Women, Economy and Labour Relations

Beauty Industry

Gender, Media and Everyday Life

Edited by

Marija Geiger Zeman, Michal Chmiel, and Mirela Holy

Beauty Industry

Dive into a complex and dynamic study of the beauty industry through this compelling volume that examines the intersection of gender, media, and everyday life. This book provides a multifaceted look at how beauty practices and perceptions are shaped and perpetuated today. This book is a must-read for anyone interested in understanding how beauty today is constructed, consumed, and contested, offering critical insights into the forces that shape our perceptions of self and others.

—***Anita Dremel*, PhD, Associate Professor,**
Department of Sociology, Faculty of Humanities and Social Sciences,
Josip Juraj Strossmayer University of Osijek

Beauty Industry: Gender, Media and Everyday Life is a timely and authoritative contribution to contemporary academic and cultural discourse centered on the beauty industry's impact on our social lives. Rather than defaulting to an easy criticism of the much-maligned industry, this work unpacks the nuances of a field that can at once empower and oppress, holding a delicate balance between constructive critique and celebration. This work, places focus on the complex ways in which identity, media, capitalism, and history intersect and shape the beauty rituals of our everyday lives. The diverse perspectives offered in this edited volume provide vital reflections on the power and impact of the beauty industry in all its manifestations across history, cultures, representations, and practices. A range of rigorous research methods and conceptual frameworks converge to provide a much-needed contemporary update on beauty industry scholarship.

Central to the premise of the volume is a focus on interdisciplinary and intersectional representation that reflects the contemporary cultural context. The collection of authors here illuminates the spaces of the beauty industry that have previously been ignored or underserved in research and cultural discourse demonstrating the ways in which beauty as a practice can transgress and shape our individual and collective ideologies. This edited volume will be significant for scholars, students, as well as industry practitioners looking for meticulously researched frameworks, histories, and material studies. This is an invaluable compendium for our complex post-beauty, late capitalist social context.

—***Vanessa Gerrie*, Massey University, New Zealand**

From makeup, skin care, shampoo to soap, our everyday lives are impacted by the beauty industry. As Dr. Martina Topic noted in her Foreword, "beauty standards and expectations are intertwined with capitalism and gender," but also

with race, age, class, and consumerism. This book is essential reading for anyone interested in looking critically at beauty and its impact on society. The interdisciplinary approach used by the editors, themselves representing sociological, cultural, and communication perspectives, allows diverse scholars an opportunity to voice their views on the topic, opening new debates and raising thought-provoking research questions. The book is a fresh and innovative look at beauty for an uncertain, challenging time.

—***Karla K. Gower*, PhD Director,**
Plank Center for Leadership in Public Relations.
Behringer Distinguished Professor, The University of Alabama

WOMEN, ECONOMY AND LABOUR RELATIONS

Series Editor: Martina Topić, The University of Alabama, USA

This series aims to publish monographs and edited collections that tackle the position of women in the economy as well as explore labour relations. By labour relations, it means studying human relations in work in its broadest sense and analysing how labour relations affect social inequality with particular reference to women. In terms of social inequality, this series particularly welcomes analyses of women and class and broader analyses of labour relations. The series will publish perspectives from around the world, and thus the series fits into the understanding of labour relations through both work relations in a Western sense and non-Western forms of labour. The series is also interested in studies of the position of women in worker's unions, the stance on women's affairs within workers' unions and the position of women and women's affairs in labour movements. Both historical and contemporary perspectives are welcome. Studies in industrial and economic sociology are particularly welcome.

The book series aims to publish books from a variety of perspectives, e.g. the series will equally accept both theoretical and empirical perspectives. Also, the book series will accept case study perspectives on women working in various industries. We would particularly like to hear from authors who research the position of women in working-class jobs, e.g. factory workers, supermarket workers, etc. Studies on women in feminised industries (e.g. nursing, teaching, PR) and masculine industries (construction, business, finance) are equally welcome. This book series's main aim is to deconstruct women's position in the economy and explore labour relations from a feminist perspective. All feminist perspectives are welcome, which includes liberal feminist perspectives, as well as analyses of the position of women from radical and socialist feminist positions. In the case of the latter, we particularly welcome proposals that tackle the economic system and inequalities with special reference to the position of women. The proposed books should particularly focus on analysing structural problems that bring about inequality, the distinctiveness of women's contributions to the economy, work conditions and masculinities in organisations and wider societies and differences between men and women. Besides, books that tackle economic systems and link this to the position of women are also welcome.

Beauty Industry: Gender, Media and Everyday Life

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Workplace Culture in Mass Communication Industries (Routledge, 2023). She is a member of the American Sociological Association, British Sociological Association and EUPRERA. She is the author and lead of the Comms Women advocacy initiative (https://www.commswomen.uk/).

Foreword: Celebrating Interdisciplinarity

Martina Topić

Many years ago, when I first started to research ecofeminism and use this framework in my media research (Topić, 2021), one colleague asked me, "But you always see things differently and use these unconventional frameworks, how do you come up with these ideas?" My answer was interdisciplinary education because I hold BA degrees in Journalism and Political Science, a PG Diploma in Global Media, a PhD in Sociology and a PhD in Marketing, Communications and Public Relations, which means that I have looked into journalism and media practice from both sociological and media perspectives, and upon stumbling upon ecofeminism (which came from works of sociologists), I immediately saw an opportunity to apply that framework to media research. However, interdisciplinarity is not just important for doing different research and seeing things differently. It is also important because it fosters cross-cultural collaborations, enhances knowledge and builds international collaborations. The latter is incredibly important because cross-disciplinary collaborations enable younger authors to access publication opportunities. We all know it is not easy to get a start in academic publishing and edited books, particularly interdisciplinary ones widen participation among younger scholars who can start their publishing careers by answering calls for chapters, which is how I also started. But since there are not so many calls for chapters, it is important that books are open to interdisciplinarity and collaborations are available to all.

Beauty and beauty industries have been a subject of academic inquiry for decades, and it would be fair to say that studying beauty is an interdisciplinary area because scholars from many fields have studied the beauty phenomenon and the beauty industry. In 1990, Naomi Wolf published her famous book, *The Beauty Myth*, criticising images of beauty and how these images and portrayals are imposed on women and used against them if uncompliant with expectations on appearance (Wolf, 1990). However, the debate has evolved since the 1990s and now also encompasses studying the beauty industry in the context of capitalism as well as gender, and how beauty standards and expectations are intertwined with (and perpetuated by) capitalism and gender debate.

The current book, *Beauty Industry: Gender, Media and Everyday Life*, co-edited by Dr. Marija Geiger Zeman, Dr. Mirela Holy and Dr. Michal Chmiel provides an interdisciplinary account of beauty, thus giving a space for diverse voices who provide their perspective on beauty and the beauty industry, as well as beauty culture. As such, the book provides insights into the beauty industry from gender, media and everyday life perspectives, and it also opens a space for writing

about resistance to beauty and social norms, looking into issues such as race, age, class, consumerism, etc. By doing this, the book serves both as a collection of contemporary works that study beauty in depth, but it can also be used as a textbook because of its richness of topics and the depth the author's chapters provide. The book is interdisciplinary in the true sense of the word, not just in chapters accepted for publication and perspectives they offer but also in the editors' background because the editors come from the sociological background (Geiger Zeman), ethnology and cultural studies (Holy) and psychology of communication and behaviour (Chmiel). In a true sense of their distinctive perspectives, the authors also start the book with an innovative approach of offering two introduction studies, one looking at beauty from a sociological and cultural perspective (Geiger Zeman and Holy) and one looking from a communication perspective (Chmiel). With this, editors give two different views of beauty and the beauty industry and provide their reading of the issue, which is compelling and novel.

Beauty Industry: Gender, Media and Everyday Life provides valuable insights into beauty – a concept (and an industry) stubbornly rooted in patriarchy – from an interdisciplinary perspective, answering also a question on what the beauty debate is in the 21st century. It will be an essential reader for anyone interested in this important phenomenon. In addition to that, the Emerald book series – *Women, Economy and the Labour Relations* – which I authored and now edit is generally rooted in interdisciplinarity and supporting original research. So far, two books have been published, one on women and capitalist expectations on diets and one on ecofeminism with further titles being focused on the ecofeminist perspective of workplace relations and women's housework in the 21st century. This beauty-focused book, *Beauty Industry: Gender, Media and Everyday Life*, complements the series and provides and celebrates interdisciplinarity of scholarly inquiry, and since the beauty industry is inherently linked to women, the book also celebrates interdisciplinarity of women's studies.

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Introduction One

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Abstract

In the introductory chapter key terms, authors and studies that dealt with topics related to beauty standards, the beauty industry and gender are presented. Beauty and beautification are important topics in feminist theory, therefore distinctions between second-wave feminist and postfeminist understandings of beautification and beauty products are emphasised. The beauty market is no longer exclusively marked as a feminine domain, which is shown by the growing number of men of different sexual orientations who use grooming products. It also highlights the importance of beauty products, particularly make up products in LGBTQ+ culture. In conclusion, all chapters are presented.

Keywords: Beauty standards; beauty industry; beauty advertising; celebrities; gender; feminism; LGBTQ+; everyday life; beautification; interdisciplinarity

1. Beauty as Cultural Ideal(s)

For centuries, beauty has been the subject of theoretical discussions 'in a range of fields from art theory to philosophy' and the initiator of concrete practices to realise the culturally defined ideal (Black, 2004, p. 6). Beauty standards are dynamic social constructs that should be researched cross-culturally and intersectionally (race, ethnicity, class, gender, age, etc.), considering they are not universal and trans-historical phenomena (Kuipers, 2015). According to Jha (2016, p. 13), beauty is 'structural inequality' and 'an analytical category to examine the intersectionality of gender relations', nationalism, (post)colonialism and colourism (Jha, 2016, p. x). Concerning the attribution of increasing importance to physical appearance in society, which has been pointed out by social scientists since the 1970s (Anderson et al., 2010), 'corporeal beauty is central to the ways in which people evaluate and judge others, as well as themselves' (Hua, 2013, as cited in Holla, 2018, p. 8). In the late modern age, the importance of physical appearance is no longer reserved

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exclusively for celebrities and fashion models (Anderson et al., 2010; Howson, 2011). In more and more sectors of society, physical appearance is given importance or 'privileged positions' (Holla, 2018, p. 9), therefore 'beauty functions as a form of human capital' (Holla, 2018, p. 8); 'aesthetic capital' (Anderson et al., 2010, p. 564; Foster & Baker, 2022; Holla, 2018, p. 8; Kuipers, 2015, p. 38) or 'symbolic capital' (Kuipers, 2015, p. 38). Western mainstream beauty standards are very limiting and exclusionary because they glorify a thin body, fair complexion and youth (Jones, 2008; Kuipers, 2015). Jha (2016, p. 8) points out that beauty corporations, media and entertainment industries produce and institutionalise 'Eurocentric, white beauty norms'. Some critics emphasise that despite 'the democratic and inclusive potential of social media platforms' (Foster & Baker, 2022, p. 2) online beauty representations of the most followed social media celebrities 'generally reflect rather than challenge Western standards of beauty' (Pham, 2015, as cited in Foster & Baker, 2022, p. 2) thus maintaining 'existing norms and social privileges surrounding appearance and its symbolic significance online' (Foster & Baker, 2022, p. 2).

2. Selling Beauty

Anderson et al. (2010, p. 564) point out that 'beauty is accomplished', so one of the most common and widespread ways of everyday aesthetic labour, the goal of which is to achieve a desirable and 'prestigious' physical appearance, is the purchase and use of beauty industry products (Kuipers, 2015, p. 38). Beauty is a highly profitable industry (Jones, 2010, p. 1) and a continuously growing market (McKinsey and Company, 2023). In parallel with the economic analysis of the beauty industry as a global business (Jones, 2010) and a profitable sector (Turcu & Brancu, 2023), the academic focus is shifted to other aspects of the beauty industry that include interactions, institutions, layered systems of meaning, discourses, representations, complex power relationships, and the ideologies that the beauty industry produces, maintains and supports. For a deeper understanding of the complexity and multi-layered nature of the beauty industry, it is necessary to connect the economic component, primarily oriented towards profitability, with historical, social, environmental and cultural aspects. In this context, interdisciplinary approaches and the linking of different theoretical positions make it possible to ask new questions, find new research niches and create innovative methodologies.

Black (2004, p. 20) points out that 'the beauty industry is not a historically recent phenomenon'. Archaeological findings and historical materials confirm the use of various preparations for beautification and care (Jones, 2010). In addition to beautification, these beauty preparations were associated with marking social status, ritual functions and cultural beliefs (Black, 2004; Jones, 2010; Kuipers, 2015; Tungate, 2011). Throughout history, the role and meaning of beautification preparations have changed (Schaffer, 2006). The roots of the modern beauty industry go back to the 19th century, but only during the 1920s and 1930s did the beauty industry become expansive, mass and commercial (Black, 2004; Jones, 2010; Manko, 2021). The development of the beauty product market in the

first-half of the 20th century was marked by many changes: the marginalisation of female entrepreneurs who distributed their beauty products locally (see Manko, 2021; Tungate, 2011); the entry of men into the beauty industry and the synergistic connection of the beauty industry with other industries 'such as advertisers, retailers, manufacturers and magazine editors' (Black, 2004, p. 33), whereby Black (2004) especially emphasises the connection of cosmetics with visual cultures of cinematography and fashion.

Beyond the glossy pages of magazines and the gleaming storefronts of cosmetics retailers lies a multifaceted ecosystem where marketing, media, labour and societal norms intersect to define and dictate our notions of beauty and physical attractiveness. The beauty industry relies on the commodification of people, especially women, because, for the beauty industry, people selected on principles of beauty or attractive/striking appearance are products (Ages, 2024).

3. Feminism, Femininity and (Everyday) Beauty Practices

After the Second World War in Western culture, beauty products 'had become part of a culture of femininity' (Black, 2004, p. 35), more precisely conventional femininity (see Manko, 2021), because the meaning of applying make-up products during the 1950s was 'in general disassociated from' sexual work and 'loose morals' (Black, 2004, p. 35). During the 1960s and 1970s, systematic criticisms of the capitalist beauty industry and patriarchal beauty culture based on 'the hegemony of white beauty' (Black, 2004, p. 37), sexism and ageism (Sontag, 1972) were articulated. Radical feminists emphasised the beauty-fashion industry complex as a lever of male patriarchal exploitation (Jeffreys, 2005). Feminists called on women to reject the male-constructed 'world of beauty' and return to the 'natural body' (Holliday et al., 2019, p. 32). Zeisler (2008) points out that feminist ideas of liberation and criticism of femininity in the late 1960s influenced women and their consumerist choices related to purchasing beauty products. In order to prevent a decline in sales of beauty products in the late 1960s, advertisers appropriated the language of women's emancipation, liberation and empowerment (Zeisler, 2008, pp. 58–60; see also Geiger Zeman & Zeman, 2015). Black (2004, p. 39) emphasises the flexibility of the capitalist economy, which, by commodifying emancipatory values, neutralises their political potential and turns them into commodities and advertising slogans – 'the "liberated woman" became an advertising type, and the rejection of make-up among feminists was reinterpreted in the industry as the "natural look."' A new niche of beauty products for a 'natural look' or makeup-free look has appeared on the market (Zeisler, 2008, p. 60). For decades, advertising campaigns have unabashedly exploited gender stereotypes to sell products, perpetuating harmful ideals and reinforcing oppressive gender norms and double standards (Wolf, 2002). Beauty markets produce and consume 'feminine beauty, sexuality, and youthfulness' (Jha, 2016, p. 2). Bordo (2003) pointed to the destructive influence of idealised media images of 'beauty' on women and their self-image and body image (see also Holliday et al., 2019; Mills et al., 2017; Wolf, 2002). In recent decades, the focus of attention has been on

beauty brands and advertising campaigns which change the traditional gender images, challenge traditional gender roles and promote more inclusive representations of beauty; for example, (celebrity) beauty brand Fenty Beauty engaging 'the all-embracing' approach, redefined the ideals of beauty and addressed women who were ignored by the beauty industry (Fetto, 2020). Although the beauty industry has adopted the language of empowerment and inclusiveness, Qiao and Wang (2019, p. 35) emphasise that instead of challenging gender stereotypes, femvertising under the guise of empowerment strengthens them. According to Black (2004, p. 39), since the second wave of feminist analysis, 'it has not been possible to understand the beauty industry without reference to politics'. 'The discourse of choice' has been taken over not only by the beauty industry but also by consumers, and the debates created on polarisation 'victimisation and self-invention'/'prison of beauty and the play of make-up' (Peiss, 1998, as cited in Black, 2004, p. 39; see also Bartky, 1998; Elias et al., 2017) shaped both second wave feminist theories and postfeminist understandings of femininity, body, beautification, and consumerism (Geiger Zeman & Zeman, 2015; Gill, 2012; Grdešić, 2013; Tasker & Negra, 2007). While second wave feminists emphasised the patriarchal oppressiveness of beautification practices and their destructive influence on women's self-confidence (Jeffreys, 2005), post-feminist authors affirm the concepts of '"agency," "choice" and "empowerment"' (Jeffreys, 2005, p. 5) and insisted that beauty products are fully compatible with feminism (Lehrman, 1997, as cited in Jeffreys, 2005, pp. 1, 2; also see Geiger Zeman & Zeman, 2019, p. 79). Postfeminism produces 'new femininities' (Gill & Scharff, 2011, p. 2) that resonate with neoliberalism and 'with the hyper-aestheticization of everyday life' (Postrel, 2003, as cited in Tasker & Negra, 2007, p. 7). Apart from the fact that postfeminist subjects are focussed on 'luxury life-styling', 'pleasure and self-expression' (Postrel, 2003, as cited in Tasker & Negra, 2007, p. 7), they are preoccupied with the body, physical appearance and 'self-policing narcissistic gaze' (Gill, 2012, p. 258). According to Elias et al. (2017, p. 5), the feminist debate on beauty as a key feminist issue 'stuck in an impasse between polarised positions' (for example, oppression versus playfulness, agency versus cultural dominance, resistance versus obedience) therefore it is necessary to ask new questions and build new 'theoretical avenues'. Elias et al. (2017, p. 5) introduce fresh perspectives and situate debates about beauty in the context of neoliberalism.

'Why do people use make-up?' asked Plante (2016, p. 167) in an article in which, among other things, she deals with her daily beautification rituals. One of the answers to this seemingly simple but actually very complex question is given by symbolic interactionists, more specifically Goffman in his study *The Presentation of Self in Everyday Life* (1956), in which he explains the dramaturgical model of the self and how individuals, like actors, create their character and manage it (Goffman, 1956; see also Blackman, 2008; Geiger Zeman & Zeman, 2019; McCabe et al., 2020). Everyday beautification practices such as applying make-up products are an important part of 'inventing a story for myself' and for others (Plante, 2016, p. 165), but the other meanings and aspects of that mundane ritual are not exhausted there. For Plante (2016, p. 166), it is about 'face work' and 'act' that is simultaneously

conformist and creative. Everyday 'face work' shows how, like the body, our face is a location where they meet and intersect individually and socially (Gimlin, 2002). Research that deals with the lived experiences of women points to complex and ambivalent relationships between women and dominant ideologies of beauty and 'the varying degree of female autonomy within given social frameworks' (Geiger Zeman & Zeman, 2019, p. 80) and/or 'a gendered social order' (Davis, 1995, p. 5). According to McCabe et al. (2020, p. 660), 'for women, the core meaning of putting on makeup is connecting internal and external self, inner, and outer beauty… Women's makeup practices not only reproduce discourses of beauty but also transform the self'. Everyday 'face work' or 'make-up rituals' are 'reflexive practices' by which women enhance their body, transform their self and carve their identity (McCabe et al., 2020, p. 662).

4. New Beauty Realities

In the new millennium, the beauty industry adopts and appropriates new (economic, cultural, gendered) realities, discourses, ideas and ways of communicating (Tungate, 2011). Even though 'male beautification practices have a long and significant history' (Hermans, 2021, p. 139), in Western culture, make-up products are marked as a gendered practice reserved primarily for women. However, today's beauty industry and products should be understood more gender-complexly. Virakul (2022, p. 3) points out that previous research has mainly focussed on make-up products and their daily use by women, while the experiences of cis-men and trans-persons have been marginalised (see also Foster & Baker, 2022). In recent decades, make-up collections and products of well-known cosmetic brands have shown that the 'male-grooming business is exploding' from feminine and drag/queer domains and entering the mainstream (Jacobs, 2019). Harrison (2008, p. 56) points out that in recent decades, 'the concept of masculinity is undergoing significant social change as many men re-evaluate their appearance, re-position themselves as consumers of fashion and style products, and ultimately re-construct their idea of what it is to be male'. Consumerism and media (especially social media) are important for understanding transformations of traditional concepts of masculinity and for understanding men's interest in beautification and grooming practices (Edwards, 2003; Hermans, 2021; Zeman & Geiger Zeman, 2012). In the 1980s, 'masculinity was more extensively transformed by economic and commercial forces' (Beynon, 2002, p. 98). Also, new visual representations of men and male bodies, which are similar to the sexual objectification of women, appeared in the media (Beynon, 2002; Edwards, 2003; Zeman & Geiger Zeman, 2012). Style magazines for men and advertisers created a new type of masculinity – the 'new man' (or 'the new man-as-narcissist') (Beynon, 2002, p. 102) who is preoccupied with his physical appearance, health, fitness, clothes and grooming that includes the use of skin care products and toiletries (Beynon, 2002, pp. 124–125). Mark Simpson, a British columnist, 'coined the term "metrosexual"' in 1994, but the term became

visible in the public space at the beginning of the new millennium (Harrison, 2008, p. 55). According to Simpson (cited in Harrison, 2008, p. 55; see also Gough et al., 2014, p. 110), a 'typical metrosexual' is a young, gay/straight/bisexual man who lives in or near an urban area and has money for fashion and beauty products and several services related to the body (e.g. grooming, fitness, etc.). Coad (2008, as cited in Hall et al., 2012, p. 210) points out that the 'marketing of high profile sports celebrities', especially David Beckham, is 'responsible for encouraging heterosexual men to "engage in practices stereotypically associated with femininity and homosexuality, such as care for appearance and latest fashion trends"' (Hall et al., 2012, p. 210). Although the term has become 'passé' (Harrison, 2008, p. 55), it is important to highlight it because 'metrosexuality' 'challenges traditional notions of gender and sexuality' and transcends 'constrictive bipolar categorisations masculine/feminine and hetero/homo' (Coad, 2008, as cited in Hall et al., 2012, p. 210). Care for appearances and beautification practices have become part of many men's daily routines and rituals (Harrison, 2008). In the last few years, many make-up brands have advertised, offered and sold gender-neutral beauty products and beauty products intended exclusively for men (for example, Boy de CHANEL, Charlotte Tilbury, etc.) (Geiger Zeman & Holy, 2023). The entry of men into formerly exclusively defined feminine areas does not mean greater inclusivity because 'conventional notions of masculinity are still influential' (Gough et al., 2014, p. 113). Research with 'metrosexual men' and 'men on weight loss programmes' conducted by Gough et al. (2014, p. 106) shows the following: heterosexual men engaged in so-called feminised practices are very 'careful not to appear too soft, effeminate or gay' (p. 110); men try hard to '"masculinise" potentially feminising appearance-related practices' (p. 113); men associate the use of make-up with health and practicality (for example, covering skin problems, protection from the sun) and 'heterosexual appeal and success' (p. 115). Also, by confirming their heterosexual status, men distance themselves from gay orientation (Gough et al., 2014). Byrne and Milestone (2023, p. 148) researched the experiences and knowledge of men about skincare practices and skin care products and came to interesting findings: (1) age is a key factor that affects the purchase and use of skin care products, more precisely 'younger men are much more open to engaging in caring for their skin and buying skin care products'; (2) 'men do not discuss their skincare practices with other people'. Byrne and Milestone (2023, p. 148) conclude that the purchase of skincare products for men is a 'private, invisible form of consumption', and the use of skincare products is 'a "back-stage" (Goffman, 1959) activity'. Despite cultural and social pressure on men to take care of and improve their appearance in late modernity, 'strong societal expectations around "appropriate masculinity"' still exist (Byrne & Milestone, 2023, p. 148).

Coetzee et al. (2023, p. 2) highlight research results that show that 'gay men place a higher value on image, appearance and fashion consumption' than heterosexual men, so 'consumption of grooming and fashion products is higher within the LGBTQ community as opposed to the heterosexual community'. Nudson (2021) recalls the critical role of 'makeup as a tool for queer resistance'.

Furthermore, while for feminists' makeup was a form of conforming to the patriarchal system, for members of the queer community, it was historically an important element in challenging the system and its gender binary/heteronormative standards (Nudson, 2021). At the same time, 'markers of makeup and clothing also helped LGBTQ people recognise each other and create (relatively) safe havens' (Nudson, 2021). In addition to the activist importance for the LGBTQIA+ community, researching the meaning of make-up and its role in (de)constructing, maintaining and performing gender identities is important for understanding recent phenomena such as 'post-queer and postfeminist intersections' (Chen & Kanai, 2022, p. 101) visible in the 'production of femininity by...gay male beauty influencers' (Chen & Kanai, 2022, p. 98), the use of consumer culture by 'the queer male beauty influencers' in order to make 'queer outsider' experiences available to the public through the use of beauty products (Taylor, 2024, p. 195), 'queer immaterial labour' of LGBTQ-Identified YouTubers (Homant & Sender, 2019, p. 5386), the dynamics and practices of beauty community on YouTube (García-Rapp & Roca-Cuberes, 2017), etc.

5. Beauty Through Interdisciplinary Lenses

Each chapter in this book thematises some of the many facets of the beauty industry related to one or more anchor themes – gender, media and/or everyday life, to critically question the beauty system and the cultural, social, political and economic relations that shape it. The book is also intended to create space for different voices, opening up new research areas and asking some familiar and new questions related to the reality of the beauty industry and beauty culture in which we live and participate in various ways every day through conforming to and/or resistance to sociocultural norms, ideologies, discourses regarding gender, race, age, class, consumerism, advertising, media, (post)feminism, appearance, etc. Rebecca Nash and Anne-Mette Hermans explore new phenomena in the recent beauty environment. These non-surgical aesthetic procedures are increasingly popular and have more and more consumers. For many people, non-surgical interventions have become part of their daily beauty routine, and their normalisation opens up space for important questions about, on the one hand, beauty trends and gendered pressures related to physical appearance and, on the other hand, the '"de-medicalisation" of non-surgical procedures' (Nash & Hermans, p. 23 in this publication) which encourages debates on the regulation of the cosmetic surgery sector, the qualification and certification of persons who perform non-surgical aesthetic procedures. In their research, Nash and Hermans focus on practitioners, ensuring their professional experiences and client relationships are visible through their voices. Martina Topić and Ioannis Kostopoulos inaugurate a new approach to thinking and analysing 'environmental costs of vanity' (Topić & Kostopoulos, p. 43 in this publication). Innovatively connecting the themes of environmentalism, ecofeminism and consumerism, for these authors, the beauty industry is defined as a 'vanity industry' (Topić & Kostopoulos, p. 43 in this publication). The focus of online quantitative research conducted in the United Kingdom is the use of mirrors as a cosmetic item that signifies vanity and the

influence of personal characteristics on shopping and environmentally (un)conscious behaviour. In addition to theoretical contributions to further research on gender, beauty products consumerism and environmentalism, Topić and Kostopoulos point to interesting connections between gender, personal values and environmental attitudes that have the potential to be a significant input in creating environmentally sensitive campaigns and promote environmentally friendly consumerist behaviours.

Michael Chmiel introduces the issues of responsible communication and responsible advertising into the discussion, which takes on new meanings in the context of the 'post-truth communication landscape' (Chmiel, p. 69 in this publication). Chmiel examines and critically questions the dynamic relationships between the beauty industry, marketing and science. In order to ensure the credibility of their products and convince customers to buy them, the beauty industry and advertisers often refer to science in their persuasion strategies. Chmiel points out that the beauty industry contributes to disseminating fake news and pseudo-facts with this way of communicating for sales. Using the social psychological methodology, Chmiel suggests instructions for responsible communication and affirms marketing based on truthful claims, appealing to the importance of developing and practising 'corporate epistemological responsibility' as an important aspect of corporate social responsibility (Lamy & Beyneix, 2022, as cited in Chmiel, p. 69 in this publication).

Lea Pešec points to the ageist aspects of the beauty industry, which engages and reinforces dominant cultural narratives about ageing and socially constructed ideals of beauty based on youth and youthful appearance. Anti-ageing products and anti-ageing ads further reinforce fears of ageing and negative perceptions of ageing and produce unrealistic expectations that negatively affect individual perceptions and expectations about ageing. Pešec contributes to discussions about media representations of ageing, 'the gendered nature of ageing portrayals' (Pešec, p. 87 in this publication), meanings of anti-ageing beauty products and the status of age and ageing in a wider social context.

Petra Krpan shows how beauty is an inseparable part of the fashion system. Through the medium of fashion photography, the beauty-fashion complex defined and represented what was considered 'beautiful' and 'in fashion' at a certain time in Western culture (Krpan, p. 105 in this publication). Krpan presents an interesting and rich analysis of changes in beauty and representational practices in fashion photography and cinematography, where the backbone of the analytical procedure is the distinction of 'clothed body' (Calefato, 2004, as cited in Krpan, p. 105 in this publication) and the 'covered body' (Krpan & Simončič, 2024, as cited in Krpan, p. 105 in this publication). From the 1920s to the present, fashion photography in each decade represented different beauty and body standards that functioned as representations of desirable and conventional femininity. Krpan points out that contemporary fashion and fashion photography soften conventional ideas about femininity and masculinity by representing human bodies in new and innovative ways. Beauty salons (Black, 2004; Kerner Furman, 1997), hairdressing and barber shops are forms of beauty entrepreneurship and places where different relationships intersect (e.g. client–employee) and social categories such as gender, race, class, ethnicity, age, etc. Analysing the British comedy Desmond's (Channel 4, 1989–1994), Melissa Beattie shows the importance and significant role of the