

Trigger Warning

This project discusses sensitive topics which viewers may find uncomfortable. **Mental Health, Eating Disorders** and **Body Image** are key topics this report contains. Viewer discretion is advised.



#NoBodyShaming

#NoBS

Table of Contents

Executive Summary - 04

1. Market Intelligence - 05

1.1. Market Overview
1.2. market Drivers
1.3. Impacting Trends
Summary

2. Target Market - 13

2.1. Demographics, Psychographics
2.2..Target Industries

3. Consumer Research - 25

3.1 Quantitative Data
3.2 Qualitative Data

4. Competitive Landscape - 34

4.1. Competitors
4.2 Brand Case Studies
4.3. Market Gap and Opportunities
Summary

5. New Business Opportunity - 40

5.1. The Company
5.2.The Product

6. Business Model Canvas - 45

7. The Marketing mix - 46

8. Sustainability and Ethics - 72

8.1. Ethics and Sustainability
8.2. Code of Conducts

9. Financial Considerations - 75

9.1. Funding and Investments
9.2. Revenue and Costs

10. SWOT - 78

11. Conclusions and future developments - 80

11.1. Conclusions
11.2. Future Developments

12. Appendices - 83

Bibliography

List of Illustrations

Executive Summary

Society teaches us that we need to feel that we should look a certain way, fit whatever body type is trending.

This document presents a campaign and business proposal, showcasing RB2 in detail. RB2 is a not for profit which helps those who suffer from body image dissatisfaction, by providing advice, inspiration, and information on where to seek help.

The target audience is those who suffer from a negative, intrusive thoughts that effect their view on their body image. RB2 targets all ages, genders and sexuality are affected by the body image dissatisfaction epidemic.

RB2 aims to create a safe space on the internet to help those affected by body image dissatisfaction to begin to learn to foster positive thoughts which is demonstrated through our vision and purpose. RB2 puts creating body image positivity at the core of our brand

Looking to the future RB2 hopes to collaborate with fashion brands to promote our messaging as well as creating a podcast which features guest speakers who discuss their experience with body image dissatisfaction.



1. Market Intelligence

1.1 Market Overview/ Mental Health Market

“Mental health problems are characterized by the absence of a positive emotion, low mood, and a range of associated cognitive, physical, emotional, and behavioural symptoms” (Apoorva and Onkar, 2021).

In 2020 the global mental health market was valued at \$383.31 billion in 2020 and is estimated to reach \$537.97 billion by 2030 (Apoorva and Onkar, 2021).

There are many factors that contribute to the growth of the mental health market, one of the major factors is increase in awareness in mental disorders. This can be done through education to reduce the stigma associated with mental health disorders (Apoorva and Onkar, 2021).

“Some countries are investing in innovative digital services and telecommunication solutions and the appointment of more mental health professionals” (Apoorva and Onkar, 2021).



\$537.97
Billion by 2030

(Apoorva and Onkar, 2021)

15.9%
Market Growth
Rate

(Grandviewresearch, 2023)

1.1 Market Overview/Eating Disorder Market

Between 2022 and 2029, the eating disorder market is expected to grow at 5.8% (Data Bridge Market, 2022).

Eating disorders might develop as an obsession with food, body weight and size, body image and healthy eating (Data Bridge Market, 2022).

9% of the global population is affected by eating disorders (Prophecy Market insights, 2021).



1.1 Market Overview/ Wellness Market

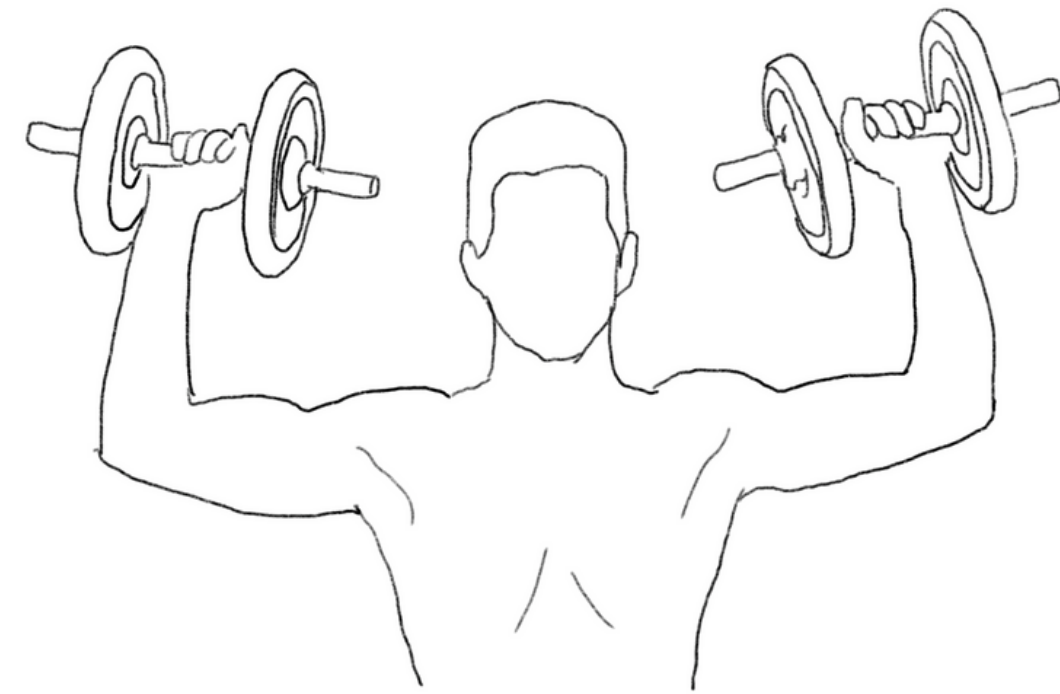
The global wellness market is estimated to have an annual growth of 5 to 10 percent and is currently valued at \$1.5 trillion (Callaghan et al., 2021).

A spending shift towards services that address physical and mental health needs, such as counselling, personal training and nutritionists is expected (Callaghan et al., 2021).

“Wellness is rising as a priority, outpacing how consumers view their own wellness levels” (Callaghan et al., 2021).

Since the Covid-19 pandemic it has become clear that “physical and mental health will remain a priority for millions of people across the globe for a long time to come” (Callaghan et al., 2021).

Mental Wellness has been a growing public health crisis. Over 15% of the global population suffers from mental and substance use disorders (Global Wellness Institute, 2020).



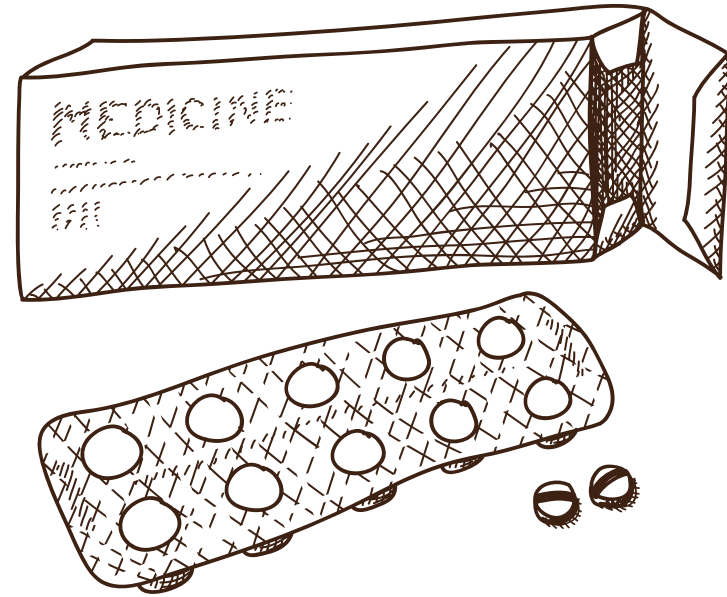
15%+
suffers from
mental health

(Global Wellness Institute, 2020)

5-10%
Market Growth
Rate

(Callaghan et al., 2021)

1.2 Market Drivers



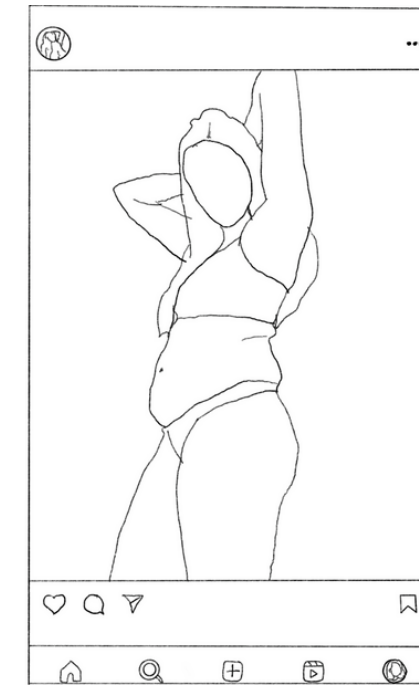
Increased Mental Health Diseases

Whilst the digital mental health field was rapidly growing before the Covid-19 pandemic, the stress as a result of the global health crisis have driven demand for virtual mental health services. The increased global frequency of mental health diseases has become a major market driving factor. With opportunities for expansion with partnerships between companies in the market to create innovative, low-cost services (Market Research Future, 2022).



Destigmatisation of mental health

Brands have a responsibility to be good “brand citizens” and help destigmatise mental health issues for consumers. Social media and the workplace contribute to mental health issues, brands can embrace strategies that encourage conversations and destigmatise mental health problems (Larsen, 2022).



“Filterless” Feed

In 2021 a “filterless” social media feed was forecasted for 2022 as ordinary users and influencers present a more “raw and transparent representation of themselves online”. Gen Z placed more value on authenticity such as a “filterless” feed. Awareness of the harm filters can cause has grown and therefore the backlash is mounting (WGSN insight team, 2021).

1.3 Lifestyle Trends/ Social Media Care Culture



Social Media Care Culture

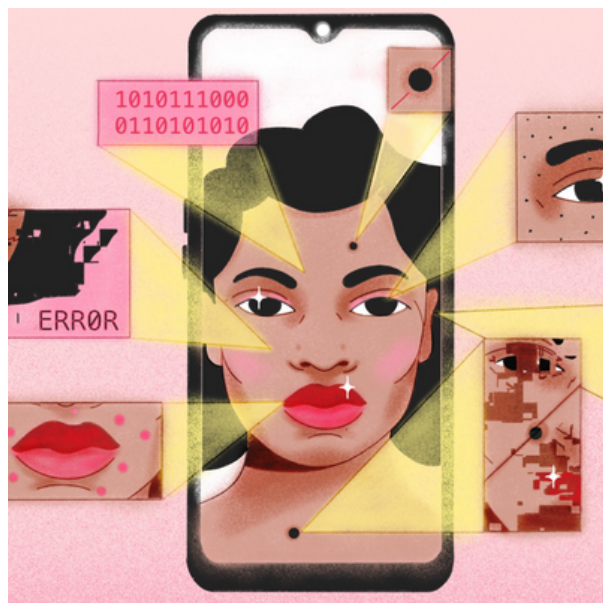
Social media care culture is about providing creators and users with digital rest stops. Consumers are rejecting toxic digital media and therefore brands need to rethink their online presence and ensure they are being good “brand citizens” by providing care strategies and solutions. Community care is a growing consumer priority, specifically becoming more important for social media users and creators due to the knock-on health effects from an overly filtered feed (Tan, 2022).

“

The UK government found that “70% of adults want social platforms to restrict harmful content and 50% say they would leave platforms or reduce time spent on them if they fail to implement more safety measures” (Tan, 2022)

”

1.3 Lifestyle Trends/ Panoptic Perfection/ Holistic Wellbeing



Panoptic Perfection

Social media has been likened to a circular prison with cells arranged in a circle so a guard can be in a central position and see all the prisoners. This is because users are being watched by fellow users, which can be dangerous in the age of comparison culture. 90% of young women use filters or edit their imagery to look different (Napoli, 2022).



Holistic wellbeing

As consumers focus on their mental wellbeing, psycho-emotional health will be a core focus. Prioritising emotional wellbeing, ensuring sensitivity and being empathetic towards consumers emotional status will be key. Collective care and healing are a key consumer need, and a collective healing experience of healing can be created with the company's platform, an example of this is building a virtual memorial for people in grief, another is curating community events with healing experts (Rocca, 2023).

Market Intelligence Summary

Those who suffer from body image dissatisfaction, still remain largely underrepresented within the mental health market.

RB2 gap in the market is providing these customers with advice, places they can reach out for help and other peoples stories to help with their own healing process.



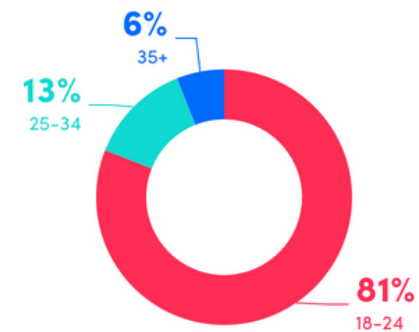
2. Target Audience

2.1. Demographics/ Age

bodyimage

Audience insights ?

Age range ?



The target audience is Gen z and young millennials, those in the age range 18-30. This is the targeted audience due to it being the predominant age group that interact with the #bodypositivy on TikTok (TikTok, 2023b). Additionally, Instagram recognises that Gen Z want more body diverse imagery (Instagram, 2022).

“30% of adults aged 18-24 reported feeling ‘satisfied’ because of their body image” (Mental Health Foundation, 2019).

“

Gen Z plans to build a more recognizable world. In the metaverse Gen Z can build worlds anew, and they expect to express their individuality and dedication to equity in digital spaces. For example, 67% of Gen Z users feel avatars should better reflect diverse body types, clothing, and skin tones in the coming year. ”

- (Instagram, 2022)

”

2.1. Demographics/ Gen Z

Born between 1997 and 2012, are deemed to value the ability to express one's individuality and avoid labels, therefore how Gen z view consumption and form their relationships with brands is slightly different to previous generations. "Companies should be attuned to three implications for this generation: consumption as access rather than possession, consumption as an expression of individual identity, and consumption as a matter of ethical concern" (Francis and Hoefel, 2018).

Gen z are known to "communicate primarily through social media and texts and spend as much time on their phones as older generations do watching television...They're tech-savvy and mobile-first—and they have high standards for how they spend their time online" (Meola, 2023).

For marketers, social media is the best way to target and communicate successfully with Gen Z (Statista Research Department, 2023).



2.1. Demographics/ Millennials



Millennials: Born between 1980's and the late 1990s. They are socially conscious and care about a brands effect on society (Cheng, 2019). Whilst millennials are the generation to become the first digital age natives, they spend a lot of their time submerged in the digital world (Statista Research Department, 2022).

Researchers discovered that millennial men have an increased anxiety relating to their appearance compared to other generations (Saggese, 2022).

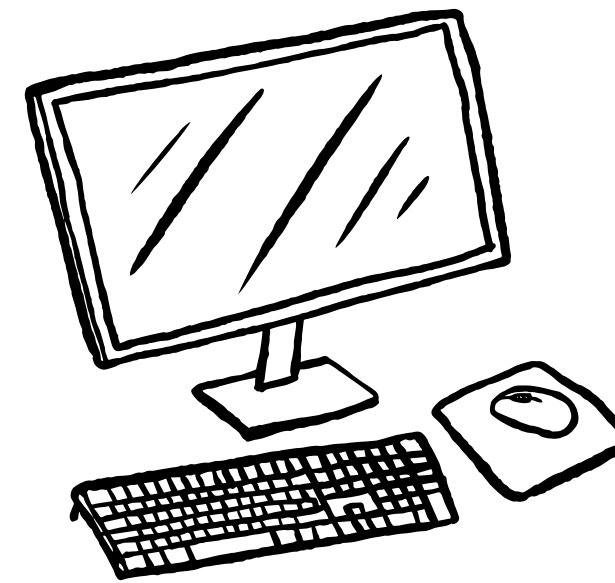
2.1. Psychographics/ Archetypes



The activist

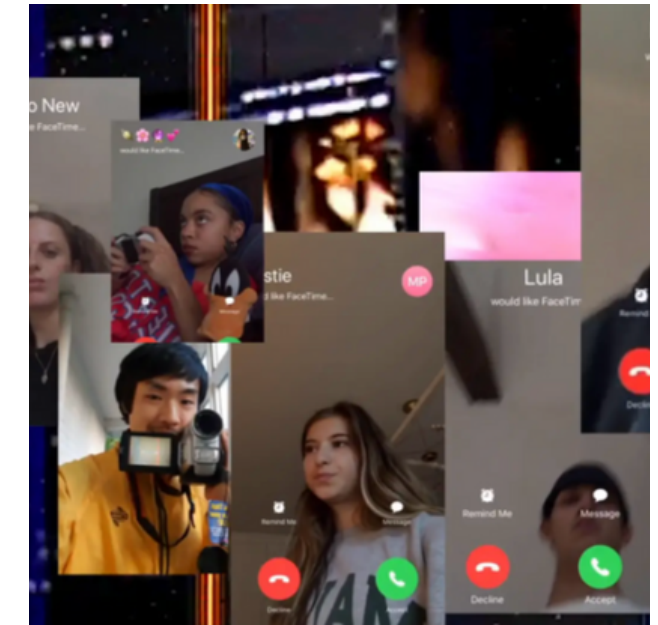
Have a desire for change and realise the power of social media to convey messages in order to create change. They strive to have their voice heard! (Dodaro, 2021).

Archetypes



Deprogrammers

Use technology to access 'non-traditional education content' which inspires and connects them. They also use technology to 'understand privileges', and 'dismantle oppressive systems' (Amjad and Houghton, 2020).



Virtual Liberators

For Gen Z belonging to a community that is seen as radical is becoming increasingly more important to them as it allows them to dismantle the status quo. Using entrepreneurial spirit, they are building and creating their own communities that are focused on liberation (Amjad and Houghton, 2020).

2.1. Psychographics/ Psychographic Graph



Woman - Over 6 in every 10 women feel negatively about their bodies (The Women and Equalities Committee, 2020).



Men - In 2013 One in Twenty men were dissatisfied with their appearance - however in 2019 Mental Health Foundation predicted this number to be higher (Mental Health Foundation, 2019).

LGBTQ+ - “Among adults who identified as gay, lesbian, bisexual or other, 53% felt anxious, and 56% felt depressed because of their body image compared to one-third (33%) of the adults who identified as heterosexual” (Mental Health Foundation, 2019).



2.1. Psychographics/ Psychographic Graph



Transgender – “23% of Transgender respondents reported feeling very negative most of the time about their appearance” (The Women and Equalities Committee, 2020).

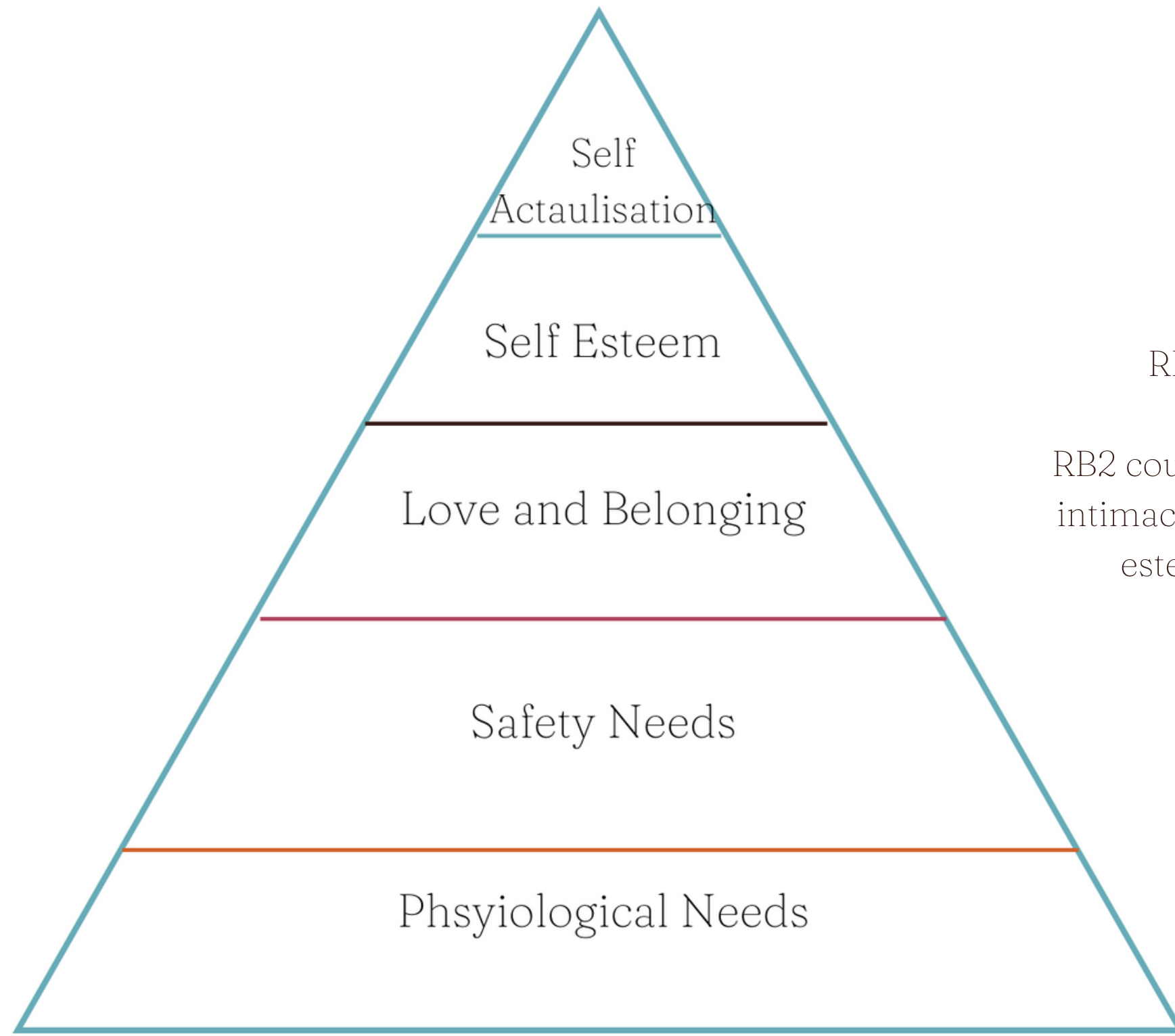


People with disabilities - 71% of people with a disability reported feeling negative or very negative about their body image compared with 60% of people without a disability (The Women and Equalities Committee, 2020).



Teenagers – “The Mental Health Foundation with YouGov in March 2019 of 1,118 GB teenagers aged 13–19, 40% felt worried, 37% felt upset, and 31% felt ashamed about their body image” (Mental Health Foundation, 2019).

2.1. Psychographics/ Maslow's Hierarchy of Needs



RB2 impacts three of Maslow's stages in the hierarchy of needs.

RB2 could support consumers with being comfortable in their body and with intimacy (Love and Belonging) having confidence with how they look (self-esteem) and encouraging consumers to be true to themselves (self-actualisations).

2.2 Target Industries/ The Fashion Industry

The fashion industry has seen some improvement for body diversity, but it is called into question as to whether this diversity is just tokenism. “You’ll see lots of diversity with campaigns, and that’s great, but you’re not seeing the diversity on the websites, with the regular models... The focus is still so small” (Entwistle et al., 2019).

I have to admit, regardless of how I feel that I look in clothing I do feel like I have been brainwashed to associate thin bodies with elegance and high fashion.

– Lucy (Interview)

2.2 Target Industries/ Advertising Industry

There have been different studies and literature that have investigated the effects of model body size in advertising, however there is inconclusive evidence. It has been discovered that women reported higher body satisfaction when they saw an average sized model or plus sized model compared to a thin model in advertisements for fast fashion brands (Lou and Tse, 2021).

Advertising creates a promise of an idealistic life which is generally imperfectly fulfilled if fulfilled at all. Critics have claimed that consumers are left with images of perfection which haunt them with the realisation that the idealistic state that advertising depicts will unlikely be achieved (Richins, 1991).

“As for as much as the fashion industry can create clothes to make us feel good. Perhaps the marketing of those clothes doesn't make us feel so good”.

– Teresa Havvas (Interview)

2.2 Target Industries/ Social Media

Body image concerns such as body image dissatisfaction can be related to the exposure of images on social media due to the internalisation of beauty standards. “Females who engaged in Instagram-photo activity also expressed greater concerns about their bodies as they were highly likely to make more comparisons relative to the appearance dimension and show high levels of internalization of beauty standards” (Piccoli et al., 2022).

82% of respondents said **social media** made it easier for them to **compare** themselves to others.
(Online Survey 1)



“I've got a young daughter who doesn't accept how she looks. So, and that's all down to media, I believe and how that's made you feel you should look especially with like filters and fashion, you know. I don't know how I would describe that really. I think we're all brainwashed.”

- Jo (Interview)



2.2 Target Industries/ Society

No one wants to be ostracised from society because of how they look or what body type they are. There is a need and a desire for acceptance and the need for belonging has also been correlated with emotional reactions to rejections. “Not only do people spend time with one another, but also much of human life seems to focus on efforts to foster and maintain a certain number of supportive interpersonal relationships” (Leary et al., 2013).

42% of respondents stated that they felt the **need to fit in.**
(Online Survey 1 Results)



“The fashion industry isn't working in isolation. You've got this, discourse. This sort of perception or understanding of what is a good body that comes from these different areas. So, you've got medicine, suggesting, this is what a healthy body looks like. And then you've got the fashion industry suggesting you know this is what your body should be like and then you've got the beauty they all sort of combine. So, I guess fashion is influenced by those other discourses. And what's happening within any given cultural society at a particular time, so. If society's attitude changed, then you know fashion would respond to that.”

– Katie Appleford (Interview)



3. Consumer Research

3.1 Quantitative Data / Body Image

Online Survey 1 – 100 respondents -
See appendix 3 for full survey

60%

of respondents wished that there was more representation of their body type in the media.

83%

said that social media made it easier to make those comparisons.

42%

of respondents felt that they had to look a certain way to fit in

54.4%

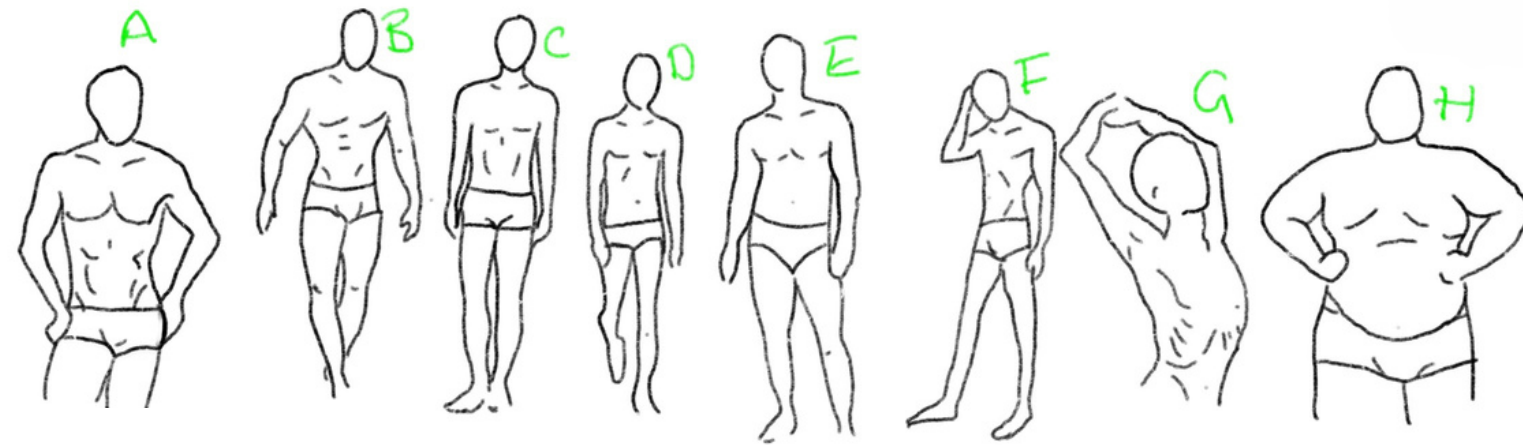
felt that they needed to change how they looked.

85.7%

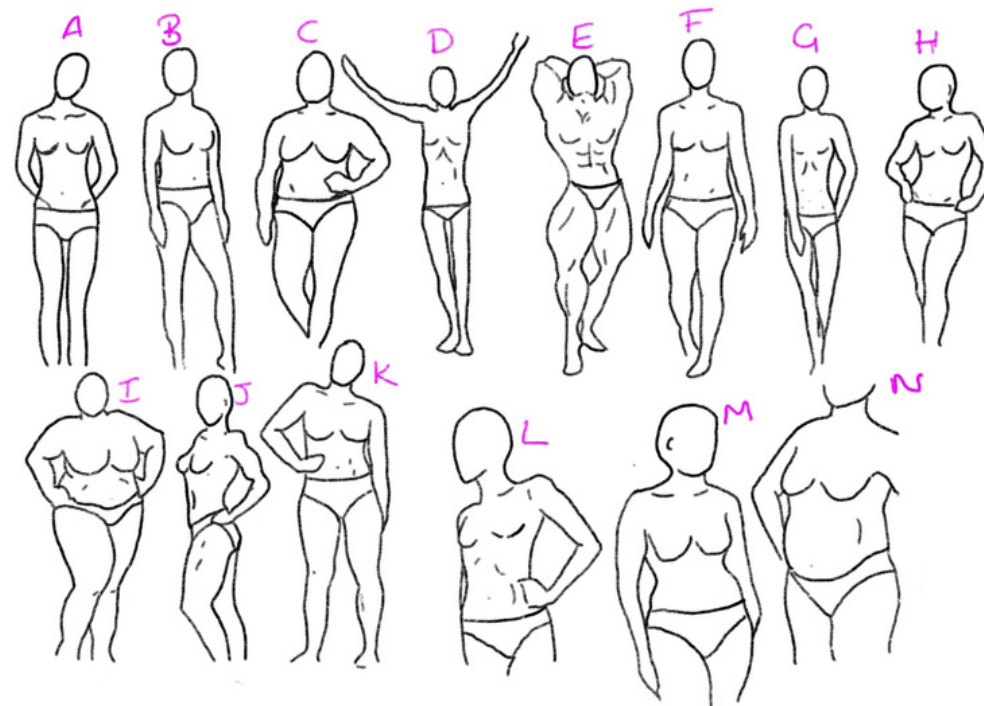
compared how they looked to others.

3.1 Quantitative Data/ Attractive Body Types

Online Survey 1 – 100 respondents 02/12/2022



The male body type that was deemed most attractive was body type E.



There was not a female body type that stood out as most attractive.

3.1 Quantitative Data/ Campaign opinions

Online Survey 2 – 101 respondents

See appendix 4 for full survey

78.2%

of respondent said that they would like to see a campaign around body positivity.

58.4%

said that they would like to see the campaign supported by a charity.

46.5%

of respondents said that by being supported by a charity would the messaging be more impactful.

17.8%

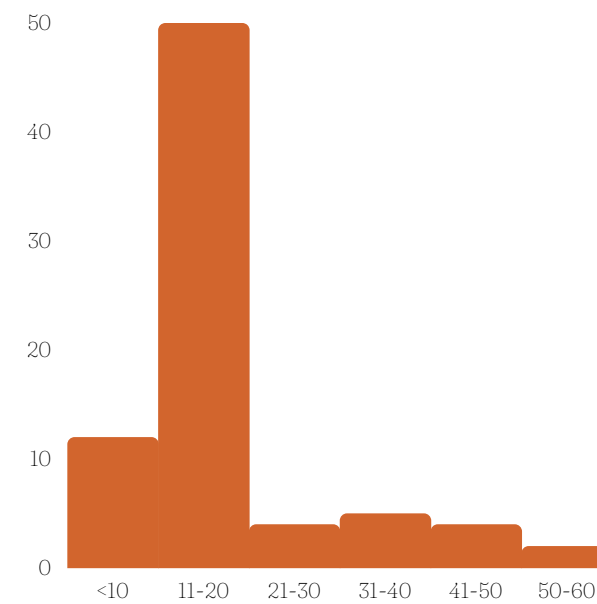
said maybe to the campaign being more impactful if supported by a charity.

3.1 Quantitative Data/ Social Media and Body Image Struggles

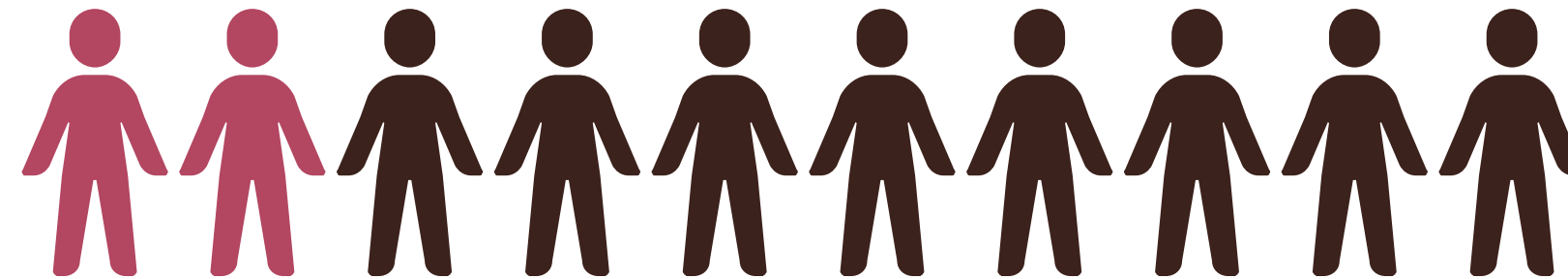
Online Survey 2 – 101 respondents 29/03/2023

Positive

majority of respondents like to see positive messages on social media.



50 people said that they began to feel negatively towards how they looked when a teenager.



2 out of 10 of respondents said they felt like they were alone with how negative they felt towards their body and didn't know what would help.

3.1 Quantitative Data/ Key Takeaways

Generally Body Image concerns are an issue, especially for people in their teenage years.

Social Media is a big influence for body image dissatisfaction and should therefore be a targeted channel.

50%

said they began to feel negative to how they looked as a teenager

83%

said that social media made it easier to compare yourself to others

3.2 Qualitative Data/ Teresa Havvas Interview

See appendix 5 for full interview

Do you feel as though you are in a position to be able to encourage body diversity within your brand and how would you promote it?

Yeah, I think within education, definitely we're having this conversation now. So, this is already encouraging. So, to always be a space for others to listen and encourage that. Yes, there is an image that the world needs to see and in terms of marketing, it is all about the campaign a campaign comes with an image and there is also the emotional aspect. So, I think it's about it's about responsibility and I think it's more around something to do with like for me being in education allows us to have these conversations which say we understand what is being promoted to us let and we also understand it's again not personal or can we have those conversations that say it's not personal.

Would you get involved with the movement specifically aimed at body image acceptance?

Yeah, I would. I think the movement would be about cause I think body image acceptance at the end of the day is a mindful practice. I'm working on this now for myself, so I'm currently going through the menopause and there's one part of me that feels the most comfortable in my body I've ever felt, and there is another part that just sees change and ageing and things just being different.

3.2 Qualitative Data/ Jo Interview

See appendix 6 for full interview

How important is it to you for companies to be size inclusive?

Most of our stock is one size. So that varies from all sizes really. So that doesn't really matter us as in if they're bigger or smaller. Some of our stuff is cut very small. Some of its cut lot larger. So, it's OK for them.

Would you like to see body image positivity promoted?

Well, yeah, that's a good question actually, because I've got a young daughter who doesn't accept how she looks. So, and that's all down to media, I believe how that's made you feel you should look especially with like filters and fashion, you know and. I don't know how I would describe that really. I think we're all brainwashed.



3.2 Qualitative Data/ Katie Appleford Interview

See appendix 7 for full interview

Do you believe that there is an ideal body type, and if so, what is it?

Oh, wow OK so. I guess what you get is. You get different represent like discourses or mainstream representations of bodies, and in that sense, you get a sort of ideal body type, so you can get a. Yeah, it's a. Yeah, a clearer sort of set of parameters of what the expectation is like for an individual that might not fit, but in terms of looking at uh, across media, yes, I think you could probably identify.

Why do you think the fashion industry wants an ideal body?

I think it's so it doesn't necessarily. So, the fashion industry doesn't necessarily work as one coherent thing. Then it doesn't necessarily have one ideal body, but there is a general. A perception of you, know of good bodies that is similar and it's shaped by those within and across the industry, but also the wider social context.

Why does the media hyper focus on weight gain and weight loss?

It is a story, I guess because there's still the emphasis on the thin ideal, isn't it? You know so. And it's also that social comparison element that you get in psychology. So in in psychology there is this notion of you know when you're looking at images, you're comparing yourself to them. So, when you see images of women who've lost those away, it's like, oh, you know, look, they've lost those away. I should lose those away. You know anyone we can all do it? I could just yeah, put more effort in and then when they gain those. You also feel a bit better about yourself. It's like, oh, you know they've gained weight, or you know I'm better than them. So, it's this constant sort of social comparison which is taking place.

4. Competitive Landscape

4.1. Competitors



Young Minds is a mental health charity who want to see a world where no young person feels alone with their mental health (YoungMind, 2023). They discuss how body image affects the mental health of young people featuring articles on their website. RB2 hopes to have the national recognition that mind does by year 5..



MAP is a Norfolk youth information, advice, and counselling centre. The Broadland Youth Advisory Board disclosed to MAP that self-esteem and body confidence issues affected many young people specifically in the Broadland area (Map 2020). By the end of year 1 RB2 aims to have the local recognition that Map holds.



YMCA offers Mind Matters a mental health training programme which is internationally recognised. One training programme offered is 'I am the girl I want to be', an “opportunity for young girls to explore topics such as identity, relationships and the impact of social media also growing in self-esteem, confidence and positive body image” (YMCA, 2021). RB2 hopes to be able to offer courses that are similar to those that the YMCA offers by then end of year 3.

4.2. Brand Case Studies/ Dove Self Esteem Project

Their mission is “helping young people all around the world build positive body confidence and self-esteem” (The Dove self-esteem project, 2023). Their Be Real campaign supports parents and teachers to increase young women and teens self-esteem and body confidence. The campaign is “a national movement formed in response to the reflections on Body Image report from the All-Party Parliamentary Group for Body Image” (The Dove self-esteem project, 2023). The campaign aims to change attitudes to body image, help become more confident in our bodies and put health above appearance.

RB2 aspires to have the national recognition that the Dove Self-Esteem Project has.



HELPING 40 MILLION
YOUNG PEOPLE
BUILD SELF-ESTEEM

From 2004 to 2020. Download our educational tools for free at dove.com/selfesteem



4.2. Brand Case Studies/ Monki x BDDF

Monki launched the more than my reflection campaign in March 2023 partnering with Body Dysmorphic Disorder Foundation to raise awareness around body dysmorphia. The campaign coincided with International Women's day, telling the personal stories of three different women who have had different experiences with the disorder. In November 2021, the Body Dysmorphic Disorder foundation started a petition for transparency on altered images on social media, with support from Monki. The petition was aimed at the EU parliament and pushed for changes to ensure that “organisations, companies, and influencers are legally required to state when images have been manipulated for paid content online” (Monki, 2023).

Like the body dysmorphic foundation , RB2 aims to partner with a fashion brand within the next 3 years who will support us with our messaging.



4.2. Brand Case Studies/ Be Real Campaign

The Be Real campaign is “determined to change attitudes to body image and help all of us put health above appearance and be confident in our bodies” (The Be Real Campaign, 2018). The campaign is a national movement made up of individuals, schools, businesses, and charities as well as public bodies. The campaign focuses on areas where change can happen; education, health and diversity focusing on utilising media in order to educate people to prioritise their health above their appearance” (The Be Real Campaign, 2018).

The values that The Be Real Campaign holds are very similar to RB2. However RB2 wants to be in a continuous conversation and aims to have ongoing campaigns to help further change and educate more people about body image satisfaction.



4.3. Market Gap and Opportunities Summary



Key Takeaways

RB2 USP is its focus on specific industries that are seen to be potential causes of body image dissatisfaction.

Whilst the Be Real Campaign is a direct competitor, RB2 differentiate from them as they don't focus on areas where change can happen, but the people affected by body image dissatisfaction.

Anyone can share their experience through the #NoBS, you don't have to be an influencer, celebrity, or brand to get involved within the campaign.

5. **New Business Opportunity**



“For women especially, I think it's difficult growing up consuming so much in the media about how a body should look and what is considered ‘unattractive’. Bodies trend just like fashion, which is f*****g barbaric. Our bodies are the vessels we have with which to live and experience life, they are not and should not be treated as a fashion accessory. We all have hang-ups about our bodies. No matter how you look, how big or small you are, Brain will always, always find a fault to focus on, so perhaps we shouldn't pay such close attention to her opinions.”

(Morris, 2023)



5.1. The Company

Purpose:

Our purpose is to support those who don't feel like they fit in because of how they look.

Mission:

Together we can create acceptance of our bodies.

Vision:

A world where everyone is accepted for how they look.

Who We Are:

Real Bodies Real Beauty is a not-for-profit initiative, encouraging body image acceptance. We highlight different causes of body image dissatisfaction and encourage conversations in order to overcome body shaming and body image dissatisfaction.



5.2. The Product



Product Value Proposition

RB2 is a not for profit Specialising in body image satisfaction

Offering a Campaign to promote body image satisfaction and a monthly newsletter which is accessed through our website.

6. Business Model Canvas

THE BUSINESS MODEL CANVAS

Key Partners

BEAT Eating Disorder Charity
 Nelly London
 Rachel Spicer
 Should I Delete That podcast
 Danae Mercer

Key Activities

Offline Marketing Social Media Digital Marketing all to ensure brand visibility and to gain movement traction

customer segments

DTC - everyone who suffers from body image dissatisfaction.

Millennials
 Gen Z
 Male,
 Female,
 LGBTQ+
 Transgender

Customer relationship

DTC - RB Squared aspires to have a collaborative relationship with its users, with users creating an open discussion about body image dissatisfaction.

Key Resources

- Website & Social Media
 Trademarks -
 RB Squared Name & Logo -
 In-house team -
 Cash flow,
 personal funds, grants

Channels

Website,
 Social Media,
 Offline Billboards

Revenue Streams

Grants
 GC Gibson Charitable Trust
 Rayne Foundation Trust
 Crowdfunding
 Investments
 Fundraising Activities

Key Propositions

RB squared provides users with positive reinforcement of body positivity. creating a collaborative and co-creative campaign using own media and user generated media USP: Weakness Focuses on those effected and educating mindsets instead of areas for change

Cost Structure

Campaign Costs
 Website Hosting Costs
 Influencer Marketing Costs

7. The Marketing Mix

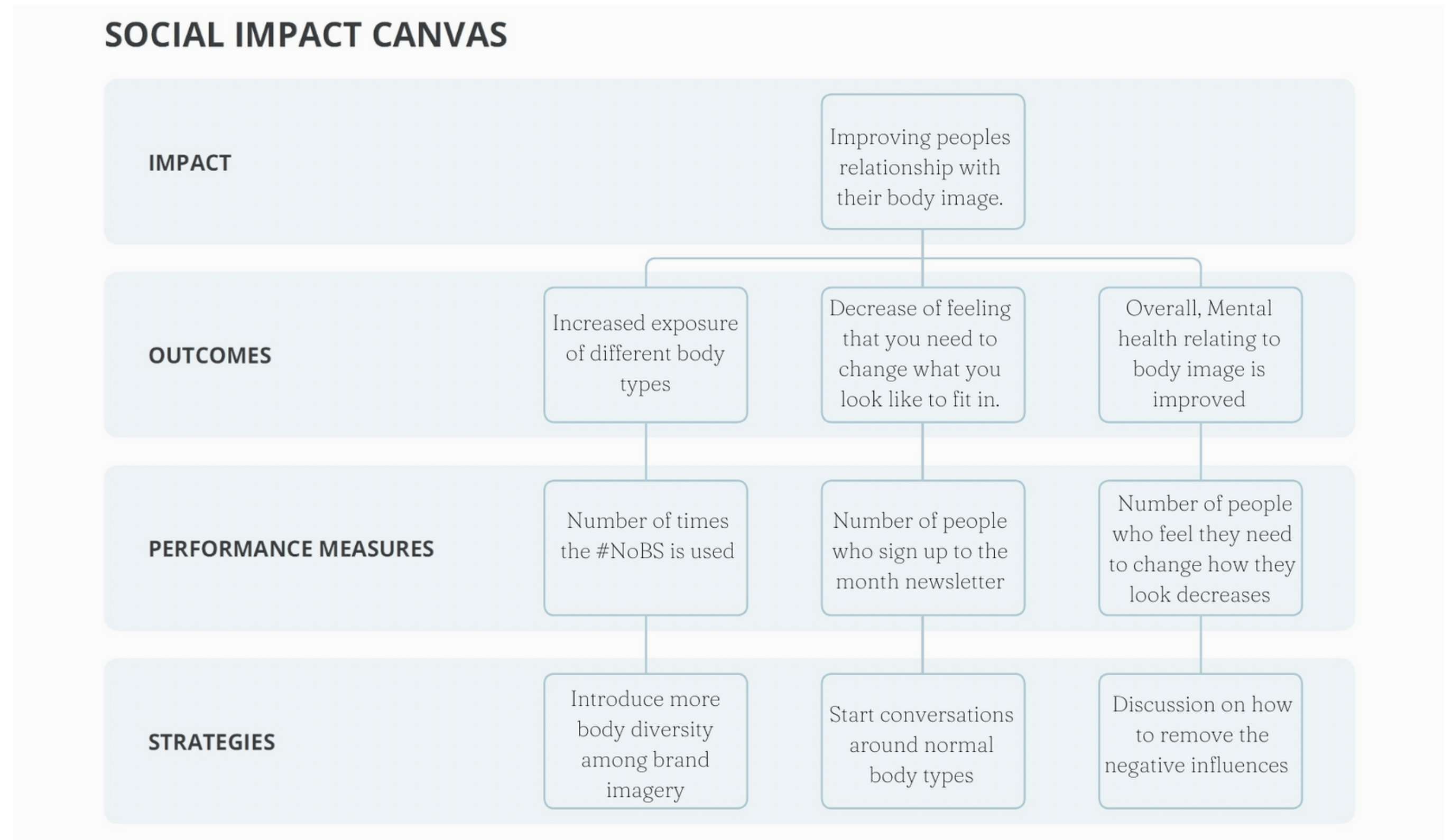
7.1. The Product

The campaign aims:

The aim of the campaign is to help people to begin to ignore the self-doubt and intrusive thoughts about their body image. Whilst also encouraging the acceptance of every different body type. The ideal result is education and encouragement of body image satisfaction and the acceptance of natural bodies. Encouraging people to showcase and start loving their real bodies because that is real beauty.

7.1. The Product / Social Impact Canvas

The campaign will have three main outcomes which will each use different strategies and performance measures as outlined in the social impact canvas model.

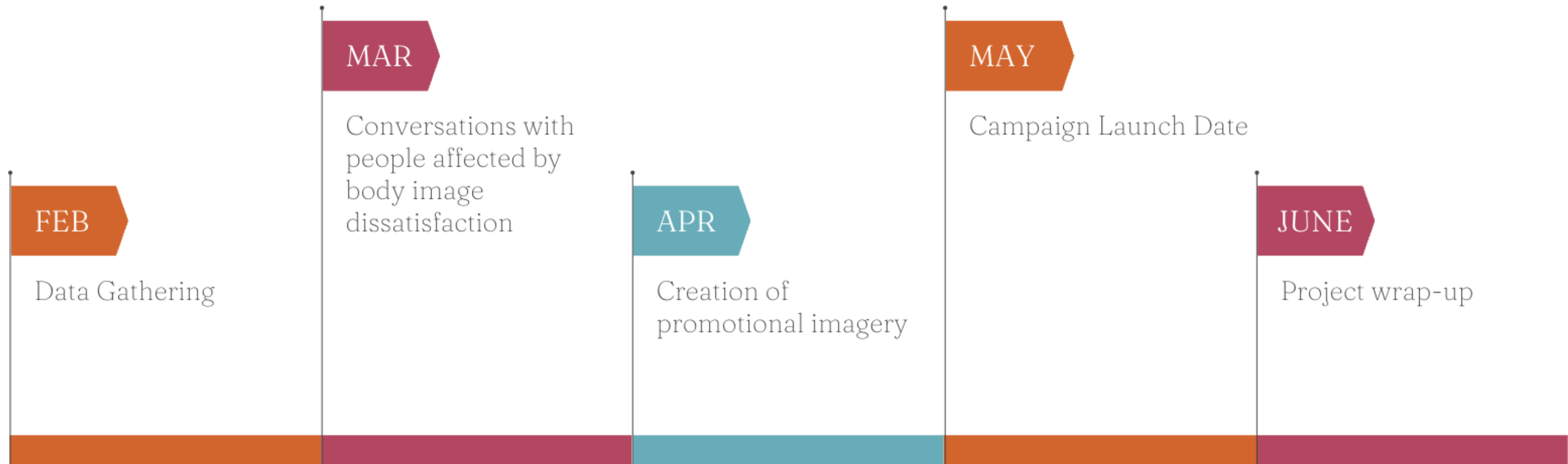


7.1. The Product/ Social Media Campaign



To See the Campaign Videos Scan the QR Codes

Campaign Management Timeline



7.2. Promotion and Persuasion

Brand story:

Conversations around body image are not frequent enough. The notion of an ideal body image has existed for centuries, similarly with the pressure to conform to these ideals. The two genders that are featured most with these ideals are men and women. “Undoubtedly, women are subject to harmful body and beauty standards which go back years, but men can be affected by body image tropes too – though they can go a little more under the radar or disguised as ‘banter’ or harmless jokes” (Ward and Morgan, 2023).

7.2. Promotion and Persuasion/ Name and Values



Name and Values

RB2 stands for Real Bodies, Real Beauty and is derived from our core values.

To promote positivity, discuss Real Bodies highlighting that it is normal to have hip dips, thick thighs, not have a six pack or defined muscles. These are real natural bodies and need to be used in advertising more, celebrated more and discussed more.

To promote positivity, discuss that our natural selves are Real Beauty. Whilst putting makeup on, dying our hair, or dressing a certain way, may make us feel more confident in how we look, we need to accept that our natural bodies are beautiful and that using filters or editing our photos may actually be more damaging than just displaying our natural bodies, our Real Beauty.

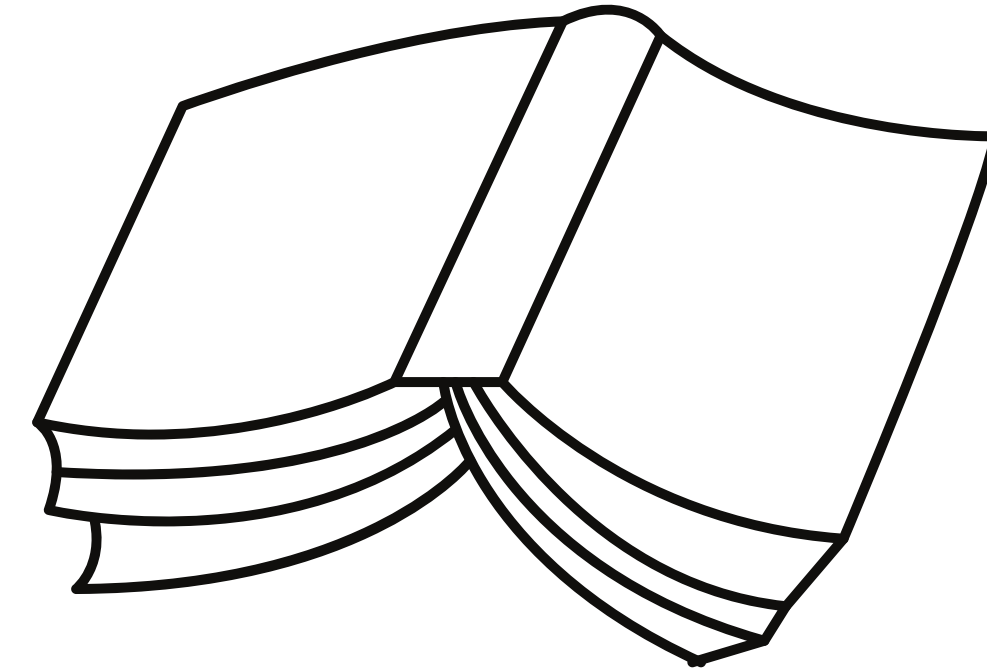
7.2. Promotion and Persuasion/ Branding



Brand archetype

RB2 classifies as caregiver according to the 12 brand archetypes model.

Caregivers are known for “Making people feel safe, fostering trust, generating public support for the socially minded service they provide” (Fitton, 2019).



Tone Of Voice

Direct but compassionate and educational.

RB2 uses a direct tone of voice which is easy to understand to avoid being seen as just another brand that is diversity washing.

Using all-inclusive language, because not just one gender, sexuality or age are affected by body image dissatisfaction. “Body image dissatisfaction and its associated health impacts can affect anyone regardless of gender, sexuality, ethnicity, or age” (Health and Social Care Committee, 2022).

7.2. Promotion and Persuasion/ Branding Colours

Branding Colours

The colour scheme is bold to catch the attention of people, whether they are just casually scrolling through social media or busy commuting.



Orange is seen as a colour that promotes happiness and positivity and is seen to channel optimism.



Brown creates a feeling of security and is perceived as neutral and natural.



Pink is seen as a colour that represents beauty and femininity; it has also been described as a colour that represents love.



Blue is seen as a masculine, trustworthy colour which is perceived as friendly.

7.2. Promotion and Persuasion/ Typography and Logo Development

Typography

RB2 uses two different typefaces:

Playfair Display

ABCDEF...

abcdef...

Fraunces Thin

ABCDEF....

abcdef...

These fonts are clean and easy to read. Playfair display demands the reader's attention (Shu, 2022b) which aligns with the goals of the campaign, whereas Fraunces is seen as a friendly font (Shu, 2022a).

Logo



Logo Development



7.2. Promotion and Persuasion/ Launch

Launch

The campaign will launch on 13th May, to coincide with mental health awareness week which highlights body image issues (Beat,2023b). Using Body positive influencers, blogs, and podcasts to create awareness of the campaign and what RB2 stands for.

RACE Marketing Model

R

Reach – to raise awareness of the campaign, RB2 hopes to post on guest blogs on different websites such as Danae Mercer Ricci that align with our values. As well as blogs RB2 plans to feature on podcasts such as ‘should I delete that?’ by Em Clarkson and collaborate with artist Lainey Molnar. Whilst using paid media, RB2 would also use owned media and create social media and blog posts to engage with their audience.

A

Act - encourage users to sign up to a newsletter, giving encouragement and advice on how to foster a body positive mindset.

C

Convert - get users to sign up to the monthly email newsletter and join in posting on social media with the #NoBS

E

Engage – using our social media communication channels to engage with our consumers, RB2 will encourage people to share our posts and messaging on social media and tag us in posts that feature our posters.

7.2. Promotion and Persuasion/ Smart Analysis

SMART Analysis On the Campaign Aims

S

Specific – to increase body positivity through an increased diversity in the media, fashion industry and by showing the ‘real’ bodies of today.

M

Measurable – to measure the success of the campaign, RB2 will analyse how many new followers the social media sites have gained and how many new subscribers to the monthly newsletter we have. Additionally, we can measure the success of the campaign by how many people use the #NoBS.

A

Achievable – by creating a dialogue about body positivity, the campaign aims will be achievable as more people become aware of the brand and #NoBS.

R

Relevant – 54.5% of respondents feel the need to change how they look (Online Survey 1), therefore there is a current need to open a dialogue to encourage body positivity and body image satisfaction.

T

Time-Bound – The initial campaign will last for a week, yet the email newsletter will be delivered once a month and the hashtag will also be continued to be monitored every week for continued usage.

7.2. Promotion and Persuasion/ Press Advertising



Press Release

Real Bodies, Real Beauty Announces #NoBS Campaign

On 13th May Real Bodies Real Beauty kicks off the #NobodysHaming, #NoBS campaign. Coinciding with Mental Health Awareness Week. Focusing on pushing different body types into forefront of the media, to encourage body image satisfaction, the campaign provides a timely reminder that each and every body type is perfect including all your lumps and bumps.

We need to end the continuous cycle the fashion industry has created of acceptable bodies and not only praise the industry standard. Different body types need to be highlighted in order to teach encourage the acceptance, especially for those who are in the younger generations such as gen z who are more impressionable than those in the older generations.

The campaign focuses on helping people not pay such close attention to the intrusive thoughts and self-doubt that will appear at any moment. Hoping to encourage people to accept their body type and start loving their real bodies, because that is real beauty.

Real Bodies, Real Beauty partners with digital creator Nelly London. Nelly is a digital creator who posts body positive content to her social media channels. She also openly discusses her eating disorder recovery. She developed her social media space through not really seeing her body type in the media.

Founder of the movement Sophie comments:

"This is a really important initiative, which is quite close to my heart. For so long, we were told that we needed to look a certain way to fit in, and as this narrative is changing it is now more important than ever for industry changes to be made. With more accounts on social media wanting to create a safe space and encourage acceptance, I believe that the industry itself needs to become a safe space. It no longer needs to fuel the ideal body type notion. This is why I have set up the Real Bodies Real Beauty initiative, to call for the necessary changes to be made and support those who are already trying. We need a mindset change and to educate acceptance and not encourage the negative comments on our appearance made by others and our intrusive thoughts."

Nelly London comments:

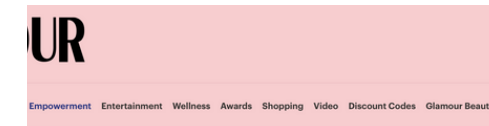
"As someone who didn't see their body type growing up, I felt like I didn't fit in, like I didn't belong. Growing up this was really damaging to my self-esteem, and I think if I had seen someone that looked a little bit like my body type, I would have felt more accepting towards how I looked. I'm really excited to help kick this campaign off! It is something that is quite close to my heart and if I can help just one person fall in love with their real body, the #nobodysHaming campaign will be a success!"

Join us in celebrating individuality and ignoring those intrusive thoughts!

Notes to editors:

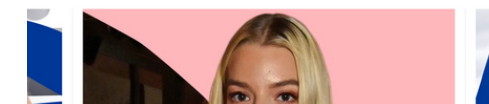
Real Bodies Real Beauty is a not-for-profit initiative, to help bring awareness to the damaging effects the fashion industry and social media has on body image satisfaction. Our mission is to create acceptance of our bodies.

Mental Health awareness week highlights body image issues and is supported by BEAT eating disorders charity.

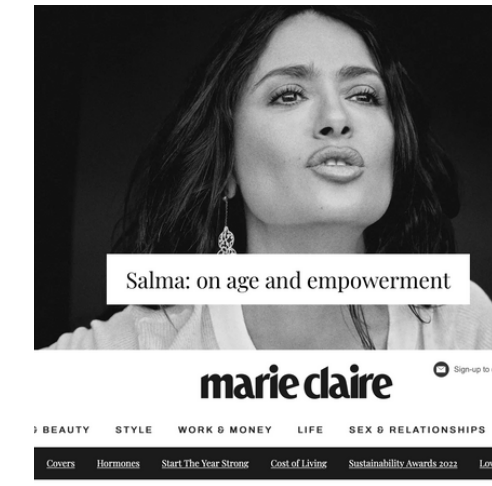


Empowerment

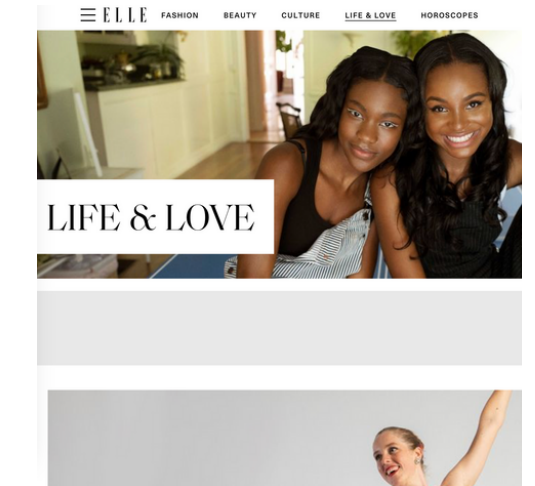
Top Stories



Glamour



Marie Claire



Elle

PR

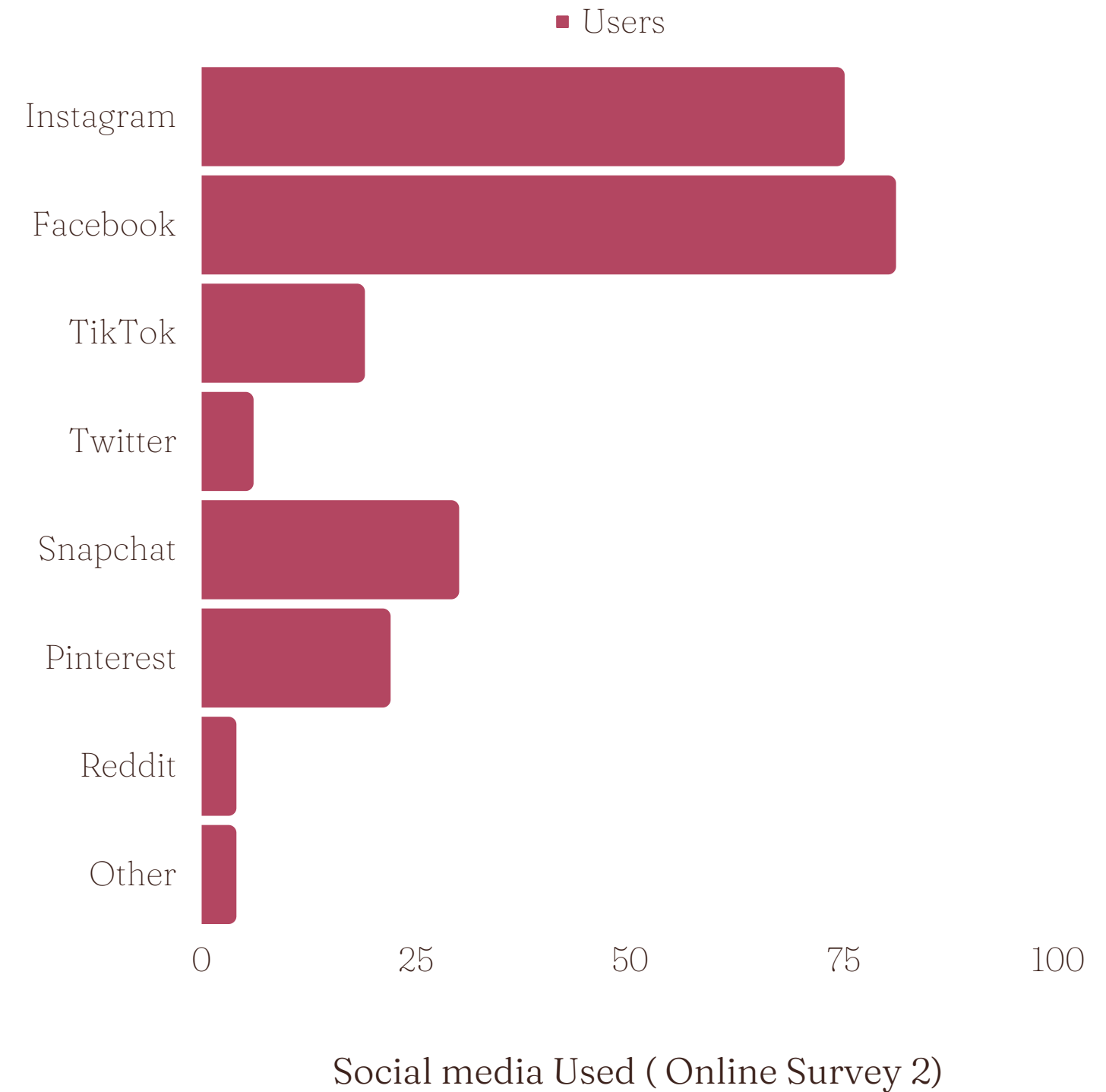
Chosen publications – Glamour, Elle, Marie Claire

A press release will be sent out prior to the launch date to the chosen publications, to help create awareness of the campaign and encourage people to get involved on social media.

7.2. Promotion and Persuasion/ Social Media

Instagram and TikTok seem to be the social media sites that have the most users who are interested in body positivity. These two sites will be the primary focus of the social media campaign as according to primary research **75.8%** of respondents use Instagram, (Online Survey 2)

Posts will occur daily and will included animated video posts, poems, and stories from those who have been affected by body image dissatisfaction.



7.2. Promotion and Persuasion/ Social Media - Instagram

Instagram

Instagram is a free photo and video sharing app. The software allows for users to upload photos or videos to the service to share with followers or a selected group of friends. It also allows for people to view, comment and like posts that are shared by accounts users follow (Instagram, 2023).

Monthly Users- 1.4 billion (Doyle, 2023)

Audience - Gen z - millennials

Goal - brand recognition, campaign awareness, campaign involvement

Strategy - Instagram is likely to be the main touchpoint for consumers and therefore will be the main social media platform used for the social media campaign. A **strong visual** presence will be needed to gain user interest as well as **strong storytelling**.



7.2. Promotion and Persuasion/ Social Media - TikTok

TikTok

TikTok is “the leading destination for short-form mobile video” (TikTok, 2023a).

Monthly Users – over 1 billion (Doyle, 2023)

Audience – Gen z – millennials

Goal - brand recognition, campaign awareness, campaign involvement

Strategy – short videos need to be attention grabbing within the first few seconds of the video to gain user interaction. A **strong visual** presence that is **vibrant** will be needed along with **strong storytelling**.



7.2. Promotion and Persuasion/ Social Media - Facebook

Facebook

Facebook is an online social networking service.

Monthly users – 2.9 Billion (Doyle, 2023)

Audience – Millennials, Gen X and Boomers

Goal- brand recognition, campaign awareness, campaign involvement

Strategy – with a primary focus on text, **strong narrative** will be required to gain user interest. A **strong visual presence** using **vibrant colours** and **bold graphics** will be used to capture the attention Facebook users.



13TH - 19TH MAY CONTENT CALENDAR

INSTAGRAM

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
						
Reel	Post	Reel	Post	Reel	Post	Reel
<p>Caption:</p> <p>We all say something mean about how we look to ourselves, but would you tell that to your younger self? No? then why tell yourself that now. Before we say something bad about ourselves we should ask would i tell my younger self that. We are all beautiful and our own champions, lets start spreading positivity about ourselves with the help of @realbodiesrealbeauty #NoBS #nobodyshaming</p>	<p>Caption:</p> <p>The other day we spoke to Lucy where she told us her story of living with Anorexia and Orthorexia nervosa. she spoke about the effects it had on her family, the outside influences that affected her and her recovery process. Her full story is now available on our blog which is linked in the bio. #NoBS #nobodyshaming</p>	<p>Caption:</p> <p>At some point in our lives we have all felt disappointed in the fitting rooms when we try on clothes. This is a reminder that just because what we consider are normal size doesn't fit, it is not our bodies fault! Clothing sizes are very inconsistent in stores, so next time you try something on that doesn't quite fit, remember we buy clothes to fit our body, we don't need to make our bodies fit those clothes! #NoBS #Nobodyshaming Video by Ron Lach Poem by Sophie Harwood</p>	<p>Caption:</p> <p>The other day we spoke to Alice who spoke about how being weighed in primary school affected how she saw herself. Being told at a young age that she was classed as overweight proved to be detrimental to her self esteem, she discusses her continued fight with her brain about her appearance. Alice tells all on our blog which is linked in the bio. #NoBS #nobodyshaming</p>	<p>Caption:</p> <p>You don't need to look a certain way to be seen as a man. You don't need to have a six pack or muscular arms. Its not about how you look on the outside but its how you look on the inside! Even without the abs and muscles you are enough! Please don't think you have to change how you look to be accepted because Real Bodies are Real Beauty! #NoBS #nobodyshaming</p> <p>Video by Tima Miroshnichenko Poem by Sophie Harwood</p>	<p>Caption:</p> <p>The other day we spoke to Sam who told us about his struggle with his disability and how he sees himself. As a young child he didn't quite understand when his body told him he was full so would eat everything he was offered. Since learning to listen to his body, Sam's body image has improved but he is still scared his body will get bigger and he will become unhappier Sam tells all on our blog which is linked in the bio. #NoBS #nobodyshaming</p>	<p>Caption:</p> <p>Your body will change shape as you get older. Some bits will get bigger and the tape measure number might get higher. but thats okay, our body is meant to do that. Everyone is beautiful, no matter what the tape measure says because your body is real, your body is beautiful! #NoBS #nobodyshaming</p> <p>Video by Pavel Danilyuk Poem by Sophie Harwood</p>
Content Pillar #1	Content Pillar #2	Content Pillar #3	Content Pillar #4	Content Pillar #5	Content Pillar #6	Content Pillar #7

7.2. Promotion and Persuasion/ Key Collaborators

key collaborators

RB2 will partner with Beat and Eating Disorder Charity and have two main social media influencers to help convey the campaign messaging who are Nelly London and Rachel Spicer.

48%

of respondents have said that a charity partnership would make the campaign messaging more impactful (Online Survey 2)



Beat is an eating disorder charity, whose mission is to end the pain and suffering caused by eating disorders. Beat believe that by “being proactive in seeking new opportunities, embracing new ways of working, and challenging things that are preventing our vision from becoming a reality” (Beat, 2023a).

7.2. Promotion and Persuasion/ Ambassador Marketing

Ambassador marketing

Ambassadors were reached out to but have not responded at this time. See appendix 3 for communications that were sent.

Nelly London is a body positive influencer whose content mainly focuses on lingerie and fashion but also discusses eating disorder recovery and her personal journey. From as young as she can remember she has hated how her body looked and though that food was the reason for it. Nelly uses her social media to advocate for loving your body no matter the lumps, bumps, and hip dips.



Nelly London

Rachel Spicer is a digital creator who encourages people to “love their chins”. Known for comedy sketches and her delivery day try on hauls. Rachel is a plus size digital creator who discusses finding clothes to fit her not her trying to fit in the clothes.



Rachel Spicer

7.3. Place

The campaign will be utilising a mixture of online and offline channels. Although RB2 is utilising a cross channel approach, the channels that will be primarily focused on are:

Social Media

Website

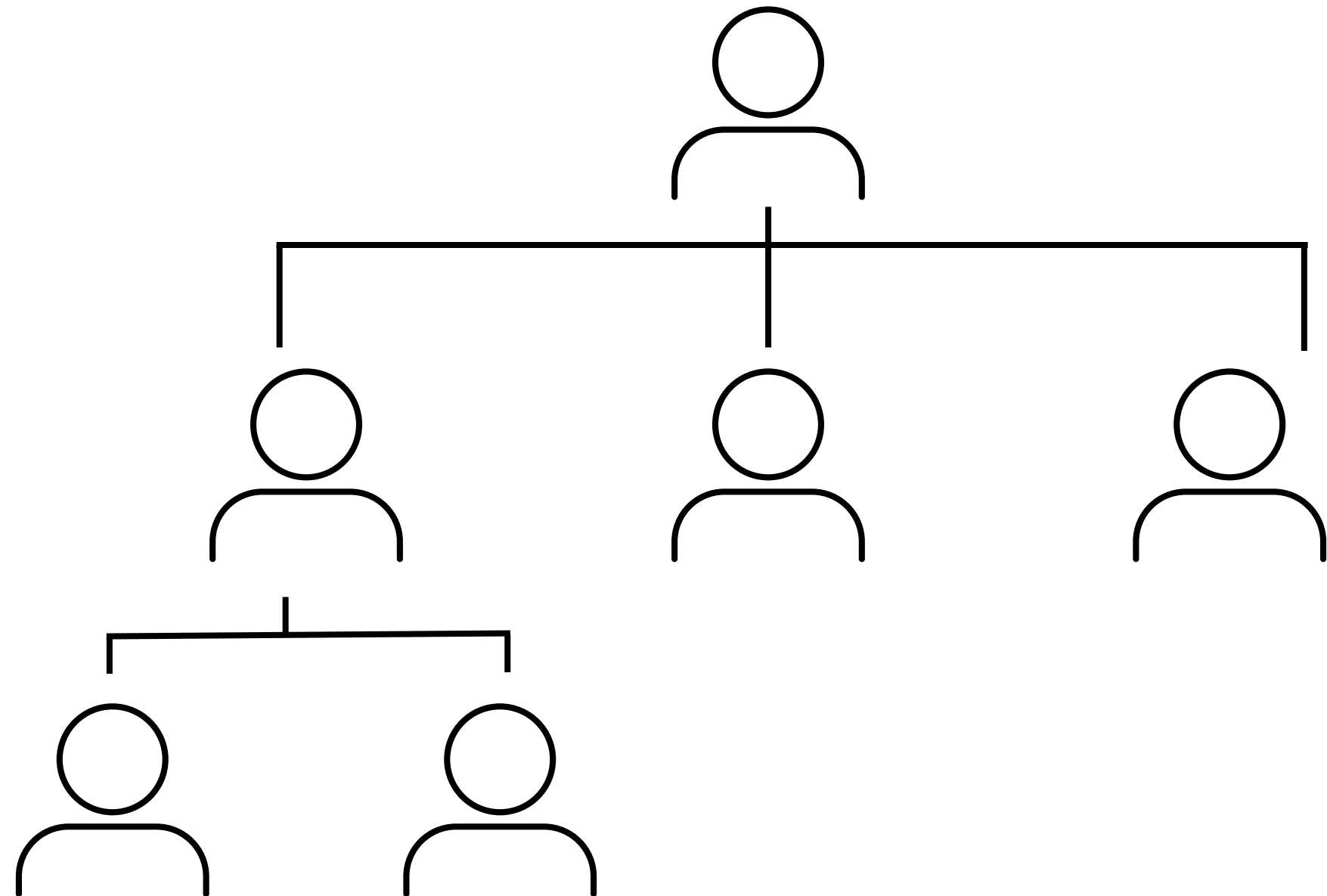
Print advertising

The brand messaging will stay consistent throughout the channels used for promotion in order to align with the brand identity.

Organisational structure

The organisational structure which RB2 will be operating under is a flat organisational structure. This structure will allow for collaborative working and allow for RB2 to utilise each employee's expertise to deliver the best content and education for body image satisfaction.

7.4. People



7.4. People/ Employees

Year 1
CEO/ Founder
Fundraising
Development
Coordinator
Communications/
marketing
coordinator

Year 2
CEO/ Founder
Fundraising
Development
Coordinator
Communications/
marketing
coordinator
volunteer
coordinator

Year 3
CEO/ Founder
Fundraising
Development
Coordinator
Communications/
marketing
coordinator
volunteer
coordinator
Two
communications/
marketing
assistants

Employees

At RB2 we plan to expand within the next three years, to help reach a wider community to educate about body image satisfaction.

CEO/ Founder
Fundraising Development Coordinator
Communications/marketing coordinator
By year two have a volunteer coordinator
By year three, two communications/marketing assistants

7.4. People/ Culture



Culture

Caring – focuses on relationships and trust. Collaborative workspaces and support are available for workers creating a sense of belonging.

Learning – workspaces that allow for new ideas to be sparked and alternatives to be explored.

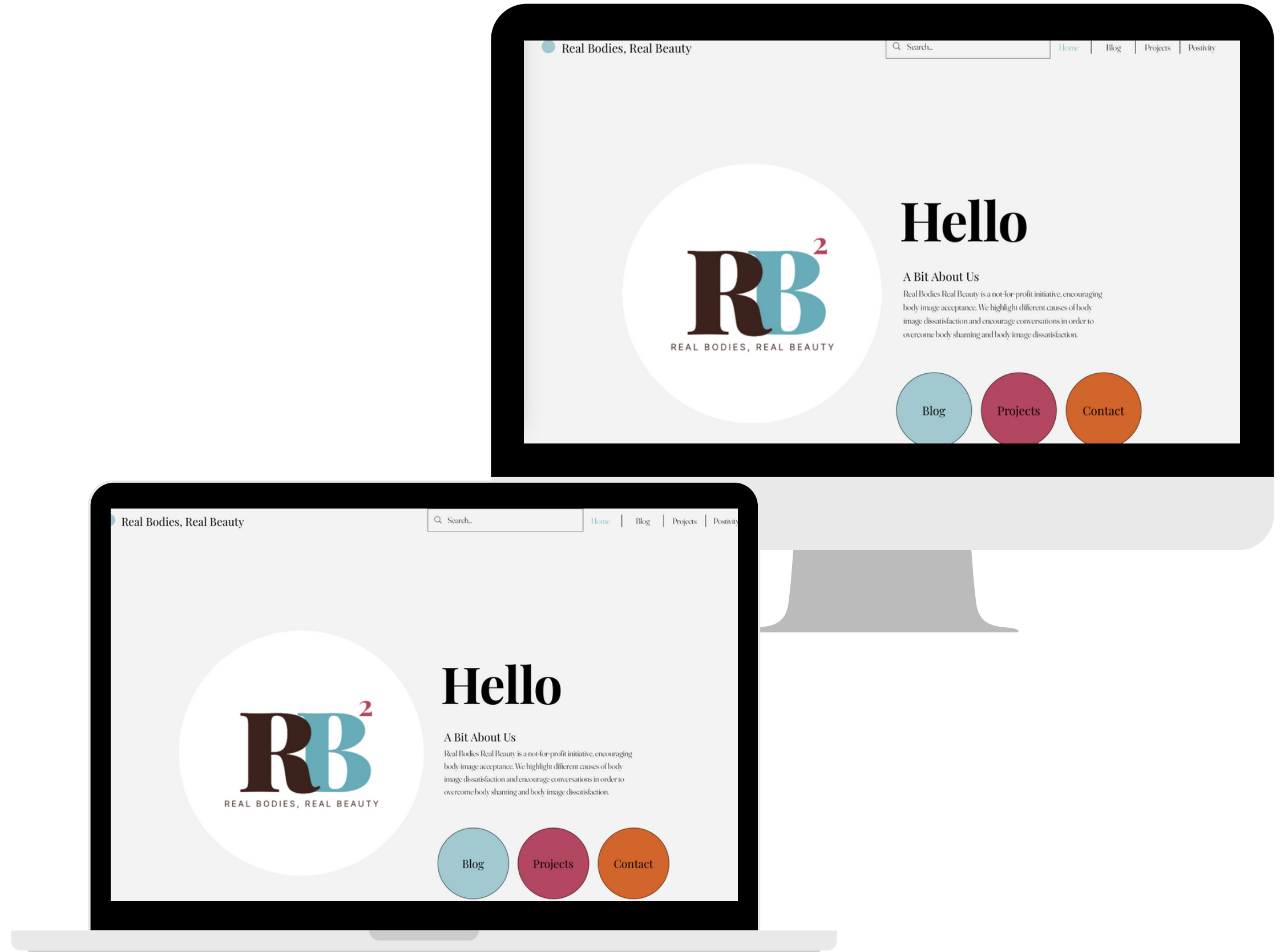
Enjoyment – a light-hearted work environment which is passionate about what RB2 is educating people on.

(Groysberg et al., 2018)

7.5. Physical Evidence



This Website is available to view by scanning the QR code.



8. Sustainability and Ethics

8.1. Sustainability and Ethics

RB2 recognises that it is not a substitute medical service. Whilst we can healthcare sources to support those with their recovery and battle with body image dissatisfaction, we recognise that it is in the consumers best interest to seek medical help and advice when needed.

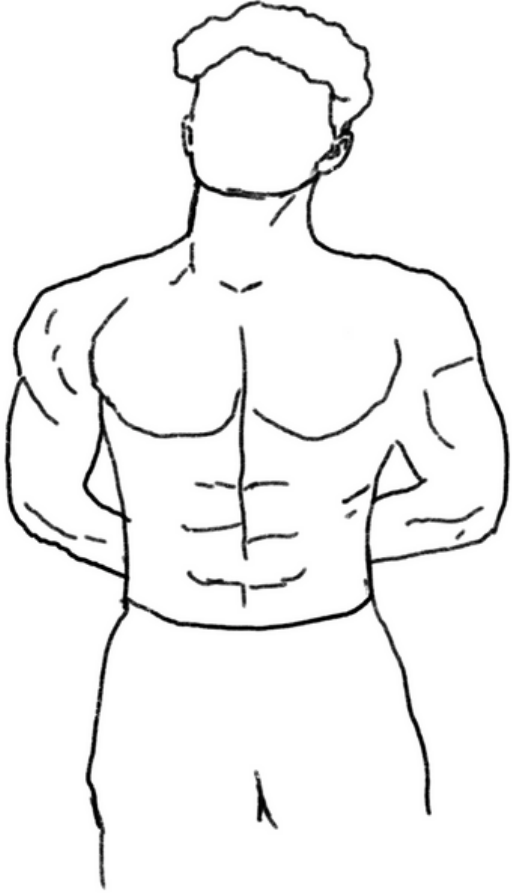
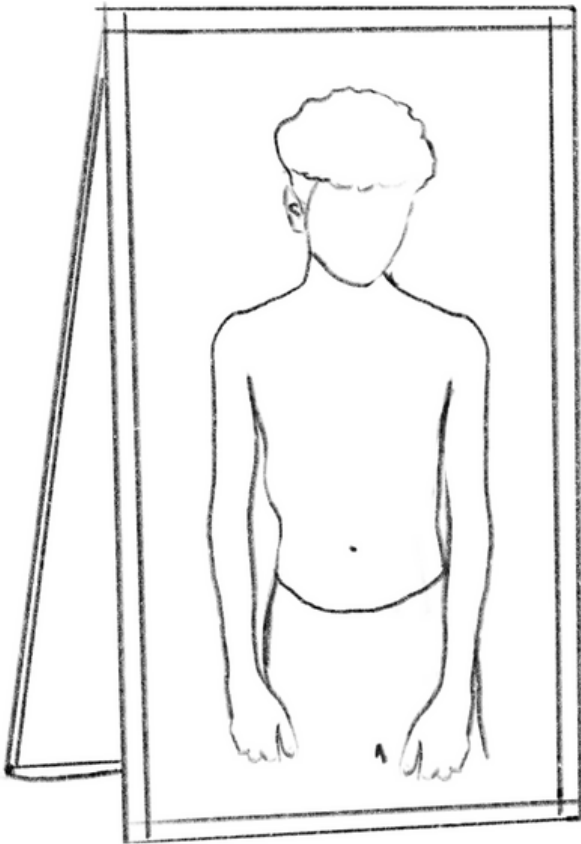
Names of those who have shared their stories have been changed in order to keep anonymity.



8.2. Code of Conduct

Code of conduct

RB2 's code of conduct reflects our commitment to respect for diversity and increased inclusivity within the brand and all campaigns. We will challenge harmful stereotypes that promote an unrealistic and an unhealthy body image ideal. RB2 will be held accountable for all our actions and behaviour and will take responsibility for any mistakes or missteps.



9. Financial Considerations

9.1. Funding and Investments

As a Not-for-profit, Profit is not our main concern, there have been some assumptions and perquisites have been made to make a revenue breakdown such as being awarded grants.

For full financial perquisites see appendix 1

Revenue	Amount £
Grants	25000
Investment	35000
Fundraising	2000

£10,000
Personal
Investment

£15,000
Crowd Funding

9.2. Revenue and Costs

Items	Cost £
Billboards	1300
Influencers	600.26
Website	105.55
Employees	60,000

£200
Rachel Spicer

£600
London
Underground
Posters

£400
Nelly London

-£5.81
Profit

Due to being a not for profit, and not selling any products or services at the moment, there is limited revenue. However in the future when RB2 is established and sell training courses, there will be an income stream.

10. Swot

Strengths

Growth of the Mental Health Market as it is estimated to reach **\$537.97 billion** by **2030** (Apoorva and Onkar, 2021)

There is a want to take action against what causes body image dissatisfaction. The UK government found that **“70% of adults want social platforms to restrict harmful content and 50% say they would leave platforms or reduce time spent on them if they fail to implement more safety measures”** (Tan, 2022)

Accessible

Weakness

Costs are high

Limited grants available

Seen as a taboo subject so users may be reluctant to get involved with the campaign.

Some may disregard it as a form of tokenism from another brand wanting to be relatable to the consumer.

Opportunities

Collaboration with Fashion Brands

Creation of a podcast

Collaboration with influencers and celebrities

Creation of a sellable product

offering B2B specialist product such as company training

Threats

Not acquiring enough funding grants and fundraising methods to match forecasted figures and break-even

Unable to gain user generated content

Camapaign does not achieve enough traction and recognition.

11. Conclusions and Future Developments

11.1. Conclusions



Conclusion:

Whilst the body image dissatisfaction epidemic is likely to always exist, RB2 operates in order to reduce the negative mental health affects associated with body image dissatisfaction.

By helping to tell survivors stories and create an open and positive dialogue surrounding the body image dissatisfaction epidemic, RB2 are able to offer a safe space on the internet to help those struggling with how they look.

Whilst aiming to foster a positive relationship with our own bodies we developed RB2 to provide the positive affirmations we felt we needed to heal our own body and mind relationships.

This Journey taught us that Real Bodies are Real Beauty!

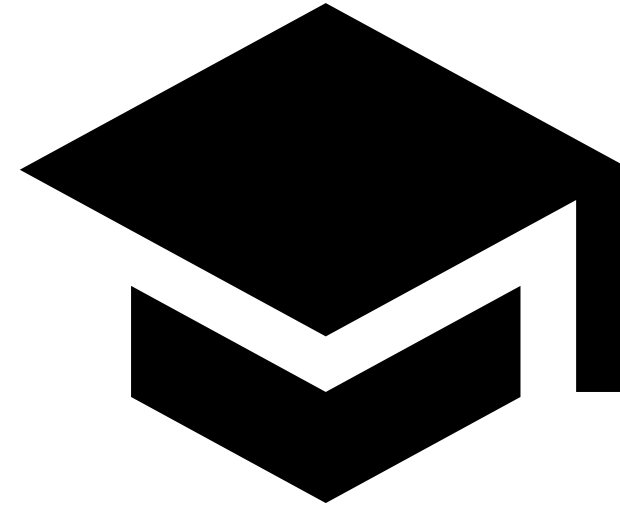
11.2. Future Developments



Podcast by the end of year two



Onboard counsellors to help deal with the negative and intrusive thoughts we have associate with our body image by then end of year five.



Offer Educational Courses by the end of Year three.



Collaborate with a Fashion Company by the end of Year three.

Appendices

Employee costs	first year salary
CEO/Founder	20000
Fundraising Development Coordinator	20000
Communications/Marketing Coordinator	20000
Total Cost	60000
Total costs for a year	62005.81
Funding And Investments	Funding £
GC Gibson Charitable Trust	10000
crowd funding	15000
personal investment	10000
Investors	10000
rayne foundation grant	15000
fundraising activities	2000
Total Funding	62000
Profit	first year -5.81

When working out the finances, assumptions were made. Some of the assumptions that were made were being accepted for the specific grants and receiving crowdfunding that totalled to £15000.

Additionally it was assumed that employees were to take a £20,000 wage in the first year and only having three meant that the total employee cost was £60,000.

The influencer costs were also assumed through research, determining that we could pay Nelly £400 and Rachel £200. Unfortunately when reached out to they did not respond so we could not confirm their actual fees.

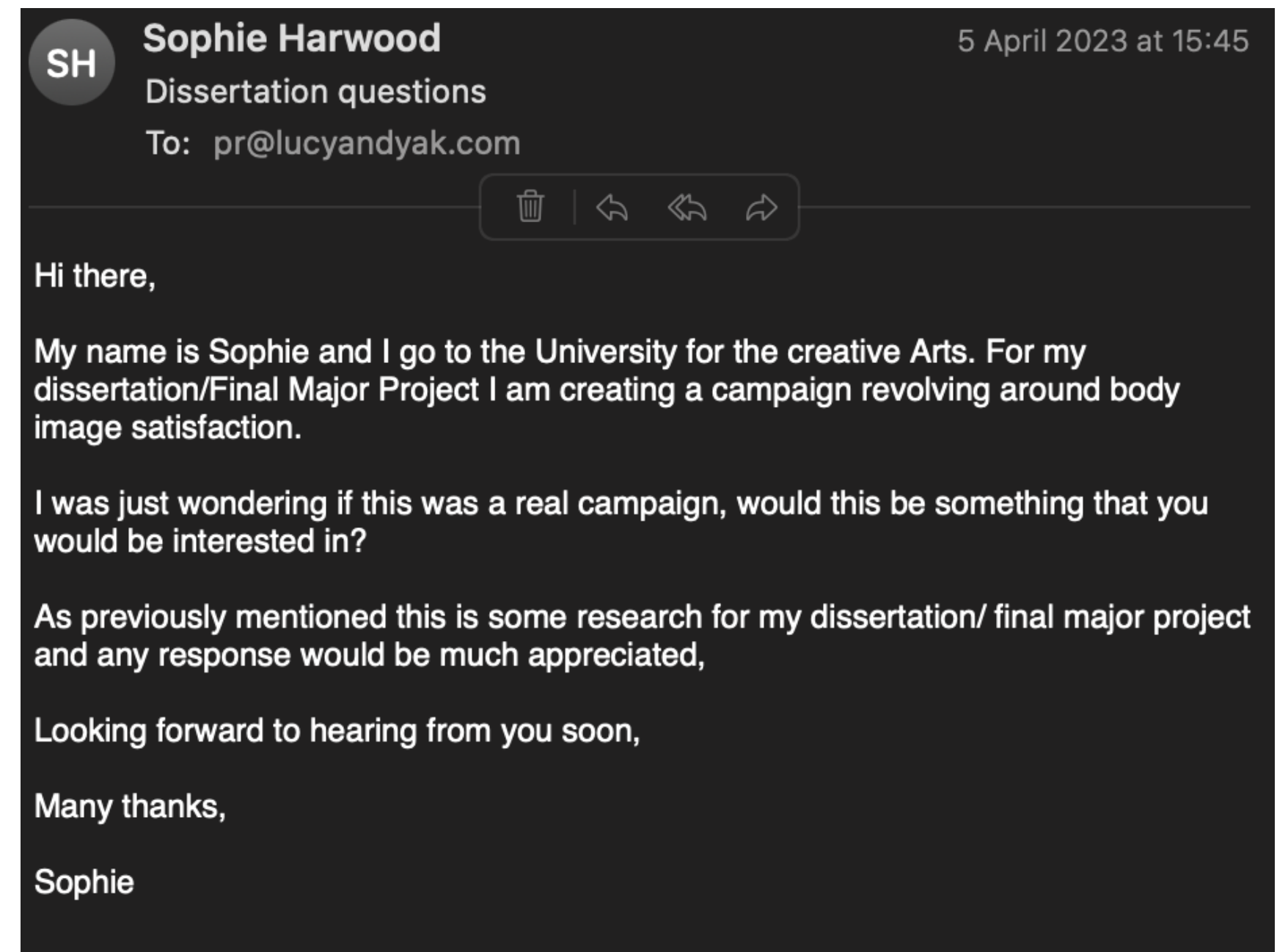
Camapign Costs				
Item	Cost £ 2wks			
Bilboard	400	(Marketing Donut, 2023)		
busy road bus stop	300	(Marketing Donut, 2023)		
london tube	600	(Tube Adverts, 2023)		
Total Cost	1300			
influencer	type	rate per post \$	Column1	rate per post £
nelly london 555k	mid	500	(Dogtiev, 2023)	400.17
Rachel Spicer 229k	micro	250	(Dogtiev, 2023)	200.09
Total Cost				600.26
Total Campaign Cost	1900.26			
website hosting	monthly cost	cost for a year \$	monthly cost in £	cost for a year £
Bluehost	10.99	131.88	8.8	105.55 (Bluehost, 2023)

Appendix 2



Communications with ambassadors

Messages were sent to potential key ambassadors however, unfortunately at this time they have yet to reply.



100 responses

[Link to Sheets](#)

Not accepting responses

Message for respondents

This form is no longer accepting responses

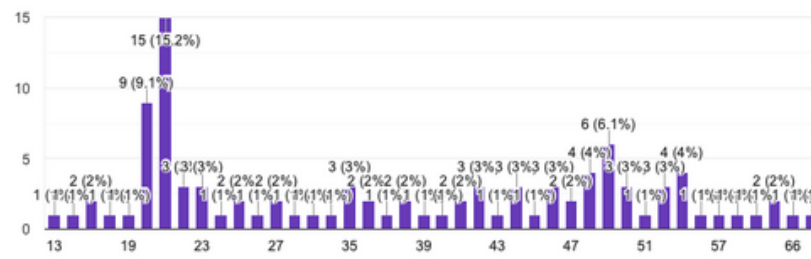
Summary

Question

Individual

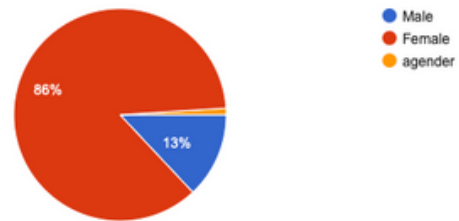
How old are you?
99 responses

[Copy](#)



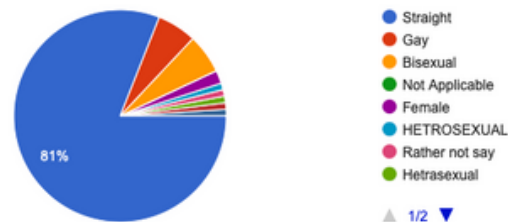
What Gender do you identify as?
100 responses

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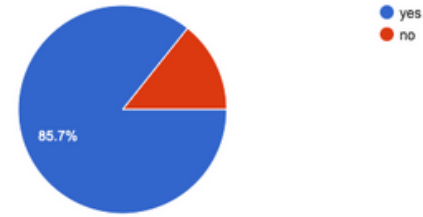
what sexuality do you identify as?
100 responses

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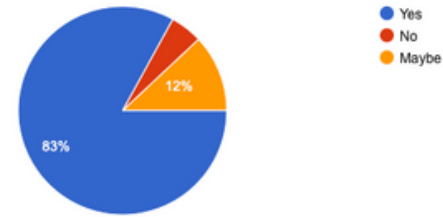
Do you compare how you look to others?
98 responses

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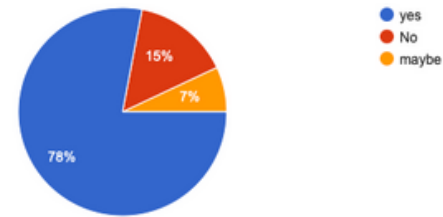
Do you think social media makes it easier for you to compare yourself to others?
100 responses

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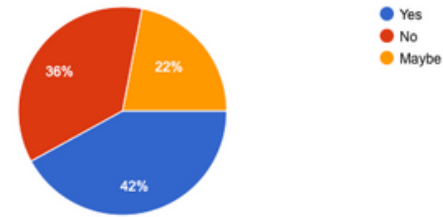
have you ever felt negatively towards the inconsistencies of clothing sizes?
100 responses

[Copy](#)



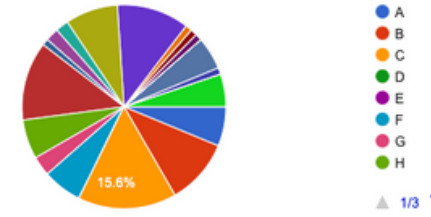
do you think you have to look a certain way to fit in?
100 responses

[Copy](#)



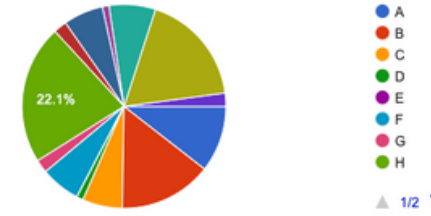
According to the image above, which body type do you identify as?
96 responses

[Copy](#)



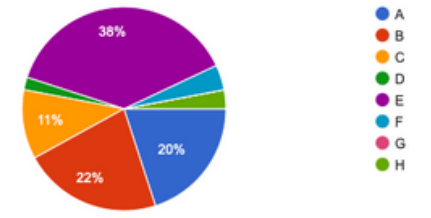
According to the image above which female body type do you find the most attractive?
95 responses

[Copy](#)



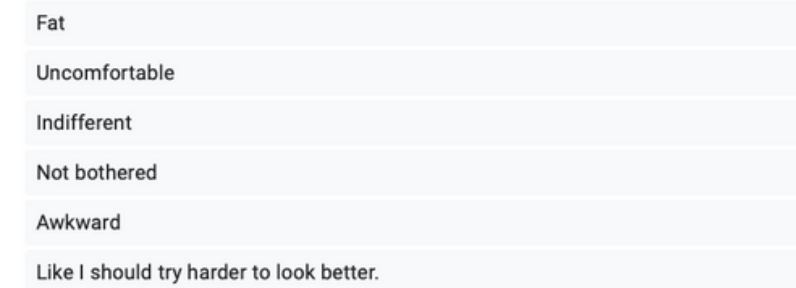
According to the image above, which is the most attractive male body type?
100 responses

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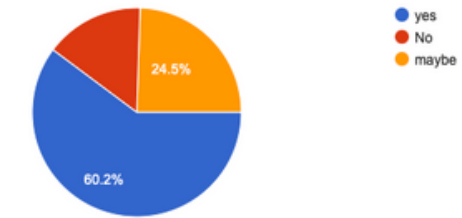
how does looking at the body types make you feel?
87 responses

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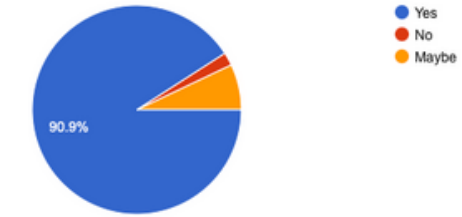
do you wish there was more representation of how your body looks in the media?
98 responses

[Copy](#)



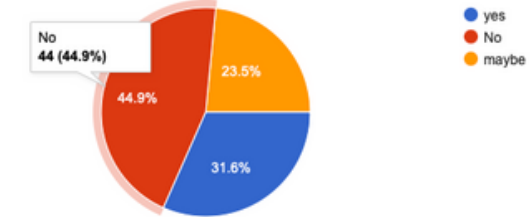
should edited images state that they have been edited?
99 responses

[Copy](#)



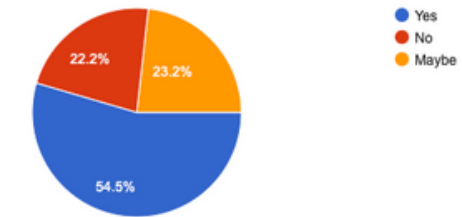
do you feel that you have to hide how you look?
98 responses

[Copy](#)



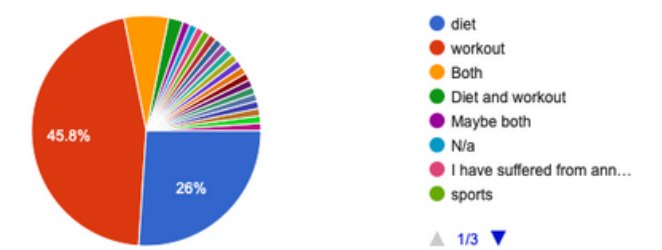
do you feel like you need to change how you look?
99 responses

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if you were to change how you look how would you?
96 responses

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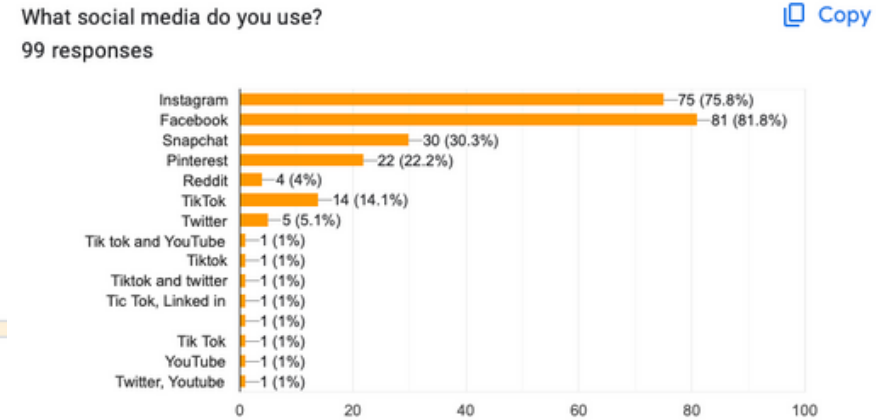
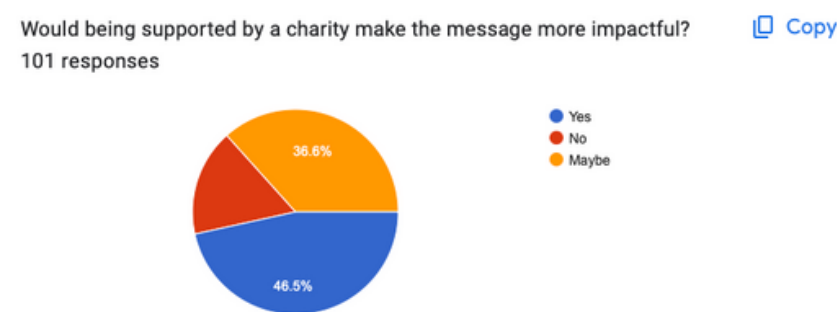
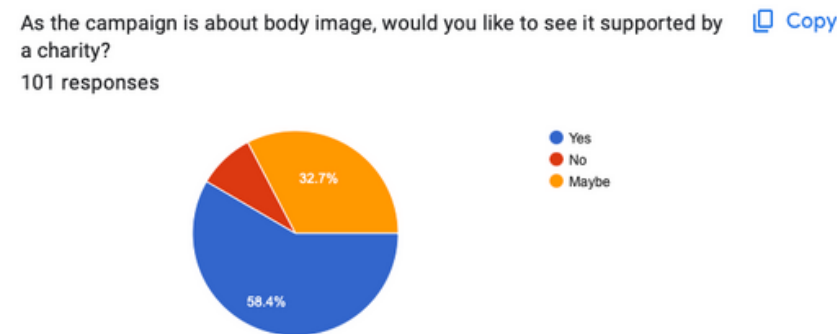
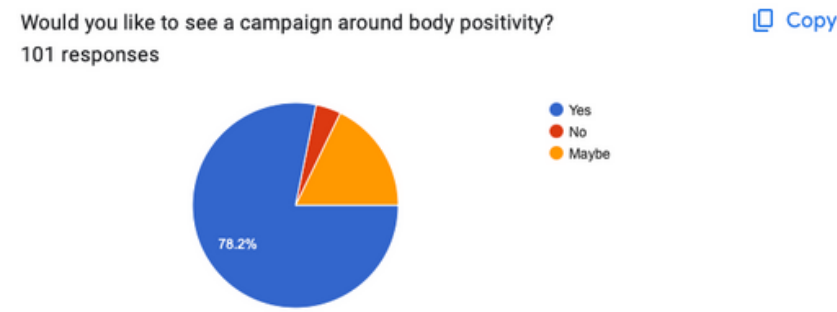


101 responses [Link to Sheets](#)

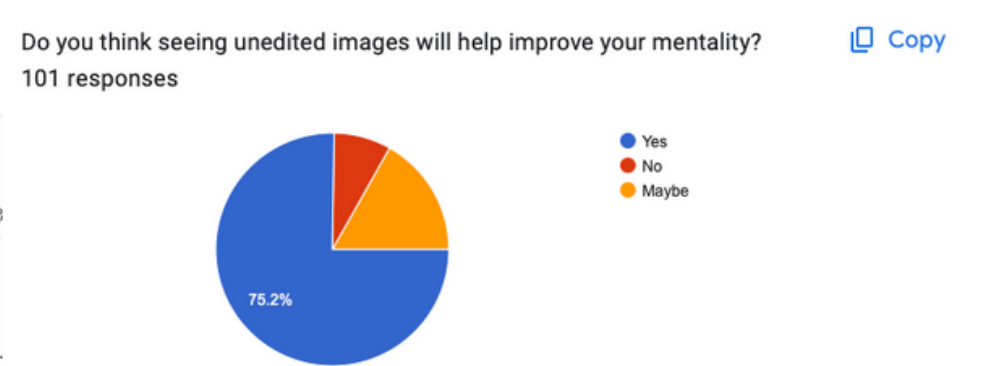
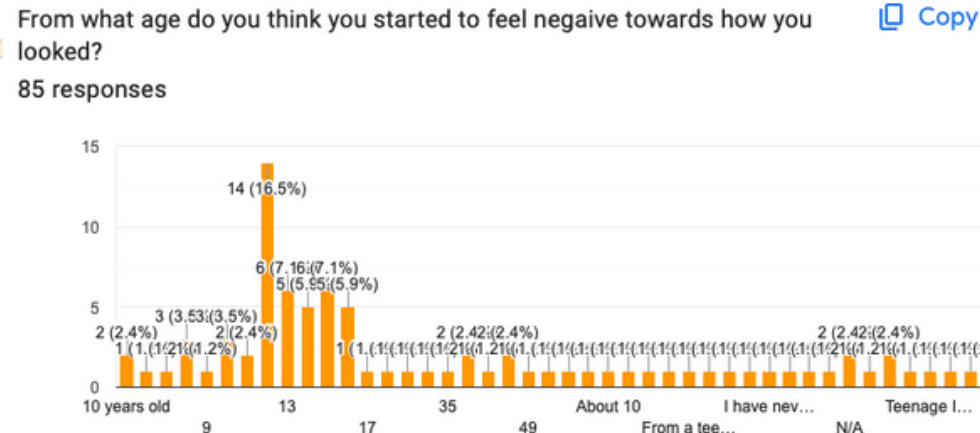
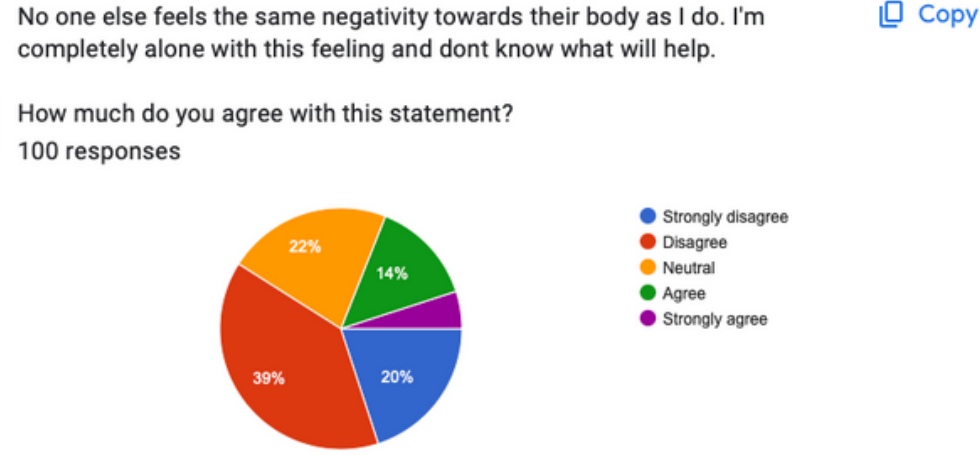
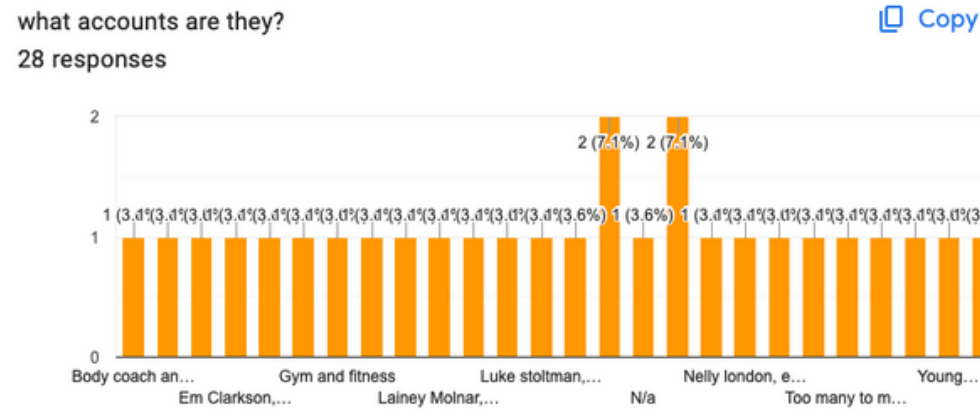
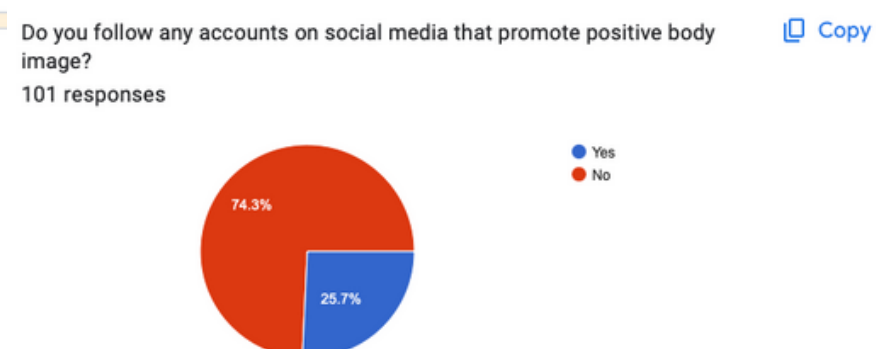
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Message for respondents
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Summary Question Individual



- What Kind of messages do you like to see on Social Media
84 responses [Copy](#)
- Positive
 - Positivity
 - Positive messages
 - Positive messages
 - Positivity
 - Positive
 - Positive ones, that make days happier
 - Anything Positive is always good
 - Positive ones, self empowerment and realness



Transcript

Sophie

Do you think that body image dissatisfaction is quite high within the fashion and beauty industry?

Teresa

In terms of body dissatisfaction as a general, kind of I guess as a topical issue, especially among women. I think it's always been that. So, what social media will do, or the fashion industry it's just a form of entertainment or selling or marketing or however, you want to view it to remind us that our body is there for something to be dressed. As for as much as the fashion industry can create clothes to make us feel good. Perhaps the marketing of those clothes doesn't make us feel so good. So, my personal opinion is now I'm a bit older, so I'm, you know, I'm 45 and have been in the industry for over 20 years and understanding how it all works, I kind of don't take it personally anymore, so I recognise that the people in the magazines or on the runway are not me. That said, I think that there have been some shifts, so there have been some positive movements in brands being more conscious of diversifying the types of models that they use on the runway, diversity and diversification, and inclusivity across the board within fashion have been interesting to see. We have model agencies such as Zebedee management, for example, who take care of representing. Models with either disability or just like just differences. So, there is an opening where fashion is allowing us to see a difference. But whether we believe. Being different is truly powerful. I think that's where I'm getting to. It's like we know deep down it doesn't matter but are somehow made to feel like it matters.

Sophie

It is, do you think brands like more uncertain body types than others?

Teresa

So, my understanding of the nature of fashion from a traditional perspective, is there was like a size 8 size 10 kind of standard simply because these were like these were the sample sizes. It was to do; I think there was an element of that that was to do with producing a certain size kind of standardised that would then allow a certain model type to present it and all the rest of it so. It was, I guess there was a reason or rationale behind it. Today, where we're more aware and also, we've got digitalization and technology maybe we need to be using real bodies in a sense to measure something, maybe it's more about design and ensuring that we show design in different shapes through technology and not necessarily on bodies...But I think with technology we can start moving forward using that as a means to measure.

Sophie

It does cause there is. When I spoke to Katie, there was a study done by the London College of Fashion Using seismic technology, which is body scanning technology to create garments.

Teresa

Yes, yeah, that would make sense. It's like we've moved on since the old days. We can't just go with one form. It's people. People are ready for the possibility. I went to an exhibition that was showcasing fashion garments, but the bodies weren't bodies, they were like objects. It was dressing objects, not people's bodies. So, you got to see the fashion, the movement, the textile. But it was like it was being adorned. It was all kinds of graphics, and it was all digital. So, your kind of related to its non-relatability. Yeah, it was fascinating.

Sophie

Do you feel as though you are in a position to be able to encourage body diversity within your brand and how would you promote it?

Teresa

Yeah, I think within education, definitely we're having this conversation now. So, this is already encouraging. So, to always be a space for others to listen and encourage that. Yes, there is an image that the world needs to see and in terms of marketing, it is all about the campaign a campaign comes with an image and there is also the emotional aspect. So, I think it's about it's about responsibility and I think it's more around something to do with like for me being in education allows us to have these conversations which say we understand what is being promoted to us let and we also understand it's again not personal or can we have those conversations that say it's not personal. It's just an impression or an idea or a concept, but you know within my practice it's encouraging people to look beyond what that is and not look like I want to look just like that. It is more than I like the dress and wonder if it will fit me. I don't know, but there's it's just going beyond that. And then in terms of my practice the advisory and I would always encourage brands to be accountable and to be responsible with how they are delivering messages do we need to see models at all as one option? We understand the impact it can have. So yeah, I think really, it's about conversations and there isn't a this is what I would do, I think it's. More about the opening. Up the conversation to see how we all feel. And then from there, we can come up with thoughts around it. I think it's more important to have a thought around it than it is to be kind of mesmerised and go down a particular thing as you're being influenced.

Sophie

Would you say that the fashion industry has affected your relationship? With your body.

Teresa

I don't think the fashion industry has, I think that it may play a part, but I think culturally it does. If it's not the fashion industry, it's your mum probably saying, oh, you put a bit away or I mean, I grew up my, my culture is Greek and the Greeks have to be perfect, whatever that means. So, I always felt pressure growing up to be a certain size. It didn't come from fashion because I had that kind of concern from such a young age. I think it must have been about 10 or 11 even. So, it wasn't coming necessarily from fashion. That said, I was obsessed with like, looking like people on the front cover of just 17 magazines. So, my parents are Greek. I was born in the UK. There was already a difference because my skin was a bit dark, and my nose was a bit bigger. My brow was more mono, and I had hair and it was just the people around me. It was just a difference. And so, yeah, maybe what fashion does is sort of polarises it, but I don't think it causes it. It's kind of like it reflects what's already going on around us where someone is placing a judgement or hasn't a perfect idea. Of something. Yeah, but then again, you know, speaking from someone who is now older and kind of I guess, emotionally mature and spends most of like whatever it is that I do is to kind of give confidence to others and in in their difference. And I love that. And equally, I'm doing that. Because I grew up feeling self-conscious and needing to do that for you know. So, it's my own experience that has me not wanting others to feel that way, but. At the same point. It's really interesting cause I do work in the world. Of fashion, so it's like. Fashion is entertainment at the end of the day, if we can see it for what it is and not again get too personal with it, we can have a lot of fun. It can be something. You get to decide whether or bother. You or not. If you want to drink the poison. But I think it's already out there. I think this thing around identity, and I think it's a cultural thing and fashion is an expression because fashion often reflects the culture, right? So, it's just showing us what already exists. Testing and how we all. Look at ourselves, I guess.

Sophie

And would you get involved with the movement specifically aimed at body image acceptance?

Teresa

Yeah, I would. I think the movement would be about cause I think body image acceptance at the end of the day is a mind. For practice, it's about because I'm working on this now for myself, so I'm currently going through the menopause HIIT and I'm one. There's one part of me. That feels the most comfortable in my body I've ever felt, and there is another part that just sees change and ageing and things just being different. And although on the outside you can see maybe there isn't anything like my size that, I can feel the changes and. And what I'm realising is the most damaging thing is the mental health around it. So, it's body image, but it's a mental image because it's how we're seeing ourselves for. Our minds. So yes, is my answer and I think it would be more around how we can again come back to conversations around how we think about what we're seeing. Opposed to. Yeah, I think that's where it's. Going to start, it's actually. It's mental. Yes. I would be on board.

Teresa Havvas

Teresa is a senior lecturer at the University for the Creative arts, as well as a founder of the advisory &. She is also the head of brand at Lipcote & Co

Appendix 6

Sophie

How important is it to you for companies to be size inclusive?

Jo

Most of our stock is one size. So that varies from all sizes really. So that doesn't really matter us as in if they're bigger or smaller. Some of our stuff is cut very small. Some of its cut lot larger. So, it's OK for them.

You don't have specific sizes then it's just one size.

Sophie

Do You find that customers feel happier with that one size because they don't try something on and feel that they. A size 18 and then only a size 12.

Jo

Yeah, yeah, I. I think so. I think I've seen. It's just not, it's. Not sizes as it is.

Sophie

So, when helping someone find something that fits them, you find it better using that sizing model. Than other sizing models such as small, medium, large, As a customer yourself would you prefer that?

Jo

Yeah, I don't think that that would bother me, no. So, I mean size is a guideline to be honest, in lots of shops. You could try on a 6 and you might need a 10. Or you could try on a 10 and you need a six. They vary. Anyway, so they are not very cut very well.

Sophie

Do you think the fashion industry in general needs to be more inclusive with the sizing?

Jo

Not really sure, not really because we all we've worked just one size, it's hard for me to. Judge that one.

Sophie

So, we know that social media contributes to body image dissatisfaction. Do you think that the fashion industry also contributes to that?

Jo

I think it did a long time ago. I think that's changed a lot since then really, I think that was, you know, models were sort of very painfully thin at one time. But now you see more curvier models. Models, don't you? So, I think that's sort of moving with the times on.

Sophie

Would you like to see body image positivity promoted?

Jo

Well, yeah, that's a good question actually, because I've got a young daughter who doesn't accept how she looks. So, and that's all down to media, I believe how that's made you feel you should look especially with like filters and fashion, you know and. I don't know how I would describe that really. I think we're all brainwashed.

Jo From Butterfly in Norwich

Jo works at a little boutique store in Norwich which operates on a one size fits all policy.

She has a teenage daughter who is affected by body imagedissatisfaction



6A White Lion St, Norwich NR2 1QA

Appendix 7

Sophie

do you believe that there is an ideal body type, and if so, what is it?

Katie

Oh, wow OK so. I guess what you get is. You get different represent like discourses or mainstream representations of bodies, and in that sense, you get a sort of ideal body type, so you can get a. Yeah, it's a. Yeah, a clearer sort of set of parameters of what the expectation is like for an individual that might not fit, but in terms of looking at uh, across media, yes, I think you could probably identify. Are an ideal or a set of ideal body types?

Sophie

And why do you think the fashion industry wants the ideal characteristics?

Katie

Oh, that's OK. That's a really tricky. That's quite a difficult question. So why does the fashion industry want an ideal type? Or it might be, why does it gravitate towards an ideal type like? I guess ummm I guess. OK, so the first thing to say is the fashion industry isn't working in isolation. And I, I guess that's one of the things I was saying in the lecture that it into thinking about thinness. You've got this, like discourse. This sort of perception or understanding of what is a good body that comes from these different areas. So, you've got medicine, suggesting you know. So, this is what a healthy body looks like. And then you've got the fashion industry suggesting you know this is what your body. You should be like and then you've got the beauty so they all sort of combine. So, I guess fashion is influenced by those other discourses. And what's happening within a any given cultural society at particular time, so. If the society's attitude changed, then you know fashion would respond to that. But I think there were some other things within the fashion industry. So, in terms of style, sizing and standardisation, like if it depends which area, you look at. If you look at fashion education, you'll see how. Fashion students tend to be taught on standard size. Mannequins working to a size 10. Yeah, so that encourages a sort of understanding of what. The ideal or expected body should be like and therefore, and what clothes should look like on that body? Yeah, so it just so it encourages that in in terms of fashion photography, you have a similar thing of. Like you know this is or designers. You know this is what the expectation is so. What was the question again?

Sophie

why do you think the fashion industry wants an ideal body?

Katie

I think it's so it doesn't necessarily. So, the fashion industry doesn't necessarily work as one coherent thing. Then it doesn't necessarily have one ideal body, but there is a general. A perception of you, know of good bodies that is similar and it's shaped by those within and across the industry, but also the wider social context. There we go.

Sophie

How do men have an idealised monopoly on in the fashion industry?

Katie

How do men have a or do? Or how do men or how? Have an idealised monopoly? Yeah, what do you? Mean by this?

Sophie

So those men are at the top of the fashion industry. They own the brands like Victoria Secrets of be owned by a man that was dressing women very sexually. So, do you think that it's a trickle? Down with the ideas or is it a bubble up so?

Katie

Well, that's an interesting one. I guess it's a little bit of both like I guess the fashion industry is, like most industries actually where Men tend to be at the top, you know. There are all sorts of reasons why women aren't. Yeah, aren't at the heads of industry. Yeah, it's done with the way that that there. Stereotype within the workplace to do with breaks because of like. We're having a family.

Sophie

Do you think it's? Because of the triple shift and the glass ceiling that combine.

Katie

Yeah, I think it's so. I think absolutely it's yeah. It's like guess the burden of work and home life and the glass ceiling and also women own sort of. Women seeing themselves in that role. The idea of like being visible and having you know, and uh, and that aspiration all of those things come together. So that's patriarchy. Yeah, so I guess you do. Do you? Yeah, you can't deny that there's an element. The male gaze is operating, I guess within the fashion system. That said, there obviously has been opportunities for it to shift, so you know that's because it's working within it's in this social context and in terms of like marketing, it has to respond to that because. Well, because it needs to sell stuff, you know it has to respond to its market like there is a really. Horrible argument, which is very commercial, which says the reason the fashion industry has become more interested in a full of figure women is because they realise that everyone is getting bigger and therefore it's a market. Yeah, so they're gonna sell more. Close them so, but I guess like there's a little bit of both going on really that. Yeah, the male gaze still operates. Women still were presented in images where they're, they're the central focus and they are. Uhm yeah, looked at from the position of the heterosexual male, but equally, you know, those representations can be shaped by or informed by. Pressures from below or across. Yeah, in terms of what's going on at the time. Yeah, if you like the me-too movement, you can imagine that the imaging changed at that point, yeah?

Sophie

Why does the media hyper focus on weight gain and weight loss?

Katie

yeah, that's. Really interesting like it. Does you know it loves it. It is a story, I guess because there's still the emphasis on the thin ideal, isn't it? You know so. And it's also that social comparison element that you get in psychology. So in in psychology there is this notion of you. Know when you're looking at images, you're comparing yourself to them. So, when you see images of women who've lost those away, it's like, oh, you know, look, they've lost those away. I should lose those away. You know anyone we can all do it? I could just yeah, put more effort in and then when they gain those. You also feel a bit better about yourself. It's like, oh, you know they've gained weight, or you know I'm better than them. So, it's this constant sort of social comparison which is taking place. Like I think the emphasis on the gaining or losing weight probably comes. Or there's more emphasis on it. At the same time that there is a shift in media, so you get. You've got lots of magazines in the 90s, right Heat magazine and that kind of thing that. Really, it's. fodder was images of celebrities and poking fun at them. So, there was much more emphasis there. So, I'm thinking, like with gymnasts there always used to be comments about you know whether they'd lost weight with gained weight. And so, on as well.

Sophie

I think recently there was something on Simone Biles. Since she's taken a step back from training at the moment and obviously yeah.

Katie

Right? OK, she's gaining weight. Yeah, they did some similar. There was a there was an American gymnast actually, who up. I think she had bulimia. I can't recall what her name is. I should have to go in to look her up, but with her there had been lots of emphasis on her weight, which had contributed then to her eating disorder. Yeah, like I guess yeah it does. It comes from the thin ideal. The increased scrutiny on women and women bodies and bits of women bodies and that social comparison like, yeah, that's a real driving factor. Yeah, I guess so. Part of it is human nature. I think that we always are evaluating others in yeah, in order to sort of categorise people to make sense of where we place ourselves. But yeah, I do think. Yeah, there emphasis on. Yeah, I like the first person that came to mind when you said about right question is Adele and like the real emphasis on her and it was really interesting cause she lost weight during COVID and then she was being used in the example of like yeah you can clearly see that Adele's lost weight because you know she's realised that being fat during COVID would be really bad and you'd be more likely to die and. I think this is madness. You know that Adele losing weight has got nothing to do. She you know she's been through a traumatic event of a yeah, a divorce and she's also she's rejuvenating her career as an artist, you know. And changing your image like physically is part of that.

Katie Appleford

Katie is a senior lecturer at the University for the Creative arts, she specialises in consumer behaviour and fashion through a feminist lens.

Sophie

I mean, I just read 20 minutes ago that Rebel Wilson has lost her roots of being part of the curvy community is like.

Katie

Yeah, actually Rebel Wilson is another interesting one, isn't it like? I guess there's a frustration that happens. Isn't there amongst the audience? Because they feel that this person has made inroads into industry as a bigger person and so is able to be a voice for them. And then when they lose weight, they think oh hang on a minute you've sold out. Uhm, like it, there might be some of that. Actually, that in order to be, I don't you. You wouldn't ever know, but whether to be successful in a sense you have to. Eventually you'd have to adhere to the rules. Yeah, if the ideals thin there's, it might be that that you're allowed, uh, a level of success as a fatter person, yeah, but then. There's always gonna be that barrier, but you wouldn't. You'd have to ask. Tweet I might.

Sophie

How do you think social media plays a key role in body dissatisfaction?

Katie

Oh wow. Well, it like if you want data on it, you need to look at ross gills Work the perfect picture came out on maybe last year. Uhm yeah, she's at City University. If you look there, you'll find it. Yeah, it talks. A lot whilst all of. About how social media influences. Uhm, notions of beauty. And yeah, and what it means to be. To be beautiful, like and also in the material at the moment, actually. So, with the online harm's bills going through, there's lots of literature there around. How social media really encourages Pro anna and pro Mia and. Yeah, and increases the anxiety I guess around body image concerns and.

Sophie

You think that throughout schooling we need to be made aware that obviously what you see online is not always a reality

Katie

Not the reality. Yeah, that's an interesting way you could do that, so ross gill and that piece of work. She's got some recommendations about you. You know, what should you know whether things should have labels on them that indicate that they've been photoshopped or not? I ran a session with some oh God. They must've been sort of 14- or 15-year-olds last year. Who was spending up to six hours? A day on social media? Yeah, it's funny. cause your shocked by that but they weren't. They were like Oh well. That's you know that's. Normal and they didn't see it as particularly influential either. And then I said to them, but you spend 6 hours at school, and I think about all this influence that school has. And then they didn't really. pay much attention to it and they were following lots of social influences. I guess one of the worries is they thought they were wise to it, so they understood that images were photoshopped. In essence, they and they knew the filters that could be used, because they use them themselves. I guess you know, even. Though you might be conscious of the fact that the image isn't the reality. It's still setting this expectation, isn't it? And so that might not be enough. I guess for me what it comes down to is about having. Being conscious of what young people are looking at. So as a parent I would be saying, but I've got a daughter. There's, you know it's. I should be I. I would like to be conscious of what my daughter is watching and looking at how much she is looking at and. Yeah and having those constant conversations so it's always in your consciousness because it's. You know it's quite easy for it not to be, but you know, I say that and I'm. I'm subject to it myself, you know, and you'd start just scrolling like it's addictive material so. I think maybe being making parents. More anxious, like more not more anxious. That's awful but you know like more aware of it, I think there's a worry as a parent that you think if your child, if you restrict yourself from engaging with it, that you're you know that's that would be harmful to them. But then the harm.

Sophie

Why do you think there are no universal clothing sizes so standardised? From store-to-store wow.

Katie

Wow, OK, there's a great project done by someone who is a London College of Fashion whose name I can't remember, but I'd have to go and look them up. Which was a project of standard sizing, and they had a certain undergraduate fashion. They have this body. Oh God, what's the word I'm looking for? Like a body tracker that you know, I see that you step into any size is the whole of your body. Around the project. In fact, there's a company as well that they worked with. I can find the names for you actually if you. Just drop me an e-mail. I'll try and find them for you. Yeah, it so. The reason you don't have standard sizing is in part because the different companies are catering to different markets so. So, a woman who is a size 12 depending on her age will have her body will be different anyway, so that's in some sense. That's why you won't get that standard sizing, but it also has to do with other things like. You know margins so you know the smaller sizing, or the largest the more generous sizing tends to be in the stores where you pay more money for those items, and that's because they got a bit more money to spend on things. So, I guess, uhm? Yeah, universal sizing is maybe less about. The thin ideal, not to say that it isn't that, but it's, but it's also about things that are to do with production. Yeah, as well as the other end of consumption and. Yeah, and to do with how who markets who the retailer perceives as their market and ensuring the best fit for that market. Yeah, even if so then if someone else comes in much younger that you're not anticipating the fits going to be entirely different. Yeah, yeah. It does happen. Makes sense, yeah?

Sophie

Yeah, no, it does make sense and. Do you think that's eventually possible? For similar brands, so like. fast fashion like asos and boohoo to use standard sizing.

Katie

OK. Umm, I guess so. I don't really know is the answer like you would have thought so. OK. I would imagine some of that comes down to where their production is, you know. And there are other things like you know fabrics will make slight differences as well. So, but. Yeah, I don't know. Good question. Yeah, I can't really answer it.

Sophie

Do you think that new designers just now entering the industry are going to have a bigger impact on inclusivity?

Katie

I don't know really. I guess like you'd hope so. I guess it's. One of the things that might happen in terms of fashion education is a greater emphasis on inclusivity. I know that in Edinburgh, for example, a guy up there called mal Really good has done lots of collaborations with beyond walks, which is Karen Franklin charity. And so on. He in his teaching, you know they are encouraging their students to, yeah, think more broadly about who they are, what they're you know what they're going to work on and who their client is. I, I guess there's a danger once you get beyond that. And you'll move into the fashion system that if you're working for a brand that you might. Then move back to being less inclusive. I guess if you're setting up. Your own thing. I'm trying to think like, there's, uh, you know, I've got. I've got some friends who actually were at UCA and studied fashion design here, and they've gone on to set up their own labels and they are very inclusive, but that's partly because the products that they make our bespoke so. But you know their imagery is as well. They're quite happy to post images. From any of their clients that they've you know, the images that go on Instagram and so on of women of all shapes and sizes in their in their garments so. Yeah, I, I guess it depends if there's enough pressure and will from them and from outside to be inclusive, yeah?

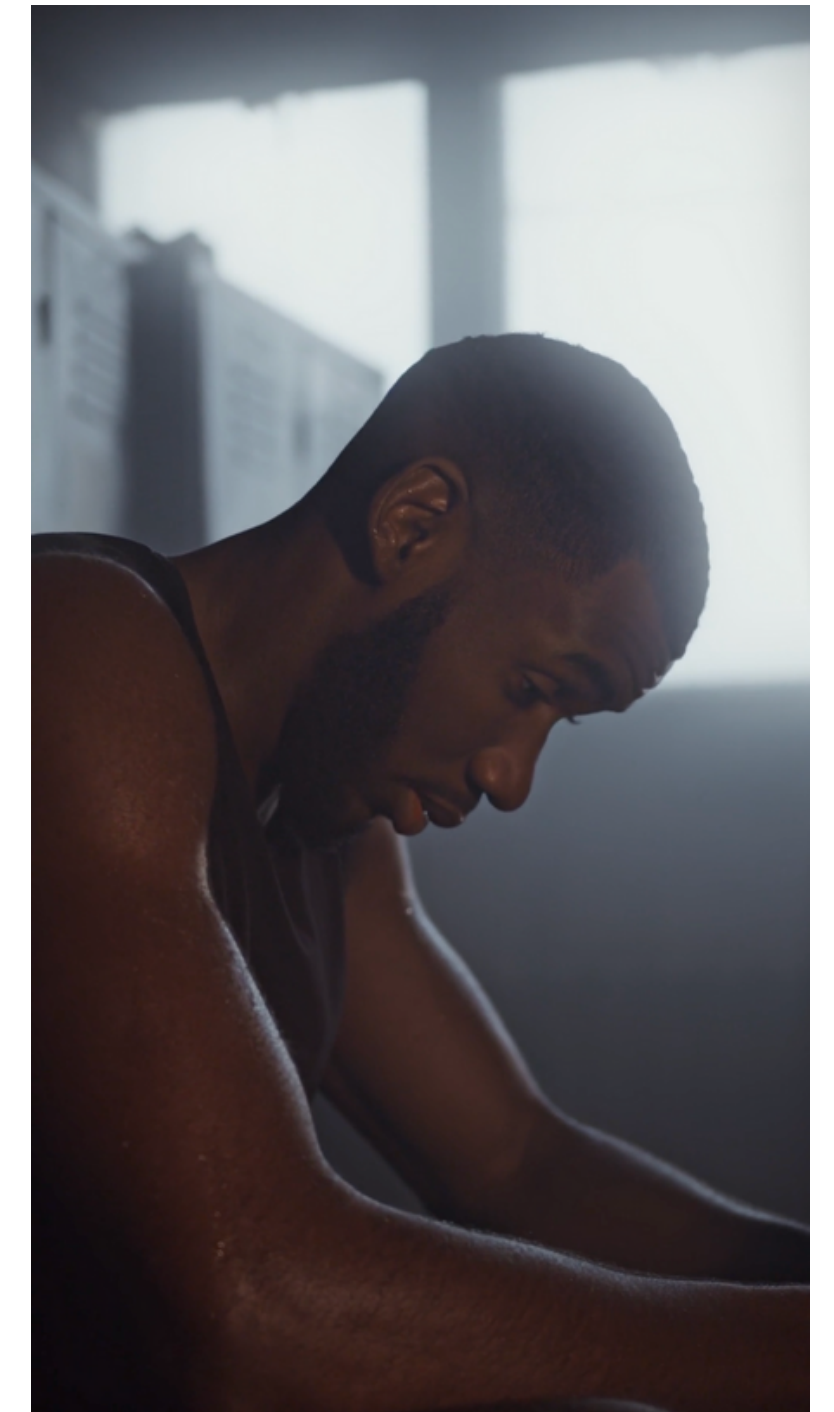
Sophie

And finally, how do you think marketing agencies contribute to body image dissatisfaction?

Katie

That's not a small question. Now is it OK? Well and yeah, you know in all sorts of ways really like I guess they wouldn't say that they contribute to it directly, and I don't think you necessarily can say that they. Do, but they do contribute to that discourse, don't they? Around what is expected, they also have in their power the opportunity to offer a different discourse, so we're simply bees marketing, so they're part of the M Brown Group A few years ago, and this is I had a conversation with Karen. Franklin about it because she was. She was at an event she spoke to Joanne Entwistle. You can look up the paper or send me an e-mail. I'll find it for you. Uhm, yeah, simply be. Look to really change their marketing, like as a plus sized brand. They'd always sort of featured. Women who were technically a 14, but you know They didn't. They didn't look that far, far away from the thin ideal because of the way in which they held their weight, but they really did look to have, like much fuller, figured women who were. You know who had roles and whatever else, like more recently, it's gone back to quite being quite sexualized, really. I've got lots of adverts for jeans with ties at the back to show me how you can make your bottom look bigger and your waist look smaller yeah and snag. I don't know when you followed any snag tights, but like their marketing, really. Did take a turn when you go no. What is this like? You know pornographic material. Really, that's being produced, it's dreadful. Yeah, it's in their gift, isn't it? To offer something different, but I guess marketing job is to make people spend money and so you know. They've got to balance those things, yeah.

Social media campaign videos



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List of Illustrations

List Of Illustrations

Page 2

(Fig. 1. *RB2 Logo* 2023)

Figure 1. Authors own. (2023) *RB2 Logo*.

Page 4

(Fig. 2. *Curvy Woman* 2023)

Figure 2. Authors Own. (2023) *Curvy Woman*.

Page 6

(Fig. 3. *Depressed Woman* 2023)

Figure 3. Authors Own. (2023) *Depressed Woman*.

Page 7

(Fig. 4. *Girl with Bulimia* 2023)

Figure 4. Authors Own. (2023) *Girl with Bulimia*.

Page 8

(Fig. 5. *Man weightlifting* 2023)

Figure 5. Authors Own. (2023) *Man weightlifting*.

Page 9

(Fig. 6. *Hand Drawn Pills* 2023)

Figure 6. Macrovector. (2023) *Hand Drawn Pills*. At: <https://www.canva.com/icons/MAE18XzZeWM/> (Accessed on 16 April 2023)

(Fig. 7. *Students Reading and Discussing Line Drawing* 2023)

Figure 7. Shawnfighterlin Studio. (2023) *Students Reading and Discussing Line Drawing*. At: <https://www.canva.com/icons/MAFO7bfCITU/> (Accessed on 16 April 2023)

(Fig. 8. *Nelly London Instagram Feed Drawing* 2023)

Figure 8. Authors Own. (2023) *Nelly London Instagram Feed Drawing*.

Page 10

(Fig. 9. *The current estimate of internet users is roughly 3.26 billion worldwide, or less than half of Earth's population* 2023)

Figure 9. Kouvr Annon. (2023) *The current estimate of internet users is roughly 3.26 billion worldwide, or less than half of Earth's population*. At: <https://www.instagram.com/p/Cp08TD-yr7M/> (Accessed on 16 April 2023)

Page 11

(Fig. 10. *The Guardian x Ulises Mendicutty* 2022)

Figure 10. Mendicutty, U. (2022) *The Guardian x Ulises Mendicutty*. At: <https://www.behance.net/gallery/134975563/The-Guardian-x-Ulises-Mendicutty/modules/763782529> (Accessed on 16 April 2023)

(Fig. 11. *essential oil and lavender flowers* 2023)

Figure 11. joannawuk. (2023) *essential oil and lavender flowers*. At: <https://www.canva.com/photos/MADatCjx4AA/> (Accessed on 16 April 2023)

Page 14

(Fig. 12. *#Bodyimage audience insights* 2023)

Figure 12. TikTok. (2023) *#Bodyimage audience insights*. At: <https://ads.tiktok.com/business/creativecenter/hashtag/bodyimage/pc/en?countryCode=GB&period=7> (Accessed on 16 April 2023)

Page 15

(Fig. 13. *Trio* 2022)

Figure 13. Brooklyn and Bailey. (2022) *Trio*. At: <https://www.instagram.com/p/CdynQ1opy43/> (Accessed on 16 April 2023)

Page 16

(Fig. 14. *Jaspoli* 2023)

Figure 14. Sugg, J. (2023) *Jaspoli*. At: <https://www.instagram.com/p/CoPlcypqVr9/> (Accessed on 16 April 2023)

Page 17

(Fig. 15. *Real People pose in underwear* 2020)

Figure 15. Denker, S. (2020) *Real People pose in underwear*. At: <https://www.pinterest.co.uk/pin/349240146103114071/> (Accessed on 17 April 2023)

(Fig. 16. *Loose Handdrawn Computer* 2023)

Figure 16. Trendify. (2023) *Loose Handdrawn Computer*. At: <https://www.canva.com/icons/MAFaIZmqQl8/> (Accessed on 17 April 2023)

(Fig. 17. *Regenerative Futures* 2020)

Figure 17. Irregular Labs. (2020) *Regenerative Futures*. At: <https://www-lsnglobal-com.ucreative.idm.oclc.org/communities/article/26153/deprogrammers> (Accessed on 17 April 2023)

Page 18

(Fig. 18. *Women in Shapewear* 2023)

Figure 18. Capturenow. (2023) *Women in Shapewear*. At: <https://www.canva.com/photos/MAEwhbiZrEI/> (Accessed on 17 April 2023)

(Fig. 19. *Three Men sitting on a street curb* 2023)

Figure 19. Onojeghuo, C. (2023) *Three Men sitting on a street curb*. At: <https://www.pexels.com/photo/three-men-sitting-on-street-curb-175697/> (Accessed on 17 April 2023)

(Fig. 20. *Gay Pride Parade* 2023)

Figure 20. Hussain, I. (2023) *Gay Pride Parade*. At: <https://www.canva.com/photos/MAEtoyHBSVQ/> (Accessed on 17 April 2023)

Page 19

(Fig. 21. *Transgender women with transgender flag* 2023)

Figure 21. Ryklief, L. (2023) *Transgender women with transgender flag*. At: <https://www.canva.com/photos/MAFMQ9n4IHg/> (Accessed on 17 April 2023)

(Fig. 22. *Advocating For Disability Rights As A Member Of The Community* 2019)

Figure 22. Thriving While Disabled. (2019) *Advocating For Disability Rights As A Member Of The Community*. At: <https://www.pinterest.co.uk/pin/196188127509333549/> (Accessed on 17 April 2023)

(Fig. 23. *Teenagers in Trendy Outfits Outdoors* 2023)

Figure 23. corelens. (2023) *Teenagers in Trendy Outfits Outdoors*. At: <https://www.canva.com/photos/MAEuppFfhy8/> (Accessed on 17 April 2023)

Page 20

(Fig. 24. *Maslow's Hierarchy of Needs* 2023)

Figure 24. Authors Own. (2023) *Maslow's Hierarchy of Needs*.

Page 21

(Fig. 25. *Lucy's Quote* 2023)

Figure 25. Authors Own. (2023) *Lucy's Quote*.

Page 22

(Fig. 26. *Teresa Quote* 2023)

Figure 26. Authors Own. (2023) *Teresa Quote*.

Page 23

(Fig. 27. *Jo Quote* 2023)

Figure 27. Authors Own. (2023) *Jo Quote*.

Page 24

(Fig. 28. *Katie Quote* 2023)

Figure 28. Authors Own. (2023) *Katie Quote*.

Page 27

(Fig. 29. *Male Body Types* 2022)

Figure 29. Authors Own. (2022) *Male Body Types*.

(Fig. 30. *Female Body Types* 2022)

Figure 30. Authors Own. (2022) *Female Body Types*.

Page 32

(Fig. 31. *Butterfly Boutique Norwich* 2020)

Figure 31. Charter, M. (2020) *Butterfly Boutique Norwich*. At: <https://www.facebook.com/ButterflyBoutiqueNorwich/> (Accessed on 17 April 2023)

Page 35

(Fig. 32. *Young Minds Logo* 2023)

Figure 32. YoungMind. (2023) *Young Minds Logo*. At: <https://www.youngminds.org.uk/young-person/coping-with-life/body-image/#Gethelpnow> (Accessed on 17 April 2023)

(Fig. 33. *Map Logo* 2023)

Figure 33. MAP. (2023) *Map Logo*. At: <https://www.map.uk.net> (Accessed on 17 April 2023)

(Fig. 34. *YMCA logo* 2023)

Figure 34. YMCA. (2023) *YMCA logo*. At: <https://www.ymcanorfolk.org> (Accessed on 17 April 2023)

Page 36

(Fig. 35. *dove self esteem project* 2017)

Figure 35. dove. (2017) *dove self esteem project*. At: <https://wwd.com/business-news/media/dove-introduces-self-esteem-project-in-u-k-11082260/> (Accessed on 17 April 2023)

Page 37

(Fig. 36. *Monki x BDDF* 2023)

Figure 36. Monki. (2023) *Monki x BDDF*. At: https://www.monki.com/en_gbp/monki-x-bddf.html (Accessed on 18 April 2023)

Page 38

(Fig. 37. *The Be Real Campaign - Body Confidence for Everyone* 2019)
Figure 37. The Be Real Campaign. (2019) *The Be Real Campaign - Body Confidence for Everyone*. At: <https://www.berealcampaign.co.uk> (Accessed on 18 April 2023)

Page 39

(Fig. 38. *Positioning matrix* 2023)
Figure 38. Authors Own et al. (2023) *Positioning matrix*.

Page 42

(Fig. 39. *Confident Woman* 2023)
Figure 39. Authors Own. (2023) *Confident Woman*.

Page 43

(Fig. 40. *#NoBS white blank billboard poster indoor* 2023)
Figure 40. Authors own and bestpixels. (2023) *#NoBS white blank billboard poster indoor*. At: <https://www.canva.com/photos/MADB6oTt4qU/> (Accessed on 19 April 2023)

Page 45

(Fig. 41. *Business Model Canvas* 2023)
Figure 41. Authors Own. (2023) *Business Model Canvas*.

Page 48

(Fig. 42. *Social Impact Canvas* 2023)
Figure 42. Authors Own and Social Enterprise Institute. (2023) *Social Impact Canvas*. At: <https://socialenterpriseinstitute.co/wp-content/uploads/2018/10/Social-Impact-Canvas.pdf> (Accessed on 18 April 2023)

Page 49

(Fig. 43. *#NoBS Campaign imagery - Would you say that to your younger self* 2023)
Figure 43. Authors Own. (2023) *#NoBS Campaign imagery - Would you say that to your younger self*. At: <https://www.instagram.com/p/Crb4AQRsYuhHfhVJQ3w46nJ6aKIhOHXOeeFhlg0/>

(Fig. 44. *#NoBS Campaign imagery A Young Woman Trying on a yellow dress Video* 2023)
Figure 44. authors own and Lach, R. (2023) *#NoBS Campaign imagery A Young Woman Trying on a yellow dress Video*. At: <https://www.pexels.com/video/a-young-woman-trying-on-a-yellow-dress-8388370/> (Accessed on 24 April 2023)

(Fig. 45. *#NoBS Campaign imagery A man sitting while wiping sweat off his face* 2023)
Figure 45. Authors Own and Miroshnichenko, T. (2023) *#NoBS Campaign imagery A man sitting while wiping sweat off his face*. At: <https://www.pexels.com/video/a-man-sitting-while-wiping-off-the-sweat-on-his-face-6388409/> (Accessed on 24 April 2023)

Page 52

(Fig. 46. *Real Bodies Real Beauty Logo* 2023)
Figure 46. Authors Own. (2023) *Real Bodies Real Beauty Logo*.

Page 53

(Fig. 47. *Caregiver icon* 2023)
Figure 47. Nadiinko. (2023) *Caregiver icon*. At: <https://www.canva.com/icons/MAFByvScWuE/> (Accessed on 18 April 2023)

(Fig. 48. *Black Opened Book* 2023)
Figure 48. rashadashurov. (2023) *Black Opened Book*. At: https://www.canva.com/icons/MAD_OnCN_GM/ (Accessed on 18 April 2023)

Page 55

(Fig. 49. *Real Bodies Real Beauty Logo* 2023)
Figure 49. Authors Own. (2023) *Real Bodies Real Beauty Logo*.

Page 56

(Fig. 50. *RACE Marketing model* 2023)
Figure 50. Authors Own. (2023) *RACE Marketing model*.

Page 57

(Fig. 51. *Smart model* 2023)
Figure 51. Authors Own. (2023) *Smart model*.

Page 58

(Fig. 52. *Real Bodies Real Beauty Press Release* 2023)
Figure 52. Authors Own. (2023) *Real Bodies Real Beauty Press Release*.

(Fig. 53. *Glamour Magazine* 2023)
Figure 53. Glamour. (2023) *Glamour Magazine*. At: <https://www.glamourmagazine.co.uk> (Accessed on 19 April 2023)

(Fig. 54. *Marie Claire UK* 2023)
Figure 54. Marie Claire. (2023) *Marie Claire UK*. At: <https://www.marieclaire.co.uk> (Accessed on 22 April 2023)

(Fig. 55. *Life and love advice for women - sex and relationship advice* 2023)
Figure 55. Elle. (2023) *Life and love advice for women - sex and relationship advice*. At: <https://www.elle.com/life-love/> (Accessed on 22 April 2023)

Page 59

(Fig. 56. #NoBS Billboard Mockup on a Subway Station 2023 2023)
Figure 56. Authors Own. (2023) #NoBS Billboard Mockup on a Subway Station 2023. At: https://www.canva.com/design/DAFgj6vL1i0/61tg_TUwDGeKSCFWWfU95Q/edit?analytic_sCorrelationId=ad8d6d88-9f5b-410f-a7a5-1389db2a3da1 (Accessed on 22 April 2023)

Page 60

(Fig. 57. Social Media Users Graph 2023)
Figure 57. Authors Own. (2023) Social Media Users Graph.

Page 61

(Fig. 58. Instagram Logo 2023)
Figure 58. logosandbrands. (2023) Instagram Logo. At: <https://www.canva.com/photos/MAElFTPish0/> (Accessed on 22 April 2023)

Page 62

(Fig. 59. TikTok Logo with watermark 2023)
Figure 59. Popular Logos. (2023) TikTok Logo with watermark. At: <https://www.canva.com/icons/MAELZVs20YI/> (Accessed on 22 April 2023)

Page 63

(Fig. 60. Facebook Logo Vector 2023)
Figure 60. Canva Layouts. (2023) Facebook Logo Vector. At: <https://www.canva.com/icons/MABISlC1xc/> (Accessed on 22 April 2023)

Page 64

(Fig. 61. Content Calendar with created social media posts 2023)
Figure 61. Authors Own. (2023) Content Calendar with created social media posts.

Page 65

(Fig. 62. Beat Logo 2023)
Figure 62. Beat. (2023) Beat Logo. At: <https://www.beateatingdisorders.org.uk> (Accessed on 22 April 2023)

Page 66

(Fig. 63. Feeling my most feminine, romantic, powerful self today, in my kitchen/florist studio 2023)
Figure 63. London, N. (2023) Feeling my most feminine, romantic, powerful self today, in my kitchen/florist studio. At: https://www.instagram.com/p/Cq_NsCfq_TI/ (Accessed on 22 April 2023)

(Fig. 64. January photo dump because I have no idea how we're already in February 2023)
Figure 64. Spicer, R. (2023) January photo dump because I have no idea how we're already in February. At: <https://www.instagram.com/p/CoSXWuRLqzk/> (Accessed on 22 April 2023)

Page 68

(Fig. 65. Flat organisational structure 2023)
Figure 65. Authors Own. (2023) Flat organisational structure.

Page 70

(Fig. 66. Group Of People Working 2023)
Figure 66. Dolmatov, V. (2023) Group Of People Working. At: https://www.canva.com/photos/MAC_LPZZ-o0/ (Accessed on 22 April 2023)

Page 71

(Fig. 67. Real Bodies Real Beauty website 2023)
Figure 67. Authors own. (2023) Real Bodies Real Beauty website. At: <https://realbodiesrealbeau.wixsite.com/realbodiesrealbeauty> (Accessed on 22 April 2023)

(Fig. 68. Desktop frame 2023)
Figure 68. Canva Creative Studio. (2023) Desktop frame. At: <https://www.canva.com/icons/MADepsEtttg/> (Accessed on 22 April 2023)

(Fig. 69. Laptop Frame Silver 2023)
Figure 69. Canva Creative Studio. (2023) Laptop Frame Silver. At: <https://www.canva.com/icons/MADeptjIhF8/> (Accessed on 22 April 2023)

Page 73

(Fig. 70. Woman Sitting 2023)
Figure 70. Authors Own. (2023) Woman Sitting.

Page 74

(Fig. 71. Fitness Man In Mirror 2023)
Figure 71. Authors Own. (2023) Fitness Man In Mirror.

Page 76

(Fig. 72. Funding and Investment Table 2023)
Figure 72. Authors Own. (2023) Funding and Investment Table.

Page 77

(Fig. 73. Costs Table 2023)
Figure 73. Authors Own. (2023) Costs Table.

Page 79

(Fig. 74. *Swot Analysis* 2023)

Figure 74. Authors Own. (2023) *Swot Analysis*.

Page 81

(Fig. 75. *Real bodies Real Beauty Logo* 2023)

Figure 75. Authors Own. (2023) *Real bodies Real Beauty Logo*.

Page 82

(Fig. 76. *Podcast Logo. vector icon illustration design* 2023)

Figure 76. Rochman, A.N. (2023) *Podcast Logo. vector icon illustration design*. At: <https://www.canva.com/icons/MAEvhytiZH8/> (Accessed on 22 April 2023)

(Fig. 77. *Psychologist with clipboard character* 2023)

Figure 77. The img. (2023) *Psychologist with clipboard character*. At: <https://www.canva.com/icons/MAFVa3jBEag/> (Accessed on 22 April 2023)

(Fig. 78. *Education Hat* 2023)

Figure 78. Google Design Icons. (2023) *Education Hat*. At: <https://www.canva.com/icons/MAA9p8z5DAs/> (Accessed on 22 April 2023)

(Fig. 79. *Handdrawn loose simple folded clothes* 2023)

Figure 79. Trendify. (2023) *Handdrawn loose simple folded clothes*. At: <https://www.canva.com/icons/MAFZ2hGvnJE/> (Accessed on 22 April 2023)

Page 92

(Fig. 80. *#NoBS campaign Imagery A woman measuring her body* 2023)

Figure 80. Authors Own and Danilyuk, P. (2023) *#NoBS campaign Imagery A woman measuring her body*. At: <https://www.pexels.com/video/a-woman-measuring-her-body-7802047/> (Accessed on 24 April 2023)

(Fig. 81. *#NoBS Campaign imagery - Would you say that to your younger self* 2023)

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(Fig. 83. *#NoBS Campaign imagery A man sitting while wiping sweat off his face* 2023)

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