# The skinny & the plus-size: Images of women in the Calvin Klein campaign #mycalvins

Bachelor's Thesis

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Tiivistelmä – Abstract

Naiskuvan esittäminen mainonnassa on käsitelty paljon monien vuosien ajan. Yhteiskunta on suhtautunut siihen pitkään stereotyyppisesti ja antaen naisille erilaisia rooleja esitettäväksi, mutta se on pyrkinyt muuttumaan viime vuosina esimerkiksi uuden termin 'femmainonta' avulla. Tämän kandidaatin opinnäytetyön tavoitteena on selvittää, millaisia eroja naiskuvassa on valituissa kampanja mainoksissa ja millainen on Calvin Kleinin naiskuva heidän kampanjassaan #mycalvins. Mainoskuvat ovat valittu vuosilta 2015, 2016 ja 2019. Tämän tutkimuksen menetelmänä on multimodaalinen diskurssianalyysi ja mainoskuvien visuaalinen lukeminen, jotka sisältävät periaatteessa kaiken sen, mitä kuva- ja tekstianalyysissä tarvitaan eli analysoidaan ilmeitä, eleitä, katse kontaktia ja niin edelleen.

Mainoksien kuva-analyysin tulokset olivat erilaiset. Vuoden 2015 naisen kuva oli huonoin näistä kolmesta, koska siinä nainen esitettiin himottuna esineenä, joka oli alemmassa asemassa kuin kuvassa oleva mies. Vuoden 2016 naisen kuva sen sijaan oli parempi. Siinä nainen oli vapaampi ja visuaalisesti monipuolisempi, mutta kuitenkin siinä esiintynyt mies rajoitti hänen vapauttaan. Lopuksi vuoden 2019 naisen kuva oli parhain kaikista, koska siinä hän oli visuaalisesti monipuolisin eli pluskokoinen, kurvikas vartaloinen ja tumma ihoinen. Tulokset osoittavat siis, että Calvin Kleinin naiskuva on muuttunut vuosien aikana yhä monipuolisemmaksi.

Mahdollisia vaikutuksia tällä tutkimuksella olisi ihmisten asenteiden muuttaminen paremmaksi esimerkiksi vartalo- ja ihonväripositiivisuudessa sekä vanhojen näkemyksien jättäminen menneisyyteen. Lisäksi ajan myötä muuttuneet sosiaaliset käytännöt voisivat vaikuttaa rasismin ja ihanteellisen kehonkuvan ideologian sekä sen stereotypian vähentämiseen yhteiskunnassa.

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# 1. Introduction

The fashion brand Calvin Klein was established in New York in 1968 and has since then grown into one of the most well-known fashion houses in the world. The brand has been criticized for the ways in which it represents women (Bell 2014: 50). Thus, this subject gains people's attention which facilitated the decision of this thesis main concept. In this thesis I analyse women's images in the Calvin Klein advertisement campaign #mycalvins. This image of women in Calvin Klein advertisements have been studied a lot, however not in the advertisement pictures that this thesis goes through. So, closing the gap in that area is valuable for further studies.

After this introduction to the study there will be background information about multimodal discourse analysis and advertising visual design reading which means analysing advertisement's various ways of influencing the audience by visual elements. Following after that, are the research aim and questions. Then the thesis continues with the data and methods section that will be looking over the content taken from the internet. The contents are three advertisement pictures. In addition, the method this thesis uses is multimodal discourse analysis. The topic of this bachelor's thesis is to analyse those three advertisement pictures and aim to find out the differences in the image of women between the years I have chosen and after that present the results.

This topic is very important because in today's society people, especially women, want to see female appreciation and equality because that has been an issue throughout the years, for example, women have been pushed by society to adapt to a certain body type. Furthermore, this changes through mainstream ideals for example thinness was the ideal body type for a really long time, because of the fashion models (Gillan 2000). At that time period, the image of women consisted of looks of beautifulness and thinness. However, in about the mid-2010s, curvy and slim-thick became more the ideal because of the Kardashian influence and hype (Brinkhurst-Cuff 2017). In other words, this thesis analysis gives a better view of how the image of women has been and what has been improved in it. Lastly, people still wonder if there is "the perfect image of women" that would not take down women's pride but instead increases women appreciation.

## 2. Background

There have been debates and discussions for decades about the image of women in advertising putting forward claims that women are presented in an inappropriate way and advertisers are using stereotypes to only present women rather than men (Patterson, O'Malley & Story 2009: 9). According to Morris (2019: 98), beautiful women have long been used by advertisers to draw attention to the products advertised because they feel that the beautiful is desired, believable, and aspirational. So, over the years women have been depicted through stereotypes and, their beauty being has been taken advantage of in advertising. Furthermore, Sharma and Bumd (2021: 237) have drawn attention to the fact that by femvertising, reducing of gender stereotypes would be possible. Today this could be possible because times change and ideologies eventually too.

### 2.1 Calvin Klein

Calvin Klein (CK) is a luxury brand that was founded in 1968 in New York city (Stankeviciute & Hoffmann 2012: 119, Calvin Klein 2022). As any other brand, it does not thrive when focusing on one product. So, Calvin Klein has some high- and low-end products. CK sells different kinds of products from beauty supplies to clothing. According to Stankeviciute & Hoffmann (2012: 124), CK has its jeans, underwear, swimwear, home decor, sportswear, and fragrances under the name of 'Calvin Klein collection'. The most famous collection is the underwear section which received a great deal of attention in the 1980s when, as Twigg (2021) points out, CK came up with their most iconic fashion slogan: "You want to know what comes between me and my Calvins? Nothing.". In addition, Calvin Klein's advertisements are unique, because they show many famous people in them such as musicians, models, and actors (Andrews 2014).

On the other hand, Calvin Klein has been under some critique over the years, because its advertisements have had negative views in idealizing people's looks. As Bell (2014: 50) claims, in a perfume campaign 'Obsession' Calvin Klein used a pro-anorexic woman figure that was criticized for a misappropriation of feminized iconography. Pro-anorexia means that an eating disorder is a lifestyle choice. There is also a term 'thinspiration' that connects to the term 'pro-

anorexia'. According to Bell (2014: 48-49), thinspiration means starting and maintaining those pro-anorexic practices as well as admiring weight loss in movies, books, images and so on. As a result of thinspiration and pro-anorexia, a mimetic cultural sedimentation process has been revealed that traces prevailing cultural narratives of feminine passivity, dominance, and embodiment (Bell 2014: 61). In other words, it was dangerous to use a pro-anorexic image, because it negatively affected the audience especially women. Then the women started to admire the image too much which eventually led to them becoming a pro-anorexic person. Thus, the trust behind the brand's image was shaken.

## 2.2 Women in advertising

Women in advertising have had many roles to play and some of them are stereotyped. Moreover, these roles have not changed during the years, as the articles of Sharma and Bumb (2021) and DeYoung and Crane (1992) tell the readers. The list of the roles in which women are put are household, relationship, decorative, sexual orientation and submissive roles (Sharma & Bumb 2021: 236, DeYoung & Crane 1992: 249). Because of women's different roles for example sexual appeals targeted at the male audience, there are more responds from that audience who make that certain advertisements' popularity rise (Black & Morton 2015: 2). So, this idealized and sexualized imagery of women is still under a heated discussion about the ethical side among the consumers and advertisement creators (Pounders 2018: 133). According to Sharma and Bumb (2021: 236), these issues come often from the image of unrealistic ideas in women's minds which they are trying to achieve. Furthermore, these stereotypes, roles, and idealized images have been bad for women's expectations of how they should be.

However, the image of women is trying to change in the present age of new ideas and new generations. Thus, the new term 'femvertising' is attempting to change women's roles and positions (Sharma & Bumb 2021: 237). Femvertising is a type of advertising where women's talents are highlighted; it promotes pro-woman messages and eliminates gender stereotypes of women (Varghese & Kumar 2019: 1). In addition, femvertising is the words 'feminism' and 'advertising' combined together which means shortly "female empowered advertising" (Sharma & Bumb 2021: 237, Varghese & Kumar 2019: 1). Even though femvertising has generated positive effects on consumers' expectations, it still has some problems such as faux-

feminism and taking advantage of it with corporate profiteering in mind. Faux-feminism is people using the term of feminism for personal gains and trying to fit in the group even though they are not concerned about women's rights.

## 2.3 Multimodal discourse analysis

Still and moving picture, writing, layout, speech and gesture are examples of multimodality in semiotic recourses such as texts and communicative situations (Adami 2017: 451). The term 'discourse' means all written and spoken communication. So, multimodal discourse analysis (MDA) is one of the emerging models in the discourse studies that uses various resources for instance scientific symbolism, pictures, actions, gestures, sounds, and music (O'Halloran 2011: 120). The resources and language itself are the meaning behind the multimodal phenomena. Especially in many multimodal texts, events and discourses, semiotic resource blends with sensory modalities that are considered to be auditory, visual, gustatory, and so on elements. According to O'Halloran (2011: 120), the resources mentioned above can be called modes, modalities, and semiotic resources. Furthermore, in applied linguistics, multimodal discourse analysis is becoming increasingly popular to apply in studies and research (Norris 2019: 21). Therefore, this multimodal discourse is greatly suited for English language studies in order to receive interesting and fresh research findings.

Multimodal discourse analysis can be used in diverse categories that can be analysed through their visual and textual sides. According to Björkvall (2017: 174), these categories can be mass media texts, advertisements, websites, different kinds of textbooks and reports as well as leaflets and pamphlets of political parties, governments, and organizations. Moreover, the MDA has important cornerstones to function well. The view of image-language relations is one of the valuable and most viewed one (Björkvall 2017: 175). In the image-language relations, researchers study how the language, texts and vocabulary are connected to the image and what those connections mean.

There are still some challenges with this multimodal discourse analysis. As O'Halloran (2011: 121) points out, the modelling of social semiotic processes, the evolution of theories and frameworks for semiotic resources other than language, and the understanding of the complicated semantic space that spreads inside and across the multimodal phenomena are

becoming difficult to handle and understand. In addition, there are competitive research analysis with the MDA. The interdisciplinary research can solve similar issues that MDA can too (O'Halloran 2011: 121). That is why, multimodal discourse analysis has difficulties in becoming more common analysis style to use among many various disciplines. Even though in the previous paragraph I said that MDA has been becoming popular in applied linguistics, it cannot be associated with other disciplines for instance business, and natural and applied sciences.

## 2.4 Advertising visual design reading

There are various analytical ways to read and interpret images. All advertisements try to construct viewer and image relationships. Thus, visual structures of an image make people to form their own interpretations of their experiences of social interactions (Kress & van Leeuwen 2021: 2). In addition, these interactions can be between two kinds of participants which are the represented and the interactive participant. Kress and van Leeuwen (2006: 114) claim that the interactive ones are the producers and viewers of the image and the represented ones are the places, people, and things shown in the image. So, matters to be considered when reading images are based on gaze, shot distance of the image, and the angles from which it is shot.

Firstly, when talking about gaze, there are two options which are demanding and offering gazes. The difference between these is that in the first one the image participant has a direct eye contact with the viewer and in the second there is not any of that (Kress & van Leeuwen 2006: 117). Moreover, the direct eye contact offers two functions which are direct address and image act. The direct address usually tries to acknowledge the viewer by visual 'you' and the image act makes an imaginary relation with the viewer by offering some kind of gesture such as a hand or just the gaze. Kress & van Leeuwen (2006: 118) point out that facial expressions are a significant part of the demanding gaze, for instance, a smiling face makes the viewer have positive thoughts and with a cold stare the viewer takes more seriously the picture's participant. There are also cases of interpreting images that contain relations of superiority and inferiority. Thus, the image participant could be the superior and viewers the inferior or the other way around too.

Image shot distances bring different social relations to the surface. The shots are often categorized into close, medium and long shots. The close shot is between people with intimate relations and also with acquaintances (Kress & van Leeuwen 2006: 124). In addition, medium shots are called close and far social distance. Close social is from impersonal business -point of a view and in contrast far social is when social interaction is held in a business situation that is more formal (Kress & van Leeuwen 2006: 124-125). Lastly, long shots are described as public distances. These distances are between strangers who will only stay as strangers (Kress & van Leeuwen 2006: 125). These image shots can be recognized easily the way what shows in the pictures. As Kress & van Leeuwen (2006: 125) point out intimate distance has only head or face, close personal has the head and shoulders and on the other hand far shot personal is from the waist up, close social has the whole figure and far social has background with the whole figure and lastly, public distance has the figures of at least four or five people.

Attitudes are often related to frontal and oblique angles, but power is considered from either high and low angles or at the eye-level point. The frontal angle shows involvement and in the oblique angle is shown detachment (Kress & van Leeuwen 2006: 136). Pictures' angles of possessing power have different meanings. So, if the picture is photographed at a high angle, it is usually seen as a viewer power, but when it is shot from a low angle, then the image participant holds the power. In the case of eye-level point views, there is equality between the viewer and the picture's participant (Kress & van Leeuwen 2006: 148).

## 3. Present study

The study I am going to do is about image of women in the Calvin Klein social media campaign #mycalvins advertisement pictures. This topic was formed by searching for gaps in this advertisement campaign especially with regard to the brand's image of women. As mentioned previously Calvin Klein has been studied a lot, but not in the campaign pictures that I have selected for this study. In addition, I have always as a woman wondered about the image the audiences get from these kind of luxury brands' advertisements. Thus, from curiosity and interest in this matter, I decided to do this specific image of women analysis. This section 3 involves the research aims, questions, and the data and methods. After this section comes section 4 of the advertisement analysis.

## 3.1 Research questions and aim of the study

The aim of this study is to look at how women are represented in a certain advertising campaign by the fashion brand Calvin Klein. The campaign is titled #mycalvins and it was published in 2014 on social media. I will discuss the following research questions with the help of three images from the campaign. Furthermore, there is discussion on the results and possible motives behind the development of Calvin Klein's image of women after the analysis part. So, here are the two research questions:

1. What are the images of women in the campaign pictures like?
2. Is there any visible change or development in the images from the different years?

## 3.2 Data and methods

The campaign #mycalvins is a social media-based campaign and it advertises underwear and jeans (Andrews 2014). So, at the beginning of this study, I started searching for possible analysis pictures on Google, because it was the easiest and fastest way to get started and to get ideas specifically of what I want to analyse. Eventually, I found my material there and the material is from internet websites such as Racked and Stylist. I chose the materials I am going to analyse to be pictures of black and white. Moreover, the black and white pictures have different kind of aura than the ones with colour in them. The pictures are from the campaign years 2015, 2016, and 2019. In addition, I chose those three pictures because they have presented women differently each year. They were also the few black and white pictures that were taken for this campaign in those years.

The method I use in this analysis is multimodal discourse analysis because it has many aspects that I can make use of for example visual and textual sides. The multimodal analysis is based on a verbal and nonverbal side. So, there will be analysis of the visual elements and also the texts in those pictures. I can focus on all the things for example the women's faces, gestures, skin colour (even though the black and white pictures), body type, and so on. I am also going to analyse the word choices in those contexts even though there are not many texts to analyse. The texts in the two pictures are statement sentences. In addition, I am going to use visual

design reading as well, because it takes the analysis into a whole new perspective. It also defines the visual elements of the images for example facial expressions and the eye contact of the women.

# 4. Analysis

The analysis consists of three parts that is divided between the years of campaigning #mycalvins that are 2015, 2016 and 2019. I only have one picture from each year, because that way I can focus on better in the analysis and that way avoid too much content. The first two pictures have a male presence in them, but the third one only has one person, the woman. As said above, the analysis handles the multimodal discourse and the advertising visual design reading.

## 4.1 Advertisement 1

The first advertisement picture analysed is from the year 2015 (Figure 1) which includes two main people that are singer and artist Justin Bieber and fashion model Lara Stone. This specific advertisement attracted my attention because it resembles another Calvin Klein advertisement from 1992 that has the same poses and photography style (Fumo 2015). The analysis starts with the gaze theory and the woman's position in the picture. Lastly analysing the woman's visual elements. There are no texts that can be usefully analysed because there are only the Calvin Klein logo and the campaign hashtag in the right corner. So, I will analyse the other advertisements' statement texts meanings. In addition, this picture's main product to advertise is jeans as the image says and both the man and the woman wears them. There is however Calvin Klein underwear present that is advertised too along the jeans.

First, the woman's gaze here is a direct to the audience. So, the viewer and the participant here have eye contact which according to Kress and van Leeuwen (2021: 116) means that it generates a relationship between the viewer and the participant so that the viewer can relate to the feelings of passion the woman is trying to pass. The man is not having a direct eye contact which makes the woman's gaze pop out more and makes the woman more desirable. The

woman's facial expression is a posing one with a mouth open which is a basic modelling photographed face.

Next, the question is about the woman's position in the advertisement. She is placed behind the man which can be interpret that the man is more superior and the woman inferior in this case. Moreover, the woman is photographed at a far personal distance (waist up), an eye-level angle and from a frontal point of view. So, these make the woman show equality with the viewer and also involvement which can be seen as part of our world that can be grasped by our hands (Kress & van Leeuwen 2006: 136). Furthermore, how the woman is placed in the back, makes the advertisement seem like the man has an accessory and that is the woman herself. This is because the woman has her hands around the man and the advertisement shows only half of the woman's body. The man also holds the woman's leg with one hand as if it is not that important for this matter of fact.

Even though the advertisement is in black and white, it can be seen clearly that the woman is light-skinned and has long straight blonde hair. In addition, the woman's body is really skinny. Thus, this represents the basic beauty standard of "look and be white" in 2015 (Donahue 2015). As a result, the woman's image here in this year's campaign advertisement is skinny and white. In addition, the woman is being a desirable accessory or an object that is in an inferior place to the man who on the other hand is the centre of attention in the picture.
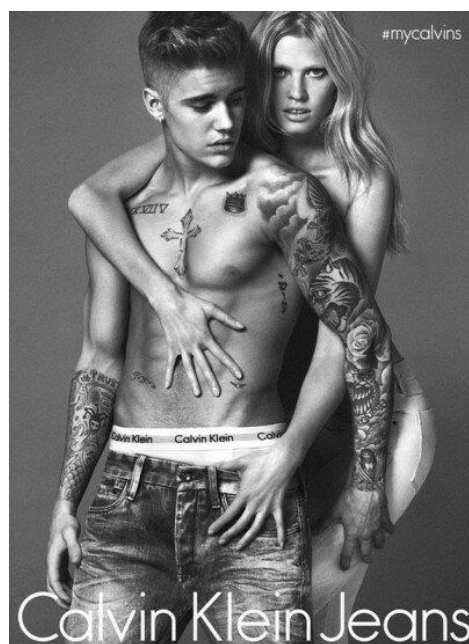


Figure 1. #mycalvins 2015

## 4.2 Advertisement 2

The second advertisement picture is from 2016 (Figure 2) and also shows a man with a woman as the first picture did. The woman in the picture is an artist named 'FKA Twigs' and the man in the back is Kaner Flex. In the first advertisement the artist was the man and the model the woman, but here in this year's advertisement the 'roles' are switched. So, the artist appears to be the woman and the model the man. Here the analysis is the same as above, starting with the gaze, visual side as well as the text that is now possible to analyse.

The woman's gaze is the same as in the first advertisement, the woman has a demanding gaze and can construct a relation with the viewer. This kind of gaze with the facial expression makes the viewer feel passion and affection from the image. Moreover, the facial expression is the same as in the first advertisement. It is posing for the picture and that way constructing the feelings to the viewer. In contrast, the woman's position here is in the front and the man is in the back. Thus, the woman in the front and centre of attention shows superiority over the man in the back. However, the man is holding back the woman which means that the woman does not have full control over her freedom of image or body.

Then getting to the text analysis part. The text I am going to analyse is as Figure 2 shows: "I caress in #mycalvins". The pronoun 'I' can refer to the woman or the man because they are both equally 'caressing' each other. Because this campaign advertises jeans and underwear, the woman is showing both, but the man only shows wearing jeans. So, interpreting from this, the 'I' here is referring more to the woman which makes the advertisement more about the woman than the man. In addition, the word choice in the underlined part is carefully selected, because 'caress' is a very soft action meaning word and it is usually connected to the feminine side. Thus, it is not much of a masculine word or that is the way stereotyped ideals and words make the viewers believe. The hashtag (#) at the end of the sentence makes clear what product or campaign is advertised.

The woman's visual side is different from the previous advertisement. The woman's hair is dark, and it is dreadlocked. Moreover, the skin is more tanned than categorized either in light or dark skin. She has also a skinny body and recognizable thick eyebrows. She wears more clothes which are advertised equally. This visual side shows the diversity that Calvin Klein had taken into account creating this year's campaign advertisements.

With this in mind, the woman's image in this year's campaign has been improved for better comparing to the first advertisement. After all, the woman's image in the 2016 campaign is freer and more diverse, because the man is not the centre of attention anymore and the woman has different hairstyle and other visual elements. However, the man is still holding her back that restricts the freedom of the woman. Even though the picture writes about caressing, it could have been photographed differently, so that the man would not be restricting the woman's movements and as well her freedom of body and image.



Figure 2. #mycalvins 2016

## 4.3 Advertisement 3

The last advertisement is from 2019 and there is no man with the woman, but just the woman by herself. This reveals independence of the woman. In the Figure 3, as seen at the left bottom corner, the woman in the advertisement is named Chika Oranika, who is known as a rapper (Bhatia 2019). As in the 2015 and 2016 advertisements there were two people with 'roles' of an artist and a model. Instead in this year, there is only an artist label. This matter displays means of that women do not have to be models or have models with them to be included in advertisements alone. The structure is the same as above that starts with the gaze, position, analysing the text and lastly the visual side.

The gaze in the Figure 3 is the same as in the previous ones, she has a demanding gaze and that way she makes a connection with the viewer. The gaze with the facial expression is more relaxed and natural. In other words, there is no forced posing for the picture and the woman is being her true self. She does not also seem to have makeup which makes the woman feel more like an everyday person than a famous person. Moreover, the picture is unretouched, because the woman has visible stretch marks in her arm and natural glow in her face. This makes more clearer the fact that Calvin Klein did not try to hide the feminine and natural sides of a woman in this year's campaign picture.

The woman's position in the picture is in the centre and she almost fills the whole picture. She has the power here all by herself because she is slightly shot from a lower angle, but still remaining a frontal point of view. As Kress & van Leeuwen (2021: 138-139) point out when the viewer watches the image from below, the picture's participant has the power and is seen as amazing and imposing. In addition, in this case, the woman does not have any restraining powers but has a free and relaxed posture that radiates confidence. In the other year's pictures, the women were standing, but in this year, she is sitting down which gives off a contrasting view.

The text that is analysed here is: "I speak my truth in #mycalvins". The pronouns 'I' and 'my' are from the singular first-person view that refers to the woman. As Bell (2014: 49) points out that when women write themselves, the pronoun 'I' takes place in those contexts. Furthermore, the words 'speak', and 'truth' are both powerful words. They describe an everyday action and an authentic fact of a situation. Thus, 'my truth' can be related to a normal person because the woman does not lie while saying what she wants. The last part of the sentence 'in #mycalvins' indicates when this truth-telling situation occurs. In addition, because the campaign 'mycalvins' is hashtagged, it shows social media presence, and what has been advertised which in this case is only underwear.

The visual side of the woman is the most different from the other campaign advertisements. Thus, the picture's woman is dark-skinned as well as dark-haired which is braided in various little braids. She has also a plus-size and curved body. Moreover, Bhatia (2019) points out that with these kinds of visual elements the campaign is provocative and uninhibited which challenges the norms of the society. As a result, it makes this year's image of women the most diverse from the other ones. In specific, the image of woman in this year is diverse in many ways, confident, free, and not related to a man in any manner.

*Figure 3. #mycalvins 2019*

## 4.4 Discussion

Here in the discussion, I will be going over the results of the advertisement analysis and discussing about the campaign's development motives. So, all the advertisements have different approaches and they present differently image of women each year. However, they have similarities in some parts.

All the women have demanding gaze that constructs a relation with the viewer as well as feelings of passion and affection. In addition, the women's positions are all different: Figure 1 shows the woman in the back of a man and showing only half the body, in the Figure 2 the woman is in the front, but has limits from the man in the back and in the last one, Figure 3, the woman is completely free and in a relaxed sitting position that is photographed slightly from a lower angle to show her power and independence. Furthermore, the visual elements in the 2015 woman are light-skin, blonde hair and skinny body. In contrast, the 2016 woman is more tanned and has dreadlock hair. The last woman in 2019 advertisement is dark-skinned, with braided long dark hair and a plus-size body. As a result of the analysis, the Figure 3 (2019 advertisement) has the most diverse image of women.

The motive behind developing the image of women in this Calvin Klein campaign could be from different matters for example the consumers' feedbacks and how other social media campaigns have affected #mycalvins. These campaigns could be for instance #likeagirl and #metoo which are one of the many well-known in the social media contexts (Brar 2020). The campaign #metoo is about opposing sexual harassment and abuse. The other campaign #likeagirl is empowering women and girls to be confident. The development could also come from negative sales. According to Pounders (2018: 134) Victoria's Secret brand had negative sales growth, because they used svelte models and refused to change their views. So, the growth in the image of women therefore depends on what the consumers think, because without them there would be nobody left to buy the brand's products. In other words, consumers tend to be progressively demanding more variety and inclusiveness in terms of body shape and size (Pounders 2018: 134). Calvin Klein has taken this into account in their campaigning. In addition, Pounders (2018: 133) found that only realistic nor idealized image would not satisfy everyone. Thus, Calvin Klein focuses on presenting various types of women in its advertisements to increase their image of women to a more positive view.

Fumo (2015) has drawn attention to the fact that the campaign hashtag '#mycalvins' is used by influencers on social media. An influencer is a person who motivates and directs viewers' behaviors (Merriam-Webster 2022). So, when influencers use #mycalvins, there will be discussions about the product around the social media platforms. Moreover, Calvin Klein's personnel can see what kind of content gets the more attention which then could be considered in the advertisement plan-making. Fumo (2015) points out that a chief marketing officer of Calvin Klein mentioned relevance being the 'driver of commencing'. Thus, what is relevant at the time, will affect the image in the advertisements for instance the usage of real women, street-cast or Instagram-cast as models. The effect of social media is one of the motives behind the development of the image of women in the campaign #mycalvins.

The Calvin Klein campaign has become an important and famous social media moment that has affected a lot of people. So, to sum up, the development of the campaign's image of women symbolizes achievement of no boundaries and stereotypes. In addition, because people have been exploring unlimited self-expression through #mycalvins, it has formed a wide community. This way, Calvin Klein shows unity with its diverse and changing image of women. Thus, they do not discriminate against any skin color, body type or ethnic minorities in the campaign advertisements.

# 5. Conclusion

For decades, there have been arguments and conversations concerning the image of women in advertising. The advertisers have been putting the women in an unfavourable light. Despite this, the image of women has been able to change through the years. The change has been visible in well-known fashion brands such as Calvin Klein. Even though Calvin Klein has had problematic issues with the image of women such as desiring anorexic image and having a hard time finding diversity among the fashion models and other artists, it still tries to consider different factors such as social media impact in the advertisement industry.

The analysis results were different in each year as mentioned in the above section four. The year 2015 image of women was the worst of the three because it presented the woman as a desired object that is inferior to the man in the picture. In contrast, the image of women in 2016 was better. The woman there was more free and visually diverse, but her freedom was limited by the man in the back. The woman was also switched to an artist 'role' rather than being a model like in the 2015 advertisement the woman was the model and the man the artist. Finally, the image of women in 2019 was the best of all, because the woman was the most diverse with her dark skin, plus-size and curvy body, and makeup-free face. These results, therefore, show that Calvin Klein's image of women has become increasingly empowered, better and diverse over the years.

There were a few limitations of the study. The first matter was that Calvin Klein's selection of advertisements became too large which was limited to only choosing three pictures for the analysis part. Moreover, there were limitations of how many elements could be analysed in the advertisements that it would not produce a great deal of material and would keep the material simple to understand.

The implications of this topic could be positive for women in many aspects. There would be more people to change attitudes toward body and skin positivity because stereotypes and old views such as two genders, one sexual orientation, superiority of one skin colour and so on, are going to be left in the past. In addition, more and more luxury brands would accept various ideals that would transform them into being up-to-date brands in the near future. As a result, changing social practices over time would contribute to reduce the ideology of ideal body image, stereotypes about the ideal body image and racism in the society.

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