

Constructing Thai Masculinity through Beer Advertising: A Multimodal Critical Discourse Analysis of Chang Commercials

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Abstract

This study investigates how masculinity is constructed and ideologically reinforced in Chang Beer advertisements through the interaction of verbal language, visual design, and auditory cues. Using a qualitative design, the study applies Multimodal Critical Discourse Analysis (MCDA), theory of hegemonic masculinity, and broader media and cultural frameworks. The dataset includes two high-view Chang Beer commercials published between 2017 and 2020 on the brand's official YouTube channel. The analysis followed a systematic coding protocol to examine the interplay between linguistic, visual, and sonic modes. Findings reveal that the advertisements construct a form of hegemonic masculinity characterized by refinement, discipline, social prestige, and national identity. Verbal cues invoke meticulousness and mastery, while visual techniques such as camera angles, gestures, and symbolic imagery position male characters as dominant yet composed. Auditory strategies—including silence, traditional Thai instruments, and ambient sounds—convey emotional control and cultural rootedness. These multimodal features collectively promote a narrow vision of masculinity while marginalizing alternative gender representations. The study highlights how such branding not only sells beer but also circulates sociocultural ideologies that privilege elite Thai masculinity. It argues for more inclusive advertising strategies that reflect the evolving dynamics of Thai society, including gender diversity and cultural pluralism.

Keywords: gender representation, multimodal discourse, hegemonic masculinity, Thai advertising, media ideology

In Thailand, advertising plays an important role in shaping public ideas about culture, identity, and gender—not just promoting products. Through language, visuals, and sound, advertisements help create and reinforce social values. In beer advertising especially, masculinity is often shown through images of strength, calm control, and leadership (Messner & Montez de Oca, 2005; Zayer & Coleman, 2015). These images do more than reflect what society thinks about men—they help shape and normalize those ideas over time.

One of the most well-known beer brands in Thailand is Chang Beer. Its advertisements often focus on tradition, craftsmanship, and refined male identity. These messages are shaped by both business goals and Thai law. Because the Alcoholic Beverage Control Act B.E. 2551 (Centre for Alcohol Studies, 2019) limits what alcohol brands can say or show, Chang uses symbolic stories and visual styles instead of showing people drinking. As a result, the advertisements often focus on values like respect, discipline, and national pride—values that are strongly linked to how Thai masculinity is understood.

These conditions make Chang Beer advertisements a good case for studying how gender is communicated through different modes of meaning. This study uses a multimodal critical discourse analysis (MCDA) framework to explore how Chang Beer commercials create ideas about masculinity. MCDA is useful because it looks at how words, images, and sounds work together to create meaning. In Thai culture, ideas about manhood often come from Buddhist values and royalist traditions. Men are expected to be calm, respectful, and emotionally strong. Chang’s advertisements reflect these ideas by showing men as careful, quiet leaders rather than aggressive figures.

This research focuses on how such cultural values are used in advertising, not only to create strong brand images but also to reproduce certain ideas about what it means to be a man in Thailand. In Thai beer commercials, traditional values often mix with modern marketing styles, creating a kind of masculinity that is both old-fashioned and modern. While some past studies have examined gender in Thai media, many have looked at either language or images alone. For example, Klaisingto and Aroonmanakun (2010) focused on text in news headlines, while Chen (2024) studied images in Thai “Boy Love” commercials. Other studies, such as Jaturapat and Khattiya (2020), who analyzed television food advertisements, and Chanvised (2022), who examined social media content produced by 18-year-old women from diverse class backgrounds in Bangkok, have begun to combine linguistic, visual, and ethnographic data in their analyses. However, few have focused specifically on how masculinity is constructed in Thai beer advertisements using all three key modes—verbal, visual, and auditory.

To address this gap, the study analyzes two Chang Beer commercials from the brand’s official YouTube channel, using frameworks from Kress and

van Leeuwen (2006), Fairclough (1992), and Connell (2005) to examine how masculinity is communicated. The analysis is guided by two questions: (1) How is masculinity constructed in Chang Beer advertisements through multimodal elements (verbal, visual, and auditory)? (2) What societal ideologies—especially those related to power, gender, and national identity—are embedded in these representations?

These questions guided data selection, coding, and interpretation, with the aim of showing how Thai advertising reinforces cultural views of masculinity and contributing to gender, media, and discourse studies.

Literature Review

The study of gender in advertising has been widely discussed across disciplines. Foundational work by Goffman (1979) and Williamson (1978) illustrated how advertisements communicate gendered ideologies through visual codes such as posture, gaze, and spatial positioning. These studies demonstrated that advertisements do more than reflect gender norms—they actively construct them. In the context of beer advertising, masculinity is frequently linked to strength, camaraderie, and emotional control. For example, Messner and Montez de Oca (2005) found that American beer commercials often employ sports imagery and group dynamics to reinforce hegemonic masculine roles. Similarly, Eisend, Dens, and De Pelsmacker (2019) noted the global persistence of traditional gender scripts in alcohol advertising, despite evolving cultural contexts.

Advertising researchers have also highlighted how branding strategies contribute to the ideological framing of gender. Narrative persuasion—a storytelling technique designed to foster emotional engagement—is a key mechanism in this process (Byun, 2016; Martin, 2022). Beer advertisements, in particular, use visual branding tools such as color palettes, camera angles, and character expression to convey values like pride, status, and identity (Schroeder & Zwick, 2004; Schroeder, 2013). These strategies often rely on myth-making (Barthes, 1972), where commodities are embedded within broader cultural narratives, transforming everyday products into powerful symbols of class, masculinity, and nationalism.

In the Thai context, masculinity in media is frequently shaped by traditional values such as hierarchical respect, stoicism, and devotion to the nation. Prior research has shown that Thai men are often portrayed as protectors of cultural heritage and moral authority. For instance, Louiyapong (1996), Wongchalard (2019), and Jukping (2020) found recurring associations between Thai masculinity and nationalistic imagery such as Muay Thai, temples, and religious rituals. Johnson (2020) argued that Thai beer brands often exploit

these cultural motifs to foster emotional connections with consumers, using masculinity as both a commercial and ideological resource.

To fully capture these layered representations, multimodal approaches are increasingly employed in advertising research. Kress and van Leeuwen's (2006) visual grammar and Fairclough's (1992) critical discourse theory offer powerful tools for analyzing how language and imagery jointly convey power relations. When combined in Multimodal Critical Discourse Analysis (MCDA), these frameworks enable researchers to examine how verbal, visual, and auditory elements interact to produce ideological meaning. As van Dijk (2015) further explains, discourse is always embedded in social structures and institutional power, making multimodal approaches well suited for uncovering latent ideologies in commercial texts.

Beyond advertising, multimodal discourse analysis has been used to investigate identity construction in various social and educational domains. Zhang and Jocuns (2023) examined how environmental discourses in news media rely on the interaction of layout, imagery, and textual framing to shape public opinion. Similarly, Zahra et al. (2024) and Zhang and Smith (2024) explored how gender ideologies are reinforced through multimodal strategies in school textbooks and social media, respectively—using positive lexical choices and image selection to normalize certain gendered lifestyles. These studies underscore how multimodal design plays a powerful role not only in advertising but in shaping public beliefs across institutional contexts, further justifying its application in the current research.

Recent work on masculinity has also emphasized its cultural fluidity. Siripai and Haywood (2016) found that Thai masculinity is often expressed through a hybrid of local cultural codes and global consumer aesthetics. Barry (2018) observed a similar negotiation in South Asia, where men use fashion and branded goods to blend traditional and modern masculine roles. In China, Lee and Song (2017) illustrated how Confucian values are reconciled with consumerism to construct emerging masculine identities in popular media. These studies reinforce the notion that masculinity is not a fixed set of traits, but a performative and symbolic process that is continually redefined through culture, media, and consumption—a view central to the present analysis.

Recent studies across Asia have adopted MCDA to investigate localized gender representations. An et al. (2022) examined Vietnamese beer commercials and found that images of elite male figures reinforced neoliberal values tied to modern success. Similarly, Chanvised (2022) explored how young Thai women negotiated gender and class identities on social media through visual and textual self-presentation. Feng (2023) and Zhao and Bao (2024) showed that in China, masculinity in advertising often connects with ideas of global competition and economic success. In Hong Kong, Chung (2012) studied how commercials show both modern and traditional images of

women and men, depending on the product and audience. These studies demonstrate the adaptability of MCDA in Asian and Southeast Asian contexts and underscore the need for further research on how masculinity is discursively and visually constructed in national branding.

The present study builds on this tradition by applying a multimodal framework to Thai beer advertisements, focusing on how masculinity is constructed through the integration of language, imagery, and sound. Unlike earlier studies that separated text and image or focused solely on gender norms, this research synthesizes cultural, semiotic, and discursive perspectives to examine how media texts function ideologically and commercially within Thai society.

Theoretical Background

This study employs an integrated theoretical framework drawing from four core traditions: Critical Discourse Analysis (CDA), Social Semiotics, Gender Theory, and Media and Branding Discourse. These perspectives are synthesized to investigate how verbal, visual, and auditory resources in advertising work together to construct, circulate, and normalize ideologies of masculinity in Thai media.

At the heart of this approach is Fairclough's (1992) three-dimensional model of CDA, which analyzes discourse on three interrelated levels: (1) textual analysis (description of linguistic and semiotic features), (2) discursive practice (processes of text production, distribution, and consumption), and (3) social practice (ideological structures and power relations). While textual features such as modality, lexical choice, and multimodal design are examined in the Results section, this study also considers the discursive practice dimension by analyzing how the advertisements are produced by Thai Beverage Public Company Limited, distributed through YouTube, and consumed by target demographics—particularly Thai men aged 25–45. This model enables the analysis to move beyond isolated textual features and to examine how discourse operates within institutional and cultural frameworks.

To analyze visual and compositional features, the study incorporates Kress and van Leeuwen's (2006) framework of social semiotics, particularly their visual grammar concepts such as gaze, salience, modality, framing, and compositional structure. These tools allow for the unpacking of how visual elements (e.g., camera angles, lighting, spatial design) encode social meanings and position viewers.

Connell's (2005) theory of hegemonic masculinity and its later developments provide the study's gender lens. This theoretical perspective foregrounds how masculinity is not a fixed identity but a hierarchical and contested set of practices shaped by power, culture, and history. It informs the

identification of recurring themes such as emotional restraint, ritual discipline, and symbolic dominance in the beer commercials.

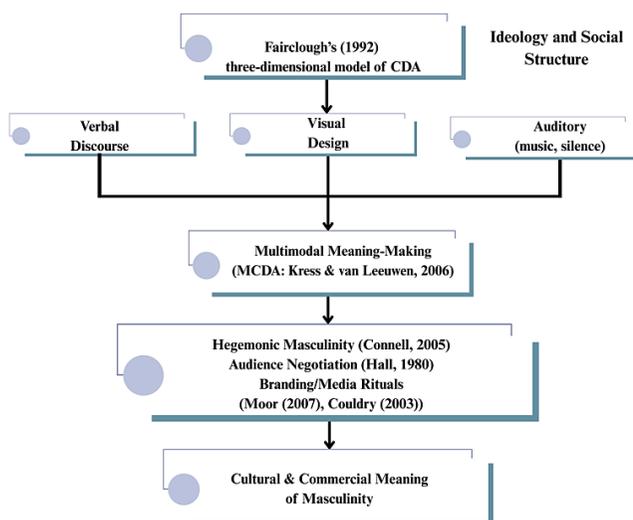
Finally, the study draws from branding and media discourse theories, especially Hall's (1980) encoding/decoding model, Moor's (2007) semiotics of branding, and Couldry's (2003) media rituals. These perspectives help frame how advertisements function not only as commercial products but as ideological texts that embed cultural values into marketable narratives. Hall's model, in particular, highlights how audiences may interpret these narratives differently depending on their cultural and ideological positions.

Together, these theories form a cohesive analytic lens that links language, image, and sound to broader social ideologies and commercial strategies. These frameworks converge in three key ways. Firstly, CDA and social semiotics explain how masculine meaning is built through multimodal design. Secondly, gender theory examines how those meanings privilege specific masculine ideals. Finally, branding and media ritual frameworks clarify how these ideals support commercial goals and are embedded into consumer culture.

This theoretical integration allows the study to not only describe the elements used in Chang Beer advertisements, but to critically interpret how masculinity is marketed, normalized, and tied to broader national ideologies in Thai society. Figure 1 below, created by the authors, visually synthesizes the theoretical frameworks employed in this study, illustrating how critical discourse analysis, social semiotics, gender theory, and branding discourse intersect to guide the analysis of Chang Beer advertisements.

Figure 1

Integrated Theoretical Framework for Analyzing Chang Beer Advertisements



Methods

The methodological approach of this study was developed to capture how multimodal texts construct masculinity through language, visuals, and sound. The following sections outline the research design, data selection process, coding procedure, and steps taken to ensure transparency and rigor.

Research Design

This study employs a qualitative research design informed by Multimodal Critical Discourse Analysis (MCDA). It applies Fairclough's (1992) three-dimensional model of discourse—textual analysis, discursive practice, and social practice—integrating these levels to explore not only the semiotic construction of masculinity but also how the texts are produced, distributed, and interpreted. The dimension of discursive practice, often underemphasized in multimodal analysis, is essential here as it reveals the intertextual relationships between Chang's corporate branding strategies, YouTube-based dissemination, and culturally specific reception patterns. In addition, Kress and van Leeuwen's (2006) visual grammar is applied. MCDA is especially appropriate for analyzing media texts where language, image, and sound function interactively to construct ideological meaning. Rather than aiming for statistical generalization, this study seeks interpretive depth by analyzing how masculinity is constructed across multimodal elements within a specific cultural and regulatory setting.

Data Selection and Scope

In 2022, the beer industry accounted for more than 72.6% of all alcoholic beverage sales in Thailand, with domestic sales exceeding 2,017 million liters (Kornboontritos, 2023). Among the major players—Singha, Leo, and Chang—Chang Beer, produced by Thai Beverage Public Company Limited, is positioned as one of the leading brands, consistently ranking among Thailand's top beverage products (Thai Beverage Public Company Limited, 2024). Chang Beer is aggressively pursuing the top spot by expanding its product portfolio, distribution channels, and new innovations (The Thai Times, 2025). While prior studies have explored Singha's campaigns, Chang Beer remains underexamined despite its robust market share, cultural branding, and transmedia presence. Focusing on Chang thus provides an underexplored lens into Thai masculine ideologies as shaped by corporate advertising.

The analysis centers on advertisements hosted on Chang Beer's official YouTube channel. This platform was selected because it represents a central distribution space for audiovisual marketing content and provides rich multimodal data—integrating speech, image, music, and on-screen text. YouTube's accessibility and narrative style also allow for public engagement

and cultural circulation, making it a suitable medium for multimodal discourse analysis.

A total of four advertisements were initially shortlisted based on three criteria: (1) high view counts; (2) presence of narrative storytelling rather than simple product placement; and (3) visual and thematic emphasis on masculine identity. However, two of these videos were later made private by the brand. As a result, the final dataset comprises the two top-ranked ads that remained publicly accessible during the data collection phase. Table 1 presents a summary of these selections.

Table 1
Summary of Chang Beer Advertisements Selected for Analysis (2017-2020)

Rank	Title of Advertisement	Views (at Time of Collection)	Year Published	Availability Status
1st	<i>Chang Beer: Chang Beer Lamiat TVC (60s)</i> (https://youtu.be/ZP1Y9Ert86w)	41,178	2018	Available
2nd	<i>Chang Beer: Taste the Unexpected</i> (https://youtu.be/wSW798fC_xw)	8,387	2017	Available
3rd	<i>Chang Beer: Everything is Better with Friends</i>	N/A	2019	Made Private
4th	<i>Chang Beer: Better with Friends (Charm)</i>	N/A	2020	Made Private

Although the sample size is small, this reflects methodological norms in Multimodal Critical Discourse Analysis (MCDA), which prioritizes in-depth, qualitative scrutiny over statistical generalization (Wodak & Meyer, 2016). These two commercials are multimodally rich and thematically representative of Chang’s broader branding discourse across platforms and time. Both reflect recurring motifs such as tradition, male camaraderie, refinement, and moral strength—core masculine ideals often promoted in Thai advertising. Thus, the selected data offer a valid and culturally significant basis for analysis, allowing for detailed exploration of how masculinity is ideologically constructed and communicated through commercial media.

Coding Procedure and Analytical Framework

To analyze the two commercials, this study employed an inductive–deductive coding strategy grounded in multimodal critical discourse analysis (MCDA). The analytical process was organized into three systematic stages to ensure transparency, traceability, and interpretive consistency across the research team. First, each commercial was downloaded, transcribed and segmented into narrative scenes based on shifts in camera angle, soundtrack, or dialogue (See Appendix A). This segmentation enabled the team to isolate critical moments in which masculinity was discursively and visually articulated. Next,

a multimodal annotation matrix was manually constructed using spreadsheet software. Coding categories were derived from established frameworks in critical discourse analysis (e.g., modality, lexical choice), visual grammar (e.g., gaze, salience, composition), and gender theory (e.g., hierarchy, emotional control). Each scene was coded across three primary semiotic modes—verbal, visual, and auditory—with rows in the matrix containing screenshots, transcriptions, and analytic commentary on elements such as framing, body posture, sound design, and color palette. See Appendix B for representative coded scenes and a full description of the multimodal annotation categories. The collaborative annotation approach aligns with grounded theory and interpretive analysis traditions, where co-coding facilitates intercoder dialogue and knowledge sharing (Paulus & Lester, 2021; Saldaña, 2016). This method has been particularly effective in multimodal contexts, where layered semiotic resources require team-based synthesis to mitigate subjective bias. Finally, a collaborative interpretation phase followed. Seven trained researchers independently annotated the scenes and then convened to cross-check and consolidate findings. Divergent interpretations were discussed and resolved through consensus-based deliberation. Bilingual discussion (Thai and English) was employed to ensure semantic fidelity in translating culturally embedded terms like *Lamiat* (ละเมียด) or *winai* (วินัย). Emergent themes—such as refined masculinity, cultural guardianship, and discipline through ritual—were iteratively refined through group dialogue and memo writing.

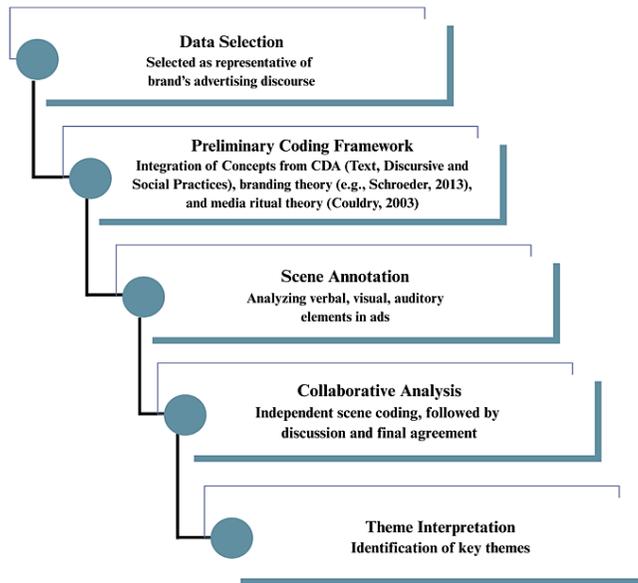
In addition to the primary analytical frameworks, the coding also incorporated branding theory (e.g., Schroeder, 2013) and media ritual theory (Couldry, 2003) to explore how symbolic elements are ritualized in advertising to produce emotional resonance and cultural authority.

Although Computer-Assisted Qualitative Data Analysis Software (CAQDAS) such as NVivo was not used, the current study upheld qualitative rigor through a manual annotation system informed by established best practices. In line with Guest et al. (2012), systematic coding procedures and validation strategies were applied without reliance on digital tools. To enhance trustworthiness and transparency, the study followed principles articulated by Nowell et al. (2017), incorporating clear coding logic, visual representation of themes, researcher triangulation, and a maintained audit trail. This audit trail documented each stage of the analytic process—including raw data archiving, codebook development, analytic memos, and collaborative validation—ensuring methodological accountability (see Appendix C for the full audit trail checklist specially for the present study). Annotated scene examples, coded frames, and final coding schemes are also included in Appendix B to support transparency.

To visually consolidate the workflow, Figure 2 below presents an overview of the study’s methodological sequence—from data selection to final theme interpretation. This structured approach highlights the integration of theoretical frameworks with collaborative and transparent coding practices, reflecting the rigor of established qualitative discourse traditions.

Figure 2

Overview of the Multimodal Critical Discourse Analysis Process Employed in the Study



Reflexivity and Bias Mitigation

Recognizing the interpretive nature of multimodal discourse analysis, the research team adopted proactive strategies to mitigate potential bias and enhance reflexive transparency. All seven coders were native Thai researchers with formal training in multimodal analysis and discourse theory, ensuring deep cultural and linguistic familiarity with the materials under study. The decision to employ seven coders was guided by best practices in qualitative research design, where 5–10 analysts are recommended to maximize intercoder reliability while ensuring interpretive diversity (Guest et al., 2012; MacQueen et al., 1998). It is believed that this team size enabled broad thematic triangulation without compromising collaborative depth.

To preserve the semantic nuance of culturally embedded concepts—such as *Lamiat* (ละเมียด), denoting refined aesthetics, and *winaï* (วินัย), signifying disciplined conduct (Royal Institute Dictionary, 2014)—analytical discussions

were conducted bilingually in Thai and English. This practice minimized the risk of cultural reductionism and promoted semantic integrity in code interpretation and theme development.

Researcher triangulation played a critical role in balancing subjective interpretation with intersubjective agreement. Coders independently annotated scenes before collaboratively reviewing discrepancies through structured group discussions. Memos were maintained to document individual perspectives and consensus-building decisions, contributing to the overall audit trail (see Appendix C). This reflexive process not only strengthened the analytic credibility of the findings but also supported their cultural and theoretical grounding.

Analytical Boundaries

This study's small, brand-specific dataset limits generalizability but suits the depth-oriented goals of qualitative discourse analysis. Manual annotation ensured transparency and interpretive depth, though less scalable than CAQDAS; this was mitigated by systematic coding, triangulation, and a maintained audit trail. These boundaries highlight the study's commitment to rigor and cultural specificity while suggesting avenues for future research (see recommendations in the conclusion section).

Due to copyright restrictions, no still images from the Chang Beer commercials are reproduced in this article. Instead, all visual references are presented through detailed narrative descriptions. This approach ensures compliance with publication policy while maintaining analytic clarity and interpretive accuracy. The absence of images does not affect the analysis nor alter the original interpretation of the data.

Results

The analysis followed three stages—scene segmentation, multimodal annotation, and thematic synthesis—drawing on Fairclough's (1992) three-dimensional model and Kress and van Leeuwen's (2006) visual grammar. Iterative coding across verbal, visual, and auditory modes revealed three themes: masculinity as refinement and discipline, social power and prestige, and national and cultural identity. Each theme illustrates how multimodal cues interact to construct masculinity through layered semiotic design.

Masculinity as Refinement and Discipline

This theme captures how masculinity is tied to internal traits such as precision, emotional restraint, and craftsmanship—primarily through subdued tones, deliberate movements, and traditional symbols.

In Video 1, the phrase “Every Chang Beer is brewed with Lamiat” (ละเมียด) is both spoken and visually foregrounded in bold white text. The narrator’s low, composed voice accompanies the image of a man’s hand slowly raising a beer bottle under soft, golden lighting, a moment that symbolizes refinement and composure. The auditory layer includes ambient music punctuated by silence, emphasizing serenity and control—qualities ideologically linked with Thai masculinity.

Further, in the animated Muay Thai scene (Video 1), two fighters bow in synchrony within a fog-laden traditional arena, a ritualized gesture that conveys discipline, respect, and controlled masculinity. The voiceover states, “Where quality is a result of not only discipline, but respect.” Here, the alignment of gestures, muted gold tones, and respectful choreography invokes “winai” (วินัย) or disciplined moral conduct (Royal Institute Dictionary, 2014), representing masculinity as cultivated self-mastery.

Notably, Video 2 also contributes to this theme. One scene shows a group of men raising their Chang Beer bottles in a synchronized toast. The tight framing centers the bottles while the softened background highlights the refined harmony of their gestures. Although informal, the moment is carefully choreographed—suggesting ritualistic harmony, composure, and social tact. The subdued lighting and soft ambient music evoke an atmosphere of relaxed yet controlled refinement. These subtle formal cues collectively signal a version of masculinity grounded in aesthetic discipline and mutual respect.

Masculinity as Social Power and Prestige

The second theme highlights how social status, leadership, and emotional restraint are framed as masculine traits, especially through visual cues and interactions within high-status environments. In the second commercial, masculinity is constructed as confident social authority within elite settings. A key scene shows a group of well-dressed men entering a rooftop bar, where their gestures of nods, laughs, and smiles embody exclusivity and masculine confidence, while upbeat electronic music and dark purple lighting heighten the aspirational tone. The slogan “*Taste the unexpected*” appears as a group of men interact with gestures—nods, laughs, smiles, and glances. The accompanying slogan reinforces a branded masculinity tied to exclusivity and unpredictability. It appeals to male consumers who aspire to deviate from the norm while preserving confidence and social command. The slogan becomes part of the commercial’s ethos, equating sophisticated taste with elite masculinity.

One particularly significant moment occurs around 0:35 in the second advertisement, where a group of men enters a neon-lit bar with visible confidence. In one sequence, the leading man is framed from a low camera

angle, emphasizing him as dominant and commanding. His steady gaze and slight upward chin tilt project assurance and social authority, while the warm golden lighting behind him contrasts with the cooler tones of the scene, visually centering him as the embodiment of aspirational masculinity. This construction aligns with Connell's (2005) model of hegemonic masculinity, portraying men as natural leaders in both social and symbolic domains.

In Video 1, in another sequence, the loft setting and refined *mise-en-scène* frame male camaraderie as a performance of prestige, where confident body language and laughter elevate friendship into a symbol of cultural capital. The relaxed laughter and confident body language of the men, paired with the subtitle "*and in every sip is the taste of Thai perfection,*" elevate social bonding into a display of cultural capital, positioning masculinity as both sophisticated and nationally significant.

Notably, some interactions are wordless yet carry strong emotional and symbolic significance. For instance, in one scene, a man locks eyes with a friend and nods slightly while holding a beer. This subtle gesture conveys trust, solidarity, and emotional control within masculine bonding. This exchange, supported by background music and the ambient clinking of bottles, implies trust, shared experience, and emotional control—all within the visual code of masculine solidarity.

The *mise-en-scène* (costume, setting, lighting) aligns the characters with affluence, modernity, and leadership. Their symmetrical positioning in group shots and upright postures create an image of collective dominance and mutual respect, echoing the masculine codes described in global branding studies (e.g., Goffman, 1979; Schroeder & Zwick, 2004; Schroeder, 2013).

Moreover, the deliberate use of visual silence—moments where movement slows, characters pause, and background action fades—creates spaces where masculinity is framed not through speech or action, but through composure and embodied control. This aligns with Thai cultural ideals of *kreng jai* (เกรงใจ)—a Thai term suggesting considerate restraint to avoid imposing on others—and projects masculinity as quiet, powerful presence rather than outward domination.

Interestingly, the closing line in both commercials—'We brew friendship'—appears as the final statement, reinforcing fraternity among men and positioning friendship as loyalty within masculine hierarchies.

Through these multimodal strategies, the Chang Beer advertisements communicate a layered, aspirational masculinity that links bodily control, social leadership, and national identity in subtle yet potent ways. These choices in framing, sound, and movement suggest that masculinity involves confidence, leadership, and silent authority. The social environment—expensive

settings, formal clothing, upscale loft setting, and the absence of vulnerability—frames beer consumption as a symbol of success.

Masculinity as National and Cultural Identity

This theme shows how national heritage and cultural symbols are woven into the masculine identity portrayed in both commercials. In Video 1, the Muay Thai ritual emphasizes Thai cultural guardianship. Traditional salutes, gold lighting, and arena fog evoke classical Thai narratives, while the disciplined body becomes a metaphor for a disciplined nation—where being a “real man” means also being a cultural steward. In one animated sequence, two fighters perform ritualistic movements amid ancient ruins, surrounded by swirling golden particles, dramatizing masculinity as disciplined, sacred, and culturally rooted. The fighters bow as the word ‘Respect’ appears in bold golden text, visually anchoring masculinity in reverence, heritage, and ritual discipline. Traditional instruments such as the *ranat* (xylophone) and *chings* (cymbals) layer under the narration, adding a ceremonial tone.

Meanwhile, referring to Video 2, in one moment, the on-screen text ‘Bangkok, Thailand’ situates the product within a cultural and national frame, reinforcing its prestige and authenticity.

Cultural cues across both videos—slow camera movements, muted palettes, moments of silence—underscore reflection and social order. For instance, a slow-motion scene of beer being poured into a glass is punctuated by silence and a single chime, giving symbolic weight to the act of drinking as a composed, ritualized gesture. These choices present masculinity not as loud or aggressive but as composed, rooted, and culturally attuned.

Importantly, the Chang logo consistently appears alongside Thai heritage motifs (temples, Muay Thai arenas), blending commercial branding with national pride. This aligns with Anderson’s (2006) notion of “consuming nationalism,” where products become vessels of patriotic masculinity. By linking masculinity with tradition, respect, and cultural pride, the commercials position men as guardians of Thai identity. Drinking Chang becomes more than consumption—it becomes participation in a performance of national masculinity.

Gender Roles: Absence of Women and Male Dominance

Although the focus is on men, both commercials feature fleeting glimpses of women in peripheral roles—silent onlookers or accessories to male-centered activity. In Video 2, for example, women appear briefly in the background, observing rather than participating. They are neither given speech nor positioned as narrative agents. This absence suggests that masculinity is

constructed not through contrast with femininity but through its erasure. Male dominance is enacted through screen time, centrality, and control of narrative action, reflecting broader gender hierarchies in Thai media (Siripai & Haywood, 2016). Recognizing these absences clarifies how advertising reinforces male-centered cultural scripts.

Discursive Practice: Text Production, Consumption, and Distribution

Applying Fairclough's three-dimensional model, the analysis situates the ads within broader discursive processes. *Production*: Both commercials were created by Thai Beverage Public Company Limited, whose branding emphasizes heritage and refinement. *Positioning*: The ads target middle-to-upper class Thai men aged 25–45, especially urban professionals, as signaled by fashion, settings, and rituals of prestige. *Consumption*: The emphasis on rituals and refinement appeals to audiences who equate masculinity with discipline and status. *Distribution*: YouTube functions as a digital public sphere, enabling both top-down brand messaging and bottom-up circulation through sharing, commenting, and remixing, extending the ads' ideological reach beyond Thailand.

Verbal Mode Analysis of Video 1 (MCDA: Kress & van Leeuwen and Fairclough)

From a multimodal critical discourse perspective, subtitles in Video 1 (absent in Video 2) perform key ideational, interpersonal, and textual functions while embedding broader ideological values.

Ideational Meaning—Tradition, Nature, and Product Identity: One subtitle reads, 'It's how our traditions inspire a flavour that is balanced and in harmony,' positioning Thai heritage as an active agent in shaping product quality and masculine refinement. The pronoun "our" invokes collective identity, while verbs like "inspire" link tradition to creativity and refinement. Phrases like "the purest water" and "true refreshment" (in 'And how only the purest water provides true refreshment') naturalize discourses of purity and authenticity, framing the product as both natural and culturally rooted.

Interpersonal Meaning—Affective Appeal and National Pride: Abstract nouns such as "harmony," "perfection," and "Lamiat" evoke emotional resonance and aspirational refinement. For example, "and in every sip is the taste of Thai perfection" functions evaluatively, combining superlative quality (*perfection*) with national pride (*Thai*). This dual address appeals domestically through nationalism and internationally through exoticism, exemplifying Fairclough's "synthetic personalization."

Textual Meaning–Repetition and Coherence: Lexical repetition of “*tradition*,” “*refreshment*,” and “*perfection*” ensures cohesion, binding the verbal and visual narratives around core brand values. The closing line, “*We Brew Friendship*,” condenses cultural identity, emotional appeal, and artisanal craft into a single ideological package, concealing commodification beneath affective language.

Intermodal Integration and Ideological Effects

The verbal mode tightly coordinates with visual and auditory cues, exemplifying intermodality (Kress & van Leeuwen, 2006). References to *tradition*, *harmony*, and *purity* are reinforced through golden typography, imagery of nature, and ceremonial pacing. Together, these semiotic resources construct Thai masculinity as disciplined, refined, and culturally anchored. In Fairclough’s (1992) terms, the discourse legitimizes a commodified version of “Thai-ness,” where cultural heritage is aestheticized for consumer capitalism. Subtitles thus do more than convey meaning; they ideologically perform, reproducing a marketable cultural imaginary that aligns masculinity with both national identity and global branding.

To consolidate the thematic findings and demonstrate how they address the two guiding research questions, Table 2 summarizes the multimodal elements and corresponding societal ideologies identified in each theme.

Table 2
Multimodal Alignment of Themes with Research Questions

Theme	RQ1: Multimodal Construction	RQ2: Societal Ideologies
1. Refinement and Discipline	Verbal: Lexical items like <i>Lamiat</i> (ละเมียด), <i>winai</i> (วินัย); use of formal Thai Visual: Close-up shots of precise gestures (e.g., placing a glass), composed body posture, minimal movements Auditory: Slow-paced jazz, soft ambient sounds	Emphasizes masculinity as restraint, self-control, moral discipline rooted in elite Thai values
2. Social Power and Prestige	Verbal: Slogan “Taste the Unexpected,” metaphors of challenge and exclusivity Visual: Low-angle shots, luxury settings (bars, suits, rooftop), dominant gaze Auditory: Percussive beats, dramatic pauses, silence before climax	Constructs masculinity around elitism, confidence, leadership, and hierarchical social ordering
3. National and Cultural Identity	Verbal: Words suggesting traditional Thai words (e.g. principle meaning <i>winai</i>), culturally specific expressions of pride Visual: Iconic imagery (Muay Thai, Thai script, temples, traditional fabrics) Auditory: Thai instrumental music, chanting, celebratory horns	Represents masculinity through nationalism, cultural guardianship, and ideological soft power

Together, these themes demonstrate that Chang Beer advertisements do more than sell a product—they sell a culturally specific model of masculinity. Through layered multimodal strategies, these commercials reinforce ideological links between manhood, morality, prestige, and nationalism in Thai consumer culture.

Discussion

Building on the thematic findings, this section explores how Chang Beer advertisements strategically construct masculinity through multimodal design and how these representations function within broader cultural and commercial discourses. By synthesizing verbal, visual, and auditory elements, the advertisements not only reflect but actively shape dominant narratives about Thai masculinity, national identity, and social hierarchy. Drawing from branding theory and critical discourse frameworks, we unpack how these multimodal portrayals serve commercial objectives—such as emotional branding and audience targeting—while simultaneously reinforcing cultural ideologies.

The commercials appear tailored to a Thai male demographic aged approximately 25–45, particularly those navigating modern aspirations while honoring cultural traditions. This inference arises from several interlocking cues: the protagonists are mature adult men depicted in contemplative or leadership roles; the aesthetics blend global sophistication (e.g., jazz soundtracks, formal attire, English-language subtitles) with cultural motifs (e.g., the term *Lamiat*, references to “Thai perfection,” and ritualized social conduct). These elements collectively signal an aspirational lifestyle grounded in national pride and refined masculinity—traits often associated with upper-middle-class Thai men in professional and urban settings (Thai Beverage Public Company Limited, 2024).

The findings align with prior research on gender and advertising in Southeast Asia. Louiyapong (1996) emphasized that Thai advertisements often equate masculinity with moral discipline and composure. The Chang campaigns echo this portrayal through visual cues such as symmetrical framing, controlled gestures, and solemn expressions, all of which emphasize restraint and inner strength. Similarly, Messner and De Oca’s (2005) work on sports advertising argued that masculinity is constructed through hierarchy and dominance. While Chang Beer commercials refrain from overt aggression, they maintain a subtle hierarchy—men lead conversations, initiate rituals, and occupy central spatial positions—thus reinforcing power dynamics through composure and cultural authority. Moreover, the findings expand upon Siripai and Haywood’s (2016) analysis of Thai masculinity as an interplay between local authenticity and global aesthetics. Chang’s strategic integration of English-language narration, Western musical cues, and traditional Thai

values exemplifies this hybrid identity construction, underscoring masculinity as a site of cultural negotiation.

A notable finding concerns the exclusion of female agency. Women, when present, serve background or supportive roles—such as passive listeners or aesthetic complements—without contributing to the narrative arc. This reinforces a gendered discourse wherein men are positioned as cultural carriers and decision-makers, while women remain symbolically marginal. Such asymmetry reflects broader patterns in Thai advertising where hegemonic masculinity often entails both visibility and dominance in meaning-making roles (see Siripai & Haywood, 2016).

Importantly, the final branding statement—*We Brew Friendship*—is significant not only as a marketing slogan but as an interpersonal cue that subtly connects the beer's quality to emotional and social values traditionally associated with masculinity, such as loyalty, brotherhood, and refined sociability. Yet, this emotional appeal remains confined within normative masculine scripts and does not extend to alternative gender identities or non-binary social roles.

This study thus foregrounds the cultural specificity and ideological depth of Chang Beer's advertising discourse. However, it also reveals limitations in representational diversity. As Thai society becomes increasingly pluralistic and globalized, advertising that relies solely on traditional masculinities may fail to resonate with wider demographic groups. The findings suggest that future campaigns could benefit from more inclusive representations—foregrounding emotional expressiveness, collaborative social roles, and a broader spectrum of masculine and feminine identities. Doing so may not only enhance social relevance but also strengthen brand relatability across consumer segments.

Conclusion

This study has shown how Chang Beer advertisements construct Thai masculinity through multimodal discourse, where language, imagery, and sound reinforce dominant cultural ideologies. Three themes emerged: masculinity as refinement and discipline, as social power and prestige, and as national and cultural identity. Together, they demonstrate how advertising commodifies masculinity, linking consumption with cultural guardianship and national pride. The analysis also revealed the marginalization of women and absence of alternative masculinities, underscoring how hegemonic norms are reproduced, though audiences may interpret these portrayals differently (Hall, 1980).

As a qualitative case study, the research is bounded by its focus on two commercials from a single brand and reliance on researcher interpretation. These choices limit generalizability and exclude audience perspectives, leaving

open questions about how different groups engage with such portrayals. Moreover, the exclusive focus on YouTube omits other digital arenas, where masculinity may be articulated differently.

Future work could expand to additional brands and regional campaigns, integrate reception studies with diverse audiences, and attend to masculinity's construction in participatory digital platforms. Such research would reveal whether the themes identified here are unique to Thai advertising or part of broader regional patterns, while also showing how masculinities are negotiated in emerging media ecologies. Pedagogically, multimodal advertising analysis holds value for fostering media literacy and cultural awareness in applied linguistics and communication classrooms.

Overall, this study contributes to applied linguistics, gender studies, and discourse analysis by showing how advertising texts not only represent but also reproduce cultural ideologies. Examining such texts through multimodal and critical lenses remains essential for understanding how gendered identities are continually shaped, contested, and circulated in contemporary media.

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Appendix A

Note: To comply with copyright policies, no screenshots are reproduced here. Instead, all frames and annotated scenes are presented through detailed narrative descriptions, preserving analytic clarity while respecting intellectual property rights.

Data Sample and Storyboard Frames from Chang Beer Advertisements

Data Sample and Selection Criteria

The data analyzed in this study consist of two official commercials from Chang Beer’s recent branding campaigns: “The Philosophy of Lamiat” and “Taste the Unexpected.” These advertisements were selected based on their high media circulation, national brand visibility, and thematic alignment with cultural constructs of masculinity, craftsmanship, and prestige. Both commercials were publicly accessible via Chang Beer’s official YouTube channel at the time of analysis.

Selection criteria include (1) Presence of verbal, visual, and auditory cues linked to Thai identity and masculine ideals, (2) Rich multimodal layering suitable for critical discourse analysis, and (3) Clear narrative structure that allowed for segmentation and scene-based annotation.

Storyboard Frames

This section presents storyboard frames extracted from each advertisement to illustrate key multimodal elements—visual, textual, and auditory—that construct cultural narratives around masculinity and brand identity.

Storyboard Frames – Video 1: “The Philosophy of Lamiat”

The 45 frames depict a more stylized, semi-fantastical journey representing the brewing philosophy behind Chang Beer.

Frames 1–5 (Opening Sequence): Golden light gradually illuminates a beer bottle. A slow camera pan and soft ambient sound create an atmosphere of calm refinement. Mood: anticipatory, disciplined.

Frames 6–10 (Craftsmanship Focus): Close-ups of grains, water, and brewing hands. The visuals highlight meticulous care and artisanal precision. Mood: reverent, careful.

Frames 11–15 (Muay Thai Ritual): Two stylized fighters bow within a foggy arena. Sepia tones and golden particles suggest cultural guardianship. Mood: solemn, traditional.

Frames 16–20 (Gesture of Respect): Fighters perform ritualized movements while the caption “Where quality is a result of not only discipline, but respect” appears. Gong sounds emphasize reverence. Mood: ceremonial.

Frames 21–25 (Brewing Philosophy): Animated sequences show symbolic representations of brewing stages, accompanied by narration about harmony and balance. Mood: symbolic, instructive.

Frames 26–30 (Close-up Bottle & Pour): A slow-motion pour of beer into a glass, punctuated by silence and a single chime. Mood: ritualized, dignified.

Frames 31–35 (Loft Gathering): Men in a refined loft setting laugh and exchange gestures, embodying social prestige. Mood: elite, aspirational.

Frames 36–40 (National Pride): Subtitles such as “and in every sip is the taste of Thai perfection” appear alongside serene visuals. Mood: proud, affirming.

Frames 41–45 (Closing Sequence): The slogan “We Brew Friendship” appears, accompanied by imagery of camaraderie and cultural motifs. Mood: celebratory, unifying.

Note: Full-length video access is available:
<https://youtu.be/ZP1Y9Ert86w>.

Storyboard Frames – Video 2: “Taste the Unexpected”

The 42 frames trace a journey from Bangkok’s urban prestige through symbolic vitality, disciplined masculinity, and glamorous nightlife, culminating in loyal camaraderie with friendship as the brand’s defining value.

Frames 1–2 (Opening Context – Bangkok Identity): The commercial opens with an aerial view of Bangkok at night, with the caption “Bangkok, Thailand” anchoring the product within a national and cultural frame. The scene then shifts to a group of well-dressed men gathering around a bar counter, accompanied by bottles of Chang prominently displayed. Mood: urban sophistication, national pride.

Frames 3–5 (Product Reveal and Social Toast): A close-up shot captures a hand removing the cap from a bottle of Chang. The following cuts show young men smiling and raising their bottles in a synchronized toast, highlighting camaraderie and refinement. Mood: celebratory, aspirational.

Frames 6–8 (Abstract Brewing Imagery): Abstract visuals appear: a swirl of green light, followed by golden liquid bubbling with effervescence, and streaks of bright light moving across the screen. These symbolic images suggest freshness, vitality, and energy. Mood: dynamic, immersive.

Frames 9–10 (Intimate Bonding): Close-up shots of two men exchanging glances and smiling warmly at one another. Their body language signals trust, fraternity, and unspoken connection. Mood: intimate, affirming.

Frames 11–12 (Muay Thai Performance): The setting shifts to a staged Muay Thai fight viewed by a live audience. Two fighters face each other under warm spotlighting, their ritualized gestures emphasizing discipline and strength. Mood: dramatic, traditional masculinity.

Frames 13–15 (Muay Thai Combat Sequence): Two fighters exchange blows in a choreographed Muay Thai match, their movements framed with dynamic camera angles. The ritualistic fight underscores discipline, physical mastery, and traditional masculinity. Mood: dramatic, powerful.

Frames 16–18 (Camaraderie and Toast): Back in the bar setting, the group of men sit together, smiling and laughing as they raise bottles of Chang in unison. The gesture is ritualistic, performed with composure and social elegance. Mood: celebratory, refined.

Frames 19–20 (Abstract Liquid Imagery): Green swirling visuals transition into close-up golden liquid with effervescent bubbles. These symbolic frames highlight freshness and vitality associated with the brand. Mood: energetic, immersive.

Frames 21–24 (Stylized Performance & Fantasy Elements): A surreal nightclub performance unfolds: dancers in elaborate costumes appear under dramatic lighting, blending fantasy with nightlife glamour. One performer wears a glittering headpiece while another figure emerges amid blue-green light. Mood: extravagant, mystical.

Frames 25–28 (Nightclub Interactions): The focus shifts back to the men mingling in a nightclub. They exchange smiles and gestures while women appear at the periphery—observing, not leading the action. A woman at the bar looks toward the group, highlighting their centrality. Mood: elite sociability, male-centered authority.

Frames 29–30 (Toast and Symbolic Pour): Close-up shots show another toast among the men, reinforcing themes of unity and loyalty. The sequence transitions into abstract golden liquid imagery, evoking purity and crafted quality. Mood: ritualized, affirming.

Frames 31–32 (Abstract Speed and Light): Dynamic visuals of streaking lights and swirling green imagery appear again, emphasizing modernity, energy, and symbolic “unexpected taste.” Mood: fast-paced, futuristic.

Frames 33–34 (Charismatic Male Focus): A close-up of a smiling man conveys confidence and charisma. Group shots show the men together in symmetrical positions within the nightclub, embodying prestige and collective dominance. Mood: aspirational, commanding.

Frames 35–36 (Peripheral Female Figures): Women are shown again—one framed among crystal chandeliers, another serving bottles on a tray. Their roles are decorative, underscoring male centrality while women remain supportive or ornamental. Mood: glamorous, backgrounded femininity.

Frames 37–39 (Bonding Through Laughter): Close-up shots highlight the men’s laughter and relaxed interactions with one another. These sequences reinforce solidarity and trust within the male group. Mood: joyful, intimate camaraderie.

Frames 40–42 (Closing Slogans and Friendship): The campaign slogan “Taste the Unexpected” appears against a dark urban skyline, followed by the Chang Beer logo “We Brew Friendship.” The final shot shows a synchronized toast with multiple bottles raised toward the camera. Mood: unifying, brand-defining.

Across both campaigns, the storyboard frames capture the advertisements’ strategic use of lighting, color symbolism, body language, and cultural references, offering a multimodal narrative of disciplined, aspirational masculinity aligned with national identity.

Note: Full-length video access is available:
https://youtu.be/wSW798fC_xw.

Appendix B

Annotated Scene Matrix and Coding Examples

Coding Framework Overview

The framework integrates verbal, visual, and auditory dimensions, drawing on principles from visual grammar, discourse analysis, and sound studies. Each scene was annotated based on the following categories:

Categories	Examination Elements
Visual Analysis	Key actions, symbolism, body language, and compositional elements (e.g., framing, lighting, color tone).
Script/Caption Analysis	On-screen written texts and verbal slogans were transcribed and interpreted for thematic relevance.
Textual Meaning	Implied ideological messages embedded in the verbal or visual text.
Music and Sound Analysis	Audio cues, background music, and sound effects linked to mood and theme.
Mood/Tone Interpretation	Emotional atmosphere generated by the interaction of semiotic modes.
Visual Tone	Dominant color schemes, lighting choices, and aesthetic texture.
Camera Shot Type	Cinematographic techniques used to frame meaning (e.g., close-ups, tracking shots, extreme angles).

Annotations were manually recorded in a spreadsheet matrix (See below). Group discussions and iterative cross-checking helped ensure interpretive consistency across coders.

Figure B1
Sample Data coding Matrix in a Spreadsheet

B	C	D	E	F	G	H	I
Visual analysis	Script/caption	Text Analysis/Meaning		Music & sound Analysis	Mood / tone interpretation	Visual tone	Camera shot type
This image illustrates the large gold rice grain in floating in the air, capturing audience's per- attention closely to the grain.	-	-	not exciting music	suggesting the values and experiences depicted in the commercial are something to be admired and strived for.			
This image illustrates the large gold rice grain that and these are something are coming out from it, representing the small adults in their imagination.	-	-	exciting music	The sound gives a sense of aspiration, suggesting the values and experiences depicted in the commercial are something to be admired and strived for.	energy, dynamism, and transformation.	Warm, golds, yellows, and oranges.	Medium close-up
This image illustrates the man looks like a traditional Thai house, as looking in the ground with the rice sea, suggesting the Thailand as the brand and the strength of the man.	-	-	wind sound + exciting music	The sound gives a sense of aspiration, suggesting the values and experiences depicted in the commercial are something to be admired and strived for.	dreamlike, surreal, and mystical.	Warm- golds and yellows in the clouds and the green, cool- blues and purples	Extreme long shot
This image illustrates the man looks like a traditional Thai house, as looking in the ground with the rice sea, suggesting the Thailand as the brand and the strength of the man.	-	-	wind sound + exciting music	The sound gives a sense of aspiration, suggesting the values and experiences depicted in the commercial are something to be admired and strived for.	dramatic energy, surrealism, and a touch of the surreal.	Warm- golds and yellows in the clouds and the green, cool- blues and purples	Long shot
This image is a shirtless man diving in the sky with a determined expression, reflecting traditional Thai masculinity. The representation aligns with Chang Lee's brand identity.	-	-	wind sound + exciting music	The sound gives a sense of aspiration, suggesting the values and experiences depicted in the commercial are something to be admired and strived for.	mysticism, wonder, and a touch of the surreal.	Warm run- golds and yellows, brown and the green, cool- blues and purples	Full shot (dynamic and moving shot)
This image focuses on the man's face, expressing strength, determination, and focus. His gaze suggests power and victory, which associates with Chang Lee.	-	-	exciting music	The powerful violin sound in the left earpiece adds intensity, reinforcing masculinity as something strong, disciplined, and heroic. It makes the viewer feel inspired and emotionally engaged.	power, and dignity	warm, gold	Close-up
This image portrays the man's physical strength and toned body, which emphasizes the ideal of masculinity.	Where quality is a result of not only discipline, but respect	The phrase connects masculinity to discipline and respect, reinforcing the idea that being a strong man is not just about physique, but also values and ethics.	wind sound + exciting music	The rushing wind builds tension before the landing, making the audience feel engaged and excited.	Power, tradition, and craftsmanship	Warm, green, golds, brown, and yellows	medium close-up
The man looks strong. His muscles and pose make him look tough and active. Like	Where quality is a		The sound of jumping to the crowd	The heavy landing sound suggests that the man is powerful, unbreakable, and dominant.	strength, determination, and respect	Warm, golds, brown, and yellows	Medium shot

Figure B1
Sample Data coding Matrix in a Spreadsheet (Cont.)

B	C	D	E	F	G	H	I
Visual analysis	Script/caption	Text Analysis/branding		Music & sound Analysis	Mood / tone interpretation	Visual tone	Camera shot type
This image shows the transition of the water fountain scene and the brand's logo to make the audience feel smooth of the transition.	-	-	echoing music	reinforce the theme of refreshment, symbolizing purity and vitality while energizing the viewer's sense of enjoyment and anticipation.	intrigue, and a touch of surrealism.	browns, greens, and yellows, create a sense of warmth and naturalness	Extreme close-up
The image shows Chang Beer's logo on the beer bottle. It analyzes all the themes of the beer's logo that show on the brand.	-	-	echoing music	reinforce the theme of refreshment, symbolizing purity and vitality while energizing the viewer's sense of enjoyment and anticipation.	refreshment and connection.	greens, white and yellows	Extreme Close-up
The image with a man holding and looking at Chang Beer shows the sense of pride and passion.	Every Chang Beer is brewed with Lamm	This text uses emphatic consistency and craftsmanship, using "Lamm" to reinforce Chang Beer's premium quality and authenticity.	echoing music	reinforce the theme of refreshment, symbolizing purity and vitality while energizing the viewer's sense of enjoyment and anticipation.	curiosity, refreshment, and connection.	greens, browns, and yellows	close-up
This image shows beer being poured into a glass, covering the beauty of the colors and the smooth flow of the beer to attract audience.	Every Chang Beer is brewed with Lamm	This text uses emphatic consistency and craftsmanship, using "Lamm" to reinforce Chang Beer's premium quality and authenticity.	echoing music sound of pouring water into a glass	This sound emphasizes the business and crispness of the beer, creating an immersive sensory experience that heightens the anticipation of refreshment	refreshment, celebration, and indulgence	warm, golden glow	Close-up
This image shows a group of friends having a party, conveying the sense of craftsmanship that connects them together.	And in every sip is the taste of Thai perfection	This text reinforces authenticity and national pride by linking Chang Beer's taste to "Thai perfection," creating an emotional appeal and a sense of cultural identity.	calming music	This sound creates a sense, refreshing atmosphere, highlighting the purity and relaxation associated with the product, inviting viewers to experience tranquility and enjoyment.	perfection, friendship, happiness	Based on the text extracted from the image, the visual tone is likely to be warm.	medium shot
The image shows most clapping glasses of beer with joy.	And in every sip is the taste of Thai perfection	This text reinforces authenticity and national pride by linking Chang Beer's taste to "Thai perfection," creating an emotional appeal and a sense of cultural identity.	calming music	This sound creates a sense, refreshing atmosphere, highlighting the purity and relaxation associated with the product, inviting viewers to experience tranquility and enjoyment.	celebration, perfection, happiness	Green, gold, black, white	Medium close-up
The image shows the logo of Chang Beer and its slogan	WE BREW FRIENDSHIP	This text uses metaphor and personification to position Chang Beer as a symbol of camaraderie, suggesting that drinking it fosters social connections and shared	calming music	This sound creates a sense, refreshing atmosphere, highlighting the purity and relaxation associated with the product, inviting viewers to experience tranquility and enjoyment.	celebration, friendship, and connection.	Warm red, yellow, Cool-white, green	Full shot

Sample Coded Frames

Scene Example 1 – Video 1 (“The Philosophy of Lamiat”), Mid-sequence Ritual Gesture

Visual: Two muscular, shirtless figures are stylized as traditional Muay Thai warriors. They stand in symmetrical prayer-like gestures amidst ancient ruins. The entire setting is bathed in sepia-gold tones, with swirling golden particles drifting through the air and architectural columns in the background, evoking sacredness and cultural legacy.

Text: The on-screen caption reads: “Where quality is a result of not only discipline, but respect.” This explicitly pairs moral virtues with craftsmanship, anchoring the brand’s narrative in ethical masculinity.

Audio: The scene is accompanied by ambient traditional Thai instrumental music, punctuated by a gong resonance. The soundtrack reinforces solemnity and a ritualized tone.

Mood: The atmosphere is reverent and mystical. The color palette, symmetrical framing, and flowing golden particles create an aura of sacred ritual.

Interpretation: This scene dramatizes masculinity as disciplined, spiritual, and culturally rooted. The integration of Muay Thai symbolism and traditional gestures suggests that both product quality and masculine identity derive from internal discipline and cultural respect. This aligns Chang Beer with Thai national identity, moral virtue, and refined craftsmanship.

Scene Example 2 – Video 2 (“Taste the Unexpected”), Social Toasting Moment

Visual: Three Chang Beer bottles meet at the center of the frame in a celebratory toast, foregrounded by close-up male hands. The background reveals a group of young men in formal attire smiling warmly. One man is in sharp focus while others are slightly blurred, creating an intimate yet dynamic social ambiance.

Text: No on-screen text appears in this scene, but brand identity is strongly conveyed through the synchronized gesture of toasting and the visibility of the Chang Classic label on each bottle.

Audio: The background music is uplifting, with rhythmic percussion and contemporary Thai instrumental beats. This enhances the energy and sense of camaraderie.

Mood: The atmosphere is joyful and affirming. The warm, glamorous lighting reflects a celebratory and aspirational tone. The men’s expressions suggest connection, trust, and shared achievement.

Interpretation: This scene constructs masculinity around social bonding, modern success, and collective celebration. The symbolic act of toasting positions Chang Beer as a facilitator of friendship and refined leisure. The visual harmony among the men suggests confidence, solidarity, and upward mobility—key aspects of urban masculine idealism in contemporary Thai culture.

Appendix C

Audit Trail for Manual Thematic and Multimodal Analysis

- | | |
|--------------------------------------|---|
| 1. Raw Data Archive | <ul style="list-style-type: none"> ✓ Full transcripts and detailed scene descriptions of the two Chang Beer commercials were documented. ✓ Time-stamped screenshots and video stills were captured during the annotation sessions. ✓ Observational notes were recorded by the researchers during repeated viewings of each commercial. |
| 2. Codebook Development Log | <ul style="list-style-type: none"> ✓ Initial coding categories were derived from Kress and van Leeuwen's (2006) visual grammar (e.g., gaze, framing, modality, composition) and Fairclough's (1992) levels of discourse (text, discursive practice, social practice). ✓ Emergent thematic codes such as 'refined masculinity' and 'cultural guardianship' were identified through inductive analysis. ✓ Iterative refinement occurred through group discussion, with rationale for changes documented in analytic memos. |
| 3. Annotated Scene Examples | <ul style="list-style-type: none"> ✓ Screenshots were annotated in a spreadsheet-based matrix that included verbal, visual, and auditory elements for each narrative scene. ✓ Time-stamped references linked to codes across modes, including spoken language, music, body posture, and camera angles. ✓ Memos provided contextual explanations for the symbolic or ideological significance of key moments. |
| 4. Analytic Memos | <ul style="list-style-type: none"> ✓ Researchers wrote reflective memos during and after coding sessions to document observations and emerging interpretations. ✓ Attention was paid to multimodal alignment and divergence (e.g., when visuals conveyed power while sound introduced solemnity). ✓ Memos were cross-referenced with codes and included insights into cultural nuances like the use of 'Lamiat' (ละเมียด). |
| 5. Cross-Researcher Validation Notes | <ul style="list-style-type: none"> ✓ Seven researchers independently coded scenes, then collaboratively reviewed each other's annotations. ✓ Disagreements were discussed in bilingual meetings and resolved by consensus, enhancing interpretive reliability. ✓ Memoing captured discussion points, justifications, and any changes made to category definitions or coding boundaries. |

6. Thematic Synthesis Documentation
- ✓ Repeated cycles of comparison and memoing led to the synthesis of key themes including ‘refined masculinity’ and ‘cultural guardianship’.
 - ✓ Supporting screenshots and annotations were collated in a theme matrix to illustrate multimodal patterns.
 - ✓ Relationships among semiotic features and ideologies were mapped conceptually in internal analytic documents.
7. Final Interpretative Framework
- ✓ The final thematic framework highlighted culturally grounded masculinity as disciplined, refined, and socially rooted.
 - ✓ Themes were contextualized using Thai cultural discourse and prior research (e.g., Chaiyasuk, 2008; Royal Institute Dictionary, 2014; Chladek, 2021).
 - ✓ Findings were interpreted through a cross-cultural and multimodal lens linking traditional discourse forms with contemporary brand narratives.

Note: The documentation presented in this audit trail reflects the research team’s commitment to analytic transparency, methodological rigor, and cultural sensitivity. By maintaining detailed records of data archiving, codebook development, memo writing, and researcher triangulation, this appendix demonstrates how the study upheld trustworthiness throughout its manual, multimodal analysis. The procedures outlined here align with established qualitative standards and provide a replicable model for future research employing similar cross-cultural and discourse-oriented frameworks.