.

Tuckwell (1950) mentions that about sex-role stereotyping and the use of sex in advertising that women are constantly portrayed as objects, not necessarily sex appeal agents, but objects that men covet and desire. In addition, women are often shown in traditional roles as homemakers or secretaries, or display a near obsession for their physical appearance.

Pieraccini and Schell (1995) say that the images of women are often found in various social positions and several careers such as politicians, lawyers, doctors, scientists, educators, and businesswomen. In addition, women today are projected in television commercials in such new images as supermom and superwomen who are able to do several things at once, to switch from one task to another, and to look beautiful all day and night.

Chotevithayathanin (2000) studies images of women in women's beauty products in Thai television commercials and reveals that the major women's image is as sex appeal agents and the minor women's image is workingwomen. Chotevithayathanin (2000) also finds that women are most frequently presented out of homes. A female voice over is most commonly used in commercial announcements. Therefore, men are rarely found as

product presenters or employed as voice overs for women's beauty products commercials on TV.

According to Chandler (2000), television commercials can be judged as part of the social representatives that reflect people's gender roles. Although television commercials tend to serve to reinforce traditional women's images and certainly play a role in the construction of gender images, traditional images of women in television commercials have been reduced in recent years. All commercials on television are implicitly designed to form both masculine and feminine perspectives. Women may learn from most television commercials to displace their own perspective; however, women have several options to accept or disregard gender images in television advertisements. In addition, Chandler (2000) also claims that there are more female voice overs used in feminine beauty and care products. Male voice overs are mainly found in male oriented product ads such as for cars and sport equipment.

CHAPTER 3

Methodology

This is a qualitative and comparative research that explains, interprets, and compares women's images in women's beauty products projected on Canadian and Thai television commercials during March 2003.

Populations and Samples

The populations are the women's beauty product commercials broadcasted on Canadian Television Channels 5, 9, 11 and 41 and Thai Television Channels 3, 5, 7 and 9 at prime time viewing between 8.30 p.m. and 10.00 p.m. throughout March 2003. The reason for selecting all the above mentioned channels is because they are national television stations that are popular among the audiences in each country. During prime time viewing, each channel broadcasts series or soap operas in which women are interested; therefore, there are many women's beauty products commercials presented.

According to the stratified random sampling method, the Canadian and Thai populations are classified into three groups, namely face, body, and other beauty products. 50 percent of these populations in each group were selected by simple random sampling method. Using this method, every two commercials in each group were picked out. Therefore, 26 Canadian samples and 22 Thai samples will suffice as samples of the comparison methodology (Table 1).

TABLE 1 THE NUMBERS OF THE POPULATIONS AND SAMPLES IN CANADIAN AND
THAI WOMEN'S BEAUTY PRODUCT COMMERCIALS

Groups of Products	Canadian Women's Beauty Product Ads		Thai Women's Beauty Product Ads	
	Populations	Samples	Populations	Samples
face beauty product	24	12	22	11
body beauty product	4	2	6	3
other beauty product	24	12	18	9

Data Collection

The commercials broadcasted on Canadian Television Channels 5, 9, 11 and 41 and Thai Television Channels 3, 5, 7 and 9 were taped in ninety-minute blocks at the same time from 8.30 p.m. to 10.00 p.m. throughout March 2003. After all the recordings of commercials were completed, only women's beauty commercials were selected. The data were collected from four researcher assistants. The assistants were divided into two teams. In order to get different ideas from the different age groups, each team in each country will have a 55-year-old man and a 25-year-old woman. They were trained to use the criteria mentioned in Table 2 to consider and investigate the women's images in

women's beauty product commercials on Canadian and Thai TV. After finishing the observation, the researcher will make the conclusion and do the analysis.

Data Analysis

The researcher used a qualitative analysis based on a previous study of Chotevithayathanin (2000) to analyze women's images in women's beauty product commercials on TV.

This research divides the framework for analysis into beauty product-category, women's images, women's ages, women's places, and the sex of voice-overs. Tabulating frequency of repetition of the advertisements is used for analyzing Canadian and Thai data. After that, both analyses of women's beauty product commercials in Canada and Thailand are described and compared under the structures of product category, women's images, women's ages, women's places, and sex of voice-overs.

The product categories are divided into face, body, hair beauty products, and other beauty products. Women's images consist of working women, housewives, mothers, sex appeal agents, and other images. Women's ages are divided into three ranges: teenager, adult, and elder. Places will be broadly divided into three areas, namely: at home, out of home, and not apparent. The sexes of the voice -overs are classified into male, female, and both female and male

TABLE 2 THE CRITERIA FOR INVESTIGATING WOMEN'S IMAGES

Mothers	-Having children - pregnant women -Showing the relationship or affection between mother and children -Talking like a mother such as calling children son or daughter
Housewives	-Serving their husbands -Doing housework -Depending on men -Showing the relationship between husbands and wives -Being at home mostly
Sex appeal agents	-Focusing on being attractive -Accepting attention from men due to their beauty -Not having a definite job or work
Workingwomen	-Being competent, energetic, and self-confident -Being part of paid labor force -Wearing suits

CHAPTER 4

Data Analysis

Based on the research questions, this chapter examines and compares the women's images in Canadian and Thai television commercials.

Women's Images in Canadian Television Commercials

Canadian women's beauty product commercials were broadcasted from 8.30 p.m. to 10.00 p.m. during March 2003. The advertisements can be classified into three groups according to product types: facial, body, and other beauty products.

TABLE 3 THE FINDINGS OF CANADIAN FACIAL BEAUTY PRODUCT COMMERCIALS

Product Brands	Image	Age	Place	Sex of Voice-Over
Clean & Clear Cleansing Cloths	Sex appeal agents	Teenager	Home	Female
Cover Girl Pocket Powder	Sex appeal agents	Adult	Out of Home (Park)	Female
Cover Girl Lipcolor	Sex appeal agents	Teenager	Out of Home (Party)	Female
Maybelline Everyfresh Make Up	Sex appeal agents	Adult	Out of Home(Restaurant)	Female
Neutrogena Facial Soap	Sex appeal agents	Adult	Not Apparent	Female
Neutrogena Deep Clean Cleansing Cloths	Sex appeal agents	Teenager	Not Apparent	Female
Neutrogena Deep Clean Gentle Scrub	Sex appeal agents	Teenager	Not Apparent	Female
Nivea Visage Skin Balance Cleanser	Sex appeal agents	Adult	Not Apparent	Female
Olay Total Effects Moisturizer	Workingwomen	Adult	Home	Female
Olay Complete Lotion	Sex appeal agents	Adult	Home	Female
Ponds Facial Cleansing Cloths	Sex appeal agents	Adult	Home	Female
Roc Ace Triple Action Eye Control Cream	Sex appeal agents	Adult	Out of Home (Party)	Male

There are 12 facial beauty product commercials presented in Table 3. According to the analysis, 11 commercials show images of women as sex appeal agents while one presents women in a working role. As a result, the image as sex appeal agent is the most frequently presented image in this group. In addition, this research also examines other information such as age, place, and sex of voice-over. The details are as follows. There are four teenagers and eight adults shown as presenters. The places are variously found such as home, out of home, and not apparent. There are 11 commercials using a female voice and one commercial uses a male voice.

TABLE 4 THE FINDINGS OF CANADIAN BODY BEAUTY PRODUCT COMMERCIALS

Product Brands	Image	Age	Place	Sex of Voice-Over
Aveedo Body Lotion	Mothers	Adult	Out of Home (Garden)	Female
Neutrogena Instant Bronze	Sex appeal agents	Adult	Not Apparent	Female

From Table 4, only two commercials are found for this product category. One commercial presents women as sex appeal agents while the other presents women as a mother. Both advertisements use adult presenters and female voice overs. The location used in one of the commercials is out of home while the setting in the other cannot be identified.

TABLE 5 THE FINDINDS OF CANADIAN OTHER BEAUTY PRODUCT COMMERCIALS

Product Brands	Image	Age	Place	Sex of Voice-Over
Clairol Herbal Essence Shampoo & Conditioner	Workingwomen	Adult	Out of Home (Hospital)	Female
Clairol Herbal Essence Shampoo & Conditioner	Housewives	Adult	Home	Female
Clairol Hydrience Hair Colour	Workingwomen	Adult	Home	Female
Clairol Nice & Easy	Mothers	Adult	Out of Home (Field)	Female
Dove Shampoos & Conditioner	Sex appeal agents	Adult	Not Apparent	Male and Female
Garnier Hair Colour	Sex appeal agents	Adult	Home	Female
Garnier Fructis Root Dry End Shampoo	Sex appeal agents	Teenager	Out of Home (Railway Station)	Female
Inner Science Hair Treatment	Sex appeal agents	Adult	Not Apparent	Female
L'oreal FreashVive Shampoo & Conditioner	Sex appeal agents	Adult	Not Apparent	Female
L'oreal Hair Colour	Sex appeal agents	Adult	Home	Female
Pantene Shampoo & Conditioner (Strength)	Sex appeal agents	Adult	Out of Home (Garden)	Female
Pantane Shampoo & Conditioner (Shine)	Sex appeal agents	Adult	Out of Home (Fun Fair)	Female

In Table 5, images of women as sex appeal agents are shown in eight out of 12 commercials. Therefore, sex appeal agent is the image most frequently presented in this group. Two commercials present women as workingwomen with one as a nurse and another as an analyst. As a result, workingwoman is the image second most frequently

presented in this product category. Moreover, other beauty product commercials portray women as housewives and mothers. In terms of the age of the presenters, only adults can be found in this group. The settings include home and other places such as hospital, garden, and funfair. There are also some commercials in which the locations cannot be specified. There are 11 commercials using female voices and one commercial using both a male and female voice.

To summarize, there are four images found in Canadian women's beauty product commercials, namely workingwomen, housewives, mothers and sex appeal agents. However, the majority of Canadian women's beauty product commercials present women as sex appeal agents. Most commercials present women as adults and use female voice overs. Places in these ads vary such as at home, out of home, and not apparent.

Women's Images in Thai Television Commercials

The findings are based on Thai commercials for 22 women beauty products on air from 8.30 p.m. to 10.00 p.m. during March 2003. For the purpose of comparison, the Thai advertisements are also divided into three groups separated according to product types as mentioned in the Canadian section. The total numbers of commercials for facial, body and other beauty products are ten, three, and nine respectively.

TABLE 6 THE FINDINGS OF THAI FACIAL BEAUTY PRODUCT COMMERCIALS

Product Brands	Image	Age	Place	Sex of Voice-Over
Bese Cosmetic	Sex appeal agents	Adult	Out of Home (Shopping center)	Female
Biore Healthy White System Moisturizer	Sex appeal agents	Adult	Home	Female
C'care cream	Sex appeal agents	Adult	Not Apparent	N/A
KA Cream	Workingwomen	Adult	Home	Female
Minus Sun Protection Lotion	Sex appeal agents	Adult	Not Apparent	Female
Nivea Visqage Lotion	Sex appeal agents	Adult	Home	Female
Olay Total Effect Lotion	Sex appeal agents	Adult	Home	Female
Ponds Whitening Spa Cream	Sex appeal agents	Adult	Home	Female
Ponds Whitening Spa Form	Sex appeal agents	Adult	Home	Female
Pond Eye Cream	Sex appeal agents	Adult	Home	Female

In the group of facial beauty product commercials presented in Table 6, women are mainly presented as sex appeal agents (nine commercials). Another image as workingwoman is also found in this group. In terms of age, only adult is selected as the presenter. nine commercials use a female voice over and one commercial uses written words.

TABLE 7 THE FINDINGS OF THAI BODY BEAUTY PRODUCT COMMERCIALS

Product Brands	Image	Age	Place	Sex of Voice-Over
Citra Whitening Lotion	Sex appeal agents	Teenager	Out of Home(Football field)	Female
Johnson Milk Lotion	Mothers	Adult	Out of Home(Shop)	Female
Vaseline Body Lotion	Sex appeal agents	Teenager	Out of Home(Field)	Female

Regarding body beauty product commercials in Table 7, the sex appeal agent image appears in two commercials while the rest presents women in a mother’s role. After considering the ages, both teenagers and adults are chosen as presenters of products in this group. All commercials present out of home as a setting. Only female voices are used in the group of body beauty product commercials.

TABLE 8 THE FINDINGS OF THAI OTHER BEAUTY PRODUCT COMMERCIALS

Product Brands	Image	Age	Place	Sex of Voice-Over
Clairol Herbal Essence Shampoo & Conditioner	Housewives	Adult	Home	Female
Dove Shampoo & Conditioner	Sex appeal agents	Adult	Out of Home (Market)	Male
Fasha Shampoo & Conditioner	mothers	Adult	Home	Male
Magic Caring Haircolor	Sex appeal agents	Adult	Out of Home (Garden)	Female
Misstene Cosmetic	Workingwomen	Adult	Out of Home (Gallery)	Female
Pantene Shampoo & Conditioner	Sex appeal agents	Adult	Home	Female
Rejoice Shampoo & Conditioner	Workingwomen	Adult	Home	Male
Sunsilk Shampoo & Conditioner	Sex appeal agents	Adult	Out of Home (Shop)	Female
12 Plus Powder	Sex appeal agents	Teenager	Out of Home (Garden)	Female

For the other beauty products in Table 8, women are presented in various images.

one commercial presents women as a housewife and two commercials show women as workingwomen. In addition, six commercials present women as sex appeal agents.

Regarding the age of presenters, one commercial presents a teenager and eight commercials show adults. The places are home and out of home. Both female and male

voices are used in the commercials. However, the number of commercials using a female voice is twice the number of ads using a male voice.

In conclusion, Thai women's beauty product commercials present women's images as workingwomen, housewives, mothers, and sex appeal agents. The images as sex appeal agents are presented in all groups of beauty products. In addition, most commercials use adult presenters and a female voice. However, the various places are presented such as at home, out of home, and not apparent.

A Comparison of Canadian and Thai Women's Images in TV Commercials

This section shows a comparison of women's images in Canadian and Thai women beauty product commercials on TV. In addition, the study also compares other aspects of information, namely, women's ages, setting, as well as sex of voice.

1. Regarding facial beauty product commercials, Canadian and Thai commercials mainly present women as sex appeal agents. Another image that can be found in this group is the image as workingwoman. Canadian commercials use adults and teenagers as presenters. In contrast, Thai commercials present only female adults. Numerous places in both countries are presented such as home, out of home, and not apparent. The majority of TV ads in Canada and Thailand use a female voice over.

2. Body beauty product commercials in both countries are found in small numbers. The ads present women as sex appeal agents and mothers. All of them use a female voice. While Canadian commercials use only adult presenters, Thai commercials

use both adult and teen presenters. The places in both countries that can be found are out of home and not apparent.

3. For other beauty product commercials in both countries, four women's images are found, namely working women, housewives, and mothers, as well as sex appeal agents. The majority of them present women as sex appeal agents. Both Canadian and Thai ads mainly present adult-age women and use a female voice. Places are diversified in home, out of home, and not apparent.

As this study focuses on women's images, here are the comparative results of women's images in terms of percentages in the TV ads of both countries.

TABLE 9 A COMPARISON OF WOMEN'S IMAGES IN CANDIAN AND THAI BEAUTY PRODUCT COMMERCIALS

Country	Working Women	Housewives	Mothers	Sex appeal agents	Other images
Canada	11	4	11	74	0
Thailand	12	4	4	80	0

Unit: percent

Table 9 shows that Canadian TV commercials for women's beauty products present women's images as sex appeal agents at the highest frequency at 74 percent. The images as workingwomen and mothers are shown at the second highest frequency,

at 11 percent. The images as housewives are presented at the lowest level of four percent.

Thai women in beauty product TV commercials are portrayed mainly as sex appeal agents at a rate of 80 percent. Images as workingwomen are presented at the second highest frequency at 12 percent. The images as housewives and mothers are minimally found at four percent.

Thus, the highest frequency of women's image in Canadian and Thai women's beauty product ads on TV is sex appeal agents.

CHAPTER 5

Discussions, Conclusions and Suggestions

This chapter is divided into three parts: discussions, conclusions and suggestions.

Discussions

This chapter summarizes and discusses TV commercials for three categories of women's beauty products, namely facial, body, and other beauty products. Each section focuses on women's images. Additional details such as ages, places, and voices in commercials are also analyzed.

Facial Beauty Product Commercials

There are some similarities and differences in terms of facial beauty products between Canadian and Thai commercials. Both countries present facial beauty products at the highest frequency because the market is quite fragmented with several brands, including Neutrogena, Ponds, and Nivea. As the competition is quite high, advertising is one of the necessary promotion strategies. Although there are many brands in this group, the focus of commercials in Canada and Thailand is the same. The ads in both countries focus on presenting women wishing to stay young looking and have soft as well as smooth skin. This reflects the desire of women in society to remain young and look beautiful.

However, there are some differences between Canadian and Thai commercials. Most Canadian commercials advertise facial cleansing products while most Thai commercials present facial cream. The most popular cleansing facial product advertised

on Canadian commercials is cleansing cloths, which are wet tissue paper for cleaning facial skin. The cleansing cloths can remove dirt, oil, and make-up more deeply and more conveniently. However, cleansing cloth ads are not found in Thailand. This can imply that the cleansing cloths have not been popular in Thailand. The reason that this product is not popular in Thailand may be due to the different climates in Canada and Thailand. Canada is a cold and dry country but Thailand is a hot and humid country. Therefore, women in Thailand are more likely to get oiliness on their faces. Thus, Thai women need to apply products that can deeply clean their faces such as soap or cleansing foam.

In terms of facial cream mainly advertised in Thai TV commercials, all products are whitening cream, which cannot be found in Canadian commercials. Besides the qualification that helps to reduce wrinkles and aging signs for visibly younger and smoother looking skin, all Thai facial cream can whiten the skin. This can imply that Thai women prefer to have white skin.

For women's images in this group, both countries present the women's images as sex appeal agents at the highest frequency. This result shows that women's images are related to types of products and supports the study of Sirimangkala (1991), and Mamay (1981). Sirimangkala(1991). They mention that the factors for creating advertisements are product, target group, budget, consumer behavior, media, market condition, competitors, and strategies. In order to attract the women who are the target group of the beauty

products, the commercials present women as sex appeal agents to show the beautiful benefits of products.

In addition, the characteristics of women portrayed as sex appeal agents in Canadian and Thai commercials are similar. They wish to be beautiful and well dressed. They care much about their personal appearance. However, this study shows that these women as sex appeal agents have different characteristics and personalities from the women in the previous research because they look smart, active, independent, confident, enthusiastic, and engaged in sport. As a result, women in both Canadian and Thai commercials are similar to women in the society today. Moreover, Thai commercials also present women wishing to attract men. The Benze commercial on Thai TV is a good example. In this commercial, a man looks down at a woman because she is not good-looking. After using Benze powder, she looks more attractive, confident, and acceptable.

For this product category, the images as workingwomen can be found in both Canadian and Thai commercials. However, no woman appears as a chief executive officer. All workingwomen have simple stereotype jobs such as a nurse in the Clairol Herbal Essence Shampoo and Conditioner ad. It can be implied, therefore, that women in society today are still not accepted to compete with men for positions of seniority.

Regarding the women's ages, the research shows that female adults are presented at the highest frequency in both countries because they are the major target group of the products (see appendix). All of them look beautiful and well dressed. This

finding promotes the idea of Pesch (1981) who mentions that the beautiful presenter in a beautiful environment presents advertisement for women. However, the commercials in Canada also present teenage women. Most teenagers look confident, enthusiastic, and lively; therefore, this finding contradicts Bates (1995) who says that teenage women are portrayed as essentially childlike and are associated with innocence and vulnerability. The reasons to support this difference may be the different era and environment. Teenagers today have more freedom to think and act as they want. In addition, advanced technology also provides them with an easy access to worldwide information.

In the case of places, the facial beauty product commercials in both countries present women not only at home but also at non-home places. For the ads using non-home places, they are mainly presented in the field, park, shop or hospital. This can imply that women's places are no longer at home. In terms of the ads using home locations, most of them are in their bathrooms or bedrooms as these places are suitable places for applying products. Some commercials cannot specify the places because they only focus on women's bodies and faces. For example, the Neutrogena Cleansing Cloths ad in Canada zooms in on a woman's face and the product.

As facial beauty products are products for women, the majority of Canadian and Thai commercials use a female voice. A female voice also helps to create the audience's positive feeling towards the products. For instance, the soft voice of women can convince the audience that the products can provide soft and smooth skin. Surprisingly, the C' Care

Cream advertisement in Thailand does not communicate through voice but through words, which appear on the screen instead because this advertisement wants to differentiate itself from other ads.

Body Beauty Product Commercials

There are not many advertisements for body beauty products in Canada and Thailand and the current ones present body lotions. The focus in body beauty product commercials in both countries is similar as the ads highlight making the skin smoother, softer, and more beautiful. However, all body lotions in Thailand are whitening lotion, which is not a common feature of products in Canada. Thai body beauty product commercials try to persuade the audience that apart from making the skin smoother and softer, the products can also whiten their skin and provide UV rays protection. On the other hand, Canadian commercials advertise the tanning lotion such as Neutrogena Instant Bronze lotion. This tanning lotion aims to convince viewers that it can develop natural-looking tan color. As a result, the Thai image of skin color is quite different from the Canadian image because Thai people prefer a light complexion while Canadian people prefer a tanned complexion.

In terms of women's images, the commercials in both countries portray the women as sex appeal agents and mothers. For the images as sex appeal agents, the findings are similar to facial beauty product commercials as mentioned before. Therefore, this section discusses only the images as mothers. Women as mothers in Canadian and Thai

advertisements on TV are similar because the commercials present women who take care of and show affection to their children. At the same time, they also focus on their beauty. Thus, these mothers are good looking and gentle. For example, the Aveedo ad in Canada presents a beautiful mother playing with her daughter in the garden and the Johnson & Johnson Milk Lotion ad in Thailand shows a beautiful mother who is sitting next to her baby on the armchair outside her home. Having a baby presented in commercials such as Johnson & Johnson Milk Lotion ad shows the connection between the qualities of products for adults and babies because Johnson & Johnson Co., Ltd. is the well known company in terms of producing products for babies and young children. Therefore, the Johnson & Johnson Milk Lotion advertisement reflects the product's gentleness.

As for the ages of women in this group, Canadian commercials only show adults because they are the target customers while Thai ads present both adults and teenagers (see appendix). However, elderly women cannot be found in the commercials in either country. Believing that women do not like oldness, the producers avoid using elderly women in the advertisements. This result supports the ideas of Pesch (1981), Benjamin (1986), Sirimangkala (1991), and Chotevithayathanin (2000) because elderly women are not found in their research either.

Body beauty product commercials on both Canadian and Thai TV are similar in terms of not presenting women at home. Most of them show women doing activities outside their homes such as at a party and in the garden. Similarly, Chotevithayathanin

(2000) also finds that the place in women's beauty product advertisements on TV is more likely to be presented out of home. In contrast, Courtney and Whipple (1978), Lazier-Smith (1989) and Kabilshing (1991) point out that women in ads are presented at home. The change of the setting from the previous studies implies that women today are more likely to participate in outside activities. As a result, their place is no longer at home. This result also shows a victory for Canadian women who have called for changes to women's images. As mentioned in Benjamin (1986), Canadian women have protested and complained about women's images presented in ads since 1970's.

Canadian and Thai commercials use women as announcers. This finding supports Chandler (2000) who claims that more female voice-overs are used in women's beauty and care products. The use of a female voice over in women's beauty product commercials can help to persuade the audience to buy the products.

Other Beauty Product Commercials

Most other beauty products in Canada and Thailand are hair beauty products such as Dove, Clairol Nice & Easy, and Sunsilk. The shampoo and conditioner commercials in both countries focus on presenting women having shiny, soft, silky, and healthy hair. As beautiful hair can attract people, the ads convince the audience that after using the products, they can have beautiful hair like women in the commercials. For hair coloring products, Thai and Canadian commercials present similar product benefits that they can color hair efficiently and leave hair with a healthier look. However, Canadian

women seem to like brilliant colors while Thai women prefer dark colors. As shown in Sunsilk and Pantene commercials, they present shampoo and conditioner that can darken their hair. This shows a different attitude between Canadian and Thai women and implies that the popular hair color is different from one area of the world to another. It depends on the original hair color of women in each zone.

Additionally, advertisements for other beauty products on Thai TV present wider ranges of products than Canadian TV commercials. Besides hair beauty products, Thai commercials also advertise perfume and perfumed talcum powder. The perfume and perfumed talcum powder ads try to communicate that the fragrance can create sex appeal for women and help them to be more attractive. From the types of products advertised on TV, it can be inferred that the market for women's beauty products in Thailand is more complicated than in Canada.

For women's images in this group, both countries portray women as workingwomen, housewives, mothers, and sex appeal agents. Therefore, these findings concur with those of Lazier-Smith (1989) and Sirimangkala (1991) who find that women in TV advertisements are presented as housewives, mothers, workingwomen, and sex appeal agents. As four images are the key roles of women in society, the commercials need to reflect this reality in order to convince the audience. However, the findings do not support the ideas of Chotevithayathanin (2000) who investigates women's images in women's beauty product commercials in Thailand. Chotevithayathanin (2000) reveals that

the images of women in advertising women's beauty products on TV are workingwomen and sex appeal agents. Compared to this research, there is some development of women's images on TV commercials because women are portrayed in more images.

However, most commercials still present women as sex appeal agents. Other images are found in small numbers. This is because most women wish to be beautiful and attractive so that they try to find the products that can make them more beautiful. As the advertisers understand this basic need of women, they prefer to show the product's benefits through the image of women as sex appeal agents in order to serve this need. In order to gain more credibility, most Canadian and Thai advertisers use celebrities as presenters of products because the celebrities are popular people and the women want to be good looking like them.

Although this product category presents women in several roles, this section emphasizes on only the images as housewives. Both countries present housewives who are not dependent on their husbands or receive authority from them. On the other hand, they look confident and creative. In addition, the images as housewives in Canadian and Thai commercials are found in the same advertisement, Clairol Herbal Essence Shampoo and Conditioner. Perhaps this product uses a global advertising strategy so that the theme of the ads is quite similar. It shows a wife using Clairol Herbal Essence Shampoo and Conditioner, and then feeling fresh and lively. This product strongly presents the sensation, freshness, and sex appeal agents. Moreover, the Clairol Herbal Essence

Shampoo and Conditioner advertisement in Thailand is an imported advertisement. It shows a foreign man and woman as presenters. This proves that nowadays, the trends of global advertising are increased. As a result, images of women presented in commercials in some parts of the world are likely to be similar.

The majority of women in both Canadian and Thai other beauty product commercials are adults because they are the target customers (see appendix). Moreover, female teenagers are also found in some commercials. However, elderly women are not found in either Canadian or Thai commercials, although they also use these beauty products to enhance their beauty. As a result, the presentation of women's ages in this group is the same as in other groups.

In terms of places in this group, the commercials in both Canada and Thailand use a variety of places such as home, out of home, and not apparent. This result is similar to the results of the facial and body beauty product commercials.

The majority of Canadian and Thai commercials in this group use a female voice as the announcer. However, Thai commercials also use a male voice as announcers in three out of nine commercials. As a result, this finding is different from the research of Chandler (2000) whose study finds that more male voice overs are used in male oriented product commercials such as for cars and sport equipment. Perhaps male voices make the commercials more relevant and attractive than female voices. As it is not common practice in beauty product ads, it may be easier to be recognized and recalled.

Conclusions

In conclusion, this research shows that women's images in both Canadian and Thai women beauty product commercials on TV are slightly different from the previous researches. Women are still portrayed as housewives, mothers, workingwomen, and sex appeal agents. As the producers aim to deliver the product benefits to serve women's needs, the largest number of women's images are sex appeal agents. This research agrees with Pieraccini and Schell (1995) and also supports Courtney and Whipple (1983). All of them say that the change in women's images in TV commercials is insignificant and trivial. This indicates that although the roles of today's women are different from the past, women's images in television advertising have remained unchanged and sexual stereotyping still exists in TV commercials. However, this study clearly shows that women have different characteristics and personalities from the women in the previous research because they look smart, active, independent, confident, enthusiastic, and engaged in sport. As a result, women in both Canadian and Thai commercials reflect women in today's society.

In terms of comparison, the research finds that women's images in Canadian and Thai women beauty product TV commercials are similarly portrayed. Thus, this research points out that women in two countries with quite different cultures are portrayed similarly. The basis of knowledge and theories for creating advertising are international, thus the advertisers in both countries create advertisements for women's beauty products in the

same way. In addition, this research also shows that the trends of global advertising are increased. As a result, the images of women in commercials in two different parts of the world may be quite similar.

Regarding additional details, this study finds that the setting in advertising women's beauty products on TV in both countries are likely to be shown out of home. This result is not related to the previous study. For example, Lazier-Smith (1989) asserts that women's place in ads are presented in home. This finding reflects women in society who have several opportunities to participate and attain larger economic, social, and political aspects. In addition, this finding also shows new trends of women's images in Canadian and Thai society and these trends gradually increase.

Suggestions

Advertising is a form of promotion in which a firm attempts to persuade consumers to buy its products and services. In many cases multinational enterprises such as Procter & Gamble Co., Ltd. producing Clairol Herbal Essence Shampoo and Conditional use same advertisements worldwide, and since many products fill similar worldwide needs, the company can use a universal message and reduce advertising costs at the same time. However, there are times when the advertising must be adapted to the local market because of the cultural differences.

As a result, the comparative studies regarding the women's images may be very useful for this era. The comparative study of women's images in commercials among the

different countries should be conducted continuously in order to investigate and compare the women's images. The creators can apply the study to create the global advertising reaching customers' needs and stimulate their awareness in terms of presenting women's images to reflect women in society today.

In order to be useful for business, the further study regarding women's images in TV commercials should not focus on only stereotype. However, it should emphasize on other aspects such as marketing. For instance, the study should be added the survey of audiences or customers regarding their attitudes towards women's images in commercials. The result of the study may help the creators to know the customers' needs and create the proper advertisements to attract them. These advertisements may lead to increase the sales of products.

Moreover, the study of women's images can be done in other product commercials including medicine, food or cars and can be investigated in several media such as prints and films because each product type and media may dissimilarly present images of women. Besides women's images, the further study may be conducted to investigate the images of men, elders or children in advertisements. For example, the study of men's images in men beauty product commercials is also interesting due to the increase of men's beauty products.

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APPENDIX

APPENDIX

TABLE 10 CUSTOMER ANALYSIS FOR CANADIAN WOMEN'S BEAUTY PRODUCT

Products	Demographic	Geographic	Psychographic
Facial Beauty Products			
Clean & Clear Cleansing Cloths	Age: 15-25	Destiny: Urban, Suburban, Upcountry	SES : BCD
Cover Girl Pocket Powder	Age: 20-30	Destiny: Urban, Suburban, Upcountry	SES : BCD
Cover Girl Lipcolor	Age: 15-25	Destiny: Urban, Suburban, Upcountry	SES : BCD
Maybelline Everyfresh Make Up	Age: 20-30	Destiny: Urban, Suburban, Upcountry	SES : ABC
Neutrogena Facial Soap	Age: 20-30	Destiny: Urban, Suburban, Upcountry	SES : ABC
Neutrogena Deep Clean Cleansing Cloths	Age: 15-30	Destiny: Urban, Suburban, Upcountry	SES : ABC
Neutrogena Deep Clean Gentle Scrub	Age: 15-30	Destiny: Urban, Suburban, Upcountry	SES : ABC
Nivea Visage Skin Balance Cleanser	Age: 20-30	Destiny: Urban, Suburban, Upcountry	SES : ABC
Olay Total Effects Moisturizer	Age: 25+	Destiny: Urban, Suburban, Upcountry	SES : ABC
Olay Complete Lotion	Age: 25+	Destiny: Urban, Suburban, Upcountry	SES : ABC
Ponds Facial Cleansing Cloths	Age: 20-30	Destiny: Urban, Suburban, Upcountry	SES : ABC
Roc Ace Triple Action Eye Control Cream	Age: 25+	Destiny: Urban, Suburban, Upcountry	SES : ABC

TABLE 10 (CONTINUED)

Products	Demographic	Geographic	Psychographic
Body Beauty Products			
Aveedo Body Lotion	Age: 25+	Destiny: Urban, Suburban, Upcountry	SES : ABC
Neutrogena Instant Bronze	Age: 20-30	Destiny: Urban, Suburban, Upcountry	SES : ABC
Other Beauty Products			
Clairol Herbal Essence Shampoo & Conditioner	Age: 25+	Destiny: Urban, Suburban, Upcountry	SES : ABC
Clairol Herbal Essence Shampoo & Conditioner	Age: 25+	Destiny: Urban, Suburban, Upcountry	SES : ABC
Clairol Hydrience Hair Colour	Age: 25+	Destiny: Urban, Suburban, Upcountry	SES : ABC
Clairol Nice & Easy	Age: 25+	Destiny: Urban, Suburban, Upcountry	SES : ABC
Dove Shampoos & Conditioner	Age: 20-30	Destiny: Urban, Suburban, Upcountry	SES : ABC
Garnier Hair Colour	Age: 25+	Destiny: Urban, Suburban, Upcountry	SES : ABC
Garnier Fructis Root Dry End Shampoo	Age: 15-25	Destiny: Urban, Suburban, Upcountry	SES : ABC
Inner Science Hair Treatment	Age: 25+	Destiny: Urban, Suburban, Upcountry	SES : ABC
L'oreal FreashVive Shampoo & Conditioner	Age: 25+	Destiny: Urban, Suburban, Upcountry	SES : ABC
L'oreal Hair Colour	Age: 25+	Destiny: Urban, Suburban, Upcountry	SES : ABC
Pantene Shampoo & Conditioner (Strength)	Age: 20-30	Destiny: Urban, Suburban, Upcountry	SES : ABC
Pantane Shampoo & Conditioner (Shine)	Age: 20-30	Destiny: Urban, Suburban, Upcountry	SES : ABC

TABLE 11 CUSTOMER ANALYSIS FOR THAI WOMEN'S BEAUTY PRODUCTS

Products	Demographic	Geographic	Psychographic
Facial Beauty Products			
Bese Cosmetic	Age: 20-30	Destiny: Bangkok, Urban, Upcountry	SES : BCD
Biore Healthy White System Moisturizer	Age: 20-30	Destiny: Bangkok, Urban, Upcountry	SES : ABC
C'care cream	Age: 20-30	Destiny: Bangkok, Urban, Upcountry	SES : BCD
KA Cream	Age: 20-30	Destiny: Bangkok, Urban, Upcountry	SES : BCD
Minus Sun Protection Lotion	Age: 20-30	Destiny: Bangkok, Urban, Upcountry	SES : BCD
Nivea Visqage Lotion	Age: 20-30	Destiny: Bangkok, Urban, Upcountry	SES : ABC
Olay Total Effect Lotion	Age: 30+	Destiny: Bangkok, Urban, Upcountry	SES : ABC
Ponds Whitening Spa Cream	Age: 20-30	Destiny: Bangkok, Urban, Upcountry	SES : ABC
Ponds Whitening Spa Form	Age: 20-30	Destiny: Bangkok, Urban, Upcountry	SES : ABC
Pond Eye Cream	Age: 20-44	Destiny: Bangkok, Urban, Upcountry	SES : ABC
Body Beauty Products			
Citra Whitening Lotion	Age: 15-25	Destiny: Bangkok, Urban, Upcountry	SES : ABC
Johnnson Milk Lotion	Age: 25+	Destiny: Bangkok, Urban, Upcountry	SES : ABC

TABLE 11 (CONTINUED)

Products	Demographic	Geographic	Psychographic
Body Beauty Products			
Vaseline Body Lotion	Age: 15-25	Destiny: Bangkok, Urban, Upcountry	SES : ABC
Other Beauty Products			
Clairol Herbal Essence Shampoo & Conditioner	Age: 25+	Destiny: Bangkok, Urban, Upcountry	SES : ABC
Dove Shampoo & Conditioner	Age: 20-30	Destiny: Bangkok, Urban, Upcountry	SES : ABC
Fasha Shampoo & Conditioner	Age: 20-30	Destiny: Bangkok, Urban, Rural	SES : BCD
Magic Caring Haircolor	Age: 25+	Destiny: Bangkok, Urban, Upcountry	SES : BCD
Missstene Cosmetic	Age: 25+	Destiny: Bangkok, Urban, Rural	SES : BCD
Pantene Shampoo & Conditioner	Age: 20-30	Destiny: Bangkok, Urban, Upcountry	SES : ABC
Rejoice Shampoo & Conditioner	Age: 20-30	Destiny: Bangkok, Urban, Rural	SES : BCD
Sunsilk Shampoo & Conditioner	Age: 20-30	Destiny: Bangkok, Urban, Rural	SES : BCD
12 Plus Powder	Age: 15-25	Destiny: Bangkok, Urban, Upcountry	SES : BCD

Source : AC Nielsen Co., Ltd.

TERMS OF DEFINITIONS

SES: Social Economic Status	Canadian Base (USD)	Thai Base (THB)
A	7,001+	50,001+
B	2,001 – 7,000	40,001 - 50,000
C	801 – 2,000	20,001 - 40,000
D	500 - 800	7,001 -20,000

Source : AC Nielsen Co., Ltd.

VITAE

VITAE

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