Case Report

Case number: 0210-26
Advertiser: Inhouse
Medium: Instagram
Decision date: 26-Aug-2026
Decision: No breach

ISSUES CONSIDERED BY THE COMMUNITY PANEL

- AANA Code of Ethics - 2.6 Health and Safety - no breach

AD DESCRIPTION

This Instagram ad features six images of a model wearing the brand's clothing. The caption reads, Part Three. Elegance and fun at play through a mix of bold and softly spoken silk choices.'



SUMMARY

Complaints

A complaint was received on the grounds that this brand consistently uses models who appear to be unhealthily underweight across its advertising. This promotes an unrealistic and potentially harmful body ideal, particularly for young and impressionable audiences. This is inconsistent with the Australian advertising standards relating to body image.

Advertiser response

The advertiser acknowledged that the model was slender. However, this is not the test to determine whether the ad portrays a body shape that is unrealistic or unattainable through healthy practices or presents extreme thinness as aspirational. It also emphasised that the Code does not prescribe a minimum weight, size or build for models, and that excluding naturally slender women from fashion advertising carry its own unfair and exclusionary consequences.

In many of the images, the design of the clothing reveals a neckline, which means that collarbones would be visible on anyone wearing these outfits. Similarly, the bright outdoor setting would also accentuate shadows and contrast.

Regardless of this, the photos showcase the clothing. There is no cropping or otherwise emphasis on the model's shape, physique or body type. No retouching of any kind was applied to the model's body. She was not slimmed, elongated, narrowed or otherwise reshaped, and no part of her figure was altered in post-production. The only processing applied was colour and exposure grading, applied uniformly to each photograph as a whole to achieve a consistent tone across the series. The model's proportions as they appear in these frames are her own.

A copy of the advertiser's full response is included as Appendix A.

Decisions

The Panel found that the ad did not breach section 2.6 of the AANA Code of Ethics, as the ad did not depict material contrary to Prevailing Community Standards on health and safety.

ASSESSMENT AND DECISION

Section 2.6 (AANA Code of Ethics): Advertising shall not depict material contrary to Prevailing Community Standards on health and safety.

The Practice Note states:

> Section 2.6 requires that advertising must not depict content that would encourage or condone unhealthy or unsafe behaviour having regard to Prevailing Community Standards.
>
> BODY IMAGE Advertising must not portray an unrealistic ideal body image by portraying body shapes or features that are unrealistic or unattainable through healthy practices.
>
> UNREALISTIC IDEAL BODY IMAGE: Advertising that provides an unrealistic ideal body image by portraying body shapes or features that are unrealistic or unattainable through

healthy practices, which is not justifiable in the context of the product or service being advertised, will be contrary to prevailing community standards relating to health and safety.

BODY SIZE: The Code does not require the use of 'healthy weight' models as this term could exclude people in smaller or larger bodies from advertising and unnecessarily limit the portrayal of diversity in society. As such, advertisements may include a diversity of images, including people who have a variety of sizes and shapes, but advertisers should take care to avoid images of people with extreme body weights or shapes that are unrealistic or unattainable through healthy practices which are not justifiable in the context of the product or service advertised, and which are contrary to prevailing community standards relating to health and safety.

While the use of people in smaller or larger bodies is itself not necessarily problematic, advertisers must ensure that models do not adopt a pose or are not depicted in a way which produces an unrealistic sense of body image, for example through the style of the advertising, the clothing, lighting, or make-up used.

Panel assessment

The Panel considered that it is not expected to comment on the health of anyone featured in advertising. While the Panel acknowledges that the fashion industry has often been criticised for encouraging excessively thin statures, the Panel cannot demonise models simply because they are thin. The Panel considered that its purpose and mandate in terms of the Code is to ensure that advertising does not encourage or promote body times and ideals that are considered unrealistic or unattainable by healthy means.

The Panel notes that the Practice Note of the Code provides guidance on when an ad could be considered to be promoting an unrealistic body image. Factors include visuals or language suggesting that:

- a body shape, or feature, of the kind depicted (e.g. very thin or very muscular) is required to use the product or service or to participate in an activity associated with the product or service,
- those people who do not have a body shape, or feature, of the kind depicted cannot use the product or service, or participate in a particular activity, or
- those people who do not have a body shape, or feature, of the kind depicted should alter their body shape, or features, before they can use the product or service, or participate in a particular activity.

The Panel considered that none of these factors are present in this ad. The Panel acknowledged that the model could be described as tall and lean, and not particularly muscular or curvy. However, the Panel considered that this in and of itself does not necessarily suggest to viewers that they should aspire to look like this, that they can only wear the clothing if they look like this, or that they should alter their bodies to look like this.

The Panel considered that the images are not cropped, and that there is no emphasis on any particular pose or part of the model's body that might cause people to admire, aspire to, or

otherwise glorify any particular body shape, type or size over another.

The Panel considered that the focus of each image is on the clothing, the general theme, and style, and not on the model or her body shape or type. The Panel considered that it would be unfair or presumptuous to assume that the model was unhealthy, as nothing in the imagery created such an impression. The Panel also considered that there are many people who have a similar build and stature, even if this meant following healthy diet and exercise routines.

As such, the Panel was of the view that the ad did not depict anything that would encourage or condone unhealthy body image or type ideals and did not present unrealistic body types or body types that are unattainable through healthy practices as ideal or aspirational.

Panel decision

On this basis, the Panel found that the ad did not breach section 2.6 of the AANA Code of Ethics.

OTHER CONSIDERATIONS

The Panel found that the ad did not breach any other section of the relevant advertising codes.

APPENDIX A: ADVERTISER RESPONSE IN FULL

Response — Normandy series, 8 July - Case 0210-26

Description of the advertisement: A six-image organic carousel post published to Redrew Clothing's own Instagram account, @redrewclothing, on 8 July 2026, geotagged Normandy, France. The post is the third instalment of a campaign series and features six garments from the [collection name] range, each carried by a shoppable product tag.

Redrew Clothing is a small independent label and this campaign was conceived, shot, edited and published entirely in house. No advertising agency, creative agency or media buyer was engaged at any stage.
Digital copy:

Comprehensive comments
Redrew Clothing is a small independent Australian label designing and producing garments in Sydney. We take concerns about body image seriously and have reviewed this post frame by frame against Section 2 of the AANA Code of Ethics.

Because the campaign was produced in house, we are able to speak directly and with certainty to how each image was shot, cast and edited, rather than relaying information from a third party.

Section 2.6 — Health and Safety (Body Image)
The model is slender. We do not dispute that, and we acknowledge that in several frames her shoulders and collarbones are visible. We respectfully submit that this is not the test. Under the Practice Note the question is whether the advertising portrays a body shape that is unrealistic or unattainable through healthy practices, or presents extreme thinness as aspirational. We submit that this campaign does neither, and we ask the Panel to assess each frame on its own composition — as the Panel has done in previous determinations where frames within a single post differed materially from one another.

Frame 1 — coral halter gown, seated on staircase. The model is seated on a stone staircase with one elbow resting on her knee and her chin on her hand, holding a raffia bag. The full coral skirt occupies the entire lower half of the frame and spills across the steps. Her arm is bent and at rest; it is not extended, raised or positioned to draw attention to its width. The visual subject is the volume and sheen of the satin skirt, together with the bag and shoes, which are also products in the campaign. Her shoulders and collarbones are visible, as they would be on any wearer of a halter neckline.

Frame 2 — sage fringed set, walking on the lawn. The model walks across a lawn in front of the house with her arms loose at her sides, mid-stride, caught in movement with a relaxed, open expression. She occupies a small proportion of a wide landscape frame dominated by trees, sky and the building. At this scale no skeletal detail is discernible. The image is about movement and the way the fringing on the garment travels — it is not a body study in any sense.

Frame 3 — coral halter gown, standing in the doorway. The model stands in an open doorway with one hand resting on the door frame, which forms the vertical composition of the shot and frames the full length of the gown from neckline to hem. The gown runs the full height of the frame and its bias drape is the subject. We acknowledge that the supporting arm is extended

and that the neckline is a deep V. Both are features of the pose and the garment respectively — the halter gown is defined by that neckline, and the outstretched arm is a conventional way of framing a full-length garment within an architectural opening. We accept the Panel may view this frame differently from the others and we address it directly rather than leaving it unremarked.

Frame 4 — blue draped gown, seated outdoors. The model is seated on a wire garden chair against a brick façade in a wide architectural shot. She occupies a small portion of the frame; the gown's draped fabric covers her from shoulder to ground and pools on the gravel. Her arms are relaxed and partly obscured. Nothing in this frame accentuates or reveals her build.

Frame 5 — the Amara Dress, standing outdoors. A full-length shot of a bias-cut satin halter gown with a deep plunging V front. The gown occupies the large majority of the vertical frame and the visual emphasis falls on the fall and sheen of the satin from waist to hem. The model stands square to camera, upright, arms relaxed at her sides — not arched, twisted or posed to draw the shoulders back. The image was shot outdoors in open daylight, which produces hard, high-contrast light and deep shadow, as the strong shadows across the gravel and lawn in the same frame show. We accept that this light emphasises natural contour around the collarbone and upper chest, and that the plunging neckline leaves that area exposed — but that neckline is the defining design feature of the garment and the reason a customer buys it. A dress of this cut cannot be photographed without showing it.

Frame 6 — the Grace Dress, interior. The model stands beside a window in an interior densely furnished with a gramophone, floral wallcovering and antique furniture, holding an open fan across her upper body. The fan obscures much of the chest, the neckline is asymmetric and one-shouldered, and the light is soft and diffuse with no hard shadow. The composition is busy and decorative; the eye is drawn to the setting and to the bias drape of the mauve satin from hip to floor.

Overall. The campaign is a location editorial about six garments in a period house and its grounds. Across all six frames the model is fully clothed in floor-length or full-coverage garments, is photographed at full or three-quarter length, and is never isolated against a plain field in a manner that makes her physique the subject. No frame crops to the torso, ribcage, waist or hips. No frame is captioned or composed so as to present her body, rather than the clothing, as the thing being sold. Nothing in the caption or on-image text refers to weight, size, dieting or body shape.

No digital alteration

We wish to address this point directly, as we understand it has been material to the Panel's reasoning in previous body image cases. The campaign was shot and edited entirely in house, so we are able to state with certainty what was and was not done to these images. No retouching of any kind was applied to the model's body. She was not slimmed, elongated, narrowed or otherwise reshaped, and no part of her figure was altered in post-production. The only processing applied was colour and exposure grading, applied uniformly to each photograph as a whole to achieve a consistent tone across the series. The model's proportions as they appear in these frames are her own.

The model

She is a professional working model based in Paris, engaged directly by Redrew for this campaign. She works at the senior end of the industry, including regular fittings for Chloé and work with other established houses such as Armani. Her build reflects her natural frame and her profession, and she was in good health throughout the shoot.
We would also respectfully note that the Code does not prescribe a minimum weight, size or build for models, and that a standard excluding naturally slender women from fashion advertising would be difficult to apply consistently and would carry its own exclusionary consequences.

On the allegation of a pattern

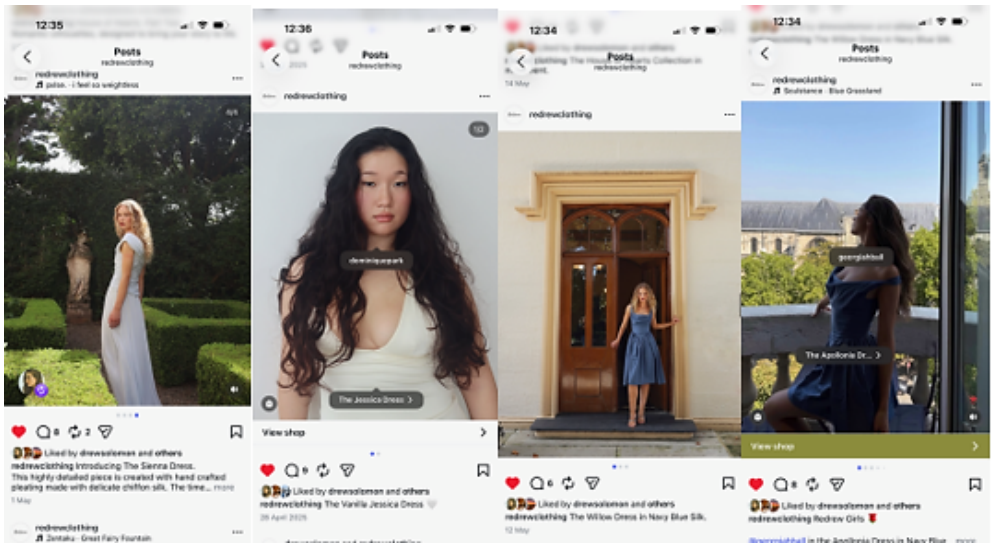
The complaint asserts that Redrew consistently uses a model who appears unhealthily underweight across its advertising. We do not accept that characterisation. The two posts complained of feature two different women, of different builds and colouring. They are not the same person.

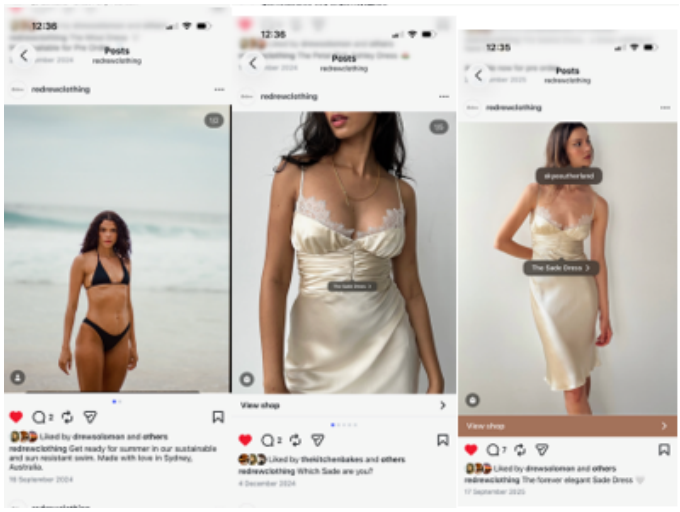
More broadly, our advertising over the past two years has featured models of differing body types. By way of example, and without identifying the individuals concerned:

- Our swimwear campaign of September 2024 was shot on a model with a visibly athletic, muscular build, photographed in swimwear on a beach in full daylight — the most exposing garment category we produce, and the least forgiving of any attempt to present a single body ideal.
- Our Jessica Dress campaign of April 2025 featured a model of a fuller build and a different frame again.
- Our Apollonia Dress campaign featured a further model of a different, athletic build.
- Across the same period we have cast models of varying heights, ages and ethnicities.

We do not claim to have cast across the full spectrum of body sizes, and we would not overstate our position. We say only that the premise of the complaint — that Redrew consistently uses one particular underweight model — is not borne out by our advertising taken as a whole. Our garments are produced in standard Australian sizes XS to XL.

Please see some images of other Redrew campaigns:





Other sections of Section 2

- 2.1 Discrimination or vilification: No person or group is depicted or referred to in a discriminatory or vilifying way.
- 2.2 Exploitative or degrading: The model is presented as a confident, self-possessed subject throughout. She is not objectified, reduced to a body part, or presented in a degrading manner; the images document garments.
- 2.3 Violence: No violent, threatening or menacing content.
- 2.4 Sex, sexuality and nudity: There is no nudity. The plunging necklines in frames 3 and 5 are formalwear design features; no breast is exposed, and the images contain no sexual content, suggestion or invitation. The tone throughout is restrained and the settings domestic and daylit.
- 2.5 Language: No strong, obscene or inappropriate language in the caption or on-image text.
- 2.7 Distinguishable as advertising: Published on Redrew Clothing's own brand account, featuring Redrew garments with shoppable product tags on each frame, and unmistakably identifiable as advertising.

We thank the Panel for the extension of time to respond. We do not believe this post breaches the Code and ask that the complaint be dismissed. We remain willing to engage with the Panel on any specific frame.