

2002

Calvin Klein: Semiotic Phenomenology

Stephanie L. Crase-Moritz

Eastern Illinois University

This research is a product of the graduate program in [Speech Communication](#) at Eastern Illinois University.

[Find out more](#) about the program.

Recommended Citation

Crase-Moritz, Stephanie L., "Calvin Klein: Semiotic Phenomenology" (2002). *Masters Theses*. 1416.

<https://thekeep.eiu.edu/theses/1416>

This is brought to you for free and open access by the Student Theses & Publications at The Keep. It has been accepted for inclusion in Masters Theses by an authorized administrator of The Keep. For more information, please contact tabruns@eiu.edu.

**THESIS/FIELD EXPERIENCE PAPER
REPRODUCTION CERTIFICATE**

TO: Graduate Degree Candidates (who have written formal theses)

SUBJECT: Permission to Reproduce Theses

The University Library is receiving a number of request from other institutions asking permission to reproduce dissertations for inclusion in their library holdings. Although no copyright laws are involved, we feel that professional courtesy demands that permission be obtained from the author before we allow these to be copied.

PLEASE SIGN ONE OF THE FOLLOWING STATEMENTS:

Booth Library of Eastern Illinois University has my permission to lend my thesis to a reputable college or university for the purpose of copying it for inclusion in that institution's library or research holdings.



Author's Signature

5-16-02
Date

I respectfully request Booth Library of Eastern Illinois University **NOT** allow my thesis to be reproduced because:

Author's Signature

Date

CALVIN KLEIN: SEMIOTIC PHENOMENOLOGY

(Title)

BY

STEPHANIE L. CRASE-MORITZ

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Masters of Arts

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

2002
YEAR

I HEREBY RECOMMEND THAT THIS THESIS BE ACCEPTED AS FULFILLING
THIS PART OF THE GRADUATE DEGREE CITED ABOVE

May 16, 2002

DATE

[REDACTED]

THESIS DIRECTOR

May 16, 2002

DATE

[REDACTED]

DEPARTMENT/SCHOOL HEAD

Running Head: CALVIN KLEIN

Calvin Klein:

Semiotic Phenomenology

Stephanie Crase-Moritz

Eastern Illinois University

Abstract

This study examined print advertising as a visual communication method by focusing on five of Calvin Klein's jeans advertisements and the themes that are expressed to determine what realities or social meanings Calvin Klein's jeans advertisements constructed and/or reflected. To uncover the themes within Klein's advertisements, the following three-methods were applied: Content Analysis, Informal Focus Group and Semiotic Phenomenology. Together the three-methods, based upon data collected from fourteen males and females aged 13-18, 19-21, 22-24 and 28 years old or above, identified fifteen underlying themes containing stereotypes, potentially dangerous realities and evidence showing our desensitization to controversy and shocking images through print advertising. The results showed that Klein's advertisements both constructed and reflected reality, drawing a fine line between what is actually constructed and what is reflected. Sexual terminology was used 85% of the time to describe the ads and "nothing" was the second most used response to describe how the ads made the respondents feel. The females' responses were more emotionally charged and focused on the sex and violence in the ad, where the males expressed negativity towards the unisex or bi-sexual ads and "nothing" to describe how the remaining ads made them feel. Results suggested that people today are more desensitized to shocking or provocative visual images portrayed in advertising, even though advertising is selling more than just the product. The results indicated that advertising fuels false images of love, sexuality, romance, success, body image, success and normalcy, prompting consumers to ask, what else is this ad selling?

Dedication Page

This thesis is dedicated to the people who were instrumental in helping me fulfill this personal and professional goal, despite all of the challenges. Thank you for your unwavering support, believing in me and giving me the tools I needed to succeed. Thank you: Dr. Melanie Mills, Betty Crase, Jim Crase, Family, Friends and my wonderful and loving husband, Matt Moritz for tackling this great adventure with me.

Table of Contents

List of Figures or Tables	Pg. 6-7
Introduction	Pg. 8-9
Literature Review	Pg. 9-41
Gap in Previous Studies	Pg. 42-43
Importance and Purpose of Study	Pg. 43-44
Research Question	Pg. 45-45
Methodology	Pg. 46-46
Tools and Instruments	Pg. 46-51
Results	Pg. 51-101
Discussion of Results	Pg. 102-151
Conclusions	Pg. 151-159
Limitations of Study	Pg. 159-160
Future Studies	Pg. 160-160
Bibliography	Pg. 161-166

List of Figures or Tables

Appendix A

Standardized Coding Sheet

Appendix B

Table 1: Percentage of Agreement by Categories of Response for Ad #1

Table 1: Expression of Character 1 by Age Group and Sex for Ad #1

Table 1: Respondents Expression for Ad #1

Table 2-1: Percentage of Agreement by Categories of Response for Ad #2

Table 2-2: Percentage of Agreement by Categories of Response for Ad #2

Table 2: Expression of Character 1 by Age Group and Sex for Ad #2

Table 2: Expression of Character 2 by Age Group and Sex for Ad #2

Table 2: Respondents Expression for Ad #2

Table 3: Percentage of Agreement by Categories of Response for Ad #3

Table 3: Expression of Character 1 by Age Group and Sex for Ad #3

Table 3: Respondents Expression for Ad #3

Table 4-1: Percentage of Agreement by Categories of Response for Ad #4

Table 4-2: Percentage of Agreement by Categories of Response for Ad #4

Table 4: Expression of Character 1 by Age Group and Sex for Ad #4

Table 4: Expression of Character 2 by Age Group and Sex for Ad #4

Table 4: Respondents Expression for Ad #4

Table 5: Percentage of Agreement by Categories of Response for Ad #5

Table 5: Expression of Character 1 by Age Group and Sex for Ad #5

Table 5: Respondents Expression for Ad #5

Appendix C

Coding Sheet for Semiotic Phenomenology, Advertisement #1, Character #1

Table 1-1: Semiotic Phenomenology: Description, Reduction and Interpretation

Coding Sheet for Semiotic Phenomenology, Advertisement #2, Character #1

Coding Sheet for Semiotic Phenomenology, Advertisement #2, Character #2

Table 2-1: Semiotic Phenomenology: Description, Reduction and Interpretation

Table 2-2: Semiotic Phenomenology: Description, Reduction and Interpretation

Coding Sheet for Semiotic Phenomenology, Advertisement #3, Character #1

Table 3-1: Semiotic Phenomenology: Description, Reduction and Interpretation

Coding Sheet for Semiotic Phenomenology, Advertisement #4, Character #1

Coding Sheet for Semiotic Phenomenology, Advertisement #4, Character #2

Table 4-1: Semiotic Phenomenology: Description, Reduction and Interpretation

Table 4-2: Semiotic Phenomenology: Description, Reduction and Interpretation

Coding Sheet for Semiotic Phenomenology, Advertisement #5, Character #1

Table 5-1: Semiotic Phenomenology: Description, Reduction and Interpretation

Introduction

Controversial advertising has been a part of advertising strategies for over three decades. This type of advertising has been on the rise. The print media has been a popular channel for controversial advertising. Since the 1970's, this type of advertising strategy has not only bombarded magazines and newspapers, it has become a trademark for various companies.

Controversial advertising is a persuasive tactic used by a company to get consumers to buy or subscribe to a particular product or service. Calvin Klein is one of the more notable advertisers who uses controversial advertising to promote his designs. Specifically, Klein's use of sex and nudity are controversial tactics. This sexual advertising ranges from partial nudity to sexual poses and implied sexual actions.

Klein recently underwent scrutiny for his jeans campaign in Fall 1995 (Elliott, 1995, C1) and is now in the spotlight again with his recent underwear campaign in 2002. This increased awareness by the public and drew attention again to the advertising practices of Calvin Klein. Klein has been recognized both positively and negatively on numerous occasions for his controversial ads. In Klein's history of advertising, he raised controversy in 1980 by working with 15 year-old model, Brooke Shields, on a very provocative campaign where Shields states, "nothing comes between me and my Calvin's". In 1991 Klein unveiled a 116-page layout in Vanity Fair, that featured photographs of a real-life rock band on tour. Most recently in the fall of 1995, Klein launched a campaign featuring underage looking models in a kiddy-porn type of layout. This campaign was eventually pulled and marked the first time he had discontinued his

advertising on all commercials, magazines, billboards, and other mediums. But, Klein is no stranger to controversy and provocative advertisements. This last controversial jeans campaign is a stepping stone to the next time he gets examined by the public eye for controversy. His campaign history indicates that this will not be the end of his controversial style.

The controversial advertising continues to increase, pushing the limits of the American public. But, Klein's advertising contains an even greater controversy than the public recognizes on first glance. Advertising is a strategy that uses precision and accuracy to carefully plot the characters, scene, and theme. Over the past thirty years, Klein has used a variety of carefully thought out themes to sell his jeans. These themes go much deeper than the surface nudity of showing model's skin and the product itself. Klein's themes and true meanings can be revealed using semiotics. Semiotic Analysis examines what deeper meanings and stories these jeans ads truly tell about society, youth, relationships and time. Semiotics reveals detailed symbolism and themes about how the world is depicted by Klein and how his advertising strategies work.

Literature Review

Controversial Advertising

Over the past three decades, controversial advertising has been one of the hot strategies used to promote products and services (LaTour and Henthorne 1994; Soley and Reid 1988). Advertisers and companies have been using sex, nudity, and any other creative tactic they could imagine to draw attention to their products (Appelbaum, 1992, 7). Companies are faced with moral and ethical decisions on how to market their products and services. The problem lies in what is too controversial. A line must be

drawn and advertisers must be sensitive to the public. Neil Kraft, senior vice president of advertising for Calvin Klein states, "To me, controversial or provocative advertising is only effective if there is a message behind it and if the message is relevant to the product" (Appelbaum, 1992, 7). However, the fact remains that controversial advertising is used to not only gain the target audience's attention, but to raise questions. The questions that emerge from provocative advertising many times deal with the choices that advertisers make when they advertise.

Controversial advertising can be found for almost any product or service. Numerous companies such as Guess Jeans, Jovan Musk, Donna Karan, and Ralph Lauren sell jeans. In 1992, advertisers spent \$150 billion dollars in advertising. This number showed a significant increase from the \$88 billion that was spent on ads in 1984 (Mittal, 1994, 38). Moriarty (1991) stated that over 3,000 commercial messages are thrust upon audiences a day. A survey conducted by Hyman showed that one of the seven most important topics for the future study of advertising is sexual stereotyping (Zinkhan, 1994, 1).

Today's advertising includes increasing numbers of controversial ads where sex sells products (Mittal, 1994, 38). Neil Kraft explains, "But you need to cut through the clutter, grab people's attention and hold it...But you have to find some way to stand out" (Appelbaum, 1992, 7). While not universally accepted, the use of overt sexual appeals continues to increase (LaTour 1990; Severn, Belch, and Belch 1990; Soley and Reid 1988; Tinkham and Reid 1988; LaTour and Henthorne 1994). Looking through almost any magazine, controversial advertising can be spotted. Whether selling dish soap or jeans, it is clearly there. However, advertisers must not ignore what the public wants.

Though individuals dislike the advertising, advertisers continue to use it because it works. “Ad creators must be acutely aware of the reactions (both positive and negative) of their target audience to the use of potentially controversial sexual appeals as stimuli” (LaTour and Henthorne, 1994, 82).

Today controversial advertising has become almost assumed and taken for granted. Though these types of advertisements can be found readily in magazines, advertisers must not lose touch with social rules. The issue of sex and what is acceptable and not acceptable is always fluctuating (LaTour and Henthorne, 1994, 82). “Advertisers are finding it increasingly difficult to determine whether viewers will perceive ads containing provocatively posed and attired models as ‘sexy’ or ‘sexist’” (LaTour and Hawthorne, 1994; Lipman, 1991; and Miller, 1992b). There is a fine line between sexy and slutty, trashy and trendy, and success and sexist. Advertisers and creators must apply ethics not to offend their targets. However, until the campaign is unleashed, there is no certain way to judge how the audience will react.

What is controversial will continue to change with the advertising atmosphere. However as Hyman stated, this future area of advertising is upon us. Controversial advertising will stay strong until sex no longer sells. Advertisers will keep pushing the limits as long as it is profitable and as long as other competitors push. While the money spent on advertising is rising, research shows that the public’s attitudes on advertising have been sinking (Mittal, 1994, 38-39). However, as long as the public does not put forth too great a fight and as long as they purchase these goods and services, controversial advertising will stay steadfast in its pursuit for success.

Controversial Jeans Advertising and Popular Culture

Guess, Sassoon, Jordache, Gap, and Calvin Klein have promoted their brands of jeans since the 1960's. Jeans advertisements first resembled standard advertisements for other products. In these ads, only the product would be displayed quite simply. However, in the late 1970's, these once calm jeans ads became laced with controversy. Provocative advertising was path to success in the product race against competitors. Ads became more sultry and seductive, but had one element in common: the jeans were still shown. At this time, campaigns began to emerge as scandals. Each tried relentlessly to attract viewers to their page in popular magazines and newspapers. Klein was one of the jeans advertisers who began to be recognized by the public as having "controversial" ads (Miller, 1995, 1). This began in 1979 with 15 year-old model Brooke Shields and the "nothing comes between me and my Calvin's, nothing" ad (Horoitz, 1995).

Sex in advertising has been used for the last one hundred years to sell products (Miller, 1995, 2). Millions of dollars have been spent on jeans advertisements, and millions of dollars in free publicity have been gained from controversial campaigns such as Klein's (Miller, 1995, 2). Public outcries have emerged in the past and will likely continue into the future. Marketers for Klein and other brands of jeans are not subsiding. Sex sells and will continue to be used as a tactic to target the American public in the future.

Popular culture sets many trends. One trend that took off in the 1970's was the wearing of jeans. Jeans have become part of American culture (Fiske, 1989). A survey by Fiske found that jeans meant more than just clothing:

Jeans were seen as informal, classless, unisex, and appropriate to city or country;

(Fiske, 1989, 43). This is why the controversy works, equating jeans with rebellion or protest.

Jeans are not a mere object and neither is their distinctive advertising. Consumers are not consuming just a product, they are succumbing to an American discourse. Jeans say much more about a company, a person, and society than what is on the surface. This is how jeans fit into popular culture. Fiske takes a closer look in Understanding Popular Culture, at the semiotics and deeper meanings jeans have to American society.

Advertisers have taken advantage of the social identities and social relations connected with jeans (Fiske, 1989, 69). They have found a very profitable niche that will

not dissolve in the years to come. By focusing on jeans, they have ensured a potential for success through the rising demand by consumers. Products and services sell when they are need driven. The billions of dollars a year that Americans alone spend on jeans are evidence of this fact. There is a desire for designer or branded jeans. Designers market their products through advertising campaigns to attract customers to purchase their branded product. Strategies of the past thirty years amount to the use of the body in their controversial advertising. Bodies and bodily pleasures set the foundation of the advertisers' campaigns. The nudity, sexual poses, and the sexuality of models have become an outlet used by many designers such as Calvin Klein, Lerner, Jordache, and even Wrangler. Each tries to top the other to scoop up the largest portion of their competing target market. Print advertisements can be found in popular magazines such as Cosmopolitan, Vogue, Harper's Bizarre, Mademoiselle, Glamour, Vanity Fair, and in countless others. Controversial jean advertisements pop up in almost all major fashion magazines and web sites.

The relevance of jeans and controversial advertising fit into popular culture. The campaigns and advertisers get more and more provocative and daring. There is almost no stopping advertisers from using the element of controversy to raise ideas, questions, and evoke a public reaction. By causing the public to take notice, it not only draws attention to their jean ads themselves, but to the company and to their trend in society. Both positive and negative reactions to controversial advertisements have proven extremely profitable to some and harmful to others. Controversial advertising has even become jargon in the fashion world. Designers such as Donna Karan, Ralph Lauren, and Calvin Klein use their controversial style as a trademark. Controversial jeans ads have become

almost commonplace. There is not an end in sight for controversial jean advertising. Advertisers will continue to manipulate it until it no longer produces a profit.

History of advertising using sex appeals

Advertising has a history of going beyond ethical limits.

Pollay (1986) suggests that advertising has profound consequences due to its persuasiveness, stereotypical portrayals, manipulative and persuasive nature, preoccupation with materialism and consumption, frequent use of sex appeals and lack of information (18-36) (Treise, 1994, 59).

Advertising uses controversial elements such as nudity and sex appeals to attract customers. Sex has been used as a selling agent for hundreds of years (Miller, 1995, 2). Advertisers use these particular appeals to make their ads stand out among the sea of competitors.

Sex appeals in ads often use visual elements. These visual elements include attractive models, nudity and suggestiveness (Gould, 1994; Severn, Belch, and Belch, 1990). Many studies have been conducted to show that though “overt sexual appeals in print advertising [have] increased considerably in contemporary advertising,” it is not highly accepted by all consumers (LaTour 1990; LaTour and Henthorne, 1994; Severn, Belch, and Belch, 1990; Soley and Reid, 1988; & Tinkham and Reid, 1988). These appeals come in a variety of forms. Other than using attractive models, nudity or sexual situations and poses are shown. Studies conducted by Gould (1992) and Brown and Bryant (1989) show that there is a large spectrum of sex appeals. The spectrum extends from explicit nudity or portrayals of the sex act at the specific narrow end of the scale, to material that is not quite as obvious. However, at the broader end of the scale ads use

material that is still sexually stimulating. This includes positions of the models and how they are dressed and posed with one another. However, the main problem arises when a line must be drawn to conclude if these ads are sexy or slutty, decent or indecent.

Sex appeals also exist in the copy or verbal sense of the advertisement or in a combination of both verbal and visual. However, in the past three decades, the number of verbal sexual appeals has not increased significantly. Soley and Kurzbard (1986) state that verbal sexual stimuli have decreased. Instead, the use of visual sexual appeals has increased dramatically (Severn, Belch, and Belch, 1990). Many studies began as early as 1961 and still continue today. These studies took a closer look at the effect of attractive models on advertising (Reid and Soley, 1983); sexual illustrations detracting from brand recognition (Peterson and Kerin, 1977); the overall effectiveness of sexual appeals (Courtney and Whipple, 1983); and categorizing the types of sexual appeals found in advertisements (Richmone and Hartmen, 1982).

Many studies have been conducted on advertising stereotypes, perceptions, and hidden meanings (Bellizzi, 1991; Pollay, 1986; Peterson, 1992; Jaffe, 1991; Berger, 1994; & Gould, 1994). Sex appeals in advertising have gone far beyond the stereotyping of males and females. They have emerged to a new level where they resort to nudity, sexual poses, or sexual actions (Ford, 1993, 43). Sex appeals are a tool for advertisers to sell their product. Calvin Klein has taken advantage of this tool since 1979 with Brooke Shields. This persuasive style of advertising began decades ago and continues to grow as a trend. The study of sexual stereotyping has been listed seventh on a list of the most important topics for the future study of advertising ethics (Zinkham, 1994).

Sex appeals have been studied in numerous research publications and continue to be today. Over time sexual appeals have become more explicit. Soley and Kurzbard (1986) and Severn, Belch, and Belch (1990) found that the “use of visual sexual portrayals has increased, using illustrations containing nudes and suggestions of intercourse more frequently.” The number of sexual ads has tripled between 1964 and 1984 (Horowitz, 1987; Sullivan, 1988; Trachtenberg, 1986; Severn, Belch, and Belch, 1990).

By simply looking at the increase of sex appeals and human contact in ads, it is clear that advertisers still believe that sex sells. Advertisers continue to copy off of one another’s successes to try and compete for the target market’s money. One example of the copying of sexual ads is after Calvin Klein’s 116 page insert in Vanity Fair, October 1990, other companies put out their own version of an outsert. Sex appeals are a big business. They attract both positive and negative feedback from the media and consumers. As long as sex continues to draw free publicity and attention to their company, product, and profits, sex appeals will continue to exist.

Gender in Advertising

Gender in advertising consists of the impact that advertising has on males and females. Males and females react differently to sex appeals in advertising (Sternthal, 1986, 136). Many studies have been conducted to see the effect of advertising and the perceptions of the male and female target markets (Ford, LaTour, 1993; Prakash, 1992; Peterson, Wilson, & Brown, 1992; Pollay, 1986; Bellizzi & Milner, 1991; Jaffe, 1991; Baker, Churchill, 1977; Stephens, Hill, & Hanson, 1994; Sternthal, 1986). Persuasive advertising messages affect the judgment of both males and females. Their views,

opinions and judgments are important to advertisers because these are the consumers who will decide if they will purchase the product. However, different forms of advertising will evoke different reactions from the two genders. Men and women do not share the same reactions when it comes to advertising.

Advertising gears its messages to specific target audiences. Certain products are designed to attract the female's attention or the male's attention, or sometimes both. In the case of Calvin Klein, his jeans ads are targeted at both males and females. "Gender is a critical factor in developing a marketing strategy" (Sternthal, 1986, 136). Both genders are affected differently by advertising. What may seem controversial with sex appeals to one gender may not appear controversial at all to the other gender. Research by Prakash has shown that genders formulate different attitudes towards advertisements (1992, 43).

In creating advertisements, advertisers have a specific gender and target in mind. Ads are constructed differently to appeal to specific genders and publics. Calvin Klein jean ads also are directed at a particular target market. However, more than just the target audience comes in contact with different advertisements. The circulation causes many people to form opinions and have perceptions of Calvin Klein as well as other companies.

Studies have been done specifically to see how women are portrayed in advertising. These studies also look at the reactions of women to how they are shown in ads (Jaffe, 1991; Baker, Churchill, 1977; Ford & LaTour, 1993; Stephens, Hill, & Hanson, 1994). These studies have shown that over time, women have been the objects of stereotyping as sexual objects. As a result, there has been an outcry from women. Another reaction from the ads filled with sex appeals has challenged the image that women have of themselves. The models are shown as thin and extremely attractive. This

paints an unrealistic picture of how a woman is supposed to look. This harmful image is seen by both genders and an unobtainable expectation arises. Two problems that emerge from these images of “perfect” women are the diseases anorexia nervosa and bulimia nervosa (Stephens, Hill, & Hanson, 1994; People, 1996). Both of these diseases are found predominantly in women, and although there are cases of men with these same problems, they are not linked as clearly to advertising. Stephens (1994) stated in her study that a 1990 nationwide survey of 20 high schools showed that 11 percent of the students had eating disorders (see also Dunn, 1992), a number that is increasing. Wolf (1991) states that at least nine out of ten people with eating disorders are women and that 150,000 American women die of anorexia each year. These statistics are startling and can be traced back to many causes, however one of them is media advertising (Stephens, 1994; People, 1996).

Women of all ages are falling prey to society’s unrealistic picture of a woman’s appearance. This unhealthy image then is pushed onto women and men through popular culture. This popular culture includes television programs, commercials, and print advertisements. When was the last time an unattractive or overweight model was selected to model for a company, their products and services?

Many advertisers fall under scrutiny for imposing these false images onto society. Calvin Klein has Brooke Shields, Kate Moss, and Antonio Sabato Jr. representing his clothing, cologne and apparel lines. Revlon has Cindi Crawford, Seventeen Magazine has Niki Taylor as a cover model, and Buffy the Vampire Slayer has Sarah Michelle Gellar. All of these popular women models and actresses have one thing in common. They are all thin and attractive. The media have been pushing mixed signals onto the

youth and women that are contrary to society's message. The images in advertising can be harmful to men and women (Pollay, 1986). Advertisers must use discretion and make difficult decisions before they choose their models and advertising strategy.

Stereotypes in advertising also exist. In the past, women were shown in more traditional roles such as doing housework, but now with more women entering the workforce, advertisers have had to change their advertising strategies (Jaffe, 57, 1991). Now women's images in ads have changed from the "traditional" woman to the "nontraditional" woman (Bellizzi & Milner, 73, 1991). Though women have been the gender that has been sexually stereotyped for the past two decades, men have also become victims. Recently men's roles in advertising have shifted, too. Now many times they are also the victims of sexual appeals. Advertisers like Calvin Klein now use both males and females who are provocatively dressed.

With the increase in sex appeals for both genders in advertising, men and women responded with different reactions. In an article by Strenthal (1986), the gender marketing link is studied. Strenthal found these results from his research:

Males' selectivity implies that advertising messages should be single minded and the desired inference should be presented at the outset of the appeal. ...By contrast, females' comprehensiveness suggests that advertising should present a variety of disparate benefits, providing the medium used to convey information allows sufficient time to represent the message information in memory (136).

These findings show that both males and females react differently to ads. Other studies reflect similar findings. One finding was that men find more sexually explicit advertising

attention getting and more sexy while women tend to find it more offensive (Ford, LaTour, 1993; Jaffe, 1991; Peterson, Wilson, & Brown, 1992; & Prakash, 1992).

The most recent trend in gender advertising has been by Calvin Klein and his “unisex” models. In his jeans advertisements, Klein has both male and female models. However, the models do not take on the “traditional” or “nontraditional” female or male forms. Instead, they contain mixed characteristics, both physically and in the stance of both sexes. This new type of gender in advertising is just beginning to take form. Other advertisers are beginning to copy Klein’s “unisex” models.

Though the type of models are changing, the message regarding males and females have not changed all that much. Stereotypes still exist in today’s advertisements. Sex appeals still flood the gender advertisements showing more female flesh than male flesh. The women still have more of a submissive look compared to their male counterparts. All of these elements are examined closer in this study. The gender themes of both men and women are examined and themes are identified through Calvin Klein’s jeans advertisements over the past three decades.

Ethics in Advertising

Ethics in advertising has been an important issue since the 1970’s (Zinkhan, 1994). Research exploring ethics in advertising and the use of sex appeals can be linked to many existing studies (Decker, 1994; Frankena, 1973; Gould, 1994; Hyman, 1994; LaTour, 1994; Martin, 1994; Treise, 1994; Warnock, 1971; Zinkhan, 1994). Philosopher William Frankena (1973) defines ethics as a “set of moral principles directed at enhancing societal well-being” (Zinkhan, 1994, 1). He goes further to divide the moral principles into two specific areas: “beneficence (doing good) and justice (being fair)”

(Zinkhan, 1994, 1). Advertising ethics can be divided into four elements according to Geoffrey Warnock (1971), who is another philosopher. He divides the elements as: “beneficence, nonmaleficence (don’t harm), nondeception, and nondiscrimination” (1994, 1).

Advertising ethics are a popular research topic. Researchers constantly are interested in how advertising affects consumers’ perceptions (Hyman, 1994, 7). This is true because consumers can cause the rise or the downfall of a company. Companies want to gain a profit. To do so, they must promote their product or service to the public successfully. Advertisers have many options to advertise their product. One current trend consists of using sexual appeals for promotion. History has proven that sex sells, but that it does not do so without a controversy (Gould, 1994, 74). This is where the term “controversial advertising” is formulated.

Advertisers are required to make many difficult moral and ethical choices when deciding how to advertise their products. Advertising ethics have the potential to assist advertisers and companies (Zinkhan, 1994, 2). Ethics can help answer tough questions on the limits for advertising. If advertisers do not use their best ethical judgment, their ethical practices may be questioned by the media and the public. The government may even step in to investigate the strategies and the campaign may need to be changed or completely pulled. Calvin Klein’s advertising has faced ethical questions in the past with Vanity Fair 116 page controversial insert, and most recently with the Fall 1995’s jeans campaign.

Other companies also have been questioned about their ethics. One company was the R.J. Reynolds firm that produces Camel cigarettes (Martin, 1994, 17). Three articles

were published which drew national attention to R.J. Reynolds. This set in motion a demand for advertisers to meet higher ethical standards. The importance of ethics goes even further than just one advertiser and one ad campaign. “Advertising ethics affects the practice of our lives, and also the practice of business, in subtle and prominent ways” (Hyman, Tansey, & Clark, 1994, 5). Advertising ethics has a direct effect on all of us and the way we live today. Hyman states further that “indeed, advertising ethics concerns all of us—academics, ad agency personnel, advertisers, attorneys, consumers, media personnel, and regulators—in one way or another” (Hyman, Tansey, & Clark, 1994, 5).

Advertising has been charged with being immoral, sexist, containing stereotypes, using frequent sex appeals, and being manipulative (Treise, Weigold, Conna, & Garrison, 1994). Since the 1970’s, feminists and others have criticized the way advertising portrays women (Treise, 1994; Pollay, 1986). One major argument critics have against advertising is the way women are shown as sex objects. A main argument that Pollay (1986) found in his study was that “for at least some of the public, sexual ads represent a challenge to standards of decency and are in a real sense pornographic” (28). An example includes the Ambercrombie & Finch wrappers that featured young models in very sexually suggestive situations. There was a public outcry that led to the wrappers being pulled out of the market. Consumers are voicing their outrage of the sex appeals that appear in advertising.

However, not all consumers find sex appeals offensive. Others are attracted by the unique form of advertising and are drawn to the ad. The defenders of advertising state that it is up to each individual to decide if they want to view this advertising. They

feel that it is an individual's right not to look at an ad or to buy the product if they are offended by the nature of the ad.

A study by Treise, Weigold, Conna, and Garrison (1994), found that 50.3% of their sample believed that "tastefully done, there is nothing wrong with using sexy ads to sell some kind of products" and 29.8% disagreed. However, 66.1% agreed and 16.1% disagreed that "there is too much sex in today's advertising". Another finding was that 69.1% agreed and 16.8% disagreed that "nudity in print advertising is not appropriate for general interest magazines" (66). These specific findings pointed the finger at advertisers, revealing that even though sex appeals for certain products were acceptable if tastefully done, consumers felt there was too much sex in advertising (67).

Another study by Hyman, Tansey, and Clark (1994) indicated that research on advertising ethics was not yet exhausted. They did not believe that this topic area had been specifically researched enough even though an ABI/Inform search showed that from "January 1987 to June 1993, the forty-seven advertising, marketing, general business, and business ethics journals indexed in ABI/Inform published 9860 articles" (6). They indicated that the topic area had only covered certain areas of advertising. Sex appeals had been one of the least covered areas. Zinkhan stated in his research that sexual stereotyping was one of the most important areas for future research (1994, 1).

Ethics in advertising will continue to be an issue as long as advertising is a profitable business. New forms of advertising emerge and need to be studied. Also, new controversies arise drawing attention to new controversial advertisements. Calvin Klein has used controversial advertising for the last two decades. His ethics and moral code

have been questioned by the media, public and consumers. He and his company have been judged many times about the content of his ads.

Calvin Klein's history of controversial advertising

For the last 15 years, Klein has built a fashion empire on sex appeals and controversial advertising (De Coursey, 1995; Lippe, 1995). Since the late 1970's and early 1980's, Klein has sparked controversy with his jeans advertisements (Ingrassia, 1995, 60). He has used models such as Brooke Shields, Kate Moss, and Markey Mark in his jeans ads (Ingrassia, 1995; Leo, 1994).

Early jeans ads used 15 year old Brooke Shields to sell the product.

Controversies raised from Klein's early days came in the form of free publicity generated from the outrageous ads (Brady, 1995, 2). However, Klein did not stop after the Shield's ad gained public interest. He continued to use controversial advertising to get his message across to his designated market.

After the 1979 controversy, Klein continued to use controversies in his cologne, jeans and accessory advertising. It was not until 1992 that a new controversial model brought attention back to Klein. This model was Markey Mark. He was used in Klein's underwear and jean ads (De Coursey, 1995). And in 1992, another new model emerged as the queen of controversy for Klein. This model was Kate Moss. Moss became the main focus of Klein's cologne ads. These ads showed Moss in controversial positions and situations. In one advertisement, Moss was naked and standing with a dog. This ad, in conjunction with the other ads she modeled, drew Klein back into the spotlight. However, even Moss's nudity did not spark the main controversy of Klein to this date.

In the fall of 1995, Klein launched his Calvin Klein's jeans campaign. This campaign only ran through the print media and on television for one month before Klein revoked it (Carlson, 1995, 65). This controversial campaign focused on youthful models and "erotically charged marketing" (Ingrassia, 1995, 62). These models appeared youthful and were displayed in various sexually insinuating poses. These ads gained national attention from the American public and even President Clinton. After increased accusations against Klein himself, he pulled the controversial ads.

Throughout the course of the ads while the controversy was building, Klein received millions of dollars of free publicity surrounding this controversy. After the campaign was pulled, Klein did not convert his advertising strategies. He continues to market his products with similar nudity, poses, and situations. Controversy continues to be a part of Klein and his empire.

After Klein's controversy, other companies such as Guess have put out their own slighter tame version of Klein's ads. Numerous other jeans companies have launched similar campaigns preying on sexuality, nudity, and controversy itself. Klein motivated this forward thrust in controversial advertising and continues to fuel it.

Calvin Klein's Target Market

The goal of companies is to promote their product or service to the public to gain a profit. Each product or service is promoted to a certain population because different people have different needs. The population can be broken down by looking at demographics and psychographics. Demographics refer to factors such as age, sex, income, or education. Psychographics use demographics to determine the attitudes and tastes of a particular segment of a population (Webster's, 1991, 1090). Demographics

and psychographics help advertisers to select the right target audience for the right product. The ads selected for this study included Calvin Klein jean's advertisements that targeted the demographic of 13-25 year old male and female consumers. The ads were selected because this fell within Klein's primary target audience.

Semiotics and Advertising

Signs exist in many forms all around us. Signs can be visual, verbal or textual. The signs that this study examines are the visual. These visual signs are in the form of pictures that make up advertisements. As Blonsky (1985) states, "A consciousness about signs, semiotics, now pervades social life from the most obtuse of academic pursuits to the most tough-minded of commercial enterprises" (vii). Signs are a critical factor in today's capitalistic world. Signs have even etched themselves a mark in today's popular culture. They are everywhere and touch all of our lives in many ways.

Signs do not need to be obvious or direct. Indirect signs affect our consciousness and unconsciousness, according to studies done by Freud (Blonsky, 1985). Signs are a way of communicating thoughts, words and ideas externally to others (Peirce, 1991, 6). Researchers such as Barthes and Roland, Saussure and Peirce have studied semiotics for decades (Blonsky, 1986; Peirce, 1991).

As rhetorical criticism and semiotic criticism are tools, visual imagery can also be a tool to unlocking deeper meaning. Bois (1957) discusses language as a tool (16). He discusses the importance of really understanding language. He draws the conclusion that language is powerful and that individuals should view language as a brain tool. By accepting language as a brain tool, we can help to better ourselves in all facets of our lives. Like language and semantics, the study of language and words, studying the visual

forms of communication can also be a beneficial tool. Many parallels can be drawn when comparing the importance of words and the importance of visual imagery. One example of a similarity between language and the visual word follows:

The important thing in human relations is not to know what words mean, or to be clever at putting them together in a neat and logical manner. A superior person is not necessarily an expert in words. He is a person who has developed an awareness of what is going on within himself and within his environment (Bois, 1957, 49).

These statements also relate to the visual because studying visual communications is naturalistic. It involves human communication and looking deeper and not stopping when the surface is scratched. Semiotics is based on awareness. The researcher and respondent reflect on their knowledge base to make connections between what they see and how it connects with them. Languages, textual and visual, all have their unique sets of signs that compose their method of study. While language has semantics, visual communication has semiotics.

The study of signs has led to the study of semiotics. According to Saussurian semiotics, signs are:

A recognition marker, an expression, a signifier. It is correlated by a culture (and this correlation is a code) to items of the culture's contents (the signified, the form of the content). A theory of codes results and also a theory of sign production; that is, a theory of signification systems, of ideological functioning, even of population control devices (Blonsky, 1985, xvi).

Semiotics is used to show that within obvious concepts, themes, and obvious statements, signifieds must be undone to show the unobvious themes, concepts, and meanings. This can be called finding “the words under the words” or in the case of pictures, the meaning within the picture and between the lines (Blonsky, 1985, xvii). Danesi states that “the primary function of signs is to help us represent the world around us” (Scott, 1996, 482). Pierce calls signs a “twofold entity (signifier and signified or sign-vehicle and meaning)” (Eco, 1976, 14). Pierce defines a sign as “something which stands to somebody for something in some respects or capacity” (Eco, 1976, 15).

Signs first must be identified before they can be further broken down. This can be done by abstraction and abstracting (Bois, 1978, 77). This is where we pick and choose what we observe. Though this method by Bois has primarily been used in semantics study, it also describes how to select signs. Semiotics, like semantics, needs to abstract specific elements to study. Bois (1978), in The Art of Awareness, explains how to select what signs to study as follows:

We pick and choose the elements that we assemble to form the picture of a limited totality, object, person, or scene. From what is happening—from the universe of processes that flow incessantly, and of which we ourselves are a moving part—we abstract, collect, and put together some of the features that are within the range of our attention to form a constant whole. We do not abstract all features that we can perceive, we select those that we are interested in, those that we are in the habit of paying attention to, or those that suit your own purpose at the moment; and we ignore the rest (78).

This is the way that the signs were chosen for this study. Since it is not possible to study all the signs in each advertisement, specific signs were chosen. Due to time constraints and the need to be specific, five specific areas were studied. Bois' reasoning regarding how to select signs was used in actual selecting of the categories which are the sex, mouth, body, hair, and product. A more detailed description of these elements follows in the methodology chapter.

After the identification of what signs are to be studied, semiotics then can be applied. Semiotics takes these signs and looks deeper for both the signifier and then the signified. The signifier can be any item in the visual picture from body parts such as the hair, to positioning, space, colors, or anything. Semiotics examines these signifiers and then sees what they are signifying. This is where the signified is born. The signified describes the deeper meanings, ideas or themes that signifiers, such as the hair, stand for. The signified is an interpretation that gives meaning, such as a theme or a story, to the signifier or item in the picture. Semiotics lets the researcher dig beyond the surface and really get deep into what the visual picture is telling.

Semiotics is a tool that aids researchers in answering difficult questions about deeper meanings. At first glance a picture may seem to say one thing, but after semiotics are applied as a tool, the picture will tell a more detailed story with possibly a very different or additional message than what was first perceived. Semiotics has primarily been used with textual artifacts, but it can successfully be applied to the visual elements as well. Visual communication and its study are increasing in popularity (Foss, 1994, 213). Researchers are realizing the importance of studying visual communication (Foss, 1994, 213). They are increasing their focus on “deliberately persuasive visual artifacts

such as advertising (Kaplan, 1990)” (Foss, 1994, 213). One researcher who has dedicated herself to studying visual communication is Sonja Foss who conducted her own study on visual imagery in 1994 (1994, 224). In her study she looked at a Memphis chair and THE NAMES Project AIDS Memorial Quilt. Foss discussed the importance of looking at the following: “Two- and three-dimensional images (painting, sculpture, furniture, interior design, and architecture) as well as to aesthetic and functional images (works of art, billboards, and furniture)” (1994, 215).

Another benefit of studying visual imagery, according to Foss is, “the study of visual imagery from a rhetorical perspective may make contributions beyond providing a richer and more comprehensive understanding of rhetorical processes” (1994, 213). Studying visual imagery using semiotics will uncover important findings in visual communication. Since this is a relatively new area of study, there have not been many previous studies. This is why it is important to study visual communication in this method.

In terms of advertising, semiotics can be used to effectively identify the deeper meanings and themes behind the pictures. In the Calvin Klein jean advertisements, few words are used, so signs must be identified to find the story behind the picture. Signs can be icons (such as maps), indices (such as clues), and symbols (such as words) (Scott, 1996, 482). All of these elements can help to identify the meaning behind the advertisement. Ads do more than just sell a product or service. Each print advertisement tells a story unique to that print ad. Semiotics can help shed light on what that story is. In addition, it lets the researcher see what the visual ad is communicating to society in

that time period. Much can be uncovered through the study of semiotics as applied to print advertisements.

The importance of semiotics is evident because we can use the examination of signs to make sense of subjects, objects, situations, gender, and themes in these ads as they relate to society. Semiotics works much like a map identifying what the naked eye has trouble seeing. The signifier and the signified can help to make sense of the perceptions and portrayals of what is going on in the world around us by giving the visual a meaning.

Print advertising uses spacing, products, models, and stories to sell products. Semiotics may be the key to unlocking what these ads are really saying. Advertising is a growing and expanding business that is not going away. An understanding of semiotics can help scholars and consumers increase their knowledge on what companies are really selling. Semiotics can shed light on the messages that the general public may not perceive from the ads themselves. Many times companies are selling much more than just the product. They are selling ideas, themes, and their views about society.

Content Analysis

Content analysis can be defined in many different ways. Kerlinger (1986) defines content analysis as “a method of studying and analyzing communication in a systematic, objective, and quantitative manner for the purpose of measuring variables.” Wimmer and Dominick (1994) describe Kerlinger’s method in three steps: systematic, objective, and quantitative (164). The systematic step in content analysis consists of analyzing and sampling according to explicit rules. This follows through continuing into the evaluation stage where each sample must be treated in the same systematic manner. Uniformity

must take place in the coding, the actual surveying, and the evaluation. Specific guidelines must be followed in a content analysis in order to have reliable and valid results.

The second step in the content analysis is the objective step. This simply means that the researcher needs to be impartial and unbiased in order to not taint or distort the study. The researcher must not let their personal thoughts, emotions, or feelings color their duty to be unbiased. The researcher must be objective, not subjective. This means that the researcher must follow specifically set criteria to keep the study valid. If the researcher does not hold their objectivity, then the validity of the study comes into question.

The third step according to Kerlinger (1986) and Wimmer & Dominick (1994) is that content analysis is quantitative. A quantitative study involves the “specific measurements of variables” (Wimmer & Dominick, 1994, 479). According to Wimmer & Dominick (1994), quantification adds precision to a study. A hypothetical example of its precision is: “Fifty percent of the individuals ages 7-9 surveyed stated that they do not eat sugary cereals” compared to “Not all kids eat sugary cereals.” Clearly, quantification adds clarity and has a stronger impact than empty statements without facts.

Content analysis can be placed into set steps that form a procedure to follow. These steps were selected for the content analysis portion of this study. The procedures are based on those listed in Wimmer & Dominick (1994). The procedures followed in this study were to:

1. Formulate the research question or hypothesis.
2. Define the population.

3. Select an appropriate sample from the population.
4. Select and define a unit of analysis.
5. Construct the categories of content to be analyzed.
6. Establish a quantification system.
7. Train coders.
8. Code the content.
9. Analyze the collected data.
10. Draw conclusions and search for indications (167).

The first step in the procedure was to create a research question. This was completed and one research question was designed for this study. The question is as follows: What realities do Calvin Klein's jeans advertisements construct and/or reflect?

The second step consists of defining the population. The population in this case was divided into various age groups. The age groups range from Calvin Klein's designated target audience age to individuals who extend beyond the range. This was done to compare differences in perceptions and opinions between different age groups and generations. The ages selected were as follows: 13-15 yrs; 16-18 yrs; 19-21 yrs; 22-24 yrs; and 28 or above years of age.

In addition, the population also was divided by sex. This was done to compare opinions and perceptions not only by age, but by sex as well. Both males and females were surveyed. This leads to the sample that was selected. Both males and females in these age groups were selected based on their volunteer status to take part in a survey with the possibility of being a participant in a focus group. A total of fourteen individuals were surveyed. The breakout is as follows:

Two females and one male were in the 13-15, 16-18 year old age group;

Three females and one male were in the 19-21 age group;

Two female and two males were in the 22-24 age group;

One female and two males were in the 28 or above age group.

These fourteen individuals were selected and completed the survey. This is discussed in greater depth the methodology, results, and discussion chapters. Four members, two males and two females in the 19-21 or 22-24 age group, also participated in an informal focus group.

The unit of analysis that was selected for the designated population was a content analysis survey. This survey consisted of both closed-ended and open-ended questions. This tool served as the unit and tool of analysis of the designated participants' perceptions and opinions. The survey was developed by the subject and a graduate faculty member. It was designed to objectify data that could be counted. A survey was developed to capture data that could be measured while identifying categories to break down each advertisement into measurable quantifiable segments. The identified categories are applied in each of the methods to increase the validity, or consistency, of the study. The categories would provide common and consistent areas in which to analyze and tabulate the results, making it possible to draw conclusions to answer the research question.

The categories that were selected to appear in the survey were chosen with the recommendations by Bois (1978) as stated in the earlier semiotics and advertising section. These categories were: Sex, Mouth, Body, Hair and Product. These categories were identified in the survey that can be seen in Appendix A.

The method that was selected to quantify the survey results was a simple percentage of agreement. For each question, a percentage of agreement is determined for males of each age group, females of each age group, and then one total of how both males and females answered overall. Charts accompany this information to clearly show the relationships between responses and the questions themselves. These can be seen in Appendix B.

The coders in this case were given instructions to follow. The instructions were to be sure that each survey corresponded with the advertisement number on the ad itself. Also, the coders were asked to pay attention to the character number to ensure they were answering the questions for the correct character. They were told that they were to circle all the items that they felt answered the question. In other words, they could circle as many as they believed applied. They were instructed that on two of the designated ads, there were two characters. They also were instructed to read the section that asks for “one word descriptors” to be sure that the respondents understood that only sets of one word were given versus sentences or phrases. The coders also were told that the information that they were providing would be confidential- that no names would accompany the survey and that the information was only going to be used for the purposes of research.

Each coder then was handed one ad and a corresponding survey. After they finished the first survey and ad, it was collected and they received the next and so on until all five were completed. Upon completion, they were notified that they may be invited to participate in a focus group to elaborate on their responses. Finally, the coders were thanked accordingly.

After all the data was collected, analysis took place. At this time the data was sorted by age groups by their sex, and then combined. The data was measured on the percentage of agreement. Tables can be found detailing the results in Appendix B, Tables 1-5.

A content analysis survey provides essential data that helps to strengthen this study. It provides increased validity by breaking out each ad into the same five categories. This focuses the coder's attention on consistent categories for each ad, increasing the consistency of the study. In addition, the categories were applied to all three methods again increasing the validity and consistency of the study. The reliability of the study was achieved through presenting the survey in the same methodical manner to each of the coders. This method, in combination with semiotics and phenomenology, provides a strong analysis of Calvin Klein's advertising.

Semiotic Phenomenology

Semiotic Phenomenology is a naturalistic and inductive qualitative method that abstracts information in a three-step process. "It can be defined as existential communication that consists of Description, Reduction and Interpretation" (Lanigan, 1984, 7). These three steps are the backbone to semiotic phenomenology. Together these three steps make it possible for the researcher to abstract themes from each of the advertisements. This method is typically used to analyze the spoken word. This study is the first of its kind to utilize the method of semiotic phenomenology to pull meanings and themes from print advertisements.

Though print advertisements focus on visual communication verses verbal communication, the three-step process can effectively draw out the deeper meanings and

themes that are spoken through the characters in a nonverbal manner. To abstract these themes, subcategories were created to isolate the nonverbal messages to enable the researcher to identify themes and meanings to answer the research question.

In order to accurately describe the ads, categories were established through Bois' guidelines (1978). To uphold the consistency, reliability and validity of this study, the same categories were used for semiotic phenomenology, the Content Analysis Survey and the Informal Focus Group. The purpose of the categories selected is to isolate the key nonverbal messages in this visual communication, making it possible to identify themes.

The categories themselves include: Sex, Mouth, Body, Hair and Product. These categories were identified to develop a coding system that would be subjective and a fit for all of the advertisements. This would enable any coder to review the ad in a consistent manner adding reliability to each study that any coder be able to complete the Description step in the same manner. The coding tool can be seen in Appendix C.

To ensure reliability of the coding, the following process rules were followed:

1. Systematic: The sample selection must follow proper rules. Each advertisement must have equal chance of being selected so there is not bias on which ads are included and which are not included.
2. Evaluation: All content must be treated in exactly the same manner. There must be uniformity in coding and analysis. Only one set of guidelines for each evaluation is used.

3. Objective: No researcher bias must exist. The study would show the same results if another researcher conducted the same study. Criteria are clearly set and rules for classification for variables are established.
4. Quantitative: There is accurate representation of each category.

To further and more accurately complete the first step of semiotic phenomenology, which is Description, subcategories were created. The subcategories make it possible for the researcher to code the ads, thus describing them in a consistent manner through a consistent tool. For example, under the Sex category, the subject is given four subcategories or options on how to describe each category. An example of the four subcategories contained within the Sex category are: Male, Female, Indeterminate or Other. By creating the subcategories we are able to increase the reliability and validity by providing closed-ended more focused responses. This allows any researcher to code the ads in the same manner, thus completing the Description step of semiotic phenomenology and enforcing validity of the study.

The subject was given the ads one at a time in the sequential order starting with Ad #1 and then ending with Ad #5. The subject was asked to code each ad according to the established coding sheet with the set categories and subcategories. By completing the coding sheets for all five ads, the subject finished the Description portion of semiotic phenomenology. The result was a description of the ads by the categories and subcategories set.

After each of the five ads had been described through the completion of the coding sheet, the researcher was ready to apply the second step, which is Reduction. For this step, each subject was asked to write down words or phrases that further described

and reduced the ads. For example, under the Sex category if the researched marked Female for the Sex, in the Reduction step the subject would address in detail what this means. For a female this could include the following words: feminine, beautiful, sexy, smart, etc. The purpose of this step is to attach meaning to each of the Descriptions as defined by the categories and subcategories. The subject is asked to write down all of the words or phrases that they can conclude to reduce the ad. The subject is asked to provide words or phrases to describe all of the categories and subcategories for each of the five ads in the established tool.

The final step of semiotic phenomenology is Interpretation. This step allows the researcher to build the content for the themes and stories that can't be identified by the naked eye. In this step, the subject is asked to provide one word answers or phrases that interpret the Descriptions and Reductions into themes. For example:

Description	Reduction	Interpretation
Sex: S2	Female Young, yet dressed up like a woman Painted Doll Sexual Object Sexy Seductive Fashionable Attractive Contemporary Good Physical Condition, In-Shape	She is dressed up like a painted doll or sexual object Dressed as men perceive a woman to be However, nothing about her fits the reality of what a woman is—not the image, look or posture <u>Theme:</u> Women as sexual objects

The job of the subject is to review the results from the Description and Reduction stages and then draw conclusions and themes from these words or phrases in order to

interpret the information and pull out the meaning or theme. After the subject completes the Interpretation for the individual categories and subcategories, they are left with the communication and story within the ad itself.

It is important to recognize that the majority of existing studies have applied this method to study the spoken word. However, this study applies the method to pictures or signs, in this case Calvin Klein print advertisements. Very little research can be found on the application of semiotic phenomenology on visual communication. This serves as a pioneer study where semiotic phenomenology is applied as a method to abstract themes and meanings behind print advertising.

Another critical point to keep in mind is that a sign is meaningless when it stands alone or is isolated. It is only when we associate all of the signs together that we are able to draw a complete picture. Each individual sign must be viewed in relation to the other signs for us to draw deeper meanings. (Lanigan, 1984, 13) Hence, it is important to first identify the individual signs (categories and subcategories) in each Calvin Klein advertisement selected and then analyze all the signs together to see the big picture and get the meaning and deeper themes behind each of the advertisements.

By identifying each individual sign (Sex, Mouth, Body, Hair and Product) we have the ability to perceive meaning, however the key factor comes into play when we analyze all the signs together in relation to one another. Here is where we can place meaning to the advertisements and let the themes and stories unfold before our eyes (Lanigan, 1984, 13). "In short, perception creates meaning through a binary analogue of the present and absent" (Lanigan, 1984, 13).

Gap in Previous Studies

Previous studies have shown that advertising is a popular topic of research (Hyman, 1994, 7). Researchers have been interested in various aspects of communication through advertising. However, the study of visual communication has emerged as a new interest. In addition to little research being conducted on visual communication such as print advertising, there has not been a specific study done on Calvin Klein's jeans advertisements. I found this to be evident after I selected my artifacts and area of interest. I could not find an existing study to mirror. By not finding a study like my own, I realized the unique qualities of the research that I was conducting. The area of visual communication has only begun to be researched by communication scholars. Likewise, using Calvin Klein's jeans advertisements had not been studied using this method before. The examination of Klein's ads as visual communication with a combination of content analysis and semiotic phenomenological methods, makes this study stand-alone.

This study serves many purposes. One purpose is to begin to fill a gap in visual communication research. This study will be one of the foundation pieces that will add to this research area. This study also takes a unique look at Calvin Klein's controversial jeans advertising. These artifacts are unique because they have not been explored using a visual method of research.

Another purpose of this study is to highlight the importance of studying controversial advertising. An abundance of research has been conducted on controversial advertising, but none has been done through a communication looking glass using content analysis and semiotic phenomenology as its tools. Though much research has

been done on advertising, Gould (1994) points out that “sexuality in advertising is a major area of ethical concern, though surprisingly, little is known about its effects or the norms for its use” (73). This statement shows the gap in advertising research, which this study helps to fill.

Print advertising as visual communication needs to be explored. By examining various Calvin Klein jeans ads, a small step can be made into this growing area of interest. This study serves a great purpose. It serves as a tool to identify the themes that are constructed and/or reflected by one advertiser. This study will open the doors to studying other advertisers and their effect on society.

Importance and Purpose of Study

The importance of this study lies in the benefits that the communication discipline and individuals of all educational backgrounds will reap from its message. The study benefits scholars, students, and professionals in communication and business. By using both content analysis and semiotic phenomenology, this study explores what lies beneath the surface of Calvin Klein’s jeans advertisements. The method answers the research question by examining the themes that are constructed and/or reflected by the advertisements selected. Each advertisement represents one example of visual communication. Visual communication consists of advertisements, billboards, pictures, and art. These are just a few simple examples of what counts as visual communication. Visual communication can be defined as a visual element (such as a picture) that communicates a message, idea, or thought without the use of words. In the case of the Calvin Klein ads selected, they are visual pictures that appeared in popular magazines

such as Rolling Stone, Vanity Fair, Vogue and Spin Magazine. Each picture acts as an advertisement with the intent of selling Calvin Klein jeans.

Visual communication is a new topic area of study. This shows its growing importance as a communication artifact. The study will benefit more than just the communication scholars, however, undergraduate and graduate students in the fields of psychology, business, marketing, advertising, and communication could also gain insight from this study. The study looks at advertising as a communication form that either constructs and/or reflects reality. Students interested in looking at how advertising works and what themes or realities are perceived from this advertising is vital in understanding the communication process of advertising. Students in psychology could benefit from the methods that are being used to uproot the themes that the advertising possess. Surveys and a focus group were held to examine what various members of the target market thought about the advertisements; what feelings, expressions, and emotions were expressed by the characters in the ads; and what feelings, expressions, and emotions the ads evoked in the individuals themselves. This study also could benefit communication students because it looks at the impact of the communication on society. By discussing how themes construct and/or reflect reality, it is possible to take a deeper look at communication at work.

This study opens the doors to education in the visual communication field for individuals of all disciplines and interests. The project is important because a study of its nature has not been conducted before. The study looks at one company's advertisements over a twenty-year span and looks to further examine its impact on society.

Research Question

In order to examine print advertising as a visual communication method, one research question was developed. This research question focuses its emphasis on Calvin Klein jeans advertisements and the themes that are expressed.

RQ1: What realities or social meanings do Calvin Klein's jeans advertisements construct and/or reflect?

Methodology

After construction of the research question, a method was developed and implemented to answer it. This method consists of triangulation: a survey consisting of quantitative and qualitative questions, one informal focus group, and semiotic phenomenology. Triangulation adds validity to this study. These three methods were selected to provide frequency, consistency, elaboration of qualitative responses, and an in depth look to identify the themes of the ads themselves. All of these three methods compliment each other to provide the elements for a strong study. The content analysis helps to provide frequency data identifying the percentage of agreement between the coders. The focus group helps to elaborate on similar responses that appeared in the qualitative portion of the survey. This also serves as a way to identify beginning themes that the responses identify within the advertisements. The semiotic phenomenology provides a naturalistic approach in three steps that identifies the underlying themes found in the five advertisements selected. The three steps—Description, Reduction, and Interpretation—provide a framework that takes the principle factors identified in the content analysis (Sex, Eyes, Mouth, Body, Hair, and Product) and gives meaning to them. By defining the categories of analysis, the validity is increased, hence “allowing an

observer to measure what they are suppose to.” (Littlejohn, 1999, 26). This also makes it possible to ensure reliability of the study through making it possible to accurately and consistently measure the responses (Littlejohn, 1999, 26). Combining all of these methods provides a strong way of analyzing Klein’s visual communication. Each builds on the other to provide depth, details, and a way to answer the research question.

The content analysis, including the quantitative and qualitative questions, was administered to a 14-member coding group. This coding group represents all ranges and above the intended jeans target market. After the fourteen surveys had been completed, a 4-member focus group was conducted to elaborate on the similar responses found in the qualitative section of the survey. Finally, semiotic phenomenology was applied, pulling out the themes of the five ads with Lannigan’s three-step process—Description, Reduction, and Interpretation.

Tools and Instruments

The Selection of the Ads

First, five Calvin Klein jeans print ads were selected to represent the three documented controversial periods. Then two additional ads were selected to complete the twenty-year span. These ads followed the last documented controversial advertising campaign. The ads include one from 1980, October 1991, Fall 1995, Spring 1996, and Summer 1996. These five time periods make up the length of Calvin Klein’s jeans advertising campaigns. The ads were individually selected based on their controversial history and recognition. The 1980’s ad portrays 15 year-old model Brooke Shields as a young seductress using blatant sex appeals to sell Klein’s jeans. The ad has been documented as controversial for its time. This is the reason it was selected. The second

ad from October 1991 was selected based on similar considerations as the 1980's ad. This ad was a part of the controversial October 1991 116-page Vanity Fair insert that featured photographs of a racy real-life rock band on tour. This insert gained much attention and today collectors are willing to pay over \$500 for it. The Fall 1995 ad that was chosen represents one of the pulled ads that Klein launched as his back-to-school jeans campaign where he features underage looking models in a kiddy-porn type of layout. This was the first time in Klein's history that one of his jeans campaigns received such harsh negative criticism from the public. Klein was forced into making the decision to pull his ads out of circulation. This marks Klein's last documented controversial jeans campaign. To make this study complete, however, two more ads were selected to follow Klein's advertising through the 1990's. One ad was chosen from Spring 1996 featuring Kate Moss, one of Klein's frequent models. This ad followed the pulled campaign. Finally, the last ad was selected from the Summer 1996 ad and featured a unisex model and Klein's newest tactic in advertising at the time. The advertisements were selected to represent the chronological timeline of Klein's jeans ads in order to keep this study relevant, timely and up to date. All five ads represent the advertising history of Klein's jeans advertisements.

The Content Analysis Survey

After the selection of each advertisement, a content analysis survey was created, see Appendix 1. The questions were multiple choice. The respondent was to circle all the answers that applied to the question. For example, one question reads: Eyes: 1-Open 2-Closed 3-Looking Forward 4-Looking Upward 5-Looking Downward 6-Looking to the Right 7-Looking to the Left 8-Other. The respondent can circle all the answers that

apply. The survey was distributed for consistency and frequency purposes to measure the percentages of agreement between all of the selected coders to add reliability. This helped serve as a reliability check. Percentages of agreement for the males and females in each age group, and then the total percentages of agreement can be seen in Appendix B.

The survey itself was broken down into major categories. These categories were chosen because each could be recognized in each ad. Also, each represented significant signifiers that could be analyzed more deeply with semiotic phenomenology in the final stages of analysis. The major signifier categories that were identified and surveyed included: Sex: male or female; the Mouth; the Body: arms, hands, legs, feet and the torso; the Hair; and the Product. Each of these areas contained many different responses that could be circled by the respondent. These responses later could be configured into percentages of agreement. Also these different categories could be used when applying the semiotic phenomenology.

This survey was distributed to thirteen total coders. The fourteen coders were selected based on their age. The age groups consisted of 13-15/16-18 age group; 19-21 age group, 22-24 age group and 28 or above age group. These ages were selected to represent Klein's jeans target market and above. It was important to survey all the above age groups to get a well-rounded sample. I wanted to see what the target market and ages above the market thought. All the questions were closed ended except for two qualitative questions. These questions asked for one-word descriptors. This was done to see how the respondent felt about the advertisements themselves. A separate questionnaire was distributed with each advertisement. Each ad was labeled as Advertisement 1-5, and the

models in each ad were labeled as Character 1-2 based on the number of people in the specific ad. In this case, the ads selected did not have more than two characters in each ad.

After each survey was completed, the percentage of agreement was configured. This percentage was broken down by ad and age group into males 13-15/16-18, males 19-21, males 22-24, males 28 or above, females 13-15/16-18, females 19-21, females 22-24 and females 28 or above, and both males and females overall. These results can be seen in Appendix B, Tables 1-5.

The qualitative questions also were broken down into males 13-15/16-18, males 19-21, males 22-24, males 28 or above, females 13-15/16-18, females 19-21, females 22-24, females 28 or above, and both males and females overall. The results of the one-word descriptors are discussed in the results section and the tables listing the responses in descending order can be found in Appendix B, Tables 1-5.

Informal Focus Group

After completing the coding survey, four respondents were selected to elaborate on their similar qualitative responses. These members were selected based on their similarly answered open-ended answers. Two males; one age 21 and one age 22; and two females; one age 19 and one age 20 made up the focus group.

The focus group began with instructions from the focus group leader who was the researcher who handed out the initial surveys. The group was given instructions to discuss the five Calvin Klein jeans ads for which they had already completed a survey. The focus group leader then interjected probing questions relating to their similar answers

that were given in the initial survey. The group discussed the ads, themes, and elaborated on their original qualitative responses while the group leader and researcher took notes.

The focus group lasted two and a half hours. After the discussion was drawn to a close by the group leader, each of the members was thanked. The results and greater details regarding the informal focus group can be found in the results section of this study.

Semiotic Phenomenology

The last method applied in this study was semiotic phenomenology. This naturalistic method serves to pull out the themes found in the advertisements themselves. It also serves as a complete method that uses the basic categories of the content analysis (Sex, Eyes, Mouth, Body, Hair, and Product) and the responses in the qualitative section and the focus group to extract the deep themes of the five selected advertisements. This method breaks this process down into three main parts: Description, Reduction, and Interpretation.

Description simply describes the basic categories of each of the five ads. The five categories include: Sex, Eyes, Mouth, Body, Hair and Product. Each are characteristic is described in detail for each advertisement and discussed in the results section. At this time, the results from the content analysis also are tied in to help describe the five categories.

The next step in Lanigan's phenomenology is the Reduction of the definition. This step reduces all of the description into definitions for each of the five categories. These definitions serve to narrow down the descriptions into clearer points. These reduced definitions appear in Appendix C, Tables 1-5.

Finally, after definitions have been reduced for the five key categories, the Interpretation of the ads themselves emerges. The description and the definition help to form the interpretation that results at the end of this process. Themes can be drawn from the interpretations of the five ads individually. Here is where the research question is really answered. The themes that are identified address whether the ads construct and/or reflect reality. Results from the content analysis survey and the focus group are also reflected in the interpretation. All of the steps of the method from content analysis to semiotic phenomenology help to identify the underlying themes and finally answer the research question.

Results

The Content Analysis Survey

This survey was distributed to fourteen total coders. The coders were selected based on their age and fell into the following four age groups: 13-15/16-18 age group, 19-21 age group, 22-24 age group, and 28 or above. These ages were selected to represent Klein's jeans target market and above. All the questions were closed-ended except for two qualitative questions. These questions asked for one-word descriptors to indicate the overall feelings, expressions and emotions expressed by the characters featured in the ads as well as one-word descriptors that indicated the overall feelings, expressions and emotions the ad evoked in each respondent. This was done to capture how the respondents felt about the advertisements themselves. This portion of the surveys revealed key findings on how the various age groups viewed and felt about the advertisements. The quantitative section served to collect the facts or details that describe each ad based on the five categories. To do this, each respondent was instructed

to look to at a particular ad (1-5) and circle the answer or answers that best described the particular ad.

A separate questionnaire was handed out with each advertisement to each respondent. The respondents completed a survey for each of the five ads. When they were finished filling out the survey, the surveys were collected and the data was compiled according to age groups. Within each age group, the data was broken down into percentages of agreement by females, males and then the total for each age group by ad.

The quantitative responses revealed a common description for each of the ads. The responses revealed that the respondents were either for, against or indifferent to the ads. The most compelling response was “nothing”. This response is discussed later in the results and discussion sections. This statement, which appeared numerous times throughout the surveys illustrate a desensitization of society to advertisements. The quantitative and qualitative results are listed in Appendix B, Tables 1-5.

The Informal Focus Group

On Sunday, August 4, 1996, an informal focus group was conducted with four respondents. The respondents were selected to participate in the focus group based on their similar responses on the qualitative portion of the content analysis surveys. The group consisted of two males, two females, and one group focus leader. The males were 21 and 22 years of age. Both were seniors at Eastern Illinois University. The females were 19 and 20 years of age. They were juniors at Eastern Illinois University. Each was given a content analysis survey to which they displayed similar answers in the open-ended sections. They were asked to participate in the focus group to help elaborate on their responses to the qualitative questions, to give additional feedback on the ads

themselves, and to discuss themes and ideas that they perceived in the five Calvin Klein jeans ads.

Each of the respondents was chosen based on their similar responses indicated in the qualitative sections marked: Expression Character 1, Expression Character 2, and Your Expression. The response that was the similarity tie was the one word descriptor: “nothing.” This response had been used by all four participants and also had been used by female respondents in the 13-15 year age group. However, due to time constraints, only one focus group was conducted with the two male and two female Eastern Illinois University college students.

The four participants were given the following instructions: Sit in a circle so they could see all the participants and the Calvin Klein ads at all times. View the five ads about which they had previously answered questions and discuss them in greater detail. They were asked for such key points as themes, how the ads made them feel, what they thought about each ad, and what the word “nothing” meant to them. The leader of the focus group also was the same researcher who originally conducted the content analysis portion of the survey. The leader’s role was to mediate the discussion, take notes, add probing questions, and bring up the above issues for discussion if they were not brought up by the group.

Overall, both the males and the females actively participated. Each expressed their opinions and ideas without much need for the researcher to interject ideas. However, the researcher did intervene at times to clarify and probe further into responses that the participants made.

The group began by seating themselves in a circle and passing around the five ads in a clockwise direction. After each participant had seen the ads, they were placed in the center of the table so that they were easily seen by all the members. After the ads were placed in the center of the table, the researcher stated the instructions and explained that this information was to be used in this study only and their names would be kept confidential. The researcher also started the discussion by stating: What do you think about these ads? This open-ended question began the focus group's discussion.

The 19 year-old female began the discussion by stating that she was "offended" by the ads. She expressed that "women do not look like this." She explained "meaning thin, perfect, large breasts, and beautiful. She further went on to say that she believed that men perceived that this was the way women were supposed to look. She stated, "You hang them (ads, posters) up, buy magazines, and these images make you think this of women." She said that this was not a natural image of what a woman is and that these ads put out a false image for men to perceive about women. She went on to say that "the male species have implanted it into their minds that women are to look like these models: beautiful, large breasts, sexy, and extremely thin." She expressed that she was very offended by these types of ads and that it was not fair to portray women like this because this was not real. Real women really do not look like this, and it is unfair to project these images because men will want a woman who looks like this.

The overall statements made by the 19-year old college student reflected that she was against these advertisements and their false and unrealistic portrayal of women. It showed that she found these ads to be unfair, giving men the wrong ideas about how women should look. She stated that "Kate Moss equaled anorexia."

The 20-year old female responded differently to the ads. She stated that she had “just as good a body as the women in the ads, but that the ads did not directly offend her.” Instead, she explained that since she was a woman, she felt that she had to be offended by the ads because she indeed was a woman. She explained that she has to stick up with other women to protect the women’s image. She expressed that women feel “exploited because women feel they have to look like this; perfect, and that men want this perfect girl with this perfect body.” She clearly restated that she was personally not offended by these ads, but “that since I am a woman, I need to take the female side and stand up for our rights as women.” She said that she felt that “society thinks that fat people are wrong and that thin is right.” She went on to say that she agreed with the other female that most women do not look like the women in ads today, but that she knows this already and she only gets defensive because she feels that she has to because she is a woman.

The 21-year old male continued the discussion by stating that he knows that this is not how most women look. He explained that this was not his ideal picture of a “normal girl.” When asked what his picture of a normal girl was, he answered, “5’2” woman with a small chest.” He continued by stating, “That girls are more uptight than guys about their images than guys are.” He stated that “women have an inferiority complex: that they think men think that women look like the models when they know that they don’t.” He went further to say that the men in the ad did not bother him. He explained that men also have their image stereotypes. He stated, “That guys who like to work out are often considered dumb, but that they are not.” He went on to say that men also want to look good, and to do so they must work out, but that not all men look alike and have the

muscles. He turned around the females' arguments and stated that women want an ideal and "perfect" man with muscles. He stated that in his opinion, guys were more secure about their images than women. He attributed this to guys having an attitude. This attitude included being more secure with oneself and with not worrying about what others think.

This 21-year old male's opinion of the ads was that "they didn't bother him and that they were not a big deal." He said that he did not consider the women in the ads to be the "normal girl," but that he knew this. However, he did state that he did not like the ads that showed men as homosexual or bisexual. He was against them promoting the entire "bi-sexual" thing. He thought that it was disgusting.

The 22-year old male participant's responses resembled the other male's answers. He stated that he, too, knew that this was not how all women looked and that he did not expect this of women. He also stated that he had "no opinion" about these ads. He said that "they expressed nothing." His only stand at the beginning reflected how he felt that "women were more insecure and uptight about these ads as compared to men." He also was not offended by the portrayal of either sex in the ads except for the "bi-sexual" looking types of characters. His main reaction to the women in the ads was the word "exploitation." He explained this to mean that since women did not look like this, then it exploited them. He went further to say though, that "he has no reaction and that these ads say nothing to him." He further stated that "advertising plays on stupidity and just wants to gain people's attention and that's what Calvin Klein wants to do. Calvin Klein is doing this to draw out emotions, attention, and feelings from people." Another statement

he voiced was that, “Calvin Klein wanted to gain this much publicity from college students and that he wanted self-exposure for his advertisements.”

This male discussed many key points of what he interpreted advertising to be. He also made it clear that he was indifferent about Calvin Klein’s advertising. He stated that the feelings, expressions, and emotions that these ads evoked in him were “nothing.”

define “nothing”, he expressed that none of these visuals were real. He further stated that the images did not shock him as he saw images like this on everywhere—on television, movies, ads, etc. His response helps define the meaning and root of “nothing”. This term shows that the media has become so saturated with controversial images that they are no longer shocking. People are dismissing them as “no big deal”, as does this male participant. These types of ads are contributing to the desensitization of our society. People, like the male participant, are becoming “use to” visuals of rape, power and abuse and are accepting them without question.

The next line of discussion fell on the emergence of the themes. Both the males and the females at least at one point expressed that sex was a theme of the ads. This brought the discussion around to how women and men are portrayed sexually. The women stated that women were “treated unfairly,” that a woman who admitted to having sexual relations was considered a “whore, bitch, or a slut while men are considered a stud.” The females expressed that it was “degrading in society for women to have sex and that they were put down because of it.” The women expressed hostile feelings about how women were wrongly portrayed in society. The men did not disagree with the negative way society looked upon women having sex.

All of the group members expressed that sex was one of the themes of Calvin Klein's advertisements. They stated that these ads "promoted sex." Examining the larger picture, however, they turned this theme into something more significant. They stated that it was "degrading in society for women to have sex and that they were put down for it." They also progressed to their second theme of power. The females stated that "women and men don't have the same power in the United States," but that "guys have more power and it is wrong." The males stated, "Why does it matter what society thinks?" The females responded, "That society has pressures and that the men have the better jobs and the control." They used the example of having sex: it is OK for men, but not women.

The third theme discussed was the promotion of sex in these ads to younger generations. The 20-year old female stated the, "It is clearly wrong to have sexual ads directed at kids." The 21-year old male agreed and stated that in his opinion, "that by the third grade kids see these ads." Together they stated that Calvin Klein was appealing to sexual advertising and that he shouldn't portray sex to the younger generation. The 20-year old female stated, "That kids are exposed to this advertising and if they see this then they will think it is OK for them, so it is OK for me." She stated that younger generations would be affected by this sexual advertising. The 20-year old female continued to say that there were increased pressures for people in society to have sex, and this led into the fourth theme.

The fourth theme stemmed from the conversation that the 20-year old female started. She felt that this advertising was not only promoting sex, but rape. She connected the ideas of power, men being in charge and looked upon highly as having

with sex with the women in Advertisement #2. She also connected the idea of women being “scared and afraid to speak out in society” with Advertisement 4.

The last theme that was discussed was brought up by the 21-year old male. He stated that with everyone having sex, AIDS was an issue. The theme of AIDS was connected with sex and power. This, along with the above themes, evolved from the discussion of possible themes that were in the five advertisements that they had viewed.

The informal focus group lasted two and a half hours. It served the purpose of elaborating on the original responses given by the respondents. It also added input into the themes, clarified the meaning of “nothing”, and the opinions of the target market. Each participant was thanked for their time.

Semiotic Phenomenology

Semiotic phenomenology was initiated by first identifying the five basic categories identified in the content analysis survey. The five categories would act as the first step of semiotic phenomenology: Description, which simply describes the basic categories of the five ads: Sex, Eyes, Mouth, Body, Hair and Product.

The next step included designing a coding sheet to collect the data from each advertisement and character so that it would be possible to complete all three steps of semiotic phenomenology: Description, Reduction and Interpretation.

The coding sheets identified the advertisement number and the character number that would be reviewed in the specific coding sheet. Each category was broken down further into three distinct sub-categories that would provide a consistent and more detailed description of each category. These sub-categories were taken from the content analysis survey. An example, of the sub-categories includes: for the Sex category, an “S”

was used to code the category and then it was broken down into the three following sub-categories: S1=Male, S2=Female and S3=Indeterminate. This was done for each of the five categories for the purpose of further evaluating each category. This would enable the coder to pull deeper meanings behind each advertisement in a consistent manner. Each category and sub-category could then be further evaluated making it possible to apply the three-step semiotic phenomenology method.

After the completion of the coding sheet, the coder applied the categories and sub-categories to each individual ad and character. This made it possible to collect themes for each advertisement and character. Following the data collection, the coder transferred the data onto a matrix, which can be viewed in Appendix C, Tables 1-5. At this time, the Reduction and Interpretation steps of the semiotic phenomenology method could be applied. What was uncovered was far deeper reaching than what could be perceived from the first glance. Following is what was found through applying semiotic phenomenology.

Advertisement #1

Semiotic phenomenology revealed the following themes from the data collected by the subjects on the Description, Reduction and Interpretation of Ad #1 shown in Appendix C, Table 1. The data from the subjects on the Description, Reduction and Interpretation identified the following themes for Ad #1: Men as dominant, Women as lesser entities, Women as sexual objects, Exploitation of women and children, Cross-Gender appeal, and Power of the unseen viewer. The Description, Reduction and Interpretation from the subjects are discussed in greater detail below.

Upon first glance at advertisement 1, it may appear that character 1 pictured is the aggressor and the dominant character in this scene. However, after completing the Description, Reduction and Interpretation of semiotic phenomenology, the data reveals that this ad tells a very different story. In fact, the method will conclude that this ad clearly shows that the woman is actually the inferior sex treated as a lesser entity, viewed only as a sexual object. What could initially be perceived as dominance is not true, according to the subjects. Though character 1 is the only character pictured, the power lies in an unseen character who is implied and who is not pictured in the actual ad. According to the data collected, it is the unseen character or force which character 1 is directly looking at who holds the power, control and dominance in this ad. It is who and what is not seen that actually holds the key to the puzzle in unraveling the true story. The method and application of the three-steps of semiotic phenomenology (Description, Reduction and Interpretation) will demonstrate that the interpretations and themes described above are far deeper reaching than what meets the naked eye.

At first glance, it appears that the character is the seductress and that she is the dominant character since she is the only one pictured in this ad. She appears to be sexy, the one in control peering directly forward and ready to rip open her blouse. But, in fact, the data shows that she is not the dominant character in any way. She is the inferior and passive character who is nothing more than a pawn, being forced to act out orders directed by an unseen character she is directly looking at, who has been entitled the “unseen viewer” since we can not conclusively determine who or what this unseen character is. However, through the application of the method, we can deduce a theory as to who the unseen viewer is and what he or she represents.

The Reduction of the Description is very revealing in this ad, making it possible to peer into deeper meanings and stories contained in the scene. The first Category and Description is the Sex of the character is clearly female. The data shows that she is depicted as sexy, stylish, excited, erotic, provocative, timid, surprised, stunned, angry, hypnotized, seductive and daring, yet when you take a closer look you realize that she is scared and very young, but dressed up like a woman. She has been dressed up like a painted doll or sexual object portraying not the reality of a woman's image, but instead a false perception that society or men fantasize a woman to be.

Although she has been dressed how a woman would dress, nothing about her encompasses the reality of what a woman is—not the image, body language, overall look or posture, according to the subjects.

The second Category or Description is the Eyes. The data from the subjects is very telling, opening a window into this character as well as a glimpse into the scene currently playing out. According to the data, the character's eyes are open and are looking forward with direct eye contact with the unseen viewer. She is looking wide-eyed and straight-ahead with a very focused and intense stare. Her eyes are piercing and directly connected with the viewer and communicate that she is perhaps scared, unsure of herself or her safety as she awaits the next forced direction or instruction to be given by the unseen viewer. Her eyes have the look of fear and intense concentration. She is clearly looking to please the viewer, while protecting herself as much as possible. It looks as if she has gotten herself into a very uncomfortable situation that she can't get out of or doesn't feel that she can get out of unless she obeys the viewer.

According to the data, her eyes are defined with heavy makeup, however, the makeup can not mask her childish natural look and expressions of fright and inexperience. Her eyes seem to ask for help from this uncomfortable and potentially dangerous situation where her every move is being dominated by the unseen viewer. She is clearly trying to seduce the viewer as she is being instructed to do, but her eyes show her true feelings of inferiority and fear through being very wide-opened. Her eyes are oversized, as to look like a deer-in-headlights appearance when one is scared or frightened. She is looking straightforward in a very focused manner as if to not take her eyes away from the unseen viewer even for a moment.

The data collected from the subjects show that the character is acting out the role that the viewer orders. The role is how the viewer perceives or fantasizes about women and how they should look and act. This is a false reality as this is not how a woman acts or engages in an intimate expression of love. Also, by her agreeing to act out this false image, she is actually fueling the false image or fantasy itself on how society perceives a woman is to look and act.

The third Category or Description is the character's mouth. Her mouth is described as slightly open with a very pouty expression. Her lips are outlined with heavy crimson lipstick. The rich, deep color of the lipstick represents intense sexuality, passion and fulfills a stereotype of how an attractive and sexy woman should appear, according to the subjects. Though her lips are defined and covered with the thick lipstick, her girlish self can still be seen in her uncomfortable expression. Her expression is one of fear, that can't be masked by all of the thick crimson color according to the subjects' Description of the character's mouth.

Her slight frown represents that she could be feeling scared or uncomfortable as the viewer watches and directs her every move. It appears as if she is acting out a scene in a movie she or the unseen viewer has seen or witnessed in a magazine. This clearly does not represent the reality of intimacy or sexuality. Instead, this is a very exaggerated version and the interpretation of how her viewer envisions sexuality and the role of the woman, according to the data.

The reduction of the Body data shows she is performing a forced strip tease or being asked to do something that she doesn't feel comfortable doing. According to the subjects, this appears to be a businesslike encounter instead of an intimate expression of love with a loved one since her partner is nowhere to be seen. There is no soft side or sensuality here at all. Instead the unseen viewer is standing back viewing and scripting this show, giving her instructions while admiring her as an object, which degrades her witnessed by her scared expression.

She is painted and dolled up as if to act out a fantasy or perception of how a woman should look and act to please a man. Though she is wearing casual clothes, her actions and the amount of heavy makeup and dark clothing colors gives the impression that she is putting on a show or plans to seduce the viewer.

At first glance, it appears that she is going to unbutton her blouse and expose herself, but according to the data, she may be holding her blouse closed in an effort to protect this aspect of her femininity. Her fingers are tightly pushed against each other, forcing her blouse closed in an effort to protect herself and her innocence. In addition, the positioning of her elbows is defensive and unnatural or tense, according to the subjects. They are pointing out as if expressing that she is trying to keep the space

around her body secure. She clearly doesn't want anyone invading her personal body space.

Though her posture on first glance would appear to be dominant, when examined further, it becomes evident that her posture and pose is actually awkward, unnatural and manly. According to the data, it appears that she is acting out a male fantasy as a sexy woman, though her positioning and posture are not very lady-like. Her legs are cocked apart as how a man would stand, showing the influence of the male viewer as well as her interpretation of what she thinks he likes or how she thinks she should act to fulfill his perception of a woman, according to the data.

Additionally, her posture is submissive by being bent over as if to protect and shield herself from his vision, according to the data. Her unnatural and forced posture also draws attention to every curve of her body, against her will—making her posture and position very sexually charged and unnatural. Her pose draws your eyes to her breasts and her pelvis, and gives you the OK to look at places that are off-limits and personal.

According to the subjects, on an initial look, the character appears tough as well as sensual, but after further investigation, the ad shows a young girl who is afraid of the viewer and his power over her. This is further conveyed by her body language and posture. She is bent over, thrusting her butt out. This draws attention to her pelvis. According to the subjects, it is impossible to look dominant or aggressive in this bent position. Someone who is aggressive stands up tall and confident. She is bent, which shows that she is submissive, scared and uncomfortable.

Another important concept that was revealed from the Reduction of the body was the question of the actual age of the character. Though Character 1 is dressed to play the

part of a woman, she is clearly underage. This can be considered a form of child pornography and is illegal. In actuality, Brooke Shields, who plays the character, is only 15 years-old at the time the ad was filmed. At fifteen, she has not reached womanhood but is being portrayed as a grown woman in the clothing, positioning, hair style and make-up she is wearing. This is distorting because it says that it is OK to dress up a young girl, portray her falsely as the image of an adult woman (which she is not) and then that it is OK to attach the clear concept of sexuality, or object of desire to a child of this age and take advantage of them. According to the data, this ad steals the innocence away from this child and paints a dim picture of the treatment of children and women as a gender.

Finally on the Body, her clothes tell a story all by themselves, according to the subjects. The dark colors reveal an evening look. Her silky crimson blouse is very feminine and the jeans outline her body giving her womanly curves. However, looking towards her feet, it is important to notice that she is wearing what seems to be cowboy boots. These very dark brown boots and the posture of her lower half, convey a cross-gender manliness, according to the subjects. This feature, combined with her manly stance seem to be appealing to men while from the waist up she clearly is dressed in a feminine way like a woman. According to the subjects, the ad looks to appeal to cross-gender people to purchase the jeans. The ad seeks to appeal to both men and women in the hopes they will purchase the product.

As we reduce the Hair, the data shows that it acts as a frame. According to the subjects, it beckons the viewer to look at this woman. It is flowing back, framing her face. According to the subjects, her hair embodies the distorted image of what beauty is

supposed to be or the stereotype set today of long thick hair, blowing in the wind equating to being sexy.

The Description and Reduction of all the Categories and Sub-categories revealed the true themes and stories occurring in the ad. Multiple key Interpretations and themes resulted.

The first Interpretation or Theme is of power and dominance over women. This results as a consistent theme through this advertisement. Though at first glance character 1 appears to be the aggressor or the dominant character, the Description and Reduction data shows us that the opposite is true. Instead, the power clearly lies with the viewer who is instructing her to strip, watching her every move and exploiting her sexuality. The viewer is made even more powerful by not being pictured in the ad. The sense of being invisible, unseen or faceless, in effect gives the viewer increased power over the character. However, though the unseen viewer is never physically seen in the ad, his or her power and presence are evident in how the character looks, stands, is dressed, her eye contact and through her body language.

A second theme uncovered is women as sexual objects. Clearly the character is being objectified. She is the only character pictured and is standing in a provocative pose, undressing for the unseen viewer. She is there for his or her viewing pleasure, to be seen as a sexual object. The character is clearly a young girl who has been dressed up to look like a mature woman. However, the grown up clothes, deep red lipstick and heavy makeup do not hide the youth that is underneath. The viewer has dressed her up like a doll in the image he or she expects for a woman to appear to specifically use her a sexual object. This ad depicts women as nothing more than objects to pleasure the unseen

viewers. The character is undressing against her will and is not in control. This shows women as weak, inferior, dependent, submissive and only good to please others.

Another important theme here is the exploitation of children and women as lesser than men. Though character 1 is dressed to play the part of a woman, she is clearly underage. This distorts the reality further by saying it is OK to dress up a young girl, portray her falsely as the image of a woman (which she is not) and then attach the clear concept of sexuality to a child of this age. The ad takes away the innocence away of this child.

A deeper-rooted theme is that emerges is cross gender appeal. If you split the ad into two equal parts (top and bottom), you will witness that the top of the ad is more of the feminine side, while the lower half picturing the jeans, boots and stance forms a disembodied pose. If you block off the picture from the waist up, it could easily be perceived as a man. If you block off from the waist down, it appears to be a woman and takes on a completely different look. It is almost as if the top half has been superimposed on the bottom half to form a cross gender ad appealing to both men and women. Klein not only is appealing to women he is also appealing to men to sell his jeans as well as the concept of sex.

Finally power of the unseen viewer is a theme uncovered by semiotic phenomenology. The unseen viewer in this ad appears to be a male, according to the subjects and by Reduction of how the females looks and acts. This can be supported by how the character is dressed, the fear of this powerful viewer from the threat of harm and the directions on how to stand and how to act. He has asked her to play the role and look like a woman, when in fact she is a young girl. Her look, clothing and makeup suggest

that a man is the one calling the shots since this is not how a woman would force another woman to appear. Also, the actions taken by the character, such as stripping, seem to be for a man. She is acting out commands that do not seem comfortable, sensitive or intimate. Her pose also takes the form of a male's stance. Her legs are apart and cocked out as how a man would stand. This stance is not typical of how a lady would stand and clearly looks uncomfortable. The direction of how to stand and act seems to come from the unseen viewer and is not realistic of how a woman would stand or act. This helps us to deduce that the unseen viewer is a male.

The male holds the power in this scene. It is he who is calling the shots and has absolute power. The character appears scared but continues to follow his every instruction as she looks to please him. The male as a dominant force over a woman also is very unhealthy and does not depict the equality that both men and women share today. In this ad, the unseen viewer runs a dictatorship. The Character is expected to follow his orders, no matter how degrading they get or even if they invade her personal space. This is a very unhealthy image that is not appropriate for impressionable minds to learn the actions of men and women in society or in a relationship.

Advertisement #2, Character #1 and #2

Advertisement #2 exudes themes of dominance, rebelliousness and freedom. Description, Reduction and Interpretation pull out the true meanings behind the ad by analyzing the characters' Sex, Eyes, Mouth, Body, Hair and Product. The Description, Reduction, Interpretation for Ad #2 can be seen in Appendix C, Table 2.

The ad seems to take us back to a time without worries, classic male dominance and where the rebelliousness and style of James Dean reigned the streets. The ad itself is

shot in black and white, which supports a past look and feel. This is further supported by the characters' hairstyles, outfits and the classic motorcycle pictured in its own panel. The ad continues to exude rebel freedom through the provocative pose of the characters and the engagement in sexual intercourse in public, according to the subjects and data. In addition to these two human characters, there is also a third. It is the Harley Davidson motorcycle that is pictured on a separate panel. This inanimate character is key in uncovering the themes, personalities and the overall image driven look and stereotypes portrayed in this ad.

Even with the very dominant black and white color and features (like the motorcycle) of the ad, this ad incorporates some very un-rebel-like features and seems to touch a spiritualistic and softer side that is discovered as the Description, Reduction and Interpretation of the Ad is completed. According to the data, the ad tells the story of a woman as the substitute for the male's prize possession the bike. The faceless woman is merely an object to feed the man's desire and rush just like the bike, according to the subjects. Semiotic phenomenology breaks the ad down to demonstrate the parallels between the woman and the bike.

The Sex of character 1 was analyzed first. According to the subjects, character 1 is male with a distinct identity. The data shows that the character exudes macho, want, passion, confidence, style, sex appeal, desire, stud, power, tradition, manliness and rebelliousness in his overall appearance and actions. He is engaged in sexual intercourse in a public place, at night, by a chain-linked fence. His bike, and prized possession, is parked next to him like a best friend and is still running, headlights on as to tell us it is an

important life-like character in this ad. Character 1 and the motorcycle are the dominant characters in this ad, emitting a very manly and strong image.

Though faceless, the Sex of character 2 is described as female. According to the subjects, she has the womanly features of long wind-blown messed hair, and the visible curves of her body and buttock confirm that she is a woman. She is described as horny, cold, naked, exploitation, trading coat for body, uninhibited, sexy, trashy, slutty, easy, embarrassing and want. The data shows that she is nothing more than an object of his pleasure who listens, moves and follows his every direction and desire—just as the bike does. The data draws a parallel between the woman and the bike. According to the subjects, she is handled with the same care as how he would hold the bike. The lack of identity of this woman is important to note in this ad. Her identity is never revealed. This is key and positions her as a lesser sex to the man and the bike whose brand name is clearly visible. According to the data, the woman seems to represent the basic look, body and features of a shell of a woman. She has no name or personality and is nothing more than an object to give character 1 pleasure and exhilaration as does the bike. Without giving her a unique identity or brand name, the motorcycle is clearly more dominant than the woman in this ad.

The Eyes of the character 1 are closed and look relaxed. He is facing the woman and appears to be enjoying the passion of the moment, according to the data. He seems to take part in sex as he does in riding the motorcycle. Sex appears to be an escape and release for him where he can be himself, get lost in the moment and feel utterly calm and relaxed while gaining the rush of having sex in a public place. The environment gives him his rush, just as the speed of the motorcycle does.

Character 2's Eyes can't be seen due to the angle of the ad. However, according to the subjects, this is not an accident. It is very significant and deliberate. Her positioning and facelessness uncover her role in the ad. She is limp, leaning backwards and is at the mercy of character 1. By not seeing her face, she has not been given an identity. She is the weakest of all the characters. She has no distinctive marks or traits and could represent any woman, according to the subjects. She doesn't even have any clothing that can identify who she is or to give her any individualism. She is wearing his coat, emphasizing that she is nothing more than a lesser object, not important enough to be defined. There is nothing about her that is unique. All that can be seen are her backside and a very small portion of the side of her face and neck.

According to the data, the motorcycle as an inanimate object expresses superior dominance to the woman pictured by having a face and clear identity to the viewer. The Harley Davidson in this ad represents a third character, equally dominant to character 1. The motorcycle has its own separate page. This page is not shared by any other characters. Instead, it stands alone. You could argue that this, in fact, is the most dominant character in the ad with total power, according to the subjects. This is supported by the motorcycle having its own page, standing alone and directing what the owner can and can't do.

This is further supported by the motorcycle having a very clear identity. It is not just any brand of motorcycle, it is the number one motorcycle in the world—Harley Davidson. It has an image of wealth, power, rebelliousness and prestige. The motorcycle specifically is a classic from the James Dean era. It has been well serviced, based on the shiny features and polished body. It appears to be in mint condition and has received

gentle love and care from its owner. This motorcycle seems to be the most important object in character 1's life. It is parked carefully in its own spot, away from any damaging items, like the fence. The care and love that have been given to the motorcycle are far more than given to faceless character 2.

The bike represents more than a well-cared for possession of the owner; it represents his treatment of women in his life. The bike and the woman pictured share many similarities as to how the man views relationships and the treatment of others. Both the bike and the woman are objects for the man to own. However, where the Harley Davidson's identity is clearly shown in the ad with a respectable position, front view, clear identity and in perfect condition, you see the opposite in the woman. Her hair is messed, she can only be viewed from the back, you never get a clear identity of her, nothing distinctive is shown in the ad, and you never get to see her face (which would represent her brand, individualism or true identity). Instead, she is brandless and generic with no unique or identifying features or markings, according to the subjects and data.

As character 1 holds the woman, his body is leaning forward over her as he would lean over the motorcycle. He seems to be riding the woman as he would ride the bike, with care, very gently to get his rush. He seems to be substituting the woman for the Harley—treating all relationships in his life the same. The woman seems to become just another object to give him the rush and make him feel like a man. He clearly treats his objects with care, whether it be a sexual object (like Character 2) or the motorcycle. It is clear that the woman's value is placed lower than the motorcycle.

The motorcycle's positioning also is very important to determining the dominant characters, according to the data. The bike has its own separate page that is not shared by

any other images or characters. The woman, with no face and identity, is merely there to please her man. It is impossible to make out her facial features. She acts as a shield, protecting the male from being seen from the outside world. Instead of protecting her and treating her like a lady, he chooses to expose her to anyone who may walk or drive by. Another element to support the woman being the secondary character is the lack of representation from any of her clothing. The jacket she is wearing is clearly a man's leather jacket. She has no pants on and her clothes are nowhere to be seen in the entire ad.

The leather jacket and product itself also exudes manliness and the idea of being a rebel. Leather is a classic fabric and trademark of James Dean and the style of the coat resembles that of a bomber jacket, according to the subjects. It is clearly oversized and not the cut of a woman's jacket. This, coupled with the motorcycle, supports the rebel image.

Character 1's Mouth is slightly open. The tongue is exposed and is actively kissing character 2. According to the subjects, even though the ad seems to want to portray only a rebel image, character 1 is clearly not being violent with the woman. He is treating her like a prized possession, perhaps the way he treats his motorcycle. Though they are having sex in public, he is treating her very gently and carefully by lightly kissing her neck, leaning into her body, supporting her lower back with his left hand and barely touching her buttock with his right hand—perhaps as he would care for his bike.

Her mouth is not visible from this image. She continues to be a faceless character. But of what can be seen of her face, it is important to note that it is not tightly clenched. There is no sign of her being scared or violated through the facial expressions

and body language she expresses. Instead, she seems to care about character 1 and doesn't mind being an object. She seems to play a role and acts as he and society want her to act. She aims to please and pleasure him as does his bike. Character 2 is clearly visible for the world to see and doesn't seem shy about it. It is as if she is fighting the good girl image, while also falling back into it by adhering to his every wish and request.

According to the subjects, this ad is a contradiction within itself. Both characters exude traditional stereotypes: the rebellious man, the passive female. However, there are also features that suggest that these two characters really care about one another and are rebelling against the stereotypes that they are accepting/portraying.

Though his actions and outer appearance seem to exude a rebel, he is cleanly shaven and his hair is carefully styled. It is styled, greased to one side with a "greaser" curl, a style from the past. He is very clean cut, shaven and every hair is perfectly in its place. His features are smooth and soft and his touch on character 2 is gentle. He is taking care of her, treating her like a doll or like his bike. According to the subjects, it is possible that the characters are acting out a fantasy.

In the scene, the Harley Davidson motorcycle and leather seem to paint the picture of a rebel. After taking a closer look at the tattoo on his right arm, however, a softer, more sensitive or spiritual side is evident. The tattoo can be identified as a dove holding a branch symbolizing peace. This is not a tough gang symbol or fiery image but instead a very passionate and peaceful tattoo which seems to tell us more about his inner self and personality. According to the data, he also looks young, slightly tanned and is in good physical condition. He appears to be very focused on the moment and is lost in the

passion. He looks very relaxed with his mannerisms and supports character 2 very gently and lightly, perhaps as how he would support or ride his bike.

Though he appears to be relaxed in this scene, the signs of the tattoo and his clean cut face and styled hair point out that character 1 is experiencing inner turmoil. Though he is trying to portray the manly image society expects, he can't hide signs that he has a softer side. His actions and look contradict one other. According to the subjects, one example is that though he is having sex in a public place, he still seems to protect himself while concealing her identity. Is she not a good enough brand to show or does he care about this woman? He treats her with care, even though they are in a public place, at night which is not accepted by society and especially not in the times in which they are living.

The product is also significant to this ad. In the ad, the jeans are visible and this makes a statement. Though a glimpse of the dark blue jeans he is wearing can be seen, her clothes are nowhere to be found. The product seems to take a back seat in the ad to the motorcycle and the impact is in the absence of the product. It also is important to note that the male character is the only one wearing the jeans. According to the subjects, by wearing the jeans, it seems to give him power over the female character. It seems to tell the audience that the one wearing the jeans has the power and is in control. It also tells the audience that when you have the jeans, you will get what you want. According to the subjects, this can include getting the girl, the motorcycle or anything else you desire.

This ad is clearly about image. Klein is trying to attach the cool rebel image to his jeans. He wants there to be no mistake that this is about freedom and rebellion, and

he looks to shock the audience by exposing this woman. He also tries to capture a classic and vintage look by using black and white film and the Harley Davidson motorcycle.

Multiple themes can be identified in advertisement 2. The first is the theme of women as sexual objects and as an inferior gender to men. This is portrayed by the female character's facelessness, her body positioning and the lack of her identity. The treatment of the woman also supports this theme. Responses from the respondents included: exploitation, fake, mad and confused. The male equates her with an object and treats her like a motorcycle, which is an object that has no feelings, no individuality, and no need for love or passion. Even more stunning, he gives her less care than he does the non-feeling, non-human bike. This shows that he feels that she doesn't deserve more than being an object and that his needs outweigh her needs.

Male dominance and superiority are another theme. In this ad, the male and his motorcycle are the two dominant characters. They clearly hold the power and control. This is represented by the positioning and clear label of the motorcycle, and the ability of the male to curb his need for a rush through either the riding of a bike or the woman. The woman is positioned as a faceless entity who is clearly less important than both the man and the bike. In this ad, she is portrayed as a third class citizen behind the male and the bike in order of dominance. This portrays a very negative reality where men and women are not equal. Instead, it paints a picture of men as the almighty species with women as the lowest class citizen. This is a false reality that is damaging to a woman's role in society and in relationships. The ad also insinuates that to have the jeans is to be the dominator. This portrays a society that is purely materialistic and that by having all of the expensive material items, you will be successful and all powerful.

A final theme is sex sells. The absence of the product and the associations between key brand images, such as Harley Davidson, equate sex with owning jeans. According to the data, character 1 is the dominant character who has the jeans and he is able to get the girl, get high-status items like the motorcycle and get whatever he wants, whenever he wants it on command.

All of these themes fuel the false stereotypes of men and women, according to the data gathered from the subjects. The themes construct a stereotype of how men and women should act, as supported by the data. This ad reflects a misguided reality that a person can have anything he or she wants when they have the status, power and material items, such as jeans. According to the subjects, this fuels unhealthy images of women, the negative treatment of women, the importance of having status symbols to define who you are, and that the people who own the possessions are most powerful.

Advertisement #3, Character #1

The data from the subjects on the Description, Reduction and Interpretation identified the following themes for Ad #3: Cross-Gender and promotion of an alternative lifestyle, Exploitation of children, Underground drug culture, Growing up to fast, and Immortality or living forever. The Description, Reduction and Interpretation from the subjects are discussed in greater detail below and can be seen in Appendix C, Table 3.

It may appear that character 1 holds the power since he is the only one pictured, but this is not the case, according to the data coming from the subjects. As in Advertisement 1, the power, control and dominance reside with the unseen viewer. But contrary to Advertisement 1, this ad exudes a very different set of themes identified through semiotic phenomenology. Responses to describe the character from the subjects

include: satire, outrageous, immoral, rebellious, superficial, stoned, gay, homosexual, drugs, nothing, confused, creepy, pervert and easy-going. However, their responses to describe how the ad makes them feel are as follows: mad, disgusted, confused, nasty, embarrassed, uniqueness, repulsive, gross, dirty, gay, ugly, vulgar, unnecessary, nothing and why him? These responses retrieved through semiotic phenomenology directly link to the themes listed. Below, the themes are revealed through the subject's data and semiotic phenomenology.

The Sex of the character is described as male, however, the subjects did not have an easy time determining this since the sex is not obvious. The subjects deduced that this was a male based on his clothing, underwear and anatomy. His right nipple is exposed, which confirms that he is a male. However, while he is a male, he is very effeminate with delicate cheekbones, facial features, thin fingers with nail polish and long hair, according to the subjects. He has a boyish look, seems to be underage and not fully developed. It appears that he has not yet reached or is just beginning to go through puberty. This is reflected by the lack of chest hair and smooth, young skin.

His Eyes are described as dark blue, looking directly forward and slightly up. They are open slightly and seem to be glazed, though they are not bloodshot, according to the subjects. There is a line directly under each eye and then a dark circle that does not seem to fit since this is such a young boy. According to the subjects, his eyes appear to have a drugged look from the glassiness, being slit open and having the double lines below them. It appears that he is using some type of controlled substance. His eyes help us get closer to the personality or this character's role in this ad. Where in Advertisement 1, the character's eyes revealed that she was scared, in this advertisement, the character's

eyes communicate that he is directly peering forward as if to mock the unseen viewer. This character seems to challenge the viewer, not from words, but from the expression in his eyes. The eyes are a key feature telling a story of being young, feeling immortal and being aloof, and at the same time saying that the unseen viewer doesn't scare him and that he has no problem doing anything that he is asked. He seems to mock the unseen viewer with his eyes. Although he is clearly young, his eyes seem to communicate that he has seen a lot and may be wise beyond his years, according to the subjects.

His facial expressions are also very significant. His smooth, delicate features give him the look of a pretty boy. According to the data, his lips are pink and young and his skin is slightly tanned and looks creamy, young and smooth. His hairstyle is young and seems to show a cross-gender appeal. His features look very effeminate, with his long hair, long face, delicate skin and pink lips, according to the subjects. He has the look of a male prostitute who has been lured in off the streets to take part in some sexual act or child pornography. His features are not tense and look relaxed as if to again challenge the unseen viewer that he is not afraid of anything and that though he will do what he is told, he will do it on his terms or with his own style or flair. Though the unseen viewer holds the complete power, this character wants him to think that he doesn't. Instead, he projects that he in some way has control over this situation, when in reality he doesn't have any. Finally, his eyes communicate immorality and invulnerability. As he stares directly forward he takes pleasure in mocking the unseen viewer's directions. He finds humor in this, which can be seen in his smirk and playful look on his face. He doesn't appear afraid of anything, neither consequences nor of the situation. From his facial expressions, it appears that the character still thinks that he is in charge, has control of his

actions and that it is his conscious decision to be there—not a forced one. His eyes also show that he may be attracted to the unseen viewer. He looks as if he is trying to tease the unseen viewer with his eyes to potentially seduce the unseen viewer, which can lead us to believe that this may be a male prostitute, according to the data.

According to the data, the Body of the character is also very young, lean, has very little hair, muscletone and markings. His long black, uncombed, disheveled hair seems to be one of his defining traits. His hair is not neatly styled, instead, it just hangs down long next to his face. It is messy and looks as if it hasn't been combed or cut in weeks. His hair looks thick and shares many traits of a woman's hair. The length, style, deep color and thickness seem to portray a cross-gender attitude. The curls at the end are very feminine and if you look closely, it looks like the character has some caramel-colored highlights at the crown of his head.

His lips are full and pink, displaying a softer and more feminine side, according to the subjects. His lips appear very long and slender like a woman's lips. His lips are together and form a smirk. The smirk itself seems to be defiant and mocking of the unseen viewer. Though his lips seem to be expressing his defiance, the character is still following the orders and direction from the unseen viewer. It appears that his lips are just one way to hold onto his control and individuality while he gives himself away to the unseen viewer.

The character's body is sprawled in a very provocative pose on the floor. He is lying on his side with his legs spread wide open, with a clear view of his gray men's briefs. The positioning of his legs draw your eyes to his pelvis. The positioning of his arms also draws attention to his pelvis and to his chest. The character's left arm rests on

his abdomen just above his pelvis. The color contrast between his creamy colored skin and the gray underwear makes his pelvis stand out. Our eyes are drawn to a very private place that is taboo for us typically to view. This is a very sexually charged pose and picture. Since this is a very young, potentially underage boy, our looking at him in this way is illegal and can be considered child pornography, according to the subjects. There is nothing right about viewing a child and undressing him physically or being given permission to do so with our eyes, as the unseen viewer does by asking him to pose in this manner.

The boy further exudes effeminate or cross-gender features by the black nail polish on his right hand. Again, this seems to tell us that he will do as he is told but that he will still try to hold onto control and mock the unseen viewer. This also seems to be a trademark for him to project a certain image. While this appears effeminate, it also seems to project a dark, mysterious image. He wants to look cool, different and get attention. While the nail polish is traditionally used for a woman, the ad tells us that this boy may be bi-sexual or homosexual, according to the data.

Even though he is wearing nail polish, pointing to his effeminate and rebelliousness side, he also displays a dark blue shark tattoo. According to the subjects, this makes the character look more manly. The shark tattoo is on the upper right side of his chest. The shark's head is facing in and seems to be looking or swimming towards the character's heart. The shark seems to hold the key to an image that he wants others to see. The shark is an animal that is viewed as a predator, hunter and aggressive animal that is feared by all—sea life and humans. It is an animal that is not understood and one that holds a very mysterious, serious and dark image. The character seems to want to

draw parallels between himself and the shark, according to the subjects. While sharks are dark and mysterious, so is he.

Sharks live in the depths in the darkness and so does this character. He is in the depths as being part of this photography session or porno movie. Sharks are feared animals, and this boy wants the unseen viewer to know that he himself is not afraid and that he is in control. The contradiction comes into play in that the character is not in control; the unseen viewer is. According to the subjects, the character also may have chosen the shark because it can be considered a cool and dangerous animal, giving him the image of a man. This clearly is a young boy, but the shark tattoo helps him to feel manly, though we are still left with uncertainty as to his sexual persuasion. Typically a shark would look macho or manly, but the combination of his features clothing and other items does not leave us with a clear manly feel. This boy looks confused in his own sexual persuasion, omitting cross-gender qualities.

His shoes and socks are two other important elements, according to the data. His shoes seem brand new. They are shiny, new and white with blue. However, they do not carry any brand name and seem generic. His socks don't seem to go with the tennis shoes. His socks are tan dress socks as you would typically see paired with trousers or dress pants, not with gym shoes. This is an odd combination and tells us that this character doesn't have lots of money and takes what he can get. The shoes and socks also seem to play into the cross-gender look. The socks could be worn by a man or a woman. We are left with uncertainty as to whom he is appealing—men or women? His clothes and features cross the gender gap, and we are not sure to whom he is attracted or whom he is attracting.

The character's scene is also very important to telling the story. He is sprawled out on purple plush-colored carpet. Purple is a mysterious color, according to the subjects. It is also a color that symbolizes homosexuality and an alternative lifestyle. In addition, the dark paneling seems to be out of the 1970's and the possible scene of a cheap porno movie, according to the data. The colors themselves disclose the possible cross-gender and that this scene has been photographed in a basement with the feel of a home camera. The character seems to have been lured in by the unseen viewer to participate in a movie or photoshoot for money. According to the subjects, he looks like a male prostitute who is using the money for drugs. He appears as if he is familiar with being someone's toy. The unseen viewer treats the character as his "boy toy" in this scene, directing his every move.

The only jeans product visible is that of the character's jeans vest. The vest itself looks as if it could be for either a man or woman, according to the subjects. Klein seems to say that his jeans can be for both men or women. While a vest is pictured, no pants are present. This seems to communicate that Klein is trying to appeal to men, women and children of all ages. He also seems to be playing on the dream or appeal of Hollywood and fame to young teens. According to the subjects, this looks like a low budget, pornographic movie. Many teens are driven to Hollywood with ideas of fame and fortune. This boy could be the same. Instead of finding success, however, the Hollywood underground seems to have taken hold of this character for its own selfish and sinister uses. As a result, the character is looking to earn money anyway he can to survive.

The semiotic phenomenology data pulls out a variety of key themes from this advertisement. The first theme is cross-gender and promotion of an alternative lifestyle.

This can be supported from the features and attire of this character. Klein tells us that either sex can wear this clothing. Klein seeks to appeal to both men and women with this advertisement. He also promotes alternative lifestyles through the cross-gender nature of this ad. Klein appears to blur the lines of sexuality to provoke the audience to discuss the ad. His use of cross-gender is a tactic used to be provocative and sell his product.

The second theme is the exploitation of children. The character is clearly young which can be seen from his young appearance and lack of hair. This constructs a negative, dangerous and illegal reality. Our country has laws to protect children against child pornography. This type of advertisement tells the viewer that it is OK to look upon a child's private areas and take advantage of their innocence and take away their childhood. This communicates that the unseen viewer holds the power and has the right to control the child to do what ever he or she chooses. However, this clearly goes against our society and against our values of what is right and wrong, acceptable and unacceptable. This paints a dim picture of taking advantage of taking advantage of our young for profit. Advertisements like this one contradict what values we are supposed to uphold. This can be very dangerous to impressionable minds, that it is OK to take advantage of weaker and younger children for profit.

Another theme constitutes the underground and drug culture. This ad fuels the acceptance of taking drugs, where it is not acceptable at all. It clearly goes against the "Anti-Drug" campaigns that our country is supporting. It constructs a very troubled reality of selling one's self for drugs or money to try to be successful or to merely survive. It puts a grim price tag on the price of success and what you will have to give up to own the possessions you want, be in control of your life and be recognized as a star.

The character is clearly being taken advantage of in this advertisement. He clearly doesn't look healthy and appears to be under the influence of a controlled substance that can ultimately end his life. This ad promotes the acceptance of drugs and associates drugs with young people. This is not an acceptable image in today's society. If this ad is reflecting reality, then there is need to put more resources behind education and anti-drug campaigns. This is not a reality that we as a society deem acceptable and one that we do not want children of any age to emulate.

Growing up too fast is another theme portrayed in this ad. The character clearly is an underage child on his own. This child already has a tattoo and is making adult decisions about his career and lifestyle. This includes his decision to take drugs and sell his body. He is trying to act older than he is as there is some perceived status that comes with being a "man" or an adult. The boy is trying to project his manhood and control in this scene, when he is clearly young and naive and subject to being used by the unseen viewer. Children today grow up too fast. This ad both constructs and reflects a reality that is cutting short our children's right to be children.

A final theme communicated in this ad is the concept of immortality or living forever. The choices this character is making will affect the rest of his life. Though he clearly thinks he is in control and driving his destiny, he is causing irreparable damage. Children seem to have the impression that they will live forever. This belief can impair their decisions which could have a negative outcome. However, there is no fountain of youth. All of us will meet our maker someday. This ad both constructs and reflects reality. It constructs a reality where there are no consequences for your actions. This is dangerous and is not one that society wishes to promote. It also reflects the reality

regarding the increase of children trying drugs and other substances because they don't think anything bad will happen to them.

Advertisement #4, Character #1 and Character #2

The following themes can be abstracted from the subjects' data on the Description, Reduction and Interpretation: Promotion or acceptance of domestic violence, Male dominance and power, Unhealthy image of a woman, Unhealthy male and female relationships, and Power of the unseen viewer. The Description, Reduction and Interpretation can be viewed in Appendix C, Table 4 and are discussed below.

Advertisement #4 focuses on a different male-to-female scenario that is more overt than the other advertisements studied thus far. This ad tells a story of relationship between a man and woman. According to the data, it appears that the male and female are in the midst of a fight. However, as in Klein's other ads in this study, the data shows that the male is the dominant character and the female is portrayed as an inferior character. Though this ad shares some similarities with the other ads reviewed, such as using black and white as the colors, it tells a different story per the data.

The first important item revealed by the data is the positioning of both characters, their proximity to one another, and where they are placed on the two pages. The Sex of character 1 is male. The subjects describe the male character as: tough guy, rebel, boozing, rough-looking, angry, confrontational, lost, confused, nothing, dumb, arrogant, uninhibited, natural, menacing, cool and attitude. According to the data, he is the dominant character in the ad. This is supported by his positioning on the first page (left page) of the ad, his stance and his proximity to the viewer. When paging through a magazine, you open the ad while opening a page into the characters' lives. As the ad is

opened, it appears that the viewer has stepped into a domestic fight or disagreement. You have become the unseen viewer or third party in this ad. As you are not directly involved, you can only simply watch the events that will unfold between the man and woman. According to the subjects, this seems to position the viewer as one whom still holds some control and can help determine the outcome of the scene. This is the case in many domestic abuse cases where neighbors or others see that there is a problem. More times than not though, the viewer decides not to get involved, according to the data.

According to the data, character 1 is male and holds the control and the power in the ad. He takes front and center and is on the first page, the left page. He comes before the woman character and is the first one seen. His hands are on his hips, his torso is leaning forward and his face is forward. His face is the most distinctive feature, drawing our attention here first. He is projecting a very in your face, aggressive and angry stance. His eyes are wide open and are looking slightly up as if into character 2's eyes. His eyes communicate his frustration, disagreement and even dismay with character 2. His eyebrows reflect this further and are raised, showing surprise while communicating, "What are you doing, or you have got to be kidding, right?" His face is very masculine with a wide jaw, lips are parted slightly and turned downward. He is in mid-sentence and is leading the conversation with character 2. According to the subjects, it appears as if we are catching him at a pinnacle moment where he can either turn around and leave or blow up. His response depends on what character 2 does next as well as what action the viewer might take—will they call in help, try to step in to mediate or protect, or simply turn the page and dismiss the scene by ignoring it or pretending they hadn't witnessed it.

Character 1 can also be viewed as a rebel, according to the data collected. This can be supported by his long, slicked back hair, long side burns and tattoo on his right arm of a gang sign or design. He also is wearing all black, specifically a shirt with ripped-off sleeves and very dark jeans. His shirt accentuates his muscled arms, while his dark hair framing his face draws our attention to his facial expression. The muscles on his arms are flexed demonstrating anger building during the tense moment. He appears very tough, aggressive and angered by the way his muscles are flexed. He is standing with his legs apart while leaning forward, communicating that he is ready to fight, take off after her, or do what needs to be done to remain in control. By wearing all black, being filmed in black and white, having dark hair and dark eyes, he is pictured as the villain.

By shooting the ad in black and white, we can depict the good and evil. Character 1 is clearly the evil character, while character 2 takes on the look of inner turmoil as good meets evil to be viewed as a bad girl, according to the subjects. In addition, by filming the ad in black and white, the story isn't masked by the use of color. Instead, the character's expressions and stances tell the story. Using black and white lets the characters take center stage and prevents us from seeing the color of the disagreement.

Though he is portrayed as a rebel, it is still important to note that character 1 is still very clean cut. According to the subjects, he cares about his appearance. While he wants to be perceived as a tough and rough rebel, he still has a very groomed appearance. His image is very important to him and he takes care of himself so that he projects the look he wants.

The product is partly visible in the ad on character 1, according to the data. His jeans are dark and tightly fitted. The product in this ad seems to give him power. By wearing the jeans, he is the dominant character. The power bestowed by wearing the jeans allows him to control the situation, giving him confidence to act in any way he chooses. He is the only character wearing jeans in this ad. The jeans fully cover him, giving him the protection that he needs to take control. The color of the jeans is also important, according to the subjects. The character's jeans are very dark, matching his entire outfit and overall appearance. This lends credence to his portrayal of the evil character in this ad, according to the subjects.

The Sex of character 2 is female. The subjects describe her as: blank, trashy, easy, attitude, desire, impatient, irritated, scared, sick, tired, strung out, drugged, blocking herself, pouty, sexy and sulking. According to the data, her proximity is important to study. She is set back and is the second character you notice in this scene on the second page on the right. She is second class compared to the male character that appears on the first page of the ad. Her eyes are partially closed and she is looking straight ahead. As you open the ad, it appears that she and character 1 are looking at one another, engaged in an active dialogue. Her eyes look glassy and she looks as if she is drugged or if she has been crying. The eye makeup around her eyes is very heavy, drawing our attention to them. The eye makeup is also heavy below her eyelids, possibly a result of crying which smudges the eye makeup. In addition to her eyes, her features are long and thin and her mouth is wide open, showing her front teeth. She is engaging in a conversation with character 1. It appears that she may have done or said something that has upset Character

1. Her lips are turned down, again showing that she is upset or even speechless from the questions that character 1 is asking.

Her hair appears greasy and looks as if it hasn't been washed in several days, according to the subjects. It looks stringy and hangs on her face. It also extends down to cover her breasts as if to shield her so that she can't be seen to the world. She seems to be hiding behind her hair. Her hair is hiding her from him, his power, and the confrontation of the scene. She is looking to shield herself any way possible from the possible aggression that could erupt from this explosive situation.

She is in a self-protective stance, clutching her own arms—as if to protect herself from his verbal assault and potential physical violence that is yet to come. She is wearing a mesh CK shirt with no bra. Her protective stance could be an attempt to hide her nakedness from him. She is more vulnerable in her mesh top and short white shirt than he is in opaque jeans. Her clothing barely covers her body. The mesh top exposes her chest, and her short white shirt barely covers her legs. The clothing she is wearing positions her as a weaker entity in the ad. Where character 1 draws confidence and power from his jeans, character 2 is open and vulnerable. The only practical piece of clothing she wears is the pair of practical shoes on her feet. This bit of clothing doesn't seem to match the rest of her outfit. It is as if to imply that she is ready and prepared to walk out for good this time, according to the subjects. She is ready to leave and has her walking shoes on. This idea is supported further by her left knee being cocked out. It suggests that she may take flight and walk away from him, actually to leave him. According to the data, he is shocked and surprised by her actions, making him ask, “Where the hell are you going?”

Her arms are crossed and she is clutching her upper arm and elbow. It looks as if she is protecting herself from his attack or is even clutching a wound that he has inflicted. According to the data, her arms are a key element because where character 1's arms are much closer to see and are much more defined, character 1's arms are weak and without muscle. Clearly he is the dominant character, and she is the weaker entity that is falling victim to his abuse.

Her body also is important to examine in this ad. She is very, very thin and appears weak compared to character 1. This is supported by her positioning, being placed back further on the page, as well as on the second page you see. This makes her the inferior character. Her overly thin body shape and lack of defined muscles also paint a picture of a very weak and timid person. She doesn't exude confidence as does character 1. She, instead, looks to be more of a quiet mouse, left without a defense and nothing to say to stand up for herself. Her legs and body are a waif-like, slimmed down, and unhealthy version of a woman. According to the subjects, she looks unhealthy from her greasy hair and stick-figured legs. This portrays a false, very unhealthy, and unrealistic image of what a woman should look like and what is considered attractive by society (or a man) to be. There is nothing attractive about an overly thin woman who appears malnourished. According to the subjects, character 2 appears anorexic and a victim, submissive to the male character in the ad.

As for product, Character 2 is not wearing jeans. Her mesh, black shirt bares the CK emblem. She wears no bra under the mesh shirt. Her skirt is a very short white mini skirt. This is the only white piece of clothing in this ad, and it makes a statement. The only other white item is the stark white background. The use of black and white seems to

paint a classic good verses evil pictorial. Its key to note, however, that in most cases where the good character is winning, the evil character is the winner in this ad. Black and white symbolize the plight between good and evil and the fight for dominance and power.

The following themes were identified through semiotic phenomenology. The first theme is that of the promotion or acceptance of domestic violence. In this ad, it clearly looks like we have stepped into witness a fight in progress. Character 1 is clearly the aggressor and is inflicting fear into character 2. In this case, violence appears to be eminent and may have already taken place as represented by character 2 clutching her arms in a protective stance. Domestic violence is taboo in our culture. Laws have been put in place to protect people against this type of violence. Ads like this, however, seem to communicate that it is acceptable to treat people like lesser entities and take any necessary measures to get your point across—even if it means inflicting fear and pain.

This is a dangerous advertisement that both constructs and reflects reality. The ad reflects reality in the fact that domestic violence does take place. Even with the amount of education and protection that can be offered to people of domestic violence, it still takes place. It is a current problem that millions of people face every day. It is not something to be portrayed negatively or lightly as done in this ad. By covertly communicating that violence is acceptable through the medium of advertising, this ad promotes the acceptance of domestic abuse and fuels the twisted reality that it is acceptable in today's society.

This ad also constructs reality by displaying an acceptable picture on how men and women in relationships are allowed to act. This is not acceptable, and a false reality

is promoted. It promotes a dark tale of men being the kings of their castle and being the dominating, potentially abusive leader. It doesn't promote equality and promotes a negative image of how men and women should act together.

A second major theme is male dominance and power. The male character in the ad holds the power and is dominant. He exercises his power over the female character pictured in this ad. The power he exhibits is not positive, but a negative and fearful force on the female character. The scene appears to portray what is good for him and the control he has over this woman. Though they are obviously have been in a relationship together, he is out for himself, places himself above her, and makes this clear from how he is speaking to this woman. She is clearly fearful of him and has closed herself off from him. She is exhibiting a protective stance and looks to be considering actually leaving him this time. His displeasure is visible from the expression on his face and through his body language.

Male dominance over women is a negative stereotype that women are trying to fight and have been fighting since before establishing equal rights. This ad reflects the few men who still believe women are an inferior species and should be treated as such. More significantly, however, this ad constructs a past societal reality and brings it again to the surface. This is not healthy as young people are seeking models to mirror their relationships. This ad seems to give the OK to revert back to the damaging behavior of when men had all the power, were the only people who voted, etc.

Another theme that emerges from this as is the unhealthy body image of a woman. In this ad, the female character clearly is underweight—skin and bones. This character does not reflect an accurate picture of how a woman should look. Instead, this

ad is fueling an unhealthy and nonrealistic image of a negative or destructive body type. The ad influences young women to try and fit this skewed body image, thus promoting an unhealthy and dangerous lifestyle, including diseases such as anorexia and bulimia. Klein is constructing a reality where women are weak, inferior, and skinny is shown as beautiful or desirable. This is not a realistic portrayal of women in any way and can be detrimental. Eating disorders are a killer and a serious health threat facing both men and women in today's society. By projecting this as the expected image of a young woman, an incorrect message is being sent to people everywhere. The ad is dictating that women should be as thin as possible; looking any other way is against the norm, unacceptable and unattractive.

Unhealthy male and female relationships are another theme depicted in the ad.

The ad is clearly a nasty, fearful and angry scene which does not depict a healthy male and female relationship. Instead of focusing on sharing a positive moment, the ad features a very unhappy view of reality and relationships. The characters are not close to one another, not smiling or laughing; they are distant and have negative body language. Klein has taken us into a vulnerable and desolate moment in this relationship, constructing a grim reality. The ad promotes that it is all right to fight, abuse and harm one another. The ad constructs a reality that is filled with domestic violence and hostility which should not be the case. Our society frowns upon domestic violence and looks to combat it with stronger laws and help for people caught in abusive relationships. In this ad, it appears that there is no way out for character 2. Though she has her walking shoes on, there is no where for her to go. The background is white with no doors, windows or a path to take. Klein paints a very hopeless reality in which males and females don't get

along and are encouraged to express their feelings through negativity and fighting. This is not the way we have been taught to handle our differences and is not the norm for healthy male and female relationships. The ad promotes violence which is detrimental to our society.

A final common theme in Klein's advertisements is the power of the unseen viewer, and this ad is no different, according to the data. Klein is placing power with the unseen viewer, giving them the choice to simply watch a personal moment. In this case, we have become the unseen viewer and are witnesses of a fight that may lead to domestic violence. But, according to the subjects, Klein is not doing this to raise social consciousness, he is doing it for shock value and for profit. Klein takes us into a scene that is not normally visible to outsiders. Domestic violence is frowned upon in society. He is using this shocking scene to grab our attention as readers. According to the subjects, he is playing on our emotions, getting us to discuss the advertisement with others, resulting in free publicity for his jeans. In affect, he is using the issue of domestic violence to promote his jeans. The fact remains that even with lacing in a social message, the ad is still about the jeans, according to the data.

Advertisement #5, Character #1

The following themes can be abstracted from the subjects' data through the three-steps of semiotic phenomenology, Description, Reduction and Interpretation: Male as dominant, Exploitation of children, and Unhealthy body image. The Description, Reduction and Interpretation can be viewed in Appendix C, Table 5 and are discussed below.

According to the subjects, Advertisement #5 is depicted in gray and white colors. Where black and white are clear-cut colors, gray is a middle-of-the-road and in-between color. In this ad, gray symbolizes the confusion that this character is facing. The majority of the subjects describe the Sex of the character as indeterminate. It is difficult to identify if the character pictured is a male or a female. According to the subjects, there are not any obvious features defining the sex of this character. The color is symbolic because sex is usually a clear cut, black or white issue. In this particular ad, sex is not clear. There is no way to conclusively determine the sex of this character. The subjects explain that for example, if the head of the character were covered, the photo would appear to be that of a boy from the stance, clothing, posture and positioning. However, when looking at the entire character, plus the head, though in-determinant, the character leans toward being a young girl due to her delicate facial features, slender build, lack of muscle tone, and absence of underarm, facial or leg hair. For the purpose of the study, the subjects referred to the sex of this character as female.

According to the data, the character in this ad is looking directly at the viewer. Her eyes are wide open, focused on the viewer. Her stare seems to communicate that she is defiant, as she is wearing non female-like clothing and standing like a boy with her legs the width of her shoulders. The data shows that the character looks messy and unkempt as a way to go against society's image of what a little girl should dress like, stand and act. The subjects describe her as: innocent, rebellious, vulnerable, unsure, unnatural, young, different, sad, depressed, alone, homely, messy, grunge, confused, bisexual, shy, alternative, comfortable, happiness, tranquility, sloppy and toughness. From

the responses, it is clear that the character defies any stereotypes on society's portrayal of a little girl.

The character is not dominant in this ad. The unseen viewer has significant power or control and could represent a parent, a sibling, a friend or even a potential love interest. None the less, according to the subjects, the character is not comfortable in her own skin and conveys this uneasiness and confusion through her cutting glare at the unseen viewer. Klein continues to empower the unseen viewer to be an integral part of the ad, even though the identity of the unseen viewer is never revealed.

According to the subjects, the character seems to be trying to make a statement that she will not conform to any preconditioned notions of who she is suppose to be. She communicates this through her entire look. Her hair, though looking to contain natural highlights, is long, non-styled, and is in her face. It partially covers her face and right eye. According to the subjects, it appears that she is hiding behind it to conceal her true identity of being a girl and instead wants to outwardly portray the image of a boy or a tom-boy. She doesn't seem concerned with her image, as she is wearing oversized clothing that falls off of her body. The tank top is slightly fitted but hangs long on her torso. The character is not wearing a bra as girls of her age would. She doesn't have a womanly shape yet. She appears very young, very thin and underdeveloped. The shorts are clearly too large and gape around the waist and hang below the knees. The clothing doesn't look like it belongs to her. Instead, the clothing looks like it belongs to her boyfriend, brother or father. It appears that she has chosen to wear them to defy the notion of being a girl.

The character seems lost as she doesn't know her true identity, according to the responses of the subjects. It appears that she is trying to be a man—something she is not. The ad seems to tell us that even women should want to be like a man and that this is the greater sex to be. The ad puts down women, but not allowing this girl to be one. Instead, she seems to be more comfortable by hiding behind a façade.

Her hair hides her from society and masks her identity. Her posture is also important, according to the data. She is in a little child's stance, wobbling her right foot in a nervous manner. The character is playing with her hair, as young children do. This communicates nervousness or uneasiness. She may be trying to strike a provocative pose, but her body language (feet and playing with the hair) tell us the opposite. She seems awkward, uncomfortable, nervous and not at ease. Even dressed like a man, she still is not happy with herself or at peace. She seems like she is searching for who and what she wants to be and can't find it.

The character's weight and body appearance are also crucial, according to the subjects. Klein seems to communicate that being thin is desired. Although this character's body goes beyond thin. She has a very waif-like and unhealthy body image. Her clothes are hanging off her body, but instead of looking attractive, it looks like she is wearing away to nothing. The character has a very anorexic look about her and no shape. She appears unhealthy and so thin that the clothes won't stay on. According to the subjects, this is not a positive image to communicate to people of any age. This ad portrays a confused child who is unsure of her sexuality or identity and who is wasting away.

Cross-gender is a theme communicated in this ad. According to the data, it is not conclusive if this is to appeal to a boy or girl. It is not possible to conclude the sex of the character. The ad takes on a unisex appeal as if to say that either boys or girls will look good in Klein's clothing. He is trying to shock us and grab our attention by forcing us to do a double take at the character. He seems to want the viewer to wonder if it is a boy or girl and to engage in discussion with others to product word of mouth publicity, ultimately selling more jeans. While the character is not in any sexually provocative pose, the character is being exploited, according to the subjects.

Another theme communicated is that the male is dominant. Though this character is a girl, she is dressing like a boy. Klein again portrays a false image of women. He portrays women as weak, timid and uncertain. In addition, he portrays women as having male-envy or wanting to be a man. Though no male character is present in this ad, it is communicated that being male is the dominant sex and that it is better to pretend to be a male over being a female. This positions women as an embarrassment or as an accidental sex showing that it is always better to be a man.

The character is not proud of being a woman and instead chooses to dress like a man. She would rather do this than accept that she is a second class citizen and only a mere woman. Her appearance is weak and timid as expressed through her nervous footwork and playing with her hair. The character also hides herself to conceal her true identity as a woman. She hides behind oversized manly clothing and even her own hair. Clearly, the reality that is represented in this ad is that it is best to be a male.

A third theme is the exploitation of children. This is not a happy picture of a child enjoying her childhood with other kids like her. Instead, she is pictured alone and

appears nervous and uncomfortable. Her strong direct eye contact seems to communicate a plea to get her out of this uncomfortable situation, according to the subjects. The ad communicates her vulnerability. She clearly is asking for help with her uncertain appearance, not knowing her true identity. Instead of aiding this girl, Klein is exploiting her to sell his product.

Finally, an unhealthy body image is portrayed in this advertisement. The character is thin to an unnatural and unhealthy level. Her clothes are draping off of her body and she appears to be wasting away. Her body looks underdeveloped for someone of her age. This image is negative and promotes that thin is desirable, according to the data. This is not a true body type, however, an average woman is a size 14, and this woman doesn't even appear to be a size 4. This waif-like body type communicates a dangerous message to young woman. It shows them that thin is in, even if they want to look like a tom-boy—bottom line, they still are expected to be as thin as possible. Women are portrayed as a weaker sex, while males are shown with defined muscles and dominant.

This ad also appears to take a stab at making the case that everyday people wear CK jeans. This character doesn't look like a typical model, according to the subjects. She is not wearing beautiful, colorful, fitting clothing to accentuate her every curve. Instead, she is the complete opposite, wearing clothing that is many sizes too large and unbecoming on her.

Discussion of Results

In order to answer the research question, RQ1: What realities or social meanings do Calvin Klein's jeans advertisements construct and/or reflect?, we must first define constructed realities and reflected realities.

According to Webster's dictionary, construct or constructed can be defined as:

To build, form or devise by fitting parts or elements together systematically;

An idea of perception resulting from a synthesis of sense, impressions, etc.;

A concept or theory devised to integrate in an orderly way the diverse data on a phenomenon. (Webster's New World College Dictionary, 1997)

Reflect or reflected can be defined as, "to give back an image of; mirror or reproduce." (Webster's New World College Dictionary, 1997)

Reality or realities can be defined as, "The quality or fact of being real; the quality of being true to life; That which is real—in reality, in fact; actually" (Webster's New World College Dictionary, 1997).

To answer the research question, together the content analysis survey, informal focus group and semiotic phenomenology methods identified the following thirteen themes that consistently emerged throughout the five selected Calvin Klein advertisements: Males as dominant with absolute power; Women as second class citizens; Women as sexual objects; Thin as the beautiful/desirable body image; Power of the unseen viewer; Negative male and female relationships; Product substitution for human relationships; Materialistic American culture; Products equating to self-worth; Sex sells, Cross-Gender appeal; Promotion of domestic violence; Discussion of Nothing; Acceptance of drugs and the Exploitation of women and children.

Key findings from the content analysis survey, informal focus group and semiotic phenomenology methods made it possible to pull the deeper meanings behind each of the advertisements. All methods combined were necessary to pull the deeper themes contained in Klein's advertisements. It would not have been possible to abstract the meanings without applying all three methods. In affect, the three methods enabled the researcher to obtain the themes from all angles to ensure reliability and integrity of the study.

The themes consistently emerged throughout the five Calvin Klein ads. The content analysis survey showed that respondents in all of the age groups felt the following ways about the ads: disgusted, nothing, confused, sad, exploitation, angry, mad, and embarrassment. The informal focus group demonstrated that both women and men were not pleased with how males and females were portrayed. Even greater, in all three methods, the concept of "nothing" was used to describe how the ads made each age group feel. This is an important finding and will be discussed in the coming results.

The themes are further supported through Jean Kilbourne's Deadly Persuasion. As an expert in persuasive advertising, Kilbourne's research reinforces the themes and the dangers that media has on our society, perceived roles, relationships and on body image.

The themes depicted in Klein's advertisements BOTH construct and reflect reality. There is a very fine line between what realities are constructed and reflected. The reality which we live in mirrors advertising and advertising mirrors our true reality. In many cases, the reality portrayed in the ads reflects the stereotypes that we are trying to fight as a society. The ads prey on impressionable minds and our weaknesses to

showcase grim, unhealthy and dangerous stereotypes by masking them as freedom of expression. The reality that is constructed is a false reality, however, society seems to accept it, even if it is wrong, displeasing or goes against the stereotypes that we are trying so hard to fight against. The ads also construct a very dim reality that is unhappy and filled with violence, despair and unrealistic examples of what men and women's roles and physical appearance should be. These false realities reflected in Klein's advertisements are fueled through general advertising, movies, TV shows and other mediums.

The following section discusses the constructed and/or reflected realities in Klein's advertisements. The results are based on the data collected from the content analysis survey, informal focus group and semiotic phenomenology methods.

Constructed and Reflected Realities

The ads construct a dim, negative, unhealthy and false reality that transforms negative stereotypes into the norm for how to look, act and live. In the world Klein constructs, males have absolute power and females are second class citizens; women's worth is measured by how much they weigh; and power and satisfaction can come instantaneously from purchasing a pair of Calvin Klein jeans. All of these false realities are fueled by Klein's ads. These paint a very unfair and depressing view on everything from relationships, to gender roles, to violence in America. The ads blur the lines on what is reality.

The realities constructed by Klein are dangerous and harmful to today's impressionable minds. The reality constructed is setting people up to fail before they even try. Impossible standards are being set that can't be measured up to. Stereotypes

are fueled, giving a false image of what love, life, success, and sex are all about. The ads dictate the role males and females are expected to play in the bedroom and in the boardroom. The realities go against the very progress our society has made to break false stereotypes. Instead of shattering the fallacies that plague our society, Klein fuels the false expectations and stereotypes as the standard for living with the selfish goal of selling his product. Klein uses shocking images that go against the grain to grab the consumer's attention without considering the repercussions of his actions or the harmful realities that he has constructed. He is using our own fears, weaknesses and faults as a marketing tool to sell his jeans.

In addition to the realities that Klein has constructed it is important to note that none are foreign or from his imagination. All of the realities constructed are also sadly reflected in our society today. However, Klein chooses to capture only the hurt, fear and negative emotions, scenarios and cross-roads of life in his ads. He neglects to include the positive moments of joy, peace, love and happiness that exist in the society in which we live today.

Klein has chosen to construct extreme realities, but it is important to note that there is an element of truth or familiarity in each of them. Klein has not invented the realities but instead is surfacing fears and stereotypes that plague our society. Though we have come very far as a society to change negative stereotypes and images, there are still people who believe in them. In Klein's ads, the negativity and stereotypes are portrayed as the norm. However, in our society they are not the norm. We as a people are fighting these false stereotypes everyday, however, advertising and the media continue to fuel negative stereotypes, keeping them alive today.

Klein's purpose is to use these stereotypes as a foundation for his advertising. He is not intending to raise social consciousness or educate our society. Instead, he uses the stereotypes for a self-serving purpose of promoting his jeans, building a controversial image that will continue to keep a "buzz" surrounding his products. He is looking for topics and stereotypes that generate shock value in today's society. This results in Klein using negative stereotypes to sell his products and put money in his pockets. As long as society continues to accept these negative images and purchase his products, Klein will continue to push the envelope by creating controversial advertising.

The realities reflected consist of a collection of stereotypes that exist today. An example includes women treated as second class citizens. This stereotype dates back to when women were not allowed to vote and were not treated equally. However, though infractions still occur today, they are to a much lesser degree than before laws were enacted to protect and liberate women. Klein has reverted back to many of the old and dated stereotypes that we as a society are trying to fight and change. By focusing on stereotypes as the underlying themes of his ads, Klein is pushing us in the wrong direction—fighting against what we are trying to fight for as a society.

There is an element of both constructed reality and reflected reality in each of the themes below. The following sections will discuss the themes that are constructed and or reflected based on the data collected through the content analysis survey, information focus group and semiotic phenomenology methods.

Males As Dominant with Absolute Power; Women as Second Class Citizens

The data from the content analysis surveys, informal focus groups and semiotic phenomenology shows that the ads position the male as the dominant force and the

female as the submissive, weak, second class citizen. Even in the case of Ad #2, the woman's worth and position in society is placed not second after the male, but third after the Harley Davidson motorcycle. As Jean Kilbourne states, "sometimes people are no longer necessary at all. The passionate relationship is between the car and the sky or the car and the road." (Kilbourne, 1999, 102). In Ad #2, the woman is replaceable and is substituted by his motorcycle, positioning her as an almost unnecessary entity in today's society. The only role that she fills is as his partner in a sexual relationship. Though, advertisers are teaching us that we can get a high or rush from products almost as great as sex.

The reality constructed does not show the true roles as we know them. Men are not the dominant creature and are not above women. Men and women are created equal and share the same rights, such as voting. However, by looking at the ads, we seem to be going back in time to a place where women had little to no rights and whose role was to please and pleasure the male. This is not how our society is formulated today. Over the past decades, women and men have fought for equality and for human rights. These ads portray a dangerous stereotype of men holding the absolute power, when this is not the case. In today's society, both men and women are in very powerful positions such as Carly Fiorina. She is the woman CEO of technology giant Hewlett-Packard. Other examples include, Corinne Wood, the Lieutenant Governor for Illinois. Women no longer take the back seat to men. However, the ads construct a reality where women have little choices and who are still treated like second class citizens. For example in Ad #1, the female is being controlled and commanded by an unseen viewer who is most

likely male. Her role is to please him, by degrading herself to do whatever he requests even if it means sacrificing her own security or morals.

The men are pictured as confident, in control and having distinct style and power, such as in Ad #2 and Ad #4. All of the men featured in the ads are the dominant character. In none of the ads are any of the female characters considered the dominant character. Even in ads where the female is the only character pictured, she still takes a back seat to the male, unseen viewer or inanimate object, such as in Ad #1 and Ad #5. For example in Ad # 1, the woman character is the only one pictured. On first glance she may appear to be the dominant character, but the data shows that she is not the one controlling the show. Instead, she is taking directions from an unseen viewer who is dictating her every move. Another example is in Ad 2, where the male character and the motorcycle are dominant above the female character. The inanimate object is placed higher in society than the flesh and blood female.

In addition, to being portrayed as a second class citizen, in many of the ads, the female character does not have an identity. In Ad #2, her face is hidden and all that can be seen is her nakedness and the leather jacket she is wearing. There are no defining marks or individual traits on this woman. She has no identity. Her role, as learned from the content analysis survey, informal focus group and semiotic phenomenology is to pleasure the male. In this case, the female character is portrayed as engaging in sexual intercourse with the male in a public place. However, where the subjects responded as how this makes the man look cool and rebelliousness, their responses regarding the female were opposite. The data showed that they viewed the woman as slutty, easy and

trashy. She is not considered cool for this sexual act, instead, society enacts a double standard and considers her dirty and low for doing this.

In Ad # 4 the male is the dominant character who has complete power over the female. He is positioned on the first page of the ad and is calling the shots through his body language and facial expressions, according to the data. His hands are on his hips and his facial features are clearly visible, while the female character is on the second page of the ad and positioned further back. The female's arms are crossed in a protective stance and she looks frightened, according to the data. The male character is clearly the leader and holds the power in this particular ad. However, though there are situations where some men feel power over women and feel they are the dominant sex, this is not characteristic of the majority of society. Male dominance is negatively fueled in Klein's ads, teaching lessons on how men are more powerful than women. This is a negative reality that can harm impressionable minds as they form their impressions on how men and women fit into society.

In Ad #5, Klein makes it clear that males are dominant. The data shows that that is difficult to determine the sex of the character in Ad #5. Through the informal focus group and the content analysis survey, the subjects shared that the character holds both female and male qualities. However, the responses lean to identifying the sex of the character as female. This female is not standing proud of who she is, instead she looks like a boy, according to the survey results. She is dressed in oversized men's clothing and wants to be a man. In doing this, Klein is equating that being a man is greater than being a woman. He equates all of the power and success with the male characters and none with the women. In this ad, according to the data, he is promoting that the woman

characters should be ashamed that she is not a man and should go as far as to rebel against their gender and take the look of a man, because it is better than being a woman. This statement is detrimental to our reality and goes against everything women have worked to achieve over the years.

In this false constructed reality, women are considered worthless and are put down for nothing more than by just being a woman. This sends an incorrect and destructive message to females of all ages everywhere. According to Jean Kilbourne, this sends an especially harmful message to young girls who are forming their attitudes on how they should act, their roles in life and who they should be:

...A message that an adolescent girl constantly gets from advertising and through out popular culture, the message that she should diminish herself, she should be less than she is. On the most obvious and familiar level, this refers to her body. However, the loss, the subtraction, the cutting down to size also refers to her sense of her self, her sexuality, her need for authentic connection, and her longing for power and freedom. (Kilbourne, 1999, 136, 137)

Klein does not celebrate the strength of being a woman in the ads and reality he constructs. He doesn't position women as strong, confident, individual, happy or unique. Instead he puts women down in every sense possible, from portraying them as a second class citizens to portraying them as a sexual object. Jean Kilbourne supports this through:

...culture still teaches that girls are less valuable than boys, that girls are sex objects and must be beautiful and thin in order to be successful, that women who are the victims of sexual harassment and violence asked for it, and that women are

completely responsible for the success or failure of their relationships with men.

(Kilbourne, 1999, 30)

Through the promotion of men as dominant and women as a weaker sex, negative and false impressions filter into our world through advertisements and media. This does not tell a positive story of women's role in society and goes against the progress we as a people have made to recognize that all sexes are equal.

Women as Sexual Objects

Advertising has been called immoral, sexist, stereotypical, and manipulative (Treise, Weigold, Conna, & Garrison, 1994). Since the 1970's, feminists and others have criticized the way advertising portrays women (Treise, 1994; Pollay, 1986). One major argument critics have against advertising is the way women are shown as sex objects because women are so much more than sexual objects. However, in Klein's advertisements, women do not fulfill any other role than to give the male characters or the unseen viewer pleasure. The women are dressed, positioned and act as a male would envision them to behave. For example in Ad #1, the female character is instructed to perform a strip tease for the unseen viewer, according to the data. She is nothing more than a sexual object. She is being degraded and taken advantage of as she strips and adheres to his every direction. The content analysis survey, informal focus group and semiotic phenomenology shows that the character clearly is afraid and is uncomfortable in the situation, but that she still follows his every instruction.

Also in Ad #1 the character is clearly underage, but is dressed up as how a woman would look, according to the data. She is wearing dark crimson lipstick, heavy eye makeup and is dressed in clothing a grown woman would wear. The product draws our

eyes to her private areas and then allows us to look upon this underage girl in ways that are considered illegal. This character is treated as a sex object and nothing more. She is being directed to perform a strip tease with the purpose of pleasuring the unseen viewer without regard to what she wants or how she feels.

This constructs a dangerous reality since advertising can affect people's images on how women should look, what women should wear and how women should act. Though this is a false reality, there are people who begin to believe that this is really how things are and how people should act. According to Jean Kilbourne,

Women's bodies and men's bodies too these days, are dismembered, packaged, and used to sell everything from chain saws to chewing gum. But many people do not fully realize that there are terrible consequences when people become things. Self-image is deeply affected. The self-esteem of girls plummets as they reach adolescence partly because they cannot possibly escape the message that their bodies are objects, and imperfect objects at that. (Kilbourne, 1999, 27)

The constructed reality offers little options for women. It paints them as unintelligent creatures that have no other role or worth than to do what is asked of them. This can be anything from performing a strip tease in Ad #1 or by engaging in sexual intercourse in a public place as in Ad #2. The reality promotes a very limited and sad reality for women where they have no rights, no security and no say over their actions or destiny. This is a depressing, false and damaging image projected to both men and women.

By viewing women as sexual objects, Klein strips them of their rights. In the realities constructed by Klein, it appears that men can ask anything they desire from

women. This can lead to domestic abuse, violence, rape and even the death of females in the culture he has created. If one sex is allowed and expected to do anything and the other is oppressed, this will lead to negative repercussions.

Advertising is fueling the acceptance of treating women as objects. Klein is saying that it is OK to look at a woman in ways you shouldn't. Klein is not empowering women in these ads, instead his reality reverts back to a dangerous time in history before women had rights. By painting women as nothing more than an object, he is creating an ideal image of how women should look and act.

Through his jeans advertisements, Klein constructs a very negative, depressing and poor reality. In this reality women are weak and men are dominant. Women are expected to be passive and be the object of a man's sexual desire. According to the data, Klein is portraying that it is all right to take advantage of women's minds and bodies. In addition, he portrays women as sexual objects, giving permission for men to order women around. Klein goes even further by constructing an unnatural body image and concept that to be considered beautiful, a woman must be overtly thin and waif-like in appearance.

Though Klein constructs a reality where women are nothing more than fragile, feminine objects for which to view, this is also reflected in reality. Instances exist today where women are considered sexual objects. This is reflected in our media, through television programs (Howard Stern Show), magazines (Playboy, Penthouse, Maxim, and Blender) and movies. A pretty face is deemed important in our society, linking beauty to that of self-worth and success.

Thin as the Beautiful/Desirable Body Image

Another stereotype that is identified by the methods includes the emphasis on being thin to be considered beautiful or desirable. Every character, with the exception of two, is overtly thin and looks unhealthy, according to the subjects. This is a loaded stereotype that we as a society are trying to fight, however, ads such as Klein's continue to fuel the misconception that being thin is fashionable. This is very damaging to both men and women as they are forming their opinions on how both sexes should look. The concept of being thin can be dangerous and is responsible for eating disorders and other health problems that are associated with poor diets and malnutrition.

The reality constructed by Klein is that thin is a standard for women's beauty. Regardless if the woman is wearing a fashionable outfit like the character in Ad 1 or wearing loose fitting clothing as in Ad 5, all of the women are gauntly thin. Every character except for character 2 in Ad #2, is overtly thin and exhibits an unhealthy body image. This promotes a dangerous lesson that you must do what it takes, no matter the consequence to be thin. The reality also promotes that there is no such thing as being too thin. This is causing an epidemic where thinness is a problem throughout the world affecting all social-economic climates (Kilbourne, 1999, 123).

Klein's reality dictates loud and clear that the only acceptable body image for a woman is to be as thin as possible. What Klein does not account for is the process it takes to reach this reality. To become thin, this could mean starving or developing an eating disorder to fit the image that Klein promotes as beautiful. Though Klein is constructing a very dim, dangerous and unobtainable reality, he is also reflecting, though

in an extreme way, society's view of the ideal body image. This theme crosses the line between what is constructed and what is reflected.

The obsession with being thin is not only plaguing millions of men and women, but also fuels the diet industry. Women are predominantly spending money on quick fix solutions to mirror the ideal thin body image (Kilbourne, 1999, 123). According to Kilbourne, "The dieter, even more than the addict, is the ideal consumer." (Kilbourne, 1999, 123). Over the years the diet industry has increased from a \$10 billion to a \$36 billion-a-year industry (Kilbourne, 1999, 123). This industry plays upon the unrealistic image that is being projected to women on how they should look to achieve everything from happiness to success.

The following research studies show the impact that the media has over women. The constructed and reflected realities intertwine to emphasize the importance of being thin and illustrate the impact that the media has on influencing women's perceptions of the ideal body image. The following studies support the fact that this is an issue that extends even beyond Klein's advertising:

A researcher at Brigham and Women's Hospital in Boston found that the more frequently girls read magazines, the more likely they were to diet and to feel that magazines influence their ideal body shape. Nearly half reported wanting to lose weight because of a magazine picture (but only 29 percent were actually overweight). (Field, Cheung, Wolf, Herzog, Gortmaker and Colditz, 1999, 36)

According to Kilbourne, "Studies at Stanford University and the University of Massachusetts found that 70 percent of college women say they feel worse about their own looks after reading women's magazines" (Kilbourne, 1999, 133).

Another study, this one of 350 young men and women, found that a preoccupation with one's appearance takes a toll on mental health. Women scored much higher than men on what the researchers called 'self-objectification.' The tendency to view one's body from the outside in regarding physical attractiveness, sex appeal, measurements, and weight as more central to one's physical identity than health, strength, energy level, coordination, or fitness—has many harmful effects, including diminished mental performance, increased feelings of shame and anxiety, depression, sexual dysfunction, and the development of eating disorders. (Fredrickson, 1998, 5)

The media has set the standard that a woman should be thin, even though “ninety-five percent of all women are excluded from this ideal, which is virtually unattainable by most women, yet it is they who feel abnormal and deviant.” (Seid, 1994, 8). There are 3 billion women who don't look like supermodels and only few who do. As a result of this unrealistic body image, more than half of the adult women in America are on a diet and over three-fourths of normal-weighted women think they are “too fat”. (Kilbourne, 1999, 125)

The images that surround us come in part from the media. They construct a reality that is not realistic. Models and movie stars of the past would be considered fat by today's standards. Women such as Betty Grable, Jane Russell, or Marilyn Monroe, who exuded sexuality and beauty would not be accepted today. Instead, they would most likely be put on a diet to mirror today's standard of beauty. “It has been estimated that twenty-years ago the average model weighed 8 percent less than the average woman; today she weights 23 percent less” (Kilbourne, 1999, 125).

There is an irony in the image of beauty today. The sexy image is straight, flat and as thin as a rail, according to the data. This look overrides the female's basic sexual characteristics such as womanly curves, large breasts and hips (Kilbourne, 1999, 125). According to Kilbourne, "thinness is related to decreased fertility and sexuality in women. Indeed, many of the ultrathin models have ceased to menstruate. Chronic dieting is damaging to one's health and upsets the body's natural metabolism" (Kilbourne, 1999, 125).

Though in this section we are focusing on the ideal body image of women, men are also facing scrutiny on their body image. This results in men also having eating disorders and battling their own image problems. However, women are especially vulnerable because their bodies have been objectified and commodified for so long. Young women are the most susceptible, especially those who have who have experienced early deprivation, sexual abuse, family violence, or other trauma. "Cultivating a thinner body offers some hope of control and success to a young woman with a poor self-image and overwhelming personal problems that have no easy solutions." (Kilbourne, 1999, 132). Teenage girls are impressionable as their teen years are built on trying to "fit in". Their bodies are going through many changes as they reach womanhood. This can make women self conscience. According to Stein,

Some studies have found that from 40 to 80 percent of fourth-grade girls are dieting. Today at least one-third of twelve-to thirteen-year-old girls are actively trying to lose weight, by dieting, vomiting, using laxatives, or taking diet pills. One survey found that 63 percent of high-school girls were on diets, compared with only 16 percent of men. And a survey in Massachusetts found that the single

largest group of high-school students considering attempting suicide are girls who feel they are overweight. This wouldn't be happening, of course, if it weren't for our last "socially acceptable" prejudice weightism. (Stein, 1986, 1)

The images portrayed not only affect how women view themselves, but also how men view women. Advertising does not cause eating problems but it does promote abusive and negative attitudes towards body image, eating and thinness. Ads also show that it is acceptable and normal to be obsessive about one's weight. Kilbourne supports this by stating,

The magazines and the ads deliberately create and intensify anxiety about weight because it is so profitable. On a deeper level, however, they reflect cultural concerns and conflicts about women's power. Real freedom for women would change the very basis of our male dominated society. (Kilbourne, 1999, 136)

The obsession today with thinness is very powerful and is destructive to young girls. This constructed and reflected reality cuts girls and women down to size both physically through weight as well as emotionally and mentally through unrealistic expectations on what the ideal body is, when it is impossible to reach. By cutting women down to size, it makes them a weaker and less powerful entity. By keeping women small, women are viewed as the weaker sex. However, a double standard sets in that though women are to watch what they eat and be thin at all costs, they are also expected to be successful and feminine. According to Kilbourne,

Women can be successful as long as we stay 'feminine' (i.e. powerless enough not to be truly threatening). One way to do this is to present an image of fragility, to look like a waif. This demonstrates that one is both in control and still very

'feminine'. One of the many double binds tormenting young women today is the need to be both sophisticated and accomplished, yet also delicate and childlike.

(Kilbourne, 1999, 137)

So, why not project a realistic body type of a woman? If this is what society wants, then what is holding us back? If society demands a more true-to-life picture of what a woman looks like, then why do advertisers continue to use models who are thin? Jean Kilbourne shares an example of people's perceptions verses advertiser's perceptions on how women should look in advertising:

More recently, the editor of *New Woman* magazine in Australia resigned after advertisers complained about the publication's use of a heavysset cover girl, even though letters had poured in from grateful readers. According to *Advertising Age International*, her departure "made clear the influence wielded by advertisers who remain convinced that only thin models spur sales of beauty products.

(Kilbourne, 1999, 51)

Though we are trying to fight the realities constructed in Klein's jeans and other advertisements, people have accepted the image. Advertisers feel that thin will sell products better than an image of a real woman. Real women have bought into the concept that thin is how they want to be perceived. We as a society will need to continue to fight the thin stereotype in order to change the thin ideal that is plaguing our society and harming women and girls today.

Power of the Unseen Viewer

Another reality constructed is the power of the unseen viewer. The unseen viewer is us—you and me. It is Klein's way of making us accountable, getting us involved in

situations that we would not ordinarily seek out. For example, in Ad #1 we are watching a young girl strip, looking at her every curve and exposed skin. In Ad #2 we are watching two people engage in sexual intercourse in public. In Ad #3 we are watching a young boy pose in his underwear. In Ad #4 we have walked into a fight between a man and woman which looks either to include or about to include a threat of physical violence. Finally in Ad #5 we are analyzing a child who doesn't know who they are, making it difficult for us to tell if the character is a male or female.

Klein tries to draw us into each of the ads to watch a forbidden moment. He is looking to evoke a response and get to talk about the ad with others. Klein is ultimately trying to grab our attention, build an image and convince us to purchase his product.

In the ads, Klein constructs a world that is full of temptation. This includes, sex, drugs, violence, power and domination. In this reality, only a select few hold the power and control. In the ads reviewed, the character that was dominant was either the male or the unseen viewer. None of the women pictured in the ads held the dominant role or any power. Instead, they were portrayed as weak creatures that were dependent on the male or relied on the unseen viewer.

The temptation that Klein includes in the ad is many times forbidden or illegal. For example, many of the characters appear underage, though they are in very adult situations. For example, in Ad 1 the character is stripping for the unseen viewer. She is clearly underage and it is illegal to engage in sexual activities with a minor. In ad 3, the character again is underage. In this ad, it appears that we have stepped into a child pornographic movie. Again, both of these are illegal and can be prosecuted by law. However, Klein focuses on these forbidden actions or behind closed door scenes as in Ad

4 which appears to be a domestic dispute between a male and female which could erupt in violence. Klein is clearly using these shocking images to get our attention and to entice us to purchase his product or buy into the reality and image that he is selling.

But, Klein is not doing these to raise our social consciousness, he is using these shocking images and stereotypes to build a controversial platform to create an image and ultimately an action to drive consumers to purchase his jeans. In his ads he empowers the unseen viewer with potential action to look upon the characters without being noticed as in Ad #4 or he gives complete power to the unseen viewer to direct the scene and fulfill our many desires and fantasies, such as in Ad #1. The theme constructed of power with the unseen viewer is also used to make the advertisements interactive. We are now not only looking upon them and their themes and messages, we are a part of them. This tactic, paired with Klein's use of shocking images equals an advertising strategy that has resulted in making billions of dollars.

One dangerous result of this constructed reality is that in the real world, it is not acceptable to "be a fly on the wall" and invade the privacy of others or their personal space by looking at them. In reality, people guard their personal space and do not want their safety or space intruded upon. However, Klein gives the unseen viewer the power they don't have in reality, allowing them to see things or be a part of situations for their own desires. He has turned this into a form of self-fulfillment or early reality television where as the unseen viewer we are able to peer into a moment in time or a situation that would normally be forbidden, illegal or not acceptable by our current social standards.

In the reality constructed, the character's privacy is stripped away. It turns the character's into puppets where at any time they can be commanded by the unseen viewer

to do something (such as in Ad #1 where the character is reluctantly stripping) or it allows the viewer to step in on a private moment to simply watch (as in Ad #4 where the viewer has stepped into a fight between the male and female character). By constructing this type of reality, it promotes that no moment is private. Instead it makes everyone a suspect for being out under the public microscope for examination and scrutiny, almost like “big brother” is watching our every move.

Negative Male and Female Relationships

Another stereotype that is constructed and reflected is that of men and women’s roles in society as well as in relationships. Klein plays on the weaker side and on stereotypes that men are the dominant breadwinner and women as the weaker sex. He is fueling weak minds and people who favor the oppression of women. Through his jeans’ advertisements, Klein constructs a negative reality where the men are in charge and women are weak and passive.

In all of Klein’s advertisements, he celebrates the negative side of relationships instead of the happiness and pleasure that comes from a positive, loving and healthy relationship. Klein focuses on the negative emotional side of relationships, including the hurt, disappointment, trouble or frustrations that can occur in relationships. This is supported through the data and ad #4 where the characters are not enjoying one another or presenting a positive relationship. Instead ad #4 shows a man and woman in a dispute. Neither characters are happy and enjoying each other or the relationship, instead, the man is in an aggressive stance with his hands on his hips and his face tightened as in anger. The female appears that she has been crying and is standing in a protective stance, clutching her arms as if to protect herself from either his words or potentially his fists.

Klein is distorting the roles of men and women in relationships and then the relationships themselves by portraying them as negative or unnecessary. According to Kilbourne:

This corruption of relationships in advertising is taking place at a time of great trouble for real relationships, as indicated by the increasing rate of divorce, the breakdown of our civic life, the rate of domestic violence, and the neglect and abuse of children. (Kilbourne, 1999, 93).

Fifty percent of all marriages end in divorce (Sandmaier, 1997, 24). This is a troubling statistic in a time where negative female and male relationships are promoted as the norm. Impressionable minds are seeing this as the example of how men and women act and treat one another. The reality constructed by Klein does not offer any positive views on relationships. Instead, as in Ad #4, the relationships featured in the ads reflect on the negative and unhappy side of relationships. Instead of promoting happiness, intimacy and caring, the ads are promoting abuse (as in Ad #4), self-fulfillment with disregard to the partner (as in Ad #2) and equating that products can give instant gratification and can fill a human void, as the motorcycle does in Ad #2. Kilbourne summarizes the affect of advertising on society well in the following point:

However, it is part of a cultural climate that discourages successful long-term relationships. Advertising, a key component of our consumerist culture, constantly exhorts us to be in a never-ending state of excitement, never to tolerate boredom or disappointment, to focus on ourselves, never to delay gratification, to believe that passionate sex is more important than anything else in life, and always to trade in old things for new. These messages are a kind of blueprint for how to destroy an intimate relationship. (Kilbourne, 1999, 93)

Klein's advertisements are tearing apart the fabric of relationships by portraying a negative and unhealthy impression of what love, lust and relationships are all about. In the content analysis surveys, the majority of female respondents were offended by the ads. The results were the same in the informal focus group where the participants expressed that this "was not how men and women acted in real life." Both groups did not feel that this was a true picture of reality. Instead, they felt that this was very negative and "damaging to the young people the ads are targeting".

The advertisements can have adverse affects on how men and women relate to one another, view relationships or how they judge the role of the opposite sex in the relationship. For example, "Images of women seem to affect men most strikingly by influencing how they judge the real women in their lives." (Kilbourne, 1999, 133) The ads paint a picture or image of people acting in a certain manner. In Klein's ads, the male is always dominant and the female is always passive and a lesser entity. This falsely portrays how these sexes should and shouldn't act or look. For example, the women pictured in the ads are all very thin. Klein's reality suggests that the ideal image for a woman is to be thin, hence this is how they expect women in their lives to look. This fuels false images.

Finally, the ads convey a message that men are strong and robust while women are thin, fragile and feminine. This stereotype can negatively affect our perception of reality and can hinder communication. By succumbing to these stereotypes, the individuality of the person is lost. With this, it makes it more difficult to define roles and interact with one another. According to Kilbourne, "At the same time that most of us yearn for better communication and deeper relationships, men are encouraged to be

distant (strong and silent) ad women are exhorted to be mysterious—surefire ways to make real intimacy impossible” (1999, 92).

Klein’s ads reflect an inaccurate picture of how men and women, boys and girls are expected to act. The ads promote women as feminine, fragile, weak and as objects, where the men are positioned as strong, dominant, manly, aggressive and controlling. Both pockets of stereotypes are damaging for both men and women. They are limiting people to behaving in a certain manner without recognizing that all people are different, have different personalities and can be anything or act anyway they desire. We do not live in a world that has drawn lines or limits to how we should act. However, Klein has constructed a world that is more black and white, defining specifically how each sex is to behave. According to Kilbourne,

The culture, both reflected and reinforced by advertising urges girls to adopt a false self, to bury alive their real selves, to become “feminine”, which means to be nice and kind and sweet, to compete with other girls for the attention of boys, and to value romantic relationships with boys above all else. (Kilbourne, 1999, 130)

Advertising is sharing expectations on how men and women should act. This is especially difficult on girls who are caught in a contradiction. Girls are being taught that they need to be beautiful and sweet while being intelligent, sexy and aggressive. These expectations are fueled through advertisements like Klein’s. The ads are emitting a confusing message on how one is to act to be accepted and successful in today’s society.

(Girls) They are supposed to repress their power, their anger, their exuberance and be simply “nice”, although they also eventually must compete with men in the

business world and be successful. They must be overtly sexy and attractive but essentially passive and virginal. (Kilbourne, 1999, 130)

Product Substitution for Human Relationships

Another theme in Klein's advertisements is the substitution of objects or products for relationships or human contact. The ads tell us that you can receive instant gratification with minimal effort. One aspect of this is by investing in products and material goods instead of people. Klein tells us that we don't need human contact to get pleasure, but instead that the right pair of jeans will give us the pleasure or sexual gratification we need without any of the hassles of a human relationship. This is supported through the data collected in the content analysis survey, informal focus group and semiotic phenomenology. For example, in ad # 2, the male is the dominant character who calls the shots. In the case of ad #2, he has requested for sex on demand. He is engaging in sexual intercourse with the female character while his prize possession (not the female character, but his motorcycle) waits by his side. In this ad, Klein is substituting human companionship with a motorcycle. The character is riding the woman as he would his bike. But, the woman is treated as a lesser entity than his bike. His bike has a clear identity and the woman is faceless and exposed to everyone. Klein is telling us that we can buy happiness and that intimate relationships are not necessary. The character clearly gives more care and love to his bike than he does the female character.

Klein distorts relationships in his ads. In ad #2, he has given priority to an inanimate object over the woman character. He is telling us that happiness can be purchased through material possessions and that human relationships are expendable.

This is a dangerous and inaccurate reality. As people, we thrive off of human contact and relationships.

This message distortion can be harmful. According to Kilbourne, "...Advertising corrupts relationships and then offers us products, both as solace and as substitutes for the intimate human connection we all long for and need." (1999, 26). Klein is supporting that objects or possessions can substitute a human relationship. The male in Ad #2 is treating his motorcycle with more love and care than he does the woman he is intimate with. His position is that of how he would ride his bike, calm and in control. Though the motorcycle may give him an image and may give him satisfaction or a feeling of increased self-importance or of self-worth, it can not replace human contact as the ad proves. This ad shows that the male who is using the woman for the one satisfaction that the motorcycle can not give him. However the bike is positioned to fulfill every other need and desire. This is one of the advertiser's tactics to try and get the consumer hooked on the product, to believe they must have it and that it can give something back to improve their life. The notion of an inanimate object bringing pleasure or being sold to fill the void of a relationship is supported by Kilbourne:

Advertising encourages us not only to objectify each other but also to feel that our most significant relationships are with the products we buy. It turns lovers into things and things into lovers and encourages us to feel passion for our products rather than our partners. (Kilbourne, 1999, 27)

(Advertising) exploits our very real ad human desires...Above all, advertising promotes a corrupt and bankrupt concept of relationship. Most of us yearn for intimate and committed relationships that will last. We are not stupid: We know

that buying a certain brand...won't bring us one inch closer to that goal. But we are surrounded by advertising that yokes our needs with products and promises us that things will deliver what in fact they never can. In the world of advertising, lovers are things and things are lovers. It is difficult, perhaps impossible, not to be affected by this. (Kilbourne, 1999, 77)

Advertising communicates hundred of thousands of messages each day that connect our deepest emotions to products (Kilbourne, 1999, 77). Advertising is looking to fulfill a need or desire with immediate gratification. There is no need to work hard or to earn this gratification, instead advertisers are giving consumers permission to purchase this satisfaction. Many advertisements link this to human emotions or needs, ultimately personifying an object with human qualities. According to Kilbourne:

Ads have long promised us a better relationship via a product: buy this and you will be loved. But more recently they have gone beyond that proposition to promise us a relationship with the product itself: Buy this and it will love you. The product is not so much the means to an end, as the end itself. (Kilbourne, 1999, 77)

Many advertisements go as far as to claim a sexual relationship or tie with the products themselves (Kilbourne, 1999, 87). Though instant gratification may result from purchasing a product, nothing can replace human contact. The scene in ad #2 supports this. Here we have the male's prize possession, his motorcycle. However, though this is his primary relationship, it cannot substitute human contact with a woman. Though the bike can give the character a rush, it can't give him the same feeling that sexual intercourse can. That is why the male character is engaging in sexual intercourse with a

woman while his bike waits off to the side. With its promises of immediate happiness and pleasure, advertising and products can't take the place of the emotional and physical connection between humans.

However, in the reality constructed of products equaling pleasure, we lose sight of what gives us true pleasure—people in our lives, not the things we own. Though this may be true, advertisers will continue to use tactics interweaving the product they are selling as an intricate part of our lives and well being.

Materialistic American Culture; Products Equating to Self-Worth

In addition to trying to sell us items that can bring us immediate pleasure, Klein's ads construct a reality where material objects are used to measure a person's self-worth. According to Kilbourne, "Advertising interprets self-worth to mean valuing one's self more than anyone else and being absorbed with oneself to the almost complete exclusion of others" (1999, 92). Advertisements are selling us the American dream of having everything we desire and more. And that the more we have, the happier we will be:

The story that advertising tells us is that the way to be happy, to find satisfaction—and the path to political freedom, as well—is through the consumption of material objects. And the major motivating force for social change throughout the world today is this belief that happiness comes from the market. (Kilbourne, 1999, 75)

Advertising is dictating what brands are in-style and popular and what styles and labels are not. We are being taught that by purchasing a material product we can feel better about ourselves and fill a void from feeling empty. According to Kilbourne, "Our materialistic culture encourages this because people who feel empty make great

consumers. The emptier we feel, the more likely we are to turn to products, especially potentially addictive products, to fill us up, to make us feel whole” (Kilbourne, 1999, 29).

As people, we then take this a step further and equate their value based on what type of jeans they are wearing, not on who they are and what they stand for. Instead, advertising is seeking to define the trends and create brand loyalty. Klein does this in his ads by making the jeans or product a part of the scene. The visible or not visible product makes a statement on how it is a part of these character’s lives. This is supported by the data collected from the subjects in the content analysis survey, informal focus group and semiotic phenomenology. For example, in Ad #1, the jeans are used to dress up a young girl and present her as a sex symbol. The jeans show her every curve as well as her awkwardness and uneasiness of the moment. In Ad #2, the jeans are only on the male character and promote a sense of power, rebellion and many persona as the male character is engaging in sexual intercourse with the female character. In Ad #3, the product is not present and its lack of presence promotes a very sexually charged scene where the underage boy character is barely wearing any clothing. In Ad #4, the male character is wearing the jeans which give him an attitude, power and dominance over the female character who is clad in a skimpy white mini-skirt. Finally in Ad #5, the character is not wearing jeans, but instead is wearing oversized clothing that hangs off of her thin body as if she is wearing away as well as trying to look like a man.

The clothing also makes a statement by being of a certain brand, such as Calvin Klein jeans. Klein has constructed a reality where the most popular, desirable, adventurous and exciting people are wearing his jeans. He is telling the consumer that by

wearing his jeans, we can transform our life into being a trendy and intriguing person.

This is supported by Kilbourne:

Many teens fantasize that objects will somehow transform their lives, give them social standing and respect. When they wear a certain brand of sneaker or jacket, they feel, "This is important, therefore I am important." The brand gives instant status. (1999, 70)

Advertisers like Klein are looking to construct a reality where their brands are actively reflected. Fashion is a prestigious and sophisticated industry in our culture. People are striving to own the coveted designer brand, hence increasing their self-worth. Advertisers, such as Klein, look to create a unique image that the consumer will want to emulate. And a key target consumer happens to be children. According to Kilbourne, "Not only are children influencing a lot of spending in the present, they are developing brand loyalty and the beginnings of an addiction to consumption that will serve corporations well in the future" (1999, 44).

Klein has constructed a world where it is important to wear the right brand to be popular and successful. In reality, people have embraced this and are reflecting that it is important to them to wear branded and designer clothing. The following studies support the emphasis teens place on wearing the right clothing. "A USA Today CNN—Gallop Poll found that 61 percent of boys and 44 percent of girls considered brand names on clothes 'very important' of 'somewhat important'" (Jacobson and Mazur, 1995, 26).

A ten-year old from Baltimore said, "People will tease you and talk about you, say you got no-name shoes or say you shop at Kmart. An eighth grader said, "My

father always tells me I could buy two pairs of jeans for what you pay for Calvin Klein. I know that. But I still want Calvin Klein. (Kilbourne, 1999, 70)

Garments have become more than a piece of clothing, they have become an image. According to the informal focus group, branded clothing is important to developing an image and to being popular or cool. They went on to discuss that Klein was selling an image in the ads through telling them that, “when they buy his jeans, they will get status and be recognized.” Semiotic phenomenology showed that image was key in every Klein ad reviewed.

Kilbourne summarizes the influence of advertising on constructing and reflecting a reality based on the importance of material goods through the following statements:

Advertising constantly promote the core belief that of American culture: that we can re-create ourselves, transform ourselves, transcend our circumstances—but with a twist.” (Kilbourne, 1999, 68) The twist is that advertising can give us immediate gratification. Instead of working hard, saving, taking time to change our lives, advertising can give us immediate and effortless results. “It is the belief that such transformation is possible that drives us to keep dieting, to buy more stuff, to read fashion magazines tat gives us the same information over and over again. (1999, 68)

Sex Sells

In all of Klein’s ads, the reality of sexuality and sex arises. The theme of sex emerged from every method, the following responses are just a sample of what was collected from all three methods: sex sells, sex appeals, sex, slutty, nasty, horny, want, passionate, seduction, inhibition, sensuous, desire and pervert. Sex terms were used over

85% of the time to discuss Klein's ads by all age groups. It was a key discussion point in the informal focus group, a consistent response to the qualitative questions for all age groups in the content analysis survey and represented in responses throughout the semiotic phenomenology. Klein uses sex as a tactic to get our attention and to ultimately purchase his jeans. Whether it be objectifying a woman as a sex object in Ad #1 or showing a man and a woman engaging in sexual intercourse in Ad #2, or having the male character sprawled out on his back with legs spread apart appealing to men or women in Ad #3, sex is a consistent link. In the realities Klein has constructed, sex equates to ultimate power. Whoever is calling the shots in the sexually charged scenes is also the character or unseen viewer with the most power. In Ad #1, it is the unseen viewer who is directing the scene and the character to strip off her clothing and in Ad #2 it is the male character who is leading the woman in the sexual act. These individuals hold the power in these scenes and sex is one way to show their dominance.

Sex is also used to grab the viewer's attention and promote discussion.

Advertisement #3 is from one of Klein's more controversial sexual campaigns. In this particular ad, the male character appears to be an underage boy who is stripped down to his underwear, vest, socks and shoes. He is posing and staring directly at the camera or unseen viewer as he is sprawled onto the purple plush carpet. The character appears to be taking part in either a pornographic movie or photo shoot. This 1995 ad campaign drew increased public scrutiny and was pulled. However, by pulling this campaign, it drew increased attention and discussion, resulting in millions of dollars in free advertising. Klein's goal was ultimately achieved even though the campaign was pulled. Critics can

argue that it was one of his most successful campaigns to date, even though it did not run its full course.

In the reality that Klein constructs, it is respected and important to express yourself sexually. He exploits the character's uncomfortability or uneasiness in each of the ads with the intention of creating an image and driving the consumer to purchase the product. In Klein's world, sex is a statement and part of the natural communication between men and women, an expression of lust, a statement of rebellion, one's identity or ambiguousness. It is a way to seize power, be dominant and be in control. In the reality constructed, sexual expression is acceptable and acts as a freedom of speech.

Sex or sexual words came up over 85% of the time and was the most repeated way to both describe the ad and how the ad made they feel. In addition to the content analysis surveys, the participants in the informal focus group discussed sex as a prime topic. They discussed the harm that the promotion of sex in advertising has on young and impressionable consumers. Fifty percent of the participants felt this was "wrong". In addition, fifty percent were "disgusted" by the images of sex and felt that the characters portrayed "did not look like real people".

In an age of AIDS and other deadly sexually transmitted diseases, these ads can be harmful for young viewers. They set unrealistic expectations that sex defines people and is a mode of casual self-expression. Semiotic phenomenology found that the sexual encounter in Ad #2 was not about love or intimacy, but instead about power. And that in Ad #1, the woman is not the dominant seductress, but instead is being asked to reveal herself though she is clearly uncomfortable. Finally, in Ad #3, the underage male

character is stripping possibly for money or for drugs to try to be noticed and reach a level of fame, though in fact, he is being exploited.

Klein does not put a positive spin on sex in his ads. He is using them as shock value to grab the consumer's attention with disregard to the realities he is constructing and messages he is sending. Sex is being used as a key tactic to sell his jeans and build an image.

Cross-Gender Appeal

In the reality constructed by Klein, the theme of cross-gender is promoted to both men and women with the intention of selling designer jeans. However, the theme of cross-gender is not portrayed in a positive and proud manner, instead it is portrayed in a negative manner as confusion. This is supported by the responses from the content analysis survey, informal focus group and semiotic phenomenology. Terms such as: bi-sexual, gay, homosexual, gross, disgust and sick were expressed. Males of all age groups were more negative and used more derogatory terms compared to the females. For example, a male would say "gay or fag" where a female would say "bi-sexual or homosexual". The males responses would also include emotionally charged words such as "gross or disgusted" where as the females did not express these emotions.

In Ad #3 and #5, the characters do not look proud of their sexuality and possible alternative lifestyle. Instead, Klein puts them down by making the character in Ad #3 look sleazy and part of the drug or prostitution culture and in Ad #5 the character looks confused and uncomfortable with who she really is, so she is concealing her true sexual identity to become something that she is not; a man.

In the reality that Klein has constructed, he is equating cross-gender with insecurity and confusion. The character in Ad #3, though he appears confident, he is in a situation where he is not in control. Instead, he is selling himself for money. This is not a healthy reality celebrating alternative lifestyles. The reality constructed is portrayed as negative where both characters are fighting for control in a world where they have none and are not accepted or respected for who they are. Though there are people who do not approve of alternative lifestyles, society as a whole is more accepting of alternative lifestyles today. Klein's ads however, are promoting this lifestyle in a positive light as it should be. Instead, he is exploiting it for shock value to sell his jeans. His intention is not to raise social consciousness, but instead to make a profit and encourage discussion from consumers on his ads.

Another angle Klein is taking is to appeal to both men and women through Ad #3 and Ad #5. By making the characters gender questionable, it causes the consumer to view the ads longer, gaining more attention and a greater chance of retention. However, in doing so, Klein is not taking in account the reality that he has constructed and the potential damage it can cause. As Klein's primary target for teens, adolescence is an especially difficult time for teens. This is a time where people are self-conscious of their image and want to be accepted. At this time, teens are beginning to define who they are, they unique likes, dislikes and their personality and style. Klein is taking advantage of their search, by exploiting alternative lifestyles.

Bottom line, Klein's overriding method to madness is that he is trying to sell his product through provocative, controversial or thought-provoking advertising. He is exploiting images of cross-gender teens to cause his advertising to stand apart from the

crowded marketplace. This creates a unique signature or fingerprint to the world of fashion and advertising. Klein uses sex and emotional ads to provoke a response in all of us. That response differs from taking action against the ads, talking about them in our inner circle of friends, copying them to promote our own product, emulating the look or attitude portrayed or by purchasing the product. The one common link in all of Klein's ads is that they are increasing the awareness and free publicity for Klein, ultimately selling his product and promoting his edgy and controversial image to his consumers.

Promotion of Domestic Violence

Another reality that is constructed in Klein's advertisements is that of domestic violence towards women. In many of the ads (Ad 1, Ad 4) the character is visibly frightened and in danger. These ads evoked emotional responses more from the females than the males regardless of age or method. Females used responses such as "angry, stunned, nothing, unnatural, degrading, exploitation and false" to describe the ads. This is either from physical or emotional violence or abuse.

In Ad #1, the character may appear to be a seductress or dominant at first glance, however, semiotic phenomenology shows us that she is not in control, but instead is scared, reluctant to take off her clothes and is underage. The female character is taking orders on what to do next from the unseen viewer out of fear. She is holding her blouse shut and her elbows show us that she is in a protective stance. The character is trying to project herself and her body from the eyes and potential physical harm of the unseen viewer who is directing the scene.

In Ad #4, the female character is standing in a protective stance with her arms folded as she is getting questioned or yelled at by the male character. It appears that he is

verbally abusing her and has already or may resort to physical abuse. The female character has been crying or has taken drugs to escape this dim reality.

The bottom line is that Klein is constructing a negative reality where domestic violence is acceptable, may it be physical violence as what appears to be happening in Ad # 4 or may it be mental or verbal abuse that is taking place in Ad #1.

Though this reality is constructed by Klein as a norm, it also reflects the existence of abuse today. Klein has taken a scene that is usually acted out behind closed doors or in private, and has made it very public. As we turn the page of the advertisement it is as if we have just stumbled upon this argument. Though Klein's purpose is not to raise our consciousness. Instead, Klein focuses on these scenes to provoke a response from us the consumers. Klein's goal is to shock us with images and encourage our discussion of them, ultimately to create an image and to persuade their target consumer to purchase his designer jeans.

Klein's advertisements depict women as prey. He positions women as the weaker sex with the purpose of pleasing the male character. In these particular ads, the male is the predator who is evoking fear or violence upon the women. This is supported through the informal focus groups as well as the content analysis surveys. This damaging image that Klein is portraying is harmful to impressionable minds and teaches an inaccurate lesson that violence is a way to solve problems and more importantly that it is acceptable—when in fact it is not. Laws have been created to protect men and women against domestic violence. Treatment centers and safe houses have been created to help victims of violence. Finally, there are severe punishments from inflicting violence upon another human being.

Klein's ads are promoting violence as accepted practice. This lesson sets a poor example for both men and women, especially children on how using ones fists or hurtful words can get them what they desire. According to Kilbourne, "boys learn that masculinity requires a kind of ruthlessness, even brutality. Violence becomes inevitable." (1999, 27). Though the violent offenders in the ads are men, violence is also having an affect on women. Kilbourne states that violence is on the rise for women, where they are the offenders committing the crimes as well as physically attacking each other. (Kilbourne, 1999, 130). The challenge is that ads, such as Klein's are glorifying violence and making it look glamorous when it is not.

In this reality, violence runs rapid and the exploitation is accepted. These are not accepted in our true reality, but Klein prays on these moments of weak human behavior to sell his jeans. He weighs on our emotions to get a reaction. Klein is looking to shock us and push the envelope. He doesn't mind if this offends consumers or if it constructs a damaging reality or role model for impressionable minds to follow. Klein's primary concern in the selling of his products and jeans for a price. Though the ads may be construed as bringing important issues to light, in fact he is not doing this to better society or the future of our youth, instead he is doing it to grab our attention and force us to view his attempts to sell the product. And we are buying it and we are accepting of the negative reality that he is selling us. This is evident from the respondents in the content analysis survey and the focus group responding by saying "nothing".

Discussion of Nothing

"Nothing" itself has a great deal to say on how we as a people have become desensitized by shocking photos or controversial advertising. The "nothing" response

was used by both males and females in all age groups, regarding all of the ads in all of the methods. This consistent term was used to express how they felt about the ad and what feelings it evoked in them. In the content analysis surveys, the term “nothing” was used nineteen times to describe what emotions the ad evoked in them. This term was used almost as frequently as words dealing with sex. It can be argued that we are actually accepting of it, which proves to sell products like Calvin Klein jeans. Though people will argue that the advertising doesn’t affect them, advertising is making an impact on what we view as acceptable or offensive. In effect, “nothing” is extremely telling on how advertising is really influencing us and our behaviors, even if we choose not to outwardly admit it. Kilbourne supports our acceptance and desensitization through the following statement:

Although much more effort has been paid to the cultural impact of advertising in recent years than ever before, just about everyone in America still feels personally exempt from advertising’s influence. Almost everyone holds the misguided belief that advertisements don’t affect *them*, don’t shape their attitudes, don’t help them define their dreams. (Kilbourne, 1999, 27)

In the content analysis surveys and the informal focus group, multiple respondents, both male and female in all age groups used the word “nothing” to describe the advertisements. The statement itself is very telling to how Klein’s advertising has impacted people today. We as a people have become desensitized to negative images or provocative advertising. In effect, “the most effective kind of propaganda is that which is not recognized as propaganda. Because we think advertising is silly and trivial, we are less on guard, less critical, than we might otherwise be. It’s all in fun, it’s ridiculous.

While we're laughing, something sneering, the commercial does its work." (Kilbourne, 1999, 27).

Today, an advertisement such as Ad #2, which shows the exposed backside of a woman, is not shocking where in the past it would have never been accepted. The media today is stretching the lines of sex in advertising—and we are allowing them. Sexual images can now be seen everywhere from television to movies to advertising. Provocative images are becoming integrated into our lives and a result is that it takes more of a compelling image each time to shock us. Klein is on the cutting edge and continues to push the envelope with questionable images. For example, the 1995 campaign was pulled due to its racy content. However, when the respondents in the content analysis survey and in the informal focus group were questioned about Ad #3, three said that they felt “nothing”. However, in Ad 1 four respondents said “nothing, in Ad 4 six respondents used the word, and in Ad 5 there were six respondents who used the word “nothing” to describe how the ads made them feel.

This is pushing the advertisers to go to new heights to shock us. They are using violence in ads, sex in ads and even cross-gender characters to evoke a reaction. However, by responding “nothing” we are giving permission to advertisers to continue to try and shock us with inappropriate images. But, not standing up and expressing our true opinion, advertisers have impacted us—even if we don't care to admit it. The simple “nothing” expression is proof that advertising and other media has influenced our perceptions on what we feel is acceptable and what crosses the line.

Advertising has become such a common form of promotion that we see in our daily lives, that we have begun to accept the realities and images that are presented to us.

We may feel like we dismiss them, but in reality, we have accepted the realities both accurate and false that they are selling to us. They are influencing our behavior and shaping the environment in which we raise our children. Advertising has become a part of accepted American culture.

With as many messages that are reaching today's consumers, advertisers are on a constant search to find new thought-provoking ways to reach us. This can be seen in the progression of Calvin Klein ads. In Ad #1, he uses a fully clothed model that is exposing only a small amount of skin for the camera. In Ad #2, Klein exposes the woman character's full backside and shows the characters engaging in sexual intercourse. In Ad #3, the character appears to be in a kiddy-porn movie or photo shoot. In Ad #4, Klein focuses on a domestic dispute between a man and women where violence may occur. Finally in Ad #5, Klein makes us think twice about the sexuality of the character—is it a male or female?

Klein has taken his shock tactic to new levels in each of the advertisements. He doesn't use the same shock strategy or tactic twice. Instead he builds to reach a new, higher level to get a reaction from the consumer. As the respondents said "nothing", it proves the need for Klein to come up with new, racier ideas to get our attention and to stand apart from the sea of other advertisements. With nineteen people alone from the content analysis survey responding "nothing" as what feelings these ads evoked in them, it presents a reality where people are accepting of all types of controversial images. In this case, respondents were accepting of all of the ads and the scenes and characters that were in them. This is eye opening because in each of the scenes an injustice was occurring and ultimately was accepted by the respondents. The injustices include the

themes discussed in this study including domestic violence, drug culture, and exploitation of children and women as sexual objects. This presents the argument that we are accepting of the realities constructed by Klein and are ultimately reflecting them in reality or are at a minimum aware or are accepting of them.

The responses of “nothing” are very significant in how future ads will be developed. Ads need to cut through the noise of all other mediums as they fight to get our attention. It is getting harder to reach the consumer with all of the expanded media options available today. Advertisers will need to strive to new heights, developing new ideas and images to grab our attention. For Klein this can only mean that his ads will continue to push the envelope and will find new ways to shock us. This raises the question of if enough will ever be enough and if this type of advertising will hit a brick wall and stop. As long as there is money to be made, advertisers will continue to push the envelope. And as consumers, if we continue to respond as “nothing”, then we as a society are accepting of the false images and stereotypes that the advertisers are showing. “Nothing” is a statement of acceptance, where we are acknowledging that the ad doesn’t shock us and that we accept it. We have the choice to sit back as a society and accept the advertising and the realities the media is presenting, or we have the option to stand up and fight against it. Kilbourne reported similar findings in the study below, where in this case, “whatever” was the statement expressed by the respondents:

Cynicism is one of the worst effects of advertising. Cynicism learned from years of being exposed to marketing hype and products that never deliver the promised goods often carries over to other aspects of life. This starts at an early age: A study of children done by researchers at Columbia University in 1975 found that

heavy viewing of advertising led to cynicism, not only about advertising, but about life in general. The researchers found that ‘in most cultures, adolescents have had to deal with social hypocrisy. They may be too young to cope with such thoughts without permanently distorting their views of morality, society, and business.’ They concluded that ‘7-to10-year-olds are strained by the very existence of advertising directed to them.’ These jaded children become the young people whose mantra is “whatever”. (Kilbourne, 1999, 66)

Acceptance of Drugs

The drug culture is another reality constructed and reflected by Klein. In each of the ads reviewed, the reality was dim and negative, showing characters that were powerless and out of control. In Ad 4, the character appears to be on drugs and to be selling himself as a male prostitute or for use in a pornographic movie or photograph. Klein is portraying a very seedy and nasty reality. In none of the ads does Klein show a positive, empowering, happy reality where the characters are self-confident, empowered, happy or at peace. Each ad reviewed shows the characters fighting an inner turmoil of who they are (as in Ad 5) or what is expected of them (Ad 1) or how they should act (Ad 3).

Though some of the characters look like they may be the dominant, none of them are. None are empowered to take positive action for themselves or on others. In Ad #3, the male character looks slyly at the unseen viewer. He seems to be confident with his direct eye contact and an individual with his tattoo and black finger nail polish, however, semiotic phenomenology deducts that this character is underage and a participant in either a pornographic movie or photo shoot. The character appears to be under the

influence of a controlled substance. It appears that the character is acting out directions from the unseen viewer and will do anything to earn money to potentially fuel his drug habit. This is a sad reality for a young man who seems to be turning to drugs and illegal activities to make quick money and to be successful.

In Ad #4, the female character's eyes appear glassy either from crying or from a controlled substance. She is very thin and her appearance is that of a heroin user. The "heroin look" was popular in the late 1980's, and this character seems to fuel the popularity and "glamour" of this look. However, this is a very disturbing reality where Klein is profiting from drug abuse. He is promoting its acceptance in these ads and is equating it with glamour and style, to be a coveted look for a man or a woman. This reality constructed is misleading people on drugs making them more desirable or popular, when in fact, drugs can kill.

Klein is creating a world where self-indulgence through drugs is acceptable with young people. Both the female and male models appear under the age of eighteen. Klein's reality is promoting recreational drug use for the purpose of shocking the consumer. This shock value advertising is used in each Klein ad to spark controversy and evoke discussion with consumers.

However, what Klein's ads are also marketing addiction. According to Kilbourne, "addiction is the number-one health problem in America today". Addiction has become a root to many problems we as a society face. It can be present in many core problems that plague our society such crime, poverty, divorce, child abuse, and other forms of violence. Drugs are just one addictive substance that Klein promotes in his advertisements. This is supported through the content analysis survey, the informal focus

group and semiotic phenomenology. Also, according to Kilbourne, “Just one type of addiction is that of drug addiction. Addiction can be present in all forms from being addict to owning materialistic items to being addicted to watching a certain TV show” (Kilbourne, 1999, 29).

The reality Klein constructs encourages drug addiction with children. He postures it as a way to escape from reality or the situation the characters have found themselves in. For example, the male character in Ad #3 is under the influence of a controlled substance. One reason he may be using these drugs is to escape the disappointments that he is facing. It appears that he may have been looking for fame and fortune, but all he has found is disappointment. He is taking part in a pornographic movie or photo shoot, selling his body and youth to an unseen viewer who is looking to exploit it for his own personal gain. Though the character is participating in this escapade, he has a very sly grin on his face as if to be sarcastic and make fun of the unseen viewer. However, even with this act of rebelliousness, the character has still given in to the powerful unseen viewer and regardless of his efforts to mock the viewer, the character has still succumbed to his pursuits.

This escapism achieved through the drugs is a very dangerous reality. Klein is not promoting the notion of getting help, or dealing with reality, but instead is promoting this as one way to escape it. This is not a solution that will benefit the character in the long run. Even with the brief escape offered by the drugs, he will inevitably find the harsh reality waiting for him when his high has worn off. Klein’s answer to be a rebel or to escape from disappointment is not healthy and can be deadly. This is a very harmful

reality that can affect impressionable minds and equate freeness, rebellion or escapism with drugs.

The drug reality promoted in Klein's ads also looks to give the characters an older and more mature look. For example, the male character in Ad #3, is underage. However, drugs seem to be an outlet, which he has turned to find his manhood or to give the appearance of being wise or older beyond his years. However, though he has gotten a tattoo and is trying to look older, he can not mask that he is underage. Klein seems to be creating a reality where young people can turn to drugs for confidence or to look more mature, when in fact it does the opposite.

Exploitation of Women and Children

Through all of Klein's advertisements, the women and girls are positioned as weaker, less than entities. In none of the ads are women or girls the dominant character. Instead, Klein constructs a reality where women and children are exploited for profit. Klein preys on women and children to promote his designer jeans through shock advertising methods. Klein has selected images that are minimally reflected in our society today and exposed them to the public not to raise social consciousness, but to sell his jeans.

However, the realities that Klein is constructing and reflecting are negative and harmful to impressionable minds. Klein has created a world where women and children are used for pleasure and put down. This is not a positive role model for people to emulate and does not show the true reality where women are successful, intelligent, dominant, strong, happy and self-fulfilled. The ads also give false images on how boys and girls should look, act and relate to one another. This sets up false expectations on

how they should view the world and treat others as well as how they should view themselves.

Klein sets the premise that women should be beautiful and thin in all of his ads. He doesn't use any models that represent the average woman. Instead, the women he uses are waif-like and are either scared, being used or unhappy about themselves. For example, in Ad #1, the woman character is an underage girl who has been dressed up to take the appearance of a woman. She is wearing adult clothing that is skin-tight, hugging her body and curves. The unseen viewer is telling her how to look and act to take the appearance of a seductress for his viewing pleasure. The character does not appear to be enjoying this. Instead, she looks frightened and is clinching her blouse together as if to protect her body, self and innocence from the view of the unseen viewer. The reality created in this ad by Klein is that it is acceptable to take advantage of an underage girl, dressing her up and asking her to act out adult-like fantasies. According to Kilbourne, "children, especially babies, are sometimes used for shock value, to grab attention." (Kilbourne, 1999, 78). This is the exploitation of children, which is illegal in our country. This practice is punishable by law and is demeaning to this young girl who could be left with emotional scarring for the rest of her life.

The reality constructed offers no options for women or girls. It teaches young women that to be beautiful they need to do whatever it takes to be thin and that to be accepted and successful, they must do whatever the men dictate. This is not a true reality and goes against the progress women have made.

Another example of how Klein exploits women and children is in Ad #2. In this ad, the woman is naked from the waist down. She is being used as a shield while the

dominant male is having sex with her in public. There is no care or love in this scene, instead, it is all about the man getting the pleasure he feels he deserves without thought given to the woman. She has no identity in this ad. She is faceless and doesn't even have any clothing that is hers. She is wearing only the male's leather jacket and is wide open for the world to see. Klein is treating this woman as a lesser entity by not giving her any unique characteristics or an identity of her own. She could be any woman and is just filling the void of this male's search for self-fulfillment and pleasure without regard to her as a person. This is a very damaging reality constructed where women are not important, and are only in existence to provide pleasure to the male.

In addition, this role is contradictory to what other ads are expecting of women, such as Ad #4. Women are told that they need to be feminine, soft spoken, thin, beautiful, sweet and virginal. However, Ad #2 is telling us that for women to be accepted they need to throw away their value system and respect for their body. Ads are telling us that women are expected to be silent and sweet while having a very sexy side. These actions are contradictory and present a confusing view of how women are expected to behave.

In Ad #4, the female character is standing back silently as she is questioned or yelled at by her male partner. She is standing in a self-protected stance while he engages in a very aggressive stance with his hands on his hips and his face forward. This ad is teaching women that they need to be silent, not stick-up for themselves and to accept the wrath of the male, whatever that may be. This is not a healthy reality. This is very limiting to women and is also dangerous, suggesting that women should obey their master and be loyal regardless of the danger they may face.

Another example of exploitation in Klein's ads is in Ad # 3 where the male character is sprawled out on purple plush carpet in only a few articles of clothing. This boy is being asked to take his clothes off for either a child pornographic film or a photo shoot, both of which are illegal. This exploitation of children is punishable by law, however, Klein is fueling its acceptance through the distorted ad that is created. He uses this situation to promote his product and evoke shock and discussion with consumers. The goal is to create controversy that in turn creates an edgy image that Klein uses to sell his product. However, this is not a positive reality and is telling people that it is acceptable to take advantage of children for their own profit and needs.

Another example is in Ad #5 where it is difficult to define the sex of the character. Through semiotic phenomenology we deduced that the character was a female dressed like a male. This ad constructs a reality where women are ashamed to be women. Instead, being a man is the preferred sex in this reality. The female character is dressed in over-sized clothing giving the image that she is too a male, when in fact she is not. She is concealing her own true identity and taking on a false one to fit into the mixed up world Klein has created. In this reality, it is better to pretend and to transform oneself into a male than to be proud of being a female. This is a disturbing reality that offers little options for women and teaches women to be ashamed of who they are to such an extent that they rather face death or impersonate men.

These realities take advantage of children, their innocence and their pureness by exploiting them as sexual objects. These types of images run rapid in Klein's advertisements, constructing a reality where children can be used for profit. Kilbourne supports this through the following statement: "We would be horrified by images like

these of our own children. But until we force ourselves to pay attention, these ads are just part of the mostly unconscious blur of images that surrounds us every day.”

(Kilbourne, 1999, 78).

Conclusions

Advertising has been a part of our lives and culture for centuries with the intention of promoting products to consumers. What initiated in the medieval ages through the creation of signs, has transformed into a powerful and profitable method to deliver information, persuade consumers, construct realities, and affect our global economy (Kilbourne, 1999, 71). However, no time in history can compare to the power and propaganda machine we have come to know as advertising today. The increased effort, creativity and spending from companies flowing into each tailored campaign to change social consciousness and persuade people to purchase products as a way to fill voids and a way to secure immediate gratification is at an all time high. (Kilbourne, 1999, 75)

Advertising continues to be a popular mode of communication to promote products, raise social consciousness and now be considered a part of our popular culture. However, time and the increase in advertising through all mediums has caused us to become desensitized. People have become less critical and are more accepting of advertising, its themes and realities both positively or negatively constructed and reflected. Kilbourne summarizes this effect advertising has on people today:

The most effective kind of propaganda is that which is not recognized as propaganda. Because we think advertising is silly and trivial, we are less on guard, less critical, than we might otherwise be. It's all in fun, it's ridiculous.

While we're laughing, something sneering, the commercial does its work.

(Kilbourne, 1999, 27)

It is important to recognize that by becoming more immune and accepting the messages and realities presented by advertising, we are allowing advertisers greater latitude to generate positive or negative realities that can affect our lives. We are giving them influence over us, our children and our families and permission to exploit our fears, stereotypes and false realities for their own profit. Jean Kilbourne, author of Deadly Persuasion summarizes this new reality perfectly:

The important question is not "Does this ad sell the product?" but rather "What else does this ad sell? (Kilbourne, 1999, 74) Advertising often sells a great deal more than products. It sells values, images, and concepts of love and sexuality, romance, success, and, perhaps, most importantly, normalcy. We are increasingly using brand names to create our identities. (Kilbourne, 1999, 74)

The results from the content analysis survey, focus group and semiotic phenomenology show us that Klein's advertisements both construct and reflect reality. They also show us that there is a fine line between constructed and reflected realities in advertising. The three methods applied in this study uncovered stereotypes, false realities and evidence showing our desensitization to controversy and shocking pictures through print advertising. Klein has taken realities that exist and has inflated them to become the norm for his advertisements. He is using the shocking scenes as a tactic to sell his jeans. The shock value tactic is being used to promote a specific image to Klein's target audience, so ultimately the consumer will purchase the designer jeans. The reality that is portrayed by all of the advertisements selected was very dim and skewed towards the

negative. None of the advertisements showed happiness and positive scenarios, but instead, focused on the trouble, confusion, fear and hurt that is a part of our lives.

Advertising is a powerful communications medium that can be dangerous if not used wisely. Like a potent drug, advertising is designed with one particular objective, however, along the way it has much broader results. Advertising does more than just sell products, it produces a harmful side effect that constructs negative and harmful realities such as increasing eating disorders, the acceptance of domestic violence, exploitation of women and children and the promotion of drugs as acceptable. (Kilbourne, 1999, 28).

Advertising builds a worldview that is based on people's weaknesses, faults and emptiness and looks to fill a void to make people's lives instantaneously better. Advertisers are not setting out to hurt society or negatively influence young minds. However, regardless of their intents, there are consequences to the advertising they are creating. They are fostering and fueling false realities and stereotypes that are damaging to impressionable minds and to our culture. Advertisers are selling much more than products, they are selling the American dream that is filled with ideal body images, material possessions, rules on how to act to be accepted and how to behave to be successful. The results produced from the advertisements are counterproductive and are destructive to individuals, relationships and cultures, leaving a lasting scar. We can tell ourselves and others that advertising does not influence us or our lives, however with this we are ignoring the impact and power advertising has on shaping our lives. (Kilbourne, 1999, 75)

Over \$200 billion dollars a year are spent on print, radio and television advertising which targets our children and consumers of all ages (Coen, 1999, 136). The

average cost to product a television commercial is over \$250,000 and this does not include the cost of airing the spot (Garfield, 1998, 53).

Advertising supports more than 60 percent of magazine and newspaper production and almost 100 percent of the electronic media. Over \$40 billion a year in ad revenue is generated for television and radio and over \$30 billion for magazines and newspapers. (Endicott, 1998, S-50)

According to Kilbourne, “one ABC executive said, ‘The network is paying affiliates to carry network commercials, not programs’” (Kilbourne, 1999, 35). More and more content in magazines and time on television is being devoted to advertising. This has become the profit maker for media to keep their shows alive and their profit healthy. Beyond radio, television and print, “advertising makes up about 70 percent of our newspapers and 40 percent of our mail” (McCarthy, 1990, F3).

Advertising is taking over our communication mediums and exposes the average American to at least three thousand ads every day. It is reported that Americans will spend three years of their lives watching television commercials (Kilbourne, 1999, 59). However, even though advertising is on the rise, reports state that:

We don't pay direct attention to very many of these ads, we are powerfully influenced, on an unconscious level, but the experience of being immersed in an advertising culture, a market-driven culture, in which all our institutions, from political to religious to educational, are increasingly for sale to the highest bidder. (Kilbourne, 1999, 59)

The content analysis survey resulted in nineteen expressions of the word “nothing” to describe the emotions that the ad evokes in them. This statement is significant, because

even if people are denying that advertising is having an affect on them, it clearly is. The statement of “nothing” as discussed earlier, shows that people are becoming desensitized to controversial images communicated by the advertisers. People have come to accept the realities they are constructing or reflecting, even when they are negative, stereotypical or false. I agree with Kilbourne when she sates that “commercialism has no borders. There is barely any line left between advertising and the rest of the culture” (Kilbourne, 1999, 59). I find truth in this statement with the findings of the informal focus group and with the content analysis survey where the most used response was “nothing”. People were much less offended by the images that I had thought they would be. They were much more accepting of what was being displayed that I would have thought.

Children and teens have become some of the most attractive consumers, making up for more than \$130 billion of their parent’s spending annually. “The Turner Cartoon Network tells advertisers, ‘Kids also spend \$8 billion of their own money’” (Kilbourne, 1999, 44). This makes children and teens a very powerful consumer and one that is coveted by advertisers. They are viewed as new and inexperienced consumers, making them prime targets for advertisers. These teenagers are in the “process of learning their values and roles and developing their self-concepts” (Kilbourne, 1999, 129). This makes them even more image conscious and susceptible to peer pressure. The media reinforces trends and messages to these teens on what is popular and what is out. Advertising preys on the insecurities of these young consumers, looking to influence their purchase decisions now and create brand loyalty for the future. Thus, the creation of realities and messages promoted by the advertisers can be very harmful, as they are accepted by impressionable minds.

Taking it a step further, teenage girls have become a very desirable target to advertisers, spending over \$4 billion annually on cosmetics alone (Kilbourne, 1999, 131). Teenage girls are even more self-conscious and experience a series of losses when they enter adolescence that can affect “self-confidence, loss of a sense of efficacy and ambition, and the loss of her “voice”, the sense of being a unique and powerful self that she had in childhood” (Kilbourne, 1999, 129). This makes teenage girls a perfect target for advertisers who are peddling their products to immediately fill voids and needs. This results in teenagers having a significant effect on the economy, a “USA Today CNN—Gallop Poll found that 61 percent of boys and 44 percent of girls considered brand names on clothes “very important” of “somewhat important” (Kilbourne, 1999, 70). Branded clothing has a substantial impact on how girls and boys spend their money. As reported earlier, branded clothing was very important to them and reflected what they felt to be their self-worth through wearing these more desirable items over generic version.

Beyond the desensitization of society, advertising can be very damaging to young children, both boys and girls, conveying false images and stereotypes. The following realities were abstracted from Klein’s advertisements: Males as dominant with absolute power; Women as second class citizens; Women as sexual objects; Thin as the beautiful/desirable body image; Power of the unseen viewer; Negative male and female relationships; Product substitution for human relationships; Materialistic American culture; Products equating to self-worth; Sex sells, Cross-Gender appeal; Promotion of domestic violence; Discussion of Nothing; Acceptance of drugs and the Exploitation of women and children. The women portrayed in the ads were not strong role models for young women to emulate. Instead, each women was positioned as a lesser entity either to

the male character, the unseen viewer or even the inanimate object, such as the motorcycle in Advertisement 2. According to Kilbourne, “Many ads feature girls and young women in very passive poses, limp and doll like” (1999, 141). This is a damaging image to project to impressionable minds. It constructs a false reality of women as weak, inferior and stupid.

Girls try to make sense of the contradictory expectations of themselves in a culture dominated by advertising. Advertising is one of the most potent messengers in a culture that can be toxic for girls’ self-esteem. If we looked only at advertising images, this would be a bleak world for females. (Kilbourne, 1999, 131).

The positioning of the women in the ads supports that the women pictured in the ads were viewed as lesser entities as a sexual object. The women are not pictured in comfortable or empowering poses or positions, instead they are positioned in weak stances. This includes the distorted stance of Character 1 in Advertisement 1. Here the character stands like a man and is clutching her shirt closed so that she doesn’t expose herself. In Advertisement 2, the woman woman’s face can’t be seen and her body is bent backward. This communicates that this woman has no identity and that she is nothing more than a sexual object to be used by the male character in the ad. According to Kilbourne, “Women cover their faces with our hair or our hands, conveying shame or

As the ads consistently position the women as the lesser character as fearful, submissive, weak and an object to be prayed upon, all of the male characters pictured are that of being independent, strong, dominant and in charge. This positions the males as

dominant to women and portrays a reality where men are smarter, dominant and have complete power over women. This can be supported by Jean Kilbourne's description.

Girls are often shown as playful clowns in ads, perpetuating the attitude that girls and women are childish and cannot be taken seriously, whereas even very young men are generally portrayed as secure, powerful, and serious. People in control of their lives stand upright, alert, and ready to meet the world. In contrast, females often appear off-balance, insecure, and weak. Often women's body parts are bent conveying unpreparedness, submissiveness, and appeasement. (Kilbourne, 1999, 142)

Dangerous themes were uncovered in the ads including violence, eating disorders, the roles of men and women, overall power and dominance of the sexes and the exploitation of children. In Advertisement 3, the character featured appears to be a young boy in a child pornographic photoshoot or movie. He looks underage and appears to be taken advantage of by the unseen viewer. He sits in the ad in his underwear, a vest, socks and gym shoes. Klein strives to continually "shock us" into purchasing his products, however, in this particular ad he crossed the line into a subject that is illegal in the United States—child pornography.

In 1995, Calvin Klein brought the federal government down on himself by running a campaign that may have crossed the line into child pornography. Very young models (and others who just seemed young) were featured in lascivious print ads and in television commercials designed to mimic child porn. The models were awkward, self-conscious. Embarrassed. (Kilbourne, 1999, 43)

However, even with bridging into a taboo topic such as child pornography and the exploitation of children, Klein walked away with more media exposure than he could have purchased. National protest and free publicity surrounded this advertising campaign and resulted in it being pulled. Advertisement 3 was one of the ads pulled, though even with pulling his very visible campaign, his jeans sales almost doubled from \$115 million to \$220 million that year. Part of this success can be attributed to the free publicity and controversy that fueled his image amongst his target consumer. (Kilbourne, 1999, 284) In effect, the ads didn't stop the wave of controversial advertising, they fanned the flames. By pulling the ads, it fueled Klein's image as a rebel, which helped grow his cool image to new heights.

Overall, Klein clearly uses provocative advertising, controversy and shock value as his advertising trademark or calling card. Klein continues to push the envelope with his advertising campaigns to-date. Klein looks to convey an image that is shocking and cutting edge to sell his products and reach his target consumer. Advertising is a key medium in doing so effectively. His advertisements take on a life of their own, fueling his cool, edgy and controversial image and the brand. I do not see an end in sight for Klein's controversial advertising style, instead, I see him continuing to push the envelope to develop even more eyebrow raising ads that will continue to revolution the advertising industry and how ads are created and projected to the public.

Limitations of Study

This study was limited in nature since only five of Klein's thousands of advertisements were chosen. A future study can be conducted looking at additional jean's advertisements or different clothing, cologne or accessory lines of Klein or other

designers. The study was also limited to the five areas including Sex, Mouth, Body, Hair and Product. A future study can look to focus on either one of the categories and go very in-depth or focus on different categories altogether to determine their link to controversy. The study was limited to a small sample pool, it would be interesting to expand the survey population to a greater number of people, ages and diversities.

Future Studies

Recommendations for future studies include focusing on one of the themes for further exploration, such as the power of the unseen viewer or the discussion of “nothing”, as well as conducting research on online or interactive advertising and the themes generated in this new wave of technology.

This study broke new ground through applying semiotic phenomenology to Calvin Klein’s jeans advertisements. The data and methods uncovered that visual communication, such as advertising, has a strong impact on how we view the world, ourselves and relationships. Advertising is a key communication method that will continue into the future, diving into new controversial tactics to grab out attention and persuade us to purchase products. It is our responsibility as scholars and consumers to recognize the impact that controversial advertising has on society and shape our own opinions and destinies not based on the messages contained in the advertising, but on our own values and morals. We need to be the leaders and not allow advertising to lead us.

Bibliography

- Applebaum, C. (1992 March 9). Calvin gets a clutter-busting image maker. *Adweek's Marketing Week* v33, 7.
- Baker, M. J. & Churchill, G. A. (1977 November). The Impact of Physically Attractive Models on Advertising Evaluations. *Journal of Marketing* v14n3, 528-555.
- Bellizzi, J. A. (1991). Personal Characteristics and Salesperson's Justifications as Moderators of Supervisory Discipline in Cases Involving Unethical Sales force Behavior. *Journal of the Academy of Marketing Science*, v19n1.
- Bellizzi, J.A. & Milner, L. (1991 June/July). Gender Positioning of a Traditionally Male-Dominant Product. *Journal of Advertising Research* v31n3, 72-79.
- Berger, P. & Gold, L. (1994). The effect of modern female sex role portrayals on advertising effectiveness. *Journal of Advertising* v34, 32-42.
- Blonsky, M. (1985). *On Signs*. John Hopkins University Press. Baltimore, MD.
- Blonsky, M. (1986, May 19). Helmut Newton. *Advertising Age*, v57n31, 46, 48.
- Bois, S. J. (1957). *Explorations In Awareness*. New York, Evanston, and London. Harper & Row.
- Bois, S. J. (1978). *The Art of Awareness*, 3rd Edition. Dubuque, IA. William C. Brown Company Publishers.
- Brady, J. (1995 September 4). Fueling, Feeling the Heat. *Advertising Age* v66n35, 1, 34.
- Brown, D. & Bryant, J. (1983 Winter). Children's Imitation of a Ridiculed Model Jenny S. Bryant. *Human Community Research* v10a286, 243-255.
- Carlson, M. (1995 September 11). Where Calvin Klein crossed the line. *Time* v146n11, 64.
- Coen, R. J. (1999). Spending Spree. *The Advertising Century* (Advertising Age special issue), 126, 136.
- Courtney, A. E. & Whipple, T. W. (1974 Spring). Women in TV Commercials. *Journal of Communication* v24a616, 110-118.
- Danesi, P. (1993 March). Eagle 2.6. *Printed Circuit Design*, v10n3, 34-37.
- De Coursey, J. & Sloan, P. (1995, November 20). *Advertising Age*, v66n47, 25.

- Decker, M. (1994 October). Your Salesperson in the Mail. *Target Marketing*, v17n10, 44-4
- Dunn, W. (1992 July). The Move Toward Ethnic Marketing. *Nation's Business*, v80n7, 39-41
- Dunn, M & Norburn, D. (1994). The impact of organizational values, goals, and climate on marketing effectiveness. *Journal Of Business Research* v30n2, 131-141.
- Earl, Dabbie. (2001). *The Practice of Social Research*, 9th Edition. 2001, Wadsworth/Thomson Learning. Australia.
- Eco, U. (1976). *A Theory of Semiotics*. Indiana University Press.
- Elliot, S. (1995 August 27 – September 2). The envelope on Calvin Klein. *The New York Times* v144s4, e2.
- Endicott, R. C. (1998, November 9). Top 100 Megabrands. *Advertising Age*, S-50, S-58.
- Field, A. E., Cheung, L., Wolf, A. M., Herzog, D. B., Gortmaker, S. L., and Colditz, G. A. (1999, March). Exposure to the mass media ad weight concerns among girls. *Pediatrics*, vol 103, no. 3, 36-41.
- Fiske, J. (1989). *Understanding Popular Culture*. Boston, London, Sydney, and Wellington. Unwin Hyman Ltd.
- Ford, J. B. & La Tour, M. S. (1993 September/October). Differing reactions to female role portrayals in advertising. *Journal of Advertising Research* v33n5, 43-52.
- Ford, J. & LaTour, M. (1993 September/October). Differing reactions to female role portrayals in advertising. *Journal of Advertising Research* v33n5, 43-52.
- Foss, S. K. (1994). A Rhetorical Scheme for the Evaluation of Visual Imagery. *Communication Studies* v45n3/4, 213.
- Frankena, W. (1973). *Ethics*, 2nd Edition. Englewood Cliffs, N.J. Prentice-Hall.
- Fredrickson, B. L. (1998, Fall). *Journal of Personality and Social Psychology*, vol 75, no. 1. Reported in *Media Report to Women*, 5.
- Gaines, S. & Churcher, S. (1994). *Obsession*. Secaucus, N.J. Carol Publishing Group.
- Garfield, B. (1998, April 20). Fabian turns Denny's meals into side dish. *Advertising Age*, 53.

- Gould, S. J. (1994 September). Sexuality and ethics in advertising: A research agenda and policy guideline perspective. *Journal of Advertising* v23n3, 73-80.
- Horoitz, A. S. (1995 December 1995). Promotional merchandise becoming part of integrated marketing plan. *Advertising Age's Business Marketing*, v80n12, 2,5.
- Horoitz, I. (1987 June). Regression-Estimated Market Demand and Quasi-Cournot Behavior. *International Journal of Industrial Organization*, v5n2, 247-253.
- Hyman, M. R., Tansey, R. & James, C. (1994 September). Research on advertising ethics: Past, present and future, v23n3, 5-15.
- Ingrassia, J. (1995 September 18) Canada's industry self-regulation aids quality. *Advertising Age*, v66n37, I-28.
- Jacobson, M. F. and Mazur, L. A. (1995). *Marketing madness: A survival guide for a consumer society*. Boulder, CO: Westview Press.
- Jaffe, L. (1994 July/August). The Effect of Modern Female Sex Role Portrayals on Advertising Effectiveness v34n4, 32-44.
- Kaplan, S. J. (1990 March). Visual Metaphors in the Representation of Communication Technology v7n212, 37-47.
- Kerlinger, T. (1986). The New Look of Advertising. *Journal of Advertising Research* v24n11, 32-38.
- Kilborne, J. (1999). *Deadly Persuasion: Why Women and Girls Must Fight the Addictive Power of Advertising*. New York, N.Y. The Free Press.
- Lanigan, R. L. (1984). *Semiotic Phenomenology of Rhetoric*. Washington D.C. University Press of America.
- LaTour, M. G. (1990). Female Nudity in Advertising: An Analysis of Gender Differences in Arousal and Ad Response. *Psychology and Marketing* v7, 65-81.
- LaTour, M. S. & Henthorne, T. L. (1994 September). Ethical judgments of sexual appeals in print advertising. *Journal of Advertising* v23, 81-90.
- Leo, J. (1994 June 13). U.S. News & World Report. Selling the woman-child v116n23, 27.
- Leeds-Hurwitz, W. (1993). Hillsdale, N.J. Lawrence Earlbaum Associates, Inc.

- Lipmann, S. A. & McCardle K. F. (1991 November). Uncertain Search: A Model of Search Among Technologies of Uncertain Values. *Management Science*, v37n11, 1474-1490.
- Lippe, D. (1995 September 4). Readers rate Klein "porn" campaign. *Advertising Age* v66n35, 34.
- Littlejohn, S. W. (1999). *Theories of Human Communication*, 6th Edition. Belmont, CA. Wadsworth Publishing Company.
- Martin, C. R. (1994). Ethical Advertising Research Standards: Three Case Studies. *Journal of Advertising* v23n3, 17.
- McCarthy, C. (1990, November 11). In thingdom, laying waste our powers. *Washington Post*, F3.
- Miller, C. (1992 November 23). Publishers Says Sexy Ads Are OK, But Sexist Ones Will Sink Sales. *Marketing News*, v26n24, 8-9.
- Miller, C. (1995 March). Men drop their dull drawers for something more colorful. *Marketing News* v156n3, 24-26.
- Mittal, B. (1994). Public Assessment of TV Advertising: Faint Praise and Harsh Criticism. *Journal of Advertising Research* v34n1, 35.
- Moriarty, S. E. (1991 Autumn). New Magazine Visuals and the 1988 Presidential Election. *Journalism Quarterly* a4081, 371—380.
- Peterson, J. (1992 June). Public Policy and the Economic Status of Women in the United States. *Journal of Economics Issues*, v26n2, 441-448.
- Peterson, R. A. & Kerin, R. A. (1977 October). The Female Role In Advertisements – Some Experimental Evidence. *Journal Of Marketing*, V41 N4, 59-63.
- Peterson, R. A., Wilson, W. R. & Brown, S. P. (1992 March/April). Effects of Advertised Customer Satisfaction Claims on Consumer Attitudes and Purchase Intention. *Journal of Advertising Research* v32n2, 34-40.
- Peirce, C. S. (1991). *Pierce On Signs*. Chapel and London: The University of North Carolina.
- Pollay, R. W. (1986 April). The Distorted Mirror: Reflections on the Unintended Consequences of Advertising. *Journal of Marketing* v50, 16-36.
- Prakash, V. (1992). Sex Roles and Advertising Preferences. *Journal of Advertising Research* v32n3, 43.

- Reid, L. N. & Soley, L. C. (1983 Autumn). Advertising Article Productivity of the U. S. Academic. *Journalism Quarterly* v60a311, 464-469.
- Richmond, D. & Hartman, T. P. (1982 October). Sex Appeal in Advertising. *Journal of Advertising Research* v22n5, 53-61.
- Sandmaier, M. (1991, September/October). Love for the long haul. *Family Therapy Networker*, 23-35.
- Scott, L. (1996). Something Old, Something New: Exploring the Interaction Between Ritual Advertising. *Journal of Advertising* v25n1, 33.
- Schneider, K. S. (1996 June 3). Too Fat? Too Thin? How media images of celebrities teach kids to hate their bodies. *People Magazine* v45n22.
- Seid, R. P. (1994). Too "close to the bone": the historical context for women's obsession with slenderness. In Falon, P., Katzman, M. A., and Wooley, S. C. (1994). *Feminist perspectives on eating disorders*. New York: The Guilford Press, 3-16.
- Severn, J., Belch, G. E. & Belch, M. A. (1990). The Effects of Sexual and Non-Sexual Advertising Appeals and Information Level on Cognitive Processing and Communication Effectiveness. *Journal of Advertising*, v19n1, 14.
- Soley, L. & Kurzbard, G. (1986). Sex in Advertising: A Comparison of 1964 and 1984 Magazine Advertisements. *Journal of Advertising* v15n3, 46-54, 64.
- Soley, L. C. & Reid, L. N. (1988). Taking If Off: Are Models in Magazine Ads Wearing Less? *Jq. Journalism Quarterly* v65n4, 960.
- Stein, J. (1986, October 29). Why girls as young as 9 fear fat and go on diets to lose weight. *Los Angeles Times*, 1, 10.
- Stephens, D. L., Hill, R. P. & Hanson, C. (1994 Summer). The beauty myth and female consumers: The controversial role of advertising. *Journal of Consumer Affairs* v28n1, 137-153.
- Sternthal, B. (1986 March). Advertising and Gender Response. *Marketing & Media Decisions* v21n3, 136.
- Sullivan, G. (1988). Women's role portrayals in magazine advertising:1958-1983. *Sex Roles* v18, 181-188.
- Tinkham, N. L. & Reid, J. (1988 April). The effects of semantic and thematic clustering on the learning of second language vocabulary. *Second Language Research* v13n2, 138-163.

- Trachtenberg, J. A. (1986 May 5). "It's Become Part of Culture." *Forbes* v137n10, 134-135.
- Treise, D., Weigold, M. F., Conna, J. & Garrison, H. (1994 September). Ethics in Advertising: Ideological correlates of consumer perceptions. *Journal of Advertising* v23n3, 59-66.
- Vanity Fair. (1991 October). 116 page layout.
- Warnock, G. J. (1971). A twenty-year appraisal. *Journal of Advertising* v20, 1-12.
- Webster's New World College Dictionary (3rd Edition). (1997). 299, 1127. Simon & Schuster, Inc.
- Wimmer, R. D. & Dominick, J. R. (1994). *Mass Media Research: An Introduction*, 163-186. Belmont, CA. Wadsworth Publishing Company.
- Wolf, G. (1991 June). American Mass Media And The Myth of Libertarianism: Toward an Elite "Power Group" Theory. *Critical Studies in Mass Communications*. v8n2, 33-41.
- Zinkhan, G. M. (1994). Advertising Ethics: Emerging Methods and Trends. *Journal of Advertising* v23n3, 1.
- Zinkham, G. M. (1994). Excerpts from "Camping out in California." *International Journal of Research in Marketing*. V11n4, 44.

Appendix A

STANDARDIZED CODING SHEET FOR STUDYING CALVIN KLEIN ADS

Please fill in the blanks and circle all the numbers under each category that describe the particular ad. Thank you.

A. Advertisement number 1

B. Your sex 1-Male 2-Female

C. Your age 1- 13-15 yrs. 2- 16-18 yrs. 3- 19-21 yrs.
4- 22-24 yrs. 5- 25-27 yrs. 6- 28 or above

Please answer only for CHARACTER 1

D. Sex

1-Male 2-Female 3-Indeterminate 4-Other _____

E. Eyes

1-Open 2-Closed 3-Looking forward 4-Looking upward

5-Looking downward 6-Looking to the right

7-Looking to the left 8-Other _____

F. Mouth

1-Open 2-Closed 3-Smile 4-Frown

5-Other _____

G. Body

Arms 1-Open 2-Closed 3-Other _____

Hands 1-Open 2-Closed 3-Other _____

Legs 1-Open 2-Closed 3-Other _____

Feet 1-Open 2-Closed 3-Other _____

Torso 1-Forward 2-Backward 3-Other _____

H. Hair

1-Long 2-Short 3-Neat 4-Messy

5-Curly 6-Straight 7-Other _____

I. Product

1-The product is visible 2-The product is not visible

3-Other _____

J. Expression Character 1

In one word descriptors please indicate the overall feelings, expressions, and emotions expressed by character 1.

K. Your Expression

In one word descriptors please indicate the overall feelings, expressions, and emotions this ad evokes for you.

Thank you for taking time to complete my survey.

Appendix B

Table 1.

Percentage of Agreement by Categories of Response for Advertisement #1

Age	13-18		19-21		22-24		28 or above		
	Males	Females	Total	Males	Females	Total	Males	Females	Total
Sample Size (14)	1	2	3	1	3	4	2	2	4
Character 1	1	2	3	1	3	4	2	2	4
Sex									
Male									
Female	100	100	100	100	100	100	100	100	100
Indeterminate									
Other									
Eyes									
Open	100	100	100	100	66.7	75	50	100	75
Closed									
Looking Forward	100	100	100	100	66.7	75	100	100	100
Looking Upward									
Looking Downward									
Looking to the Right									
Looking to the Left									
Other									
Mouth									
Open					33.3	25			
Closed	100	50	66.7	100	66.7	75	100	100	100
Smile									
Frown									
Other		50	33.3						

Table 1, continued

Percentage of Agreement by Categories of Response for Advertisement #1

Age	13-18			19-21			22-24			28 or above		
	Males	Females	Total	Males	Females	Total	Males	Females	Total	Males	Females	Total
Sex	1	2	3	1	3	4	2	2	4	2	1	3
Sample Size (14)	1	2	3	1	3	4	2	2	4	2	1	3
Body												
Arms												
Open		50	33.3	100		25				50	100	66.7
Closed	100	50	66.7		100		100		75			
Other					33.3			100	50			33.3
Hands												
Open		50	33.3							50		33.3
Closed	100		33.3	100	100		100	100	100	50	100	66.6
Other		50	33.3								100	33.3
Legs												
Open		50	33.3	100	100		100	100	100	100	100	100
Closed	100		33.3									
Other		50	33.3									
Feet												
Open		100	100	100			100	100	100	100	100	100
Closed	100				66.7							
Other					33.3							
Torso												
Forward	100		33.3		100		50		25	50	100	66.7
Backward				100			50		25			
Other		100	66.7		33.3			100	50			33.3

Table 1.

Expression of Character 1 by Age Group and Sex for Advertisement #1

Age	13-18		19-21		22-24		28 or above		
Sex	Males	Females	Total	Males	Females	Total	Males	Females	Total
Sample Size (14)	1	2	3	1	3	4	2	2	4
Character 1	Comfortable	Careless	Sex	Sexy-2	Excited	Serious	Seductive	Hypnotized	
	Sexy	Want		Timid	Erotic	Sexy	Suave	Daring	
	Stylish	Sexual		Staring	Nothing		Sensuous		
		Trampy		Provocative			Unnatural		
				Surprised			Concerned		
				Stunned					
				Undressing					
				Angry					

Table 2-1.

Percentage of Agreement by Categories of Response for Advertisement #2

Age	13-18		19-21		22-24		28 or above	
	Males	Females Total	Males	Females Total	Males	Females Total	Males	Females Total
Sample Size (14)	1	3	1	3	2	2	2	1
Character 1								
Sex								
Male	100	100	100	100	100	100	100	100
Female								
Indeterminate								
Other								
Eyes								
Open								
Closed	100	100	100	100	100	100	100	100
Looking Forward								
Looking Upward								
Looking Downward								
Looking to the Right			100	33.3	50		50	33.3
Looking to the Left								
Other								
Mouth								
Open	100	66.7	100	66.7	75	100	75	100
Closed								
Smile								
Frown								
Other	100	66.7	100	33.3	25	50	75	33.3

Table 2-1, continued

Percentage of Agreement by Categories of Response for Advertisement #2

Age	13-18		19-21		22-24		28 or above		
	Males	Females	Total	Males	Females	Total	Males	Females	Total
Sample Size (14)	1	2	3	1	3	4	2	2	3
Character 1									
Hair									
Long									
Short	100	100	100	100	100	100	100	100	100
Neat	100	100	100	100	100	100	50	100	75
Messy									
Curly				33.3	25	50			
Straight	100	100	100	33.3	25	25	50	100	66.7
Other									
Product									
Visible	100	100	100		66.7	50	50	100	66.7
Not Visible				100	33.3	50			
Other							50	100	75
							50	50	33.3

Table 2-2.

Percentage of Agreement by Categories of Response for Advertisement #2

Age	13-18		19-21		22-24		28 or above		
	Males	Females	Total	Males	Females	Total	Males	Females	Total
Sample Size (14)	1	2	3	1	3	4	2	2	4
Character 2	1	2	3	1	3	4	2	2	4
Sex									
Male	100	100	100	100	100	100	100	100	100
Female	100	100	100	100	100	100	100	100	100
Indeterminate									
Other									
Eyes									
Open	100	50	66.7	100	100	100	100	50	50
Closed									
Looking Forward									
Looking Upward									
Looking Downward									
Looking to the Right									
Looking to the Left									
Other	50	33.3	33.3	100	75	50	50	100	66.7
Mouth									
Open									
Closed									
Smile									
Frown									
Other	100	100	100	100	100	100	50	100	66.7

Table 2-2, continued

Percentage of Agreement by Categories of Response for Advertisement #2

Age	13-18		19-21		22-24		28 or above		
	Males	Females	Total	Males	Females	Total	Males	Females	Total
Sex	1	2	3	1	3	4	2	2	4
Sample Size (14)	1	2	3	1	3	4	2	2	4
Character 2	1	2	3	1	3	4	2	2	4
Body									
Arms									
Open	100	100	100	100	100	100	100	100	100
Closed									
Other				33.3	25	50	100	100	50
Hands									
Open	100	100	100	100	66.7	75	100	100	50
Closed					33.3	25			
Other				33.3	25	50			
Legs									
Open	100	100	100	100	100	100	100	100	100
Closed									
Other				33.3	25	50			
Feet									
Open	100	50	66.7	100	66.7	75	100	100	100
Closed									
Other		50	33.3		33.3	25			
Torso									
Forward				100	66.7	75			
Backward	100	50	66.7		33.3	25	100	100	100
Other		50	33.3						

Table 2-2, continued

Percentage of Agreement by Categories of Response for Advertisement #2

Age	13-18		19-21		22-24		28 or above				
	Males	Females	Total	Males	Females	Total	Males	Females	Total		
Sample Size (14)	1	2	3	1	3	4	2	2	4	1	3
Character 2											
Hair											
Long	100	100	100	100	100	100	100	100	100	100	100
Short											
Neat	100		33.3								
Messy		50	33.3	100	66.7	75	100	50	50	100	33.3
Curly	100	50	66.7		33.3	25	100	100	100		66.7
Straight		50	33.3		66.7	50					
Other							50	25	25	100	33.3
Product											
Visible					33.3	25				50	33.3
Not Visible	100	100	100	100	66.7	75	50	100	75	100	66.7
Other							50	50	25		

Table 2.

Expression of Character 1 by Age Group and Sex for Advertisement #2

Age	13-18		19-21		22-24		28 or above		
	Males	Females	Total	Males	Females	Total	Males	Females	Total
Sample Size (14)	1	2	3	1	3	4	2	2	4
Character 1	Comfort	Macho					Attraction	Powerful	
	Passion	Sensuous					Sex Appeal	Conqueror	
	Style	Want					Seduction	Controlling	
							Desire	Dominant	
							Passionate	Lustful	
							Uninhibited		
							Enjoy		
							Wanting		

Table 2.

Respondents Expression for Advertisement #2

Age	13-18		19-21		22-24		28 or above	
	Males	Females	Males	Females	Males	Females	Males	Females
Sex								
Sample Size (14)	1	2	1	3	2	2	2	1
Character	Desire	Mad			Nothing	Horny		
Style		Confused			Exploitation	Sexy		
Character					Sexy			
					Interested			

Table 3.

Percentage of Agreement by Categories of Response for Advertisement #3

Age	13-18		19-21		22-24		28 or above	
	Males	Females	Males	Females	Males	Females	Males	Females
Sample Size (14)	1	3	1	3	2	2	2	1
Character 1								
Sex								
Male	100	100	100	100	100	100	100	100
Female								
Indeterminate								
Other								
Eyes								
Open	100	100	100	100	100	100	100	100
Closed								
Looking Forward	100	100	100	100	100	100	50	100
Looking Upward					50	25		66.7
Looking Downward				33.3	25			
Looking to the Right								
Looking to the Left								
Other								
Mouth								
Open								
Closed	100	50	100	66.7	100	100	100	100
Smile		100	100	66.7	50	50	100	66.7
Frown								
Other					100	50		

Table 3.

Expression of Character 1 by Age Group and Sex for Advertisement #3

Age	13-18		19-21		22-24		28 or above		
Sex	Males	Females	Total	Males	Females	Total	Males	Females	Total
Sample Size (14)	1	2	3	1	3	4	2	2	4
Character 1	Comfort	Lust		Confused	Nothing		Gay	Stoned	
	Uniqueness	Sexy			Creepy		Homosexual	Horny	
	Style	Comfortable			Pervert		Cocky	Psychopathic	
	Desire	Easy-going			Sexy		Drugs	Outrageous	Confident
		Bi-sexual			Hard-looking		Nothing	Arrogant	Anti-estab
								Rebellious	Superficial
								Seductive	Immoral
								Satire	Lustful
								Uninhibited	Uninhibited

Table 3.

Respondents Expression for Advertisement #3

Age	13-18		19-21		22-24		28 or above	
Sex	Males	Females	Males	Females	Males	Females	Males	Females
Sample Size (14)	1	2	3	4	2	2	2	1
	Uniqueness	Mad	Fag	Repulsive	Nothing	Disgusted	Disgusting	Rage
	Style	Disgusted	Gay	Sick	Embarrassment	Ugly	Disgust	Disgust
	Character	Confused		Skinny	Disgust	Vulgar	Fear	Fear
		Nasty		Dirty	Pathetic	Unnecessary	Unnecessary	
		Embarrassed		Gross		Pathetic	Pathetic	
				Confusing		Confusion	Confusion	
						Something missing	Something missing	
						Why him?	Why him?	

Table 4-2, continued

Percentage of Agreement by Categories of Response for Advertisement #4

Age	13-18		19-21		22-24		28 or above		
	Males	Females	Total	Males	Females	Total	Males	Females	Total
Sample Size (14)	1	2	3	1	3	4	2	2	4
Character 2									
Sex									
Male									
Female	100	100	100	100	100	100	100	100	100
Indeterminate									
Other									
Eyes									
Open	100	100	100	100	66.7	75	100	100	100
Closed									
Looking Forward	100	100	100	100	66.7	75	50	100	66.7
Looking Upward									
Looking Downward							50	50	66.7
Looking to the Right									
Looking to the Left									
Other					33.3	25		100	33.3
Mouth									
Open	100	100	100	100	100	100	100	100	100
Closed									
Smile									
Frown									
Other								100	50

Table 4-2, continued

Percentage of Agreement by Categories of Response for Advertisement #1

Age	13-18		19-21		22-24		28 or above		
	Males	Females	Total	Males	Females	Total	Males	Females	Total
Sex	1	2	3	1	3	4	2	2	4
Sample Size (14) Character 2	100	100	100	100	100	100	100	100	100
Body									
Arms									
Open	100	100	100	100	100	100	100	100	100
Closed									
Other									
Hands									
Open	100	100	100	100	33.3	25	50	100	66.7
Closed					66.7	75	100	50	50
Other							50	100	33.3
Legs									
Open	100	100	100	100	100	100	100	100	100
Closed									
Other									
Feet									
Open	100	100	100	100	66.7	75	100	100	100
Closed					33.3	25			
Other					33.3	25			
Torso									
Forward	50	33.3	33.3	100	33.3	50			
Backward					33.3	25	50	50	33.3
Other	100	50	66.7		33.3	25	50	100	66.7

Table 4.

Expression of Character 1 by Age Group and Sex for Advertisement #4

Age	13-18		19-21		22-24		28 or above		
Sex	Males	Females	Total	Males	Females	Total	Males	Females	Total
Sample Size (14)	1	2	3	1	3	4	2	2	4
Character 1	Curiosity	Menacing	Tough	Boy	Tough	Guy	Nothing	Dumb	Angry
	Anger	Tough			Rebel		Lost	Confrontational	Confrontational
	Attitude	Cool			Boozing		Confused	Uninhibited	Dominant
		Ticked			Rough Looking		Dumb	Natural	Argumentative
								Arrogant	Angry
								Stupid	

Expression of Character 2 by Age Group and Sex for Advertisement #4

Age	13-18		19-21		22-24		28 or above		
Sex	Males	Females	Total	Males	Females	Total	Males	Females	Total
Sample Size (14)	1	2	3	1	3	4	2	2	4
Character 1	Attitude	Blank		Tough Girl	Sick		Nothing	Angry	
	Desire	Trashy			Tired		Exotic	Annoyed	
	Comfort	Easy			Strungout		Modern		
					Drugged				
					Scared				
					Blocking Herself				
					Sexy				
					Pouty				
					Sulking				
							Sexy	Scared	
							Uninhibited	Helpless	
							Impatient	Pissed	
							Irritated		

Table 5.

Percentage of Agreement by Categories of Response for Advertisement #5

Age	13-18		19-21		22-24		28 or above		
	Males	Females	Total	Males	Females	Total	Males	Females	Total
Sample Size (14)	1	2	3	1	3	4	2	2	4
Character 1									
Sex									
Male									
Female	100	100	100		66.7	50	100	100	100
Indeterminate				100	33.3	50			
Other							100		
Eyes									
Open	100	100	100	100	100	100	100	100	100
Closed									
Looking Forward	100	50	66.7	100	100	100	100	100	100
Looking Upward		50	33.3				50		25
Looking Downward	100		33.3						
Looking to the Right									
Looking to the Left									
Other									
Mouth									
Open	100	100	100	100	100	100	100	100	100
Closed									
Smile	100	100	100	100		25			
Frown									
Other							100		50

Table 5, continued

Percentage of Agreement by Categories of Response for Advertisement #5

Age	13-18		19-21		22-24		28 or above								
	Males	Females	Males	Females	Males	Females	Males	Females							
Sample Size (14)	1	2	3	1	3	4	2	2	4	2	1	2	1	3	
Sex															
Body															
Arms															
Open	100	66.7	66.7	50	50	100	75	100	100	100	100	100	100	100	100
Closed															
Other	100	33.3	33.3	50	50	50	25	50	50	50	25	50	25	50	25
Hands															
Open	100	50	66.7	100	75	100	100	100	100	100	100	100	100	100	100
Closed															
Other	50	33.3	33.3	100	25	100	25	100	100	100	100	100	100	100	33.3
Legs															
Open	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100
Closed															
Other															
Feet															
Open	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100
Closed															
Other															
Torso															
Forward	100	50	75	100	33.3	50	100	50	100	100	50	100	100	100	100
Backward															
Other	50	33.3	33.3	100	33.3	25	100	25	100	100	50	100	100	100	100

Table 5, continued

Percentage of Agreement by Categories of Response for Advertisement #5

Age	13-18				19-21				22-24				28 or above			
	Males	Females	Total	Sample Size (14)	Males	Females	Total	Sample Size (14)	Males	Females	Total	Sample Size (14)	Males	Females	Total	
Hair																
Long	100	50	66.7	14	100	33.3	50	14	100	100	100	14	100	100	100	14
Short						66.7	50	14								
Neat																
Messy	100	100	100	14	100	100	100	14	100	100	75	14	100	100	100	14
Curly																
Straight	100	100	100	14	100	66.7	75	14	50	100	75	14	100	100	100	14
Other		50	33.3	14												
Product																
Visible	100	100	100	14	100	100	100	14	100	100	100	14	100	100	100	14
Not Visible																
Other																

Table 5.

Expression of Character 1 by Age Group and Sex for Advertisement #5

Age	13-18		19-21		22-24		28 or above			
Sex	Males	Females	Total	Males	Females	Total	Males	Females	Total	
Sample Size (14)	1	2	3	1	3	4	2	2	4	
Character 1	Comfort	Happiness	Innocent	Innocent	Confused-2	Nothing	Nothing	Sad	Unnatural	Rebellion
	Uniqueness	Tranquility	Innocent	Innocent	Depressed	Young	Innocent	Depressed	Young	Innocent
	Toughness	Confusion	Careless	Bi-sexual	Alone	Messy	Different	Alone	Different	Vulnerable
			Sloppy	Shy	Grunge					Unsure
			Messy	Different						
			Comfortable	Messy						
			Alternative	Alternative						

Table 5.

Respondents Expression for Advertisement #5

Age	13-18		19-21		22-24		28 or above		
Sex	Males	Females	Total	Males	Females	Total	Males	Females	Total
Sample Size (14)	1	2	3	1	3	4	2	2	4
Comfort		Nothing-2		Innocent	Nothing-2		Nothing	Sad	
Toughness				Young	Sick		Young		
				Naive	Immature		Homeless		
					Boyish				
							Strange	Protectiveness	
							Weird	Sympathy	
							Different	Smile	

Appendix C

Coding Sheet for Semiotic Phenomenology

Sex, Eyes, Mouth, Body, Hair, and Product

Advertisement # 1 Character # 1

Instructions: Complete coding sheet for each of the five Calvin Klein jeans advertisements. Code each picture according to the following categories. When complete, create a matrix chart disclosing the results.

Sex = S

S1 Male S2 Female S3 Indeterminate

Answer: S2

Eyes = E

E1 Open E2 Closed E3 Other

Answer: E1

Mouth = M

M1 Open M2 Closed M3 Other

Answer: M1

Body = B

B1 Open B2 Closed B3 Other

Answer: B2

Hair = H

H1 Long H2 Short H3 Other

Answer: H1

Product = P

P1 Visible P2 Not Visible P3 Other

Answer: P1

Table 1-1

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #1 in Advertisement #1**

Description	Reduction	Interpretation
Sex: S2	Female	She is dressed up like a
	Young, yet dressed up	painted doll or sexual
	Painted Doll	object—as men perceive a
	Sexual Object	woman to be.
	Sexy	She is the inferior sex,
	Seductive	following orders from the
	Fashionable	unseen viewer.
	Attractive	She is clearly underage,
	Contemporary	dressed up like a grown
	Good Physical Condition	woman.
	In-Shape	
		<u>Theme:</u>
		Women as sexual objects

Table 1-2

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #1 in Advertisement #1**

Description	Reduction	Interpretation
Eyes: E1	Wide Eyed	She is scared and in fear
	Looking directly forward	of the unseen viewer who
	Direct eye contact	is giving her instructions.
	Seductive	She is being watched and
	Intense, Piercing Stare	is focused on the unseen
	Trance is hypnotizing	viewer.
	Blank look	Her eyes are piercing,
	Scared	looking to please the
	Watchful	unseen viewer.
		She is not in control of her
		actions. Her heavy
		eye make up can't mask
		her fear or childish look of
		inexperience.
		<u>Themes:</u>
		Men as dominant
		Women as second class
		citizens
		Exploitation of children

Table 1-3

Semiotic Phenomenology: Description, Reduction and Interpretation

of Character #1 in Advertisement #1

Description	Reduction	Interpretation
Mouth: M1	Seductive	Rich deep colors represent
	Pouty	image of a woman
	Defined lips	stereotyped, according
	Crimson colored lipstick	to the viewer's perception
	Slight frown	of how a woman should
	Intense	look.
	Lips slightly parted	Scared, not knowing of
	Moist lips	what to expect next.
		Her slight frown
		represents that she is
		feeling scared or
		uncomfortable by being
		watched and directed.

Themes:

Women as sexual objects

Exploitation of children

Table 1-4

Semiotic Phenomenology: Description, Reduction and Interpretation

of Character #1 in Advertisement #1

Description	Reduction	Interpretation
Body: B2	Bending Forward	She is stripping, putting
	Arms hold shirt shut	on a show for the viewer.
	Young skin	Every move is being
	Pelvis and butt out	directed, positioning
	Manly stance	is not her own.
	Legs Cocked	She is positioned like a
	Feet Together	man. Her pose is
	Provocative Pose	awkward and manly.
	Aggressive	She is unnatural and
	Ready for action	is following orders.
	Very defined features	Elbows are in a protective
	Outlined with makeup	stance, protecting her
	Dramatic colors	space.
	Heavy makeup	<u>Theme:</u>
		Male Dominance
		Women as sexual objects
		Women as second class
		citizens
		Exploitation of Children
		Power of unseen viewer

Table 1-5

Semiotic Phenomenology: Description, Reduction and Interpretation

of Character #1 in Advertisement #1

Description	Reduction	Interpretation
Hair: H1	Long	Hair frames face, is
	Thick	shown as stereotype
	Shiny	of a beautiful woman.
	Healthy	Young girl dressed up
	Blowing	and made to look like a
		woman.
		Embodies the distorted
		image of what a woman
		is expected to look like.
		Long, thick, healthy
		blowing in the wind
		hair defines beauty.
		<u>Theme:</u>
		Women as sexual objects

Table 1-6

Semiotic Phenomenology: Description, Reduction and Interpretation

of Character #1 in Advertisement #1

<u>Description</u>	<u>Reduction</u>	<u>Interpretation</u>
Product: P1	Skin Tight Hugging curves of body Dark Blue Men's boots	Product is very sexual, drawing the viewer's eyes to her pelvis. Though The jeans cover her body, they outline her curves and allow the viewer's to look at a very private area. Product outlines her body, portraying a false image of curves by stance. The jeans look to emphasize a womanly figure where there is none. She is a child dressed in woman's clothing. <u>Theme:</u> Women as sexual objects Stereotype of women Thin as beautiful Cross gender appeal

Coding Sheet for Semiotic Phenomenology

Sex, Eyes, Mouth, Body, Hair, and Product

Advertisement # 2 Character # 1

Instructions: Complete coding sheet for each of the five Calvin Klein jeans advertisements. Code each picture according to the following categories. When complete, create a matrix chart disclosing the results.

Sex = S

S1	Male	S2	Female	S3	Indeterminate
----	------	----	--------	----	---------------

Answer: S1

Eyes = E

E1	Open	E2	Closed	E3	Other
----	------	----	--------	----	-------

Answer: E2

Mouth = M

M1	Open	M2	Closed	M3	Other
----	------	----	--------	----	-------

Answer: M1

Body = B

B1	Open	B2	Closed	B3	Other
----	------	----	--------	----	-------

Answer: B1

Hair = H

H1	Long	H2	Short	H3	Other
----	------	----	-------	----	-------

Answer: H2

Product = P

P1	Visible	P2	Not Visible	P3	Other
----	---------	----	-------------	----	-------

Answer: P1

Coding Sheet for Semiotic Phenomenology

Sex, Eyes, Mouth, Body, Hair, and Product

Advertisement # 2 Character # 2

Instructions: Complete coding sheet for each of the five Calvin Klein jeans advertisements. Code each picture according to the following categories. When complete, create a matrix chart disclosing the results.

Sex = S

S1 Male S2 Female S3 Indeterminate

Answer: S2

Eyes = E

E1 Open E2 Closed E3 Other

Answer: E3

Mouth = M

M1 Open M2 Closed M3 Other

Answer: M3

Body = B

B1 Open B2 Closed B3 Other

Answer: B1

Hair = H

H1 Long H2 Short H3 Other

Answer: H1

Product = P

P1 Visible P2 Not Visible P3 Other

Answer: P2

Table 2-1

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #1 in Advertisement #2**

Description	Reduction	Interpretation
Sex: S1	Male	He is dominant, handling
	Dominant	the female as he does his
	Aggressive	bike. He is portrayed as
	Rebel	physically strong and in
	Macho	charge. He is clearly male
	Strong	and has a distinct identity.
	Style	He has a unique, defined
	Passion	style of his own.

Theme:

Male as dominant,

superior

Women as sexual objects

Women as second class

citizens

Sex sells

Table 2-2

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #1 in Advertisement #2**

Description	Reduction	Interpretation
Eyes: E2	Closed	His eyes are relaxed
	Relaxed	in this passionate moment.
	Shut	His eyes are loosely closed, conveying his enjoyment and ease of the moment. Facing out towards the unseen viewer.
		<u>Themes:</u> Men as dominant Male in control

Table 2-3

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #1 in Advertisement #2**

Description	Reduction	Interpretation
Mouth: M1	Open	Male is dominant. He is
	Active	kissing the female. He is
	Kissing	initiating the sexual activity.

Themes:

Male as dominant

Male as superior

Table 2-4

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #1 in Advertisement #2**

Description	Reduction	Interpretation
Body: B1	Tattoo	Dominant, physically
	Bare-chested	strong male. He is a rebel
	Woman is shielding him	who is not afraid of
	His pants are undone	drawing attention or
	Engaging in	getting caught. He is
	sexual intercourse	at ease and in control of
	Not passive	the female and the
	Rebel	situation. He says where,
	Dominant	when and how. He is
	Right hand is holding	holding her, controlling
	onto her buttocks	her every move. He is
	Left hand is supporting	demonstrating his power
	her lower back	over women, using her as
	Baby face, robust manly	a shield to protect him,
	body with tattoo	while exposing her
	Slight suntan	
		<u>Theme:</u>
		Male Dominance, Power
		Superiority, Controlling
		Exploitation of Children

Table 2-5

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #1 in Advertisement #2**

<u>Description</u>	<u>Reduction</u>	<u>Interpretation</u>
Hair: H2	Short	Male is organized, clean
	Defined style	cut and in control. He
	Slicked to the side	cares about his image.
	Curl in front	He takes on a greaser
	Dark black hair	look, but cares about style.

Theme:

Male as dominant

Power

Pleasure

Fulfilling his desire

Table 2-6

Semiotic Phenomenology: Description, Reduction and Interpretation

of Character #1 in Advertisement #2

Description	Reduction	Interpretation
Product: P1	Skin Tight	The jeans are very dark.
	Dark	The leather emphasizes
	Belt undone	the rebellious image. The
	Leather jacket	product is visible only
	Harley Motorcycle	

Theme:

Male as dominant

Male has the power

Male is in control

Male as rebel

Table 2-7

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #2 in Advertisement #2**

Description	Reduction	Interpretation
Sex: S2	Female	Woman as passive;
	Passive	inferior to men. Women
	Under his spell	second class citizens.
	Under his command	Women's role is to
	Faceless	please male. Degrading
	Pleasing the male	to women. Women as
	Insecure	commodities. No unique
		identity. Women as
		faceless. No power nor
		control.
		<u>Theme:</u>
		Women as sexual objects
		Women as commodity
		Women as second class
		citizens

Table 2-8

Semiotic Phenomenology: Description, Reduction and Interpretation

of Character #2 in Advertisement #2

<u>Description</u>	<u>Reduction</u>	<u>Interpretation</u>
Eyes: E3	Can't See	<p>She is faceless. Her eyes can't be seen, leaving her no identity. She is hiding her face and is shielding the male character. She is acting out his fantasy, obeying his commands and facing the fence as instructed. She is in her own cell being dominated by the male figure.</p> <p><u>Theme:</u></p> <p>Women as sexual objects</p> <p>Women as second class citizens</p> <p>Women with no identity</p>

Table 2-9

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #2 in Advertisement #2**

<u>Description</u>	<u>Reduction</u>	<u>Interpretation</u>
Mouth: M3	Can't See	Faceless woman; holding no unique identity. She represents any woman and is a mere sexual object to be used. She has no expressions or feelings that can be seen in this ad. This symbolizes that her feelings are of no or little importance. Her role is to please and to act upon the male's command. Her womanhood is being exploited. <u>Theme:</u> Women as sexual objects Women as second class citizens Women with no identity

Table 2-10

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #2 in Advertisement #2**

Description	Reduction	Interpretation
Body: B1	Naked	Perfect naked body.
	Submissive	Woman has no identity
	Faceless	or unique characteristics.
	Arms open	This could be any woman.
	Hands open, clinging to his hair	Her body represents the shell of a woman. She is
	Her left arm is out of view	passive and following
	Torso forward	his lead; acting out his
	Legs open	fantasy. Her body acts as
	Muscular	a shield to protect him.
	Athletic legs	However, she is open for
	Firm body	the world to see; exploiting
	In-shape	her body.
	Slightly tanned	
	Slutty	<u>Theme:</u>
	Trampy	Women as second class
	Easy	citizens
		Exploitation of women
		Women as sexual objects

Table 2-11

Semiotic Phenomenology: Description, Reduction and Interpretation

of Character #2 in Advertisement #2

Description	Reduction	Interpretation
Hair: H1	Long	Hair is long as
	Messy	stereotype of beauty.
	Blowing in wind	Hair appears as it would
	Curly	in the male's fantasy.
	Wavy	Depicted with perfect hair
	Thick	and body; the only
	Healthy	characteristic's that matter
	Beautiful	to the male in this scene.

Theme:

Women as sexual objects

Exploitation of women

Image of beauty

Table 2-12

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #2 in Advertisement #2**

<u>Description</u>	<u>Reduction</u>	<u>Interpretation</u>
Product: P3	Not visible	No women's clothing
	Trade body for jeans	is pictured. She is only
	He is the only one	wearing his jacket. She
	wearing jeans	is not wearing any jeans.
	Nothing of her own	She has traded her body
		for his clothing. She has
		no product, nor power.

Theme:

Product = Power

Women as sexual objects

Exploitation of women

Women not worth of

product

Table 3-1

Semiotic Phenomenology: Description, Reduction and Interpretation

of Character #1 in Advertisement #3

Description	Reduction	Interpretation
Sex: S1	Male	Though the character is
	Bi-sexual	a male, he is very
	Comfortable	effeminate and exudes
	Easy-Going	a homosexual or bi-sexual
	Confused	look. He is cocky, but
	Creepy	at the same time following
	Pervert	the orders of the unseen
	Stoned	viewer. He is young and
	Drugs	not in control. He is not
	Cocky	dominant. He is exposed
	Horny	and is in a sexual position.
	Psychopath	
	Nothing	<u>Theme:</u>
		Cross-Gender appeal
		Exploitation of children
		Promotion of drug culture

Table 1-2

Semiotic Phenomenology: Description, Reduction and Interpretation

of Character #1 in Advertisement #3

Description	Reduction	Interpretation
Eyes: E1	Open	Male is looking directly
	Looking forward	at the unseen viewer. He
	Directly into unseen	has a mocking stare and
	Viewer's eyes	appears to be on a
	Slit Open	controlled substance due
	Dark under eye	due to the glassy eyes.
	Lines around eyes	He is intently watching
	Glassy	unseen viewer, getting
	Cocky	instructions on how to act
	Mischievous	and what to do next. His
	Mocking	vision is focused on the
		unseen viewer.

Theme:

Power of the unseen
viewer

Exploitation of children

Promotion of drug culture

Table 1-3

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #1 in Advertisement #3**

<u>Description</u>	<u>Reduction</u>	<u>Interpretation</u>
Mouth: M2	Closed	Male is smirking or smiling
	Smile	at the viewer as if he is on
	Smirk	film or being watched. His
	Pink	lips appear feminine, as
	Full lips	they are full and pink. The smirk is defiant , mocking the viewer by not taking the situation seriously. He is trying to exert control but is following orders.

Theme:

Defiance

Cross-Gender appeal

Exploitation of children

Power of unseen viewer

Table 1-4

Semiotic Phenomenology: Description, Reduction and Interpretation

of Character #1 in Advertisement #3

Description	Reduction	Interpretation
Body: B1	Open	Male is modeling for a
	Hands open	film or photo, taking
	Arms open	directions from an unseen
	Sprawled on floor	viewer. He is posing in a
	Legs spread	sexual and provocative
	Wearing only underwear, vest, socks and shoes	way. Only wearing a few
	Provocative pose	items of clothing, he
	Black nail polish	his young skin and
	Effeminate look	immature body. Pose
	Little body hair	draws eyes to private
	Tattoo	areas. Wears black nail
	Skinny	polish, very thin and
	No muscle tone	delicate features.
	Pale	<u>Theme:</u>
		Cross-Gender appeal
		Exploitation of Children
		Pornographic
		Power of unseen viewer
		Immature body, thin image

Table 1-5

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #1 in Advertisement #3**

<u>Description</u>	<u>Reduction</u>	<u>Interpretation</u>
Hair: H1	Long	Effeminate qualities
	Dark	include his feminine-like
	Messy	hair that is thick, long and
	Carmel highlights	wavy. He appears to have
	Uncombed	carmel-colored highlights.
	Thick	He appears unkempt, as if
	Wavy	off the streets.

Theme:

Cross-gender appeal

Effeminate

Hair as sex appeal

Character as sexual object

Exploitation of children

Table 1-6

Semiotic Phenomenology: Description, Reduction and Interpretation

of Character #1 in Advertisement #3

Description	Reduction	Interpretation
Product: P2	Not visible	Male is only wearing
	Barely clothed	underwear; not jeans.
	Gross	Clothing appears to be
	Clothes could be	for either a male or female.
	for a male or female	Clothing is used to frame
	Effeminate	him, drawing attention to
	Bi-sexual	private areas. Shoes and
		socks don't go together;
		character seems
		mismatched and tacks
		what he gets.
		<u>Theme:</u>
		Cross-Gender appeal
		Prostitution
		Exploitation of children
		Character as sex object

Coding Sheet for Semiotic Phenomenology

Sex, Eyes, Mouth, Body, Hair, and Product

Advertisement # 4

Character # 1

Instructions: Complete coding sheet for each of the five Calvin Klein jeans advertisements. Code each picture according to the following categories. When complete, create a matrix chart disclosing the results.

Sex = S

S1 Male S2 Female S3 Indeterminate

Answer: S1

Eyes = E

E1 Open E2 Closed E3 Other

Answer: E1

Mouth = M

M1 Open M2 Closed M3 Other

Answer: M1

Body = B

B1 Open B2 Closed B3 Other

Answer: B1

Hair = H

H1 Long H2 Short H3 Other

Answer: H1

Product = P

P1 Visible P2 Not Visible P3 Other

Answer: P1

Table 4-1

Semiotic Phenomenology: Description, Reduction and Interpretation

of Character #1 in Advertisement #4

Description	Reduction	Interpretation
Sex: S1	Male	Male is dominant and
	Dominant	aggressive with his look,
	Tough	clothing, stance (hands on
	Cool	hips) and in page
	Ticked	positioning. He emits a
	Mad	cool image and attitude
	Anger	and is arguing with the
	Attitude	female character. He
	Rebel	appears ready to engage
	Boozing	in violence. He has strong
	Confrontational	arm muscles, which are
	Nothing	flexed with anger and is
	Dumb	in-your-face, very clearly
	Arrogant	drawing you to his face.
	Argumentative	Wearing all black, very
		masculine.
		<u>Theme:</u>
		Male as dominant,
		powerful and strong
		Domestic violence

Table 4-2

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #1 in Advertisement #4**

Description	Reduction	Interpretation
Eyes: E2	Open	Male is aggressor, eyes
	Looking forward	are filled with anger as he
	Looking upward	engages in a dispute with
	Wide-eyed	the female. His eyes are
	Focused	black, symbolizing evil and
	Angry	his stare is intense,
	Intense	focused and piercing.
	Questioning	He is showing authority
	Confrontational	through his stare, wide
	Black-colored	eyes. His eyes are a focal
		Point for the ad and
		the first characteristic
		seen when opening the
		page.
		<u>Themes:</u>
		Men as dominant
		Male in control
		Male as aggressor
		Domestic violence

Table 4-3

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #1 in Advertisement #4**

Description	Reduction	Interpretation
Mouth: M1	Open	Male appears to be
	Frown	talking with the female.
	Teeth apart	He appears to be in mid-
	Talking	sentence. The
	Wide	conversation seems to be
		heated as he is visibly
		arguing or questioning
		the other character. His
		lips are turned down,
		supporting his displeasure.
		His mouth hangs open in
		disbelieve and ready for
		verbal assault.
		<u>Theme:</u>
		Male as aggressor
		Verbal abuse as a
		solution
		Male has the last word
		Male is dominant

Table 4-4

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #1 in Advertisement #4**

Description	Reduction	Interpretation
Body: B1	Tattoo	Male's body
	Aggressive	language suggests
	Hands on hips	hostility and anger.
	Torso forward	He is in an in your face
	Leaning into conversation	and forward stance
	Argumentative	confronting the female
	Angry	character. He is
	Legs open	aggressive, with muscles
	Muscles flexed	flexed and tense face.
	Face is leaning forward	Hands are planted on hips
		legs are apart, ready to
		engage.

Theme:

Male as dominant

Hostility, Anger as

Acceptable

Male as aggressor

Portrayed as physically

Strong and tough

Table 4-5

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #1 in Advertisement #5**

Description	Reduction	Interpretation
Hair: H1	Long	Hair frames the male's
	Black	face, drawing attention
	Slicked back	to his angry expression.
	Greasy	He fits the bad boy or
	Defined	rebel stereotype with his
	Framing his face	long, slicked back hair
	Rebel	that defines the norm.
	Curled at bottom	He portrays a tough
	Styled	and defined image.
	Long side burns	
		<u>Theme:</u>
		Male as aggressor
		Strong, defined image
		Rebel, anti-conformity
		Male as dominant

Table 4-6

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #1 in Advertisement #4**

Description	Reduction	Interpretation
Product: P1	Skin Tight Black	He is the only character wearing jeans, equating power with the product. He is wearing all black, exuding the image of a rebel and taking the form of the evil character in this fight of good and evil. The shirt is ripped, exposing his muscles and aggressive nature. <u>Theme:</u> Power equated to product Male as dominant Males as rebels

Table 4-7

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #2 in Advertisement #4**

Description	Reduction	Interpretation
Sex: S2	Female	The female is
	Waif-like	in a protective stance
	Blank	and appears upset,
	Nothing	very thin, fragile and
	Trashy	weak. She appears to
	Upset	be protecting herself
	Scared	and is scared from the
	Hurt	male's next move.
	Helpless	She appears to be
	Sick	confused, lost and
	Tired	under a controlled
	Drugged	substance.
	Blocking herself	
	Pouty	<u>Theme:</u>
	Sulking	Unhealthy body image
		Negative relationships
		Female as weak
		Violence as acceptable

Table 4-8

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #2 in Advertisement #4**

Description	Reduction	Interpretation
Eyes: E1	Slit open	She is visibly upset.
	Looking downward	Her make up appears
	Glassy	smeared from crying.
	Dark make-up	Her eyes look glassy,
	Smeared from crying	possibly from drugs or
	Heavy eye circles	from being upset. She
	Very defined eyes	is looking directly into
	Outlined in black	the male's eyes,
	Scared	and a little downward.
	Sad	She appears afraid of him
		and where this fight may
		be going. Her eyes are
		filled with hurt and
		sadness.
		<u>Theme:</u>
		Women as fragile
		Women as second class
		citizens
		Abuse as acceptable
		Drugs as acceptable

Table 4-9

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #2 in Advertisement #4**

<u>Description</u>	<u>Reduction</u>	<u>Interpretation</u>
Mouth: M1	Open	Her mouth is open and
	Lips parted	lips appear wet from
	Mouth open in disbelief	being upset. Her lips
	Full lips	show sadness from the
	Wet lips	frown expression and she
	Frown	looks fearful and upset.
		She doesn't appear to be
		speaking, instead, she
		appears to be speechless
		and listening to his
		acquisitions or anger.
		Looks like she has given
		up from defending her
		actions.

Theme:

Women as weak and quiet

Women to accept violence

and be spoken down to

Table 4-10

Semiotic Phenomenology: Description, Reduction and Interpretation

of Character #2 in Advertisement #4

<u>Description</u>	<u>Reduction</u>	<u>Interpretation</u>
Body: B2	Closed	She appears to be
	Arms clutched	protecting herself
	Protective stance	from possible violence
	Legs apart	or she may be clutching
	Angry	a wound that has already
	Ready to walk	been inflicted. She is
	Shielding herself from him	shielding herself from his
	Hiding her chest	words, vision and violence.
	Waif-like	She seems to be
	Sick	comforting herself by
	Thin	holding on tight. Her feet
		are apart and it appears
		that she may walk away.

Theme:

Acceptance of domestic
violence

Negative male and female
relationships

Table 4-11

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #2 in Advertisement #4**

Description	Reduction	Interpretation
Hair: H1	Long	Her hair frames her face,
	Messy	drawing attention to her
	Greasy	look of fear and shock.
	Stringy	It also draws attention to
	Needs to be washed	her mesh top and that
	Thin	she is trying to block her
		chest from his vision. Her
		hair looks thin and fragile
		as she is.

Theme:

Women as weak and
fragile

Table 4-12

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #2 in Advertisement #4**

Description	Reduction	Interpretation
Product: P2	Not visible	She is very open
	Wearing mini skirt	and vulnerable
	Mesh top	wearing a mesh top
	Barely covered	and very short skirt.
	White skirt	Her outfit is weak, she
	Comfortable shoes	is not wearing the pants.
		The white skirt reveals that
		she is the good character.
		Her clothing is fragile and
		shear like she is portrayed.

Theme:

Women as weak

Males as powerful

Women as quiet and
accepting

Women as passive

Coding Sheet for Semiotic Phenomenology

Sex, Eyes, Mouth, Body, Hair, and Product

Advertisement # 5 Character # 1

Instructions: Complete coding sheet for each of the five Calvin Klein jeans advertisements. Code each picture according to the following categories. When complete, create a matrix chart disclosing the results.

Sex = S

S1 Male S2 Female S3 Indeterminate

Answer: S3

Eyes = E

E1 Open E2 Closed E3 Other

Answer: E1

Mouth = M

M1 Open M2 Closed M3 Other

Answer: M2

Body = B

B1 Open B2 Closed B3 Other

Answer: B1

Hair = H

H1 Long H2 Short H3 Other

Answer: H1

Product = P

P1 Visible P2 Not Visible P3 Other

Answer: P1

Table 5-1

Semiotic Phenomenology: Description, Reduction and Interpretation

of Character #1 in Advertisement #5

Description	Reduction	Interpretation
Sex: S3	Indeterminate	Body of character appears
	Waif-like	to be a male by the stance
	Vulnerable	clothing and lack of
	No shape	muscle tone, however,
	Grunge	there is no body hair
	Confused	and when you look at
	Innocent	the face, the features are
	Sloppy	slender and delicate like
	Careless	that of a woman.
	Bi-sexual	Character looks young
	Shy	and has not developed
	Homely	and is not wearing clothes
	Young	of her own. She seems
	Depressed	lost and confused with her
	Nothing	identity and sexuality.
	Gray	<u>Theme:</u>
	Young	Cross-Gender appeal
		Exploitation of children
		Male as dominant

Table 5-2

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #1 in Advertisement #5**

Description	Reduction	Interpretation
Eyes: E1	Open	Character is looking
	Looking forward	directly at the unseen
	Looking upward	viewer. She appears lost
	Childish stare	and confused with who
	Immature	he or she is. She has a
	Young	cutting glare that
	Scared	seems to communicate
	Confused	uneasiness.
	Lost	
	Depressed	<u>Theme:</u>
		Cross-gender appeal
		Non-conformity
		Youth in America
		Male domination

Table 5-3

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #1 in Advertisement #5**

Description	Reduction	Interpretation
Mouth: M2	Closed	Mouth is closed and semi-
	Lips together	pouty. Character appears
	Natural	young, immature and
	No make up	innocent. Gray color
	Dry	is as indeterminate as
	Gray	the sex and confusion
	Full	of this character. No
	Semi-Pouty	unique characteristics, no unique identity.
		Character is close lipped and quiet. May be trying to strike a provocative pose, but it is ineffective.
		<u>Theme:</u>
		Women as quiet, insecure
		Men as powerful
		Cross-Gender Appeal
		Non conformity

Table 5-4

Semiotic Phenomenology: Description, Reduction and Interpretation

of Character #1 in Advertisement #5

Description	Reduction	Interpretation
Body: B1	Waif-like	Character is very thin,
	Child-like	with clothes hanging off
	Immature	the body. Very uneasy,
	Innocent	playing with hair and feet.
	Hands playing with hair	Child-like in figure, position
	Feet tilting	and actions. Immature
	Uneasy	body figure and body
	Uncomfortable	language. Not
	Clothing hanging	comfortable with self.
	Clothes not character's own	Identity in question.
	Tom-boy	Hiding behind clothing.
	Butch	Insecure, innocent and
		Naïve. Wants to be a
		man.
		<u>Theme:</u>
		Cross-Gender appeal
		Exploitation of Children
		Power of unseen viewer
		Men as dominant, Women
		as second class citizens

Table 5-5

**Semiotic Phenomenology: Description, Reduction and Interpretation
of Character #1 in Advertisement #5**

Description	Reduction	Interpretation
Hair: H1	Long	Hair acts as a shield
	Messy	hiding and protecting
	Greasy	character's identity.
	Grunge	Acts as shield to keep
	Hasn't been washed	people out. Style is
	Manly	messy, not conforming
	Unkempt	to what a girl's hair
	Hides face	is expected to look like.
		<u>Theme:</u>
		Cross-gender appeal
		Effeminate
		Hair as shield
		Exploitation of children

Table 5-6

Semiotic Phenomenology: Description, Reduction and Interpretation

of Character #1 in Advertisement #5

Description	Reduction	Interpretation
Product: P2	Visible	The clothing appears to be
	Hangs off body	a few sizes too big for the
	Too big	character. It appears to be
	Looks borrowed	a male's clothing. It hangs
	Swallows character	off the character's body,
	Male clothing	drawing attention to the
		overtly thin body. The
		character seems to hide
		under the clothing.
		<u>Theme:</u>
		Cross-Gender appeal
		Men as dominant
		Women as weak, frail
		Exploitation of children