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Methods

Research Rough Draft

The spring 2025 Coach campaign, starring Elle Fanning, takes place in New York City. The slogan of the commercial is “On your own time,” which asserts that the product in the ad will not only serve its function as an object but help you gain control of time and make it your own. How this is achieved is through a new version of a vintage Coach brand bag, referred to as a ‘Tabby’ bag. Coach began creating designer items such as bags, coats, and other clothing items in the year 1941, New York City, United States. Coach was referred to as the "Original American House of Leather" (Coach Story). The Tabby shoulder bag was originally created by designer Bonnie Cashin, the first lead designer to the coach brand. Bonnie began her work as a designer in the 1950s. She created for different brands, being known as, “One of the great innovators of modern fashion.”(Vintage Fashion Guild) Her designers were known for being innovative and different, specifically to be in “all aspects of an active, modern woman's life.” (Vintage Fashion Guild). She started designing for Coach in 1962, with her handbags came the movement of the modern woman, with the Tabby bag being released in the 1970s. The analysis will explore how the bag and Elle Fanning are relevant to timelines, and how the brand is attempting to change societal expectations of how time is experienced by younger generations. The analysis will look into how the commercial emphasizes control of societal expectations, time, and feminism. How this will be studied is through the breakdown of the commercial in the

images of the people, to the song choice, and the colors that are in the commercial as well. The analysis will also be discussing how the bag itself is important, or even fetishized, by the wearer, and how this is represented to the audience. Who the bag is made for, and the representation that a part of consumerism is relevant to the other movements such as the feminist movement, and the representation of feminism. The bag's representation is the actress Elle Fanning, and other designer brands who are showing similar representation. The ad is relevant to beauty and fashion is through how these two are portrayed. With the main audience of the ad being primary women. How this audience is drawn to the advertisement is expressed in an article by Brian Moeran where he states, "One of the technologies that we often like to use is that of enchantment. Indeed the technology of enchantment is probably the most sophisticated psychological weapon we use to exert control over the thoughts and actions of other human beings." (Moeran) How the advertisement with Elle is enchanting, is because of the alternative to life she is providing, that is completely its own compared to others. This is enchanting to the viewer, who may think that the beauty of the bag can provide a change in time.

The commercial being studied was released March, 2025, Titled "On your own time." The commercial is set on a city street full of people, with Elle and the bag emerging onto the street, from a subway tunnel, as the center of attention. Elle is shown becoming weighed down by her phone ringing, and the noise of the streets, to which the screen switches to looks of judgement from passerby and pictures of people relaxing, or one of a pregnant woman. The commercial seems to express how Elle is not able to keep up with others in social situations, or even professionally. The screen switches back to Elle's distressed face, and her looking at her phone on social media. Elle then closes her phone away in her bag, and looks up, suddenly the walkers on the street slow down, while others begin to walk faster. Elle is keeping her own pace on the

busy city streets, where she is seen taunting or laughing at those caught in the pause. The end shot is of Elle at the center of a busy street, with people moving around her, but she is in her own world. The voice over at the end of the commercial says “On your own time,” in the voice of Elle Fanning..

The questions relating to the spring 2025 Coach campaign involve conveying what a vintage bag says about feminism, consumerism, and society. Who is Elle Fanning and what makes her relevant to a coach ad? What does the ad say about femininity or feminism, whether it be through control, objectivation or fetishization of the bag? What does consumerism and branding have to do with the bag? Each of these questions will be looked through a visual lens, with additional questions of how the bag or how society views cell phone addiction, and how the brand Coach gives a solution to cell phone addiction through the bag and the advertisement. The camera angles, and time stamps to when and how the actors, models or props are displayed. The outfits of the people walking around elle, and the feminism with feminist representation will be analyzed. Sonic media analysis will also be used in the analyzing process of the video, for the music and sounds, including any speaking dialogue. The topic of these questions remains to be how the bag itself is a representation of feminism, or feminist power.

Elle Fanning is a popular actress, who began her career at the age of two. Her first role was as the younger version of her sister, Dakota Fanning, in the movie *I Am Sam*. Fanning would continue her acting career as a child actress, Fanning would later state in an interview, “I’ve been fortunate to play great characters, but when you’re a kid in movies, sometimes you’re just the kid in it. You’re being the observer.” (Marie Claire) This quote is a representation of how her career has grown, from a child actress to a leading female.. Her first popular adult role was the Disney movie *Maleficent*, made in 2014. Fanning would continue to larger roles, with her most previous

being Cathrine the Great on Hulu's *The Great*. But why would Coach choose this actress as the face of this campaign? Because Elle is a representation of modern young feminism, especially through her characters. This is portrayed through her character Cathrine the Great. A quote from one source states, "How Fanning hides her strength from Hoult is the best thing about the series. It makes you wonder if Catherine is surprised by her own moxie and manipulative mind." (Awards Daily) By the characters she plays, and the interviews. It is clear that Fanning was chosen by Coach because she represents the young and strong version of male challenging feminist. Who pushes for time.

Fetishization of the bag

The bag is a representation of time, or the bag is the representation of control over time on the main screen. In the video, at the fourteen second mark, Elle is seen stroking the bag with her fingers while scrolling through her phone. This scene could represent how the bag is a safe space for Elle, or something of comfort that is being also shown to the audience that the bag is a comfort item which is used to sooth during moments of stress. Another way to look at the bag is through fetishization, with the way she pets the bag being seen as how a person may caress a pet, or even a person in an intimate way. The magical quality of the bag, or what gives it life is how Elle is treating it, as though it is something living and intimate. This is again seen, as she puts the phone in her purse at seventeen seconds. With the phone, her timeline, going in the purse, Elle is making the purse the keeper of her timeline. To the audience this means that the purse is more important than the phone. To the audience this act could also be implying that the purse will protect those who wear it from the expectations of society for how time should be spent. In this commercial the purse is seen as a controller of time, from when Elle sets the phone inside the

bag and closes it. The world around her slows down, with the center focal point of time being the bag.

At the time thirty-five seconds, Elle is seen holding the purse in front of her, like someone would hold a dog. The bag has no longer become a piece of clothing, but is a part of her personal identity. The bag is fetishized because it is seen as an extension of an identity, rather than a piece of clothing. This is tying an emotional involvement to Coach's audience. In *The consumer psychology of brands*, Schmitt wrote, "brand communities are not only providing emotional bonds. They create shared goals among members." (Schmitt) The outcome of the commercial, through Coach's representation, is that a bag can change a person's timeline, whether this be a perspective on time, or of how society views a person's life. This is shown through how the onlookers view Elle, and how Elle displays the bag. The bag is a representation of itself with how Elle displays it as more than an object, but something of importance and personality.

Phone Addiction

The phone is a symbol of the overwhelming abundance of expectations and rules that is inflicted throughout society by culture. The phone represents society's expectations, that cover the desires of Elle Fanning. In this commercial. From the pictures flashing on the screen at seconds eight to seventeen, the images symbolize what time is meant to be to a society. With the picture of the bride, and the pregnant woman that are representing the societal expectations that are perceived as culturally normal, these are the expectations that make the phone a symbol of overwhelming abundance. Elle seems attached and weighed down by the effect her phone has on her, and during these seconds, she is seen stressing and worrying about its contents, with no ability to

stop. At second twelve of the video, Elle is seen staring at her phone while people also are walking at a fast pace around her, as if the world is moving too fast while she remains frozen by her phone.

How she breaks the connection to her phone is by putting the phone in the bag. Suddenly, the main focus is not the phone anymore. But, the phone is now in the bag, making the bag the center of the commercial, and the phone no longer relevant. This symbolizes that the expectations of society are not the main focus to Elle anymore, and the expectations of society that are represented through the phone no longer have power. For the people around her through the rest of the commercial, they are still outwardly tied to their phones, and thus to time as an external force over which they have no control. At second twenty-six Elle stops to look at a woman frozen in time on her phone. A man in a suit is seen with his phone as well at second twenty-eight. A man in a brown baseball cap and white coat is seen on his phone at second thirty-two. With the change of Elle no longer having her phone in hand, the others seem to be halted in time by their electronic devices, which portrays to the audience that the phone is now taking time away from them.

The Images Around Elle

The people around Elle in the beginning scenes are middle-aged, or at least older than her. They seem to be glaring or frowning at her as she is looking around and on her phone. At seven seconds, a middle-aged African-American male is seen frowning at Elle as he passes her on the street, then at ten seconds a red-headed older woman with glasses is glaring at Elle as well. These people could represent how the older generation and the younger generation perceive each other. As the older generation could be looking at the younger generations' struggles as

unnecessary issues, the younger thinks that the older is judging and not helping, which is a common miscommunication of today.

The later images of the commercial switch to how Elle sees the world after her time changes, and the world slows down. At twenty six seconds, Elle stops to look at a woman stopped in time, with her phone to her ear. The woman looks to be the same age as Elle, with red hair and glasses, and she is frozen with her phone to her ear. Elle smiles at her, as if relieved she is no longer in the position of the red-headed woman, then continues to walk on.

Images on her phone

The images in Elle's phone, especially the rapidly flashing notifications, have a different meaning than the images around her. While the images around Elle symbolize society's expectations, the images in the phone could be perceived as her own personal expectations of life, or what she sees should be the expectations. The same can be said about the notifications popping onto her screen at the fourth and fifth seconds of the video, which look to be invitations, and personal messages and notifications of events or social media. On her phone, the images played from seconds five to seventeen are of different flashing images, juxtaposed against cuts back to Elle's concerned face. The images are categorized into sections of marriage, women on vacation or taking selfies, one of a pregnant woman with her belly on display and posing in the mirror. The first few images are of hands, then flashing to the back of a bride's head. She is wearing a white flower crown. This symbolizes the expectation of people who are young to be married. The next images are of women in swim suits, one laying on the beach. This symbolizes both body image of being seen as fit and attractive, and the need that is seen to be somewhere

having fun. The last image of the pregnant woman, posing in a mirror with her stomach on display. This represents the societal expectation of a woman to get married and have children.

When creating this campaign Coach stated “In our discussions with Gen Z consumers all across the world, we've heard an almost constant refrain around the fear of 'falling behind' in a world that glorifies, even fetishizes, relentless progress—and that this pressure to achieve at an ever-faster pace held consumers back from fully exploring their possibilities. This campaign is meant to inspire our audiences to reclaim agency over the pace of life, and in doing so, feel more empowered and confident to express all of who they are.” (PR Newswire) The fetishization that coach is referring to, is to how culture has been fascinated with power and progress. The fetish of wanting more of something, more money, more power. Coach is villainizing the construct of power and work, while using this to promote its own campaign and the consumerism that is represented by the bag. The brand is fetishizing a bag, saying it can heal the wearer of the need for progress, and the new fetish will be the bag itself.

Control

The control represented in this commercial is created entirely through the bag. The bag is represented as if it allows her to control the narrative by providing an escape from the forced external timeline, which is driven by the expectations of society. The purse holds and hides the external expectations: when she puts the phone inside. Time slows down when the purse becomes the focus on the screen, as seen in the ad during the fourteenth second mark. During this time, and time after when the purse is in focus, the ad begins to slow. This asserts that the bag will provide a way to gain control of their time.

Another form of control is shown at twenty-one seconds, when the noise of the street stops as she puts the phone in her bag. Then at twenty-two seconds to the end of the commercial, the song “Jimi Renda-Se” by Tom Ze begins to play as she starts to walk. The song represents control through the noise of the street being blocked out and the bag being the controlling factor of the commercial. The last few seconds of the ad represents control as well, with Elle’s voice speaking the words “On your own time”, while the Coach symbol and a hashtag “CourageToBeReal” plays across the screen. The power that is expressed through this ad is inspirational, telling viewers to control their lives by following the message of their bag and brand.

An article written by Nkemka Anyiwo, Katie Richards-Schuster, and Morgan C. Jerald discusses control through narratives in an academic journal titled, “Using critical media literacy and youth-led research to promote sociopolitical development of Black youth: Strategies from “Our Voices”. The article is a representation of how the media, or brands can promote youth to form opinions, or shape intellect. The article states, “Critical media literacy and youth participatory action research are pedagogical approaches that can empower young people to critique and challenge controlling images in media, develop critical questions to research their perspectives and ideas, and use research for action.” (Page 1) Like this article, the Coach ad is telling the audience, or youth to challenge society. This challenge is through the purchase of the bag, which will be the focal point of creating their own time.

Time

Time in the ad is a representation of life goals and choices, or even a timeline. At the beginning of the ad, when all the people and Elle are matching the same pace. This is stating that they are

all at the same time, and even the same timeline that is culturally expected of them. When she starts to feel the weight of the phone notifications at second twelve, the people around her start to speed up, with Elle standing in the center staring at her phone. At the fourteenth second of the video, time slows down on the focus of the bag, the stage is set for the next few moments when Elle puts the phone in her bag at twenty three seconds. At this moment time begins to slow down around Elle. The people around her are walking slower, or become completely frozen, with Elle keeping a steady walking pace that is faster than others. This shows that she is going on her own time, and not following the pace that others are creating.

This comes to head when she reaches the stairs of people at the forty second mark, where people are walking up and down the stairs, some fast and blurring out of the frame, while others are slow and almost frozen in place. This represents time differently, because Elle had broken out of the pace being kept by everyone. This end shot portrays how everyone is keeping their own time, and while some time may be faster or slower, it is still their own. This comes to the quote itself, “On Your Own Time”, saying that while she is on her own time now that she has broken free and used the bag as a way to remove the phone and control her own time, while the people around her do not have the same stability. The message to the audience is that if they want to be in the same control of their time as Elle Fanning is seen to have, they need to purchase the Tabby bag and keep their phone in it, because this will ensure that they have nothing to worry about with their own time and what is expected of them.

Feminism and Femininity

How feminism is represented in this ad is through time, and the purse itself. When Elle walks into the center focus of the ad, only the top portion of her body is seen. She immediately ducks

her head to look at her phone, which is also hiding her face from the screen, or shadowing her face. Her expression is also one that would seem less feminine with her face pulled into a grimace. But, after she puts her phone in her purse, her posture changes. This counteracts the traditional way of how cameras capture a woman's body, by not focussing on her body but only her face, this is feminist because it challenges the way mainly males view women on the screen, "The balance of plot and spectacle in Hollywood films is designed for the *male gaze*." (Cohen, Paula Marantz). The camera expands to show her whole body as she raises her head and walks confidently. At the second thirty in the video, she is even skipping down the street. And at the end cut of her at second forty-four, she is dancing and twirling her bag. This is feminism through the confidence she displays at accepting her own time, and using the bag to express control. This encourages the audience to be more forward in their movements, and confident. As she is a modern female figure, and a popular actress, this is a feminist role.

The femininity of the ad is shown through the outfit Elle wears. The bystanders on the street are all wearing pants, coats, and neutral clothing. Elle is the only person to be seen with a pop of color on her "I Heart NY" T-shirt, the red heart being the color. She is also standing out in femininity by wearing a black mini skirt, while others are seen in long pants, or longer skirts. Her makeup is natural and youthful, and her bright blonde hair is down. These are all expressions of femininity through clothing, and expresses to the audience that nature is beautiful. Compared to the others around her. The women in the frames are wearing large coats, and the men are mainly in suits. The femininity is that she is dressing young in comparison to the others seen on screen. How this is feminist is that she is setting a standard that is breaking the cultural norm that is seen in clothing, by using masculine clothing such as the blazer to create a feminine look. This is feminist, because it takes away from patriarchal norms to where only men are expected to wear

blazers as a part of a power clothing choice. Choosing this jacket, she is saying she has similar power to men. The choices of fashion made in this campaign represent also what the eye is being drawn to. This is where the visual analysis of the commercial comes into consideration the most, “it is the visuospatial aspect of lines of sight that is specifically useful in the examples discussed here, and what lends itself so well to fashion imagery, with its combination of factors such as space, distance, eye levels, actors, positions, relationships, status and, of course, physical and abstract hierarchies.” (Richardson, Tina) Looking at this quote, how the analysis of the commercial from the people, to where they stand and what is being depicted becomes more clear. And how Elle is the focal point of the commercial with her outfit and especially the bag.

The way Coach is selling the bag itself is through commodity feminism, which is the action of selling or purchasing feminist items to serve the purposes of feminism. From an article by Johanna Lauri and Marcus Lauri, titled “Selling feminist stories: Popular feminism, authenticity and happiness.” The article discusses how commodities are relevant to modern day advertising. Stating, “So-called commodity activism, the conscious consumption of commodities for political reasons, has been argued to commodify feminist expressions, thereby undermining feminist critique.”(Page 2) Modern day feminist commodities tend to hold back on the actual issues of feminism, and the Coach ad is no different. With having a woman using an item such as a bag, which is a symbol of feminism as a cover to the real problems. The bag is being advertised as what will help remove the problems, but as this states. Even though this bag is commodity feminism by being designed by a woman, and sold to women. It does not hide the issues that modern women face, even though that is what the bag is claiming.

Lit Review

Popularity and Imagery of New York City, and historical significance:

As the commercial takes place very obviously in New York City, the popular mediated image of the city itself needs to be studied. Mady Schutzman, author of *Activism, “Therapy, or Nostalgia?* Discusses the importance of New York City through the life story of an immigrant performer named Augusto Boal.” Boal traveled around the world as a political philosopher, and came to New York to set up performances and workshops of political movements with people of different and similar values. The article compares New York to other areas “The dis- and re-assemblage aesthetic in NYC signifies a psychosocial identity crisis (‘Who am I?’) while the same in Chile more likely connotes either literal dismemberment or the inability to publicly proclaim and live-not metaphysically discover- ones identity (‘How do I get what I want?’). While the article mainly focuses on the work of Boal, New York has become a prevalent standpoint in his teachings. And to the historical significance of how movements have started throughout the city, to which the coach ad would follow in the pace that Boal created, by inciting personal change. However, the bag is what changed Elle Fanning in the commercial, because it was a part of her decision making process.

The book chapter “The Parkway in New York City” by Ethan Carr goes into more detail about the actual architecture and landscape of New York City, particularly the designers of the city’s parks, and the significance of the parks. The piece discusses the politics of the city parks, and how these creations of architecture helped during times of crisis. “Robert Moses and his design and engineering staff at the Long Island State Park Commission were already planning for the park and parkway needs of New York City while developing Long Island in the 1920s.” The article later goes on to read, “Much has been written about Moses’ personal motivations for acquiring so much control over public works projects in the New York metropolitan region,

ultimately the effect of his monopoly over important public planning decisions may have been negative. But in the crisis atmosphere of the Great Depression, Moses embodied a kind of public works material law which seemed justified in the economic emergency.” This is relevant to the Coach ad, because it gives backstory to why New York City is so relevant to growth and change, and why the city is popular. But to the history of the parks, and to where the Coach ad with Fanning was filmed. The historical significance of perseverance, especially during a time of crisis such as the great depression is relevant to today. With Coach advertising a somewhat life changing bag, during a similarly difficult time the financial climate is similar to how the New York City Parks were created. Both of these could be seen as a leap of faith, but the advertisement of the bag seems a larger chance because it is not something as important as a park.

Pascale Antolin Wrote “New York in ‘The Beautiful and Damned’: ‘A City of Words’”, for an analysis into the portrayal of New York City in the second book of writer F. Scott Fitzgerald, “The Beautiful Damned” a book based out of the iconic city. Antolin researches how the city is represented to the audience, “Usually the city plays the role of antagonist,” Blanche. H Gelfant explains, “it exists as the obstacle to the fulfillment of the heroes desires.” But in contrast, Antolin put in description, “The Beautiful and Damned the metropolis appears to be a ‘protagonist,’ that is ‘a vital personality with an identity and life of its own.’ (Gelfant 5).” How this is relevant to the coach ad is how New York is portrayed, such as in the book. New York in the Coach ad is at first the antagonist, with the noises and sounds of the street, and the people walking by becoming overwhelming to Elle fanning. This continues, as she introduces the bag as her protector, or what is keeping her safe from time. She did not accept the city, but instead is

protected by it, this is seen with her being the only one untouched by the change of time, or the people or actions around her.

Nostalgia of vintage products, and vintage feminine products:

The purse shown in the Coach ad is a vintage style that was created in the 1960s. The article by Christian Dam, Benjamin J. Hartmann and Katja H. Bruk, *Marketing the past: a literature review and future directions for researching retro, heritage, nostalgia, and vintage*, discusses the different and abstract ways of marketing, and vintage fashion through different forms of retro styles. The article states that vintage marketing and styles, from brands such as Coca-Cola and Levis “evoke feelings of nostalgia and connection to the past”. (Page 5) The article goes into detail on the different forms of marketing. The tools used to dissect these forms of marketing are ontology, methodology, and axiology. The marketing topics for discussion are retro, heritage, nostalgia, and vintage.

For nostalgia, the article states, “Marketing and branding activities can frame a market offering in terms of a wistful, bittersweet, sentimental, often romanticised yearning for a return to some past period or condition” (Page 1). Where vintage is described as The authors claim that “vintage marketing is about marketing vintage objects such as second-hand clothing, old steel bikes, typewriters, cars, or other memorabilia. Thus, vintage does not necessarily involve a nostalgic frame but can help consumers to create meaning through engagement with objects from the past” (page 2). This is relevant to the campaign, because the brand Coach is using vintage marketing, instead of nostalgic, there is no personal ties to the ad itself, but an item that is vintage.

The article by Cesare Amatulli, Giovanni Pino, Matteo De Angelis and Robert Cascio titled *Understanding purchase determinants of luxury vintage products* discusses how brands are

understanding the consumers that buy products based on vintage and luxury appearances. The article states “A second concept that might be closely related to vintage is authenticity, and attribute regarding things and experiences that are reputed to be ‘real’, ‘genuine’, and ‘nonstaged’” (page 2). The article goes into the relationships between customers and the products, and why they purchase for the appeal, stating that the “durability and timelessness is particularly relevant,” in reference to the making of the products. This is relevant to the coach ad because it explains why the audience would buy the purse: so that they feel a certain form of connection and feel they can trust the old fashioned and long-lasting quality that seems to lack today.

Branding

Bernd Schmitt wrote, *The consumer psychology of brands*, which describes how brands categorize marketing. This includes the symbolization of a brand, which also ties into attachment. How this ties to the Coach campaign is in showing how branding needs to create emotional pull with an audience. “Brand Community includes a sense of emotional involvement and connection with the group. Yet, brand communities are not only providing emotional bonds. They create shared goals among members” (page 13). This article gives the idea that brands are performing to a form of lifestyle that an audience is drawn to, which is what the object of the ad is doing as well.

The article by Craig J. Thompson, Aric Rindfleisch, and Zeynep Arsel, *Emotional Branding and the Strategic Value of the Doppelganger Brand Image*, discusses how emotional brand building can be culturally significant. The article performs a cultural analysis of Starbucks, stating “The subtext of this authenticating narrative is the David versus Goliath myth. Which imbues our

participants' experiences of oppositional brand loyalty with a particularly strong emotional charge." Brands such as Coach create emotional marketing to also create loyalty from their audiences.

Feminism, Choice Feminism, Consumer Feminism, Girl Power

Author Virginia McCarver of "The Rhetoric of Choice and 21 st - Century Feminism: Online Conversations About Work, Family, And Sarah Palin," goes into discussion of choice feminism though Sarah Palin's career as a politician is culturally accurate. The article states, "In 2009, 59.2% of women, aged 16 and above, were in the labor force, according to U.S. Department of Labor (2011), and workforce participation for mothers of children under the age of 18 has increased dramatically from 43% in 1975 to 75% in 2000, although numbers decreased slightly since 2000 and were at 71.6% in 2009" (page 3). Choice feminism is [define it here]. can be through life or a career, The article is discussing how women can have a home life and career if that is their choice. The Coach ad uses "On Your Own Time" as a choice feminism phrase, stating that time is not set the same for everyone, or every woman. The choice feminism being in the article about how women are choosing a life in careers, and also having a home life. And this ties to the Coach campaign, because they are pushing the message of choice. Choosing to purchase the bag, Choosing to be on their own time. Choice feminism is the act of choosing how to live, or what to do without the constriction of patriarchal norms.

The article "Scare words: 'feminism', postmodern consumer culture and the media", written by Kay Schaffer, discusses feminism, specifically through the lens of a woman's perspective. The article states, "Mainstream feminism and its political legacies changed some women's lives" (page 4). The author is referring to how feminism is portrayed in the media, but also shines a

light on how the portrayal does not cover everyone who is seen as a feminist. The author goes into detail of “what women want,” which is seen in other articles, “women’s attitudes, lives and priorities, one brought about by and within the political and social contexts of liberal feminism. These specific details, which challenge the front page headlines, appear buried inside a full page article on page nine.” This quote is referencing how liberal feminism is kept away from the headlines of common magazines, in reference to real women's problems, or looks. How this article is relevant to the Coach campaign, is through how this form of feminism is shown through the production of modern issues such as a career or home life. The difficult questions are on display as what women actually want, and not what mainstream media expects women to want.

The article Power Feminism, Mediated: Girl Power and the Commercial Politics of Change by Rebecca C. Hains, focusses on girl power feminism through references to the book “Fire with Fire” by Naomi Wolf. The author is looking at how feminism as seen in the book affects United States women. The article states “Wolf called for a new approach to address shortcomings in feminist movement” (page 1). According to the author, Wolfe believed feminism was something the modern woman could not identify with. She claims that “victim feminism” seems to drive away the right type of feminist change that is needed, where power feminism is more important and relevant to modern day women. Further, she argues that “Conceiving of ‘power feminism’ as binary opposed to collective action makes it an individualistic proposition, one whose message might be rendered as ‘You already have power now use it’” (page 2). How this is relevant to the Coach campaign is through the use of girl power, or power feminism. With the slogan of “on your own time,” women are encouraged to see that they can do anything with their own time, and make their own time. For how this ad is relevant to the bag itself, Coach is claiming a bag

can create this movement of being independent, or having time. Which goes against the independence of what these feminist movements have represented.

The article “The thorn in Feminism’s side: black feminist reconceptualization and defence of #tradwives and the #tradwife movement” describe how two different feminist movements are going against the other because of societal expectations. How a “trad wife”, which is a slang term for a “traditional wife” or “house wife” is going against the norms of cultural feminism. The article states, “within this framework, positioning traditional gender roles as empowering juxtaposes the inadequacies of the state and the reduction of the influence of the social order, with the widespread adoption of feminism given to the cause.” (Page 9) How this is relevant to the Coach ad is through the images on Fanning's phone, with a majority being of marriage and pregnancy. The irritation of the two forms of feminism clashing, could be represented by her look of pain in the beginning. But she makes her choice by choosing the purse, and with that she puts the issues literally into the bag, this is creating the idea that the bag is the third choice. To which Coach is making it seem as though the bag is a form of freedom.

Conclusion

The representation of the Coach bag to society is through the imagery and visual analysis in the Coach ad “On Your Own Time.” The forms of analysis such as feminist and femininity, Consumerism, How Cell phones affect society, and the effect of New York City on not only brands, but the image that is culturally known for being powerful. All are relevant to how Coach is introducing the brand and the tabby bag to society, and shaping society as well. This is through the bag, and the claim to how the bag can change a person's life. Whether this be through time, or of independence. Coach creates an atmosphere for change around the brand's image, by

creating the idea that an object can be for feminism, and change as long as it is purchased and worn for others to see.

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