

CHAPTER III

RESEARCH METHODOLOGY

This chapter describes the methodology applied to conduct this research. It contains the explanation of research questions, research design, research subject, data collection, and data analysis also data presentation.

3.1 Research Questions

The research is geared towards answering these following research questions:

1. How are beautiful women represented in skin-whitening cosmetics TV commercials?
 - 1.1 What are the representations of beautiful women in skin-whitening cosmetics TV commercials?
 - 1.2 How are the representations constructed?

3.2 Research Design

This research employs descriptive qualitative method to answer the research questions. Descriptive qualitative method is chosen since the data are in the form of image and text, not numbers. Meanwhile, the descriptive design is the most appropriate design to use in this research since it describes the phenomena in the form of how beautiful women are represented and how the representation is constructed in the TV commercials (TVCs).

3.3 Research Subject

The TVCs are downloaded from the website www.jingle-iklan-tv.blogspot.com. The subjects of the research are:

1. Olay Natural White All-in-One Agnes Monica Version

Olay is an American brand established in 1950s by a chemist, Graham Wulff for his wife (available at <http://www.olay.com/> accessed on February 8, 2012). *Olay* is one of the brands under Procter & Gamble (P&G) company. P&G claims over 80 million women on five countries use *Olay* to their skin, also 8 out of 10 dermatologists in World Congress of Dermatology recommend *Olay* for the skin care. In Indonesia, *Olay* is a well-known beauty product and usually *Olay* employs famous celebrities as their endorsement (often the celebrities act as their product's ambassador) in their TVCs (available at <http://www.pg.com/> accessed on February 8, 2012).

Olay Natural White All-in-One Agnes Monica version that is analyzed in this research is a spokesperson type of advertisement (Russell *et al.*, 1988). It exposes Agnes Monica as the endorser to inform the audience about the product. *Olay* is described as one cream that is able to take care of all skin problems. Despite all the benefit, *Olay* is still affordable. There are 9 scenes that depict the message. Of all scenes, scene #1, #2 and #7 are chosen to be analyzed in this research. Since this TVC only consists of 9 scenes, there is not much scenes that represent woman. The selected scenes are scenes that expose woman. Furthermore those scenes represent the main idea of this TVC. The following are the selected scenes that are analyzed in the present research.



Scene #1



Scene #2



Scene #7

2. Citra Spotless White UV Guru TK Version

Meanwhile, *Citra* is an Indonesia's original product established in 1984. *Citra* has two main missions, creating a complete skin care treatment through their products and helping Indonesian women balancing their body and mind. *Citra's* consumer targets are Indonesian women who want to be modern by still considering the social wisdoms in Indonesia. *Citra* claims that their products are made from Indonesian heritage's natural elements. Many *Citra* TVCs portray Indonesian women's beauty among Indonesian culture as the depiction of their mission (available at <http://www.unilever.co.id/> accessed on February 8, 2012).

Citra Spotless White UV Guru TK Version that is analyzed in this research is a story line type of advertisement (Russell *et al.*, 1988). The TVC portrays a

kindergarten teacher who asks her students to play Twister with her. When the color wheel needle stops at brown color, one of her student points at her brownish skin and saying “*Coklat* (brown).” The model feels embarrassed with her skin and tries to cover her arm with her clothes. Then the other teacher suggests the model to use *Citra* hand and body lotion. The model then depicts as having the lotion applied to her skin. After applying the lotion, the model’s skin becomes brighter. Afterwards, the model meets her student again who is now pointing her skin while saying “*Putih* (white).” There are also two men who are amazedly looking at her. From 26 scenes, 8 scenes are selected to be analyzed in this research. They are #2, #13, #15, #16, #20, #21, #23 and #25 as can be seen below.



Scene #2



Scene #13



Scene #15



Scene #16



Scene #20



Scene #21



Scene #23



Scene #25

Since this TVC tells a chronologic story, the selection has been made to the scenes that represent the flow of the story. Moreover, these scenes represent woman and the effect of her presence to the world.

3. Pond's White Beauty New

Pond's is an American brand established in 1846 by a scientist Theron T. Pond. It was first a medicine to cure scratches. Now *Pond's* has become the fifth most profitable beauty treatment brand all over the world. The product has three different categories, oil control, skin-whitening and anti aging products. *Pond's* is devoted to provide whole beauty treatment that is able to transform women's skin

more wonderful than ever (available at <http://www.unilever.co.id/> accessed on April 10, 2012).

Pond's White Beauty New is a slice of life type of advertisement (Russell *et al.*, 1988). It portrays a young woman in her room. She is applying the cream to her face. At first her face is dark with black spots on it. After applying the cream, her skin gradually becomes brighter. In this TVC, the model is depicted as having a super power. It can be seen from the action she made when she picks the clothes. The clothes are flying in front of her and then she chooses the clothes she wears for the day. Subsequently, she gets out of her house and looks at the sky. The weather is cloudy. She uncovers the cloud so the sky is clear. Then she meets several men on the street. She picks one of the men and brings him closer to her. Her action of choosing and shifting the frames is similar to the movement when operating a tablet gadget with touch screen. From 20 scenes, 8 scenes are selected. They are scene #3, #5, #7, #9, #13, #15, #18 and #19.



Scene #3



Scene #5



Scene #7



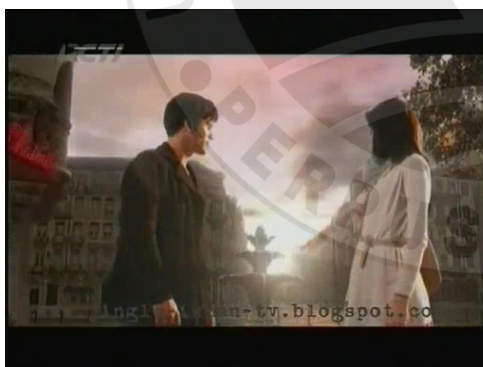
Scene #9



Scene #13



Scene #15



Scene #18



Scene #19

As well as *Citra* TVC, this TVC also tells a story, so the selected scenes are the one that depict the story. The scenes are also representative in describing the woman this TVC portray.

3.4 Data Collection

The research subjects are audio visual advertisements. Therefore, the data are in the form of verbal text and image text. The TVCs contain visual and verbal signs. The verbal signs serve as the text data, while the visual signs supply the image data for this research. The TVCs were then fragmented into each scene. The selection had been done to decide the particular scenes to analyze.

The data were collected from the narration/dialogue and tagline as the verbal signs. Moreover its narrative and conceptual representations, gaze, frame size, angle and compositional layout were analyzed as the visual signs.

3.5 Data Analysis

In analyzing the data, the data were categorized into how the beautiful women are represented constructed in skin-whitening cosmetics TVCs. To critically describe the visual data, visual grammar theory proposed by Kress and van Leeuwen (2006) was employed. Meanwhile the transcribed verbal data were analyzed using orders of signification framework as proposed by Barthes (1957). At last, interpretation of the finding was done to conclude it.

Overall in conducting the research, the following steps had been taken:

1. Critically selecting the scenes to be analyzed,
2. Describing the visible signs in the scene and transcribing the verbal data,
3. Analyzing the visual data using the theory of visual grammar as proposed by Kress and van Leeuwen (2006), whereas the verbal data is analyzed using Barthes' orders of signification theory (1957),

4. Categorizing the data into how beautiful women are represented in the TVCs,
5. Drawing conclusion from the findings and suggestions for further study.

3.6 Data Presentation

The collected data are then presented such as following:



Picture 1

(Taken from *Olay Natural White All In One Agnes Monica Version* scene #1)

The represented participants in this scene are Agnes Monica, *Pencerah* jar, *Bintik hitam* tube, *Pelembab* jar and *Krim UV* tube. This scene depicts a woman that faces the selections of cosmetics in different shapes and effects. The vectors emanate from Agnes' gaze and smile to the camera. Her head is slightly turned away from the picture's horizontal plane. She puts her head on her arms.

She is wearing light blue t-shirt and silver bracelet. She applies natural make-up with pink lipstick and black eyeliner to highlight her eyes. Her hair is red-orange. Her white skin is salient among the grey atmosphere in the picture.

In front of her, there is a row of various cosmetic jars. The first one is a jar with the label *Pencerah*. The lid and body color of this jar is white. The second

one is a *Bintik hitam* tube. The lid color of the tube is light yellow and the body is white. The third one is a jar with the label *Pelembab*. The lid color is silver, and the body is white. The last one is a tube with the label of *Krim UV*. The lid color is gold, and the body is white. All of the labels on the jars are in black, while the labels outside the jars are in light blue. The human represented participant is leaning on the mirror table and the cosmetic jars are also placed on the mirror table. The represented participants are put in the foreground with a soft focus background. The room in which the picture is taken is dominated by white and gray hue. The narration says “*Bisa nggak ya, satu krim pencerah melakukan semua ini?*”

The jars are the non-transactional actors in a sense that the jars are just standing there as the objects in display. The human represented participant is a non-transactional reactor since she is looking at the interactive participants. The presence of the gaze and smile from the human represented participant denotes a demand of information (Kress and van Leeuwen, 2006). The human represented participant then is demanding the interactive participants to choose various cosmetics with different results or one cosmetic that covers all qualification.

This statement is affirmed with the verbal question, “*Bisa ngga ya, satu krim pencerah melakukan semua ini?*”. The TVC wants the interactive participants to critically select which product they will use in order to get maximum effect. The head of the human represented participant is slightly turned away creates the effect of seducing. The desaturated hue of the background is intended to draw attention to the human represented participant’s whiteness. The

presence of the mirror table is understood to accentuate the shiny white skin of the human represented participant.

The model is wearing light blue t-shirt. Light blue is associated with sincerity, loyalty and peaceful (Davis, 1987), typical characters of caring mothers usually have. Her attire is trying to convey that the model that has motherliness quality also has white skin with no black spots. Meanwhile T-shirt is the kind of casual outfit people usually wear in their time off. The model is applying natural make-up, soft pink lipstick and her eye lines are stressed with black eyeliner. Pink denotes feminine qualities, while the black eyeliner strengthens her gaze to the interactive participants. Her hairdo is also very simple, yet she colored her hair red-orange. Red-orange is associated with power and ambition (Davis, 1987). Her simple attire, natural make-up and her hair represent a modern woman who is still keeping up her nature as a woman who will be a mother someday. Furthermore, the absence of colored shades on the human represented participant's cheek and eye accentuates the whiteness of her skin.

The represented participants are put within a close shot, thus the represented participants are made of having a close personal distance with the interactive participants. In addition, the represented participants are depicted in a frontal angle which means involvement (Kress and van Leeuwen, 2006). By doing this, the TVC suggests that the represented participants are the women's best friend.