



*GEN Z'S
REJECTION
OF THE
MALE
GAZE & ITS
EFFECT ON
FASHION*

FINAL MAJOR PROJECT.

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Executive Summary

Executive Summary

This critical analysis delves into the concept of the Male Gaze and the effect it, along with the Patriarchy has had on fashion, fashion trends and the image and objectification of women throughout the ages. Within this context, this report analyses how a new wave of Gen Z feminists, with their omnipresence on social media are empowering woman, combatting sexism, and shifting the psyche of women, with their clothes and style as a medium for rebellion. This report analyses a wide range of data and research from primary research and social media to books and academic journals to understand how the womenswear sector is being largely influenced by Gen Z women and their advocacy for the autonomy of women in fashion. Furthermore, this report will analyse how brands need to operate in order to cater to the needs of this largely feminist generation, with case studies on brands that are successfully marketing to these progressive young women and brands that aren't, with a guide on how to win over Zoomers.

***The Patriarchy:** A socio-political system that insists that males are inherently dominating, superior to everything, with all other genders being deemed **weak**, particularly females. It is the unequal distribution of power between women and men.*

Introduction

Men in power and the patriarchy have influenced the clothes that women wear for millennia, as far back as 1200 BC, where Men in Ancient Mesopotamia declared that upper class women must wear veils, so that they could decipher which women already 'belonged' to a man and which women were still under their father's rule (Nejat and Rhea, 1998). This level of gendered control has continued throughout time and even now, in 2022, the Male Gaze continues to have an effect on fashion trends worldwide. These trends negatively affect the psyche and self esteem of women and are allowed to continue as there is a disproportionate amount of men in power in the fashion industry, with "women holding less than 25% of leadership positions in top fashion companies" (Iglesias, 2021). The same goes for the film and music industry (Wheeler, 2020). However, through the emergence of social media and Gen Z, the need for change has been highlighted and outdated sexist fashion trends are being seriously reconsidered and challenged. As a generation, Gen Z is at the forefront of the change and isn't prepared to succumb to the status quo when it comes to the stylistic expectations of women.

*The Male Gaze: The male gaze describes a way of portraying and looking at women that empowers men while **sexualizing** and **diminishing** women.*

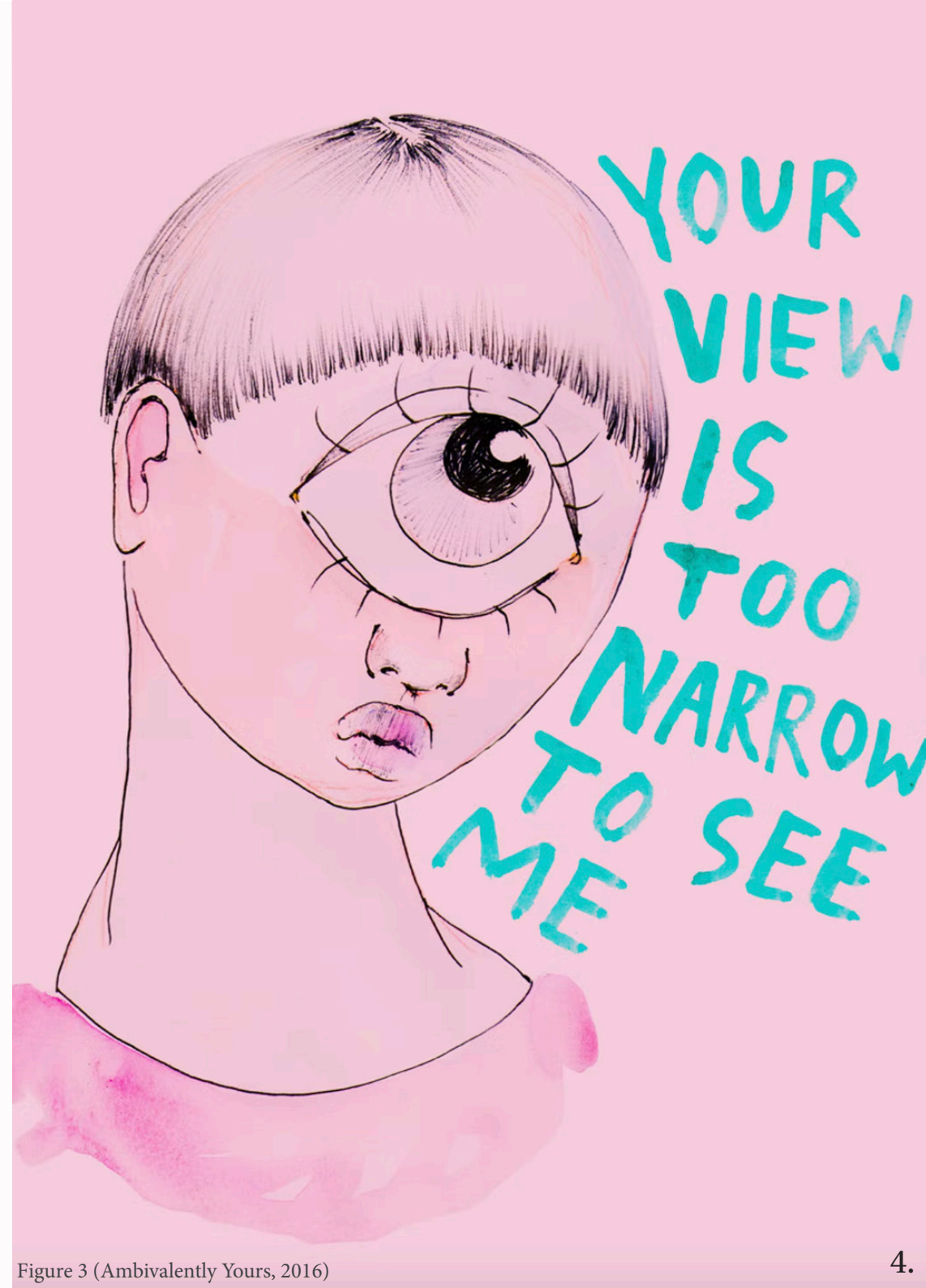
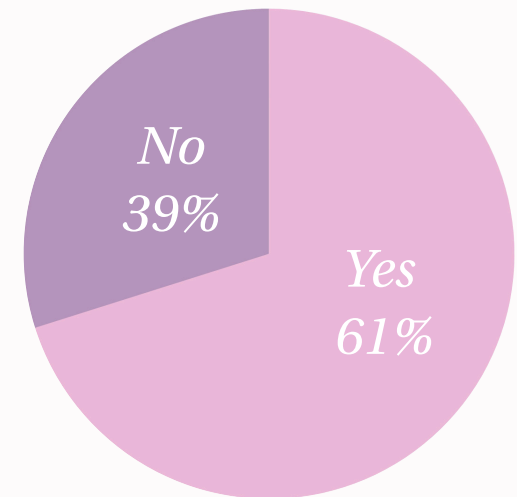


Figure 3 (Ambivalently Yours, 2016)

Why do Gen Z care about Feminism?

Growing up with the internet and having access to information at the tip of their fingers, Gen Z and Social Media are practically synonymous. Unlike previous generations, Gen Z are becoming increasingly exposed to a plethora of knowledge and opinions from the moment they pick up their phones and open any social platform. Following on from the Me Too movement of 2017 (Walsh, 2020), social media has bridged the gap between Scholarly Feminist Journals and younger generations. Young feminists such as Jamila Jamil, Rupri Kaur and Saoirse Ronan have had platforms to discuss female empowerment relatively seamlessly, and with less oppressive resistance. This generation have the freedom to engage in feminist discourse globally simply by using a hashtag, or finding themselves on #FeministTikTok, a tiktok hashtag where women and men alike can easily find conversation on the subject. Gerbner's cultivation

theory (Gerbner, 1969) looks into the effects of media exposure and in this instance, similarly to #Blacklivesmatter movement, social media has been a platform that encourages positive change and sheds light on the experiences of millions of people around the world. One of the major points of action for Gen Z feminists is reclaiming the



Do you believe your style to be somewhat of a rebellion against the patriarchy?

Figure 5 (Authors own, 2022)



Figure 4 (Sadler, N.D)

Why do Gen Z care about Feminism? (cont.)

visual representation of women, in film, media, and fashion - they're making this change through conversations online and reclaiming autonomy over what they wear. Sinead Burke is a big advocate for speaking on this, how all women are different and individual, and all equally beautiful. 61 % of Gen Z women , when asked if they believe their style to be somewhat of a rebellion against the patriarchy answered yes (According to my primary research survey, see figure 5, page 6), showing that the majority of the generation are unashamedly channeling their agency to reclaim their independence from the objectifying gaze of the other sex.



Figure 6 (Sadler, N.D)

The Male Gaze

The Male Gaze doesn't just represent the way men view things, it is defined 'as the way the world perceives women through the lens of heterosexual desire' (Battisti, 2021). The concept was introduced by feminist Laura Mulvey in the 1970s and is a key term in feminist film theory. The male gaze describes a way of portraying and looking at women that empowers men while sexualizing and diminishing women. Whilst being a theory developed for film analysis, the Male Gaze feeds into every aspect of visual culture where sexism lies, especially fashion. According to Berger (2004), advertising and marketing in the fashion industry can be regarded as a type of communication that is influential and effective, which can also use 'exploitation of the female body' as an instrument. The Male Gaze is a theory seen largely on Tiktok and Instagram, after a significant revival from when it was first used by Mulvey in film theory. It has sparked conversations amongst with women about constantly feeling the need to look presentable, and is a notion of subconsciously needing to appear desirable to the male sex, even when there aren't any men around. However, this feeling is something extremely common and one needs to look no further than the comments section of #MaleGaze on Tiktok to see the shared experiences of other women in this context. Young women are openly talking about how the male gaze is affecting fashion and it is having a trickle down effect onto early adopters. Innovators are having conversations about combating the male gaze online and in podcasts, books and media. This rebellion is being seen in early adopters fashion trends such as Billie Eilish. It's having a trickle down effect into fashion across the board.



Figure 6 (Gucci, 2014)

The Male Gaze

We see the Male Gaze in action in many fashion advertisements; notably this Dolce and Gabbana advert from 2007 which outwardly depicts an image that promotes violence against women. The brand argues that the advert “plays on sexual fantasy” however, the vacant expression on the woman’s face does not indicate that she is an active and willing player (Genderlinks, n.d). This isn’t the first time Dolce and Gabbana has released a highly controversial advert like this, depicting objectifying sexual acts that lie on the cusp of what mainstream society considers acceptable. The scene tells the story of a “woman simply being raped while the other men ignore it, approve of it, or want it themselves” (Genderlinks, n.d) This is the epitome of the concept of the Male Gaze and it was adverts like this, which Gen Z have been surrounded by in media growing up leading to a mass rejection of these types of sexist views of women as seen in the majority of respondents.



Figure 7 (D&G, 2007)

“Male fantasies, male fantasies, is everything run by male fantasies? Up on a pedestal or down on your knees, it’s all a male fantasy: that you’re strong enough to take what they dish out, or else too weak to do anything about it. Even pretending you aren’t catering to male fantasies is a male fantasy: pretending you’re unseen, pretending you have a life of your own, that you can wash your feet and comb your hair unconscious of the ever-present watcher peering through the keyhole, peering through the keyhole in your own head, if nowhere else. You are a woman with a man inside watching a woman. You are your own voyeur.”
– Margaret Atwood from the novel *The Robber Bride*

The Female Gaze

The theory of 'The Female gaze' came about in rebuttal to Laura Mulvey's concept of the Male gaze (Mulvey, 1975). It represents women as subjects having agency, depth and without any sense of objectification. Film maker April Mullen said in regards to it that "Women have this vulnerability and connection to a depth of emotions that I can see and feel in certain moments of truth in the films we create. To me, the female gaze is transparency – the veil between audience and filmmaker is thin, and that allows people in more." However, the Female Gaze has had it's own contemporary resurgence in the age of social media and notably on Tiktok. On these platforms we see discussing female characters in film and fashion written "For Women, by women"(AfterEllen, 2016). The utilisation of the Female Gaze within Fashion seeks to flip this hyper-sexualisation on its head to create some raw, 'flawed' and honest imagery, that is satisfying the woman wholesomely and respectfully. Instead of the glossy, photoshopped vulgarity of male-directed fashion campaigns, the female gaze encapsulates more than just the clothes on the womens body, but a multifaceted woman behind her profession as a model. The female gaze is about wearing female led-trends, embracing colour, textures, patterns and shapes, free from dressing for a man.



The Patriarchy's Perfect Woman

The Male Gaze has affected media and fashion to the extent where the 'perfect woman' has been outlined to women and is reaffirmed on every magazine cover, music video and catwalk. The perfect woman is skinny, without any lumps, bumps or stretch marks, has straight, silky hair, flawless skin and the list goes on and on and on. News tabloid's such as The Sun even have entire articles on it "this years most perfect woman award"(Murphy, 2016), that was, you guessed it, written by a man about a...yes you guessed it again, white, skinny, large breasted woman with pearly whites and clear skin. Sadly, thousands of years ago there were statues and sculptures portraying women with beautifully curvaceous bodies and thick thighs, (Howard, 2018) however it was the turn of the 20th century that nurtured the backwards notion of an emaciated woman being the ideal. The perfect features are constantly pushed onto women no matter where they turn, but Gen Z is calling this out. There is a new trend that has 'gone viral' on tiktok that depicts a video montage of how women looked and dressed before dressing for the male gaze, compared to after, since they started dressing for the female gaze. Appearance and Power by Kim K. P Johnson and Sharron J. Lennon analyses the effect appearance has on others and discusses that "people are reinforced and rewarded for having attractive appearances which for women is commonly understood to mean being thin or at least not overweight" (Johnson and Lennon, 1999). However, Gen Z are throwing this notion out entirely.



Figure 8 (Victorias Secret, 2013)

Gerbner's Cultivation Theory

Sexploitation

(noun)

the commercial exploitation of sex, sexual attractiveness, or sexually explicit material in media.

Related words: Hypersexualisation

Whilst Gerbner's theory, as discussed earlier (see page 6), allows a positive platform for discourse in shared experiences especially when it comes to Misogyny in media. This same theory is arguably the root of many sexist and misogynist views. An example of Gerbner's framework is that children who grew up watching commercial TV have "notably more sex-stereotypical views of women and men than children who don't watch commercial TV" (Perera, 2021). The same would go for men who watch hip hop music videos where women are dressed in attire that directly appeals to the male gaze; short skirts, heels and low cut tops. This hyper-sexualised image of women is then reinforced by demeaning and degrading lyrics. Gerbner's theory states that this repeated exposure to media shapes its consumers view of reality, and in the case of porn, degrading music videos or sexist fashion advertisements, it is easy to see the negative implications this would have on the psyche of men and women alike.

As the earlier Gen Z's hit their teens and twenties, many have come to realise that fashion can be totally autonomous. My research has shown that 91% of women between 18 and 25 think that the Male Gaze has an effect on the way their generation views fashion. However, unlike the preceding generation, many have little interest appeasing the opposite sex, but rather reclaim their autonomy and empower themselves. We see this in pop culture with Gen Z celebrities such as Billie Eilish wearing oversized baggy clothing, attire that her hip-hop male counterparts may be seen wearing (Elizabeth, 2019). With 102 million followers on Instagram, 20 year old singer Eilish's stylistic choices are and continue to be a rebellion against sexual objectification by the Male Gaze. She puts her musical talent at the forefront and ensures that people follow her for exactly that, rather than having a platform that is supported by or bolstered by sexualisation.

“Would you like me to be smaller? Weaker? Softer?”

Taller? Would you like me to be quiet? Do my shoulders provoke you? Does my chest? Am I my stomach? My hips? The body I was born with, is it not what you wanted? If I wear what is comfortable, I am not a woman. If I shed layers, I'm a slut. Though you've never seen my body, you still judge it - and judge me for it” - Billie Eilish

Billie Eilish embraces typically masculine style choices and this has been seen not only on celebrities but throughout this aforementioned generation. Eilish's style of dressing for herself and not appealing to the Male Gaze directly reflects the sentiments of the majority of the Generation, with my primary research showing that 67% of Gen Z women feel empowered when dressing typically 'masculine'. A new trend that has generated considerable reach on Tiktok is women wearing ties. Suits were previously a popular

Masculinity in Gen Z Trend



Figure 9 (Eilish via Instagram, 2019)



Masculinity in Gen Z Trend

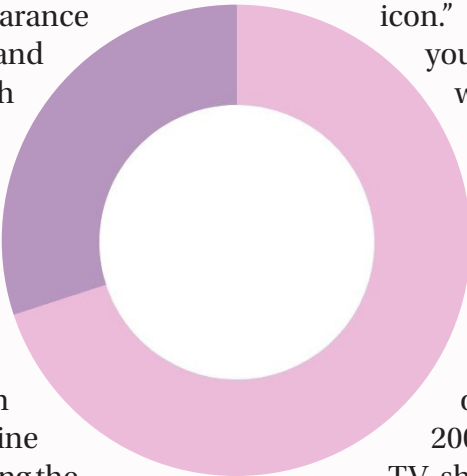
gender norm challenging trend in the 80s; however, this is the first time that it has included ties and is subsequently being labelled the “hotter power suit” (tiktok @styledbylife 2022). WGSN reports show a major growth point for more masculine, structured silhouettes and styles (WGSN, 2022). Womens key items in WGSN’s buyers briefing for S/S 23 sees strong shoulder tailoring, mens biker jackets, bomber jackets, “gender-inclusive outerwear” surging on catwalks and on instagram influencers by 66% (Yiannakou, Maggioni, Cano, 2022). Further to this, wide-leg/baggy styles are up 23% on WGSN and the words “masculine expression” come up in reports. This ‘masculine’ dressing, in trends that have boyish silhouettes is, from primary research, making Gen Z feel empowered and is seen being achieved by many influential figures of said generation, take Bella Hadid (see figure.) whose street style quite evidently doesn’t please the male gaze.



Hyper-femininity
in Gen Z Trend

Hyperfemininity & Bimbofication

“To experience reward power, they (women) must not be obese or unattractive. Yet, if they are attractive and thin, they must take care not to dress in a sexy manner (e.g. not powerful)” (Appearance and Power, Johnson and Lennon). Although many Gen Z feminists and stylish early adopters (Rogers Diffusion of Innovation Theory, 1962) are combatting the patriarchy through wearing masculine clothes, many are taking the opposite approach and turning objectification of women and the male gaze on its head. They are claiming femininity as their own and using it for their own power. My primary research showed that 70% of Gen Z women felt empowered by wearing hyper-feminine clothes. A trend that has surged on Tiktok is Bimbofication (tiktok @h4ck.mag 2022) that can be described as a variety of intersectional



pop feminism or choice feminism, a nascent subculture where young women are reclaiming the term “to transform the bimbo into an all-inclusive, gender-neutral leftist icon.” (Harvey, 2021) These young women along with some non-binary people and gay men are embracing the bimbofication aesthetic through barbie - pink clothing and mini-skirts, reminiscent of Paris Hilton circa 2003 on her hit reality TV show “The Simple Life”, very y2k with candy pink velour sweatsuits. Hyper-pink being the signature colour of the aesthetic and according to WGSN, a standout colour at 2022’s Coachella festival (WGSN streets, 2022). But how is this combatting the Patriarchy and Male Gaze? Kate Muir, a self-titled gen Z bimbo explains that “you become everything men want visually whilst also being everything

Figure 11 (Shaw, 1953)

Hyperfemininity & Bimbofication

they hate (self aware, sexually empowered, politically conscious, etc.).” Pairing a hyperfeminine aesthetic with a radical political sensibility, creates a cognitive dissonance in viewers with a habit of objectifying women, sexualises themselves so that male onlookers can’t. The Gen Z bimbo aesthetic states that a women may dress however she wants and not cater to a man’s expectations. “if [being a bimbo] was originally about catering to the male gaze, we’re taking that back.” - Max Griffin, 2021

Gen Z bimbos have taken inspiration for this aesthetic from many figures in Pop culture over these, like Paris Hilton as previously mentioned but more notably Marilyn Monroe’s character Lorelei Lee in the 1953 film Men Prefer Blondes. A visual analysis of her outfit in the musical number ‘Diamonds are a Girl’s Best Friend’ perfectly supports the modern bimbo theory, her dress was constructed by costume designer William Travilla and is made with a hot pink peau d’ange satin, with matching shoes and gloves by Salvatore Ferragamo. The dress emphasises her hips as she dances and physicality and movement of the dress is where the sensuality lies. It also embodies another essential characteristic of the bimbo which is sparkle and glitter, Monroe in this scene is accessorised with diamonds, however does not wear a diamond wedding band, reiterating her freedom and autonomy. Like the modern bimbo, her character is ditsy, however is successful in her desires to gain financial security and monetary gain from a man. Bimbos, like Lorelei Lee, use their femininity to their advantage and acts as a rebuttal to society’s undermining of hyper-feminine women. However, in a society where women are still expected to adhere to the male gaze and perform femininity, this aesthetic could be seen as leaning even more into men’s expectations. However, regardless of the theory of the trend, women will still suffer from misogyny, and bimbos are still as maligned as women who don’t buy into this trend.

There is great power in femininity, and we see this power being honed in on with Billie Eilish again. A prime example of feminist sentiments within the generation. Whilst previously discussing the power of her masculine-presenting style, she was also seen on the cover of Vogue, paying homage to Marilyn Monroe, thus showing how femininity is equally feminist as it is anti-male gaze and can be your decision and on your own terms.



Figure 12 (Vogue, 2021)

Trend without Gender Binary

Further to the rise of masculine and hyper-feminine womenswear trends, there has been a rise in gender fluid clothing trends. Again, not complying to the outdated trends pandering to male satisfaction. We see Gen Z icon Rihanna wearing an Artschool tshirt, a brand that defines themselves as non-binary, and equally iconic gen Z figure Harry Styles, wearing Harris Reed (also a non-binary brand) along with wearing jewellery, frequently painted nails along with wearing many clothes that disrupt the status quo of fashion trends when it comes to gender binaries. Harris Reed as a brand is “fighting for the beauty of fluidity”(Elan, 2019). Despite there being somewhat of a history of LGBTQ Fashion designers in the Industry, such as McQueen and Lagerfeld, the powers of the industry have on the most part been Cis-identifying, white, western men. However, the label of non-binary, a term largely used and progressed by Gen Z has now been added as a word to the Collins dictionary and is a buzz word for woke brands who understand the aforementioned generation, with 50% believing that traditional gender roles and binary gender labels are outdated, according to Bigeye, an Advertising Insights agency.

50% of Gen Z believe the concept of traditional gender roles and binary gender labels is **outdated**. (Bigeye, 2021)



Figure 13 (Vogue, 2020)

Tiktok's role in Gen Z feminism

Tiktok is largely to thank for opening up conversations with Gen Z's on the objectification of women. It was tiktok that saw the resurgence of the terms such as the Male Gaze, and the coining of terms like Female Gaze and Bimbofication. Recently there has been a trend going around called "POV (point of view), you stopped dressing for the Male Gaze" where women are showing how they dressed before when they were pleasing the male gaze, wearing tight fitted clothing, low cut tops and had long hair, even if it wasn't how they wanted to look because they knew they men when find them attractive (Cavender, 2021). ? check this sentence - Versus when they started dressing and expressing themselves for themselves. It depicts girls who shave their hair off because after all "hair is just hair!" and are wearing cool, trendy gender neutral clothes and silhouettes that aren't objectifying themselves. This trend is a way for Zoomers to celebrate their personal style development whilst subsequently dismantling objectification. Whilst some people are arguing that this trend is belittling or slut shaming women who dress more provocatively or femininely, however, it is simply highlighting personal style and if you cease dressing for the male gaze, that means wearing exactly what you want, what makes you feel good and what most empowers you.



Figure 14 (Given, 2019)

Brand Case Studies



Nike

Nike is a perfect example of a brand that is championing women, powering the rise in interest in women's sport. Since their foundation, they have consistently empowered women and encouraged girls to begin their professional sport careers. To Gen Z authenticity is extremely important and as a generation, they can pick up when a brand isn't being genuine. So for Nike to have always supported women and not just hopped on the bandwagon when women started to demand visibility in fashion and marketing, is really valuable (Talbot, 2021). The name Nike itself was named by founder Phil Knight and Bill Bowerman after the Greek goddess of victory, she was believed to "inspire victorious encounters on history's earliest battlefields, just like Nike's purpose" (Umur, 2020). In 2019, Nike released an advert titled "Dream Crazier" of which the brand premiered at the Academy awards. The ad highlighted female athletes from all around the world, of all different sports and was narrated by tennis champion, Serena Williams. It inspired women, showed their strength, resilience, and power. It encouraged women to go after their dreams. This brand and advert in particular is a prime example of how to sell to Gen Z. Firstly, it isn't sexualising women in Sportswear, as many Sportswear companies have in the past (see Adidas' advert in early 2022 that depicted womens bare breasts in a highly objectifying manner [Barnet, 2022]). Secondly, the advert goes beyond the product and promotion, and taps into purpose (4 P's marketing mix, McCarthy, 1960), it gets the consumer to feel something, be it inspired, empowered, or both. It sparks emotion, which again, according to Forbes is how to market to Gen Z.

Djerf Avenue

At 19, Swedish influencer Matilda Djerf started Djerf Avenue. 3 years in, Djerf Avenue has reported in 2021 with \$8 million in sales and 18 employees. Djerf herself gained a following not only for her stylistic fashion choices and idyllic scandi lifestyle, but hugely for her advocacy for female empowerment. Having suffered with an eating disorder, she uses her platform to promote self-love and acceptance and often posts stories with inspirational quotes and positive affirmations. The secret to her success was the bond she had built with her following, on a foundation of trust with her fans and supporters she launched Djerf Avenue. The brand further supported her sentiments with its inclusivity, using models of every colour, shape and size. The brand empowers women and its products and styles aren't influenced in the slightest by objectification or the male gaze. Whilst the brand is slightly pricier than its influencer owned counterparts, with blazers priced at £159, all the products are sustainably produced in Lisbon, Portugal and it is evident that her Gen Z buyers are more than willing to pay the price for ethical products.



Figure 16 (Djerf Ave, 2021)

Boohoo

Boohoo is a prime example of a brand that isn't championing the needs, wants and desires of Gen Z women who are conscious about the Male Gaze and the perception of women in fashion. They released an advert earlier this year which quickly received backlash and complaints were filed to the Advertising Standards Authority (ASA) that the ad was "sexually suggestive, offensive and harmful" (Sky News, 2022). The ASA concluded that the advert objectified and sexualised women. The advert showed a women from a rear view, kneeling and then lifting her top and exposing her skin. Whilst the brand claimed it was empowering, the widespread opinion was that it wasn't and that the brand had used Male Gaze tactics to try and sell their products before, including an advert in 2019 that used the headline "Send Nudes". The Boohoo Group PLC's share price has fallen 65.7% in 2021, and it is for reasons such as this along with a sweatshop labour scandal, lack of representation and frequent objectification of women that they are losing sales. As discussed in the Nike brand case study, to win over the hearts and minds of Gen Z it is imperative to be authentic and liberal as well as ethical and inclusive, otherwise they will see sales massively decline, like Boohoo has (May, 2021).



Figure 17 (Missguided, 2018)

Triple Bottom Line

Brands who are actively not wanting to fall into trends that appeal to the male gaze are to use the triple bottom line to ensure their social and environmental impact in addition to their financial performance isn't being affected. If a brands target market is primarily Gen Z, then it needs to make sure their products are pro -feminism and male gaze as 69% of the aforementioned generation are actively rebelling against the Patriarchy with what they wear (Primary Research, 2022). Although this theoretical framework includes the Planet as well as People and Profit, brands must take into account the effect that the Patriarchy can have on every facet of their brand. As brands must analyse their effect on the Planet, so should they examine how their Product, Promotion and employees may be affected by misogyny. For brands to succeed in selling to this generation, they must take it into account.

*Planet
People
Profit
Patriarchy*

Quadruple Bottom Line

Solution; Intouch with Generation Z

The marketing and advertising along with products that brands are using to sell to the consumer, largely aren't catering to the needs of Gen Z, other than some previously mentioned outliers. Historically, marketing and advertising in fashion has been the product of men looking at women. Female audiences have been outlined in media using male-pleasing terms e.g. Hot and Sexy Chic, all centred around sexuality and perfection.

For brands to effectively sell and market their brand and products to Gen Z, this is how they can achieve it.

1. Femvertising - The term was coined by advertising and media agency SheKnowsMedia in 2004 after Dove's Real Beauty campaign that depicted real raw women promoting their beauty products. Femvertising is "woman-oriented advertising," satisfying the Female Gaze and aims to dismantle gender stereotypes and empower women. It helps girls understand that their body weight and physical appearance don't measure their values as human beings. (Umur, 2021). This is a key way to sell to Gen Z women as they want to feel seen and uplifted, not torn down. This means not objectifying or sexualising women. Portraying them through the eyes of a women, with independence, power and autonomy. If brands do want to show women sexually empowering themselves, with hyperfemininity, they must check in with themselves and their consumers, to ensure they are doing it correctly.

2. Inclusivity. Brands must make sure that throughout their company they have inclusivity. This is imperative throughout every aspect of a brand, from corporate, to models to the product itself. It must show inclusivity of race, having people of every colour. Inclusion of women, especially if it's a womenswear brand, to avoid tailoring to the male gaze. Inclusion of size, from product size range to models in

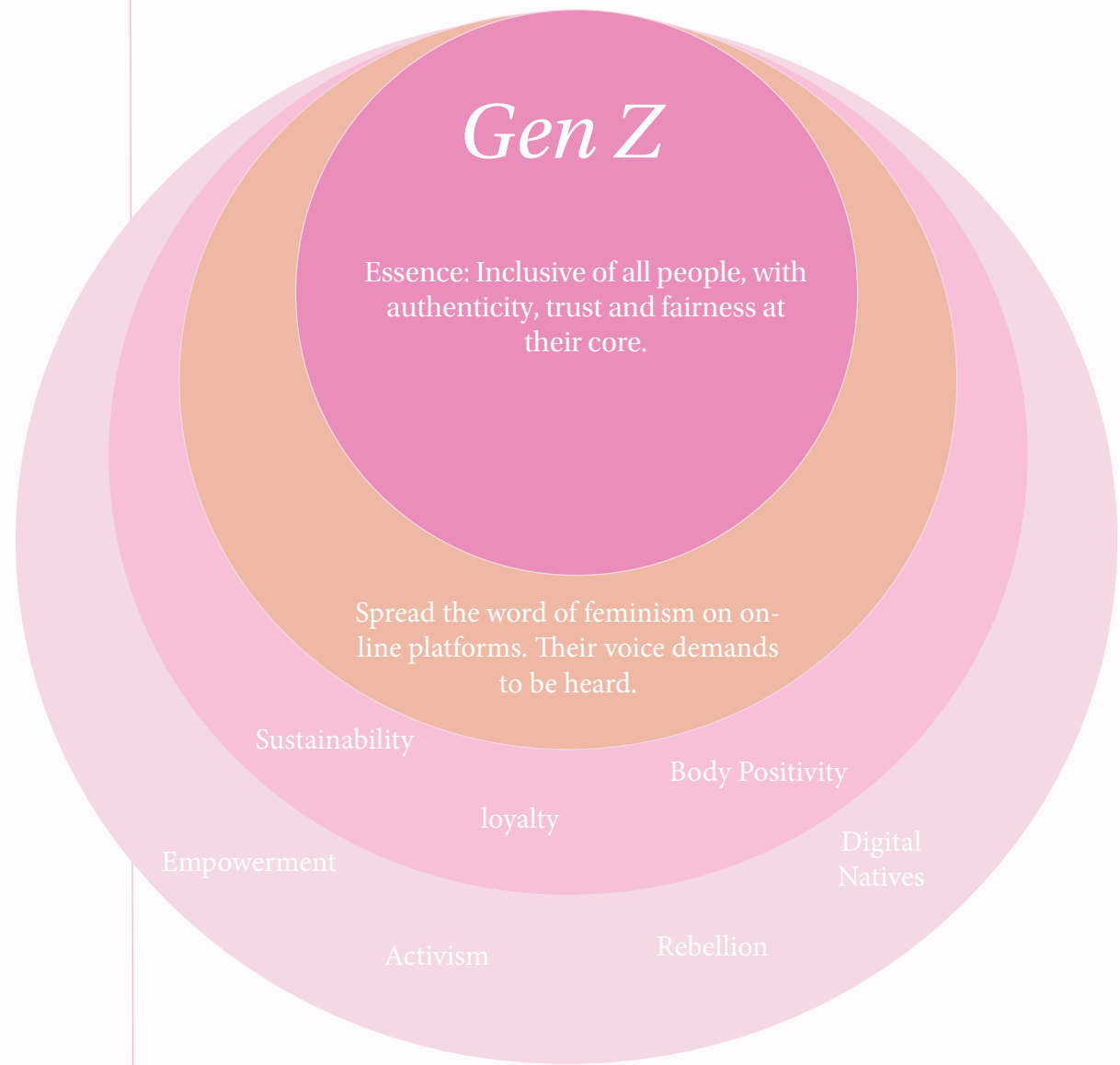


Figure X, Brand Onion (Authors own, 2022)

Intouch with Generation Z

campaigns. And lastly, models of the products and in campaigns shouldn't always be of the patriarchal beauty standard. Female consumers want to see realness and authenticity in the brands they invest their money, time and energy in to.

3. Authenticity. As previously mentioned Gen Z highly respect being approached with authenticity. Brands like Nike and Djerf Avenue that have been passionate about the empowerment of women since the beginning, with equality being at the core of their beliefs at a brand, are the brands that are succeeding. Gen Z wants transparency, and it isn't enough to have token 'Girlpower' marketing, as they see right through it.

4. Building trust and brand loyalty. Through the execution of the above methods of marketing to Gen Z, loyalty and trust can be built between the brand and consumer. 66% of Gen Z's will continue buying from a brand for a long time once this relationship of trust and loyalty is built.

Report Limitations

This report comes with its limitations as all do. Due to the fact that the report is only 5000 words long I couldn't go into as much depth of certain topics as I would like to. It would be interesting to see the effects of the Male Gaze on other generations such as Millennials.

Conclusion

To conclude, it is evident that the Patriarchy and the Male Gaze has had a large impact on society, however it is Gen Z who across the board are trying to combat it through their style, trend and social media presence. On the backdrop of the generation growing up seeing such a disparity between genders, this report clearly outlines how understandable it is that Gen Z is a large advocate for Feminism, systemically and stylistically. The outcome of this report has led itself to a Podcast called "The Fashionista Feminist". This podcast will further educate the generation and provide a platform for Zoomers to hear shared experiences, along with being provided somewhat of a directory to further delve into feminism in the Social Media Era.

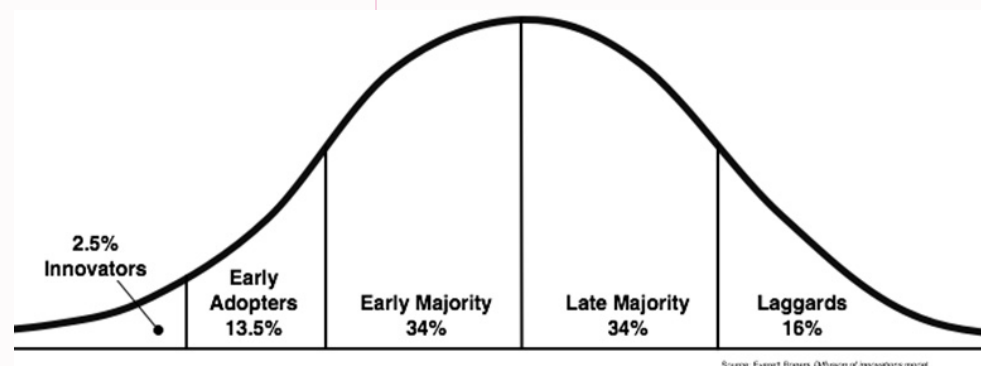


Figure 17 (Ambivalently Yours, 2016)

Appendices

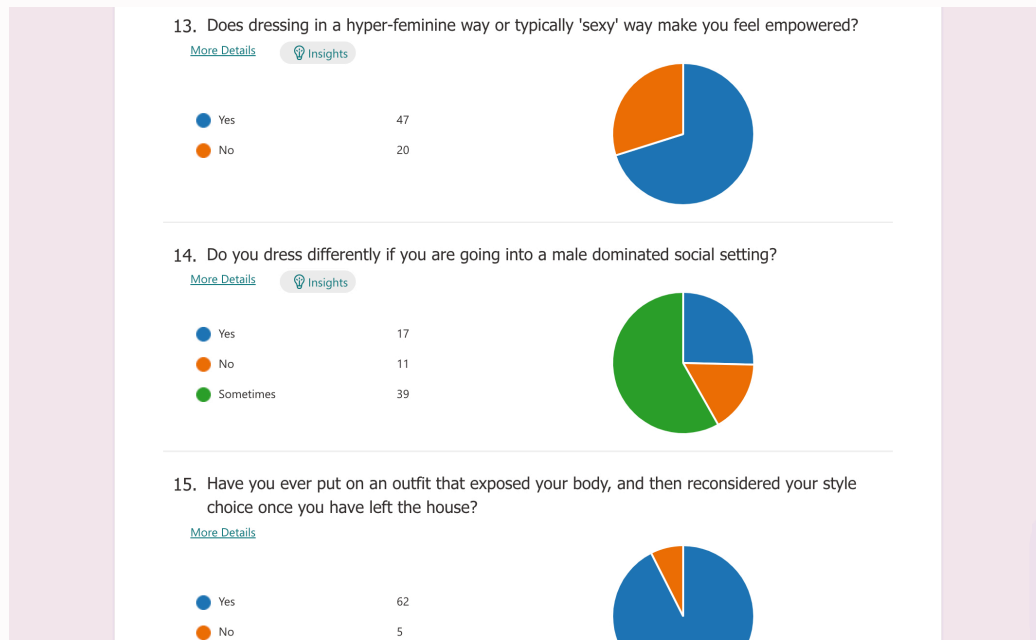
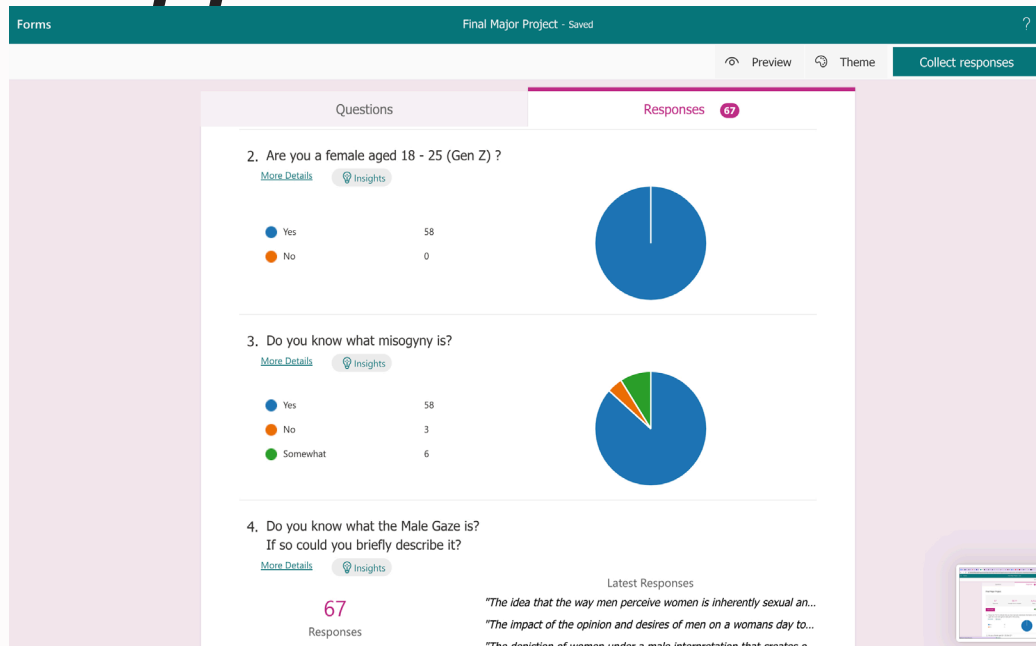
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Final Checks																

Gantt Chart Study and Time Management Timetable. (Authors Own)



Diffusion of Innovation Model

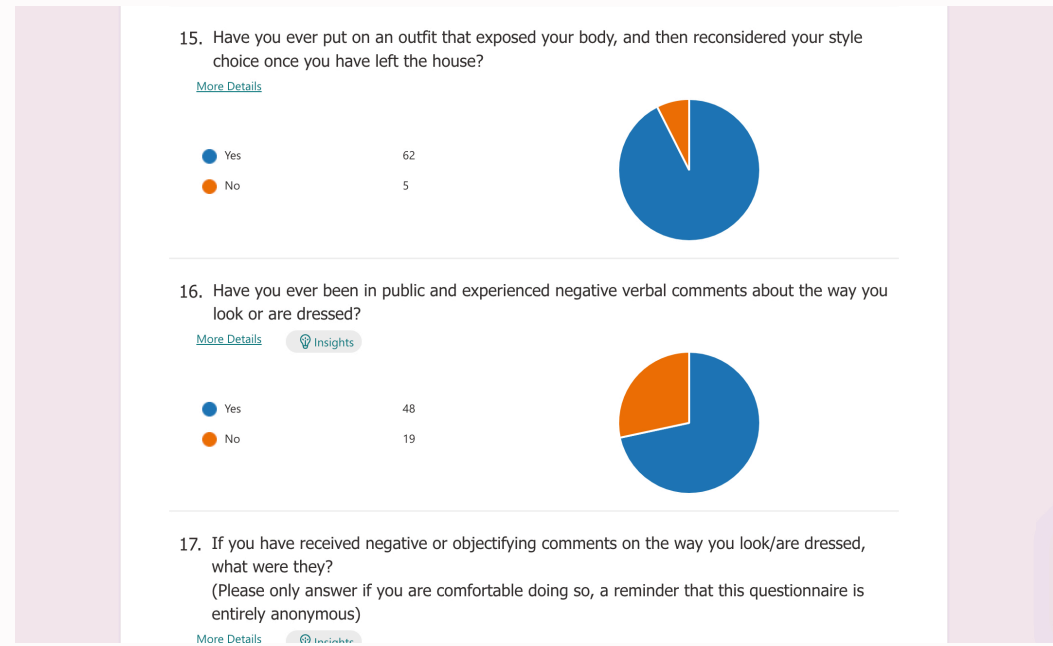
Appendices



Primary research taken in the form of a questionnaire.

Link to full questionnaire :

https://forms.office.com/Pages/AnalysisPage.aspx?id=-XhTSvQpPk2-iWadA62p2AGvWdh3nNpFgVPjZ__



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Figure 3 <https://novellamag.com/a-conversation-with-artist-ambivalently-yours/>

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