

**THE BLACK MALE MASS: A DISCOURSE OF AFRICAN-AMERICAN MALE
IMAGERY AND REPRESENTATION IN THE FASHION SYSTEM**

A Thesis
Presented to the Faculty of The Graduate School
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by
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Abstract

This research looks at two constituencies, the fashion industry and the Black Male Mass. GQ, Esquire, Men's Journal, Details, V-Man, Ebony, Fantastic Man and many more are modern sartorial fashion magazine publications used in conducting this research. The fashion industry is a major gatekeeper of image and through explication of visual research methods this thesis examines the cultural construction of African-American males and the perpetrations of visual fiction. The research will explore and examine how media via fashion magazine advertisements and its connecting social media platform and will analyze, the end product of imagery, the continually reimagined and reconstitute on the image of the African-American male. To do this, looking into a group called Black Male Mass in the fashion industry, the research conducted examination between the years 2000-2014. In conjunction with surveying African-American male participants, it is important to retrieve the idea of an accurate reflection of African-American males and how the mainstream population perceives African-American males. The aim of the study is to understand the visual frequency and level that the fashion industry connects to and relays manifestations and how the fashion industry are sculpting form and detail from the African-American male presence. Research methods used in this thesis were Qualtrics survey methodology, Stuart Hall's decoding model of communication method and netnography practices. The Black Male Mass is a negative classification, and my methodology, used to categorize, stereotype and castoff African-American males into a distinct group using traumatizing constraints from the fashion system. The Black Male Mass represents all African-American males in America. The distinct group of the Black Male Mass is essential about the cultural perceptions, racial, historical traits, and the struggle of being an African-American male.

Biographical Sketch

Keith A. Fraley was born in Norfolk, Virginia USA. Keith graduated summa cum laude from Norfolk State University, HBCU, with a Bachelor of Arts in Fine Arts/Fashion Merchandising in 2009, a Master of Business Administration in Fashion Management and Entrepreneurship from L.I.M. College in 2012, a Professional Studies Degree in Product Development Manager from Fashion Institute of Technology in 2014 and at the completion of this thesis Keith will earn a second Masters Degree, a Master of Arts in Fiber Science Apparel Design from Cornell University in 2015. Keith has been accepted and starting August 2015 he will be a PhD Student in the College of Human Ecology for Fiber Science Apparel Design full-time at Ivy League Cornell University. Keith has worked for several reputable fashion companies and his previous work experience is inclusive of key positions at Nordstrom, The Jones Group, Gap, Foot Locker and Burberry. He has also been a Cornell teaching assistant in Apparel Design for courses in Fashion Promotion and Presentation, Collection for Fashion Industries, and Fashion Graphics. He is a member of Fashion Group International, Black Retail Action Group and International Textile and Apparel Association. The aforementioned experiences served as the motivation to pursue higher education studies at Cornell University in Apparel Design and making a significant contribution to the fashion industry literature.

Dedication

Trust God from the bottom of your heart; don't try to figure out everything on your own.

Listen for God's voice in everything you do, everywhere you go; he's the one who will keep you on track. Don't assume that you know it all. Run to God! Run from evil!

Your body will glow with health; your very bones will vibrate with life! Honor God with everything you own; give him the first and the best. Your barns will burst, your wine vats will brim over. But don't, dear friend, resent God's discipline; don't sulk under his loving correction. It's the child he loves that God corrects; a father's delight is behind all this.

–Proverbs 3:5-12

To my family, friends, and all those who have helped me up to this point in my life, for their prayers and encouragement, this master thesis is respectfully dedicated.

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I would like to give a special thanks to Dr. Van Dyk Lewis for his unwavering support, expert guidance, guided by his in-depth knowledge of the fashion system, his invaluable and immeasurable insights transformed my lifeless thesis idea into an incredible thesis strategy. As my chair, respected professor, I am indebted and happy to call Dr. Van my entrusted advisor.

Thank you! A special thank you goes to Dr. Travis Gosa for serving as my minor advisor for his advice, having helped me to clarify my ideas and thought provoking insights shared: I am grateful for your enthusiasm regarding my research development and continued support.

My parents: Earl Paige Fraley Jr. and Lorraine Alston Fraley. You helped me more than I can express. You gave me my life, my faith in God, and my faith in myself, and what I can do with Gods help and I thank you sincerely! Your lives were an example of patience, perseverance, love and kindness.

Immediate family: Best Sister Ever – Aarian, Aunt Dana and ‘all’ the remaining, for always praying and believing in me, they are my biggest fans and because of them, I continued on my academic journey. All the love and support means the world to me. To my additional family and friends, you were all great source of support and encouragement. Thank you!

I want to thank the many professors and staff at Cornell and all within Fiber Science Apparel Design of Human Ecology that provided assistance, knowledge, and support. Special thank you to the apparel design faculty who have provided suggestions, helped generously and feedback: Dr. Charlotte Jirousek (deceased), Dr. Susan Ashdown, Dr. Tasha Lewis, Dr. Anita Racine, Dr. Denise Green and Karen Steffy. I am grateful to the Fiber Science Apparel Design department for awarding me with a grant and funding, which helped support this research. Librarians Camille Andrews, Eric Acree and Linda S. Stewart and the professionals working in Cornell library services, I could have never finished this study without all the information you so promptly provided. I received extensive technical assistance from Francoise Vermeulen and Jay Barry at the Cornell Statistical Consulting Unit, thank you for your guidance and support during the set-up and data analysis phase. I appreciate all the feedback and support from my entire colleagues apparel design cohort, but especially: Dr. Kristen Morris, Autumn Newell, Yingying Wu, and Helen Trejo; In addition, thank you for being my office mates and making the space a comic office – you made my rigorous high academic studies fun!

I could not have hoped for or imagined a better collegiate experience. During my two years at Cornell University, I have collected an array of professors I respect, friends I cherish and experiences I value. When writing this thesis, I have tried to be as synthetic and condensed as possible. Fashion is a very rich field and I selected what appeared to me essential in order to understand the underlying mechanisms for African-Americans males regarding the overall fashion system. Fashion is a humbling subject. Reasons being it is aesthetically complex and economically challenging, the recipe for success are never guaranteed as a consequence the

fashion industry is a notoriously difficult domain. Last but not least, the one above all of is, God for answering my prayers, given me enough intellectual stamina to pursue this research study and the strength to complete successfully. Thank you so much, Dear Lord.

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Foreword

“...Let me first state to you just how proud of you and what you have accomplished thus far in your life. Regardless of whether you continue on successfully to complete your doctoral requirement (and I'm more than confident that you will) please know that you have more than exceeded anything that I ever could have imagined, and in the process you have set an enormous foundation for your life going forward. And know that your dad loves you unconditionally and unequivocally, now and always!” -A message from father to son June 2015

The evolution of an individual's career ambition and goal is often shielded unintentionally from obvious recognition. This is partly due, in many instances, to a lack of awareness by casual observers, or maybe a failure to identify trends and habits by those relatively close to an individual. Likely too, is the possibility that an individual pursues an endeavor in a piecemeal manner, thus minimizing prominent evidence of aspiring toward a particular goal. Neither of those descriptions or explanations applies to the author of this thesis. His singular goal has always been focused on seeking to acquire more knowledge and insight, to grow and expand his perspective and eruditeness, and to ultimately achieve a level of acumen and make significant inroads in the fashion arena. Keith has matured and grown in transitioning towards his goal, he has seen the social and societal impact resulting from the application of trends in those respective arenas on various segments of the broader population, and specifically how the style-fashion-merchandising industrial complex has sought to portray the African-American male segment of the population. This thesis, quite an intricate one, in his ongoing examination

of that facet of that industry impact on that challenged segment of our society. The work catalogued in this thesis is not so much a culmination as much as it is the commencing of an ongoing compilation of a focused approach to scrutinizing and investigating how fashion can establish the parameters of how a societal segment is defined and perceived.

Keith Alston Fraley, from his early adolescence, has exhibited a strong inclination towards style, fashion, design, the arts, and has aggressively and studiously advanced his exploration into those specific areas, assessing along the way, how either of those broad concepts can define, or help to define, who we are individually and collectively. Early on in his life, essentially from the time he could absorb his surroundings, he was exposed to varied manifestations of style in a myriad of settings. His parents, and immediate family, were quasi style mavens, both in terms of their personal appearance and the manner in which they comported themselves in their daily lives. His father was particularly influential in establishing an appreciation for a sartorial approach to haberdashery since he was given to finer menswear and suiting, building an extensive wardrobe, which he continues to refine to this day. His mother, equally adept in striking an elegant appearance, also expanded her style expertise into home decor, design and decorating, which complemented the overarching spirit of the author's parents. And, to be sure, the author's paternal grandparents were style purveyors during their generation as well.

Keith was so enamored as an adolescent with men's style and fashion that he routinely would make sure he was the first to retrieve the monthly GQ from the mail, peruse it thoroughly in its entirety, and meekly hand it over days or weeks later, after being

prodded as to its whereabouts, dog eared and tagged with colorful stickers for future reference. We would review and have in-depth conversations about the articles and visuals in each month's GQ magazine; I indeed miss those days. Similarly, his subscription to Menswear Daily was treated with equal reverence, providing fodder for his ever-present appetite for sartorial ideas.

This collective compendium of exposure likely set in motion an adaptation to issues of style and appearance, which has begun to manifest itself in undertaking such an investigative study as presented here. The author was honored as the best dressed in his high school graduating class, designed, made and presented apparel at fashion shows in his hometown and was recognized for such in the local newspaper, while pursuing an undergraduate degree in Fine Arts. Those experiences and accomplishments combined with extended employment in retail management, fashion and product development only continued to kindle a spirit of exploration into the nuances of style and the impacts of style on the human spirit.

A careful, objective read of this thesis should provide a more than suitable basis for curiosity, if not further investigation, into an industry pattern and culture that permeates virtually all levels of society. I urge your open-minded, critical analysis of this research and the inherent value that it could add to your personal body of knowledge.

Earl P. Fraley, Jr.
Virginia State University, Alumni 1968
Author's (Very Proud) Father

Chapter 1: Introduction

This research looks at two constituencies, the fashion industry and the Black Male Mass. At the cost of social fact, the fashion industry is a major gatekeeper of image and through explication of visual research methods this thesis examines the cultural construction of African-American males and the perpetration of visual fiction. It will explore and examine how media via fashion magazine advertisements and its connecting social media platform and will analyze the continually reimagined and reconstitute on the image of the African-American male. To do this, looking into a group called Black Male Mass in the fashion industry, the research considers fashion during years 2000-2014. In conjunction with surveying African-American male participants, it is important to retrieve the idea of an accurate reflection of African-American males and how the mainstream population perceives African-American males. The aim of the study is to understand the visual frequency and level that the fashion industry connects to and relays manifestations of African-American males. The Black Male Mass is a negative classification, of my methodology, used to categorize, stereotype and castoff African-American males into a distinct group using traumatizing constraints from the fashion system. The Black Male Mass represents all African-American males in America. The distinct group of the Black Male Mass is essentially about the cultural perceptions, genetics, skin color, racial, historical traits, and the struggle of being an African-American male in America.

Black Male Mass Defined:

1. The fashion industry hold African-American males in a space of judgmental confinement and depict them in regards to how the fashion system sees fit by

categorizing, stereotyping and casting-off African-American males into a distinct group determined by cultural perceptions, genetics, skin color, racial and historical beliefs by normalizing African-American males only as spectacles

2. A target of a plot to assassinate the characteristics or pull down the African-American males in the fashion industry; the Black Male Mass are treated as a sub-species of the fashion world used as a template that are managed and controlled by using traumatizing constraints from the fashion system
3. African-American men in the Black Male Mass are different in professions, character and individuality, what they have in common are their experiences of similarity in how they are treated and perceived by the fashion industry's existing value system, whose views are strongly shaped through frequent negative African-American male depictions
4. The Black Male Mass was not developed by African-American male culture it was generated by white supremacy when African-Americans males were bought as commodities to American soil and transformed African-American men into a continuum of the Black Male Mass; White men are seen as individuals and African-American men are seen as a Black Male Mass
5. Fundamentally, the fashion system do not understand the African-American males, if they break out of the Black Male Mass that white supremacy created, the fashion

system pulls them back in and they become again apart of the Black Male Mass

The Black Male Mass in contrary with the fashion industry, in the following section of 1.1 provides a more in-depth meaning into what precisely is the Black Male Mass.

Interests in African-American male arise from observational confrontations with the fashion industry that has consistently portrayed the African-American male image as existing in seemingly unsettling worlds. Seemingly confrontations on how the fashion magazine publication uses imagery to depict potential negative notions of African-American males and the continue issues of pessimistic images in mainstream media of black people. The mindset of the fashion industry was slightly unpacked to reveal allusions and techniques through which the fashion industry constructs usable templates of African-American males. The research uses contemporary fashion magazine advertising imagery encompassing a slight historical context. It was emphasized how fashion magazine advertisements produce and manipulate social signifiers and how end receiver, or reader, of the imagery appropriate the symbolic value.

Centered around three interrelated concerns: First, the research add to analyses of African-American males in fashion advertising that signaling growing awareness that African-American males are constructed and codified within visual depictions from the fashion system. Often research on races in advertising emphasizes the racial divide, which inadvertently suggest in constructed ways, as well as foster negative/unfair links between the fashion industry and the African-American male. Second, the research interprets African-American males images in contemporary advertisements as particular useful positions of identity formation and the fashion

industry interpretation of African-American males. This will be useful to begin to understand the thought process of the fashion system. In other words, fashion magazine advertising visual imagery provide partial answers to the questions “What does it mean to be a [African-American] man [via imagery]” (Stern 2003, p.215)? Third, this research draws on cultural studies, philosophy, and visual studies to approach the intricate issues in black culture, placing previous work in African-American male representation into historical perspectives, thus providing missing links between the strategy of the fashion industry editorially and African-American males. The greater awareness of the connections between the traditions and conventions of visual fiction and their impact will hopefully lead to enhanced ability to understand how fashion magazine advertising works as a representational system of the African-American male.

The compulsive contention of the fashion industry can attract individuals into viewing visual fiction (visual communications) that perpetrates the idea of the seemingly untruths about the Black Male Mass. Visual fiction is a sensory notion of imagination used to create meaning in a fashion story, and it has the effect to be “ubiquity of images, this viral contamination of things by images” (Stavrianos 2000a, p.3). For example, potential fashion magazines that may depict African-American males in stereotype just to develop visual fiction of untruth to keep African-American masculinities contained. Visual fiction in the fashion industry facilitates subjective fantasies, feeding the mind with imagery of preconceptions, and dramatizes the ethical depiction of the African-American males. Visual fiction helps to perpetrate separation with conceptual imagery and perceptual imagery of the Black Male Mass in the fashion system. The fashion industry may use conceptual imagery derived from an untruth view of the natural world of African-American men. Perception is the means by which the outside world consumes the

imagery that may be the notion of an inaccurate reflection on the Black Male Mass. Its potential flawed representations become familiar and injected into society and potentially fuels false perceptions of the African-American male. A visual approach grounds the analysis, focusing attention on how the African-American males body has been historically portrayed and the way the world representational conventions in contemporary world of the fashion system.

1.1 What is the Black Male Mass

“For Black males, the result of mainstream society’s socialization into manhood is to inform these men that they are outside of mainstream society” (Majors and Gordon 1994, p.17).

“What is a black male? A male is a biological entity whose essence is described by no more or no less than his biology...male is a pre-determined fact of the biological life which is in no way subject to choice” (Akbar 1991, p.3). What is the Black Male Mass? The Black Male Mass seems to be a target of a plot to assassinate the characteristics or pull down the African-American males in the fashion industry and with Americas deep roots with its sinister racial past, other races then put African-America males into what I call the black male. The Black Male Mass, the vast majority of African-American males are left out, castoff, and are treated a sub-species of the fashion world. “Many [cultures] hate and fear black male men [the Black Male Mass]. Yet they are fascinated with them” (Hutchinson 1994, p.16). The fact that they fear the Black Male Mass, the fashion industry, wants to contain them in a space of judgmental confinement and depict them on how they see fit. Fashion magazine publications seemingly tries to contain African-American males into categories in their existing value systems, by reviewing and/or repeating the

racial past, or by normalizing black people only as spectacles'. The fashion industry seemingly wanting to keep African-American men contained in the black mass as if its their way of rescuing African-American males from idolatry and every brutal vice and any fashionable crime that can disgrace humanity.

President Barack Obama states "Blacks males influence on art and culture is as strong as it has ever been" (National Urban League. 2007, p.9), but the assassination of the black male image in the fashion industry has, unwilling from the black man, transformed African-American men into a continuum of the Black Male Mass. The objective, I would like to see, is to transform them back into universal human beings and solidify President Barack Obama statement above. The disastrous development of the African-American male mass was man-made. The assumption it is self-defined by African-American males and skin color by the fashion industry. Although each African-American man in the mass is different in professions [corporate executive, street gang, students, the blue collar worker, the white collar worker, etc.], character and individuality, what they have in common is their experience of similarity in how they are treated and perceived by the broader society, the fashion industry, a society whose views are strongly shaped through frequent negative media depictions. In the media of our current society – 21st century, African-American men are killed, brutalized and are viewed partially has worthless such as Trayvon Martin in 2012, Eric Garner in 2014, Tamir Rice in 2014, Michael Brown in 2014 are a few African-American men who been illegally killed. The Black Male Mass group, with whatever background, the African-American male in America have been defined and impacted by the Black Male Mass.

Alongside empirical and conceptual problems with the Black Male Mass, the fashion industry seems acutely aware of how they use race to justify a modern version of discrimination. It is about what they think African-American male means and has nothing to do with African-American male personal aesthetic or professional experience. The Black Male Mass refers to the practice whereby the fashion industry factors the racial characteristics of the African-American male into their respective unconscious decision-making processes. Society, previous research conducted and media have perpetually shown that African-American men have habitually been categorized as being, lazy, violent and mentally unstable, also with being sexual objects, superior athletes and criminals. This is the potential source that the fashion industry may call the Black Male Mass.

The Black Male Mass, it is the way the companies and the fashion system like to deal with African-American males, and no African-American man is excluded. The distinction between Black Male Mass and the fashion industry is highly problematic. “Many have profited handsomely from the lucrative growth industry America has fashioned out of black male bashing” (Hutchinson 1994, p.15). Fashion publications are quick to fill their pages with pictures of African-American males but high-ranking people and respected fashion companies in America continue to perpetuate disturbing image of the African-American male. The fashion industry uses Black Male Mass and “pounds, twists and slants all of these stereotypes into sensational headlines [imagery] and sound bites and dumps them back on the public as fact” (Hutchinson 1994, p.15). The issue in the modeling world of why black runway models are not used often if casting agents do not send black models, they do not get seen, it is an exemplification of the holding back and of what the industry thinks African-American males are

and its a persistent misconception. African-American males have persistently occupied the substandard rungs of most latter to success in the fashion industry; the Black Male Mass is not likely to ascend from this societal maze of negative characterizations without the honest and objective infusion of a concerted effort on the part of the fashion media, fashion industry and system, as well as the wider media, to modify the perpetuation of these adverse reflections of the African-American male.

It is easy to manipulate the Black Male Mass category and that is what the fashion system of white supremacy has done in categorizing African-American men. There are extraordinary things that African-American men do that are expected because they are apart of the stereotype of that particular mass. The Black Male Mass is suppressed and controlled, and then there are these moments where society/fashion system cannot control the African-American man, using the sport analogy, this occurs when you get these genius athletes who differentiate themselves as no longer part of the Black Male Mass as someone of the other league who also saw his intelligence and his humanity. This is the breakaway of isolation from the traumatizing constraints from the fashion system. This is the beginning of the Black Male Mass to set free and attempt to escape and protest to the fashion system the positive depiction of the real Black Male Mass.

Visual elements, the depiction of the Black Male Mass (figure 1): I see the Black Male Mass as a conglomeration of all African-American males, around the edges (a – figure 1) you see these men, all huddled together and the men on the huddle, on the outside start to represent the inside of the mass and all the men, on the inside (b – figure 1) that have been silenced and ignored. The African-American males seen on the edge, are trying to pull away to make change and a positive

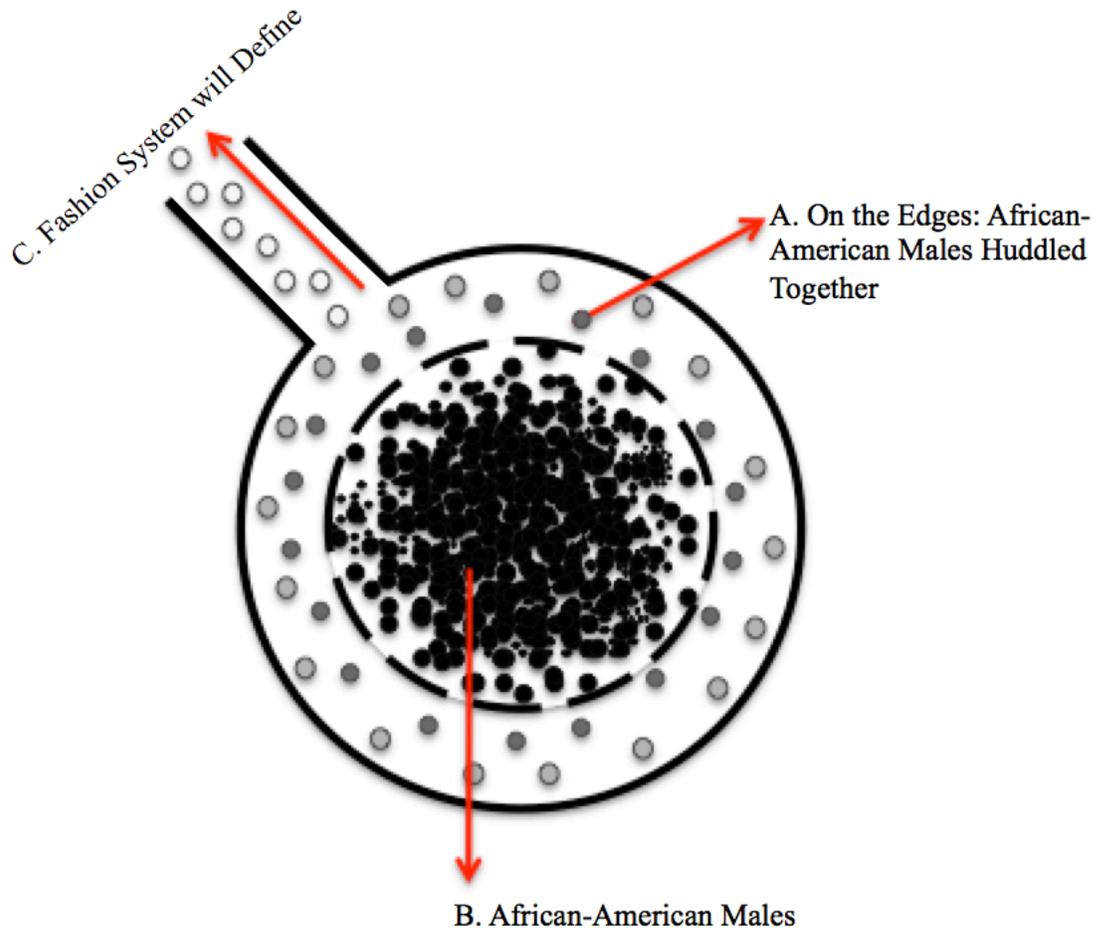


Figure 1 - The Depiction of the Black Male Mass.

voice for the Black Male Mass but the traumatizing forces of the fashion system will not allow it to happen. The African-American males seen on the edge are the ones that white culture and the fashion system, extracts them and wants to mimic and template and use under strict control (c – figure 1). Once the African-American male is here, the fashion system will define them as the fashion system see fit. The culture and the fashion system define the African-American male. The African-American male is not allowed to nuance himself. The Black Male Mass of the 21st century does exist. The fashion system in part defines it and is a constitution put forward by the

mainstream society. The fashion industry and society does not give it the term Black Male Mass; I gave it that term.

1.1.1 Classification of the Black Male Mass

“The strains and stresses and the conflicting demands that the mass society [the fashion system] imposes upon its [inflicting] members [Black Male Mass] bring about a permanent identity crisis” (Giner 1976, p.191). White men are seen as individuals and African-American men are seen as a Black Male Mass. “Of all the abstractions that characterize the mass society outlook, [black] mass man is the one that most often verges on the unreal” and not apart of the main society (Giner 1976, p.237). What America means for the white male, it means something singularly different to the African-American male. Understanding racism in America and to understand why it is seemingly never going to escape because it was built within the fabric of the American culture. African-American males are treated differently and supposedly “Americans, believed in the equality and brotherhood of all men, yet violated natural law and the laws of humanity by brutalizing Blacks” (Tocqueville 2007, p.xiv). America was built for the free, educated, wealthy elite white American man. “Ever since Africans were stolen or sold away from the Mother Continent and hijacked from their cultures” (Summers 1998, p.41) and bought over to America, they did not come as an individual but they came as a black mass and treated as a black mass. The difference between African-American males and the white American males in America is that the white American male found it fundamentally for freedom of individualism. “We [African-American Men] were never intended to survive and our survival has been in direct defiance of the most consistent and devastating assault on human life” (Akbar 1991, p.viii). It was the white males break away from European stanchions, and it was the

freeing from being treated as a white male mass. America was the destination of freedom and individuality for upper class elite white males. It was the freedom of individualism of the white male and not the African-American male. “The most formidable of all the ills which threaten the future existence of the United States, arises from the presence of a black population upon its territory” (Tocqueville 2007, p.288). The difference that the white male founded America for freedom, freedom for himself, and freedom from the European monarchy, the aristocracy, and America was founded based on these merits. Which is very different to the African-American presence in America, which have been formulated into what I believe is the Black Male Mass.

1.1.2 African-American Male Definition

The aim here is to discuss the role of history in shaping the definition of African-American male. It is important to understand how the terms came into being and to recognize the meaning. The negative image implications of how African-American men are identified and tracked by the fashion industry mediums deserve critical attention. The continued use of flawed image constructs in the fashion industry contributes to the perpetual problem discourse surrounding African-American males in America. It is a cycle of African-American male misrepresentation. Inclusive is also the ways in which the concept of African-American males masculinity is a product of American history and examine the ways the fashion industry perceives African-American males.

In 1863 the Emancipation Proclamation, white American men had mastered American ways; African-American male slaves, new provided freedom, struggled to find identity within the masculinity of blackness. Since then it was “because neither blackness nor masculinity is

constructed adequately enough to facilitate fluid identity construction” (Johns 2007, p.61). Social identities or development of their natural African-American masculinity were not bestowed upon or accessible to enslaved males. “The institution of slavery served as the mechanism through which chattel African-American male slaves...African male bodies were denied any semblance of humanity, including gender distinctions or access to socially constructed identities” (Johns 2007, p.60). African-American males were considered property and were dismissed from participation in or associated with humanity.

Ethnic origins lend itself to the discourse of African-American masculinity of white and black. It is important to decipher that both race and gender were fashioned from restricted definitions and pressures of becoming an African-American male in post-slavery and allowing an understanding of ways in which African-American masculinity has been developed. The relationship between white masculinity and black masculinity were seemingly shaped by other socially constituted groups as well, Latinos and Asians. The production of African-American masculinity, were the ways in which those in power, the white master, created the term itself during the slave era.

Author and educator David J. Johns the executive director of the White House Initiative on Educational Excellence for African-Americans states in 2007 about the identity of African-American males: “For black men in particular masculine identity is governed by patriarchal codes. These codes expressly dictate the ways black men are expected to behave. Initially fashioned by restrictive standards initially associated with white maleness, the concept of masculinity continues to be protected by national values and perpetuated by cultural icons and images – many of which serve to re-enforce dominant images of (white) masculine identity.” The

assertion that African-American masculinity exists with social construct is scarcely defined against the notions of white American masculinity, although research has shown “the black’s man masculinity is a very powerful image” (Thomas 1998, p.31). African-American masculinity has become discussed more frequently than in the past as stories perpetuated throughout the history of America.

1.1.3 Deriving of the African-American Name

“The word “Negro” is so saturated with filth, so polluted with the white man's stereotypes, that there is nothing to be done but to get rid of it” (Bennett Jr. 1967, .com).

The efforts to change the name of the African-American race nationally and indisputably from ‘Negro’ to Afro-American or African-American, was the continued fight from black society starting as far back as the late 20th century. It was not a change brought overnight, it was a continuous effort on the part of discontinuing the use of the word ‘Negro’ and securing the rightful identification and the change was brought about effectively over the preceding decades. According to research conducted by African-American research scholar Lerone Bennett Jr. states, Americans of African descent have been arguing about names of identity ever since they were forcibly transported from Africa by Europeans who arbitrarily branded them starting with the names of "Blackamoors," "Moors," "Negers," and "Negros." The English word ‘Negro’ is a derivative of the Spanish and Portuguese word ‘Negro’, which means black. Within a short time, the Portuguese word ‘Negro’ (no capital) became the English noun-adjective ‘Negro’. The reaction of the first Americans of African descent to the word ‘Negro’ has never been, thus far, adequately studied. But it appears from an examination of surviving documents and research that

literate black people resisted the word with cunning and tenacity. The first black immigrants seem to have preferred the word "African". The Portuguese and Spanish, who were pioneers in the African Slave Trade, used this adjective to designate the African men and women whom they captured and transported to the slave market of the new western world of America.

‘Nigger’ and ‘Negro’ is a slave-oriented name. The word ‘Negro’ which perpetuates the master-slave mentality in the minds of white Americans on what white Americans thought Africans were and denies Americans of African ancestry a past history or then present nationality. The word ‘Negro’ was not geographically but is culturally specific and they were not dropped into America soil but they were forcibly dragged from Africa. The word ‘colored’ during the late 20th century was also interchangeable with ‘Negro’ and retained a commanding position in this period. The term ‘colored’ became a dominant word in the colored community in the nineteenth and part of the twentieth century. After continuous struggle for years, tenacious debates, powerful activist, strong community voices and rights for self-identity in the community, the term ‘African-American’ was rapidly replaced from ‘Black, ‘Negro’ and Colored’ in much of the nation's political and cultural discourse.

In 1967 Dick Edwards, the assistant managing editor, from the New York Amsterdam News, one of the largest black newspapers state "We like the word change to African-American instead of ‘Negro’, Edwards says, "because we are descendants of Africans and because we are Americans." He added: "There is a cringing from the word ‘Negro’ because of the oppression into which we were born, and because that name was imposed on us”. The communities of African descent during that time understood “within the context of the racial looking glass, the

question is whether one can make the word 'Negro' mean so many different things or whether one should abandon it and use the words "black" or "Afro-American" (Bennett Jr. 1967, p.46). It was obvious, researchers have stated, that the controversy touched deep emotions in the black community where many segments are engaged in an agonizing search for self-identity and self-determination. "When all is said and done, dogs and slaves are named by their masters; free men name themselves" (Moore 1960, p.73). The adoption of the word "Afro-American" will not solve the American race issues, the 'Negro' experiences themselves and the way others experience them, but would make a significant difference in the internal concerns of black and white Americans. This caused the black individual to be 're-designated' and to be 're-considered', not only in terms of their past and their present but also in terms of their individual future.

1.1.4 Why Studying the Black Male Mass is Important

In relation to the African-American males, and a clearer defining of the Black Male Mass, further investigation will aid in seeking to further clarify, and hopefully debunk, many of the notions and perceptions associated with the ubiquitous negativity aligned with that group. Economically, the Black Male Mass represents a huge and significant market of underutilized potential consumers who conceptually could energize fashion initiative, provided they are better understood collectively, and thus marketed to on a more collaborative and effective basis. Empirically speaking, it only makes good sense to fully identify, understand and address the needs of the specific segments, appreciate whom they are, and coordinate approaches, which satisfy their fashion needs, and the fashion industry. This investigative study will seek to aid in both of these critical areas of need.

1.2 How was the Black Male Mass Developed?

When African-American males were brought to America they were classified as nigger slaves. Stripped of their fineries to their naked body and given slave clothes. Research has shown that if the white slave master mimics their dress habits onto nigger slaves they would have light shade of black skin similar with similarities of whites and subservient. Nigger slaves that wore no shoes on their feet, clothes ripping, non-groomed attire, it was also understood that the African-American male was categorized as dark-skinned and potentially rebellious to the system. These divisions of typecasting are used to frame these nigger slaves into categories by the white supremacy system. “White supremacy system is an historically based, institutionally perpetuated system of exploitation and oppression of continents, nations, and peoples of color by white peoples and nations of the European continent, for the purpose of maintaining and defending a system of wealth, power, and privilege” (Martínez 2015, .com). “The abstract and transient fact of slavery is fatally united to the physical and permanent fact of colour” (Cairnes 1969, p.67). As the African-American male mass progresses, these categories have increased and what is now the fashion system is continuing the thrust to put African-American males back into these modernized category formations. The African-American male should have, “the right to live one’s life...not as it is imposed or dictated simply from outside” (Hall 2007, p.112) within the fashion system. When you have free nigger slaves and when they were understood as “the ‘Negro’ is free, but he can share nether the rights, nor the pleasures, nor the labour, nor the afflictions, nor the tomb of him whose equal he has been declared to be [the white man]” (Tocqueville 2007, p.290). The fashion system continuing negating the stereotype and what the black man will be known, when in reality that is not the truth of the black male individual. The Black Male Mass was not developed by African-American male culture it was generated by

white supremacy when African-Americans males were bought as commodities to American soil. In other words, think of this as a black mass conglomerate of people stripped of their soul and self-identity and left with the robotic shells of the body.

1.2.1 The American Fashion System

Fashion is big business. The fashion industry is enormous: a network of designers, manufactures, executives, wholesalers, artist, managers, sales, tailors, cobblers, ecommerce, retailer, stylist, bloggers, technology, editorial publications, and academics scholars who contribute to the fashion compendium, and a network of public relations agents and advertising agencies who are instrumental in fashion. “Also important to the development of American [fashion system] is the presentation of fashion in print sources by American publishers” (Welters and Cunningham 2005, p.3). Fashion is to do with innovation characterized by change from the past and also an expectation of change in the future for the western social world. “Disciplines including cultural studies and media studies, have arguably taken the politics of identity and appearance in fashion and tend to concentrate on contemporary issues in tandem with art history...and using social anthropology and semiotics as tools to define meaning” for what is the current western fashion system (Breward 2000, p.25). The fashion system is not a random or absolutely an individual affair, its a social and culture activity. The history and the foundation of fashion over the past decade have become an unprecedented interest in society and the academic empires. “For much of its history, the United States has looked largely to England and France for fashion leadership” (Welters and Cunningham 2005, p.1). It took several cultural changes encompassing an industrial revolution, several wars and the evolution of televisions, movies, Internet and popular music to create the unique identity of the American fashion system. “I knew as well as anyone

else that fashion had become a mass spectacle, its ‘superstar’ designers and models principal characters in the narratives of popular culture, also to discover that it has attracted the interest from sociologists, psychologist, philosophers, cultural, social and economic historians and historians” (Griffiths 2000, p.69). This started the general change in American culture from relating to a social system to one based on retailing, manufacturing and ecommerce had affected the American society making the society becoming conditional on consumerism. The fashion system and fashion can be damaging because stature of “uniformity and change keep us from being ourselves...and...clothing is a means of communication about the self, but we are not allowed to be honest and individuals” (Steele 2000, p.11).

The fashion system requires a method of analysis that takes account of multiple meanings and interpretations. “The contemporary appetite for fashion is insatiable, and yet it seems that the practical realities of the fashion business are little known to very few” (White and Griffiths 2000, p.2). According to American economist Richard Caves “ the fashion industry are characterized by a lack of data...which comes from the difficulty of measuring creativity, style, and culture in general” (Godart 2012, p.5). In order for the western fashion system to work fashion must have a continuing balance of data from global conditions, political and financial climates, aesthetics, social/cultural, economics, and trends. Fashion is an important influence on what African-American males wear and what they think, it is part of the social world they inhabit. Fashion is an essential component in the identity building process for culture in the American fashion system. The fashion industry is inherently cultural and creative. The relationship between fashion and culture is “the emphasis on culture place higher priority on human creativity, on self conscious action by the individual or society” (Breward 2000, p.26). Fashion is the most

valuable lens of which to view the American culture and is indeed an important if not powerful factor in all reflections of American life.

1.2.2 Classification of Imagery

Award-winning and first African-American male photographer during the 1940s to work for Life and Vogue magazine was Gordon Parks and he states that his message was for “the picture became important because it convinced me that I could use the camera as a weapon, not only against bigotry and discrimination, but against everything that I disliked about the universe and America” (Hinds and Taylor 2002, p.89). This begins to reveal the meanings of imagery and its hidden ideological meanings that partake in the semiotic structure of the image to begin the decoding of visual imagery. Imagery “occupies a position of enormous influence in our culture, a mirror of our ideals, vanities, ambitions, desires and insecurities” (Garner 2008, p.47). Despite visual imagery has commanded an up-rise of public consciousness, fashion visual imagery studies have been given minimal attention by the scholarly community. “Photographic images are a driving force behind the fashion system, and they play a key role in defining global fashion culture...and has shown itself to be a commercially powerful medium” (Shinkle 2008, p.1). Visual imagery and “art has always influenced fashion, and there have been instances when earlier fashion photographs have been perceived as art...and...like fashion imagery relies and thrives on change through the countless shifting cultural, social and economic forces” (Kismaric and Respini 2008, p.29-30). Visual imagery is inseparable from that of fashion itself. Fashion magazines visual imagery have a specific commercial purpose and they are the product of a complex collaborative process involving a editor, fashion editor, art director, the designer, stylists, set designers, model agents, models hair & makeup artists. “The photographer is the

ringmaster whose role is to bring together all these talents and to create percussive images that are undeniably artificial constructions” (Garner 2008, p.48). Fashion features in fashion magazines that engage or inspire you, you are face-to-face with a vital expression of visual imagery. Striking image-based magazine covers are the most common entryway visually to sell branded magazines. Fashion magazines needing lasting power to sell, these are examples in figure 2 of fashion magazine covers that has to be visually captivating to appeal to its readers. The most important page in fashion magazines is the cover page. This ink in paper, pictures in a



Figure 2 – From left to right: Magazine Fantastic Man with Tom Ford Spring 2008 by photographer Jeff Burton, magazine Complex with Paula Patton December 2012 by photographer Thierry Le Gouès, and magazine V-Man with Kanye West Spring 2012 by photographer Karl Lagerfeld.

context, images integrated with words are the starting point to define fashion visual imagery. “In fashion photography, the world is usually photographed as a décor, a background or a scene...always thematic, an idea...varied through a series of example or analogies...to present associations of substances, to establish plastic or co-anesthetic equivalences” (Barthes 1983, p.301). Visual imagery must have a quality of credibility that persuades the viewer to suspend

disbelief into a narrative, a picture story that exerts and extended hold, on an idea of positive or negative notions. "...The true medium through which to study and appreciate fashion photographs is the [fashion] magazines, for this was the original point of interface between the photographers and their intended audience" (Garner 2008, p.48). "Understanding of these images are co-construed, guided by visual and linguistics cues to both industry-specific and broader culturally based stereotypes, and occur through social interaction" (Sadre-Orafai 2008, p.142). Language and indirect thoughts shapes how images are perceived and "linguistic framing exploits this ambiguity between trust and distrust of the visual...framing is needed to instill confidence in what [end viewers] see or think that they see" (Sadre-Orafai 2008, p.148). Language and thoughts heavily shapes imagery outcomes and that attention to the linguistic input of the processes of producing visual imagery can reveal similarities to racial passing in image depictions for African-American men.

1.3 Black Male Mass Controlled

What is the fashion industry of control (figure 3)? The fashion industry that has an ultra strong connotations (a - figure 3) using the image depiction of African American males in fashion magazine publications (b - figure 3) who is indirectly controlling of the Black Male Mass (c - figure 3) with complete power. The fashion industry then uses these images to inject into the Black Male Mass (d - figure 3) the following: traumatizing and stimuli, stereotyping and categorizing, suppression and control, and visual fiction and pathology. Importation of black male bodies mass on ships, not seen as people, they were physically imported as a Black Male Mass, as a product to the American market and the fashion industry has played accordingly. It is a Black Male Mass that the fashion system have managed, controlled and policed, and that same

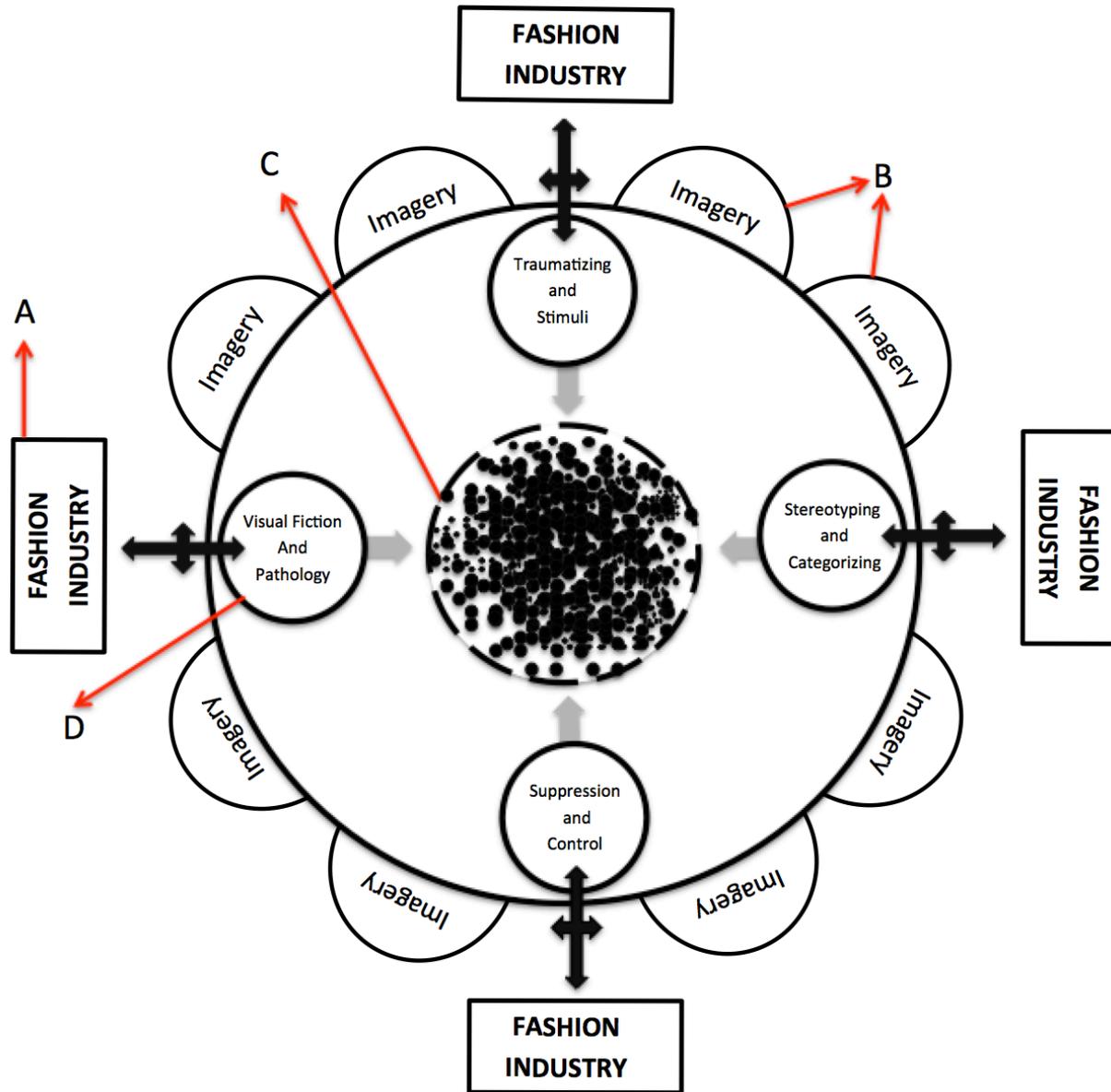


Figure 3 – The Fashion Industry Control of the Black Male Mass.

mentality is still why they have many of the issues of 21st century with African-American male within mainstream society. “Wherever the whites have been the most powerful, they have maintained the blacks in a subordinate or a servile position” (Tocqueville 2007, p.290). The fashion system puts Latinos in a certain group blacks in a certain category other ethnicities and whites are put into a certain elite level of society. The difference is how each racial group is

treated within those groups. It is all about control and this research about the fashion industry system of control for African-American males.

1.3.1 Isolation of the Black Male Mass

The African-American man, alienated from particular societies in the increasingly mechanized fashion world and unable to achieve an identity and relatedness and strides to alleviate.

“...Alienation [from the fashion system] is the hallmark of the man without individuality, the mass man” (Giner 1976, p.185). It is about control and using fashion to partially implement this alienation. The Black Male Mass lives in a perpetual state of alienation were the black man is capable of greatness but he seemingly cannot escape mediocrity though process of the fashion system. The Black Male Mass shows a basic affinity from the point of view of the fashion industry, the African-American male is like a standardized object and can be replaced by other subservient African-American males. “The [black male] mass society vision specially defines [black male] mass man as alienated man” (Giner 1976, p.187) from the fashion system that the African-American male has contributed to significantly.

The African-American man struggles for freedom and enlightenment and with powerless feeling in the face of modern fashion mechanisms and social forces. “The alienated man...is the man...drifting in a world that has little meaning for him over which he exercises no power, a stranger to himself and to others” (Josephson and Josephson 1962, p.11). In 1962, Professor in Sociology, Dr. Eric Josephson from Columbia University states according to his research, alienation as we find it expresses a mechanical and depersonalized world has an indefinable sense of loss, a sense that life has become improvised, that men [African-American men] are

somehow disinherited that society have atomized and mutilated and above all that man [African-American men] have been separated from whatever might give meaning to their lives and well being. The African-American man has an ancient history of being used and identifies feelings of estrangements and detachment and the act of unwillingly transferring property of his soul or ownership to another – the fashion industry. The African-American man is dissociated from the world at large. “The problem which raises whether man can preserve his selfhood or identity in a world dominated by a giant technological [fashion industry] and bureaucratic apparatus...yet alien to him” (Josephson and Josephson 1962, p.15) has been the approach for the African-American male in getting out of the system of control has always seemingly the objective to strive to achieve.

Isolation of the African-American male also started, in conjunction with other variables, with the indifference in the quality of slave clothing and often with the slaves pleading for at least adequate clothing to fit and work appropriate for the harsh elements of field work were seemingly never granted by the slave master. Most slaves were by their owners' design and eventually by law forbidden to learn how to read and write, developing the long-lost identities of the African-American male slaves. Most of the slaves who served were illiterate farm workers that were not exposed to a much broader world. Slaves would go to labor in unfitting restraints of rags to do their labor for the master in the fields. “Many ‘Negro’es had died from exposure as a consequence of flimsy fabric...the clothing allowance had no margin for safety” (Genovese 1974, p.550). Slave master unwilling to provide adequate apparel and tightfisted to spend money, “slaveholders spent between seven and ten dollars per year to clothe an adult slave; some spent fifteen dollars or even more” (Genovese 1974, p.551). Some slave owners would make their own

cheap clothing on the plantation instead of purchasing. Keeping extra constraints on their African-American male nigger slaves "...the slaves had little opportunity to wash and change their clothes [no] more than once a week" (Genovese 1974, p.551). Restraints of sizing in footwear as most African-American males slaves worked barefoot even in the worst weather conditions of pure discomfort; it was too tight and ill proper fit. "Masters made an effort to provide comfortable shoes: they measured their slaves feet and ordered by size. But crude measurements and rough material and production added up to discomfort" (Genovese 1974, p.551). The environment of unsafe, ill fitting attire, stiff fabric, and hatred for the African-American males can cause an un-healing scar to the African-American man. Slave clothing consist of coarse linen shirts, linen trousers, a jacket, a pair of trousers for winter, a pair of stockings, and one pair of shoes mostly made of a burlap material hemp. Seemingly Slaves would get untangled from size restraints when "Master and especially mistresses...passing their used clothing on to the slaves...almost anything that the master or mistress might wear (which might include lace, silks, petticoats, velvet waist-coat all for the men)" (Genovese 1974, p.557) as this is the only time African-American male slaves would get proper fitting clothing from the tailors that made their masters clothing. Having this social importance of slave upgrade in clothing, the slave's own attitude towards their personal appearance increased from this slave-appreciated gesture from the slave master. "Slaves [desired] expensive attire an illusion of importance that their real condition [slave] condition denied them...When slaves came off the auction block and settled in new plantation, they discarded their clothes and expected to receive other which had no association with their sale" (Genovese 1974, p.560). African-American men were fulfilling the stereotype of what has been forced to be in their culture.

1.3.2 African-American Man in the Mass: Set Me Free

From when the 2000s is that the African-American male is given a different regard to the modern white male image, and that regard is based on the reincarnation of stimulated history. If the African-American male breaks out of that mass as an intellectual, he is not understood, if he breaks out of that mass with dress habits of difference from others, he is not understood and the fashion system ventures to maintain. African-American males striving to rise above the Black Male Mass are individuals who want a sense of self-expression in the way they are not allowed to be free. The black “mass man is not aware that he is not free because he is invisibly shackled by his deceitful environment” of the fashion system (Giner 1976, p.192). It is a case of trying to define themselves in post-slavery and its attempt to remove self from plantation of the Black Male Mass. “...Precautions were taken to prevent the slave from breaking his chains; at the present day measures are adopted to deprive him [Black Male Mass] even of the desire of freedom” (Tocqueville 2007, p.306). The exertion of oneself to try to find themselves in the fashion market even then they are not allowed by the obscured stanchions of the fashion system. As a major gatekeeper of their image, the fashion industry uses nuanced detail from within the African-American Black Male Mass, achieving negative effects. The fashion system only wants to sustain and categorize certain perimeters to understand the African-American male as when the fashion system does not understand then it is a mentality for the fashion system to control the black man. Fundamentally, they do not understand the African-American males, if they break out of the Black Male Mass that white supremacy created, the fashion system pulls them back in and they become again apart of the mass. Fashion system society of all ages, all stations in the

system, all types of dispositions are forever forming associations of the African-American male. The system creates inclinations of voluntary associations.

Inside the mass the dress habits that are not dictated by the fashion system and told the way African-American males should dress and perpetuated directly within the Black Male Mass.

When moments are seen where fashion is deeply integrated with the influences and sense of style from black culture, are seen relinquished amongst other cultures in our urbanized music, fashion platforms, creative environments and social media outlets. It is seen this transgression from African-American males who rise above the Black Male Mass. "...Two alternatives for the future; the 'Negro'es and the whites must either wholly part [or] wholly mingle...I do not imagine that the white and the black races will ever live in any country upon an equal footing...I believe the difficulty to be still greater in the United States than elsewhere" (Tocqueville 2007, p.301). The freer the white society of America has become, the more isolated it has remained for the African-American men.

1.4 Hypothesis

The fashion industry perpetrates visual fiction at the cost of social fact.

1. In America cultural perceptions of African-American men are fixed in stereotype
2. As a major gatekeeper of image, the fashion industry uses nuanced detail from within the African-American Black Male Mass achieving negative effects

3. The idea of an accurate reflection of African-American men affects those contributing to the Black Male Mass, and is confirmed in how the mainstream population perceives African-American males

1.4.1 Objectives

The study searches for a clear understanding of how the fashion industry forms readings of African-American males via imagery/visual depiction through the representation of fashion magazine publications, media and surveys from African-American males

The goals to be achieved:

- An understanding of how the fashion industry are sculpting form and detail from the African-American male presence
- An understanding of how African-American males have sought and succeeded in forging unique adaptations of the norm that mesh with their individuality and the fashion industry depictions

1.4.2 The Importance of This Research

The African-American male is at the crossroads in his relation with American society and the fashion system. This thesis examines visual depictions of African-American males in the fashion

industry via fashion magazine publications, the connecting social media and surveys from African-American males participants. It is imperative to understand, to analyze and assess possible effects of exposure on fashion advertisements of African-American males. The fashion industry is in dire need of updated scholarly research and content analysis on the portrayal of African-American men in the fashion system. This research questions what is the development of the Black Male Mass, the individual orientation, and the reality and focus on the contemporary status of African-American man. Historically, African-American men have been represented in way that they have been neglected from the fashion system.

Exploration of the evolution of fashion and trends of the African-American male allows for the exposure and visualization of that ethnicity's contribution to the fashion compendium. Tracing a trajectory that helps to identify how what is being worn also helps to describe the times and circumstances of human existence at any given point in that time of cultural history. A continuation from the 1998 book "Men of Color: Fashion, History, Fundamentals", document the effect that African-American men have had on areas of fashion. Literature review in 2010, stereotyping the Black Male in the U.S. are defined as "African-American males have been labeled shiftless, non-working, angry, aggressive men, and even at times have been perceived as savages" (Bradshaw 2010, .com). Stereotyping alone has been used as a reference of judging by clothing, age, name, and address, down to the educational institutes they attend. "...In spite of the trickle-up effect on men of color aesthetics, there remains an absence of positive images identifying men of color as influential figures in the history of fashion" (Boston 1998, p.I). The significance of this research lies in the fact of a lack of major research on African-American men in this specific arena in the recent past and although "fashion history books have largely

ignored African-American men contributions to fashion” (Lampley 2009, .com) a plethora of African-American males have played a prominent role in the development of the fashion system (figure 4); these are African-American males years 2000-2015, amongst others, that have injected an enormous presence on the competitive playing field of the fashion industry such as businessmen Russell Simmons, Ozwald Boateng and Sean ‘P. Diddy’ Combs and visionaries and

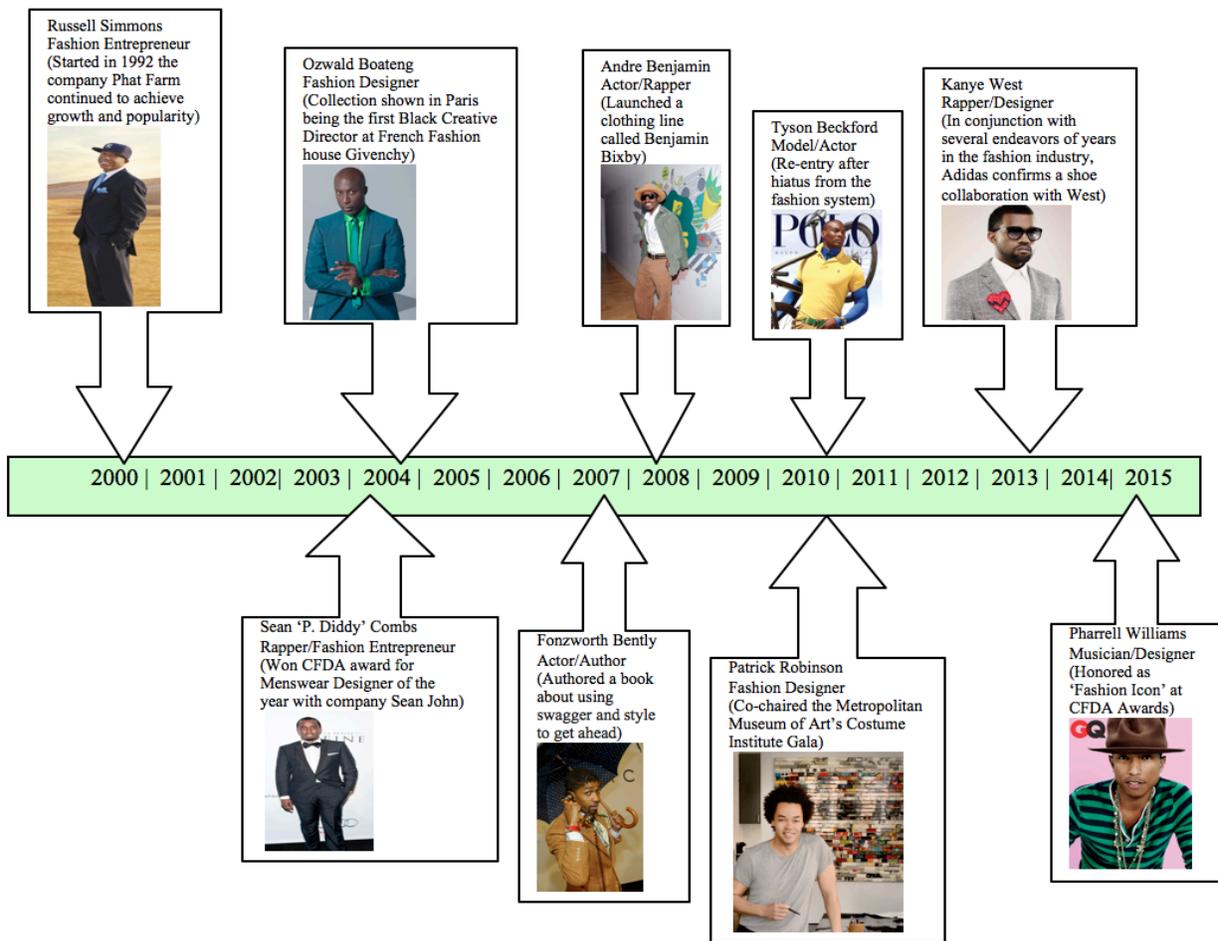


Figure 4 – Societal Fashion Impact of African-American Males: Years 2000-2014.

style mavens Andre Benjamin, and Pharrell Williams. Historically, African-American males have not garnered provident recognition as pacesetters, visionaries, or style and fashion mavens in the fashion industry. Extraordinary in their own right that are exemplary examples of great

African-American men being somewhat absent at the forefront of the fashion industry but also have had a massive impact such as fashion designers: Willi Smith, Jeffery Banks, Patrick Kelly, Joe Casely-Hayford, Scott Barrie, Laquan Smith, Edward Wilkerson, Patrick Robinson, Dapper Dan, B. Michael, Reuben Reuel, Olivier Rousteing and Stephen Burrows. This is potentially an example of the fashion system not allowing African-American males to completely define themselves and the fashion system holding them back and using traumatizing constraints from the fashion system. The role of African-American males in the fashion industry typically and predominately has been from the perspective of consumption in the fashion system or as a consumer of fashion goods. Creative maven, musical genius and often controversial artist Kanye West from his 2005 'Freshmen Adjustment' album, track 'All Falls Down' he talks about the black community being addicted to retailing in this single lyric "single black female addicted to retail and well oh when it all, it all falls down I'm telling you oh, it all falls down" (West 2005, .com). Implying that fashion retailing may be used only to pull down the African-American society. Although West is considering a female consumer, the same empirical approach may be used to how the fashion industry may perceive the African-American male and uses that as one of its communication vessels that African-American males are a 'falling down concept' in the fashion system. Through the exercise of consumption, of buying and wearing fashion consumer goods, how these items are worn, displayed and utilized, has quite frequently served to establish African-American male style adaptations that have gone on to mark points culturally and historically. The importance of this research endeavor will seek to help identify and acknowledge, imagery, and other contributions and adaptations, both modest and significant while further expanding the limited quality of knowledge and insight presently available on this topic area of the fashion industry and the Black Male Mass.

Chapter 2: Literature Review

Reception studies concerns its relationship of general communication and this research is interested in the communication of different ways readers of fashion magazines advertisements generate meaning in visual imagery advertisements. Focusing on the communication processes using the televisual discourse ‘theory of encoding and decoding’ developed in 1973 by deceased Professor Emeritus known as cultural theorist and sociologist from University of Birmingham - Stuart Hall, and used that platform and method to analysis how the communication process on fashion magazine advertisements with visual messages are produced and consumed. Focusing on mode of observation and a consciousness process by way of photographic imagery using *punctum* and *studium* process within semiotics approach in which is the study of photographic meaning via signs and symbols and its interpretations developed by deceased French theorist, philosopher and semiotician – Roland Barthes, and used this platform and method to understand fashion magazine advertisements photography as being apart codes of languages. James Elkins is an art critic and Chair at the Department of Art History, Theory, and Criticism, at the School of the Art Institute of Chicago. James Elkins offers a road map through this research of visual communication, giving its major concerns and its principal theoretical starting point. The skill and insight that have marked Elkins writing focuses on the theory of images in visual depiction and this researches interprets that process to fashion magazine advertisements. Elkins defining what is visual in his book *Visual Studies: A skeptical introduction*, and this definitions is a stronghold throughout the research states the following “visual culture is oriented toward the visual and is what is seen and what changes over time is what is seen and what is seen depends on what there is to see and how we look at it” (Elkins 2003, p.4). In reading and interpreting visual imagery this research pulls from visual studies method on categories for evaluating

imagery a form of 'seeing and analyzing' from Instructor of Holon Institute of Technology in Israel Dr. Shlomo Lee Abrahamov. Gloria Jean Watkin, known by her pen name, bell hooks, an accomplished author, published over thirty books has addressed race, class, and gender in art and mass media, and amongst other topics. Her writing intertwines with this research that overarching that the fashion industry works with media as a representational system using imagery of the African-American male and how the fashion industry uses observations and depiction of the African-American male culture. Hooks states in her book 'We Real Cool: Black Men and Masculinity' about African-American males the following "seen as animals, brutes, natural born rapists, and murderers, black men have no real dramatic say when it comes to the way they are represented" (hooks 2003, p.xii). This gives the interconnectivity of the African-American male the system of fashion oppression and how the African-American males are perceived by the broader society, and is potentially based primarily on how African-American males are projected in the media. Book: Racism, Sexism, and the Media: The Rise of Class Communication in Multicultural America by authors Clint C. Wilson, Fèlix Gutiérrez and Lena M. Chao was instrumental in helping to understand in this research the racial component that encompass the fashion advertising and addressing the racial composition of the fashion system has become more invisible to see precisely but still is smothered in the fabric of the fashion system. Although Black muscle created the foundations of American wealth, the struggle today is racism is modified, contemporary, urbanized and magnified. The challenges African-American males face in 2015 are similarities of the same challenges African-American males faced in previous decades. Stereotyping is also a topic of discussion and to understand the fashion system sources for ethnic inequalities is the underlining question that is explored in this literature review.

2.1 Stuart Hall

According to Stuart Hall - "Theory of Encoding-Decoding" model of communication essentially states that meaning is encoded by the sender and decoded by the receiver and that these encoded meanings may be decoded to mean something else. That is to mean, the senders (editorial team for fashion magazine advertisements) encode meaning in their visual advertising messages according to their ideals and views points and the visual messages are decoded by the receivers (fashion magazine readers) according to their own ideals, political stance and views, which may lead to miscommunication or to the receiver understanding something very different from what the sender intended. "Encoding/decoding opens with an account of the conventional model of communication...this model moves in a linear fashion from the 'sender' through the 'message' to the receiver" (Procter 2004, p.59). When you decode a message, you are extracting the meaning of that message into terms that you are able to easily understand. Decoding has both verbal and non-verbal forms through communication. "According to this model the sender creates the message and fixes its meaning, which is then communicated directly and transparently to the recipient [fashion reader]" (Procter 2004, p.59). The research uses the step of decoding the message. Hall claims that the communication process can assume the following steps (realigned for fashion magazine visual advertisements for this research):

1. Encoding - Production: Fashion Magazine Editors

The point for the encoding of a message develops and occurs and is the production of the message; it is a system of coded meanings by drawing upon society's dominant ideologies; the creator of the visual message is feeding off of society's beliefs, political

stance, racial ideologies and values.

2. Embedded Codes – Dissemination: Distribution of Fashion Magazine/Visual Imagery

The perception of how things are perceived; how things are circulated influences on how fashion magazine readers will receive the message and the reproduction of its meaning

3. Decoding – Application: Comprehend the Visual Message

This is the decoding and interpreting of a visual message from fashion magazine advertisements that requires active recipients within this complex process; the decoding of a message is how an audience member is able to understand, and interpret the message

4. Reproduction – Repeat/Renew: Individual and Personal Meaning of Visual Imagery

This is the stage after audience members have interpreted the message in their own way based on their experiences, values and personal beliefs; what is done with the visual message after it has been interpreted is where this stage comes in; at this stage, you will see whether individuals take action after they have been exposed to a fashion magazine advertisement visual message

A theoretical approach of how fashion visual media messages are produced, disseminated, interpreted and applied. Fashion magazine visual messages “cannot be given to us in the form of a pure or ‘raw’ event, but is subject to the formal rules of the governing system of language...within a set of codes or system of signs”(Procter 2004, p.64). Fashion magazine

viewers are not merely passive watchers but rather are active viewers, engaging with the publication in ways the fashion editors, seemingly, never primarily expected. Communication between the fashion publication in distributing the fashion magazine to their subscribers is a form of “systematically distorted communication” (Hall 1973, p.1). In the circuit of the fashion system the sender (fashion magazine editors), has become a producer and the receiver (fashion magazine readers of image) is the consumer to reproduce meaning of the imagery. The degrees of ‘understanding’ and misunderstanding’ in the communicative exchange depend both on the position of encoder-fashion magazine and that of the decoder-the viewer. The misunderstandings between the encoders and decoders of the fashion magazine publication are their messages failing or not failing to get across. There is indeed some misinterpretation and not having real data of how widespread that can be. Before a visual image can have a defined and have a positive or negative effect, satisfy a need, it must first be appropriated to a meaningfully decoding. The “event [visual message] must become a ‘story’ before it can become a communicative event [receivers take away of the visual imagery]” (During and Hall 1999, p.508). The oppositional view is when the audience member is capable of decoding the message in the way it was intended to be decoded, but based on their own societal beliefs, often sees another, unintended meaning within the message. “For Stuart Hall, this communication process is too neat...the distortion in it is that the receiver might not be up to the business of getting the message he or she ought to get” (Procter 2004, 59).

The objective of magazine publication in the fashion industry is the production of a message. “The inter-connection between societal structures and processes and formal or symbolic structures is absolute pivotal” (Hall 1973, p.1). Specially organized through a series of operation

codes with translation of that visual message into societal structures. "...The structure employs a code and yields a message: at another determinate moment, the 'message', via its decodings, issues into a structure" (Hall 1973, p.3). The symbolic form of the visual imagery in fashion magazines has a solid position in the communication exchange to fashion audiences. The codes of encoding and decoding may not be perfect, that is the degrees of 'understanding' and 'misunderstanding' in the communicative process. "Certain codes...so widely distributed in a specific language community or culture, and be learned at so early age, that they appear not to be constructed...but to be 'naturally' given" (During and Hall 1999, p.511).

The fashion industry editorial has communicated through an imagery depiction system that both distorts and evokes contradictory. "Distortion is built into the [Fashion] system...rather than being a 'failure' of the producer or viewer"(Procter 2004, p.59). The fashion magazine visual message can mean anything we want it to mean with the finite number of meaning its capable of generating. "In order for the encoded message form to generate meaning and have an effect, it must be decoded by the viewer...it is the act of viewing the releases its signifying potential" (Procter 2004, p.65). It is the production of the visual imagery at the editorial level to the viewer perception at the other. "Decoding is the most significant, but most neglected aspect of the communication process" (Procter 2004, p.65). Potentially between the moments of encoding and decoding has everything to do with personal or individual understanding and/or misunderstanding. "Hall argues that the message sent is seldom (if ever) the one received and that communication is systematically distorted" (Procter 2004, p.57). Fashion magazine advertisements can have multiple layers of meaning they can be decoded in various ways and can mean something different to different people. The sender of information can never be sure

that it will be perceived by the target audience in the way that was intended, because of this chain of discourse.

2.2 Roland Barthes

“We photograph things in order to drive them out of our minds” (Barthes 1981, p.53).

A French theorist, philosopher and semiotician Roland Barthes best known for influencing work making important advances in the areas of semiotics and others areas. Semiotics divided into three branches (semantics, syntactics and pragmatics) and for this research the use of pragmatics was used which is the relationship between signs and interpreters, the ability to understand another speaker's (fashion magazine advertisements) intended meaning and the language in use. Ferdinand de Saussure a Swiss semiotician laid the foundation for many significant developments in semiology, Saussure is widely considered, amongst others, one of the fathers of 20th-century of semiotics/semiology. Barthes spent the early 1960s exploring the continuation of Saussure research in the fields of semiology and the study of meaning and making, the study of sign processes and meaningful communication. “Nobody had a better eye for fashions - in language, in behavior, in anything - than Roland Barthes” (Broyard 1983, .com). In semiotics, Roland Barthes explains the process in his book call *The Fashion System* giving explanation on how a system of signs and imagery can be translated into words to mean something to the reader. In this research Barthes describes how in the fashion industry any word could be injected with meaning either through object or imagery. Thus, if fashion magazine advertisements ‘image’ delivers a certain situation or message, this idea is immediately naturalized and injected into society to be truth. In his consideration of the language of the fashion magazine and the

structural analysis of descriptions of clothing by his work *The Fashion System*, Barthes gives a brief history/introduction of semiology. For his analysis, Mr. Barthes uses the magazines *Elle* and *Le Jardin des Modes* for the years 1958-59, and to demonstrate how semiology works.

Camera Lucida, another great work by Roland Barthes, is a short book published in 1980 and the book investigates the effects of photography/imagery on the spectator begin as an investigation into the nature of photographs. Roland Barthes presents photography as being apart in codes of language or culture, acting on the mind as much as on the body. Barthes connects photography's ability to represent other than its direct meaning to alter what are in fact embedded codes and structured meanings in the photography. Barthes efforts aim to inject a customized theoretical framework to determine representation of the image in which one can classify photography works, to potentially get at the core of its meaning. The desire to study and understand what the meanings are in a photograph Barthes' analysis of photography develops more detail and insight through a structuralize approach using *studium* and *punctum*. What makes a photograph stand out Barthes looked at photographs in this two-step process:

1. Studium

The element that creates interest in a photographic image and the range of meanings available and obvious to the viewer and its embedded coding

2. Punctum

Is an object or image in the photography that jumps out at the viewer within a photograph and is the rare detail that attracts you to the photography

Studium, Barthes states: “the general enthusiastic view of an image/photography and the participating culturally of the figures, the faces, the gestures, the setting and the actions within the image...it is the element which rises from the scene, shoots out of it like an arrow and...the studium is of the order of liking, not of loving” (Barthes 1981, p.25-27, 43). It shows the intention of the photographer but how the reader experience this intention in reverse as spectators; the photographer thinks of the idea (or intention) then present it photographically, the spectator/reader then has to act in the opposite way, they see the photograph then have give interpretation to see the ideas and intentions behind it.

Punctum, Barthes states: “Is a detail, a partial object, what does it speak, photographs speaking are in effect punctuated with sensitive points of messages that sting, that deliver a strong message” (Barthes 1981, p.25-27, 43). This stage changes the ‘like’ of studium to the love of the imagery. Book Camera Lucida, Barthes continues to explain “its mere presence changes my reading, that I am looking at a new photograph, marked in my eyes with a higher value” (Barthes 1981, p.42). As a fashion magazine publisher of advertisements an understanding of punctum could potentially allow to make stronger and compelling imagery. Punctum is very personal and often different for everyone and “studium is ultimately coded, the punctum is not which I feel relates to how the interest in studium is often in the deconstruction of the image, whereas for punctum it is that point of impact” (Powell 2008, .com).

2.2.1 Visual Studies

“Fashion has become an intrinsic part of today’s visual culture” (Smelik 2003, p.153).

In this research I generally use the terminology visual Culture, visual Studies, visual imagery, and visual fiction to recognize the practice and viewpoint of what the study is, its potential expansion and its reliability in humanities. The ambition to remain a fluid interdisciplinary study James Elkins states “as it stands visual culture draws on nearly two dozen fields in humanities” (Elkins 2003, p.25) amongst a plethora of other disciplines. Gathering and borrowing from a number of neighboring disciplines, including art history, anthropology, sociology, art criticism, film studies, gender studies, fashion studies and journalism. “Visual culture did not appear as a choice of study until the 1990s...in general terms, it would be fair to say that visual culture is less Karl Marxism...and more in debt to Roland Barthes...and closer to sociology” (Elkins 2003, p.2). Expounding well and precisely defined visual communications in 2001 by Margarita Dikovitskaya within the first dissertation on the up-rise of research on visual culture states the following: “...some researchers use the term visual studies to denote new theoretical approaches in art history; some want to expand the professional territory of art studies to include artifacts from all historic periods and cultures; others empathize the process of seeing across epochs; while still others think of the category of the visual as encompassing non-traditional media, the visual cultures of not only television and digital media, but also of the institutional discourses of science, medicine and law” (Elkins 2003, p.5). In simpler terms visual culture is trans-disciplinary and cross-methodological approach and visual imagery depictions provide information, gives pleasure and displeasure, effect styles, determine consumer consumptions and direct power relations. In reading and interpreting the images this research use visual studies method on categories for evaluating imagery from Instructor of Holon Institute of Technology in Israel Dr. Shlomo Lee Abrahmov (Abrahmov 2008, p.10-11). This method helps to answer

questions of what is the interpretation of the image; what is the concept that underpins the image; what is the intention of the fashion magazine; and what is the consumer response to the image?

The following three levels are used to construe the visual date imagery collected in the concept of 'seeing and analyzing'.

1. First Level: The Factual Level

The main attribute of this level that it is objective; it is the factual aspects of what is seen;
Observing factual details

2. Second Level: The Interpretive Level

This level is subjective; can make our own views; (this is personal and different interpretations depending on the culture); assigning significance to factual details

3. Third Level: The Conceptual Level

The abstraction and the cultural the universal meaning, the intention of the fashion magazine advertisements reasoning; deciphering the intrinsic deep meaning

Visual communication has a place in this research where visual is discussed through fashion magazine advertisements and "seeing is a great deal more than believing" (Mirzoeff 2002, p.1).

Visual imagery and the ways in which fashion is 'fashioned' by magazine publications questions how do meaning get into the image. "Visual studies is actually one of several expressions that are sometimes distinguished and other times indifferently mixed" (Elkins 2003, p.1). It is important to attempt to understand how the fashion readers interact with these images that

partake in remaking the world and narrate the stories, which are carry within society. “It is this questioning of the ways in which we inhabit and thereby constantly make and remake our own culture that informs the arena of visual culture” (Rogoff 2002, 18).

It seems no longer one dominant movement but a multitude of directions that an image can mean and take drive of the mind. Visual communications provides a plethora of opportunities for rewriting culture within our journeys. Dr. Anneke Smelik a professor of Visual Culture, chair in the Department of Cultural Studies at the Radboud University in the Netherlands does current research on visual fashion studies states “since the invention of photography, film, television, video, CD-ROM and the internet, we have rapidly shifted from a written culture to a visual culture: We live in a culture of images” (Smelik 2003, p.153). The choice of fashion magazine imagery has a great deal to say about the work and scattered over the whole range of image production and reception. It has been found that “visual Culture is predominantly about film, photography, advertising, video including television and the internet” (Elkins 2003, 36). This visual body of research is concerned with ‘photographs, advertisements, fashion magazines, African-American male, fashions and culture style.’

In this research the shift from textual to visual means the image can be viewed in purely positive or negative terms and the experiences that evokes from that imagery. Visual communications “makes the modern period radically different from the ancient and medieval world in which the world was understood as a book” and not visually (Mirzoeff 2002, p.6). Pictures are seen as representations of ideologies, in this case the fashion magazine editorial staff. Fashion of visual fiction is an important component of the play on African-American identity. “According to

[Sigmund] Freud the human being is not at all governed by his reason, but rather by...[the] unconscious” (Smelik 2003, p.155) formulating this idea of fragmented subjectivity while the subject (the African-American man) always stand in relation to what others (fashion magazine publications) seemingly portray the African-American man has. “One of the key tasks of visual culture is to understand how these complex pictures come together...and different notions of viewing and spectatorship” (Mirzoeff 2002, p.7). Most visual connections take place outside the formal structured moments of viewing and visual culture seeks to find ways to work within the fashion system. “...Everyday life sought to prioritize the ways in which consumers created different meanings for themselves from [visual] culture...in postmodern everyday life from the consumer’s point of view” (Mirzoeff 2002, p.8). It is the experience of the viewer that transports the individual components of the visual communications into relations with others.

“When photography was invented in the nineteenth century it was thought that finally there was a means by which the world could be depicted without editorializing, but that did not turn out to be the case” (Harper 2012, p.9). A visual aid is described as the conveyance of ideas and information in forms that can be read or looked upon. Visual communication in part or whole relies on the human vision. The eye is the symbol and main component to experience the sense of this visual communication within fashion magazines. The evaluation of visual communication fashion magazine advertisements is subject on the measuring comprehension of the fashion magazine readers/audience. “...In advertising the signification of the image is undoubtedly intentional; the signified of the advertising message are formed by certain attributes of the products and these signified have to be transmitted as clearly as possible” (Barthes 2002, p.70). The interpretation of images is subjective and to understand the depth of meaning, or multiple

meanings, communicated in an image requires knowledgeable analysis. “Imbued with the conviction that visual media were forms of communication that while fundamentally different from speech, could and must be seriously examined as ways by which human beings create and share meanings” (Gross 1981, p.1). Photographs are good tools to make or emphasize a point or to explain a topic. A photograph is also good to use when the actual subject of the African-American male cannot be viewed. “A freedom to understand meaning in relation to images, sounds or spaces not necessarily perceived to operate in a direct, casual relation to either their context or to one another” (Rogoff 2002, p.15). Visual data is construed but does not make them less impactful and/or useful. “In everyday life, the development of the internet, high-definition TV make it clear that visualizing is here to stay” (Mirzoeff 2002, p.10). The visual information provided in the fashion magazines first seen as photographed for this focused research study using images in one of several ways to learn photographic imagery. “...Image straightway provides a series of discontinuous signs...it permits the consideration...the process of signification” has seemingly lost its corresponding truth through translation (Barthes 2002, p.70-71). It is the begin of an exploration into how and what pictures mean and the understanding on the how pictures differ from the producers (Fashion magazines editorial) meaning giving “...endless displacement of meaning...visual culture provides the visual articulation of the continuous displacement of meaning in the field of vision and the visible” (Rogoff 2002, 15).

2.3 bell hooks

bell hooks an accomplished African-American social activist, social critic and author with her writing focused on the interconnectivity of race relations. Hooks often a vocal voice for the African-American community states “Black males who refuse categorization are rare, for the

price of visibility in the contemporary world of white supremacy is that black male identity be defined in relations to the stereotype whether by embodying it or seeking to be other than” (hooks 2003, p.xii). That quote coming from ‘We Real Cool – Back Men and Masculinity’ is a book by Hook’s that takes a journey on the urgent and renewed view of what is the African-American male and talks about developing the capacity within African-American men to confront systems, for this research the fashion system, of domination in a constructive ways. Consideration and review to the social and demographic characteristics of African-American males, “...the plight of African-American males should be a major priority for the leadership in the United States to consider” (Hardiman 2013, .com). Possibility “that this is a culture that does not love black males, that they are not loved by white men, white women, black women, or girls and boys...or black men do not love themselves” (hooks 2003, p.xi). Potentially being male and African-American has meant being psychologically emasculated. “As long as black males were deemed savages unable to rise above their animal nature, they could be seen as a threat easily contained” (hooks 2003, p.xii). African-American males cannot be ethnographically understood within the fashion editorial process without analyzing the personally environment and institutions that shape and influence their lives. “Black males have been stereotyped in the media by the five D’s: dumb, deprived, dangerous, deviant, and disturbed. This social devastation [of the African-American male] has only been made worse by negative portrayals in the media” (Majors and Gordon 1994, p.xi). Society and academic research has shown that “...the most reviled, mistreated, misunderstood, and neglected human being ever to live in America is the Black male” (Franklin II 1994, p.13). Specifically the way African-American men are characterized and regarded as the fashion industry’s curiosity. “The media, the news industries, clothing industries [fashion industry] and other societal mainstream affiliates have cornered the

market on representing black males in a stereotypical manner that disproportionately depict black males” (Bradshaw 2010, .com). The quality of existences for African-American males has seemingly modernly deteriorating and the modern-day African-American male men’s movement has grown from this thought process. Book “The Souls of Black Folk is organized and framed by the symbolic unification of race and nation, and its closing pages of author W.E.B. Du Bois repeats his strategy of placing black bodies at the center of the national discourse” (Carby 1998, p.29) or I will fashionable rephrase that ‘black bodies need to have the positive representation at the center of fashion magazine publication discourse’. “Du Bois rejects the marginalization of black people in American national life, whom he sees as integral to the founding and formation of the republic” (Carby 1998, p.29). Sporadically some African-American males still lead by the words of Malcolm X refusing to allow himself to be identified by a system of race, gender and class classifications. These messages with its seemingly endless fight emphasizes the essence of Hooks message projecting in her book that African-American males in this culture of white supremacy do not love African-American males. Hooks conveys that African-American men are forced to repress themselves in white America or for this research repress themselves within the fashion system. Hooks continues to explain the ways in which racial and gender relations developed in American society have criminalized and dehumanized African-American males, and these ways have harmed the African-American male community.

Statistical Information of the African-American Male:

Marital status, in 2000, 41.6 percent of the African-American male population aged 15 years of age and over was single, but only 28 percent of the white male population in this same age group were classified as single (“US Census Bureau - Marital Status: 2000” 2003, p.3). “In 1940, Black

and white men had similar marital...as times moves forward Black men are more likely to be divorced than are white men” (Gary 1981, p.23). Education continues to be considered an important element in the African-American male society, “Blacks see education as fundamental to their gaining the necessary economic resources for maintaining a reasonable quality of life” (Gary 1981, 27). The prison system has shown to be a large containment of African-American males “since 2012 men of color make up 60 percent of the prison population through out the United States” (Hardiman 2013, .com).

2.3.1 Racial

“The population of people of color [Blacks amongst other ethnicities] will continue to grow in actual numbers and as a percentage of the United States population for the foreseeable future; Census Bureau projections by year 2050 Blacks populations are projected to grow about 10% in each decade” (Wilson et al. 2003, p.17). This will alter dramatically the racial and cultural mix of the United States and the “U.S. census bureau 2007 data indicate that blacks are the second largest racial group in the United States and growing” (Jackson, Caldwell, and Sellers 2012, p.3). The development of our racial and ethnically diverse society should not be a problem for fashion magazine publications editorial teams but an opportunity to market to the African-American male culture. “The history of advertising in the United States is replete with characterizations that responded to and reinforced the preconceived image that many White Americans apparently had of blacks” (Wilson et al. 2003, p.140). Portrayals in fashion magazine advertisements are largely mirrored perceptions of the fashion editorial team process as they see non-whites. “The growth of racial diversity in the United States has forced the American media to reexamine the ways in which they have traditionally dealt with people of color” (Wilson et al. 2003, p.26).

African-American males integration to fashion magazine publication have come down to financials gains that it can bring to fashion magazines advertisements "...it is believed that the presence of Black models in advertisements decreases the effectiveness of advertising messages" (Wilson et al. 2003, p.152) based on dollars and cents. "Given the consistency of the [academic] research findings, more blacks should be portrayed in advertisements...If Blacks continue to be underrepresented in advertising portrayals, it can be said that this is an indication of prejudice on the part of the advertising industry, not consumers" (Wilson et al. 2003, p.152). Fashion readers of these publications come away with skewed views of African-American males and Black consumers respond favorably to positive Black role models in print advertisements, not negative portrayals.

"By the end of the 1970s, mass audience advertising in the United States had become more racially integrated...with Blacks...and could be seen in...major magazines...that showed an increase in the appearance of Blacks" (Wilson et al. 2003, p.151). Displaying the persistent inequality between blacks and whites is increasingly present although "Blacks were featured in only between 2% and 3% of magazines advertisements as late as 1978. That percentage, however small, was a sharp increase from .06% of news magazine advertisements reported in 1960" (Wilson et al. 2003, p.151). Academic research continues to describe in "...1972 study examining White backlash did show that an advertisement featuring darker skinned Blacks prominently was less acceptable to Whites than those featuring lighter skinned Blacks as background models" (Wilson et al. 2003, p.151). Within fashion advertisements there is a high degree of stereotyped presentation and advertisements plants images in our minds that depict the social purpose of convincing the reader. "Many scholars and social commentators have turned a

critical eye towards representations of African-Americans and racial issues

across...advertising...reveal an unsatisfying array of Black images in mainstream media”

(Squires and Haggins 2012, p.289). To continue the perceived notion “...firms are willing to pay a higher labor cost and forgo profits to appease their own preferences for whites by refusing to [recognize and] hire black” (Hamilton and Darity Jr 2012, p.61).

Categorizing is a substantial attempt to put African-American males in classification such as ‘minorities’ of the society which is potential a misleading label, “in the past, the term [minority] was often applied to people of color in the United States because the total number of Blacks...were smaller than the White majority” (Wilson et al. 2003, p.5). Seeing this label society thought of Black minorities as small not only in percentages/numbers and also of least important in society. The “persistent disparity is related to the social structures that privilege whites over blacks...can be termed discrimination” (Hamilton and Darity Jr 2012, p.61).

The content and assessments of the media “discriminatory acts [fashion system] can be viewed as acts that have a negative impact on minorities [African-American males]...prejudices taken to mean negative...attitudes toward a sexual or race/ethnic out-group” (Feagin and Feagin 1978, p.1). One important aspect is the recognition that African-American males continued survival in spite of the conditions is a phenomenon of greater importance of the fact that this conditions which have taken and threaten African-American males lives have not changed significantly in this era.

2.3.2 Stereotype

The fashion system represents a set of beliefs of cultural stereotypes communitywide of African-American males social group. Defining 'Fashion Stereotypes' is a set of beliefs to help manage the complexities within the fashion system and stereotypes are products of faulty thought process that led to largely incorrect beliefs considered unjustified by observers and are visual pictures in our heads about a category of people held by an individual or group. People within the fashion culture ascribe certain traits to African-American male groups and perceive that those groups possess distinctive characteristics. The Fashion system significantly influence how these distinctions are encoded, interpret and retrieved. "Although it is clear that people can...judge some...from physical qualities, less is known about what stimulus information they are responding" (Zebtowitz 1996, p.87). Within fashion magazine encoded depictions "...portrayals [can] cause negative cultural repercussions that may force minority individuals to act a part and in doing so, conform to society's expectations" (Salazar 2001, p.10). African-American males in fashion magazine advertisement previously had sparse or demeaning positions. If advertisements/fashion system reinforces the negative stereotypes, fashion magazine advertising can contribute to negatively on impact African-American males. Dr. Audrey M. Shuey from the Department of Psychology at Randolph Macon Women's college in 1953 conducted a study whether or not African-American 's were portrayed differently in magazine pictures and she concluded that few African-American were used and when they were depicted they were stereotyped predominantly as servants of low-life. This study expresses the variety of subtle ways ads are contributing to the perpetuation of fashions racial stereotypes.

To understand the fashion system sources for ethnic inequalities is the underlining question. “The dominant ethnic group (Whites) holds negative stereotypes about many ethnic minority groups [African-Americans Males]; Whites treat members of ethnic minority groups less favorably than they treat other Whites” (Jussim and Fleming 1996, p.165). One basis that the fashion industry is seemingly heedless of the factors that underline stereotypes is that it continues to get underplayed, vetoed or simple disregarded. “Because of...deep-seated nature in American culture, negative racial attitudes persist in contemporary society; White Americans still describe Blacks as significantly less intelligent, less hard-working, and more violent than Whites” (Dovidio et al. 1996, p.285). Fashion system prejudice systemically seemingly negatives stereotyping against African-American males and that questions the proportions of the fashion system feel that it their right to stereotype against African-American males. Its important to understand that “Fashion is a standard by which we judge people and obviously the greater our knowledge of fashion the more subtle our judgments” (Rouse 1989, p.70).

Bethann Hardison, fashion activist and former model, is an advocate for diversifying and supporting African-American s in the fashion industry and keeps the message alive on pressing issues and keeps it in the forefront of the fashion industry. When the African-American male is presented in the fashion system they may be perceived through the lens of stereotyping that are usually negative depictions. Hardison helps bring light to the disconcerting stereotype issues that are embedded in the fashion system that has shown to be challenging to potentially refashion the thought process. Research has shown that stereotypes develop probabilities and notions and that can impact the perception towards the African-American male and potentially fabricate generalizations about this community. It can be an indirect cause for stereotype to develop in that

it may be triggered from the conscious mind or the unconscious mind; Research has also shown that psychologist consider stereotypes the engine that drives prejudice. Stereotypes in the fashion system can be constructed in the everyday depictions and feeling and thinking that are developed and sustain by a series of indirect forces, racial concerns, and big media. “Stereotyped media portrayals can serve to build expectations and may in turn, contribute to social problems such as prejudice or inequities in educational and occupational opportunities” (Taylor and Bang 1997, p.286). The fashion system with its ability to influence and shape depictions can and should play an imperative engagement in reducing the racial prejudice profile. Through these forces stereotypes have become rooted into the communal consciousness of the fashion system for the African-American man.

2.4 Fashion Magazine Advertising

African-American has gradually been incorporated in conventional media platforms within the past few decades. “They have largely succeeded in TV, but in print advertising, African-American are thus far under represented” (Zinkhan, Qualls, and Biswas 1990, p.549). Researcher William Boyenton sampled 2,500 pages in 1964 of magazines, Life, Good Housekeeping and the Atlantic Monthly and found only 4 advertisements consisting of African-American model representation (Boyenton 1965, p.227-235). Keith K. Cox is Associate Professor of Marketing at the University of Houston compared 1949 to 1950 advertisements to magazine advertisements in 1967 to 1968 and results were only a minimal increase in the proportion of African-Americans. The purpose of the research was to determine whether there had been any change in the stereotyping the occupational role of ‘Negro’ in general magazine advertisement since 1949-50. Dr. Harold Kassarijian a management Professor Emeritus at UCLA Anderson and expert on

consumer behavior indicated in 1969, that African-Americans appeared less than 3% in magazines advertising. African-American representation decreased in the 50s but increased again in the 60s. Journal article 'Blacks in Mass Circulation Magazine Advertisement' from authors Davis Colfax and Susan F. Sternberg also states a substantial increase in the percentage of ads depicting African-Americans in commercial fashion magazines, from 1.7% in 1967 to 7.3% in 1969 (Colfax and Sternberg 1972, .com). Journal article 'Portrayal of Black in Magazine Advertisements' from authors Ronald Humphrey and Howard Schuman in 1984 found that African-Americans remained underrepresented in magazine ads with a 5.7% occurrence rate, but the presence of African-American was on the up-rise (Humphrey and Schuman 1984, .com). Fluctuations in the research findings can be in direct results to the fashion magazines used for the samples of these research studies. Primarily fashion magazine publications have an appeal to potentially narrow segment. It may be that fashion magazine publication advertisers have no proper data to suggest that segments such as African-American males are simply not part of their target market accordingly and thus different magazines are not produced in results and terms of frequency of circulation. "In the mid 1960s, advertisers faced a sensitive social and economic issue of integration of black actors [models] with whites in this new form called 'integrated' advertising became a societal concern" (Whittler 1991, p.54). In the past and potentially still a concern of today's fashion magazine publications "...fearing 'white backlash,' advertisers widely believed that the dominant market saw portrayals of African of African-American women and children as non-or less threatening than African-American males" (Salazar 2001, p.18).

2.4.1 Fashion Magazine

Fashion magazines are a comprehensive reflection of the magazine publications today and a prediction for the future of tomorrow. Magazine publications require...“specialist skills involving magazine journalism of commissioning, writing news and features, researching, interviewing, production and subediting and magazine design, photography and picture editing” (McKay 2000, p.I). The “magazines industry over the course of the twentieth century and into the twenty-first has been profoundly shaped by the interests and activities of three key factions: magazines produces, audiences, and advertisers” (Duffy 2013, p.132). The visual contexts of magazine design are...“magazines start as a series of blank pages waiting to be filled...filling those pages you’ll also think of images and how these relate to the words, how these elements work together within a context” (Holmes 2000, p.158). Great standards of design are now expected particularly in fashion magazines publications. “Magazines are in space and time and there’s a connection between pages and pages, a continuum...the information it carries has more time to make connections between the different ideas that might be present” (Wozencroft 1988, p.96). Each fashion magazine begins to potential develop itself within an object as art.

A fashion magazine as an object of design...“at its simplest magazines design is the way in which words and images and the physical elements such as paper and binding work together” (Holmes 2000, p.160) and “the object [fashion magazines] is tied to that of the subject [readers of fashion magazines], so long as the subject is defined as that which can become an object in its own right...the sort of correlations that cannot imagine an object without a subject” (Steinweg 2014, p.42) and “the object [fashion magazines] is always already both image and word” (Kreuger 2014, p.17). The fashion magazine itself is a highly personal, special, magical and has

life as a commodity that is mass-produced for conglomerate consumption. “The U.S. society, as a whole, increasingly relies on mass media for the transmission of ideas, information, and values...fashion magazines glamorize life, products and the people depicted...” (Salazar 2001, p.5). This puts in place that “good magazines design is now encountered by everyone and appreciated by all...design is the greatest factor in modern life” (Holmes 2000, p.158).

Surrounded by images of visual literacy with books, social media, newspaper, digital magazines, films, and advertising all play with images in diverse ways and this continues to hold the primary reason design is important to fashion magazines. “Magazines design cannot...be generalized; it is always a specific problem...each publication has its own problems, its own aims, its own conditions and limitations” (McLean 1969, p.161) that deems to develop its own identity to potentially be a magazine that is a fashionable object. “Visual images have great power, and experienced consumers learn to read and decode them immediately, even those consumers who don’t have the analytical vocabulary to explain why” (Holmes 2000, p.160). Within fashion magazine publications “paper is, literally, the basis on which everything else rests...the look and feel of paper carries its own message to potential readers: thin and flimsy signifies low quality, thick and glossy signifies luxury...also typesetting is one the most complex and arcane areas of magazine design” (Holmes 2000, p.165 & 166). Attention particular to the “white space, cut up pages and rearrange them, see how a simple change of position of one element can transform a design” (Walker 1992, p.30). The layout design could be “characterized as determining the dynamic relationships between various elements on the page, type, photographs or illustrations, and the color of the paper itself” (Holmes 2000, p.167). Fashion magazines decree fashion aesthetics, presumable look of the seasons and these platforms plays a cardinal position in how fashion media affects and is persuasive towards a multitude of cultures and its potential to be a

fashionable object of desire. “Design is a language just as French and German are languages” (Wozencroft 1988, p.10). Fashion magazine is seemingly widely used as an adjective to mean unjustifiable and potentially expensive. “Nowhere in a magazine is the interaction of words and pictures more important than on the front cover” (Holmes 2000, p.162). Consumer judges a fashion magazine by its front cover “most magazines devote entire front-of-book sections to star style and flaunt celebrities on their covers... a few covers per year with models on them, but for the most part, celebrities rule” (Lee 2003, p.118) and “the cover has to do two key jobs for a magazine: it has to sell the general concept of the publication as well as reflect, through its design, the intellectual level of the editorial content” (Swann 1991, p.133). Readers want to indulge themselves by lingering over photographs of the highest quality and “for many magazines readers the photographs and illustrations are one of the main reasons for buying the publication” (Ang 2000, p.170).

Chapter 3: Black Male Mass Fashion Culture

In the 1920s and 1930s, during and after “the Harlem Renaissance, there were numerous accounts of stylish African-Americans in Harlem...identified as ‘different’ in US society and often denied access to its world of masculine privilege” (Kaiser et al. 2004, p.56). Figure 5 gives a timeline of major American events and important occurrences in African-American history that help develop the African-American male fashion culture. The 1960s was a turning point in the way African-American men perceive themselves and how society perceived them. “James Brown came along and told America to get on the good foot, chanting, ‘Say it Loud! I’m Black and I’m Proud! Black Power movements told us to look in the mirror and say Black is Beautiful” (Thomas 1998, p.9). “The civil rights movement of the 1960s and 1970s fostered the theme of

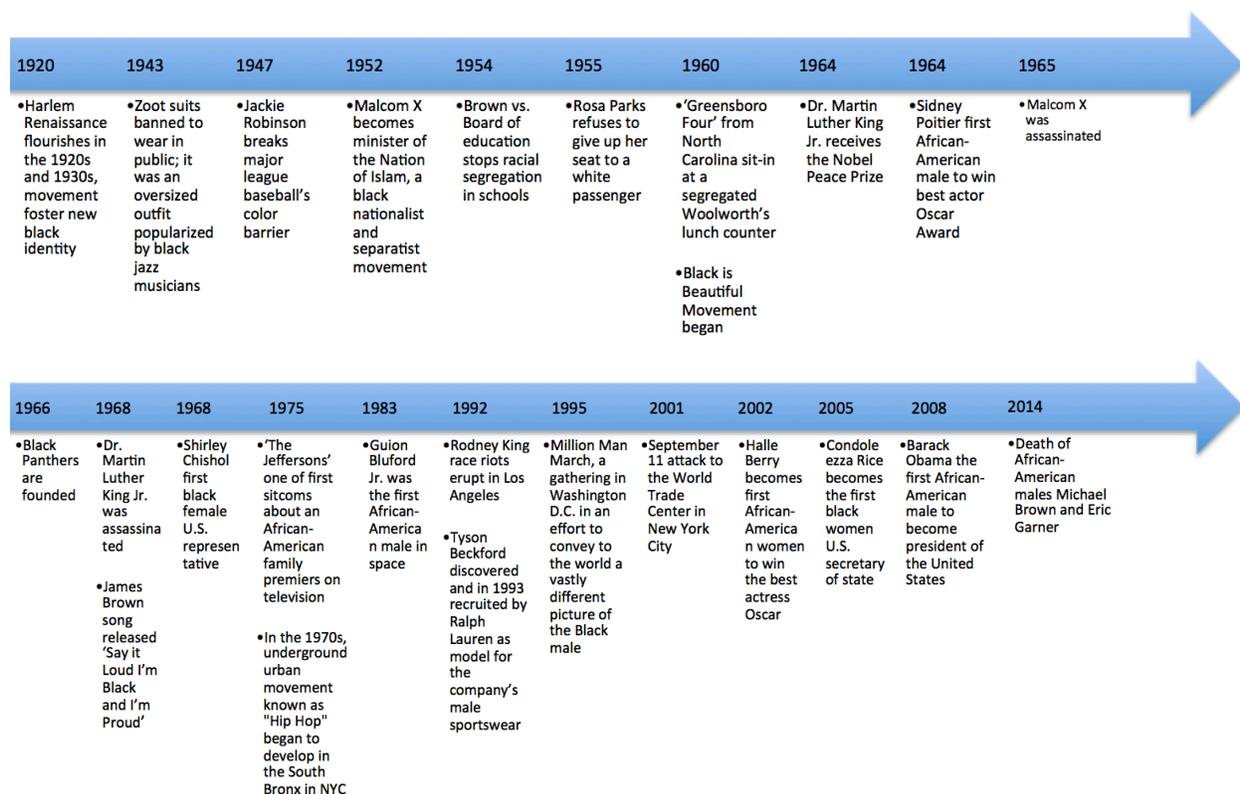


Figure 5: African-American History Timeline.

‘black is beautiful’, promoting self-acceptance of black features and grooming that rejected white beauty standards” (Kaiser et al. 2004, p.58). By the 1980s, fashion media was starting to increase at a glacier pace and receptive to contemporary portrayals of African-American men. “A wide variety of African fabrics and styles was used to create a complex African-American fashion system in the 1980s” (Kaiser et al. 2004, p.60). Malcolm X indirectly taught African-American men that there was nothing wrong with being an African-American man and despite the difficulties of life “it is very difficult to be a man... what it means to be a man can vary depending upon who you talk to, but society has had its own ideal for centuries” (Hinds and Taylor 2002, p.15) on how the African-American male should be conducted. “Race is another component of American Fashion. African-Americans, Native Americans, Mexicans, Cubans and other Latinos inspired many styles in the twentieth century” (Welters and Cunningham 2005, p.5). African-American Male power fashion politics and the “distinctive styles created by black men and women of the African diaspora have been molded by politics, cultural exchanges and the desire of different social groups to forge distinctive identity” (Tulloch 2004, p.BC). Hip-Hop era in the 1970s was also a significant part of the development of African-American fashion.

African-American males style builds on the vein of research apparel studies, giving attention on the directions in which different area of the African-American male have managed their sense of individual and sense of place in fashion. Choices that African-American males make when it come to apparel, dress and appearance, black fashion culture reveals something curious within the nature of African-American male identity. “Black people are known for ‘stylin out’, dressing to the nines, showing their sartorial stuff, especially when the occasion call for it and, more telling, often when it does not” (Miller 2009, p.1). African-American males fashion are a range

and variety of the expressive practices that make African-American male style a distinctive and recognizable point in modern life. It is the formal and expressive aspects of external visual communication for the African-American male to the world and "...to the extent that 'black style' is globally recognizable today, it is an object of shared fascination across the board" (Tulloch 2004, p.8). The black fashion culture is apart of its continuous redefinition of what it means to be African-American male through dress and maintaining a sense of fashionable self and dignity to survive. "Afro-American culture is a very rich one, and it comes out in how we dress...dressing nicely, dressing with style, taking things that are found in the dominant culture and changing them...giving them a flavor of our own" (Tulloch 2004, p.51). The dress culture of African-American males is rich in history and cultural significance. The comprehensible inclusion of African-American males in fashion magazines continues to be the imperative progression but is indeed not adequate. "The advertising industry, is truly trying to reach racial minorities, must not only include African-Americans in mainstream advertising, but must show them in various occupation, meaningful roles, and a variety of settings, just as they are in society" (Salazar 2001, p.9). "The power and magic of photography, televisions and film is in their availability and their inescapabilty. And today, black men undeniably share in that power" (Thomas 1998, p.9). The "portrayals of black men in the media are as old as the media itself, rooted in the earliest days of racial ignorance and paranoia when images of the black man amounted to little more than those of servants and pandering entertainers, and later, criminals, deviants, and urban savages" (Thomas 1998, p.9). The journey has been long from the early days of when imagery depictions were a reminder of oppression. Ever African-American man has a story that partakes the fashion media platform and evolution that they help to create in the fashion system.

3.1 Black Style: Apparel and Aesthetics 2000-2014

In the 2000s, manifest a fusion of new technology and America's obsession with celebrity and fashion. Virtual communication technologies, such as Instagram and Facebook and numerous blogs, have given every African-American male a voice outlet to share. "Fashion in this decade [2000s] may better be defined as a person possessing a sense of style, which is tied directly to the wider pop culture influences on one's daily life. As a result, fashion is currently more important to everyday life for most Americans than in the past" (Batchelor 2009, p.85). Between these years provided the baby boom of unlimited access of mass media outlets intertwining the fashion aesthetics of the African-American man giving endless access to fashion and trends.

The thought processes of consumers on fashion have changed and the shopping tradition have developed into a new way for the African-American male to shop apparel. "We love to buy. We get bored easily. And once we got hooked on the fast turnover of style...everyone from top designers down...cranked out as much variety as possible to keep us interested and spending" (Batchelor 2009, p.86). Fashion was thrown into the fashion systems and seemingly companies waited on what male end-user would choose and companies would generate fast production of that trend. "Black males cannot be understood or helped without considering the environments and institutions that shapes and influence their lives" (Majors and Gordon 1994, p.300). It was the manner that African-American males created space of their own during this time, and what fashion strategies did they implement of personal style. "They [African-American male] choose to reflect their own self-image and call out to one's dreams and aspirations" (Majors and Gordon 1994b, p.88). Fashion during this time was a cluttered and chaos as the pop culture. African-



Figure 6 - From left to right: Sean 'P. Diddy' Combs, an American rapper, record producer, actor, and fashion entrepreneur photo by photographer Anders Overgaard in 2009; Shawn Corey 'Jay Z' Carter, an American rapper, record producer, entrepreneur and co-creator of the clothing line Rocawear by photographer Nathaniel Goldberg in 2011.

American males wore in America was based on a mixture of local customs, weather conditions, accessibility to major fashion capitals (New York City, Los Angeles), and the latest show on television, cinema, and music. Reality television was a major player in its contribute to the mishmash fashion industry. “If there is any unifying theme when examining a national fashion [identity], it is that the industry [was] driven by celebrities and young people” (Batchelor 2009, p.94). Fashion carried the baggy, grudge past of the late 1990s into the 2000s. Hip-hop influenced everyday African-American male apparel, from the urban up-to-the-minute celebrity

such as Sean 'P. Diddy' Combs, and Shawn Corey 'Jay Z' Carter (figure 6) to the obnoxious oversized pants, fresh white tee shirts, and a fitted baseball cap with a nylon stocking cap underneath. Work environment throughout this era remained the aesthetics of business casual, conventional, conservative clothing. Traditional preppy clothing remained consistently popular. In the 2000s seemingly provided critical cheap apparel shopping versus going to upscale department stores. "Closeout stores [Target, Wal-Mart, Big Lots] carry brand name merchandise...although [a man's dress shirt] may be slight irregular...these goods cater to our sense of style" (Batchelor 2009, p.93). Discount fashion provide African-American males with the sense of a genuine fashion treasure hunt. The wallet of most African-American males overall during the 2000s their "Household [fashion] spending now accounts for about 70 percent of the economy" (Batchelor 2009, p.90). Many early 2000s fashions remained relevant, albeit with a newer twist. The 2000s did not have one particular style but recycled styles from the 1940s, 1950s, 1960s and 1980s. The fashion industry changed seemingly fast after terrorist attack nine-eleven occurred. In 2005, skinny jeans were reintroduced to the mainstream. From 2006 until the end of the decade, more elaborate military inspired clothing became a substantial trend.

3.2 Black Mannequin: African-American Male Models

Discussions of the African-American male models who help pave the way in the fashion industry. Gentlemen's Quarterly (GQ) magazine has a deep history starting in the late 1950s and for the front cover they would choose primarily non-celebrity individuals to grace the front covers. Approaching the 1960s, GQ became more receptive to incorporate megastars, and began their inevitable recognition of the first African-American male 'Sammy Davis Jr.' (figure 7) for the

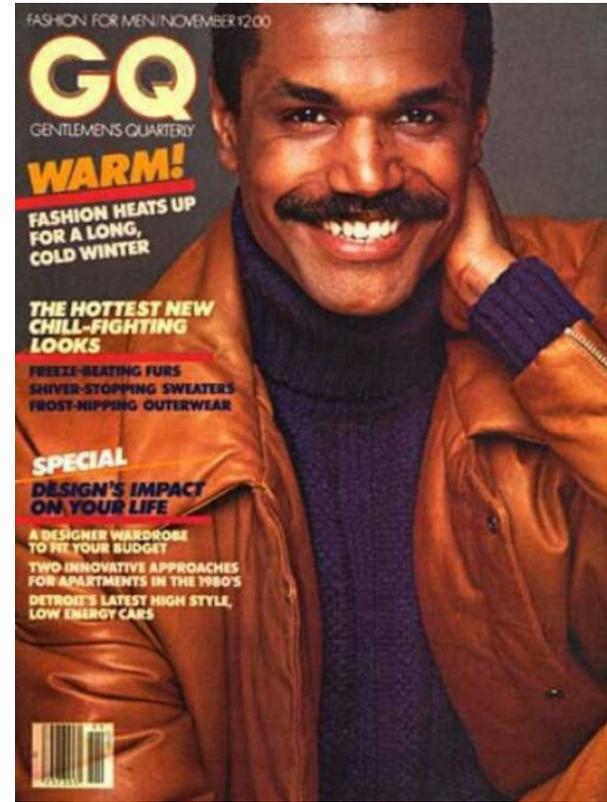
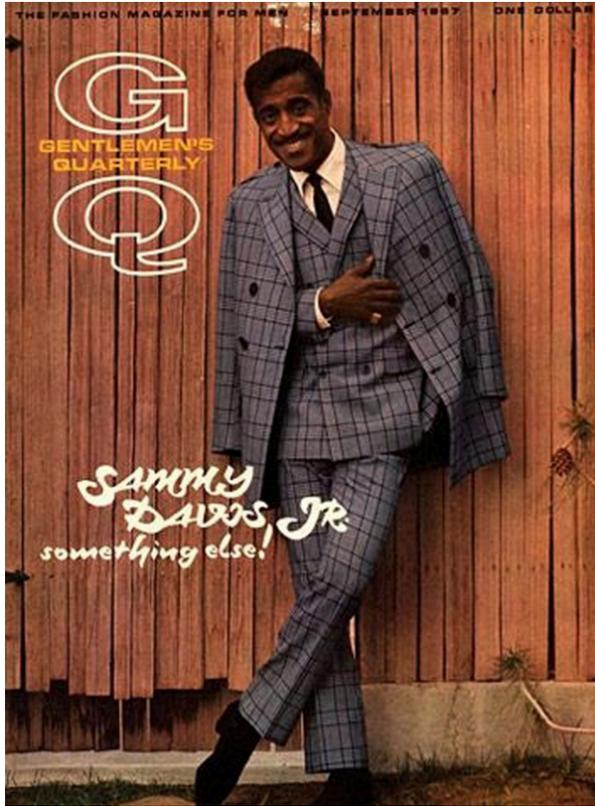


Figure 7 - From left to right: Sammy Davis Jr., a musician, dancer and an actor, September 1967 the first African-American male on the front cover of GQ Magazine photographed by Milton Greene; In November 1979, Renauld White was another African-American male, fashion model, to grace the cover of GQ magazine, photographer unknown.

front cover of September 1967 GQ. In November 1979, years later, Renauld White was another African-American male, fashion model, to grace the cover of GQ magazine. Journalist Claire Sulmers from The-Fashion-Bomb.com on February 14, 2011 had an interview with White and he stated about the diversity issue in fashion and modeling “I wanted to bring about change...I really confronted the establishment [fashion industry Wilhelmina modeling agency] about why there were not more black male images...they realized that they were wrong and that they were behind society and behind the times, and that they had to listen to me”. Renauld White was the first African-American man to walk the fashion runways shows for Bill Blass, Calvin

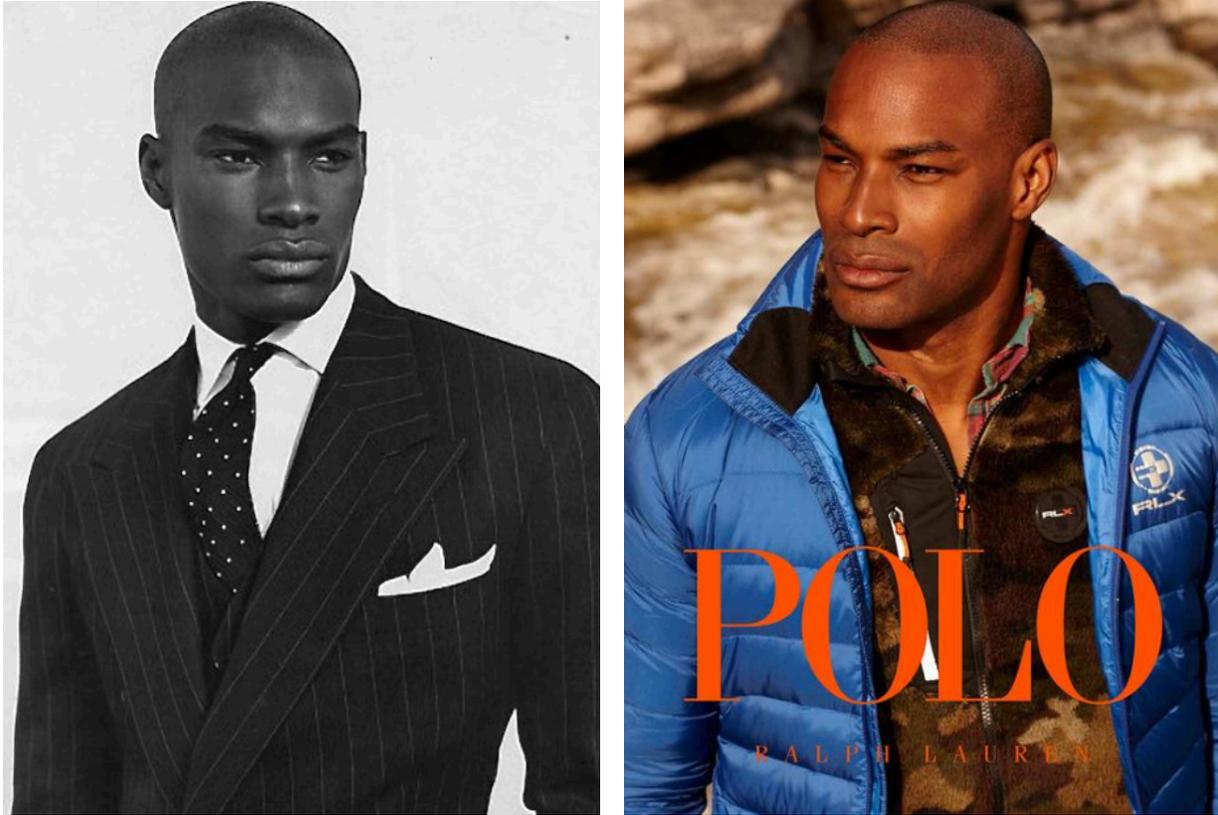


Figure 8: Tyson Beckford, African-American Male Supermodel, from left to right: for Ralph Lauren Label 1995 and Polo Ralph Lauren Label 2013 both by fashion photographer Arnaldo Anaya-Lucca.

Klein, Donna Karan, and Ralph Lauren. Richard Roundtree, an American actor and former fashion model worked as a model touring in productions for Fashion Fair, 1967, sponsored by Ebony magazine. A popular model and a notoriously good dancer of the New York fashion scene was the toast of the town in the late 1970's and early 1980's, Sterling St. Jacques. "Sterling is tall, but then he is beautiful...the etched bone structure...the sinuous physical line...the familiarity" (Wayne 2014, .com) defined cheekbones, and gray eyes. Progressing forward, authors of book 'Contemporary Black Biography' explains that Tyson Beckford became the first black man to model in advertisements for Ralph Lauren and the first black to sign an exclusive contract with the company starting in 1993. A successful fashion model that has reached status of

a celebrity, a supermodel, Tyson Beckford (figure 8) amongst the first African-American male supermodel that accompanied the fashion system with a new look on African-American body and beauty. Born in Bronx, New York City to Jamaican parents, he left for Jamaica soon after he was born. When he was seven years old, the family returned to New York and settled in Harlem. Beckford's mother experience as a part-time model helped him to get his start. She realized his extraordinary charisma and took him along on runway shows. Around 1993 a reporter for an influential journal in New York City photographed him. Beckford soon came to the attention of Bethann Hardison, who had her own modeling agency and also took the lead in demanding more work for African-American models. Beckford's career took off in 1993, just before signing on to Ralph Lauren, when he posed for Source magazine and appeared in such publications as British GQ, Essence, and Vibe. Beckford can thank his Jamaican, Panamanian, Chinese, and African roots for his versatile look, a personage that caught the attention of Gucci, Tommy Hilfiger, Nautica, Donna Karen, Calvin Klein and others over the years. Tyson Beckford "known to many as the most beautiful male model of all time...people talk about Tyson Beckford but 'Sterling St Jacques' was the first to walk the runways for Givenchy, Halston and Yves Saint Laurent [also Willi Smith]... and died in the mid eighties of Aids related complications" (Cherry 2012, .com). Beckford is among the rare African-American male models to successfully cross over into celebrity status. Beckford look was ultra urban for the fashion system and Beckford was the start of this new urban fashion culture in the 90s.

In 2007, continuing the conversation from Renauld White, several of the world's black supermodels, including Naomi Campbell, Iman, and Tyson Beckford launched a campaign against race concepts of discrimination in the fashion industry and its visual representation of the

black community. Moving forward to recent years, “Keith Carlos becomes first African-American male model to win on television show hosted by Tyra Banks ‘America’s Next Top Model’ in 2014 and is the first guy doing so at twenty-six years old, Carlos became the first man

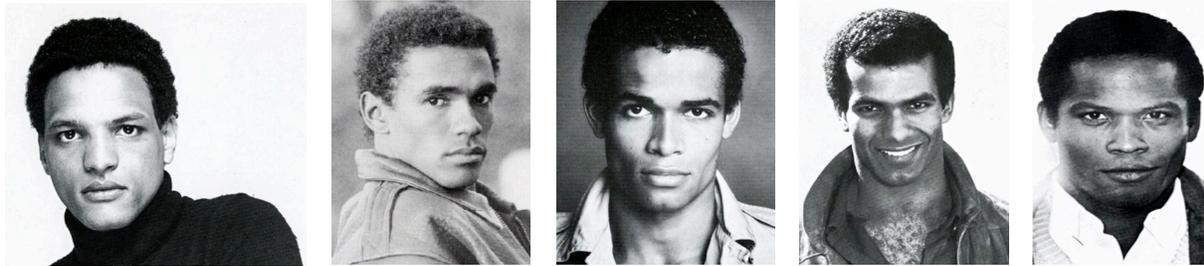


Figure 9: African-American male models, amongst other African-American males, that helped pave the way in the fashion industry. Model names in order from left to right: Urs by photographer Francis Murphy, Rafael by photographer Richard Bowditch, Mario Van Peebles by photographer Jim Dorrance, Charles Williamson by photographer Patrice Casanova and José Kendall by photographer Bruce Byeas (Model Clue 2015.com).

to win the competition in its 21st cycle” (David 2015, .com). African-American male models who also help paved the way (figure 9) in the fashion industry in the 1960s through the 1990s+:

Charles Williamson, Michael Wright, Larry Nash, Urs, José Kendall, Rashid Silvera, Kidane, Ben Lawson, Stacey Jackson, Rafael, Michael Evans, Alan Cephas, George Patterson, Anthony Jones, Mario Van Peebles, Alvin, Jhamil, Al Chavis, Jaime Melbourne, Giorgio Pauliono, Jeff Marano, Da Wayne Brashear, Ron Mychal Hayes, Tyrone Spears, Eddie Earl Hatch, Floyd Reece, Terry Alexander, Hal DeWindt and Noel Sutherland.

3.3 Body Surface: The African-American Man

This section concerns itself primarily with the intersections of African-American males identity and African-American male as object and fashion encompassing the examination of the African-

American male body. In this analysis, I will use the African-American male as the model in which to contextualize and illustrate the construction of the African-American male body surface. It will be conceptualizing the various narratives at the intersection of race, male gender and sexuality. My reading of the African-American male will require an invariable discussion across issues of sex, race and body. Reviewing the African-American male body from head to lower torso of the male anatomy reporting on the features and describing the representation these body features are potential viewed in the fashion magazine community. This is not a medical review of the internal body, only deals with the surface features. To look at the body and develop commentary makes for a wretched idealization. The African-American body as commodity and spectacle continues to receive a great deal of attention within popular media and the interest lays in the expository engagement of the overall symbolic African-American male body. In questioning is 'how representation of race and gender commodification at the bodily level, thereby demonstrating the historical resonance of the black male body as commodity during the contemporary period'. It is a form of idealizing, trademark, brand, symbol and crest to be used for symbolizing purposes. "The figuratively literal body is symbolic in that it is not the literal body but representation of the actual body" (Banks 2010, p.159). The images of African-American male represents a particular image as gleaned the visualization of the African-American male as a risqué object. No life form has had a substantial impact upon this planet than the human male, and in perception, viewing them as fascinating within humankind. Starting with the crown of the head to the soles of their feet the African-American male skin is a "washable, waterproof, germ-proof, and self-repairing skin, the heaviest ...of the surface body... is literally the frontline of defense" (Macaulay 2008, p.221). Here is a detailed synopsis of the African-

American male surface and a critical view of myself, personally, and what I have as an African-American male:

Hair grows from a microscopic skin pouch on the head referred as a follicle, which is the hair maker. It is accepted that the tightly looped hairs on the African-American male scalp creates a bush-like barrier between the skin and the outside elements. “While many mammals have fur to keep them warm, most of the hairs that sprout from [African-American males] skin are too fine and short to offer much [body] insulation” (Macaulay and Walker 2008, p.222). The main African-American male hair recognized is typical the wavy – cynotrichous hair. “...Hair has been co-opted by fashion as an extra gender signal.... moustaches, beards, hairy chests, [pubic hair] and the rest” (Morris 2009, p.21). The head area is a protected area and is not usually available for casual contact, largely because of its close closeness to those precious and extremely delicate organs, the eyes. Most African-American males hair is styled in a caesar clean and short style. The views of the eyes are the most exceptional organ in the African-American male body. More precisely “the one-sixth of the eyeball that is not tucked away within a fat-padded bony socket in the skull and that is exposed after ever blink” (Macaulay 2008, p.175). In spite of their modest size and incapable of movement the value the African-American ear should not be underestimated. “The strange arrangement of folds and ridges that we take so much for granted are, in fact, a subtle sound-balancing system that we use every day without giving it a passing thought” (Morris 2009, p.50) African-American males have better hearing than whites. “The only suggestions put forward so far are that extra pigments in the skin somehow protects the ears of African-American males from damage” (Morris 2009, p.51). The ears are a marker by racial differences with the inner ear wax production with members of the African-American male

nearly all produces a sticky wax. At the bottom of the ear is a fleshy earlobe, smooth lump of non-cartilage fatty tissue that functions exclusively as an additional sexual stimulation zone. The earlobes become engorged with blood and are highly sensitive to the touch during foreplay. The African-American male has two long fleshy outgrowths within the centerline of the body, one is the protruding nose and the other is the genital. Examining the gaze of the African-American male “we speak of smoldering eyes, delicate cheeks and sensuous lips with awe. But when we go out of our way to refer to the nose it is usually in some derogatory fashion” (Morris 2009, p.70). The sense of smell is a communicator that can distinguish a plethora of odors. The human nose is a piece of bony armor, a water shield and dust trap, a resonator and air-conditioning filter of air to the lungs. The nose “is the sense organ that allows us to detect the smells and stinks, the fragrances and stenches, and the perfumes and petrifications of the worlds around us” (Morris 2009, p.68). African-American males have defiantly strong nose is broad and generous that accentuates and magnifies a masculine feature in black male culture. The most detectable gender indication, or species flag, of an African-American male is the facial hair or the beard; “the male beard is nothing more than a display of masculine adulthood, a simple gender signal with no other properties” (Morris 2009, p.98). In modern society a great extent of African-American men prefer to shave their faces frequently (the best estimate is weekly) rather than grow full natural beards. It is looked as the male symbol of power, strength and virility. Skillfully and trimmed facial hair indicates that African-American male is domineering and well organized, while unkempt tangled hair reflecting the African-American male lack of regard to social order and authority. The neck is a multifaceted element that provides the critical connection between the head and the remaining African-American male body. The male neck generally symbolizes strength and support and “...provides a neat, compact housing...for the spinal cord, the

windpipe, major arteries and veins...” (Morris 2009, p.119). All messages from the brain will have to travel by the way of the neck to reach the African-American male body. All food consumption passes within the slim girth of the neck on its way to the internal body system. The air intake is vital it passes through the neck to enter our lungs. The most detectable actuality of African-American males neck is the prominent Adam’s apple. It is an observable protrusion at the front and center of the African-American male throat that lies on the cartilage of the voice box. “...The average male arm consists of 72 percent muscle, 15 percent fat and 13 percent bone.” (Reiman 2012, p.21) and “it is remarkable freedom of the shoulders that allows us to swing our arms forward, backwards, out to the side, or around in a circle” (Macaulay and Walker 2008, p.275). The power in the African-American male arm is drawn from the bulging deltoid, biceps and triceps muscles. The deltoid muscle elevates the arm sideways, the biceps muscles curve the arm and triceps extend it. “In a recent survey in which women were asked to rate which male muscles appealed to them most, they placed the biceps second only to the abdominal muscles that contract to create the famous six-packs” (Morris 2009, p.138). An aspect of the African-American male arm that is not studied is the armpit. “Originally, on our naked state, the apocrine glands that create the specialized armpit sweat were useful contributors to human sexual foreplay...and was an important arousal device” (Morris 2009, p.140). African-American males lips are unique and by comparison are thick, full and fleshy. The lips are pronounced and have a redder surface color than the neighboring flesh on the face. Sexual connection when engaged in oral touching such as French kissing and sexual interactions and eye to eye contact of licking the lips. Surpassing the lip and within the African-American male mouth is usually a set of thirty-two teeth, set within a heavy jaw, with white, or yellow grading. Your sound of voice “whether you are singing, shouting, or [talking], the sounds that emerge from your mouth have

their origins” in the voice box (Macaulay and Walker 2008, p.94). In rear of the teeth conceals that multi-use body part the African-American male tongue; Outside of male centerline body outgrowths, tongue is a women’s second top favorite. “This wonderfully muscular piece of moist flesh can taste food, savour wine, lick stamps...refine speech, clean the mouth, make rude gestures and bring female partners to orgasm more quickly than the penis” (Morris 2009, p.87). When it comes to propel occurrences or word or sound from the mouth, sound travels a great distance. The deep voice boxes of African-American adult males gives a more frightening roar, sound and howl. The infamous six-pack abdominal muscles having been professional trained by exercising the abs to be solid and can be viewed as a sexualized eye-candy. A small portion of African-American males this ideal six-pack are driven by advertisements in male fashion publications, where it is equal with a condition of masculine influence that exude sex appeal. The black male body either cut down to muscle and bone or flesh and fatty are subjected to the level of physical scrutiny that's built into every woman and/or man’s life. The pubic hair near on the lower torso and on the chest is “the distinctive patch of pubic hair acts as an immediate visual signal indicating sexual maturity” (Morris 2009, p.190).

3.4 Social Media: Black Male Mass

To understand visual culture as object in using the imagery of Instagram social media platform, its important to understand who uses it and how users are disseminating this representation of information. Despite this current state of affairs in the imagination of digital concepts of race and the visual Internet are still views as inherently educations and thus a sponsor to democracy and equality of past negative racial characteristics. Author Lisa Nakamura of book ‘Digitizing Race’ states, it is interesting to note that people of color [African-American males] a newly expanding

and overwhelmingly young group of Internet users, value the Internet most highly for its educational properties. This is a possibility of educating of our African-American male community back to a repeat cycle of new modern slavery through use of visual imagery. “They are ubiquitous, an inevitable part of everyone’s lives: even if you do not read a newspaper or watch television, the images posted over our urban surroundings are inescapable” (Wolbers 2009, p. 186). “Many of the forms of visual expression familiar today had their origins in the social conditions of the early part of the twentieth century” (Holloway and Beck 2005, p. 73). The visual imagery of the African-American male in is being consumed and challenged the current conceptions of the African-American male race. “It is clear that American fashion advertisers are faced with quandary, marketing to African-Americans has become problematic” (Curran and Gurevitch 1991, p.59). In the use of “Magazines [fashion publications] occupy a coveted place in fashion communications” (Wolbers 2009, p. 114) that the fashion industry needs to address of the concerns of potential improper visual communications. “The visual-verbal elements comprising fashion see their most consistent expression in media outlets, a term that requires regular redefinition given the explosion of burgeoning options for communications” (Wolbers 2009, p. 149).

3.4.1 Digital Racism: Social Media

*“It is also broadly interpreted in Europe and the west as a hangover from the past”
(Titley and Lentin 2012, .com).*

Is the world of digital space becoming racist? Race gets put into the digital space and race does not need bodies. Society can view the changing nature of racism, and racist politics that have

now adapted to the digital age at unbelievable speeds. Fashion digital platform has become a new home for 'the apparent racism that used to penetrate our society'. In a world of instant-access anonymous social platforms, direct abuse no longer relies on the abuser having access. It has become so unchallenging to ignore or downplay racial concerns because so much has been invested in monitoring in the recent past. Darnell L. Moore calls this "e(race)sure", that is, racism has not been overcome because a black President was elected, but the legitimacy of analyzing society in terms of race has been undermined. In the fashion industry where individuals would deny the modern continuations of racism but even fewer would ever admit to cultivating it. When racism is talked about in the fashion industry, for individuals-groups experience racism are inevitably, unfortunately, accused of "playing the race card" yet alone in the digitally world of fashion.

The anger of those who cannot help racialising personal imagery online or through technologies publications, slander and explanations comes from the recognition that racial issues are a charge with moral and political implications. "On the web people have the added cover of anonymity, creating an environment where individual writers and entire groups of people are abused because of their race or religion but few have the courage to stand openly behind their statements" (Younge 2012, .com). Seemingly it's given to the notion that they have racism but no racists.

The nature of racism as it relates to online behavior, racism continues to dominate concerns in the social media digital fashion industry. Mutuma Ruteere, special reporter on contemporary forms of racism states, "Internet poses specific challenges to states that seek to combat racial discrimination and racism because of its borderless nature and the complex nature of its

technology.” Ruteere proposed that states should apply legislation to address the challenges posed by dissemination of racist content on the Internet in compliance with the guidelines provided by the international Human Rights framework, including the International Covenant on Civil and Political Rights and the Convention of Elimination of all forms of racial discrimination. At least this is a start to addressing the racial concern of African-American males population. These recent examples illustrate the constant struggle in public discourse over what is recognized as racism, and who is allowed, and has the power, to define it.

A digital space not needing bodies incorporates the traditional dimensions of race into broader questions about media, technology and the relationship of both to the African-American male body. To continue to address the problem of racist content on Internet, social media, from the status of racial unfairness on social media platforms, the nature and impact of racism seems to get disputed in the fashion industry, the very idea of racism needs to continue to be challenged. Online and through the end-product of fashion publications, “people feel comfortable saying things about Muslims or black people, as a group, that they would never say about white people or Christians, as a group” (Younge 2012, .com). Its overlapping dichotomies, the challenge of race does not need bodies for the traditional human black body and the technological spaces to collide.

3.4.2 Fashion Communication: Social Media

Is .com technology shaping the fashion digital social media platform? “The emergence of new media technologies, the contemporary fashion consumer now has an overwhelming selection of sources from which to obtain fashion-related news, from magazines, fashion blogs, to social

networking sites, and image sharing portals” (Angular 2013, p.3). Technology is a complex part through which the great majority sets us apart from reality as ignored individuals of self that emphasize and help shape and define us as members of a group. “Today, fashion trends can be set in motion literally overnight, or even sooner”(Wolbers 2009, p.105). As fashion writer Bradley Quinn observes, “Technology has always been the essence of fashion...The fast-paced progress of technology complements fashion’s ever-evolving aesthetic, and each gives the other a wider frame of reference and more scope to explore new horizons.” Humans can shape technologies only to the extent that humans acknowledge that they shape society. Fashion, magazines publications and .com technology of social media have made an impact of emerging technologies over the decade. Its also to understand the means of producing, distributing these images via Instagram and how technologies of fashion media shape these images.

Fashion publications emerged in newspaper mediums and basic interest magazines and the industrial uprising played an important role in bringing printed imagery of fashion to the mass population. Magazines were developed to communicate and show change and propelled the population towards change. Fashion media technologies started within “The advent of cheaper printing presses, and the domestic manufacturing of paper and printing ink, paved the way for the United States to become a communications superpower” (Wolbers 2009, p.172). Distribution of print media includes incremental cost of paper, ink and fuel and the distribution for the Internet are quite different. The understanding of construction for fashion media clearly requires consideration of the differences between media technologies. The information age has forever changed how styles, looks and accessories get seen through rapid advances in information technology, from TV to internet, to cell phone cameras” (Wolbers 2009, p.105). In the early part of the 21st century it has been a central surge for fashion dissemination and have saturated for a

multiply and societal reason. Fashion companies that distribute media content see the audience as a market of potential consumers. There seems to be convincing literature proof to propose that there may be real differences in the media of different racial and ethnic groups.

Rapidly developing and improving new and existing technologies, the Internet, digital magazines, and virtual world is the dissemination of information. “We have indication of an exponential growth in the use of old and new technologies that are enabling people to communicate and interact” (Fortunati, Katz, and Riccini 2003, p.127). To be successful in communicating fashion in new creative approaches must include additional roles of practical knowledge, historic information, precise timing, and preparation. Understanding the fabrication and viewer mind-set of the end-user entails knowing the difference within media technologies. The concerns of new technologies in fashion magazine and imagery have been approached by the fashion industry on how to obtaining new forms of looking at imagery with the differences between the technology and the natural.

New moments in time call for new approach and thinking. New ways of communication methods has offered better choices. Technologies in growth within mobile phone tribes ‘(GSM) – Global system for mobile communications’, “It tell us about their buying habits, their use of GSMs and what they spend...the mobile phone is not only a practical object with which one communicated but also an object invested with a high degree of one’s personal identity” (Fortunati, Katz, and Riccini 2003, p.87). Moving beyond “when the ‘media’ consists principally of small-circulation, political publication and the state was still dominated by a landed elite” (Curran and Gurevitch 1991, p.120). This information can be used to develop new forms of looking at imagery in the

digital space and these technologies shape our understanding of black masculinity and the African-American male. “Considered abstractly, the words ‘technology’ and ‘imagination’ seem to exist in tension.... the imagination exalts the freedom of thought, whimsy, and feeling without respect to such ends” (Orvell 1995, p.160). Mobile phones provide personal identity builders, tribal belonging and is a symbolic object and can be used for fashion and individualized display into some sort of social context. Although this is a problem of true social identity, having this type of information would be helpful in the future direction to be able to analyze the data collected from GSM. Planting new media firmly in the social and the interactive dimensions fashion and new technologies have critical points of communication is a sophisticated technology for the future. The non-body mediating the potential future it’s important to have the interaction between the individual and the viewer of the imagery.

3.4.3 Social Media: The Future

Human face-to-face conversations will potentially become obsolete “social information does seem to be the main thing for which language is used, it accounts for around two thirds of spontaneous human [digital] conversation” (Standage 2013, p.14). The destiny of social media is the “fast-forward to the future, and we should see global social media usage continue on its upward trajectory” (Wellons 2014, .com). Moving forward social media will need to continue to be “the most effective forms of communication at this time...those which appealed simultaneously to the eye and the combined verbal and non-verbal messages” (Briggs and Burke 2002, p.40). Research on future projections is an increase in modes of transportations “more time in cars, pressure is mounting to provide better computing technology in vehicles-such as digital games that interact with the passing landscape” (Juhlin 2010, .com). The integrating of wearable

and social media is projected to be a major sector in global lives. Melody Kramper an Editor from NPR states about the future of social media “I envision social media in the future, it will become part of the fabric of our clothes, part of the glasses we wear and the shoes we put on”. The social media security risks are a prevailing issue, data collections, how users consume social media and its limitations and implications. Technology and social media will continue to be a combination of engineering, science and the organization in the development of a human-built environment and will be deeply integrated into our human existences. It will continue that “technology brings change in society...virtually every aspect of human endeavor” (Pool 1997, p.IX). Take social media as it is given and the growth in users operating it will adapt seamlessly to the advancements of its social media technologies. Creative Director, Piera Gelardi from Refinery 29 states in a cncb.com 2014 article about the future of social media in twenty-five years “We're already seeing increased personalization in technology, more individual-to-individual communication, more humanlike algorithms and more specified, diverse social platforms.” The social media as seen today for the future can potentially be “keyboards on desktops, laptops, tablets and smartphones will become increasingly irrelevant, as interactions on what was once called social media will largely be voice-controlled” (Wellons 2014, .com). Social media will continue to grow to be a powerful force.

Chapter 4: Findings and Collection Methods

Design of the research, a collection of concepts and structure guided this research:

- Hypothesis
- Subjectivism
- Observation
- Inductive Research
- Qualitative Approach
- Quantitative Approach
- Netnography Method
- Stuart Hall - Decoding Model of Communication Method
- Qualtrics Online Survey Methodology

This research will use nine multi-methods and procedures, listed above, to analyze and disseminate the data. The theoretical framework allows the researcher to analyze and describe the results that leads to an answer; theoretical framework allows the researcher to analyze the fashion magazine publications and surveys of African-American male participants in ways to agree to allow and provides boundaries for the research and limits it to topics within those bounds. At its core, my work is about subjectivism and its centered around observation in the research. **Subjectivism** meaning methodological strength and reflexivity that contributes to the building of a theory itself and using personal experience, perception, and interpretations of the fashion system as well as the fashion system conditions and social relations that help build the theory. **Observation** meaning the researcher observes ongoing behavior within fashion magazine publications, surveys of African-American male participants, and online social media platform

Instagram in direct observation of the phenomena in its natural setting. Using these methods along with inductive research will give evidence and patterns from the fashion magazine publications, social media platform and information from the surveys of African-American male participants. **Inductive Research** meaning it is concerned with the generation of new theory emerging from the data, focused on exploring new phenomena and looking at previously researched phenomena from a different perspective; completely open minded without any preconceived notions of what will be found. This inductive reasoning will be dependent on observations, and when observations are complete and sound results will be formulated in the coming chapters. I will examine that to the hypotheses of the Black Male Mass, and after successful examination I will develop a possible explanation and analysis of what was found and studied.

Qualitative methods and Quantitative methods will both be used to understand the Black Male Mass. **Hypothesis** I conduct the framework of using the proposed hypotheses for explanation made on the basis of limited evidence as a starting point for further investigation about the Black Male Mass with the objective to understand and explain the correlation of the African-American male. **Qualitative Methods** meaning the researcher use subjective judgment based on potentially non-quantifiable information, (such as fashion management expertise, fashion industry experience, fashion magazine publications, strength of academic research and development). **Quantitative Methods** meaning in this research the researcher takes the 'Qualitative data' and makes it usable systematic observable data via mathematical data approach that can be measured and answer questions from the fashion imagery magazine publications, netnography data and surveys of African-American male participants.

A theory is not set at the beginning of this study, and I will use the collected data from the fashion magazine publications, social media platform Instagram and surveys of African-American male participants research that will find what emerges out of it to thoroughly explain the results and data.

4.1 Qualtrics Online Survey Methodology: African-American Males Survey

Primary data directly from African-American males survey participants was obtained by an online survey sent to a random sample of African-American male students and faculty on Cornell University campus and non-academic African-American male participants from September 2014 to March 2015. To do this and maximize the response rate of the survey, the series of email sent out to the sample of African-American male students and faculty were retrieved from an internally Cornell University listserv, and sent to black organization groups such as Black Graduate and Professional Student Association (BGPSA) and Cornell University Men of Color Colleague Network Group. Non-Academic African-American male participants were also solicited outside of the Cornell University such as fraternity organization ‘Omega Psi Phi Fraternity’. The final number of African-American males that completed the survey was seventy-two. The twenty-three question online survey was developed utilizing the Cornell University Qualtrics online survey software. This Qualtrics online survey methodology was a single survey developed to obtain the direct viewpoints of African-American males participants in regards to fashion magazine advertisements and the actually participants. This survey methodology seeks to identify principles from the sample design and involves the online questionnaire administered to

each sample member participants. It is a method of data collection questionnaire of individual questions that will become data that will be analyzed statistically. The main objective of the survey was to assess and understand the frequency and level that the fashion magazine publications connects to and relays manifestations of them, the African-American males, and gain insight of African-American male input and insight to the fashion magazine advertisements.

Respondents were asked a series of questions such as, what fashion magazine or .com do you read regular, do you think fashion magazines depict an accurate image depiction of the Black/African-American male, and do you think Black/African-American male dress representations are an accurate reflection in mainstream populations and in the fashion industry. The survey also collected information regarding the African-American males that may influence a connection between fashion magazine publications and African-American males. Such as state residing currently, education, employment status, income, and how often do you read fashion magazines. The response format of most of the questions required choosing from multiple choices from a list of potential answers. What the data tells us about the African-American male fashion magazine data questionnaire collected.

4.1.1 Discovered

After surveying seventy-two African-American males what was found: African-American males were found to be a great deal associated with age 25 to 34 living primarily in New York 43% following Virginia at 18% having obtained an Master's Degree 31% following 17% of participants earned a Bachelors degree, with 33% of the participants employed for wages with an

		N		Valid		57	
		Missing				15	
Do you think fashion magazines depict an accurate image depiction of the Black/African-American...							
		Frequency	Percent	Valid Percent	Cumulative Percent		
Valid	Yes	15	20.8	26.3	26.3		
	No	42	58.3	73.7	100.0		
	Total	57	79.2	100.0			
Missing	System	15	20.8				
	Total	72	100.0				

		N		Valid		57	
		Missing				15	
As a Black/African-American male, have you altered the way you dress based on fashion advertise...							
		Frequency	Percent	Valid Percent	Cumulative Percent		
Valid	Yes	29	40.3	50.9	50.9		
	No	28	38.9	49.1	100.0		
	Total	57	79.2	100.0			
Missing	System	15	20.8				
	Total	72	100.0				

Figure 10: Two online survey questions asked from African-American males, the data explains although fashion magazines do not depict an accurate image depiction of African-American males the participants would alter the way they dress based on the advertisements to depict that style.

average income \$26,000 to \$49,000. Employment status was also tied with 33% employed a student. How often did the participants read fashion magazines was less than once a month at 29% following 17% with 2-3 times a month is the average reading of fashion magazines. The aspect of the fashion magazine in advertisements that were considered favorites from the participants was the clothes and the style leading the pack at 24% and 32%. Most African-American males at 58% felt that fashion magazines do not depict an accurate image depiction of African-American males but the participants were asked would you altered the way they dress based on the advertisements and with the highest rating 40% responded yes and 39% responded no (figure 10). Although not depicting an accurate image of the African-American male, they would still alter how they look based on the imagery in the fashion magazine. 51% of the survey participants state that as an African-American male, fashion magazines do influence on how they dress. The survey data also show that GQ magazine is the most read fashion magazine from the question of what fashion magazines you do read regularly following Other magazines not listed on the survey at 26% and third was Ebony magazines at 23%. Ebony represented the highest total monthly print circulation of 1,260,564 and GQ magazine is 925,000, as of 2014 (appendix

D). Nylon Guys magazine with a monthly print circulation of 100,000, as of 2014, (appendix D) is not selected to be read at all by African-American male participants. Survey question asked, as a Black/African-American male, what skin shade do you classify yourself and the skin shade that the participants associate themselves was at 29% brown-skin, following caramel-skin at 19% and dark-brown skin at 13%. Review appendix A for the pertaining data charts from the surveys.

4.2 Decoding Model of Communication Method: Fashion Magazine Imagery

Decoding Model of Communication Method comprehends the visual message this is the decoding and interpreting of a visual message from fashion magazine advertisements that requires active recipients within this complex process (as discuss above in section 2.1 - Stuart Hall). The decoding of a message is how an audience member is able to understand, and interpret the message. Decoding a message, you are extracting the meaning of that message into terms that you are able to easily understand. Decoding has both verbal and non-verbal forms through communication. The data collected examines the communication of different ways readers of fashion magazines advertisements generate meaning in visual imagery advertisements. Focusing on the communication processes using the televisual discourse 'theory of decoding' and using that platform and method to analysis decoding by the receiver. The senders (editorial team for fashion magazine advertisements) encode meaning in their visual advertising messages according to their ideals and views points and the visual messages are decoded by the receivers (fashion magazine readers) according to their own ideals, political stance and views, which may lead to miscommunication or to the receiver understanding something very different from what the sender intended. Primary data directly from fashion magazine publications advertisements was obtained by collecting visual samples of African-American males in fashion magazine

advertisements from years 2000 to 2014. To do this and maximize the imagery, visual content analysis is a systematic, observational method for testing the hypothesis about ways in which the fashion magazine advertisement represents African-American males. Visual content analysis was used in the advertisements that required observable, more or less 'objective' evidence and the frequency and the meaning of identifiable and discrete content to form narrative structures. The research considered the giving claims about the depictions of African-American males in the fashion magazine advertisements. The content analysis makes generalizations about the relative frequencies of the visual representations of this particular class of African-American males and the explicit classification and of the fashion magazine content. This research does not analyze the verbal content in the fashion magazine advertisement only the end results of the imagery. This process of the content analysis was a technical procedure and was sufficient for observational analysis about what the fashion magazine advertisement depicts or represents. The variables included asking questions such as the settings, skin shade, product categories, occupational roles, interactions and general look. These are relevant variable and have values to each other. The data was collected from the actually magazine (figure 11) itself and the information was inserted into the Qualtrics system to being the process to analyze. Any representation of African-American males were collected and coded. The sample size of the representations of African-American males collected within the eleven fashion magazines was 1,257.

1. GQ	2. Esquire
3. Details	4. Nylon Guys
5. V-Man	6. Men's Journal
7. Complex	8. Ebony
9. Out	10. Another Man
11. Fantastic Man	

Figure 11: The eleven fashion magazines used for this research and where advertisements were collected for data analysis.

4.2.1 Discovered

After looking at imagery of eleven magazine publication and its applied categorizations, what was found: Comparison of the leading distinctions between African-American oriented fashion publications, such as Ebony and Complex, and mainstream fashion publications is there remains the increased frequency of the African-American male models in black oriented publications. The data shows, out of 1257 images, that African-American publications tend to feature more African-American males than their mainstream counterparts, leading the pack with 370 in Ebony magazine, 352 in Complex, following GQ with 144 images and Esquire with 77 collected (figure 12). All magazine had African-American male representation but the least amount of African American males was Fantastic Man with 22 images. The segment of African-American men

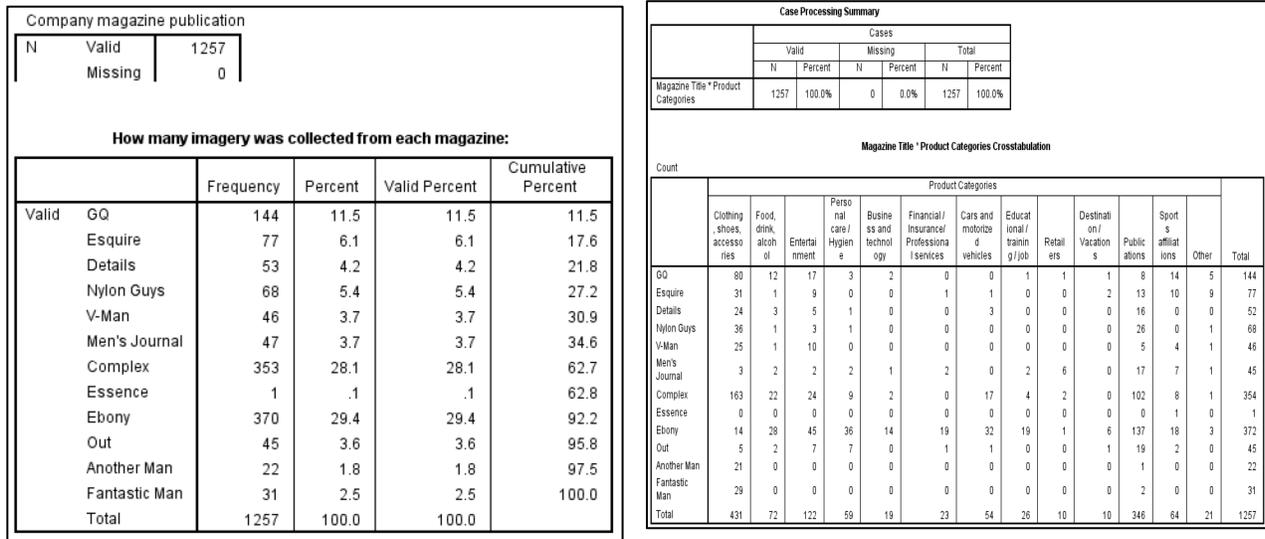


Figure 12: The data shows how many images were collected and product categories coded in each magazine.

increased at a glacial pace overtime in mainstream fashion magazines, going for instance from 68 in 2000 to 75 in 2006 in GQ magazine and 5 in 2003 to 8 in 2008 in V-Man magazine. In comparison of each magazine in this study a fluctuation in the number of African-American males is noticed in fashion publications. Discrepancy still remains between the frequencies of mainstream fashion magazines than targeted towards African-American fashion magazines. In 2010 for instance, Details magazine featured African-American male models representing 1 in its ads while Ebony featured 44 African-American males in its advertising. Depictions in these fashion magazine publications were often narrowed to one single product of clothing, shoes and accessories. There were 13 product categories coded, and the African-American males were found to be a great deal associated with clothing, shoes and accessories representing 431 out of the 1257 images collected, publications 346, entertainment at 122, food-drink-alcohol at 72 (figure 12). The categories were chosen based on previous studies and some categories were added as the study progressed. Advertisement for clothing, shoes and accessories were mostly

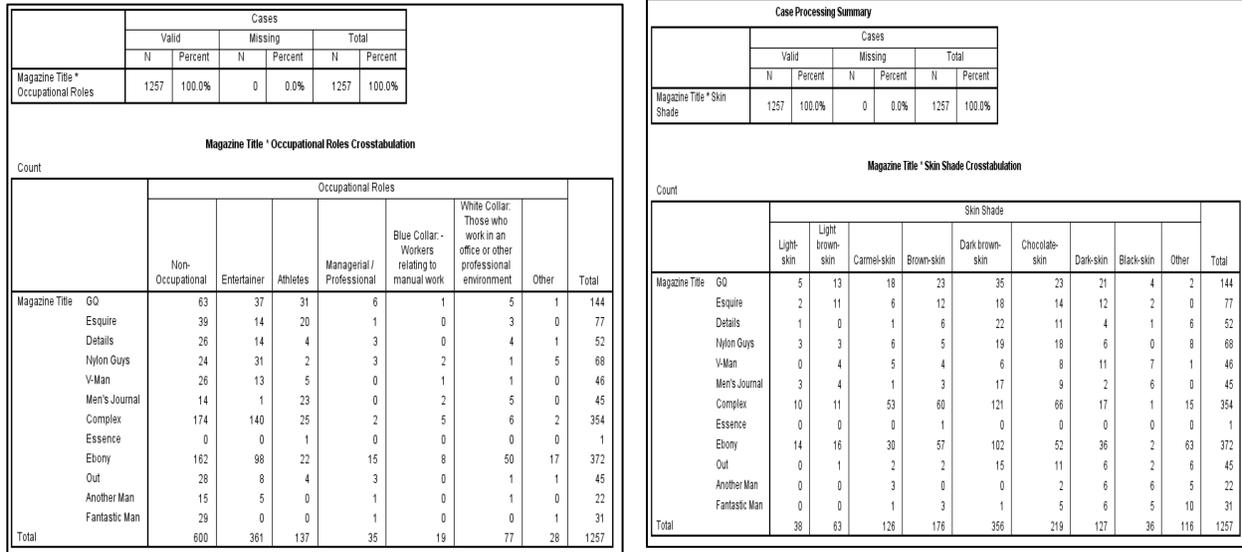


Figure 13: Categorization of perceived occupational roles and the perceived skin shade of the African-American males.

found in Complex magazine representing 163, GQ representing 80 and Nylon Guys representing 36. Other such distinctions were found with personal care and hygiene where Ebony and Complex magazine were leading the pack. Overall, African-American males were portrayed in non-occupational roles, even in fashion magazines that target African-American consumers. Complex magazine seemed to act as an exception, it had the highest proportion of non-occupational roles among all fashion publications magazines representing 174, which rebuts the stigma that African-American male are better represented in magazines targeted at African-American male (figure 13). Representation as blue-collar workers relations to manual work was not significant and only accounted for 19 images. Ebony and GQ followed respectively 162 and 63. The second highest representation was category entertainer and was represented the majority of the magazines and no African-American male models were represented in these roles in Essence and Fantastic Man magazines while Complex had 140, Ebony 98 and GQ 37. The blue-

collar category and managerial/professional were the two categories that were found to be seemingly non-existent with 19 and 35 images collected. There were no African-American males in blue-collar positions in Esquire, Details, Essence, Out, Another Man and Fantastic Man. Distinctions that were found with skin shade throughout all fashion magazines were dark-brown skin representing 356 and chocolate-skin skin representing 219 (figure 13). Ebony, GQ and Complex were some of the magazine publications that had all variations of black skin tones from light-skin to black-skin. Ebony had the most light-skin African-Americans and V-Man had the most black-skin. According to the data the most African-American male images were collected during the month of December representing 176, following November with 150 and August with 143. The least amount of images during the year was May and January representing 52 and 58 images collected. As the years progressed the less representation that African-American males were represented in magazine publications. Year 2000 led the pack with the most African-American representation of 394 following 2007 with 243 and 2010 at 100 images collected. African-American males were associated with a branded advertisement at 588, meaning that the African-American male image was used with a branded product and 101 were branded with multi brand names in the same image. Multi brand means that the African-American male was used to sell several products on the same image advertisement. Example the top was by brand-a pants by brand-b and shoes by brand-c. No brand associated with the image was a representation of 568. The majority of the African-Americans were perceived to be in a setting that was a 'staged background' at 859 images out of 1257, and second was 'at play' representing 186 (figure 14). The perceived overall age of the African-American males was 25 to 44 representing 552 images and following 408 with age 18 to 24. Comparing that with the survey of the seventy-two African-American males was found to be a great deal associated with the

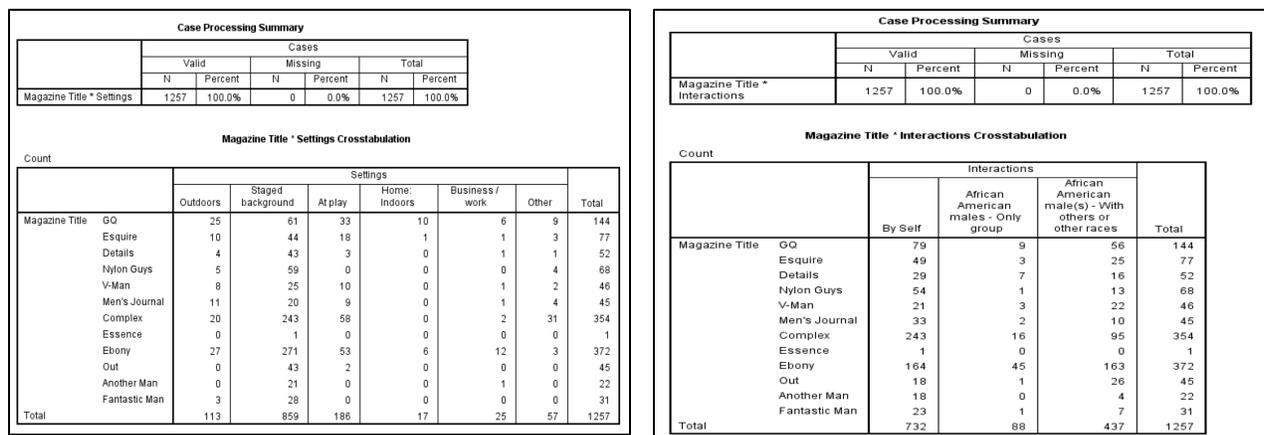


Figure 14: Categorization of perceived to setting of the African-American male in the image and the interactions of the African-American male.

same age category of age 25 to 34. African-American males did not have a large representation of tattoo on their bodies representing 1173 with no tattoo and 84 did have a tattoo or more and the masculinity depictions were mostly categorized as smooth features - gently approach representing 572, following general toughness at 358 images, and metrosexual at 135. The interaction of the African-American males was also coded to understand the associated of the image with society that represented most African-American males were 'by themselves' with 732 images, African-American males group with more that one and was only African-American males in the group represented 88 images and 437 African-American males were with other races and genders collecting 427 images (figure 14). How the main subjects of the African-American males was coded to understand how the appearances of dress was represented. This representation of dress connects meaning and the exchange of communications between societies on the outward appearances of the African-American man. The research collected whether the African-American man in the image was dressed as a jock, nerd or a hunter all the way through the spectrum of representation of a thug (figure 15). Leading the way was jock with 355 images,

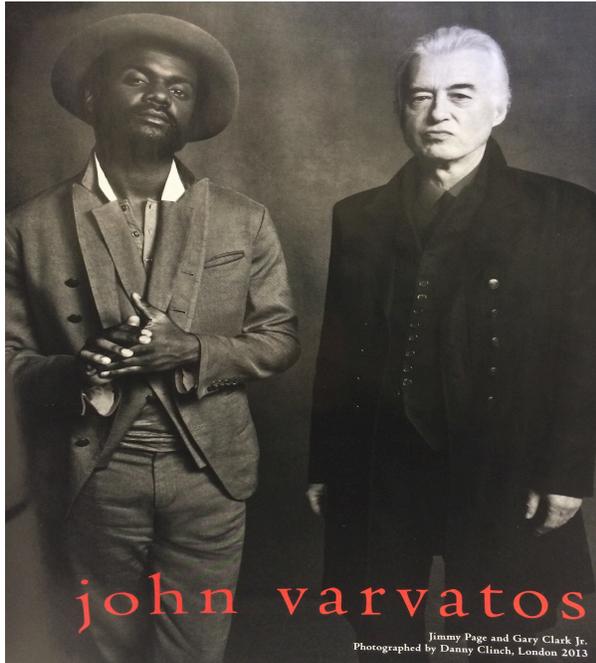
man about town at 156, following businessman at 131 collected images. The most disturbing, but not shocking, was the representation of 111 thug images in magazines. The front covers, the prime real estate for magazines, with African-American males were 13 with Complex leading the way with 9, Ebony at 2 and Men’s Journal and Out magazine with 1 each on the front cover. This research was able to collect the general look of the image, meaning was it contemporary and modern, avant-garde, gothic appearance, minimalist, monochrome, romantic, basic or three-dimensional. Leading the pack of general look at 659 was basic that expressed essential facts or principles of the subject that formed an essential foundation as a starting point. Second was contemporary and modern at 488 and avant-garde at 68 images collected. Review appendix B for the pertaining charts for the data collection of fashion magazine imagery

Magazine Title ' How are the main subjects dressed? Crosstabulation															
	How are the main subjects dressed?														Total
	Jock	Nerd	Worker	Rebel	Cow boy	Military Man	Hunter	Sports man	Joe College	Business Man	Man About Town	Dandy	Thug / Gangsta / Rough	Other	
GQ	34	7	2	9	0	3	1	16	12	12	26	16	2	4	144
Esquire	19	9	2	1	0	0	0	6	9	6	7	10	7	1	77
Details	15	2	0	2	0	1	0	0	2	3	11	6	4	6	52
Nylon Guys	30	3	3	6	1	0	0	0	3	0	4	4	5	9	68
V-Man	9	3	0	9	0	1	0	1	3	2	6	9	3	0	46
Men's Journal	20	0	1	2	0	3	0	6	1	2	1	1	2	6	45
Complex	130	15	5	17	0	8	1	5	10	10	33	18	82	20	354
Essence	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1
Ebony	68	16	12	5	1	5	1	10	11	96	53	26	6	62	372
Out	25	2	2	0	0	0	1	0	0	0	6	3	0	6	45
Another Man	1	1	1	4	0	0	0	0	1	0	6	5	0	3	22
Fantastic Man	3	4	1	2	0	2	0	1	2	0	3	8	0	5	31
	355	62	29	57	2	23	4	45	54	131	156	106	111	122	1257

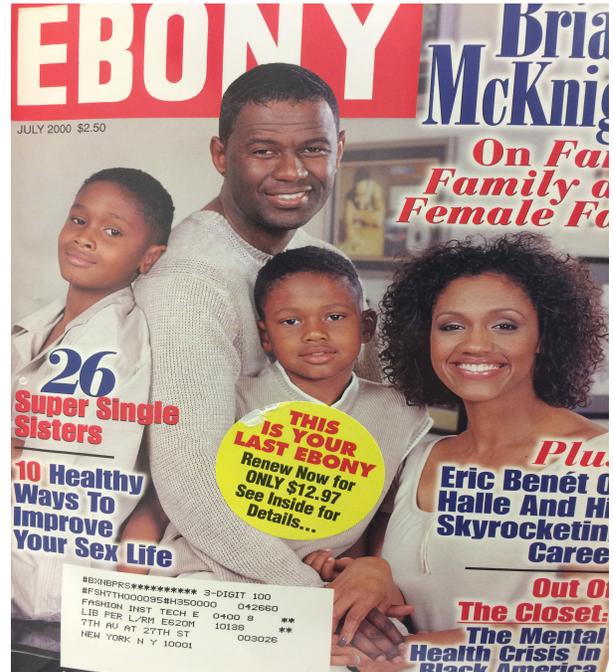
Figure 15: How the main subjects of the African-American male were dressed in the image.

The 1,257 images collected here are samples from the fashion magazine publication advertisements used and coded in this research:

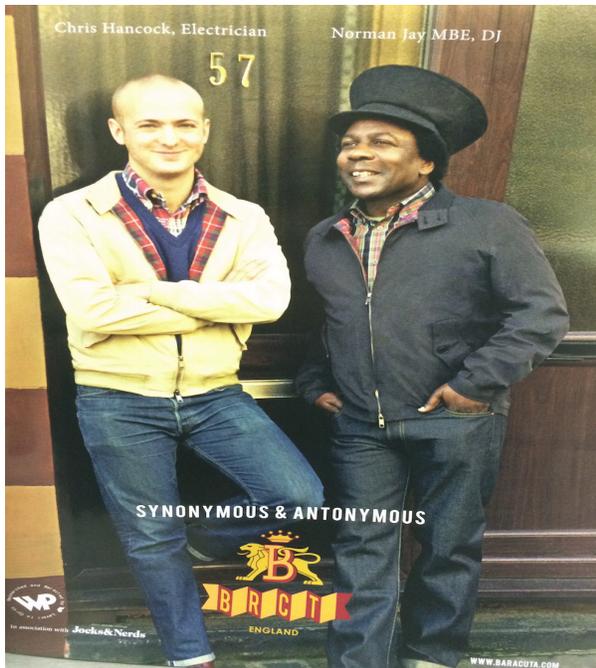
1. Another Man Spring Summer 2013
by Photographer Danny Clinch



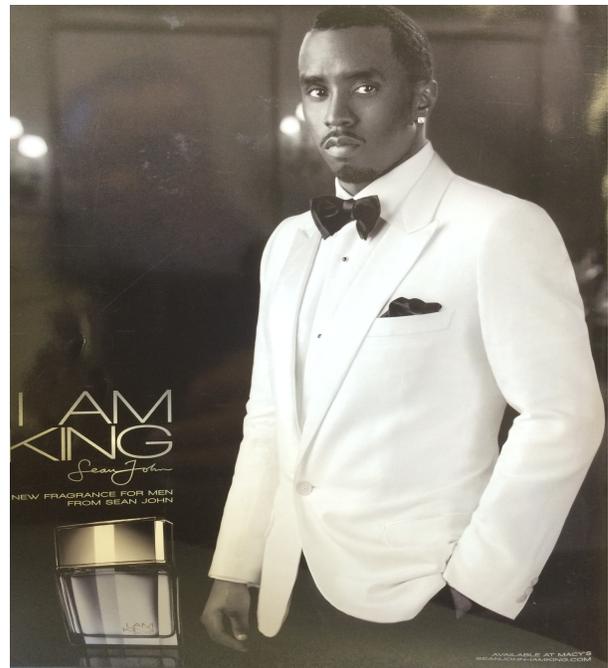
2. Ebony Front Cover July 2000
by Photographer Vandell Cobb



3. V-Man Back Cover Summer 2009
by Photographer Anders Overgaard



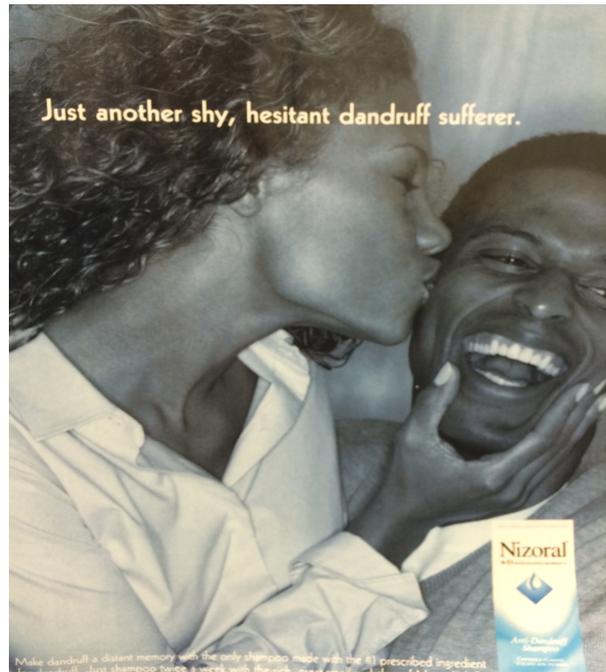
4. Another Man Spring Summer 2014
Photographer unknown



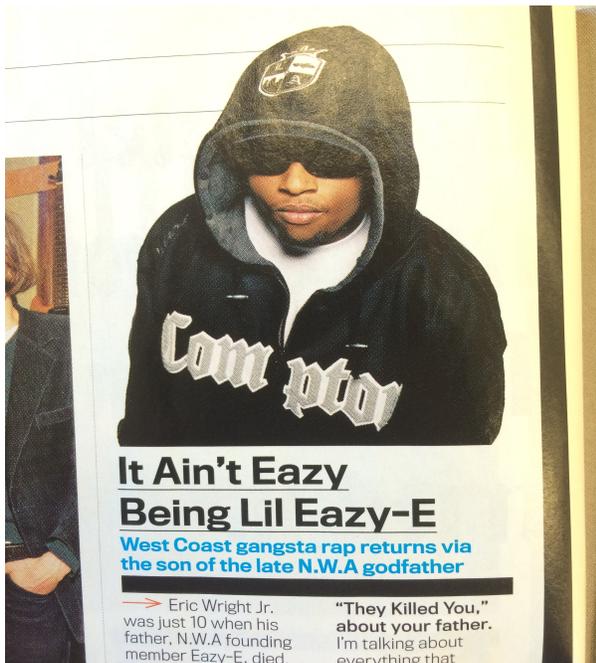
5. GQ January 2006
Photographer unknown



6. GQ January 2006
Photographer unknown



7. GQ January 2006
Photographer unknown



8. V-Man Summer 2009
Photographer unknown



4.3 Netnography Method: Instagram Accounts of Fashion Magazine Imagery

Netnography method is the branch of ethnography that this research will analysis the behavior and actions of fashion magazine company profiles online social media platform that use Instagram. The research techniques will provide scalable insights and results providing with information on the symbolism and context meaning of the online profile of these fashion magazine publications. Instagram has a computer-mediated communication to deliver a source of imagery information on which to base lifestyle, brand choices and it brand relevance. This process will only involve the end result of the image posted and potential embedded codes of the imagery. Theory of decoding from Stuart Hall is also used in this process. Fashion magazine publications users of Instagram are using this social sharing virtual image community to share idea and information sources. The freely posting from these magazines on Instagram provides imagery data that will be used to conduct additional visual content analysis. It will allow the data collected to keep record of the postings and quantify changes over time, and perform insightful analysis. The study of imagery patterns of African-American males and the content between the fashion magazine publications will be the one method of netnographic analysis. “Like ethnography, netnography is natural, immersive, descriptive, multi-method, and adaptable” (Kozinets 2010, p.11). Netnography is based primarily upon the observation of textual discourse, ensuring trustworthy interpretations. Using observation methods, the data will be directly taken from the computer-mediated communications social media platforms of fashion magazine publications GQ Esquire and Detail. To do this, primary data directly from Instagram accounts of fashion magazine publications (figure 16) was obtained by collecting visual samples of African-American males in fashion magazine advertisements from years 2011 and 2012. The sample size

of the representations of African-American males collected within the three fashion magazine Instagram accounts was seven images out of 200 images. This process will only involve the end result of the image posted and potential embedded codes of the imagery. The first 200 Instagram pictures from the first posting of each fashion magazine account were analysis. A series of 10 questions were asked for each Instagram posting of an African-American male. The data was collected from the actually fashion magazine instagram account itself and the information was inserted into the Qualtrics system. For the purpose of analysis, product categories were coded to see if any category insufficiently lacked African-American male appearance, to see which product categories have prominent representation.

1. GQ Magazine Instagram Account
2. United Kingdom Esquire Magazine Instagram Account
3. Details Magazine Instagram Account

Figure 16: The three-fashion magazine Instagram accounts used for this research and collected for data analysis.

4.3.1 Discovered

After looking at imagery from three magazine publication Instagram accounts, what was found: According to the data the most African-American male images were collected during the month of February representing 3, following November with 2. The least amount of images during the year was January and June representing one each month image collected. Year 2012 lead the pack with the most African-American male representation of 5 following 2011 with 7 images collected. How the main subjects of the African-American males was coded to understand how

the appearances of dress was represented. This representation of dress connects meaning and the exchange of communications between societies on the outward appearances of the African-

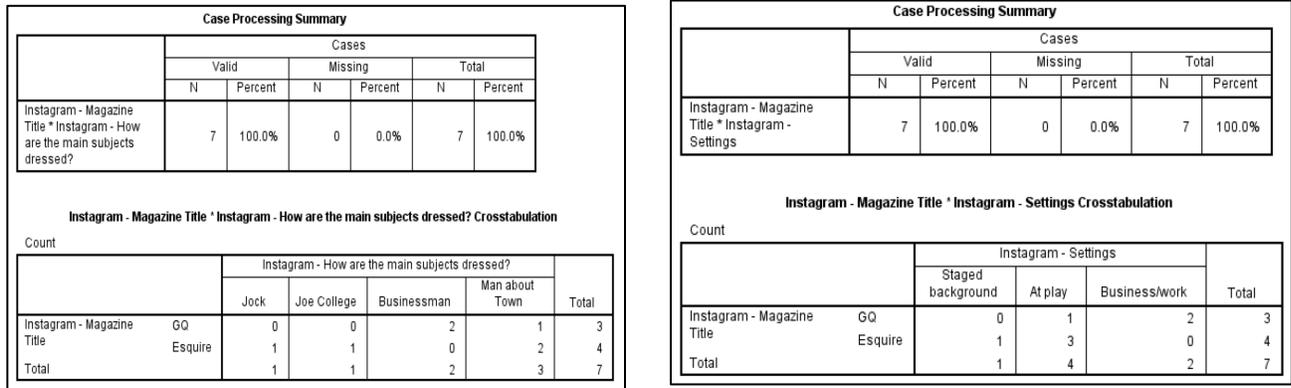


Figure 17: How the main subjects of the African-American male were dressed in the Instagram image and the categorization of perceived setting.

American man. The research collected whether the African-American man in the image was dressed as a jock, nerd or a hunter all the way through the spectrum of representation of a thug (figure 17). Leading the way was man about town with 3 images, businessman at 2, following jock and joe-college at one each collected image. The majority of the African-Americans were perceived to be in a setting that was a 'at play' background at 4 images out of 7, and second was 'business and work' representing 2 (figure 17). The perceived overall age of the African-American males in the Instagram imagery was same as the surveys and the fashion magazine advertisements of age 25 to 44 representing 5 images and following 2 with age 18 to 24. African-American males did not have any representation of tattoos on their bodies representing 7 with no tattoo and the masculinity depictions were mostly categorized as smooth features - gentle approach representing 5, following metrosexual at 1 images, and active at 1. The highest representation in the fashion magazine advertisements in masculinity depiction of 572 was also the highest in Instagram imagery. The interaction of the African-American males was also coded

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Instagram - Magazine Title * Instagram - Skin Shade	7	100.0%	0	0.0%	7	100.0%

Instagram - Magazine Title * Instagram - Skin Shade Crosstabulation						
Count		Instagram - Skin Shade				Total
		Brown-skin 	Dark brown-skin 	Chocolate-skin 	Dark-skin 	
Instagram - Magazine Title	GQ	2	0	1	0	3
	Esquire	0	2	0	2	4
Total		2	2	1	2	7

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Instagram - Magazine Title * Instagram - Interactions	7	100.0%	0	0.0%	7	100.0%

Instagram - Magazine Title * Instagram - Interactions Crosstabulation				
Count		Instagram - Interactions		Total
		By Self	African American male(s) - With others or other races	
Instagram - Magazine Title	GQ	1	2	3
	Esquire	0	4	4
Total		1	6	7

Figure 18: Categorization of the perceived skin shade and the interactions of the African-American males.

to understand the associated of the image with society that represented most African-American males were ‘in a group’ representing 6 images, meaning African-American males group with more than one and was only African-American males in that group (figure 18). Distinctions that were found with skin shade throughout all associated Instagram accounts magazines were dark-brown skin representing 2, brown-skin at 2, and dark-skin at 2 (figure 18). This research was able to collect the general look of the image, meaning was it contemporary and modern, avant-garde, gothic appearance, minimalist, monochrome, romantic, basic or three-dimensional. Leading the pack at 5 was contemporary look following modern ideas of fashion in style or design. Review appendix C for the pertaining charts for the data collection of Instagram fashion magazine imagery.

The actual seven images collected from the fashion magazine publication Instagram account used and coded in this research. (No representation from Details magazine)

1. UK Esquire - Photographer by Esquire Staff
Feb 2012
0 Comments 1 Like (as of May 3, 2015)



2. UK Esquire - Photographer by
Esquire Staff Feb 2012
0 Comments 2 Likes (as of May 3, 2015)



3. UK Esquire - Photographer by Esquire Staff
Feb 2012
0 Comments 1 Like (as of May 3, 2015)



 **ukesquire**
39 months ago
Private lunch @coronhialondon with Sol Campbell. Massimo's cooking up a storm.
Thank you @cameronpr #esquireuk [Follow](#)

4. GQ - Photographer by GQ Staff Nov
2011
5 Comments 169 Likes
(as of May 3, 2015)



 **gq**
42 months ago
A champagne bottle wearing a tie, sitting next to Jay-Z. Is there anything classier?
[Following](#)
♥ [emmanuelawal](#), [e59032](#), [jdrflux](#) and 166 others like this.

5. GQ - Photographer by GQ Staff Jan 2012
1 Comment 98 Likes (as of May 3, 2015)



gq

40 months ago

Loved this look from the men's Calvin Klein Collection show. New tweed suit with fitted crew neck and white buttoned-up shirt. Looked fresh and new. Ts

Following

6. GQ - Photographer by GQ Staff Nov 2011
8 Comments 181 Likes (as of May 3, 2015)



gq

42 months ago

Ok, so posting photos from our phones didn't work out so well. But go to GQ.com right now to see our complete Men of The Year party album.

Following

missfabglam, mykeymaestro, e59032 and 178 others like this.

7. UK Esquire- Photographer by Esquire Staff
June 2012
0 Comments 9 Likes (as of May 3, 2015)



ukesquire

35 months ago

Lighness of colour and fabrics at baartmansandsiegel. Sporty pieces mixed with textured tailoring. A very summery feel #esquireuk siegel

Follow

Chapter 5: Observational Findings – Black Male Mass Analysis

In this chapter what was achieved is an understanding of how the fashion industry are sculpting form and detail from the Black Male Mass presence. An understanding of how African-American males have sought and succeeded in forging unique adaptations of the norm that meshes with their individuality and the fashion industry depictions. This chapter gives the observational findings of the African-American male body, the photographic truth or myth, the non-disposability of the African-American male, psychologically of the African-American man, the status of the African-American now and the fashion magazine as object. Proving or disproving the hypothesis, under sections photographic truth or myth proves in #1 American cultural perceptions of African-American men are fixed in stereotype. #2 As a major gatekeeper of image, the fashion industry uses nuanced detail from within the African-American Black Male Mass achieving negative effects is proven and explained in section Non-Disposable: The African-American male. Sections Black External, part one and two, proves and explains from the hypothesis #3 the idea of an accurate reflection of African-American men affects those contributing to the Black Male Mass, and is confirmed in how the mainstream population perceives African-American males. The Black Male Mass seems to be a target of a plot to assassinate the characteristics or pull down the African-American males in the fashion industry and with Americas deep roots with its sinister racial past, other races then put African-America males into what I call the black male. Interests in African-American male arise from observational confrontations with the fashion industry that has consistently portrayed the African-American male image as existing in seemingly unsettling worlds. Seemingly confrontations on how the fashion magazine publication uses imagery to depict potential negative notions of African-American males and the continue issues of pessimistic images in

mainstream media of black people. The mindset of the fashion industry was slightly unpacked to reveal allusions and techniques through which the fashion industry constructs usable templates of African-American males. On completion of this research, a clear understanding of how the fashion industry forms readings of African-American imagery through the representation of fashion mediums and the African-American males sustaining a powerful presence in this cultural landscape.

5.1 Black External: What is the African-American Male Body

“[African-American Male Body] We have bodies that were stolen, bodies there were marked, bodies that were property, bodies that were owned, bodies that were sold, bodies that were brutally murdered, bodies that were lynched, bodies that were supposed to be very bodies of sexual transgression...” (Farajaje-Jones 2000, p.328).

For the last decade, the figure of the African-American man has haunted pop cultural thought, and seeks to demonstrate the complexities of representations of race and gender within the modern fashioning aesthetic. Looking through the lens of what is referred to as popular culture and examine objectively for reassessing the nature of the African-American black male bodies and to examine the originality of the African-American male. Traversing history about the nature of the cultural representation of the African-American male body at different perspectives and in different mediums in the fashion system, few scholars have dealt with and investigate the African-American male species.

The search for what is the African-American male body begins with the actual socio-economic condition of African-American males within the general context of the fashion industry. Discourse on the subjectivity of the African-American male bodies and blackness is “one of the greatest inventions of the twentieth century is the African-American male [was] invented because black masculinity represents amalgam of fears and projections which rarely conveys or contains the trope or truth about the black male’s existence” (Jones 2005, p.1). The narratives and discourse about African-American male bodies in the United States from slavery to the early 21st century lays the definition of what is the African-American male body. The African-American male body “as an object of fascination, pleasure, and fear is raised to the level of obsession” (Wilkins 2002, p.203). Essentially the African-American man is a husband and father, son and brother, lover and boyfriend, uncle and grandfather, minister and ghetto hustler, doctor and mineworker, professor and presidential candidate. Fashion magazine publications cannot defined the challenging racial inequality of what is the African-American male body is unless its editors comprehended the critical difference between the myths about the African-American man and the reality of being a African-American man. African-American male bodies can be unwillingly attacked, branded and logoed, commercially marketed and imprisoned and “...in most societies, men’s gestures and body postures demonstrate a greater sense of the mastery of space than do those of women” (Zuern 2002, p.57). This is a group of people that are based on the irrational basis of their skin color, appearance of their hair, fullness of their lips and size of their genitals making it potentially problematic.

A large assemblage of fashion magazine publication provides the spectrum of the functional model of how people of African-American race have been and/or are perceived and are linked to

the social order and the direct effects of that linkage on African-American males. Enchanted by the images our fashion magazine publication generates of the African-American males, it is almost impossible not to be defined by them of what is visibly seen or not seen. White Americans seemingly overall have met more African-American men through fashion magazines, photography, music and media or through their own developments of black-portraits then through personal face-to-face acquaintance. Cultural expectations, idealizations, and fixations serve to mold the accepted definitions of the African-American male body and that ultimately contribute to the construct of body image throughout the fashion industry. The African-American males image of the past is, in most respects, a distortion of social reality. The fashion industry intervenes in the dialogue concerning social relations, and has positioned African-American males not as a principal element in the fashion system.

In the opening paragraph of Ralph Ellison's book 'Invisible Man', the African-American male narrator says that he is invisible "Simply because people refuse to see me...when they approach me they see only my surroundings, themselves, or figments of their imaginations – indeed everything expect me". The stereotypes that images represent are "what they [African-American men] embody is a false part of a history of white supremacy" in the fashion industry (Banks 2010, p.164). This was essentially African-American men being sold for slavery based on their body composition and were they fit and strong looking for labor for the slave master. African-American men are viewed sometimes as the sexual beings, barbarian creature, or hoodlum. This helps explain the dehumanizing management of African-American male understandings within America at the control of past European social system. African-American men exercise a certain amount of agency in the way in which they are depicted with traditional fixed notions of

blackness. The black culture in contemporary America can be defined as one that is multifaceted in that it ranges from constant issues with negative imagery. African-American bodies appear on the fashion magazine pages for the visual pleasure of a predominately American white audience. The fashion narratives have so extensively and profoundly affected the western American notion of African-American males. The essential tragedy of being Black male is the difficulties to define themselves without the stereotypes the fashion industry seemingly imposes upon this culture.

According to authors of book 'Mediating the Human Body' reveal the body as a socially constructed (but physically real though not physically delimited) element. "Men overestimate the degree of muscularity that is attractive to women, and women overestimate the degree of thinness that is most attractive to men" (Frederick, Fessler, and Haselton 2005, .com). Men and masculinity in the media have consequently been treated as the 'norm' and as a result of this emphasis within research on the role of women, the male sex role is believed to possess characteristics that are simply opposite to those of the stereotypical female and thus have a propensity to be illustrated merely by default.

5.2 Non-Disposable: The African-American Male

The idea of the body in motion and not in motion and in work and not in work that it builds up these binaries of the body and the African-American male body as corpse. There is something about any body or for this research the African-American male body. What you see is male disposability, when does an African-American male body become disposable and this disposable

culturally in the content of fashion magazine visualization. Fashion imagery, when you look at fashion images and the use of the African-American male body in mainstream magazines, it is often used as a prop and not seen as the reality it is. Does this continue the notion “Black Man is in crisis...and thus the theme of hundreds of newspaper, magazine and journal articles, and conference over the last twenty years” (Neal 2005, p.1). Fashion Studies Professor at Cornell University, Dr. Van Dyk Lewis and myself, had an in-depth conversation to explain the expression of threat and the process to potential attempt to dispose of African-American males within photographic progressions of fashion magazine publications.¹

The idea of animation, fashion does to bodies were the reader or the encoder no longer view individuals they view types of humans. The models are interesting because the magazines fashion editors, who have limited numbers and types of African-American models to select from. Models are not chosen because of who they are, but these people are just chosen because of how they look for its visual fiction. They become types. You want a guy with a certain look. You

¹ “There's a real, I wouldn't say famous, but interesting picture of a white fashion model in Cuba having a photograph taken on wall by the sea. There are two black guys on the wall and they are just there. They're just guys that are there. It's interesting how they become part of the landscape. They become part of the landscape and she is the subject. They become landscapes. In some way they become disposable because they become the landscape. They're like the sea, the sky, the wall, and the ground of these black bodies. It's this kind of taking the life away and they end up being animated corpses rather than humans...”

want a type. Somehow their humanity gets stripped away and they become a type. Going back to the hypothesis and the data, as a major gatekeeper of image, the fashion industry uses nuanced detail from within the African-American Black Male Mass potentially achieving negative effects. This is what happens that it becomes disposable, because fashion magazine agencies still want the types to perform. In this the African-American male become disposable. Fashion magazines publications starts to dispose of African-American males because it no longer gives the spotlight. It puts the African-American male in the back and disposes of them in that form. This idea that the African-American male model, are somehow not seen as a contributor to anything real. It is seen as an object. This potentially continues the notion that “white corporate America has always feared the black male” (Neal 2005, p.8) and that “the United States of America is not for black people” (Howard 2015, .com) and for the fashion industry to use disposability methods. The devaluing of African-American males is based into the cultural thread and they have always been considered killable and disposable objects. “Black trash...people who prey on us and then turn around and encourage us to sit here as intellectual...and talk about what whitey did to us” (Neal 2005, p.2). African-American bodies, taken for granted, are used to promote product-style messages, “black males are portrayed by the mass media in a limited number of roles...barrage of predominantly disturbing images inevitably contributes to the public’s negative stereotypes of black men” (Gibbs 1988, p.2).

Representation of human male body types preferences in print magazines seemingly aimed at a male audience would portray a more muscular male body ideal than would magazines aimed at a female audience; “Fashion, as a representative metaphor of the deepest elements of the being...as a signal of sociological trends but also as a language that explains the adaptive and

transformative modalities of human beings” (Fortunati, Katz, and Riccini 2003, p.139).

Representation of human male body in magazine, looking at pictures to explain body, images of the body play an important function as they represent certain ideologies. Different forms of magazines publications from print or digital can be very different from one another in their origination but they seemingly share the same usage of the African-American male body.

Representation of the human body on the page provides us with a full sensory experience on the body imagery but nonetheless it separates us into another world that society can or cannot have direct contact. In fashion magazines “sexually or sensually appealing areas of the body, erogenous zones, have go in and out of fashion...and clothing and accessories reflect these movements”. “We argue that the main battleground between the forces of culture and technology is becoming the human body” (Fortunati, Katz, and Riccini 2003, p.216). Fashion magazine advertising is a leading cultural indicator and as the message from “the Million Man March in 1995 was to declare to the world our readiness to stand up like free Black men to take responsibility of the freedom allegedly given to us in 1865” (Neal 2005, p.16) it has come seemingly, twenty years later, that the African-American males are still not disposable objects despite the potential mission of the fashion magazine publications.

5.3 Fashioning the African-American Male Psychologically

The intention is to elucidate the intertwining connection of fashion with the psychological thought process from the time the fashion magazine publications develops ideals comes into being regarded on the African-American male. Not focusing on the creative world of fashion but the fashion industry centralizing on the principles in fashion and its communal role that

potentially act on the development of the African-American male in the fashion magazine editorial system. Qualities of appearance are typical the first thing viewed and/or mentioned to describe an African-American male and including their skin color/shade, their costume of dress, their manner of behavior, posture and gestures and also discussed further is the encompassing the body of hairstyles and facial hair. "Clothing help to make [African-American males] self-confident, self-respecting, jolly, free, or they may make [them] self-conscious, shy, sensitive, restrained. They [fashion magazine publications] determine how much we [African-American males] go into society, the places we go..." (Morton 2003, p.87). Between the African-American male and the fashion magazines agency this opens the internal unspoken conflict and spectators that see this occurring. The African-American males clothing and image are an important meaning 'to fit in' that intervenes between him and the fashion system and "life itself in a sense is a reaction of an individual to his environment" (Dearborn 2003, p.38). Viewers within the fashion system look at the external layer of fashion to what the African-American male is wearing to gain entry into a social enterprise or a category of acceptance. "The question of who gets placed into what categories...it has been noted that an individual's physical appearance plays a central role" (Zebtowitz 1996, p.80). The fashion industry not only judges from appearance qualities, but also these appearance-based seemingly is not an accurate depiction. African-American males are stereotyped partially on the basis of their appearance and the understanding on the process, the attempt to understand that phenomenon, the displacement how and why these psychological developments have been made in the fashion magazine publications.

Fashion is an extensive range of social world phenomenon needing a vast scope of perspectives for its understanding. Fashion enormous platform and its developed foundation are instrumental in forming of cultures and particularly the African-American male culture and vice versa. The fashion magazine publication seemingly makes conspicuous idealization, categorizing the African-American male wearer; it is associated with something that is accepted and is already embedded into the fashion system. As a result, to be apart of the total fashion system including it prejudice values are inbred and are accepted by the fashion magazine community. An African-American male can characterize himself only in so far as he does something that is accredited by the fashion magazine system. The exertion of oneself for high distinction is only to be an inbuilt characteristic of the African-American man. He usually receives the judgment from the fashion industry at the instant when the African-American male is in quest to be unparalleled or different to his affiliates of the fashion community. African-American males individuals who are placed into certain social categories by the fashion magazine publication community are perceived to have the distinctions and attributes associated with that category. This distinction and differences from the fashion community does not breach the fashion system of the African-American male social acceptance.

5.4 Photographic Truth or Myth: What is Really Being Shown?

Visual rules. It is a major element in majority of fashion photography magazines. "...The greatest dissemination of individual fashion items and looks made possible through photography" (Wolbers 2009, p.216). Fashion photography advertisement is in a plethora of magazines, if not all, for it has made an indispensable contribution to the vitality of modern

magazines photographic truth or myth. “Advertising does not merely generate seductive myths about products, advertising is itself a myth” (Cronin 2004, p.77). As advertising and magazines editorials adapted to evolving lifestyles and markets, fashion publications and fashion photography has followed the move of the fashion industry from main streets to the hood.

“Theoretically speaking, photography is nothing other than a process of recording, a technique of inscribing...a phenomenological analysis...the phenomenon under consideration by submitting that phenomenon to a series of imaginary variations” (Damisch 2003, p.87). Fashion magazines companies rely and thrive on the transfiguring through times of imagery, not only through advances in technology but within the innumerable shifting cultural, social, and worldwide forces that make the transgressions to sell product. “Further, the Internet grants nearly universal freedom to document and disseminate images that record, incriminate, illuminate, persuade, enrage, and glorify visual imagery” (Wolf 2015, .com). The photographers for the fashion magazine publications use predetermined procedures to carry out the visualization of its pictures and “the factuality of pictures no matter how convincing and unarguable was a different thing than the reality itself [or what the photographers may see]...what our eyes saw was an illusion and what the camera saw was the truth” (Szarkowski 2003, p.99). The image itself “the photographic image does not belong to the natural world...it is a product of human labor...an object or a scene from the real world” (Damisch 2003, p.88). The camera is an optical device for capturing and recording visual imagery for still photographs or a chain of images. “The task of the camera is not to imitate the human eye, but to see and record what the eye normally does not see...the camera can function independently, can see in ways that man is not accustomed to” (Brik 2003 p. 90) but is still able to develop potential untruths with human embedded codes into the imagery. The word camera comes from ‘camera obscura’ which means ‘dark chamber’ the

original device for projecting an image of external reality onto a flat surface and the modern photographic camera developed from the camera obscura. All cameras use the same basic design, light enters an enclosed camera box through a lens where “the lens itself, which had been carefully corrected for distortions and adjusted for errors” (Damisch 2003, p.88) and an image is recorded on a photographic film or digitally stored. The end result, the photo itself, “the image is re-presentation, which is to say ultimately resurrection, and, as we know, the intelligible” (Barthes 2003, p.114). Connie Wolf, Stanford University Professor teaches a course on photography truth or fiction and she states, the invention of photography inspired the belief that there could be a truthful and objective way to visually record the world. From portraits to travel photographs to documentary, photography has influenced how modern history is understood and remembered. A photograph is a manipulated image, shaped by the perspective of the photographer and further framed by its printing within fashion magazine publications. Wolf continues to explain, over the past decade, the number of photographers has increased exponentially, further blurring the boundary between what is truth and what is fiction. Its important to understand “to see photographically...that the photographer can instantaneously translate the elements and values in a scene before him into the photography he wants to make” (Weston 2003, p.106) and embedding the codes according to personal values.

“Photographs have the potential to present powerful truths-or to create convincing fictions...and images can be manipulated to influence the way viewers perceive events” (Nikpour et al. 2005, .com). The compulsive contention of the fashion industry can attract individuals into viewing visual fiction that perpetrates the idea of the seemingly untruths about the Black Male Mass. What is visual fiction? Visual fiction is a sensory notion of imagination used to create meaning

in a fashion story, and it has the effect to be “ubiquity of images, this viral contamination of things by images” (Stavrianos 2000, p.3). For example, potential fashion magazines that may depict African-American males in stereotype just to develop visual fiction of untruth to keep African-American males contained. “Truth in photography may involve some degree of verisimilitude to the object seen...truth now refers not to accurate representation of the object seen but rather to accurate representation of the artist’s response to the object or view” (Thompson 2003, p.22). Visual fiction in the fashion industry facilitates subjective fantasies, feeding the mind of preconceptions, and dramatizes the ethical depiction of the African-American male. Going back to the hypothesis and the research found this proves the fashion industry perpetrates visual fiction at the cost of social fact and in America cultural perceptions of African-American men are fixed in stereotype. The fashion industry’s visual fiction helps to perpetrate separation with conceptual imagery and perceptual imagery of the Black Male Mass in the fashion magazine publications. The fashion magazine publications may use conceptual imagery derived from a false view of the natural world of African-American men. Photographic process of “advertising operates as a form of capitalist realism in which advertising does not so much represent society as it is, but society as it should be according to capitalist principles” (Cronin 2004, p.73) revealing some complex understandings of ‘truth’ and ‘myth’. Perception is the means by which the outside world consumes the imagery that may be the notion of an inaccurate reflection on the Black Male Mass. “It is clear that practitioners [fashion magazine publications] views of and belief in advertising operate on multiple levels which are not founded on ‘truth’ as an inalienable baseline, but rather on the complex circulations of diverse understandings of advertising’s form and function” (Cronin 2004, p.73). Its flawed societal representations become familiar, accepted and fuel false and incomplete perceptions and

perpetuate altered viewpoints of the African-American male. “Culture is becoming ‘more visual’ or that images are playing a more important role in the social realm and these developments are better understood as shifts in the form of relationship between things, persons and visual” (Cronin 2004, p.25)

Making use of the African-American male, fashion magazine publication agency continually produce their creative and commercial skills that “practitioners [fashion magazine agency] personal beliefs in and about advertising operate less as truth claims than as invested understandings” (Cronin 2004, p.73). This contributes to photography presenting powerful truths, creating compelling fictions, and re-contextualizing potential myth. “In the 1980s a significant body of work from black photographers [such as photographers Coreen Simpson, Gordon Parks, Jamal Shabazz and Eli Reed] challenged, explored and pushed back the parameters of photographic practices...there were campaigns orchestrated within the black communities to create and circulate positive images and influence on the content and of black photographic practices” (Bailey and Hall 2003, p.380). In today's media-run culture that is highly focused on the photographic imagery or the fashion system believe the industry each exist as substantive, superficial entities. The fashion magazine publications seemingly do not operate on the truth or the myth but nearly what the fashion magazine publications think to produce regardless of its racial implication or stereotyping. There are parallels and commonalities between systems in media, with the fashion magazine publications. Both magazine imagery and the media represent a merging of the public and private selves and both dictate our lives. Imagery or visual fiction is one important cultural aspect that mold and guide our lives today. The “developments in mass printing technologies for newspaper and magazines afforded more

sites for advertising and more opportunities to refine its forms and techniques” (Cronin 2004, p.22) in potential truths and myths. While art is still an important ingredient in fashion and is fundamental for the fashion magazine agency is to achieve toward higher degrees of personal creativity in the entire fashion magazine publications—everything from marketing to manufacturing—has been profoundly affected by technology. “Historically, media critics have charged the industry with bringing harm to individuals [African-American males] and to society at large...particularly sharp with regard to the targeted marketing of alcohol and tobacco products to African-Americans” (Curran and Gurevitch 1991, p.49). What is being shown can be negative, can be truth or myth that is seemingly un-concerning to the fashion magazine publication but circulate of positive images and influence on the content and of African-American males shall continue to be in the conversation.

5.5 African American Male Now

Concerning issues that address the modern African-American male of the 21st century should also be taken into consideration of this research. The controversial rapper and latterly a fashion designer, Kanye West is appropriate to this topic on how he feels as an African-American male “I feel very alone very used very tortured very forced very misunderstood very hollow very very misused” (West 2013, .com). West is an ideal example of the fashion industry wanting African-American males but with extreme limitations. West is a man who moves with the times, attempting to breaking down stereotypical expectations in the fashion industry and moving forward. Kanye has demonstrated to want more than the fashion industry roadblocks; he seems to want to create his own fashion ventures and is seemingly denied. West explains he believes,

“its because the patinas of a drug dealer, gangster, or other racial stereotype, fits me better than what [I’m] aiming toward. In the world of both cinema and fashion, which are still predominantly dominated by rich, old, white families” (West 2013, .com). Although he his none of the characters above, Kanye has to continually fight for a place in the fashion industry and it shows that slavery is no longer physical but it is now mental. Bevy Smith the former fashion and beauty advertising director for Vibe magazine states that, “African-Americans are a very viable market when it comes to fashion [industry] ...despite our enthusiasm for brands and personal style, we are still poorly represented” (Smith 2013, .com). As African-American males are a market sector imperative for the fashion industry’s continued success, various conceptions of African-American male fashion have been acclimated to the needs and aspirations of society but are held back from the fashion industry as if “Black men are invisible in American society” (Majors and Gordon 1994, p.17). In the September issue, 2013 of Vanity Fair magazine, Vogue contributing editor, and former editor-at-large, African-America male, Andre Leon Talley discusses his experiences with racism while working in the fashion industry and being a black man, “People stereotype...What person of color do you know who’s in a position like that [Editor-at-large], be it a man or a woman, unless it’s Essence magazine? How many people of color have walked through the hallways of Vogue in a position of leadership?” Talley went on to express “It’s not the designer that’s racist; it’s the system [fashion industry] that’s racist. Silent racism [towards African-Americans] does exist in the industry. It is the system of intolerance. It’s silent, it’s asleep, it’s dormant, and it’s a nightmare. It’s not a dream achieved.” Andre Leon Talley spent several decades in a senior editorially role at Vogue, he says he reached a glass ceiling that he has been unable to crack as [African-American male] black man working in high fashion. Fifteen decades after slavery officially ended, modern versions of slavery continue to

aid in defining the imagery of the African-American male. It may be argued that African-American males are detached from the slavery era, but external forces from the fashion industry seem to impact African-American males for centuries, even to the present. In the recent musical CD of Kanye West, he sums it up well in one lyric, "Doing clothes you would've thought I [The African-American male] had help/but they [fashion industry] wasn't satisfied unless I picked the cotton myself!"

During the last few recent years, a movement called 'Black Lives Matter' has been growing to determine ways to understand and solve the problems that African-American males need to manage in America, police brutality, staying alive and to survive. Black Lives Matter is an initiative of an American movement on African-American males (Instagram hash-tag: #BlackLivesMatter) that started after the killing of Trayvon Martin in 2012 and received a new force from the 2014 killing of Michael Brown in Ferguson, Missouri amongst other African-American men killed. The movement continues to receive international media attention due to the killings of African-American males on an enormous scale and its persistence existence. In this emotional movement, a plethora of organizations and fashion magazine publications have sponsored the message in providing a platform to deliver this message and concerns. Together these endeavors have propelled and shaped a new African-American male movement in the United States.

Chapter 6: Findings – Imagery and Survey Analysis

This chapter will reveal analysis of the research and demonstrate how ideas raised in the thesis support the aims and objectives. A clear understanding of how the fashion industry forms readings of African-American males via imagery and visual depiction through the representation of fashion magazine publications and surveys from African-American males. The chapter gives an understanding of how the fashion industry are sculpting form and detail from the African-American male presence and an understanding of how African-American males have sought and succeeded in forging unique adaptations of the norm that mesh with their individuality and the fashion industry depictions. This section intertwines the literature review and how it was used in operation in achieving the data findings and will show what a member of the Black Mass looks like. The use of imagery examples shows the fashion magazine publications use of stereotypes and how stereotyping is a way to make fashion manageable. In terms of research design and function a collection of concepts and structure guided this research using hypothesis, subjectivism, observation, inductive research, qualitative and quantitative approach, netnography method, decoding model of communication method and online survey methodology.

6.1 African-American males: Forging Unique Adaptations of the Norm

After surveying a small but wired group of affluent, highly educated, primarily East Coast African-American males participants a majority of the African-American males only reviewed and read fashion magazines less than once a month at 29% following 17% read magazines 2-3 times a month. That data is proof that there is a discrepancy between what African-American males are like and what they want, versus what they are getting offered across the different

fashion magazines publications. The attention devoted to fashion magazine visual representations is that the collective image of African-American males, I believe, has important effects. Distorted portrayals can be expected to create problematic understandings and attitudes among the African-American male audiences. The most common in the data states “occupational role” depicted in the fashion magazine was non-occupational and entertainer, which implies potential limited options due to the negative stigma associated with those categories. African-American males potentially draw on far more experience than others to form images of themselves and their peers. Distortions in the fashion magazine imagery are ultimately significant because of the real-world effects they have on African-American males outcomes. Data proves that most African-American males felt that fashion magazines do not depict an accurate image depiction of African-American males or themselves. African-American males have sought and succeeded in forging unique adaptations of the norm by altering the way they dress based on the advertisements and with the highest rating of the African-American male participants 40% responded ‘yes’ and 39% responded ‘no’. Although not depicting an accurate image of the African-American male in the fashion magazine, African-American men would still alter how they look based on the imagery in the fashion magazine. This is the process of understanding how African-American males have sought and succeeded in forging unique adaptations of the norm to mesh with their individuality and the fashion industry depictions of who the fashion system think African-American males are. This data proves the hypothesis of the idea of an accurate reflection of African-American men affects those contributing to the Black Male Mass, and is confirmed in how the mainstream population perceives African-American males. It can be negatively affected any time an African-American male is in a position where his image depends on how he is perceived by others, particularly the fashion

magazine publications, or on what kind of rapport he has with the fashion system. bell hooks conveys that African-American men are forced to repress themselves in white America or for this research repress themselves within the fashion system. How might this be contributing to social problems among black men is in order to combat the destructive causal dynamics delineated thus far and not having to forge unique adaptations of the norm African-American males must confront the question of why African-American males continue to be underrepresented and framed in a negative way and how they want to be represented moving forward. The obvious, fashion magazine publications content may at times present a distorted, inaccurate view because of the fashion systems' conscious or unconscious biases and stereotypes towards African-American males. Not all images of the data in the fashion magazine are negative imagery depictions but the data shows the most disturbing, but not shocking, was the representation of 111 thug images in fashion magazine publications. This data proves the hypothesis that 'as a major gatekeeper of image, the fashion industry uses nuanced detail from within the African-American Black Male Mass achieving negative effects'. Negative media stereotypes (i.e.: thugs, gangsta) are demoralizing and reduce self-esteem and expectations. bell hooks states in American society have criminalized and dehumanized African-American males and the author overarching message African-American males have been stereotyped in the media by the five D's: dumb, deprived, dangerous, deviant, and disturbed. The African-American male survey participants one high concern was that they did not see images of themselves in these fashion magazines and I think the fashion magazine industry is really missing a key demographic, as the African-American male in the survey did not seem to be spending too much time actually reading these magazines because they are not seeing themselves. Fashion magazine imagery has the greatest impact on perceptions when end viewers of the imagery have less real-

world experience with the topic; in other words, the “fashion magazine world” can be mistaken for the real world, unless audiences have sufficient personal experience to counteract its effects. In turn, fashion magazine imagery consumption affects the public’s understandings and attitudes related to African-American males and sometimes including the understandings and attitudes of African-American males themselves. Fashion magazine imagery have the greatest impact on perceptions when end viewers of the imagery have less real-world experience with the topic; in other words, the “fashion magazine world” can be mistaken for the real world, unless audiences have sufficient personal experience to counteract its effects.

6.2 African-American males: Fashion Industry Readings via Imagery Depiction

I have always felt that the best description of imagery is to see it in the action of literature. Based on the history of representation in general and of African-American representation in particular, there are always two sides to the imagery. A majority of the images that are shown in this research at the surface seems to be positive to the readers, some are, and I think articulating why some imagery may be problematic, here is an example of imagery that implies both negativity and positivity.

Treyvon Martin a 17-year-old African-American male killed on February 26, 2012 by George Zimmerman (figure 19) and in 2013, when the unjust verdict of the case was revealed American society was understandably outraged. Fashion and style is a significant part of the 21st century and society injected images of themselves in hoodies representing that at any point, at any time, anyone could be Trayvon Martin. This image of the hoodie, I believe, became a symbol of the tragedy and potential hatred towards African-American males and potentially a unifying visual



Figure 19 - Trayvon Benjamin Martin was a 17-year-old African American from Miami Gardens, Florida, who was fatally shot by George Zimmerman in 2012, a neighborhood watch volunteer, in Sanford, Florida. Photographer unknown. Depicting hoodie-wearing as suspicious and hostile.

image for supporters to stop hatred towards the African-American man. The stereotype depiction has left a negative stamp on people is by depicting hoodie-wearing as suspicious and hostile.

When society sees an African-American male wearing a hoodie researches shows that the stereotypical images such as thug or troublemakers that the media has put on those who wear them. This use of imagery example shows the fashion industry use of stereotype, who and which groups are stereotyped, and how potentially the fashion magazine publication use stereotype has the only way to make fashion potentially manageable by using stereotypic methods to categorize the African-American male. Fashion stereotypes are a set of beliefs to help manage the complexities within the fashion system and stereotypes are products of faulty thought process

that led to largely incorrect beliefs considered unjustified by observers and are visual pictures in our heads about a category of people held by an individual or group. The fashion system puts African-American males in categories whether positive or negative. Example, data shows in the research collected how the African-American man in the image are dressed and leading the way was jock portrayal with 355 images, man about town depictions at 156, following businessman at 131 collected images.

Sean 'P. Diddy' Combs, projecting James Bond is an imagination and an expectation of what a member of the Black Male Mass might look like (figure 20) as a fictional establishment hero. Despite widespread acclaim of the original James Bond, there are always going to be the hopeful, on the edge of the Black Male Mass, to invoke change from the Black Male Mass community who want to be an interpretation of an encouraging image and this case the elucidation of 007. P. Diddy, an American rapper, record producer, actor, and fashion entrepreneur has revealed himself to be one of those hopefuls of how might this be lead to getting out of the Black Male Mass isolation. Decoding this message he is expressing his wish to become the first black James Bond via imagery depictions in fashion magazines, which he also used to promote his new I Am King fragrance. P. Diddy states: "I would like to also announce that this is my audition tape for the next James Bond...I feel like I am best suited to be the next James Bond" (Zydel 2008, .com). Here is an African-American males taking control of his image and question the status quo of what images are injected into society and fashion magazine publications. This is how the fashion industry forms readings of African-American males via imagery visual depiction on what is projected to society. Going back to Stuart Hall when you decode a visual message of, such as the P. Diddy depiction, you are extracting the meaning of

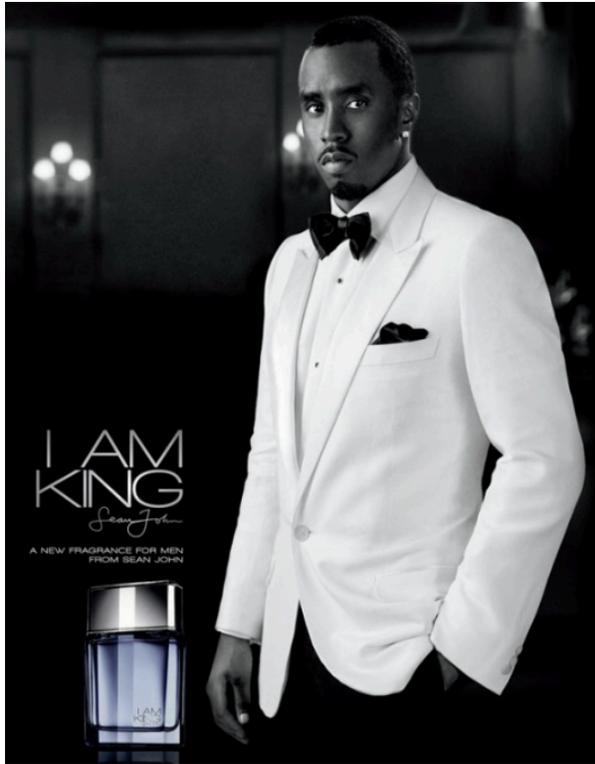


Figure 20 - From left to right: Sean 'P. Diddy' Combs, an American rapper, record producer, actor, and fashion entrepreneur photo by photographer Anders Overgaard in 2009, I am King Cologne advertisements, James Bond depiction.

that message into terms that you are able to easily understand. Decoding has both verbal and non-verbal forms through communication and the communication process on fashion magazine advertisements with visual messages are produced and consumed and understanding of how the fashion industry are sculpting form and detail from the African-American male presence. Before a visual image can have a defined and have a positive or negative effect, satisfy a need, it must first be appropriated to a meaningfully decoding to the reader. Understand what the meanings are in a photograph Roland Barthes analysis of photography develops more detail and insight through a structuralize approach using studium and punctum. Barthes connects imagery ability to represent other than its direct meaning to alter what are in fact embedded codes and structured meanings in the photography. Through studium and punctum, images are separated into these



Figure 21 - Street fashion by Gentleman Universe. Photographer unknown.

categories, allowing the viewer to analyze images with acute precision and in example of figure 21, the fashion magazine publications uses these indirect practices to make use of these principles to make an image to stand out and penetrate the reader. The gentlemen dressed in this image are a part of the fashion culture and the photography immediately frames the photo and the element into studium. Studium meaning and in this image, is the general enthusiastic view of

the image and the cultural aesthetics of the gentleman, the faces, the gestures, the setting, light and composition, it is the element which rises from the scene and in this image it is the gentleman and there attire that makes an image attractive. It is also decoded to explain the image is in an outdoors setting and in product category of clothing with a masculinity depiction of potentially metrosexual and style and gentlemen that are 'men about town'. But our eyes soon dart to the two gentlemen leaning forward on the step, asking the questions of how they did it and maintain to capture a thought provoking image and makes for a head spinning punctum. Punctum in this image is the detail of the vertical slant with a bit of surprise and that jumps out at the viewer, a partial element speaks 'this is a cool picture' and the photograph speaking in effect punctuated with sensitive points of messages that sting, that deliver a strong visual message. This image is an example of a positive portrayal of an African-American male. This explains Roland Barthes concept to recognizing something powerful and instinctive in image and giving some guidance to this process by separating the vaguely interesting from the piercingly wonderful. This also pulls on Stuart Hall theory on how visual messages are decoded potentially by the receivers of fashion magazine imagery and how an audience member is able to understand, and interpret the message. bell hooks writing also intertwines with this research that overarching that the fashion industry works with media as a representational system using imagery of the African-American male, negative or positive, and how the fashion industry uses observations and depiction of the African-American male culture

Chapter 7: Conclusion

This research study was aimed at determining the status of the African-American male in fashion magazines, social media over a period of several years and surveying African-American male participants. Previous studies had shown that African-American males were more likely to be featured in ads in African-American magazines and integrated advertisements in mainstream magazines and were more likely to be associated with direct product categories. This research study discloses a continuation of underrepresentation of African-American males in mainstream fashion publications, although an increase is notice over a period of time. As this study shows, the increase of the African-American male in magazines advertisements throughout the years with a significant escalations in 2000, 2007 and 2010. It was the photographic evidence of the African-American male in the fashion magazine publications that seemed problematic and how they were categorized. Furthermore, the extensive representation of the African-American male with sexualizes masculinity depiction of either toughness or gentleness that African-American men interests are to show either of those portrayals. African-American males were rarely displayed in the fashion magazine advertisements for technology or computer related categories. Unexpectedly, African-American fashion publications did not directly help counteract stereotypical ways that were present in fashion mainstream magazines. Complex (a street fashion magazine), for instance, accounted for the most advertisements of African-American males in clothing, shoes and accessories among all the fashion magazine and second in place was GQ magazine (a fashion magazine aimed at professionals). GQ and Ebony (a publication aimed at Black families) led the way with the most in sports affiliated advertisements. A lot of advertising geared towards education was found in Ebony magazine. There was seemingly an even

distribution of African-American males in the entertainment categories in all magazines. The two leading for settings of the magazine advertisements were 'staged background' and 'at play'. The Instagram accounts during the netnography study show that settings of the imagery were primarily 'at play' settings and the masculinity depictions were a careful approach. How the main subjects were dressed in the Instagram imagery was categorized as businessmen. The survey of the African-American males one question asked 'Do you think Black/African-American male dress representation are an accurate reflection in mainstream populations and in the fashion industry?' 72% responded no. This gives a reflection of the actual African-American males and what they may see depicted as the truth or myth of African-American males. The survey data also showed that GQ magazine is the most read fashion magazine from the question of what fashion magazines you do read regularly. African-American males are, for the most part, depicted in a positive manner and are simply connected with repetitive product categories.

African-American males have sustained a powerful presence in the cultural landscape of how the fashion industry forms readings of African-American male bodies throughout the representation of the fashion system. There is a clear understanding of how the fashion industry are sculpting form and detail of the African-American male presence at its own development of how African-American males have sought and succeeded in forging unique adaptations. Dealing with the African-American male body the African-American male body have been viewed as the entrenched enemy, the cause of all social ills but have special qualities that are predominantly ignored. This position is an outright rejection of the African-American centered assumptions at work in such claims of representativeness. African-Americans men have had to consistently prove, that they are not the inferior beings that the fashion system declared them to be. The

devaluing of African-American males is baked into the cultural thread of America and African-American males have always been considered “killable” and “disposable” making the black male legacy potential distinct or an disposable species. Conversely the African-American male bodies taken for granted are used to promote products, style and messages worldwide. The fashion system has partaken in the stripping of the African-American male of his prideful dignity, his political core, and his sense of himself. As indicated by the title, this master thesis overall explored and unearth how fashion magazine images affect Black Male Mass. The initial motivation to gain a mindset of fashion magazine publications through data collection analysis revealed not allusions but fact that modern fashion magazine publications construct a usable template of visual fiction of African-American males.

7.1 Limitations and Future Research

Given the limitations of this study, in terms of fashion magazine classification, the research does not provide a complete representation of the image depictions of the African-American males in the fashion industry, but it does form a certain contribution of African-American male treatments by the fashion system. Because this research includes only fashion magazine advertisements, Instagram and survey questions, further mixed and diverse sampling methods could be pursued. A possible and relevant future research project could be to analyze the assessment of the African-American females during the same period of time and compare the results with this present study. Another research study would be to analyze the portrayal of African-American children, male or female, in fashion magazine publications and see how African-American children differ and to see if they are portrayed in racial and stereotypical ways. The present study

has helped determine how African-American males are portrayed in certain fashion mediums, but mostly it leaves the opportunity open for additional research.

Appendix A: Data from African-American Males Survey

1. What is your gender? African-American Male Survey

What is your gender?					
N		Valid	70		
		Missing	2		
What is your gender?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	62	86.1	88.6	88.6
	Female	8	11.1	11.4	100.0
	Total	70	97.2	100.0	
Missing	System	2	2.8		
Total		72	100.0		

2. Are you a Black or African-American male? African-American Male Survey

Are you a Black or African-American male?					
N		Valid	62		
		Missing	10		
Are you a Black or African-American male?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	61	84.7	98.4	98.4
	No	1	1.4	1.6	100.0
	Total	62	86.1	100.0	
Missing	System	10	13.9		
Total		72	100.0		

3. What range includes your age? African-American Male Survey

Which range includes your age?					
N		Valid	61		
		Missing	11		
Which range includes your age?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18 to 24	12	16.7	19.7	19.7
	25 to 34	23	31.9	37.7	57.4
	35 - 44	9	12.5	14.8	72.1
	45 - 54	7	9.7	11.5	83.6
	55 - 64	5	6.9	8.2	91.8
	65 or older	5	6.9	8.2	100.0
	Total	61	84.7	100.0	
Missing	System	11	15.3		
Total		72	100.0		

4. What USA state are you residing currently? African-American Male Survey

What USA state are you residing in currently?					
N		Valid	57		
		Missing	15		
What USA state are you residing in currently?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Alabama	1	1.4	1.8	1.8
	California	4	5.6	7.0	8.8
	Georgia	1	1.4	1.8	10.5
	Maryland	2	2.8	3.5	14.0
	Massachusetts	1	1.4	1.8	15.8
	Mississippi	1	1.4	1.8	17.5
	New York	31	43.1	54.4	71.9
	Pennsylvania	1	1.4	1.8	73.7
	South Carolina	1	1.4	1.8	75.4
	Texas	1	1.4	1.8	77.2
	Virginia	13	18.1	22.8	100.0
	Total	57	79.2	100.0	
Missing	System	15	20.8		
Total		72	100.0		

5. Education African-American Male Survey

Education:					
N		Valid	57		
		Missing	15		
Education:					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No schooling completed	2	2.8	3.5	3.5
	High school graduate, diploma or the equivalent (GED)	2	2.8	3.5	7.0
	Some college credit, no degree	9	12.5	15.8	22.8
	Associate degree	2	2.8	3.5	26.3
	Bachelor's degree	12	16.7	21.1	47.4
	Master's degree	22	30.6	38.6	86.0
	Professional degree	2	2.8	3.5	89.5
	Doctorate degree	6	8.3	10.5	100.0
	Total	57	79.2	100.0	
Missing	System	15	20.8		
Total		72	100.0		

6. Employment Status African-American Male Survey

Employment Status: Are you currently...?					
N		Valid	57		
		Missing	15		
Employment Status: Are you currently...?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Employed for wages	24	33.3	42.1	42.1
	Self-employed	4	5.6	7.0	49.1
	Out of work but not currently looking for work	1	1.4	1.8	50.9
	A student	24	33.3	42.1	93.0
	Retired	4	5.6	7.0	100.0
	Total	57	79.2	100.0	
Missing	System	15	20.8		
Total		72	100.0		

7. How often do you read fashion magazines?
African-American Male Survey

How often do you read fashion magazines?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	8	11.1	14.0	14.0
	Less than Once a Month	21	29.2	36.8	50.9
	Once a Month	7	9.7	12.3	63.2
	2-3 Times a Month	12	16.7	21.1	84.2
	Once a Week	4	5.6	7.0	91.2
	2-3 Times a Week	4	5.6	7.0	98.2
	Daily	1	1.4	1.8	100.0
	Total	57	79.2	100.0	
Missing	System	15	20.8		
Total		72	100.0		

8. Annual Income
African-American Male Survey

Please indicate your annual income:					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Less than \$10,000	11	15.3	19.3	19.3
	10,000 to 25,000	7	9.7	12.3	31.6
	26,000 to 49,000	14	19.4	24.6	56.1
	50,000 to 75,000	14	19.4	24.6	80.7
	76,000 to 99,000	5	6.9	8.8	89.5
	100,000 to 125,000	3	4.2	5.3	94.7
	126,000 to 150,000	1	1.4	1.8	96.5
	151,000 to 175,000	1	1.4	1.8	98.2
	176,000 to 199,000	1	1.4	1.8	100.0
	Total	57	79.2	100.0	
Missing	System	15	20.8		
Total		72	100.0		

9. What is your favorite aspect of fashion magazine advertisement?
African-American Male Survey

What is your favorite aspect of fashion magazines' advertisements?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	The fashion brand	3	4.2	5.3	5.3
	The celebrities involved	2	2.8	3.5	8.8
	The clothes	17	23.6	29.8	38.6
	The style	23	31.9	40.4	78.9
	The image/story	7	9.7	12.3	91.2
	Other (Please specify)	5	6.9	8.8	100.0
	Total	57	79.2	100.0	
Missing	System	15	20.8		
Total		72	100.0		

10. Do you think fashion magazines depict accurate image depiction of the Black/African-American male?
African-American Male Survey

Do you think fashion magazines depict an accurate image depiction of the Black/African-American...					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	15	20.8	26.3	26.3
	No	42	58.3	73.7	100.0
	Total	57	79.2	100.0	
Missing	System	15	20.8		
Total		72	100.0		

11. Do you think Black/African-American male dress representations are an accurate reflection in mainstream populations and in the Fashion industry?
African-American Male Survey

Do you think Black/African-American male dress representations are an accurate reflection in main...					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	16	22.2	28.1	28.1
	No	41	56.9	71.9	100.0
	Total	57	79.2	100.0	
Missing	System	15	20.8		
Total		72	100.0		

12. As a Black/African-American male, do mainstream fashion magazines ever influence on how you dress?
African-American Male Survey

As a Black/African-American male, do mainstream fashion magazines ever influence on how you dress?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	37	51.4	64.9	64.9
	No	20	27.8	35.1	100.0
	Total	57	79.2	100.0	
Missing	System	15	20.8		
Total		72	100.0		

13. As a Black/African-American male, have you altered the way you dress based on fashion Advertisements?
African-American Male Survey

As a Black/African-American male, have you altered the way you dress based on fashion advertise...					
	Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	Yes	29	40.3	50.9	50.9
	No	28	38.9	49.1	100.0
	Total	57	79.2	100.0	
Missing	System	15	20.8		
Total		72	100.0		

14. As a Black/African-American male, what skin shade do you classify yourself?
African-American Male Survey

As a Black/African-American male, what skin shade do you classify yourself?					
	Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	Light-skin	4	5.6	7.0	7.0
	Light brown-skin	3	4.2	5.3	12.3
	Carmel-skin	14	19.4	24.6	36.8
	Brown-skin	21	29.2	36.8	73.7
	Dark brown-skin	9	12.5	15.8	89.5
	Chocolate-skin	3	4.2	5.3	94.7
	Dark-skin	2	2.8	3.5	98.2
	Other (Please specify)	1	1.4	1.8	100.0
Total		57	79.2	100.0	
Missing	System	15	20.8		
Total		72	100.0		

15. What fashion magazines or .com do you read regularly? :
African-American Male Survey

GQ Magazine

From the list provided below, what fashion magazine or .com do you read regular? Check all that apply -GQ Magazine					
	Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	1	28	38.9	100.0	100.0
Missing	System	44	61.1		
Total		72	100.0		

Esquire Magazine

From the list provided below, what fashion magazine or .com do you read regular? Check all that apply -Esquire Magazine					
	Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	1	9	12.5	100.0	100.0
Missing	System	63	87.5		
Total		72	100.0		

Details Magazine

From the list provided below, what fashion magazine or .com do you read regular? Check all that apply -Details					
	Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	1	7	9.7	100.0	100.0
Missing	System	65	90.3		
Total		72	100.0		

Nylon Guys Magazine

From the list provided below, what fashion magazine or .com do you read regular? Check all that apply -Nylon Guys Magazine					
	Frequency	Percent	Valid Percent	Cumulative Percent	
Missing	System	72	100.0		

V-Man Magazine

From the list provided below, what fashion magazine or .com do you read regular? Check all that apply -V-Man Magazine					
	Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	1	2	2.8	100.0	100.0
Missing	System	70	97.2		
Total		72	100.0		

Men's Journal Magazine

From the list provided below, what fashion magazine or .com do you read regular? Check all that apply -Men's Journal Magazine					
	Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	1	7	9.7	100.0	100.0
Missing	System	65	90.3		
Total		72	100.0		

Complex Magazine

From the list provided below, what fashion magazine or .com do you read regular? Check all that apply -Complex Magazine					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	6	8.3	100.0	100.0
Missing	System	66	91.7		
Total		72	100.0		

Essence Magazine

From the list provided below, what fashion magazine or .com do you read regular? Check all that apply -Essence Magazine					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	9	12.5	100.0	100.0
Missing	System	63	87.5		
Total		72	100.0		

Ebony Magazine

From the list provided below, what fashion magazine or .com do you read regular? Check all that apply -Ebony Magazine					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	17	23.6	100.0	100.0
Missing	System	55	76.4		
Total		72	100.0		

Uptown Magazine

From the list provided below, what fashion magazine or .com do you read regular? Check all that apply -Uptown Magazine					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	2	2.8	100.0	100.0
Missing	System	70	97.2		
Total		72	100.0		

XXI Magazine

From the list provided below, what fashion magazine or .com do you read regular? Check all that apply -XXI Magazine					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	3	4.2	100.0	100.0
Missing	System	69	95.8		
Total		72	100.0		

Jet Magazine

From the list provided below, what fashion magazine or .com do you read regular? Check all that apply -Jet Magazine					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	10	13.9	100.0	100.0
Missing	System	62	86.1		
Total		72	100.0		

King Magazine

From the list provided below, what fashion magazine or .com do you read regular? Check all that apply -King Magazine					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	1	1.4	100.0	100.0
Missing	System	71	98.6		
Total		72	100.0		

Out Magazine

From the list provided below, what fashion magazine or .com do you read regular? Check all that apply -Out Magazine					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	1	1.4	100.0	100.0
Missing	System	71	98.6		
Total		72	100.0		

The Source Magazine

From the list provided below, what fashion magazine or .com do you read regular? Check all that apply -The Source Magazine					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	4	5.6	100.0	100.0
Missing	System	68	94.4		
Total		72	100.0		

Fantastic Man Magazine

From the list provided below, what fashion magazine or .com do you read regular? Check all that apply -Fantastic Man Magazine					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	1	1.4	100.0	100.0
Missing	System	71	98.6		
Total		72	100.0		

Another Man Magazine

From the list provided below, what fashion magazine or .com do you read regular? Check all that apply -Another Man Magazine					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	1	1.4	100.0	100.0
Missing	System	71	98.6		
Total		72	100.0		

'Other' Magazines not listed

From the list provided below, what fashion magazine or .com do you read regular? Check all that apply -Other Magazines not listed					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	19	26.4	100.0	100.0
Missing	System	53	73.6		
Total		72	100.0		

Appendix B: Data from Fashion Magazine Imagery

1. Year Month Magazine Fashion Magazine Advertising

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Magazine Title * Month - Date of Magazine Publication * Year - Date of Magazine Publication	1257	100.0%	0	0.0%	1257	100.0%

Magazine Title * Month - Date of Magazine Publication * Year - Date of Magazine Publication Crosstabulation														
Count		Month - Date of Magazine Publication												
Year - Date of Magazine Publication	Magazine Title	JAN	FEB	MARCH	APRIL	MAY	JUNE	JULY	AUG	SEPT	OCT	NOV	DEC	Total
1999	Magazine Title	GQ	1											1
	Total	1												1
2000	Magazine Title	GQ	7	10	12	18	12	9	0	0	0	0	0	68
		Essence	0	0	0	0	0	0	0	0	0	1	0	1
		Ebony	0	0	0	0	0	0	62	56	13	60	44	325
	Total	7	10	12	18	12	9	62	56	13	60	91	44	394
2001	Magazine Title	Esquire	10	8	16	5	4	2				0	0	45
		Details	0	0	0	0	0	0				0	4	4
		Ebony	0	0	0	0	0	0				1	0	1
	Total	10	8	16	5	4	2					1	4	50
2002	Magazine Title	Details			7	3	6	1						17
	Total				7	3	6	1						17
2003	Magazine Title	V-Man								5				5
	Total									5				5
2004	Magazine Title	V-Man	0	0	0	0	0	0			3			3
		Men's Journal	2	3	7	3	1	7			0			23
	Total	2	3	7	3	1	7							26
2005	Magazine Title	Esquire	7	8	3	5	5	4			0			32
		V-Man	0	0	8	1	0	0			2			11
	Total	7	8	11	6	5	4			2				43
2006	Magazine Title	GQ	13	6	17	15	12	12		0				75
		V-Man	0	0	0	0	0	0		0	1			1
		Complex	0	0	0	0	0	0		1	0			1
		Fantastic Man	0	0	0	0	0	0		0	5			5
	Total	13	6	17	15	12	12		1	6				82
2007	Magazine Title	V-Man			7			0	6	0	0	0	0	13
		Complex			0		43	63	0	33	41	49		229
		Fantastic Man			0		0	0	1	0	0	0	0	1
	Total			7			43	63	7	33	41	49		243
2008	Magazine Title	V-Man		0	4					4	0			8
		Complex		31	0					0	1			32
	Total			31	4					4	1			40
2009	Magazine Title	V-Man	0	0	2	0	0	3						5
		Men's Journal	4	4	7	3	2	2						22
		Another Man	0	0	0	0	0	0						4
		Fantastic Man	0	0	0	0	0	0						4
	Total	4	4	9	3	2	5			8				35
2010	Magazine Title	Details	0	0	0	0	1	0	0	0		0	0	1
		Nylon Guys	8	0	8	0	3	0	5	0		4	0	33
		Ebony	0	0	0	0	0	0	0	0		1	43	44
		Out	0	4	0	3	1	2	0	1		0	0	11
		Another Man	0	0	3	0	0	0	0	0		2	0	5
		Fantastic Man	0	0	4	0	0	0	0	2		0	0	6
	Total	8	4	15	3	5	2	5	1	9		5	43	100
2011	Magazine Title	Ebony			0				0	0	0	0	2	2
		Out			0			10	6	3	4	2	8	33
		Another Man			2			0	0	1	0	0	0	3
		Fantastic Man			3			0	0	4	0	0	0	7
	Total			5				10	6	8	4	2	10	45
2012	Magazine Title	Nylon Guys	6		3		3		4			10	0	35
		Complex	0	0	0		0		0		0	15		15
		Another Man	0	1	0		0		0		0	0	1	1
		Fantastic Man	0	2	0		0		0		2	0	0	4
	Total	6		6		3			4			11	15	55
2013	Magazine Title	Details		0	0	1		0		0	0		11	12
		Complex		13	0	20		11		16	0	17		77
		Another Man		0	2	0		0		0	4	0	0	6
		Fantastic Man		0	1	0		0		0	0	0	0	1
	Total			13	3	21		11		16	4	17		96
2014	Magazine Title	Details		6	3	2		5						18
		Out		1	0	0		0						1
		Another Man		0	3	0		0						3
		Fantastic Man		0	3	0		0						3
	Total			7	9	2		5						25
Total	Magazine Title	GQ	21	16	29	33	24	21	0	0	0	0	0	144
		Esquire	17	16	19	10	9	6	0	0	0	0	0	77
		Details	0	6	10	6	9	6	0	0	0	0	15	52
		Nylon Guys	14	0	11	0	6	0	9	0	14	0	14	68
		V-Man	0	0	21	1	0	3	0	0	21	0	0	46
		Men's Journal	6	7	14	6	3	9	0	0	0	0	0	45
		Complex	0	44	0	20	0	54	0	80	0	51	41	64
		Essence	0	0	0	0	0	0	0	0	0	1	0	1
		Ebony	0	0	0	0	0	0	62	56	13	60	92	89
		Out	0	5	0	3	1	12	0	7	3	4	2	8
		Another Man	0	0	11	0	0	0	0	0	11	0	0	22
		Fantastic Man	0	0	13	0	0	0	0	0	18	0	0	31
	Total		58	94	128	79	52	111	71	143	80	115	150	1257

2. Brand Fashion Magazine Advertising

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Magazine Title * Brand	1257	100.0%	0	0.0%	1257	100.0%

Magazine Title * Brand Crosstabulation					
Count	Magazine Title	Brand			Total
		Brand Name:	Multi Brand Names:	No Brand (Just image)	
	GQ	89	11	44	144
	Esquire	36	9	32	77
	Details	24	5	23	52
	Nylon Guys	23	17	28	68
	V-Man	23	2	21	46
	Men's Journal	20	0	25	45
	Complex	187	40	127	354
	Essence	0	0	1	1
	Ebony	127	8	237	372
	Out	17	2	26	45
	Another Man	18	3	1	22
	Fantastic Man	24	4	3	31
Total		588	101	568	1257

3. Settings Fashion Magazine Advertising

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Magazine Title * Settings	1257	100.0%	0	0.0%	1257	100.0%

Magazine Title * Settings Crosstabulation									
Count	Magazine Title	GQ	Settings						Total
			Outdoors	Staged background	At play	Home: Indoors	Business / work	Other	
		GQ	25	61	33	10	6	9	144
		Esquire	10	44	18	1	1	3	77
		Details	4	43	3	0	1	1	52
		Nylon Guys	5	59	0	0	0	4	68
		V-Man	8	25	10	0	1	2	46
		Men's Journal	11	20	9	0	1	4	45
		Complex	20	243	58	0	2	31	354
		Essence	0	1	0	0	0	0	1
		Ebony	27	271	53	6	12	3	372
		Out	0	43	2	0	0	0	45
		Another Man	0	21	0	0	1	0	22
		Fantastic Man	3	28	0	0	0	0	31
Total			113	859	186	17	25	57	1257

4. Masculinity Depiction Fashion Magazine Advertising

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Magazine Title * Masculinity Depiction	1257	100.0%	0	0.0%	1257	100.0%

Magazine Title * Masculinity Depiction Crosstabulation											
Count	Magazine Title	Masculinity Depiction									Total
		Open shirts / Medallions	Rough and ready	Violent	General toughness	Metrosexual	Smooth features / Gentle approach	Active	Other		
	GQ	6	13	4	29	24	42	22	4	144	
	Esquire	1	4	1	17	10	35	9	0	77	
	Details	1	1	0	25	7	14	4	0	52	
	Nylon Guys	0	1	0	44	5	16	2	0	68	
	V-Man	2	1	0	8	18	12	5	0	46	
	Men's Journal	0	1	0	10	0	11	22	1	45	
	Complex	2	7	14	155	33	124	19	0	354	
	Essence	0	0	0	1	0	0	0	0	1	
	Ebony	8	4	1	51	19	263	26	0	372	
	Out	1	1	0	6	3	31	3	0	45	
	Another Man	1	0	0	2	6	13	0	0	22	
	Fantastic Man	0	0	0	10	10	11	0	0	31	
Total		22	33	20	358	135	572	112	5	1257	

5. Product Categories Fashion Magazine Advertising

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Magazine Title * Product Categories	1257	100.0%	0	0.0%	1257	100.0%

Magazine Title * Product Categories Crosstabulation															
Count	Magazine Title	Product Categories												Total	
		Clothing shoes, accessories	Food, drink, alcohol	Entertainment	Personal care / Hygiene	Business and technology	Financial / Professional services	Care and motorized vehicles	Educational / training / job	Retailers	Destinations / Vacations	Publications	Sports / affiliations		Other
	GQ	80	12	17	3	2	0	0	1	1	1	9	14	5	144
	Esquire	31	1	9	0	0	1	1	0	0	2	13	10	0	77
	Details	24	3	5	1	0	0	3	0	0	0	16	0	0	52
	Nylon Guys	36	1	3	1	0	0	0	0	0	0	26	0	1	68
	V-Man	25	1	10	0	0	0	0	0	0	0	5	4	1	46
	Men's Journal	3	2	2	2	1	2	0	2	6	0	17	7	1	45
	Complex	163	22	24	9	2	0	17	4	2	0	102	8	1	354
	Essence	0	0	0	0	0	0	0	0	0	0	0	1	0	1
	Ebony	14	28	45	36	14	19	32	19	1	6	137	16	3	372
	Out	5	2	7	7	0	1	1	0	0	1	19	2	0	45
	Another Man	21	0	0	0	0	0	0	0	0	0	1	0	0	22
	Fantastic Man	29	0	0	0	0	0	0	0	0	0	2	0	0	31
Total		431	72	122	59	19	33	54	26	10	10	346	64	21	1257

6. Occupational Roles Fashion Magazine Advertising

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Magazine Title * Occupational Roles	1257	100.0%	0	0.0%	1257	100.0%

Magazine Title * Occupational Roles Crosstabulation								
Count	Magazine Title	Occupational Roles						Total
		Non-Occupational	Entertainer	Athletes	Managerial / Professional	Blue Collar - Workers relating to manual work	White Collar - Those who work in an office or other professional environment	
	GQ	63	37	31	6	1	5	144
	Esquire	39	14	20	1	0	3	77
	Details	26	14	4	3	0	4	52
	Nylon Guys	24	31	2	3	2	1	68
	V-Man	26	13	5	0	1	1	46
	Men's Journal	14	1	23	0	2	5	45
	Complex	174	140	25	2	5	6	354
	Essence	0	0	1	0	0	0	1
	Ebony	162	98	22	15	8	50	372
	Out	28	8	4	3	0	1	45
	Another Man	15	5	0	1	0	1	22
	Fantastic Man	29	0	0	1	0	1	31
Total		600	361	137	35	19	77	1257

7. Interactions Fashion Magazine Advertising

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Magazine Title * Interactions	1257	100.0%	0	0.0%	1257	100.0%

Magazine Title * Interactions Crosstabulation					
Count		Interactions			Total
		By Self	African American males - Only group	African American male(s) - With others or other races	
Magazine Title	GQ	79	9	56	144
	Esquire	49	3	25	77
	Details	29	7	16	52
	Nylon Guys	54	1	13	68
	V-Man	21	3	22	46
	Men's Journal	33	2	10	45
	Complex	243	16	95	354
	Essence	1	0	0	1
	Ebony	164	45	163	372
	Out	18	1	26	45
	Another Man	18	0	4	22
	Fantastic Man	23	1	7	31
Total		732	88	437	1257

8. Tattoo Fashion Magazine Advertising

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Magazine Title * Tattoo	1257	100.0%	0	0.0%	1257	100.0%

Magazine Title * Tattoo Crosstabulation				
Count		Tattoo		Total
		Yes	No	
Magazine Title	GQ	3	141	144
	Esquire	3	74	77
	Details	3	49	52
	Nylon Guys	6	62	68
	V-Man	1	45	46
	Men's Journal	1	44	45
	Complex	52	302	354
	Essence	1	0	1
	Ebony	8	364	372
	Out	4	41	45
	Another Man	1	21	22
	Fantastic Man	1	30	31
Total		84	1173	1257

9. Implants / Surgery or Body Modifications Fashion Magazine Advertising

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Magazine Title * Implants/Surgery or Body Modifications	1257	100.0%	0	0.0%	1257	100.0%

Magazine Title * Implants/Surgery or Body Modifications Crosstabulation				
Count		Implants/Surgery or Body Modifications		Total
		Yes	No	
Magazine Title	GQ	4	140	144
	Esquire	3	74	77
	Details	8	44	52
	Nylon Guys	4	64	68
	V-Man	7	39	46
	Men's Journal	2	43	45
	Complex	33	321	354
	Essence	0	1	1
	Ebony	39	333	372
	Out	0	45	45
	Another Man	1	21	22
	Fantastic Man	0	31	31
Total		101	1156	1257

10. Perceived Age Fashion Magazine Advertising

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Magazine Title * Perceived Age	1257	100.0%	0	0.0%	1257	100.0%

Magazine Title * Perceived Age Crosstabulation								
Count		Perceived Age						Total
		Younger than 17	18 to 24	25 to 44	45 to 59	60 to 84	85 and over	
Magazine Title	GQ	7	33	84	20	0	144	
	Esquire	4	12	46	8	7	77	
	Details	0	26	23	2	1	52	
	Nylon Guys	2	41	24	1	0	68	
	V-Man	16	19	9	1	0	46	
	Men's Journal	6	11	18	9	1	45	
	Complex	25	193	130	5	0	354	
	Essence	0	0	1	0	0	1	
	Ebony	35	27	176	106	27	372	
	Out	2	21	17	4	1	45	
	Another Man	2	10	8	1	1	22	
	Fantastic Man	0	15	16	0	0	31	
Total		99	408	552	157	38	1257	

11. General Look Fashion Magazine Advertising

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Magazine Title * The general look of the image:	1257	100.0%	0	0.0%	1257	100.0%

Magazine Title * The general look of the image: Crosstabulation																					
Count	Magazine Title	GO	Esquire	Details	Nylon Guys	V-Man	Men's Journal	Complex	Essence	Ebony	Out	Another Man	Fantastic Man	The general look of the image:							Total
														Basic: The essential facts or principles of the subject, forming an essential foundation or starting point	Contempo-rary: Following modern ideas or fashion in style or design	Avant- Garde: New and unusual or experimental ideas	Gothic: Clothing style marked by conspicu-ously dark, mysterious, -erotic, and complex features	Minimalist: Identity of a subject through eliminating all non-essential forms, features or concepts	Monochrom-ic: Exposed in black and white or in varying tones of only one color	Romantic: Inclined toward or suggestive of the feeling of excitement and mystery associated with love	
	GO	80	48	7	1	1	3	1	0	3	1	0	3	144							
	Esquire	49	21	4	1	0	1	1	0	0	0	0	77								
	Details	25	23	2	2	0	0	0	0	0	0	0	52								
	Nylon Guys	19	46	0	3	0	0	0	0	0	0	0	68								
	V-Man	15	19	12	0	0	0	0	0	0	0	0	46								
	Men's Journal	34	7	0	2	0	1	0	0	1	0	0	45								
	Complex	134	189	24	4	0	1	0	1	1	1	1	354								
	Essence	1	0	0	0	0	0	0	0	0	0	0	1								
	Ebony	259	91	12	8	0	2	0	0	0	0	0	372								
	Out	32	12	0	1	0	0	0	0	0	0	0	45								
	Another Man	1	15	4	2	0	0	0	0	0	0	0	22								
	Fantastic Man	10	17	3	1	0	0	0	0	0	0	0	31								
	Total	659	488	68	25	1	8	2	1	5	1	5	1257								

12. Skin Shade Fashion Magazine Advertising

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Magazine Title * Skin Shade	1257	100.0%	0	0.0%	1257	100.0%

Magazine Title * Skin Shade Crosstabulation																					
Count	Magazine Title	GO	Esquire	Details	Nylon Guys	V-Man	Men's Journal	Complex	Essence	Ebony	Out	Another Man	Fantastic Man	Skin Shade							Total
														Light-skin	Light brown-skin	Carmel-skin	Brown-skin	Dark brown-skin	Chocolata-skin	Dark-skin	
	GO	5	13	18	23	35	23	21	4	2	144										
	Esquire	2	11	6	12	18	14	12	2	0	77										
	Details	1	0	1	6	22	11	4	1	6	52										
	Nylon Guys	3	3	6	5	19	18	6	0	8	68										
	V-Man	0	4	5	4	6	8	11	7	1	46										
	Men's Journal	3	4	1	3	17	9	2	6	0	45										
	Complex	10	11	53	60	121	66	17	1	15	354										
	Essence	0	0	0	1	0	0	0	0	0	1										
	Ebony	14	16	30	57	102	52	36	2	63	372										
	Out	0	1	2	2	15	11	6	2	6	45										
	Another Man	0	0	3	0	0	2	6	6	5	22										
	Fantastic Man	0	0	1	3	1	5	6	5	10	31										
	Total	38	63	126	176	358	219	127	36	116	1257										

13. How the main subject was dressed?

Magazine Title * How are the main subjects dressed? Crosstabulation																
	How are the main subjects dressed?															Total
	Jock	Nerd	Worker	Rebel	Cow boy	Military Man	Hunter	Sports man	Joe College	Business Man	Man About Town	Dandy	Thug / Gangsta / Rough	Other		
GQ	34	7	2	9	0	3	1	16	12	12	26	16	2	4	144	
Esquire	19	9	2	1	0	0	0	6	9	6	7	10	7	1	77	
Details	15	2	0	2	0	1	0	0	2	3	11	6	4	6	52	
Nylon Guys	30	3	3	6	1	0	0	0	3	0	4	4	5	9	68	
V-Man	9	3	0	9	0	1	0	1	3	2	6	9	3	0	46	
Men's Journal	20	0	1	2	0	3	0	6	1	2	1	1	2	6	45	
Complex	130	15	5	17	0	8	1	5	10	10	33	18	82	20	354	
Essence	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	
Ebony	68	16	12	5	1	5	1	10	11	96	53	26	6	62	372	
Out	25	2	2	0	0	0	1	0	0	0	6	3	0	6	45	
Another Man	1	1	1	4	0	0	0	0	1	0	6	5	0	3	22	
Fantastic Man	3	4	1	2	0	2	0	1	2	0	3	8	0	5	31	
	355	62	29	57	2	23	4	45	54	131	156	106	111	122	1257	

Appendix C: Data from Instagram Accounts of Fashion Magazine

1. Year and Month Instagram Accounts of Fashion Magazine

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Instagram - Magazine Title * Date of Posting * Month and Year	7	100.0%	0	0.0%	7	100.0%

Instagram - Magazine Title * Instagram - Month - Date of Posting * Instagram - Year - Date of Posting Crosstabulation

Count		Instagram - Month - Date of Posting				
		January	February	June	November	Total
Instagram - Year - Date of Posting	Instagram - Magazine Title					
2011	GQ				2	2
	Esquire					
	Total				2	2
2012	GQ	1	0	0		1
	Esquire	0	3	1		4
	Total	1	3	1		5
Total	GQ	1	0	0	2	3
	Esquire	0	3	1	0	4
	Total	1	3	1	2	7

2. How are the subjects dressed? Instagram Accounts of Fashion Magazine

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Instagram - Magazine Title * Instagram - How are the main subjects dressed?	7	100.0%	0	0.0%	7	100.0%

Instagram - Magazine Title * Instagram - How are the main subjects dressed? Crosstabulation

Count		Instagram - How are the main subjects dressed?				Total
		Jock	Joe College	Businessman	Man about Town	
Instagram - Magazine Title	GQ	0	0	2	1	3
	Esquire	1	1	0	2	4
	Total	1	1	2	3	7

3. Settings Instagram Accounts of Fashion Magazine

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Instagram - Magazine Title * Instagram - Settings	7	100.0%	0	0.0%	7	100.0%

Instagram - Magazine Title * Instagram - Settings Crosstabulation

Count		Instagram - Settings			Total
		Staged background	At play	Business/work	
Instagram - Magazine Title	GQ	0	1	2	3
	Esquire	1	3	0	4
	Total	1	4	2	7

4. Masculinity Instagram Accounts of Fashion Magazine

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Instagram - Magazine Title * Instagram - Masculinity Depiction	7	100.0%	0	0.0%	7	100.0%

Instagram - Magazine Title * Instagram - Masculinity Depiction Crosstabulation

Count		Instagram - Masculinity Depiction			Total
		Metrosexual	Smooth features/Centile approach	Active	
Instagram - Magazine Title	GQ	0	3	0	3
	Esquire	1	2	1	4
	Total	1	5	1	7

5. Interaction Instagram Accounts of Fashion Magazine

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Instagram - Magazine Title * Instagram - Interactions	7	100.0%	0	0.0%	7	100.0%

Instagram - Magazine Title * Instagram - Interactions Crosstabulation

Count		Instagram - Interactions		Total
		By Self	African American male(s) - With others or other races	
Instagram - Magazine Title	GQ	1	2	3
	Esquire	0	4	4
	Total	1	6	7

6. Tattoo Instagram Accounts of Fashion Magazine

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Instagram - Magazine Title * Instagram - Tattoo	7	100.0%	0	0.0%	7	100.0%

Instagram - Magazine Title * Instagram - Tattoo Crosstabulation

Count		Instagram - Tattoo	
		No	Total
Instagram - Magazine Title	GQ	3	3
	Esquire	4	4
	Total	7	7

7. Implants Instagram Accounts of Fashion Magazine

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Instagram - Magazine Title * Instagram - Implants/Surgery or Body Modifications	7	100.0%	0	0.0%	7	100.0%

Instagram - Magazine Title * Instagram - Implants/Surgery or Body Modifications Crosstabulation

Count

	Instagram - Implants/Surgery or Body Modifications	Total	
		No	Total
Instagram - Magazine Title	GQ	3	3
	Esquire	4	4
Total		7	7

8. Perceived Age Instagram Accounts of Fashion Magazine

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Instagram - Magazine Title * Instagram - Perceived Age	7	100.0%	0	0.0%	7	100.0%

Instagram - Magazine Title * Instagram - Perceived Age Crosstabulation

Count

	Instagram - Perceived Age	Total		
		18 to 24	25 to 44	
Instagram - Magazine Title	GQ	1	2	3
	Esquire	1	3	4
Total		2	5	7

9. General Look Instagram Accounts of Fashion Magazine

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Instagram - Magazine Title * Instagram - The general look of the image:	7	100.0%	0	0.0%	7	100.0%

Instagram - Magazine Title * Instagram - The general look of the image: Crosstabulation

Count

	Instagram - The general look of the image:	Total			
		Basic: The essential facts or principles of the subject, forming an essential foundation or starting point	Contemporary: Following modern ideas or fashion in style or design	Minimalist: Identity of a subject through eliminating all non-essential forms, features or concepts	
Instagram - Magazine Title	GQ	0	3	0	3
	Esquire	1	2	1	4
Total		1	5	1	7

10. Skin Shade Instagram Accounts of Fashion Magazine

Case Processing Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Instagram - Magazine Title * Instagram - Skin Shade	7	100.0%	0	0.0%	7	100.0%

Instagram - Magazine Title * Instagram - Skin Shade Crosstabulation

Count

	Instagram - Skin Shade	Total				
		Brown-skin 	Dark brown-skin 	Chocolate-skin 	Dark-skin 	
Instagram - Magazine Title	GQ	2	0	1	0	3
	Esquire	0	2	0	2	4
Total		2	2	1	2	7

Appendix D: Magazine Circulation and Instagram Statistics

	As of 2014
<u>Magazine Name</u>	<u>Total Monthly Print Circulation</u>
GQ	925,000
Esquire	746,556
Details	550,000
Nylon Guys	100,000
V-Man	103,464
Men's Journal	1,125,000
Complex	300,000
Ebony	1,260,564
Out	855,000
Another Man	Unknown
Fantastic Man	85,000

	As of July 23 2015		
<u>Instagram Account</u>	<u>Followers</u>	<u>Posts</u>	<u>Following</u>
GQ	1,800,000	3299	314
UK Esquire	63,000	1307	187
Details	76,800	1644	515

Appendix E: Original Thesis Proposal

THESIS PROPOSAL

TITLE:

THE BLACK MALE MASS: A DISCOURSE OF AFRICAN-AMERICAN MALE IMAGERY AND
REPRESENTATION IN THE FASHION INDUSTRY

PRESENTED TO
FACULTY OF THE DEPARTMENT OF
FIBER SCIENCE AND APPAREL DESIGN
CORNELL UNIVERSITY

ADVISOR:
DR. V. D. LEWIS

KEITH A. FRALEY
MARCH 2014

Title

The Black Male Mass: A discourse of African-American male imagery and representation in the fashion industry.

Hypothesis

The fashion industry perpetrates visual fiction at the cost of social fact.

4. In North America cultural perceptions of African-American men are fixed in stereotype
5. As a major gatekeeper of image, the fashion industry uses nuanced detail from within the African-American 'black male mass' achieving negative effects
6. The idea of an accurate reflection of African-American men masculinity affects those contributing to the black male mass, and is confirmed in how the mainstream population perceives African-American males

Statement of Purpose

This research looks at two constituencies, the fashion industry and the black male mass. I will explore and examine how media continually reimagined and reconstitute the image of the African-American male. The aim of the study is to understand the frequency and level that the fashion industry connects to and relays manifestations of African-American masculinities. The black male mass is a classification, of my methodology, used to categorize

African-American males into a distinct group by cultural, genetics, stereotyping, racial & historical.

Interests in African-American masculinities arise from confrontations with the fashion industry that has consistently portrayed with African-American male image as existing in seemingly unsettling worlds. The mindset of the fashion industry could be unpacked to reveal allusions and techniques through which the fashion industry constructs usable template of African-American males.

The compulsive contention of the fashion industry can attract individuals into viewing visual fiction that perpetrates the idea of the seemingly untruths about the 'black male mass'. What is visual fiction? Visual fiction is a sensory notion of imagination used to create meaning in a fashion story, and it has the effect to be "ubiquity of images, this viral contamination of things by images" (Stavrianos 2000a, p.3). For example, potential fashion magazines that may depict African-American males in stereotype just to develop visual fiction of untruth to keep African-American masculinities contained. Visual fiction in the fashion industry facilitates subjective fantasies, feeding the mind of preconceptions, and dramatizes the ethical depiction of the African-American male. Visual fiction helps to perpetrate separation with conceptual imagery and perceptual imagery of the 'black male mass' in the fashion system. The fashion industry may use conceptual imagery derived from an untruth view of the natural world of

African-American men. Perception is the means by which the outside world consumes the

imagery that may be the notion of an inaccurate reflection on the ‘black male mass’. Its flawed societal representations become familiar, accepted and fuel false and incomplete perceptions and perpetuate altered viewpoints of the African-American male.

Objectives

On completion of research, a clear understanding of how the fashion industry forms readings of African-American masculinity and imagery through the representation of fashion mediums from street cred associated with rapper attire to sartorial boardroom elegance; African-American males have sustained a powerful presence in the cultural landscape.

What will be Achieved:

- An understanding of how the fashion industry are sculpting form and detail from the African-American male presence at its own unknown development
- An understanding of how African-American males have sought and succeeded in forging unique adaptations of the norm that mesh with their individuality and the fashion industry depictions

Background and Justification

How the African-American males are perceived by the broader society, is based primarily on how African-American male are projected in the media. “Black males have been stereotyped

in the media by the five D's: dumb, deprived, dangerous, deviant, and disturbed. This social devastation [of the African-American male] has only been made worse by negative portrayals in the media" (Majors and Gordon 1994a, p.xi). The fashion industry works with media as a representational system using imagery of the African-American male and how the fashion industry uses observations and depiction of the African-American male culture. Specifically the way African-American men are characterized and regarded as the fashion industry's curiosity. "The media, the news industries, clothing industries [fashion industry] and other societal mainstream affiliates have cornered the market on representing black males in a stereotypical manner that disproportionately depict black males" (Bradshaw 2010).

Bevy Smith the former fashion and beauty advertising director for Vibe magazine states that, "African-Americans are a very viable market when it comes to fashion [industry] ... despite our enthusiasm for brands and personal style, we are still poorly represented" (Smith 2013). As African-American males are a market sector imperative for the fashion industry's continued success, various conceptions of African-American male fashion have been acclimated to the needs and aspirations of society but are held back from the fashion industry as if "Black men are invisible in American society" (Majors and Gordon 1994a, p.17).

The rapper and latterly as designer for Nike, Kanye West is an exemplary to this topic on how he feels as an African-American male "I feel very alone very used very tortured very forced very misunderstood very hollow very very misused" (West 2013) West is an ideal example of the fashion industry wanting African-American males but with extreme

limitations. West is a man who moves with the times, attempting to breaking down stereotypical expectations in the fashion industry and moving forward. Kanye has demonstrated to want more than the fashion industry roadblocks; he seems to want to create his own fashion ventures and is seemingly denied. West explains he believes, “its because the patinas of a drug dealer, gangster, or other racial stereotype, fits me better than what [I’m] aiming toward. In the world of both cinema and fashion, which are still predominantly dominated by rich, old, white families” (West 2013). Although he his none of the characters above, Kanye has to continually fight for a place in the fashion industry.

In the September issue, 2013 of Vanity Fair magazine, Vogue contributing editor, and former editor-at-large, African-America male, Andre Leon Talley discusses his experiences with racism while working in the fashion industry and being a black man, “People stereotype...What person of color do you know who’s in a position like that [Editor-at-large], be it a man or a woman, unless it’s Essence magazine? How many people of color have walked through the hallways of Vogue in a position of leadership?” Talley went on to express “It’s not the designer that’s racist; it’s the system [fashion industry] that’s racist. Silent racism [towards African-Americans] does exist in the industry. It is the system of intolerance. It’s silent, it’s asleep, it’s dormant, and it’s a nightmare. It’s not a dream achieved.” Andre Leon Talley spent several decades in a senior editorially role at Vogue, he says he reached a glass ceiling that he has been unable to crack as [African-American male] black man working in high fashion.

Idealized black masculinity is used throughout fashion, especially a model of opposition that

imparts a commitment to fashion. Society is living in a time where the most coveted resident in North America is an African-American male, Barack Obama. The leader of the free world, Obama, is a classic North American success story, the first African-American male President. Barack Obama depicts images of masculinity that he has demonstrated through modern meanings of African-American male masculinity while transcending politics and becoming a North American sartorial icon. Barack Obama's wardrobe is simple, finely made dark suits, slim silhouette, shined cap-toe oxfords, sharp white shirt and the camera-ready pale blue tie or a deep red tie. Using Obama as the exemplar of African-American masculinity and how it falls within the framework of the fashion industry in general.

Fifteen decades after slavery officially ended, modern versions of slavery continue to aid in defining the imagery of the African-American male. It may be argued that African-American males are detached from the slavery era, but external forces from the fashion industry seem to impact African-American males for centuries, even to the present. In the recent musical CD of Kanye West, he sums it up well in one lyric, "Doing clothes you would've thought I [The African-American male] had help/but they [fashion industry] wasn't satisfied unless I picked the cotton myself!"

African-American Male Definition and Black Masculinity Definition

My aim here is to discuss the role of history in shaping the definition of African-American male and black masculinity. It is important to understand how the terms came into being and to recognize the meaning. The negative image implications of how African-American men are identified and tracked by the fashion industry mediums deserve critical attention. The

continued use of flawed image constructs in the fashion industry contributes to the perpetual problem discourse surrounding African-American masculinity in North America. It is a cycle of African-American misrepresentation. This research will include the ways in which the concept of African-American males masculinity is a product of North American history and examine the ways the fashion industry perceives African-American males.

When African-American slaves became free in 1863 under Emancipation Proclamation, white American men had mastered Western-North American ways; African-American male slaves, new freedom, struggled to find identity within the masculinity of blackness. During that time to 2013 it was “Because neither blackness nor masculinity is constructed adequately enough to facilitate fluid identity construction” (Johns 2007, p.61). Social identities or development of their natural African-American masculinity were not bestowed upon or accessible to enslaved males. “The institution of slavery served as the mechanism through which chattel African-American male slaves. African male bodies were denied any semblance of humanity, including gender distinctions or access to socially constructed identities” (Johns 2007, p.60). African-American males were considered property and were dismissed from participation in or associated with humanity.

Ethnic origins lend itself to the discourse of African-American masculinity of white and black. Its important to decipher that both race and gender were fashioned from restricted definitions and pressures of becoming an African-American male in post-slavery and allowing an understanding of ways in which African-American masculinity has been developed. The relationship between white masculinity and black masculinity were possibly

shaped by other socially constituted groups as well, Latinos and Asians. The production of African-American masculinity, were the ways in which those in power, the white master, created the term itself during the slave era.

Author and educator David J. Johns the executive director of the White House Initiative on Educational Excellence for African-Americans states in 2007 about the identity of African-American males: “For black men in particular masculine identity is governed by patriarchal codes. These codes expressly dictate the ways black men are expected to behave. Initially fashioned by restrictive standards initially associated with white maleness, the concept of masculinity continues to be protected by national values and perpetuated by cultural icons and images – many of which serve to re-enforce dominant images of (white) masculine identity.” The assertion that African-American masculinity exists with social construct is scarcely defined against the notions of white American masculinity. African-American masculinity has become discussed more frequently than in the past as stories perpetuated throughout the history of North America.

What is the ‘Black Male Mass’?

“For Black males, the result of mainstream society’s socialization into manhood is to inform these men that they are outside of mainstream society” (Majors and Gordon 1994a, p.17).

What is the Black Male Mass? The black male mass is a classification, of my methodology, used to categorize African-American males into a distinct group by cultural, genetics,

stereotyping, racial and historical traits. The black male mass seems to be a target of a plot to assassinate the African-American males in the fashion industry, from other races, to put them into what I call the 'Black Male Mass' [BMM] that has deep roots in North America with its sinister racial past. The black mass – The vast majority of African-American males are left out of the 'creation process' and are treated a sub-species of the fashion world. "Many [cultures] hate and fear black male men [the BMM]. Yet they are fascinated with them" (Hutchinson 1994, p.16). The fact that they fear the black male mass, the fashion industry, wants to contain them in a space of judgmental confinement and depict them on how they see fit. I would agree to the assumptions of others resources that 'the media of today tries to contain black people into categories in their existing value systems, by reviewing and/or repeating the racial past, or by normalizing black people only as spectacles'. The fashion industry seemingly wanting to keep African-American men contained in the black mass as if it's their way of rescuing African-American males from idolatry and every brutal vice and any fashionable crime that can disgrace humanity.

"Blacks males influence on art and culture is as strong as it has ever been" (Barack Obama, National Urban League. 2007, p.9), but the assassination of the black male image in the fashion industry has, unwilling from the black man, transformed African-American men into a black male mass -BMM. The objective, I would like to see, is to transform them back into universal human beings and solidify Barack Obama statement above. The black male mass, more than any other ethnic group, are feeling every bit of separation in the fashion industry. The disastrous development of the African-American male mass was man-made. The

assumption it is self-defined by African-American males and skin color by the fashion industry. Although each African-American man in the mass is different in professions [corporate executive, street gang, students, the blue collar worker, the white collar worker, etc.], character and individuality, what they have in common is their experience of similarity in how they are treated and perceived by the broader society, a society whose views are strongly shaped through frequent negative media depictions. The BMM group, with whatever background, the African-American male in North America, by personal experience, have been defined and impacted by the 'black male mass'.

Alongside empirical and conceptual problems with the black male mass, the fashion industry seems acutely aware of how they use race to justify a modern version of discrimination and slavery. It is about what they think African-American male means and has nothing to do with African-American male personal aesthetic or professional experience. The 'black male mass' refers to the practice whereby the fashion industry factors the racial characteristics of the African-American male into their respective unconscious decision-making processes.

African-American men have habitually been categorized as being, lazy, violent and mentally unstable, also with being sexual objects, superior athletes and criminals. This is the potential source that the fashion industry may call the black male mass.

The BMM, it is the way the companies like to deal with African-American males, and no African-American man is excluded. The distinction between black male mass and the fashion industry is highly problematic. "Many have profited handsomely from the lucrative growth industry America has fashioned out of black male bashing" (Hutchinson 1994, p.15). Fashion

publications are quick to fill their pages with pictures of African-American males but high-ranking people and respected fashion companies in North America continue to perpetuate dark and disturbing image of the African-American male. The fashion industry uses BMM and “pounds, twists and slants all of these stereotypes into sensational headlines [imagery] and sound bites and dumps them back on the public as fact” (Hutchinson 1994, p.15). The issue in the modeling world of why black runway models are not used often if casting agents do not send black models, they do not get seen, it is an exemplification of the holding back and of what the industry thinks African-American males are and its a persistent misconception. African-American males have persistently occupied the substandard rungs of most latter to success in the fashion industry; the BMM is not likely to ascend from this societal maze of negative characterizations without the honest and objective infusion of a concerted effort on the part of the fashion media, fashion industry and system, as well as the wider media, to modify the perpetuation of these adverse reflections of the African-American male.

Why Studying ‘Black Male Mass’ is Important

In relation to the African-American males' masculinity, and a clearer defining of the Black Male Mass, further investigation will aid in seeking to further clarify, and hopefully debunk, many of the notions and perceptions associated with the ubiquitous negativity aligned with that group. Economically, the BMM represents a huge and significant market of underutilized potential consumers who conceptually could energize fashion initiative, provided they are better understood collectively, and thus marketed to on a more collaborative and effective basis. Empirically speaking, it only makes good sense to fully

identify, understand and address the needs of the specific segments, appreciate whom they are, and coordinate approaches, which satisfy their fashion needs, and the fashion industry. This investigative study will seek to aid in both of these critical areas of need.

Period 2000-2013

The approach in which African-American males have conducted themselves and dressed has changed throughout the time period of 2000-2013 since the turn of the current century in North America. It is not only inspired by the society and culture of a given place but by weather, environment, other ethnic views, major events of the world and the personal journeys, beliefs, and values of African-American men. By looking at the way an individual of African-American male descent dresses is a starting point for research and understanding and correlating that to the fashion industry. Humans can learn something about whom they are and the society they live in and how they are depicted.

It began with the world celebrating the turn of the millennium, a new century with year 2000. Social media exploded with the launch of Facebook and Twitter shortly after the dot.com 2000 bubble burst. Launches of the new iPod and iMac in 2002, while George W. Bush is re-elected in 2004. As the decade moves forward 2005 Hurricane Katrina floods New Orleans. Apple debuts the new iPhone in 2007 changing the way society communicate with our fashionable mobile devices. Barack Obama, our first African-American male president, is sworn in as 44th President of the United States in 2008. African-American male hip-hop mogul Sean Combs in 2008 launched with his clothing line, Sean John, a new men's 'I am king' cologne. The Twin Tower of 911 September 2001 and the DC Pentagon catastrophe

lead to the terrorist leader Osman Bin Laden being hunted and killed in 2011 by American officials. Let's make the earth better, the greening of the environment saga and the fashion industry all strive towards sustainable products and clothing. African-American male, led by racial debate, Patrick Robinson was fired from his job as executive vice-president of Gap Global Design for the company. 2012 began intensely, the 'stop-and-frisk' practices with police brutality, primarily over racial profiling of African-American men. African-American male teen from Queens, NY filed a lawsuit for wrongly being accused and racially profiled in 2013 from Barneys New York City, a high-fashion department store after he was targeted by staffers and detained by police when they did not believe a young African-American male could legally purchase and afford an expensive Salvatore Ferragamo belt.

These cultural events not only affected the emotional stability of people over the world and North America, but it concerned clothing in the way African-American male dress was identified during year 2000 to 2013. These historic events track well when measured against a continuum of fashion changes among African-American males paralleling those years in this period since 2000 and it supports that notion.

The 2000s are often viewed the mash-up decade where trends saw and/or used the fusion of previous styles, global and ethnic clothing as well as the fashions of numerous musical subcultures. Since 2000, a shift in attitude has developed in dressing up or even dressing down among African-American males. The present seems primarily concerned with communicating individuality. A shift in attitude has encouraged the African-American male to undertake extreme measures to avoid conformity, especially in the African-American

community. Each of these events connected the past to the present and from there it laid a path towards the future of a new fashion movement within the African-American male community is far more fuel for additional investigation and research.

The Importance of This Research

Any facet of African-American males lives, which commands so much of our daily individual and collective time and attention, is deserving of further investigation. Exploring the evolution of fashion and trends of the African-American male allows for the exposure and visualization of that ethnicity's contribution to the fashion compendium. Tracing a trajectory that helps to identify how what's being worn also helps to describe the times and circumstances of human existence at any given point in that time of cultural history. A continuation of past study from the 1998 book "Men of Color: Fashion, History, Fundamentals", by Lloyd Boston to document the effect that African-American men have had on all areas of fashion. According to an online forum blogger Felisha Brashsaw expresses her thought in 2010 of stereotyping the Black Male in the U.S. "African-American males have been labeled shiftless, non-working, angry, aggressive men, and even at times have been perceived as savages". Stereotyping alone has been used as a reference of judging by clothing, age, name, and address, down to the educational institutes they attend. "...In spite of the trickle-up effect on men of color aesthetics, there remains an absence of positive images identifying men of color as influential figures in the history of fashion" (Boston 1998, p.1).

Lastly, the significance of this research lies in the fact of a lack of major research on African-

American men in this specific arena in the recent past. Historically, African-American males have not garnered provident recognition as pacesetters, visionaries, or style and fashion mavens in the fashion industry. With few exceptions, Willi Smith, Jeffery Banks and Stephen Burrows are exemplary examples, African-American men have been somewhat absent from specifically being at the forefront of the fashion industry that have assimilated to the broader masses. The role then of African-American males in the fashion industry typically and predominately has been from the perspective of consumption, the fashion system or as a consumer of fashion goods. Kanye West from his 2005 'Freshmen Adjustment' album, track 'All Falls Down' he talks about the black community being addicted to retailing in this single lyric "Single black female addicted to retail and well it all falls down, oh when it all, it all falls down I'm telling you ohh, it all falls down." Implying that fashion retailing may be used only to pull down the African-American society. Although West is considering a female consumer, the same empirical approach may be used to how the fashion industry system may perceive the African-American male and uses that as one of its communication vessels that African-American males are a 'falling down concept' in the fashion system. Through the exercise of consumption, of buying and wearing fashion consumer goods, how these items are worn, displayed and utilized, has quite frequently served to establish African-American male style adaptations that have gone on to mark points culturally and historically. The importance of this research endeavor will seek to help identify and acknowledge, imagery, masculinity and other contributions and adaptations, both modest and significant while further expanding the limited quality of knowledge and insight presently available on this topic area.

Procedures and Methods

In considering the period 2000-2013

This research seeks to:

- Discover how the fashion industry perceives African-American males through its fashion platforms and how they apply their perspective on the African-American males with its seemingly little knowledge about the culture, race and values of this set group
- Determine in this research if the African-American male dress representation is an accurate reflection of their societal role and is this how the African-American male might be perceived in the mainstream population and the fashion industry
- Assess whether the image of the African-American male held by the society and the fashion industry is derived from fact and first hand experience or driven by perception and images reflected by varied fashion media platforms
- Reaction of the African-American male becoming part of the fashion industry that consistently overlooks their unique values and strengths
- Assess how the fashion industry is using African-American male imagery to keep African-American males in rapid regression of the past and/or as a platform to project

African-American males into the future

- Question whether the contemporary image of the African-American male in the fashion arena reflects a vision of what could be a stubborn adherence to traditional depictions and adaptation fostered and presented through major media
- Discover African-American male masculine identity depictions in the fashion industry
- Assess the silent racism towards African-American males existence in the fashion industry
- Discover numerically and methodologically what is the African-American male image worth in the fashion industry
- Alter the mindset of the fashion industry on the perception of African-American males

Theoretical Framework

At its core, my work is about subjectivism and its centered around observation in my research. This research is created from perceptions and actions and will use multi-methods and procedures, listed below, to analyze and disseminate the data. Using these methods along

with inductive research will give evidence and patterns for the African-American male and

the fashion system. A theory is not set, and I will use the collected data from the research that will find a theory that emerges out of it. Qualitative methods will be used to understand the black male mass. I conduct the framework of asking the proposed fundamental questions about the African-American male with the objective to understand and explain the correlation of the African-American male and the fashion industry-system.

Inductive Research

“Inductive research begins with collection of data, such as empirical observations or measurements of some kind and builds theoretical categories and propositions from relationships discovered among the data” (Kawamura 2010, p.21). Inductive research method will be incorporated in my study that will be based upon the evidence data collected and the conclusion and not direct theories. I will begin with collecting data on the African-American male observations and will build theoretical category from the relationship of the data I will collect. I want to make sense of a series of observations, and I will be using observations to develop a theory to explain those observations, and seek out disproof or proof of that theory. This inductive reasoning will be dependent on observations, and when observations are complete and sound results will be formulated. I will examine that to the hypotheses of the black male mass, and after successful examination of similar and dissimilar I will develop a possible theory to explain what was studied. While using inductive research to find a theory that explains the data, I will be seeking to supply strong evidence and the notion of the conclusion.

Collecting Data

The research will begin with collecting data from Cornell resources. The following procedures will be employed for collecting this data on adult aged African-American males:

1) Content Analysis - Magazine Data

The research analysis will begin with the magazine data worksheet (Appendix A - Fig 1) in order to organize and record information specific to the adult ages of African-American males for this thesis. I will examine fashionable mainstream magazines, online media publication and black-oriented publications. Magazines will be picked and collected according to their relevance and circulation. It will examine the portrayal of African-American men in these mediums listed above that target and/or depict African-American men that will be conducted (Appendix A - Fig 2). The frequency of black males and their representation will be determined, and the following criteria will be used to consider amongst others: role in the ads, settings, product categories, occupational roles, and interactions (Appendix A - Fig 3) this will be used in coding the content analysis. The images of North American males in the imagery will use this coding for certain variables. This study will use research from magazine data collection of a previous work in 2006 by Dr. Ainsworth Anthony Bailey, an assistant professor in the Department of Marketing University of Toledo, on *A Year in the Life of the African-American Male in Advertising: A Content Analysis*.

2) Ethnographic Study – Archetypes and Interviews

This research analysis will include an ethnographic study on fashion presence in African-American males, and the African-American male archetypes. This ethnographic study will be inductive research of African-American males pedigree of fashion and their culture. It will

involve the observation of and interactions with African-American males being studied in their own environment and its correlations to the fashion industry system. The study will be a “qualitative, descriptive, nonmathematical, naturalistic way to study human beings [African-American Males], their life and their behavior, including the way they dress, in their own natural settings” (Kawamura 2010, p.45). My primary local source will be the student and faculty body of the African-American male students at Cornell University. I will conduct interviews to retrieve this information. Using these interview questions (Appendix A - Fig 4) on the topic to obtain meaningful answers, I will bring to the interview, although may be unsuitable for presentation to consultants. Secondly, I will also examine what type of African-American males archetypes by observing the prime source of the Cornell African-American males, explore and present graphically the culture of the African-American male group. Will analysis by using below (Appendix A - Fig 5) on what archetypes they are presuming to communicate to society.

The fashion industry, seemingly not knowing what to do with the African-American males, this analysis can articulate what they are possibly looking for in the African-American male in the fashion industry. By understanding how they live, culture and their archetypes can have a clearer understanding of the African-American man. It will build the subjective experience of the participants into the research, thus providing a depth of understanding. Analyzing how African-American males are on their own terms would reach a richer understanding of where the African-American male cultures exist in the fashion industry. In making choices among style options, African-American males dress to create or recreate social roles as they seek to realize roles and their operative identities. The African-American

role may be subject of personal identity, however, the evaluation of the fashion industry may portray it differently.

Schedule

In order for the research to be implemented and completed, a plan for organizing the various stages of the process is outlined in Appendix A - Schedule. These are tentative dates, which the research will be undertaken. Will be meeting with advisor – Dr. Van D. Lewis weekly or bi-weekly.

APPENDIX A: Schedule

Schedule

March 2014 Content Collection

- List, compile and collate magazines, media and images
 - Utilizing Cornell resources and library system
- Locate and organize resources to interview candidates
- Apply to IRB for ethnographic interviews

April 2014 Analysis - Magazine

- Will use appendix A fig. 1 and fig. 2 to collect magazine data

May 2014 Content Analysis – Magazine

- Will use appendix A fig. 1 and fig. 2 to collect magazine data

June 2014 • Compile and collate by relocating to New York City to collect additional resources for magazines, media and images

- Sources that Cornell can not provide will use other resources
- Fashion Institute of Technology
- New York City Library and Museum
- Schomburg Center for Research in Black Culture
- Magazine Publication Corporate offices
- Travel to other locations near Cornell for print publications
 - Tompkins County Public Library
 - Auburn Public Library
 - Ithaca College

July 2014 Content Analysis – Online media and blogs

- Will use appendix A fig. 1 to collect online magazine media and blog data
- Will use online publication to collect this data

August 2014 Ethnographic Research

- Upon the approval of IRB will start interviews
- Will use appendix A fig. 4 for interview questions
- Will use appendix A fig. 5 for archetypes review

September 2014 Ethnographic Research

- Continuation of ethnographic interviews
- Continuation of archetypes review

October 2014 • Attend potential conference

November 2014 • Calibrate, evaluate and conduct additional research if needed • Gather all data, insert into computer system, get orderly and organize

December 2014 information

January 2015 • Analyze data

February 2015 • Prepare detailed thesis outline

- Attend potential conference

March 2015 • Conduct literature research and being writing thesis

April 2015 • Write thesis

May 2015 • Continue writing thesis

June 2015 • Completion

Fall 2015 • Continue this study in FSAD PhD

FIG. 1 – Magazine Data Worksheet

Magazine Data Worksheet		
Date:	Magazine Title:	Page #:
Brand:	Prestigiousness:	
Role in Ads:	How they are dressed:	
Settings:	Masculinity Depiction:	
Product Categories:		
Occupational Roles:		
Social/Economic Category:		
Interactions:	Black Features:	
Skin Shade:	Image:	
Additional notes:		

FIG. 2 – Men’s Fashion Publications

Men's Publications					
<u>North American</u>	<u>African-American</u>	<u>International</u>	<u>.COM</u>	<u>Blogs</u>	<u>Gay</u>
GQ	Complex	Numero Homme - France	askmen.com	Streetetiquette.com	Out
Esquire	Essence	Hercules - Spain	menzmag.com	thesartorialost.com	
Details	Ebony	Grind - Japan	selectism.com	Themodernandy.com	
Nylon Guys	Uptown	FHM- United Kingdom		Continuouslean.com	
V-Man	Jet	Vogue Home - Japan		marcustroy.com	
Men's Journal	XXL	Vogue Hommes - Paris			
	King	Fashion for Men- Italy			
	The Source	Another Man - England			
		Fantastic Man - Nertherlands			
		10 Men - England			

FIG. 3 - Coding

<p><u>Product Categories</u> Clothing, shoes, accessories Food, drink, alcohol Entertainment Personal care/hygiene Business and technology Financial/insurance/professional services Cars and motorized vehicles Educational/training/job Retailers Destination/Vacations Publications</p> <p><u>Settings</u> Outdoor Staged background At play Home: indoors Business/work Missing</p> <p><u>Skin Shade:</u> Albino Light-skinned Light brown-skinned Carmel Brown-skinned Dark brown-skinned Chocolate Dark-skinned Black</p> <p><u>Masculinity Depiction</u> Open shirts/Medallions Rough and ready Violent Action General toughness Metrosexual Smooth features Gentle approach Sex object</p>	<p><u>Occupational Roles</u> Nonoccupational Entertainer Athletes Managerial/Professional Missing Blue collar White collar Not-sure</p> <p><u>Interactions</u> By self African-American males - only group Male and Female, African American only Diverse male and female group Missing</p> <p><u>African-American Features</u> Hair Characteristics Body Build Broad noses or straight/ small Full lips</p> <p><u>Social/Economic Category</u> Health depiction Education depiction lifestyle depiction</p>
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FIG. 4 – Interview Questions

Interview Questions*

1. Do you think the African-American male dress representations are an accurate reflection in mainstream population and the fashion industry?
2. What unique values and strengths do you think the fashion industry consistently overlook with African-American males?
3. What is your interpretation of African-American males in the fashion industry?
4. What is your style of dress?
5. Do mainstream fashion magazines influence on how you dress?
6. What magazines do you frequently read?
7. How do you feel about possibly being stereotyped as an object of visual fiction in fashion magazines?
8. What is your interpretation of masculinity in dress?

9. What do you think of dress?

10. What will you do when you graduate from Cornell University?

11. Do you change the way you dress based on home or college?

*Questions subject to be changed

FIG. 5 - Male Archetypes

Sterotyping Archetypes:	Fashion Archetypes:
Lazy	Worker
Violent	Rebel
Mentally deficient	Businessman
Sexual icons	Joe College
Athlethes	Man about town
Criminals	Dandy
Shiftless	Jock
Non-working	Nerd
Angry	
Aggressive	
Savages	

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Budget

Budget - Itemized Expenses	
<u>Expense Item</u>	<u>Estimated Cost</u>
Travel and transportation	\$100
Magazine subscription	\$350
Previous magazines	\$350
Photocopying	\$75
Company research fees	\$150
Miscellaneous	\$75
Total Expense:	\$1,100

Appendix F: IRB Human Participants Approval



Cornell University
Office of
Research Integrity and Assurance

East Hill Office Building, Suite 320
395 Pine Tree Road
Ithaca, NY 14850
p. 607-254-5162
f. 607-255-0758
www.irb.cornell.edu

Institutional Review Board for Human Participants

TRIENNIAL PROTOCOL APPROVAL- NO FEDERAL FUNDS

To: Keith Fraley
From: Carol Devine, IRB Chairperson *Carol M. Devine*
Protocol ID#: 1407004826
Protocol Title: The Black Male Mass - Internet Survey Questions
Approval Date: September 26, 2014
Expiration Date: September 25, 2017

Cornell University's Institutional Review Board for Human Participants (IRB) has reviewed and approved the inclusion of human participants in the research activities described in the protocol referenced above.

Special Conditions for Triennial Approval of this Protocol: This protocol was granted approval for three years until **September 25, 2015** as it does not involve federal funding and is therefore eligible for Triennial review under the IRB policy #21 (www.irb.cornell.edu/policy). As Principal Investigator for this project, you are responsible for informing the IRB and seeking re-review if at any point during the course of this project, Federal funds may be used to support any part of it. Failure to seek timely review and approval could result in an inability to use research data for the purposes of the Federal grant. Please refer to IRB policy #21 (www.irb.cornell.edu/policy) for more information.

The following personnel are approved to perform research activities on this protocol:

- Keith Fraley
- Van Dyke Lewis

This approval by the IRB means that human participants can be included in this research. However, there may be additional university and local policies that apply before research activities can begin under this protocol. It is the investigator's responsibility to ensure these requirements are also met.

Please note the following important conditions of approval for this study:

1. All consent forms, records of study participation, and other consent materials **must** be held by the investigator for **five years** after the close of the study.

2. Investigators must submit to the IRB any **proposed amendment** to the study protocol, consent forms, interviews, recruiting strategies, and other materials. Investigators may not use these materials with human participants until receipt of written IRB approval for the amendment. For information about study amendment procedures and access to the Amendments application form, please refer to the IRB website: <http://www.irb.cornell.edu/forms>.
3. Investigators must promptly report to the IRB any **unexpected events** involving human participants. The definition of prompt reporting depends upon the seriousness of the unexpected event. For guidance on recognizing, defining, and reporting unexpected events to the IRB, please refer to the IRB website: <http://www.irb.cornell.edu/policy>.

If the use of human participants is to continue beyond the assigned approval period, the protocol must be re-reviewed and receive continuing approval. As the Principal Investigator it is your responsibility to obtain review and continued approval before the expiration date. Applications for renewal of approval must be submitted sufficiently in advance of the expiration date to permit the IRB to conduct its review before the current approval expires. Please allow three weeks for the review.

Any research-related activities -- including recruitment and/or consent of participants, research-related interventions, data collection, and analysis of identifiable data -- conducted during a period of lapsed approval is unapproved research and can never be reported or published as research data. If research-related activities occur during a lapse in the protocol approval, the activities become a research compliance issue and must be reported to the IRB via an unexpected event form (www.irb.cornell.edu/forms).

****If you do not plan to renew your protocol approval in three years, please provide the IRB with a Project Closure form. A link to the Project Closure form can be found at <http://www.irb.cornell.edu/forms/>.**

For questions related to this application or for IRB review procedures, please contact the IRB office at irbhp@cornell.edu or 255-6182. Visit the IRB website at www.irb.cornell.edu for policies, procedures, FAQs, forms, and other helpful information about Cornell's Human Participant Research Program. Please download the latest forms from the IRB website www.irb.cornell.edu/forms/ for each submission.

Cc: Van Dyke Lewis

Appendix G: Soliciting Participants for Online Survey



The original image/painting above of the African-American male is by artist Casey Perez 2014

This is the actual email sent out to solicit African-American male participants:

To:

Cc:

Subject:

From: KEITH FRALEY – kaf234@cornell.edu Signature: Keith A. Fraley

Message Size: 98 KB Image Size: Small

Hi All!

You are invited to participate in this research study survey



Description of Project:
The objective of this survey is to understand the frequency and level that the fashion industry connects to and relays manifestations of African-American males. This study aims to gain insight about African American males and the fashion industry. Participating in this survey will provide consumer input and insight to the fashion industry.

What will you be asked to do?
You will be asked to complete this short survey (10 min)

What are the requirements to participate?
You must be an African-American male and 18 years or older

What is in it for you?
If you participate and complete the survey and provide your email address you will be entered for two drawings for \$50!

If you are interested, please click the link below to participate in the survey!
(If you know someone, please forward this email!)
https://cornell.qualtrics.com/SE/?SID=SV_0SWPfgF9u90JrCj

If you have questions, please contact the principle investigator, Keith A. Fraley at kaf234@cornell.edu

This research is conducted under the direction of Dr. Van Dyke Lewis, Department of Fiber Science and Apparel Design at Cornell University and has been reviewed and approved by the Cornell University Institutional Review Board.

Thank You!
Keith A. Fraley - Cornell University - Graduate Student - Dept. of Fiber Science & Apparel Design - T41 Human Ecology Building - Ithaca, New York 14853 - e: kaf234@cornell.edu

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