ISABELA CARVALHO DE MORAIS

RE-ENCHANTMENT OF CONSUMPTION THROUGH CRAFT PRODUCTS:
An analysis of the homemade cosmetics context

SÃO PAULO
2019
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Tese apresentada à Escola de Administração de Empresas de São Paulo da Fundação Getulio Vargas, como requisito para obtenção do título de Doutora em Administração de Empresas

Campo de conhecimento: Estratégias de Marketing

Orientadora: Prof. Eliane P. Zamith Brito – Ph.D.
Coorientador: Prof. Ronan Torres Quintão – Ph.D.

SÃO PAULO
2019
Morais, Isabela Carvalho de.
Re-enchantment of consumption through craft products : an analysis of the homemade cosmetics context / Isabela Carvalho de Morais. - 2019.
123 f.

Orientador: Eliane Pereira Zamith Brito.
Co-orientador: Ronan Torres Quintão.

Tese (doutorado CDAE) – Fundação Getulio Vargas, Escola de Administração de Empresas de São Paulo.


CDU 665.5
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Data de aprovação:
___/___/_____

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I would like to thank many people that helped me during my Ph.D. First of all, I would like to express my sincere gratitude to my advisor, Prof. Eliane Brito, who gave me all the support, motivation, and with her kindness, patience, and immense knowledge guided me throughout the research and writing of this dissertation. I could not have imagined having a better advisor for my Ph.D. study.

I would like to thank Prof. Ronan Torres Quintão, my co-advisor, who invited me to be part of the CCT community and for all the advices and reviews throughout this study.

Many, many thanks to Prof. Søren Askegaard, who welcomed me at Southern Denmark University and made me feel at home in Odense. Thank you for all the important advice and guidance that helped me in building this thesis. I thank all my SDU colleagues and professors for providing me with an incredible experience and for sharing their knowledge and time with me during this period of international exchange.

I would like to thank all the professors with whom I discussed my research. They gave me inspiring ideas and helped me delineate my research. First of all, I would like to thank Prof. Maribel Suarez who participated, together with Prof. Søren Askegaard, in my qualification committee and gave me crucial advice to delineate my research. I thank professors Leticia Casotti, Roberta Campos, Guliz Ger, Olga Kravets, Craig Thompson, Eminegul Karababa, Jacob Ostberg, John Schouten, Domen Badje, Dannie Kjeldgaard, Erika Kuever, Ian Woodward, Niklas Woermann, Robert Kozinets, Robin Canniford, James Fitchett, Eric Arnould, Jeff Murray, and Mario Aquino. Specially thanks to professors Daiane Scaraboto, Flavia Cardoso, and Pillar Rojas who organized and made possible my participation in the Theorizing Consumer Culture in Chile. I would like to thank my FGV professors and all my CCB colleagues and the inspiring events.

Many thanks to all my informants, the women that gave me a research theme, specially Bruna Miranda who introduced me to slow beauty, and Fê Canna and Anna Candelária who helped me since the beginning of my research.
I would like to thank CAPES and Prof. Carolina Maranhão, who helped me financially in events, transcripts, and text reviews, and also in my international exchange period in Denmark. Thanks to UFOP and my colleagues for my work license and the Ph.D. opportunity. Thank you to my DINTER friends who made this Ph.D. possible and those who joined me during the long period of classes. Special thanks my dear friends Alana and Helida, who shared the anguish and the good times of this journey.

I thank all my colleagues at FGV Winter School, Coppead workshops, Canon of Classics, Theorizing Consumer Culture, Consumption, Markets, and Culture Theorization, and Etnographic Methods seminars. Many thanks to my dear friends from FGV and now for life, Carla Abdalla, Karin Brondino-Pompeo, and Marina Viotto, for all the inspiration, support, affection, and for sharing so many conversations and common thoughts that brought joy even in the most turbulent moments of this journey. Special thanks to Maria Carolina Zanette and José Sarkis who reviewed my thesis and gave me important advice in the final straight of this research. I thank those who became my friends during the research and gave me advice on the thesis, Ana Raquel Rocha and Marie Kolling.

Last but not least, I would like to thank my family and friends for their patience, love, and fun during the whole process of this work. My dear friends Bela, Gu, and Raul who made me feel at home in São Paulo during these four years. Thanks to my friends Raquel and Sergio who listened to my research and accompanied me along this thesis with patience and love. Finally and most important, I cannot thank enough my unconditional support, Tu, who listened relentlessly to my research and supported me in all my decisions during this journey.
AGRADECIMENTOS

Eu gostaria de agradecer a muitas pessoas que me ajudaram durante meu doutorado. Em primeiro lugar, gostaria de expressar minha sincera gratidão à minha orientadora, Profª. Eliane Brito, que me deu todo o apoio, motivação e com seu carinho, paciência e imenso conhecimento me orientou ao longo pesquisa e da escrita desta tese. Eu não poderia ter imaginado ter uma melhor orientadora para o meu doutorado.

Gostaria de agradecer ao Prof. Ronan Torres Quintão, meu co-orientador, que me convidou para fazer parte da comunidade CCT e por todos os conselhos e revisões ao longo deste estudo.

Muito, muito obrigada ao Prof. Søren Askegaard, que me recebeu na Southern Denmark University e me fez sentir em casa em Odense. Obrigada por todos os conselhos e orientações importantes que me ajudaram na construção desta tese. Agradeço a todos os meus colegas e professores da SDU por me proporcionarem uma experiência incrível e por compartilharem seu conhecimento e tempo comigo durante esse período de intercâmbio internacional.

Gostaria de agradecer a todos os professores com quem conversei sobre minha pesquisa. Eles me deram ideias inspiradoras e me ajudaram a delinear minha pesquisa. Em primeiro lugar, gostaria de agradecer ao Prof. Maribel Suarez que participou, juntamente com o Prof. Søren Askegaard, da minha banca de qualificação e me deu conselhos cruciais para delinear minha pesquisa. Agradeço também aos professores Leticia Casotti, Roberta Campos, Guliz Ger, Olga Kravets, Craig Thompson, Eminugul Karababa, Jacob Ostberg, John Schouten, Domen Badje, Dannie Kjeldgaard, Erika Kuever, Ian Woodward, Niklas Woermann, Robert Kozinets, Robin Canniford, James Fitchett, Eric Arnoold, Jeff Murray e Mário Aquino. Agradeço especialmente às professoras Daiane Scaraboto, Flavia Cardoso e Pillar Rojas que organizaram e possibilitaram minha participação no curso Teoria da Cultura do Consumidor no Chile. Gostaria de agradecer aos professores da FGV e a todos os meus colegas do CCB e aos eventos inspiradores.
Muito obrigada a todos os meus informantes, as mulheres que me deram um tema de pesquisa, especialmente Bruna Miranda, que me apresentou ao movimento slow beauty, e Fê Canna e Anna Candelária, que me ajudaram desde o início de minha pesquisa.

Gostaria de agradecer à CAPES e à Profª. Carolina Maranhão, que me ajudaram financeiramente em eventos, transcrições e revisões de texto, e também no meu intercâmbio internacional na Dinamarca. Obrigada à UFOP e aos meus colegas de departamento pela minha licença de trabalho e pela oportunidade do doutorado. Obrigada aos meus amigos do DINTER que fizeram este Ph.D. possível e àquelas que se juntaram a mim durante o longo período de aulas e trabalhos. Agradecimentos especiais às minhas queridas amigas Alana e Helida, que compartilharam a angústia e os bons momentos desta jornada.

Agradeço a todos os meus colegas da Escola de Inverno da FGV, oficinas da Coppead, Canon of Classics, Theorizing Consumer Culture, Consumption, Markets, and Culture Theorization, e Etnographic Methods. Muito obrigada às minhas queridas amigas da FGV e agora para a vida, Carla Abdalla, Karin Brondino-Pompeo e Marina Viotto, por toda a inspiração, apoio, carinho e por compartilhamos tantas conversas e pensamentos comuns que trouxeram alegria mesmo nos momentos mais turbulentos desta jornada. Um agradecimento especial à Maria Carolina Zanette e José Sarkis, que revisaram minha tese e me deram conselhos importantes na reta final. Agradeço àquelas que se tornaram minhas amigas durante a pesquisa e me deram conselhos sobre a tese, Ana Raquel Rocha e Marie Kolling.

Por último, mas não menos importante, gostaria de agradecer à minha família e amigos pela paciência, amor e alegria durante todo o processo deste trabalho. Meus queridos amigos Bela, Gu e Raul que me deram abrigo e carinho em São Paulo durante esses quatro anos. Agradeço aos meus amigos Raquel e Sergio que escutaram minha pesquisa e me acompanharam com paciência e amor ao longo desta tese. Finalmente, e mais importante, não posso agradecer o suficiente meu apoio incondicional, Tu, que escutou incansavelmente minha pesquisa e me apoiou em todas as minhas decisões durante essa jornada.
...that the importance of something is not measured with a measuring tape nor with scales or barometers, etc. That the importance of a thing must be measured by the enchantment that that thing produces in us.

Manoel de Barros
ABSTRACT

The pursuit of beauty, especially through the use of cosmetics, is part of the essence of human beings. Consumers that discredit the institutionalized marketplace but want to maintain their grooming activities search for new ways of self-care. Existing literature shows that consumers’ engagement in projects of enchantment and craft is a specific type of enchantment with indicia of growth in the marketplace, and that craft consumption is a possible agent of change or market creation. Consumer research shows market system dynamics by examining how consumers create new markets, promote changes to existing markets or critique the prevalent market logic. Previous literature also shows the development and change in markets, with a focus on consumer’s initiatives due to institutional logics dynamics. However, in what way the daily craft activities affect markets remains underexplored. Therefore, in this thesis, I ask what logics are manipulated by consumers to re-enchant consumption? How craft consumers relate to the market and how craft act as a trigger for re-enchanting consumption? And why do craft consumption re-enchant the market? Understanding the cosmetics market is especially important for comprehending market dynamics because it is replete with cyclical movements that challenge the conventional established market for various reasons. Moreover, craft products have gained space in the market in the last 15 years, prompting its use as the context of this research. Using a multimethod approach for over three years, I collected data using netnography and from participant observation, introspection, and in-depth interviews to understand the context of homemade natural beauty products (HNBP). In the HNBP context, consumers make their own cosmetics, through homemade craft production, utilizing simple ingredients that are not directly associated with the mainstream cosmetics market, such as bicarbonate of sodium, coconut oil, and vinegar—raw natural materials. Through the lens of the institutional logics perspective, this study contributes to the literature of market dynamics and shows the active participation of consumers drawing on multiple logics to re-enchant their consumption away from the mainstream market. The new products, which are different from those commercialized by the mainstream cosmetics industry, lead to the development of new companies and brands due to the intense involvement of the consumers. Many logics compete in the cosmetics market, and consumers use these logics differently, leading to distinctive consumption practices among them. I highlight the four main logics on which the consumers draw to achieve benefits similar to those of the cosmetics industry: (1) technology, (2) tradition, (3) craft, and (4) non-consumption. The HNBP consumers draw on many
in institutional logics by making and developing their products in craft production practices, or choosing not to use any beauty products, and disrupting or reinforcing established market logic. Some consumers prefer to disregard the technology and justify their consumption as safer, more reliable, and inclusive. These consumers lead the creation of an enchanted market through (1) reflexivity, (2) authenticity, (3) mimesis, and (4) incantation.

Keywords: enchantment, craft, market dynamics, institutional logics perspective, beauty, homemade cosmetics.
RESUMO

A busca pela beleza, especialmente por meio do uso de cosméticos, faz parte da essência dos seres humanos. Os consumidores que desacreditam do mercado institucionalizado, mas querem manter suas atividades de autocuidado, buscam novas formas de cuidar da pele e do cabelo. Estudos mostram que os consumidores se envolvem em projetos de encantamento e o artesanato é um tipo específico de encantamento com indícios de crescimento no mercado. Além disso, a literatura mostra o consumo artesanal como um possível agente de mudança ou criação de mercado. Pesquisadores em cultura e consumo mostram a dinâmica do mercado olhando para os consumidores que criam novos mercados, promovem mudanças nos mercados existentes ou criticam a lógica de mercado predominante. No entanto, há pouca literatura sobre como os consumidores recorrem a múltiplas lógicas de forma ativa, enquanto não buscam necessariamente por mudanças nos mercados predominantes. Além disso, como as atividades diárias de artesanato afetam os mercados ainda estão sendo exploradas. Nesse sentido, perguntou que lógicas são manipuladas pelos consumidores para reencantar o consumo? Como os consumidores de artesanato se relacionam com o mercado e como o consumo de artesanato atua como um gatilho para o reencantamento do consumo? E por que o consumo de artesanato reencanta o mercado? O mercado de cosméticos é especialmente importante para entender a dinâmica do mercado, pois está repleto de movimentos cíclicos que desafiam o mercado convencional por diferentes razões. Além disso, os produtos artesanais ganharam espaço nos últimos anos e é por isso que é utilizado como contexto desta pesquisa. Utilizando a abordagem multimétodo por mais de três anos, coletei dados de netnografia, observação participante, introspecção e entrevistas em profundidade, para compreender o contexto dos produtos de beleza naturais caseiros, em que os consumidores fazem seus cosméticos, na produção artesanal caseira utilizando ingredientes que são não diretamente associados ao mercado convencional de cosméticos, como bicarbonato de sódio, óleo de coco e vinagre, ingredientes simples utilizados como principais matérias-primas naturais. Por meio da ótica da lógica institucional, este estudo contribui para a literatura de dinâmica de mercado, mostrando a participação ativa dos consumidores com base em múltiplas lógicas para redirecionar seu consumo para além do mercado convencional. Os novos produtos, diferentes dos comercializados pela indústria cosmética, levam ao desenvolvimento de novas empresas e marcas devido ao intenso envolvimento dos consumidores. Muitas lógicas competem no mercado de beleza e os consumidores usam essas
lógicas de maneira diferente, levando à práticas distintas de consumo entre elas. Destacamos as quatro principais lógicas às quais recorrem os consumidores para obter benefícios semelhantes aos da indústria de cosméticos: (1) tecnologia, (2) tradição, (3) artesanato e (4) não-consumo. Os consumidores recorrem a muitas lógicas institucionais, fabricando e desenvolvendo seus produtos em práticas de produção artesanal, ou não usando produtos de beleza, interrompendo ou reforçando a lógica de mercado estabelecida. Alguns consumidores preferem desconsiderar a tecnologia e justificar seu consumo como mais seguro, confiável e inclusivo. Os consumidores recriam e criam um mercado encantado através de (1) reflexividade, (2) autenticidade, (3) mimesis e (4) encantamento.

Palavras-chave: encantamento, artesanal, dinâmica de mercado, perspectiva da lógica institucional, beleza, cosméticos caseiros.
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LIST OF ABBREVIATION

CDME – Consumption-Driven Market Emergence
DIY – Do-It-Yourself
HNBP – Homemade Natural Beauty Products
NIT – Neo-institutional theory
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1 INTRODUCTION

Grooming is part of the essence of being human (Scott, 2006). Regardless of the technique used, the cultural context, or the historical time, human beings seek to keep themselves clean and well presented through grooming and self decoration. The importance of grooming for the human being unfolds in the cosmetics industry and, more specifically, in the grooming practices and consumption of products related to these practices. “A human being totally free from the artifices [of grooming] would be unkempt, unclean, unshaven, and probably uncomfortable and unhealthy” (Scott, 2006, p. 11). Moreover, grooming is a special issue for women who “still perceive beautifying as a domain of sociability, creativity, and play” (Peiss, 2011, p. 269). Sant’Anna (2014) stressed the importance of beauty in the history of contemporary society and explained how it relates to the construction of the idealized body and the desire to construct and control the body (Thompson & Hirschman, 1995). As part of the beauty history, cosmetics appear as important objects for beautification, ranging from the basic needs of grooming to more complex issues of empowerment, self-esteem, fun, and identity (Peiss, 2011; McCabe, de Waal Malefyt, & Fabri, 2017).

The pursuit of beauty, especially through the use of cosmetics, draws the high order cultural context of this research in which consumers that discredit the institutionalization in the marketplace search for ways to re-enchant their consumption through craft. This movement is not an isolated movement, but rather forms a part of a world re-enchantment of consumption, which includes the return to craft, the skepticism in science, tribalism, populism, and religion (Suddaby, Ganzin, & Minkus, 2017). Marketing studies have analyzed this desire for enchanted consumption in different contexts, ranging from spectacular forms of consumption (e.g., Arnould, Price, & Otnes, 1999; Diamond et al., 2009; Kozinets, 2002) to daily activities (e.g., Thompson, 2004; Thompson & Coskuner-Balli, 2007) in which consumers and the marketplace transpose rationalization and technology to engage in projects of enchantment (Firat & Venkatesh, 1995). Hartmann and Östberg (2013) also described the craft mentioned by Suddaby et al. (2017) as “a particularly important element of enchantment, as it stands in opposition to the disenchanted rationalization aspects [efficiency, control through technology, calculability, and predictability] put forth by Ritzer (1996)” (p. 884). Despite bringing craft as a form of enchantment that authenticates production and consumption, there
is a lack of understanding about how it can take to the re-enchantment of consumption and which mechanisms are related to it.

Craft consumption describes the way consumers produce the products they want to consume, and their active involvement in changing, or even creating a market (Kjeldgaard, Askegaard, Rasmussen, & Østergaard, 2016; Martin & Schouten, 2014). In general, the rise and change of a market can involve the initiative of marketers (Ertimur & Coskuner-Balli, 2015; Giesler, 2012; Humphreys, 2010a, 2010b; Slater, 2002), and the agentic participation of consumers (Dolbec & Fischer, 2015; Giesler, 2008; Kozinets & Handelman, 2004; Sandikci & Ger, 2010; Scaraboto & Fischer, 2013; Thompson & Coskuner-Balli, 2007). “Works in consumer culture tradition recently has shown consumers to be more participants in market dynamics,” and these innovative consumers and their active participation are developing business opportunities (Martin & Schouten, 2014, p. 855). These previous studies show how consumers impact the market dynamics, contributing to its change with their active participation in buying and using products (Scaraboto & Fischer, 2013), or making products and joining events organized by the mainstream market (Martin & Schouten, 2014). Previous research also shows how the agentic involvement of the consumer establishes a dialogue with the mainstream market, intending to be better served by it (Scaraboto & Fischer, 2013), joining its activities (Martin & Schouten, 2014), using and disseminating their products (Dolbec & Fischer, 2015; Sandikci & Ger, 2010), or even fighting and resisting it (Giesler, 2008; Kozinets & Handelman, 2004). These studies present an intertwined link between the new market and the mainstream market.

Examining markets as a set of institutions inside organizational fields, through the theoretical lens of an institutional logics perspective (Thornton, Ocasio, & Lounsbury, 2012), authors of earlier studies have discussed the changes in markets as (1) a result of replacement of logics (Humphreys, 2010a, 2010b); (2) a coexistence of competing logics (Giesler, 2008); (3) a response to conflicting logics (Dunn & Jones, 2010; Friedland & Alford, 1991); and (4) even a dynamic change due to the existence of multiple logics (Ertimur & Coskuner-Balli, 2015). When dealing with institutional contradictions, consumers can be the agent of change in the long term (Creed, DeJordy, & Lok, 2010). In an empirical study, Martin and Schouten (2014) highlighted the importance of materiality for understanding market dynamics using an example of self-production, showing a market emergence that dialogues with the mainstream market. Ertimur and Coskuner-Balli (2015) analyzed a plural logic market through the
perspective of the marketers, rather than that of the agentic consumers. Marketing researchers studying the evolution and changes in markets through the logics’ organization do not constitute a new phenomenon. However, literature is lacking concerning how active consumers draw on multiple logics without necessarily searching for changes in the prevailing institutions and logics. Moreover, the effects of the daily craft activities on logics and markets are underexplored.

Following on from the exposure of marketing studies and those aspects that require a greater delineation in the understanding of re-enchantment of consumption and market dynamics, this study attempts to answer the following research questions: what logics are manipulated by consumers to re-enchant consumption? How craft consumers relate to the market and craft works as a trigger for re-enchanting consumption? And why does craft consumption re-enchant the market?

The search for “greener” solutions in cosmetics has grown in the last 15 years (Euromonitor International, 2005; Euromonitor International, 2012; Mintel, 2019) and craft products have gained space in this market (ABIHPEC, 2019; Mintel, 2018). Records of consumers’ worries about beauty and the production of homemade beauty products date back to the 1600s and 1700s (Peiss, 2011), or even before—archeological evidence of cosmetics’ usage goes back over hundred thousand years (Power, 2010), and it is mentioned in the Bible earlier than 800 BC (2 Kings 9:30 New International Version). Recent studies have shown how changes in lifestyle are bringing back ancient practices of making homemade cosmetics (ABIHPEC, 2019; Allied Market Research, 2016; Cosmetic Innovation, 2018; Euromonitor International, 2014; Peiss, 2011), which may signal a market change. Moreover, the cosmetics market is especially important for understanding market change dynamics because it is replete with cyclical movements that challenge the conventional established market for different reasons—political, social, economic, cultural, and health-related processes (Black, 2004). Therefore, the present research examines this emerging phenomenon in which consumers manufacture their products in homemade activities, thus re-enchanting consumption and creating a market.

The context of this study focuses on consumers who investigate and produce new cosmetic products using a few simple edible ingredients, such as baking soda, coconut oil, vinegar, and oatmeal flour, in homemade preparations. Homemade natural beauty products’ (HNBP) context involves various stakeholders: consumers, small entrepreneurs, media experts, and
entrepreneurial practitioners. This craft consumers’ context (Campbell, 2005) provides data for understanding the pursuit of beauty through practices and products that rescue values set aside over time, and thus develops an understanding of the relationship between consumers and their beauty and grooming methods. These consumers seem to seek the re-enchantment of consumption through craft.

To answer the research question and understand the HNBP context complexities, I collected data using multiple methods: netnography, participant observation, introspection, and in-depth interviews. The data collected over three years totaled more than 900 pages of single-spaced text and 125 hours of participant observation during which I took pictures, wrote field notes, and audio recorded observations. First, I conducted netnography (Kozinets, 2010) to understand the broad context of beauty from different approaches (natural and traditional beauty, and alternative beauty methods). With the aim of getting involved with the market actors and immersed in the field, I conducted participant observations (Belk, Fischer & Kozinets, 2012) by attending workshops, fairs, and events related to natural beauty from September 2015 until October 2018, mainly in Brazil and also in Denmark and Germany. To extend my understanding of the context, I used an introspective approach (Gould, 1991; Wallendorf & Brucks, 1993) by observing my behavior and writing field notes about my reactions to engaging in the natural beauty consumption practices. I conducted 15 in-depth interviews with HNBP consumers (Belk et al., 2012), each lasting one hour on average, to better understand the consumers’ actions. I then conducted seven interviews with informants from cosmetics companies, ranging from mainstream to organic, to better understand the cosmetics market in general. I also interviewed a professor, who is a pharmacist, to discuss cosmetics and understand their effects on the human body. I then iteratively analyzed the transcribed interviews, as well as the field notes, netnography, and introspection (Belk et al., 2012). I started the analysis at the beginning of the data collection in 2015, going back-and-forth in a series of part-to-whole iterations (Thompson, 1997).

Using the institutional logics perspective (Ocasio, Thornton, & Lounsbury, 2017) as a theoretical lens, this research shows consumers strategically combining elements from different institutional logics to suit their purposes (Cloutier & Langley, 2013), consuming craft products. Many institutional logics compete in the beauty market and consumers use these elements differently, leading to different consumption practices among them. In an attempt to re-enchant consumption (Firat & Venkatesh, 1995; Suddaby et al., 2017),
consumers prefer to disregard and question the institutionally dominant discourse of power (Thompson, 2004) and justify their consumption as safer, more reliable, and inclusive. The HNBP consumers want to remain beautiful, but they consider that what the market offers affects the environment and uses ingredients and substances that are threatening, or they simply do not trust the conventional brands and mainstream cosmetics companies’ speeches. Thus, these consumers look for alternatives, interacting in the market and dealing with all its complexities. Craft consumption is the method the HNBP consumers use to maintain and achieve beauty, with the purpose of taking care of their skin and hair. The HNBP consumers develop practices and make the products they use to take care of their body and image. They use knowledge from past generations to establish, connect, and re-enchant their consumption of cosmetics, associating their craft activities and products with pleasurable moments, autonomy, and reliance.

This research makes three main contributions to the study of market change dynamics. Answering the first research question, this study identified four institutional logics in the context: non-consumption, technology, craft, and tradition, which coexist in the process through which consumers deal with cosmetics to re-enchant their consumption. To achieve benefits similar to those of the beauty industry, they draw on different institutional logics, making and developing their products in HNBP activities, or by not using cosmetics. While other research on market dynamics focuses on the legitimation of a market from the replacement of market logics (Humphreys, 2010a, 2010b; Scaraboto & Fischer, 2013), or the evolution of plural logic markets focused on the perspective of marketers (Ertimur & Coskuner-Balli, 2015), I shed light on how consumers draw on multiple logics in their interaction in the marketplace to re-enchant their consumption and therefore create a market. In a plural logic market, different logics coexist, which individuals deal with by strengthening their positions to reinforce differences. As a result, a new market is created from the re-enchantment of homemade cosmetics consumption.

The way consumers draw on multiple logics construct a consumption-driven market emergence (Martin & Schouten, 2014), taking to the second contribution of this research and answering how craft consumers relate to the market. Previous literature work on how the agentic involvement of the consumer establishes a dialogue with the mainstream market (Dolbec & Fischer, 2015; Giesler, 2008; Martin & Schouten, 2014; Sandikci & Ger, 2010; Scaraboto & Fischer, 2013). Taking a different perspective, this research advances the study
of how consumers develop a specific market without establishing a connection with the mainstream market. The plural logic market has been built from the active engagement of the consumers who experience different ideal ways of reinforcing the market logics; and at the same time, using a specular logic to disrupt the logic of the market. The way consumers combine the four logics sometimes connecting them and sometimes disrupting them, but always drawing on the four logics to achieve the beauty results they are looking for, takes to the re-enchantment of consumption and the creation of a market apart from the mainstream market.

The last contribution of this research is related to the pursuit of beauty, which makes the HNBP consumers discredit the institutionalization in the marketplace and interact in this dynamic cultural context to re-enchant the consumption. Craft can be considered a form of enchantment (Firat & Venkatesh, 1995), and Hartmann and Östberg (2013) show how it can authenticate a brand; however, this study goes further to show how and why consumers associate craft to the re-enchantment of consumption through authenticity, reflexivity, mimesis, and incantation (Suddaby et al., 2017). Through these actions, consumers move away from market embeddedness, developing what they believe is the new market in a reflective way by questioning the mainstream beauty market. Their consumption is authenticated through constructing knowledge and defining the market in their claim to uniqueness. Through craft consumption, these consumers materialize their products and practices in a mimetic action (Suddaby et al., 2017), based on traditional beauty practices. The moral dimension of this market creation comes through incantation. In their attempt not to join the beauty market and, especially, avoid consuming mainstream cosmetics, in their pursuit of beauty, these consumers re-enchant their consumption through craft, leading to the emergence of a new market or driving the market towards their preferences.

The remainder of this thesis is organized as follows: In Section 2, I write about beauty and its contextualization as a cultural context of this research, since beauty and grooming govern human behavior throughout history and the pursuit of beauty makes humans react and act to re-enchant their consumption. I then discuss the re-enchantment of consumption, showing craft as a form of enchantment chosen for study herein. Still in Section 2, I discuss the research in market dynamics with a focus on the agentic consumer, taking the theoretical lens of neo-institutionalism and an institutional logics perspective. In Section 3, I present the
context of HNBP and the methodologies used to answer my research question. Finally, I present my research findings (Section 4) and conclusions about this thesis (Section 5).
2 LITERATURE REVIEW

To better understand the emergence of a market driven by consumers that do not want to join the mainstream market and who wish to find ways in their daily activities to re-enchant their consumption, I first review the literature on beauty to explain the context of the context; that is, the high order cultural context of this research. Then, I write about the re-enchantment of consumption, referring to the literature about productive consumption to clarify craft as one alternative people find to enchant their consumption. After that, I address the understanding of markets through the lens of institutional theory, reviewing the literature on market dynamics and on consumption-driven market emergence to connect this research with the agency of the consumer in the marketplace.

2.1 Beauty

Owing to its complexity, the idea of beauty has been a subject of relevant debate for centuries, being a key issue for fields ranging from art theory to philosophy (Black, 2004), and in psychology, marketing, and consumer research (Vacker & Key, 1993). The construction of beauty and of what is beautiful, as we know it, changes over time, depending on the time and culture. However, the first idea of beauty is associated with good and truth, and it connects the conception of beauty to morals, as described by Eco (2004) in the history of beauty through art and the importance of the theme to humanity.

From philosophy to history, beauty goes beyond the superficiality (Vacker & Key, 1993) and relates to many aspects, since beautification relates to many characteristics of human beings, considered both superfluous and essential at the same time:

Combined to the millennial dream of rejuvenating, beautification became a proof of love for oneself and for life – not just a duty but a well-deserved pleasure; not simply a trick to be loved, but a technique to feel adequate, clean and decent. And yet, the history of beautification inhabits zones of the imaginary linked to the millennial desire to get rid of diseases and escape from death. It is, therefore, a revealing theme of the ways of dealing with things considered as superfluous as essential, both beautiful and ugly. (Sant’Anna, 2014, p. 16)
The act of grooming and the beautification of the body are part of the human essence be it through millennial techniques of body painting, or through simple body care practices, such as bathing and brushing teeth: “Our manner of self-presentation is central to both individual identity and group membership” (Scott, 2005, p. 12). Throughout history, even before the development of the beauty and/or cosmetics industry, beauty has been related to aspects such as cleanliness and health (Black, 2004). Sant’Anna (2014) stressed the importance of beauty in the history of contemporary society and its relation to the construction of the desired body (Thompson & Hirschman, 1995):

> Today beauty implies the acquisition of supposed wonders in the form of cosmetics, and also the consumption of medicines, food discipline, and physical activity. Beauty is also submission to surgeries, acquisition of pleasure accompanied by significant expenses, time and money. There is a first obvious reason for such an expansion: it is the undeniable importance of physical appearance in the contemporary world. (p. 15)

While grooming is part of the essence of being human, “people need novelty, pleasure, and play to stay healthy and sane” (Scott, 2005, p. 192), and “women still perceive beautifying as a domain of sociability, creativity, and play” (Peiss, 2011, p. 269). The emphasis on people’s desire to assess pleasurable moments of self-care indicates important motivations that can relate to a recontextualization of labor as play (Elias, Gill, & Scharff, 2017).

An idealized image is something constructed and internalized, since there is “the continuing historical power and pervasiveness of certain cultural images and ideology to which not just men but also women (since we live in this culture, too) are vulnerable” (Bordo, 2004, p. 8). The beauty myth (Wolf, 2013) is one central theme of the discussions about beauty and the impact of criticism on the beautification practices of some feminist waves (Scott, 2005). For Wolf (2013), the “beauty myth was institutionalized as a transformer between women and public life” (p. 20). Although the discourse on feminine beauty is old and controversial (Bordo, 2004; Scott, 2005; Wolf, 2013), recent publications continue to address the theme as a paradox that is still full of gaps to be filled (McCabe et al., 2017), while others discuss how consumers are challenging the logic of the beauty myth, bringing representativeness to the beauty industry (Scaraboto & Fischer, 2013).

Although feminism is not the central theme of this research, talking about beauty pertains to this subject, and it is thus important to bring feminism up in research of women in constant search for beauty. Various authors (e.g., Bartky, 1982; Bordo, 2004; Sant’Anna, 2014; Scott,
have approached beauty and the impact of feminism on the activities of women in relation to consumption. An industry dominated by women since its inception (Scott, 2005), the cosmetics and beauty market has undoubtedly faced the question of feminism and the relation of women to body and beautification throughout the history of human society. The establishment and growth of the beauty industry is associated with the consumerism because “women’s growing interest in beauty products coincided with their new sense of identity as consumers” (Peiss, 2011, p. 50).

Consumers’ discourses about autonomy and self-care link the beauty practices as sources of gratification and self-esteem (Bartky, 1982). The fashion-beauty complex shows the constant search by women for the “magical physical transformations” (p.137) brought by cosmetics and the necessity to maintain the body care rituals, which are presented by Bartky (1982) as sacraments. Beauty is also a central element of the erotic capital (Hakim, 2010), an important element added to the other forms of capital—economic, cultural, and social. In some cases, beauty and the way people relate to their bodies achieve different levels of care and attention, as in the case of cosmetic surgeries, a context studied in different perspectives of consumption (Askegaard, Gertsen, & Langer, 2002; Edmonds, 2007; Schouten, 1991). In his anthropological research about the theme in Brazil, Edmonds (2007) presented a relationship between beauty and the market, arguing that “the same processes of capitalist development that are undermining older forms of authority, including a paternalistic state and some formal patriarchal structures, are also paving the way for the expansion of beauty culture” (p. 377).

The beauty industry is not a recent phenomenon; it has been used for centuries or even millennia in general health care traditions and has even been related to mysticism or astrology (Black, 2004). Cosmetics therefore appear as part of the beauty history as important objects for beautification, ranging from the basic needs of grooming to more complex issues of empowerment, self-esteem, fun, and identity (Peiss, 2011; McCabe et al., 2017). According to ANVISA (2015), cosmetics are

Preparations made of natural or synthetic substances, for external use in the various parts of the human body, skin, capillary system, nails, lips, external genitalia, teeth and mucous membranes of the oral cavity with the sole or principal purpose of cleaning them, perfuming them, changing their appearance and or correcting body odors and either protecting them or keeping them in good condition. (p. 7)
As described in ANVISA’s (2015) definition, cosmetics have the main superficial purpose of cleaning, perfuming, changing the appearance of the body, and correcting its odors. These properties make cosmetics and makeup rituals ways that people have found to connect their outer and inner beauty (McCabe et al., 2017), and as far as pleasure is concerned, the sensorial aspects have been shown to be relevant to aesthetic experiences (Joy & Sherry Jr., 2003). When women engage in aesthetic expressions concerning their cosmetics, these visible aesthetic expressions form part of a process of transforming the self (Castilhos & Rossi, 2009; McCabe et al., 2017; Schau, Gilly, & Wolfinbarger, 2009), and they are an attempt to transform one’s position in society (Casotti, Suarez & Campos, 2008; Holston, 1991; Rocha, Schott, & Casotti, 2016).

2.1.1 Beauty in consumer culture

The existing literature on culture and consumption discusses how consumers deal with beauty and body images and identifies how this impacts their interaction in the market (Askegaard et al., 2002; Holliday & Cairnie, 2007; McCabe et al., 2017; Thompson & Haytko, 1997; Thompson & Hirschman, 1995). Askegaard et al.’s (2002) study in the context of cosmetic surgery showed the relations between body and identity and examined how cosmetic surgery forms part of the reflexive construction of self-identity. In their study, consumers see themselves as owners of their bodies, capable of manage them, and extending the notion of possessions to the self: “the body as a means of expression” (p. 808).

The symbolic consumption of the body, studied by Schouten (1991), associates the changes in someone’s body as a way to explore, improve, and establish new roles and identities, thus strengthening social relationships and restoring an unsatisfied self-concept. Still in the cosmetic surgeries’ context, Holliday and Cairnie (2007) showed the changes in consumers’ habits and explained how the cosmetic surgery enabled them to gain distinction, thus highlighting the importance of appearance to the construction of an acceptable and empowered body.

Stressing the feminine perspective, Thompson and Haytko (1997) discussed the impact of the idealized representations of beauty presented in magazines and advertisements. Their analysis showed the significance of the discourses against the oppression of the market and revealed
how the consumer’s agency creates new meanings for their life. Murray (2002) contested the consumer’s agency showed by them stressing the influences of the established market logic on consumer’s autonomy, and confirming the vulnerability and the impact of the structures presented by Bordo (2004). Rocha and Frid (2016) corroborated this discourse by exploring beauty in Brazilian magazines and examining the construction of feminine beauty, health, and wellbeing for the unreachable perfect image. A discussion by Thompson and Hirschman (1995) raised a concern that related to the socialized body and addressed how consumers deal with their bodies to construct their desired body image highlighting the following:

For those socialized in a Western worldview, it seems self-evident that each of us has a “mind” (or an immaterial self) that is housed in a material body. This mind observes its body, critiques its appearance and form, and engages in activities—such as exercise, surgery, dieting—to transform the body into a more desired form. In this context, the promotional motifs of constructing one’s desired look or to become free from unwanted characteristics have a powerful resonance throughout contemporary consumer culture (Thompson & Hirschman, 1995, p. 139).

Featherstone (2010) discussed the body’s transformation by questioning the overly simplistic logic that assumes that transformative techniques and cosmetic enhancement of the body will automatically result in a more positive and acceptable body image. He further examined how culture and consumption’s new view of the body is impacted by new technologies, and he argued that, in consumer culture, bodies are a model of what it should or could be, something inside the consumers mind constructed outside through clothing, makeup, adornment, or even cosmetic surgeries (Featherstone, 2010).

Through the studies related to beauty and consumers’ worries about their image, it can be seen that cosmetics play an important role in the discussion about beauty in consumer research. McCabe et al. (2017) showed makeup usage as a way to connect inner and outer constructs of beauty and discussed how it creates confidence for women. Joy, Sherry Jr., Trilo, and Deschenes (2010) highlighted how cosmetics relate to the body’s nutrition and to the complex activity of creating one’s personality in relation to another person. Other research areas have shown the psychological implications of using cosmetics, more specifically makeup and its relation to women’s confidence, trustworthiness, attractiveness, and competence (e.g., Etcoff et al., 2011; Hughet, Croizet, & Richetin, 2004; Korichi, Pelle-de-Queral, Gazano, & Aubert, 2007; Nash, Fieldman, Hussey, Levêque, & Pineau, 2006).
According to Joy et al. (2010), “What constitutes beauty is ever-changing and is often
determined by some members of the community and not others” (p. 340). Consumer culture
studies typically show activism when it comes to beauty because beauty is a form of power
(an institution that pervades all cultures). The previous studies show the impact of beauty and
the body in the construction of the self and also its subjectivity and the social relation of it
(e.g., Joy et al., 2010; McCabe et al., 2017; Thompson & Hirschman, 1995). The influence of
beauty on society, taking grooming as part of the essence of being human (Scott, 2006),
transforms the theme as a high order cultural context of this research. Regardless of the
technique used, the cultural context or the historical time, human beings aim to keep
themselves clean and well presented through grooming and self-decoration. The importance
of grooming for the human being unfolds in the cosmetics industry and, more specifically, in
the grooming practices and consumption of products related to these practices. Thus, this
study takes into account this complexity of a context that has beauty as the backdrop, showing
that, through craft production, consumers attempt to re-enchant their consumption without
escaping the grand narrative of beauty.

2.2 Re-enchantment of consumption and craft as a form of enchantment

Existing literature talks about consumers’ search for enchanted forms of consumption (e.g.,
Arnould et al., 1999; Brown, Kozinets, & Sherry Jr., 2003; Canniford & Shankar, 2012; Firat
& Venkatesh, 1995; Kozinets, 2002; Thompson, 2004; Thompson & Coskuner-Balli, 2007).
According to Firat and Venkatesh (1995), the postmodern consumer has more ways to interact
with and act in the market, since they want to emancipate themselves from the market’s
constraints that limit their human freedom. In their study, Firat and Venkatesh (1995) show
the micro emancipatory position assumed by consumers in a fragmented postmodern world
and discuss how the “creative activity at home has been supplanted by products bought in the
market” (p. 246). This substitution brought rationalization to everyday life carrying the
intense search for enchantment in consumers’ lives (Firat & Venkatesh, 1995; Hartmann &
Östberg, 2013).

Enchantment is a central theme in marketing management research, addressed in studies such
as Thompson and Coskuner-Balli’s (2007) in the community supported agriculture context,
and ethical consumerism based on ideological discourses, romantic idealizations, and unconventional marketplace practices and relationships. Sometimes this consumption is related to the spectacular experiences in which a combination of elements makes consumers experience magical transformations (Arnould et al., 1999). Kozinets (2002) described the attempt by consumers to re-enchant their consumption in a temporary event, “escaping” the “rationalized, efficiency-driven consumption”:

At Burning Man, discourse and practice relating art and self-expression to a vast variety of forms of consumption and production can be understood as attempts to temporarily re-enchant a social world dominated by rationalized, efficiency-driven consumption by encouraging the temporary reemergence of an animistic culture where things regain their magical meaningfulness. (p. 32)

In another study about enchantment, in a research about natural health, a context with many similarities to the HNBP context, Thompson (2004) developed a construct of marketplace mythology based on the natural health marketplace’s mythical enchantment. The author discussed that modernism has disenchanted life through science and technology, an idea also discussed by Firat and Venkatesh (1995). Therefore, in the natural health marketplace, the consumers’ disenchantment brought out the magical and mythical aspects of consumption, but in a highly commodified way.

Whether in more spectacular activities (Arnould et al., 1999; Kozinets, 2004), or in more mundane but already commoditized activities (Thompson, 2004; Thompson & Coskuner-Balli, 2007), the literature addresses different forms of enchantment in consumption. But how this enchantment occurs in simple, daily activities still requires further study. Hartmann and Östberg (2013) elucidated that, although the studies about enchantment support the idea of the increasing desire for enchanted consumption, they still leave a limited understanding of how enchantment relates to mechanisms of authentication.

According to Firat and Venkatesh (1995), a fragmented market guides the autonomy of each product and its autonomous use, leading consumers to start producing what they want to consume (Kjeldgaard et al., 2016; Martin & Schouten, 2014; Moisio, Arnould, & Price, 2004). These consumers become engaged in the active transformation of ingredients and information into new products (Troye & Supphellen, 2012; Watson & Shove, 2008), which they use in substitution of products they used to buy in the mainstream market (Moisio, Arnould, & Gentry, 2013). Thompson (2004) found that consumers tend to believe that
“contemporary lifestyles and modern technologies have created a plethora of unintended consequences that make people unnaturally susceptible to illness” (p. 164). Despite this conflicting relationship between technology and nature (Thompson, 2004), new tools and materials can transform and create new practices and new patterns of demand (Watson & Shove, 2008), especially with regard to homemade products and craft consumption. Hartmann and Östberg (2013) provided evidence of the relation between craft and enchantment showing how consumers authenticate a brand through an enchanted discourse based on the notion of the craft producer, and focusing on how craft is a specific type of enchantment. From the understanding of craft as a type of enchantment, this study goes beyond showing how and why it enchants consumption acting as a trigger for an emerging market.

### 2.2.1 Craft consumption

The concept that defines consumers who produce what they consume appears in the literature under the guise of different terms, such as craft consumers (Campbell, 2005), self-producers (Troye & Supphellen, 2012), co-producers (Bendapudi & Leone, 2003; Lusch, Vargo, & O’Brien, 2007; Wikström, 1996), working consumers (Cova & Dalli, 2009), or prosumers (Ritzer & Jurgenson, 2010), and even Do-It-Yourself (DIY) consumers or producers (Wolf, & McQuitty, 2013). Table 1 summarizes some of these concepts and their definitions.

<table>
<thead>
<tr>
<th>Concepts</th>
<th>Reference</th>
<th>Definition</th>
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<tbody>
<tr>
<td>Co-producers</td>
<td>Wikström, (1996)</td>
<td>The deeper interaction between seller and buyer improves the level of creativity on both sides; this in turn is likely to give birth to new ideas and to new ways of doing business. In other words, co-production can be seen as a way of acquiring generative knowledge as well (p. 7).</td>
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<td></td>
<td>Bendapudi &amp; Leone (2003)</td>
<td>Consumer co-production is the customer participation in the construction of goods and services, and it is extended to the construction of meanings on production/consumption (p. 26).</td>
</tr>
<tr>
<td>Craft consumers</td>
<td>Campbell (2005)</td>
<td>Craft consumption is similarly used to refer to activities in which individuals both design and make the products that they themselves consume (p. 27). The craft consumer is a person who typically takes any number of mass-produced products and employs these as the “raw materials” for the creation of a new “product,” one that is typically intended for self-consumption. (p. 28). The craft consumer is someone who transforms “commodities” into personalized (or, one might say, “humanized”) objects (p. 28).</td>
</tr>
<tr>
<td></td>
<td>Sennett (2008)</td>
<td>Craftsmanship names an enduring, basic human impulse, the desire to do a job well for its own sake. (p. 9). The craftsman involves skill, commitment, and judgment, focusing on the intimate connection between hand and head. The craft skills pass down from generation to generation.</td>
</tr>
</tbody>
</table>
Customer production


Customer production is a situation in which the product is produced entirely by the customer, with no participation by the firm or its employees (p. 15).

DIY

Wolf & McQuitty (2013)

DIY behaviors typically concern the repair and maintenance of homes and automobiles but may also include projects where the goal is to construct possessions such as furniture. Such projects customarily are undertaken without the help of paid professionals but may include managing subcontracting arrangements (p. 195). However, DIY behaviors typically require much more labor and expertise from consumers than self-servicing, and are not necessarily motivated by cost. Making one’s own products allows consumers to avoid markets and market offerings, and to redistribute the household budget (p. 196).

Prosumers

Ritzer & Jurgenson (2010)

Prosumption involves both production and consumption rather than focusing on either one (production) or the other (consumption) (p. 14). Prosumers (the so-called “temporary employees”) are unpaid and given the product for free indicates the possibility of a new form of capitalism (p. 31). Prosumers are people who produce and consume their own goods and services, and the consumption of these self-produced products is termed “prosumption” (p. 195).

Self-production

Troye & Supphellen (2012)

Self-production can range from producing goods and services from scratch with little or no use of commercial products to coproducing goods and services using tools such as input products and devices (p. 33). It is a specific type of co-production.

Working consumers

Cova & Dalli (2009)

This concept depicts consumers who, through their immaterial labor, add cultural and affective value to market offerings. In so doing consumers increase the value of market offerings, although they usually work at the primary level of sociality (interpersonal relationships) and are therefore beyond producers’ control (p. 315).

Note: Based on the authors listed in the table.

The definitions about this type of consumption sometimes can overlap as concepts of co-production, self-production, and prosumption; or of craft and DIY (Wolf & McQuitty, 2011). The first three concepts are similar because of the relation of consumers and their willingness to produce what they are going to consume, which means the involvement of consumers in the production and consumption of a good. By contrast, craft and DIY are forms of prosumption and co-production (Wolf & McQuitty, 2011) that involve creativity and motivation to personalize and create projects and products. The concepts mentioned here are not supposed to be exhaustive, since many other concepts and definitions relate to the effort and involvement of consumers in producing goods or services. Moreover, I focus here in the literature review mainly on the two main concepts of DIY and craft to differentiate them and explain the use of craft as the form of consumption in this research, which enables consumers to find the re-enchantment of consumption they seek.

Do-It-Yourself (DIY) is a specific form of consumption in which consumers “engage raw and semi-raw materials and component parts to produce, transform, or reconstruct material possessions” (Wolf & McQuitty, 2011, p. 154). The tools, materials, and competence required
to develop DIY products are explored by Watson and Shove (2008), who depicted DIY as an important area of consumption in which consumers are “actively and creatively engaged in integrating and transforming complex arrays of material goods” (p. 69). Their DIY activities are a consequence of the emergence of future patterns of demand and product development (Watson & Shove, 2008). Wolf and McQuitty (2011) expanded this definition of DIY going beyond the transformation of commodities to the high involvement of consumers who transform raw materials into the desired final product. Watson and Shove (2008) explained the importance of studying DIY because of its domain of consumption and practice, the relation between tools, materials, and competence, and its transformative characteristic.

When such consumption activity of producing what one is going to consume involves a desire for self-expression and personal influence in the process, it is called craft consumption (Campbell, 2005). Relating craft to DIY, craft is not necessarily the sum of the parts connected but can end up as the creation and development of new innovative products and product development, such as the examples in DIY home projects (see Campbell, 2005; Watson & Shove, 2008). According to Campbell (2005), craft consumption is the activity in which the consumer controls the production, from selecting and preparing the ingredients to consuming of what they have made. The traditional craft activity is presented in contemporary society as an “activity in which individuals not merely exercise control over the consumption process, but also bring skill, knowledge, judgment, love and passion to their consuming” (Campbell, 2005, p. 27; Sennett, 2008). In this process, consumers learn about and create their products and practices in a process of craft consumption, acting in a proactive way: “Craft appears to be embedded in skill and knowledge, which are accumulated and passed on from generation to generation” (Hartmann & Östberg, 2013, p. 887).

Since all the concepts mentioned here in this Section are not necessarily defined by the authors in a way that they do not overlap, I use the concept of craft consumption to talk about the type of consumers’ involvement in producing what they are going to consume. The definition of craft consumption that best fit on this context is a mix of two definitions mentioned above in Table 1 and explained here—Campbell (2005) and Sennett (2008). As explained by Campbell (2005), adopted by Hartman and Östberg (2013), and defined in more depth by Sennett (2008), in his book The Craftsman, craft is the concept that combines the act of doing with skills, knowledge, and tradition, in which consumers have control over the production. Craft consumption involves the willing to create personalized objects,
transforming raw material into new products kept away from industrialization and mass production (Campbell, 2005; Sennett, 2008). Beyond that, craft consumption involves the construction of knowledge passed down from generation to generation (Sennett, 2008) used to creatively develop products controlling all the production process (Campbell, 2005).

### 2.2.2 Consumers and craft consumption

Firat and Venkatesh (1995) highlighted the importance of better understanding the relations of market and consumers that now have control over their construction, being more participative in the whole process of production and consumption. Cova and Dalli (2009) discussed the consumer’s role and relationship with the market in their paper that advances the concept of “working consumers.” Figure 1 provides some insights into consumers’ motivations to engage in activities that involve making what they wish to consume.

![Figure 1 – Motivations of prosumers’ behaviors. Adapted from Wolf & McQuitty (2011).](image)

The studies on consumers who produce what they consume tend to relate mostly to the construction of the consumer’s identity (Moisio et al., 2004; Press & Arnould, 2011; Troye & Supphellen, 2012), but it is also related to creativity (Dahl & Moreau, 2007), domestic masculinity (Moisio et al., 2013), culture (Campbell, 2005), the role of the consumer and value making (Humphreys & Grayson, 2008; Schau et al., 2009), and the creation of personalized products or some specific market characteristics (Moisio et al., 2013; Ritzer & Jurgenson, 2010). The craft consumer designs the product, chooses the materials, and fabricates the product, while deploying elements such as skills and passion in the process of making (Campbell, 2005). Researchers examining consumers’ participation as co-producers question the psychological implications (Bendapudi & Leone, 2003) and the perceptions of
value (Troye & Supphellen, 2012) of those involved when participating in the production process. When consumers are involved in the process of doing, there is a positive perception of value from the outcome (Troye & Supphellen, 2012) or a psychological implication that is not necessarily positive (Bendapudi & Leone, 2003). Dahl and Moreau (2007) also investigated the value creation process in the self-design process of the product, before the outcome and during its development.

Press and Arnould (2011) showed how productive consumption produces value and changes the relationship between consumers and organizations. This relationship can develop a dynamic tension between homemade and market-made consumption (Moisio et al., 2004). For example, questioning the providence of market-made food, consumers believe homemade food is a guarantee of quality and protects their family from the “unknown” ingredients in processed food (Moisio et al., 2004). This concern with health and consumption, and having control over one’s life, also appears in the discussion of natural health by Thompson (2004) and in Haws, Reczek and Sample (2016), when they show that consumers worry about the healthiness of the ingredients in food. Consumers are also concerned about the work ethics of consuming “bad” versus “good” food brands (Ulver-Sneistrup, Askegaard, & Kristensen, 2011).

Homemade contexts comprise productive consumers who are engaged in transforming ingredients and information into products, brands, and new marketplaces. Improvements in product development might appear in DIY home projects (Watson & Shove, 2008). In the case of the beer reported by Kjeldgaard et al. (2016), the collective action of consumers encouraged home brewers to become new, commercially viable producers. These beer enthusiasts altered the market logics of the competition in formally organized consumer association to interact with the market. In another example, consumers started modifying and producing dirt bikes, thereby creating the minimoto market, “characterized by adults buying, modifying, riding and/or racing minibikes designed and manufactured for children” (Martin & Schouten, 2014, p. 856), which involved human and non-human resources in the self-production process. Craft consumption refers to the way consumers examined in this literature produced the products they wanted to consume. As the consumers’ active involvement can affect, change, or create a market, the next section examines the literature about market dynamics to better explain the previously mentioned studies and show the connection between consumers and market dynamics through craft.
2.3 Market dynamics and consumer role

At the beginning of this section I bring a definition of market. According to Martin and Schouten (2014), based on Actor Network Theory, a market is a “heterogeneous arrangement of actors” (p. 865) that organize the conception, production, and circulation of goods. These different actors also organize monetized exchanges, deploy rules, conventions, technical devices, metrological systems, logistical infrastructures, text, discourses, narratives, and technical knowledge, and embody competencies and skills. They also construct and delimit market spaces and facilitate price setting. According to the authors it is the involvement and active participation and relation of different actors that led to the formation of markets. Emergent markets can stabilize and turn into mature markets since “individual actors, such as costumers, sponsors, and brands, come and go, and relationships shift and change, but the assemblage persists with a life, an identity, and a logic of its own” (Martin & Schouten, 2014, p. 865). I took this definition of market to better understand the market system dynamics and the involvement of craft consumers because of the active actor’s participation in constructing a market taking into account the materiality and the importance of each actor in this construction. Adding to involvement of different actors, the way they relate to each other takes into account the market as a set of institutions and its logics embedded in an organizational field (Scaraboto & Fischer, 2013).

To better understand the involvement of these actors, I focus on the consumers’ participation in market dynamics. Looking at market system dynamics from a broader perspective, Giesler and Fischer (2016) introduced a special issue in the journal Marketing Theory about interpreting and combining three problematic key biases of previous studies: the economic actor, the micro-level, and the variance. According to Giesler and Fischer (2016), when addressing the economic actor bias and the simplified view of traditional marketing, the majority of studies focus on two types of actors: producers and consumers (e.g., Dolbec & Fischer, 2015; Martin & Schouten, 2014; Scaraboto & Fischer, 2013). Giesler and Fischer (2016) discussed these relations by theorizing “markets as the result of discursive negotiations among and the practices of multiple stakeholders” (p. 1). By contrast, when theorizing about the micro-level bias without reducing the study of market system dynamic to one level of analysis, Giesler and Fischer (2016) claimed that most researchers use different theoretical approaches, such as institutional theory (Dolbec & Fischer, 2015; Ertimur & Coskuner-Balli,
2015; Humphreys, 2010a, 2010b; Press & Arnould, 2011), to understand how actors, institutions, and culture interact to shape marketplace reality. Studies in the last bias—variance—focus on change and development by analyzing how and why markets and their associated actors, institutions, and meanings emerge, evolve, or terminate (Giesler & Fischer, 2016).

Existing literature on market system dynamics explains the changes in markets and the consumers’ interaction with the market showing “how they are constituted as complex social systems and how actors and institutions actively shape (and are shaped by) them” (Giesler & Fischer, 2016, p. 1). Literature on market system dynamics leads to studies that show how markets change through the perspective of the marketers, showing the impact of advertisements (Slater, 2002), brands (Ertimur & Coskuner-Balli, 2015; Giesler, 2012), media (Humphreys, 2010a, 2010b), space (Castilhos, Dolbec, & Veresiu, 2017), and public interest (Finch, Geiger, & Harkness, 2017). The present study focuses on the studies that show the changes and the creation of markets as a result of the consumers’ initiatives (Ansari & Philips, 2011; Dolbec & Fischer, 2015; Kjeldgaard et al., 2016; Kozinets & Handelman, 2004; Martin & Schouten, 2014; Sandikci & Ger, 2010; Scaraboto & Fischer, 2013). These studies show the relations between the consumers and the market, when they act individually (Sandikci & Ger, 2010) or collectively (Dolbec & Fischer, 2015), and how their active roles impact the market (Martin & Schouten, 2014).

Kozinets (2002) argued that the “market’s effects upon consumer communities and individual consumers are interrelated in many ways,” and these effects can impact consumer’s “emancipation” (p. 21) from the market or their active participation in it. Martin and Schouten (2014) stated that “work in the consumer culture tradition recently has shown consumers to be more active participants in market dynamics” (p. 855), and these innovative consumers are developing business opportunities as market or segment changes. As asserted by Scaraboto and Fischer (2013), consumers play an important role in changing the field when they act on their dissatisfaction as institutional entrepreneurs; they can also influence the creation of a new market when they act in a collective way with different actors (Martin & Schouten, 2014). From this collective perspective, those who share an interest in a particular product category, such as beer (Kjeldgaard et al., 2016) or fashion (Dolbec & Fischer, 2015), can connect with each other and share ideas that result in changes in existing structures, should they seek to alter the logics in the market.
Discussions about the impact of the consumer’s role in the market brought the model of consumption, named by Martin and Schouten (2014) as consumption-driven market emergence (CDME), which involves the active participation of consumers in harmony with the existing market offerings. The findings in the minimoto context are less applicable when consumers do not wish to join the mainstream market. However, by adapting an existing product, consumers can use the minimoto context to construct a new market that dialogues with the mainstream, instead of resisting it. The iterative process between consumers and the market enables the legitimacy of new offerings (Dolbec & Fischer, 2015) when the involvement of other actors promotes the creation of a new market. Moreover, these changes can be the result of new types of consumer-to-consumer interaction, establishing an alternative form of market logic (Kristensen, Boye, & Askegaard, 2011). This connection is not necessarily intentionally established (Kjeldgaard et al., 2016; Scaraboto & Fischer, 2013), but as shown in Dolbec and Fischer (2015), engaged consumers influence institutionalized logics unintentionally.

The way consumers interact in the market and their active approach toward the market can happen in different ways. Consumers who take a more activist approach seek change, resisting and acting collectively to transform the ideology and culture of consumerism (Kozinets & Handelman, 2004). Consumers change the structure when they contest the market through rebellious actions, due either to their divergent ideological goals from manufacturers (Giesler, 2008) or by actively responding to corporate cooption and resisting it in association with producers (Thompson & Coskuner-Balli, 2007). These consumers thereby create a countervailing market system, such as in the case of the organic food movement described by Thompson and Coskuner-Balli (2007). Such consumers can also try to resist institutional market logics when they experience a temporary and local market, as in the Burning Man event (Kozinets, 2002). Kozinets (2002) discussed the real possibility of escaping the market and emphasized that this consumer’s emancipation, “if possible at all, must be conceived of as temporary and local” (p. 36). Arnould (2007) added that the attempt to escape the market is a form of “Romantic consumerism” where the utopian spirit is “colonized by the market logic” (p. 103) and “to engage in progressive political action, consumer citizens need to escape neither consumption nor the market” (p. 108).

When they cannot find a way to satisfy tastes and desires by buying and using products, some consumers seek integration with the market (Scaraboto & Fischer, 2013), while others act in
harmony with existing market offerings by making products and joining events organized by the mainstream market (Martin & Schouten, 2014), which can lead to entrepreneurial actions. “Embedded entrepreneurs include consumers with capacities to innovate and produce within their areas of consumption interest” (Schouten, Martin, Blakaj & Botez, 2015, p. 22). The entrepreneurial interaction with the market also happens when consumers come together in consumer tribes (Goulding & Saren, 2007) or in the production and consumption of goods (Cova & Dalli, 2009). When not satisfied with the market, stigmatized consumers change existing logics by transforming a deviant practice into a fashionable and ordinary one, using and disseminating the products (Sandikci & Ger, 2010). For example, in their discussion of fetishes and magical thinking in contemporary consumption, Fernandez and Lastovicka (2011) mentioned the transformations of consumers and the development of their role as proactive agents of significance, whereby they “have progressed to more actively co-creating meaning with culture, celebrities, and media” (p. 297). This active participation of consumers leads to additional insights, thus expanding the market and innovating on it.

In this sense, the “assumption of agency directed attention to a form of interpretive research that emphasized the creative role of the consumer” and how they interact in the market (Murray, 2002, p. 439). The studies discussed here have explained the market change dynamics and its relation to the consumers’ role, with the presence or absence of intent, harmony, engagement, or satisfaction, while interacting with the mainstream market. Whether in harmony or not, these studies present an intertwined link between the new and mainstream markets. The present study takes a different perspective by advancing the study of how consumers develop a specific market without establishing a connection with the mainstream market. Consumers’ active participation can affect the market when they produce through craft what they wish to consume. And one way to understand this interaction and the market dynamics is “to regard them as organizational fields comprising a set of institutions” (Scaraboto & Fischer, 2013, p. 1,237) in which different actors draw on institutional logics to manage what they seek for.
2.4 Institutional theory as a theoretical lens

This research study conducts an analysis through the lens of institutional theory, more specifically based on the concept of the institutional logics perspective (Thornton et al., 2012). Friedland and Alford (1991) introduced understanding society as an interinstitutional system, in which individual and organizational behavior co-exist. Institutional theory and the understanding of institutional logics have since evolved, having been increasingly applied to various areas of management, including marketing. Scaraboto and Fischer (2013) introduced the concept of institutional logics to consumer research literature because institutional logics enable researchers “to more fully understand consumers as actors who draw on these logics in efforts to change markets” (p. 1,236). In the following paragraphs, I briefly explain the evolution path of neo-institutionalism and why I use the institutional logics perspective theory in the construction of my research.

According to Friedland and Alford (1991), each central institution in our society—capitalism, state, democracy, family, and religion—has its central logic (Table 2), and “dominant institutional logics are imported in such a way as to become invisible assumptions” (p. 240). Friedland and Alford (1991) argued that these institutions shape organizational and individual behavior, enabling and constraining them: “These institutions are potentially contradictory and hence make multiple logics available to individuals and organizations. Individuals and organizations transform the institutional relations of society by exploring these contradictions” (p. 232). Consumers draw on different institutional logics to transform and serve their purposes, since individuals can manipulate or reinterpret symbols and practices that constitute the institutions (Friedland & Alford, 1991). Friedland and Alford’s (1991) approach, which focused on the macro aspects, described institutions as “monoliths acting as invisible and powerful constraints on human behavior” (Cloutier & Langley, 2013, p. 360). This view has evolved over time by taking into account the micro and macro levels of analysis and introducing new concepts to the interpretation of the reality.

Table 2 – Institutions and their Institutional Logics.

<table>
<thead>
<tr>
<th>Institutions</th>
<th>Institutional logics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capitalism</td>
<td>Accumulation, Commodification of human activity</td>
</tr>
<tr>
<td>State</td>
<td>Rationalization, Regulation of human activity by legal and bureaucratic hierarchy</td>
</tr>
<tr>
<td>Democracy</td>
<td>Participation, Extension of popular control over human activity</td>
</tr>
</tbody>
</table>
Thornton and Ocasio (1999) shifted the level of analysis of institutional logics from the societal to the field level (Ocasio et al., 2017). Individuals and organizations are embedded in these two levels: (1) the high-order societal level, which established principles that influences actions and behaviors; and (2) the field-level, where logics operate in the creation of rules, practices, and meanings (Ertimur & Coskuner-Balli, 2015; Thornton & Ocasio, 1999). Different from neo-institutionalism, the institutional logics presuppose the possibility of change from the agency of the individual, which can transform the practices of the group and thus materialize new institutional logics. The various definitions of institutional logics agree that “to understand individual and organizational behavior, it must be located in a social and institutional context, and this institutional context both regularizes behavior and provides opportunity for agency and change” (Greenwood et al., 2017, p. 4). The institutional logics perspective builds upon neo-institutionalism and integrates the cognitive and cultural pillars with the regulative and normative dimensions of behavior (Thornton et al., 2012).

Based on Friedland and Alford (1991) and Jackall (1988), Thornton and Ocasio (1999) restructured the concept of institutional logics as “the socially constructed, historical patterns of material practices, assumptions, values, beliefs, and rules by which individuals produce and reproduce their material subsistence, organize time and space, and provide meaning to their social reality” (p. 804). Thornton and her colleagues (2012) reviewed not only the concept of institutional logics, but also Friedland and Alford’s (1991) institutions and logics, in an approach that integrates structural, normative, and symbolic dimensions as complementary dimensions of institutions (Thornton & Ocasio, 2008). Thornton et al. (2012) then theorized seven distinct institutional logics and their associated categorical elements, which they call “ideal types” (Table 3), which include sources of legitimacy, basis of norms, and economic systems. Compared to Friedland and Alford’s (1991) approach (Table 2), Thornton et al. (2012) added new elements to this interinstitutional system: profession, corporation, and community; and removed capitalism (turning into market) and democracy (classified as an ideology).
Table 3 – Interinstitutional Systems Ideal Types.

<table>
<thead>
<tr>
<th>Categories/Institutions</th>
<th>Family</th>
<th>Religion</th>
<th>Community</th>
<th>State</th>
<th>Market</th>
<th>Profession</th>
<th>Corporation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Root Metaphor</td>
<td>Family as a firm</td>
<td>Temple as a bank</td>
<td>Common boundary</td>
<td>Redistributive mechanism</td>
<td>Transaction mechanism</td>
<td>Relational network</td>
<td>Hierarchy</td>
</tr>
<tr>
<td>Sources of legitimacy</td>
<td>Unconditional loyalty</td>
<td>Sacredness in society</td>
<td>Unity of will</td>
<td>Democratic participation</td>
<td>Share price</td>
<td>Personal expertise</td>
<td>Market position of firm</td>
</tr>
<tr>
<td>Sources of authority</td>
<td>Patriarchal domination</td>
<td>Priesthood charisma</td>
<td>Commitment to community values and ideology</td>
<td>Bureaucratic domination</td>
<td>Shareholder activism</td>
<td>Professional association</td>
<td>Top management</td>
</tr>
<tr>
<td>Sources of identity</td>
<td>Family reputation</td>
<td>Association with deities</td>
<td>Emotional connection</td>
<td>Social and economic class</td>
<td>Faceless</td>
<td>Association with quality or craft</td>
<td>Bureaucratic roles</td>
</tr>
<tr>
<td>Basis of norms</td>
<td>Household membership</td>
<td>Congregational membership</td>
<td>Group membership</td>
<td>Citizenship membership</td>
<td>Self-interest</td>
<td>Association</td>
<td>Firm employment</td>
</tr>
<tr>
<td>Basis of attention</td>
<td>Status in household</td>
<td>Relation to supernatural</td>
<td>Personal investment in group</td>
<td>Status of interest group</td>
<td>Status in market</td>
<td>Status in profession</td>
<td>Status in hierarchy</td>
</tr>
<tr>
<td>Basis of strategy</td>
<td>Increase family honor</td>
<td>Increase religious symbolism of natural events</td>
<td>Increase status and honor of members and practices</td>
<td>Increase community good</td>
<td>Increase profit</td>
<td>Increase personal reputation</td>
<td>Increase size of firm</td>
</tr>
<tr>
<td>Informal control</td>
<td>Family politics</td>
<td>Worship of calling</td>
<td>Visibility of actions</td>
<td>Backroom politics</td>
<td>Industry analysts</td>
<td>Celebrity professionals</td>
<td>Organization culture</td>
</tr>
<tr>
<td>mechanisms</td>
<td>Family capitalism</td>
<td>Occidental capitalism</td>
<td>Cooperative capitalism</td>
<td>Welfare capitalism</td>
<td>Market capitalism</td>
<td>Personal capitalism</td>
<td>Managerial capitalism</td>
</tr>
<tr>
<td>Economic system</td>
<td>Family capitalism</td>
<td>Occidental capitalism</td>
<td>Cooperative capitalism</td>
<td>Welfare capitalism</td>
<td>Market capitalism</td>
<td>Personal capitalism</td>
<td>Managerial capitalism</td>
</tr>
</tbody>
</table>

Note. Adapted from Thornton et al. (2012, p. 108).

Advancing the conceptualization of neo-institutional theory (NIT), Thornton et al. (2012) described the institutional logics perspective as “a metatheoretical framework for analyzing the interrelationships among institutions, individuals, and organizations in social systems” (p. 2). Institutional logics perspective has three main principles that differentiate it from the previous studies in institutional theory: (1) It understands society as an interinstitutional system that helps to explain the relationship between agency and structure; (2) It incorporates symbolic and material aspects of institutions; and (3) it uses the concept of historical contingency and a multilevel analysis to understand the institutional logic mechanisms (Thornton et al., 2012). Ocasio et al. (2017) pointed out the main characteristics of the institutional logics perspective, one of which is that institutional logics has as its core perspective the multidimensionality with interrelated dimensions that can vary depending on
the context analyzed: “It is up to individual scholars to justify the existence of logics and their relevant dimensions with respect to a particular study” (p. 511).

Institutional logics can be defined at various levels of analysis; e.g., societal, institutional fields, and organizations, among others (Ocasio et al., 2017). Thornton et al. (2012) defined an analytical representation of institutional logics—the interinstitutional system ideal types that function as a tool for empirical analysis: it is a “useful and well-established analytical representation of institutional logics,” a “particular method for measuring logics” (Ocasio et al., 2017, p. 511). Using this analytical tool, it is possible to analyze how different actors gain visibility and determine how individuals have the potential role to change the institutional logics. The use of ideal types can work as guidance, acting an abstract model that enables researchers to analyze how individuals and organizations are situated and draw upon multiple institutional logics. For instance, Thornton et al. (2012) drew the effects of individuals’ actions toward institutions based on the concept of cultural entrepreneurship. Cultural entrepreneurs recognize problems and inconsistencies and innovate based on their prior knowledge, recombining existing material and technology available in society. Thornton et al. (2012) argued that “cultural material is not technological, but instead institutional—meaning symbols and practices: the more there is, the more there is in which to invent” (p. 107). The entrepreneurial behavior can be motivated by the recombination of institutions, and it is possible to better understand how individuals, groups, and organizations actively provoke institutional changes and innovation.

NIT can explain institutionalization and change or destabilization of social practices (Chaney & Ben Slimane, 2014). According to the authors, “NIT is thus an invitation to extend the field of marketing to institutional dimensions, in that it views markets and their development as complex social and political process” (Chaney & Ben Slimane, 2014, p. 108). Bringing the theoretical lens of neo-institutional theory to the studies of market, Chaney and Ben Slimane (2014) explained the importance of NIT to marketing and constructed their arguments taking consumption as an institution based on the three pillars of institutions identified by Scott (2005): normative, cognitive, and regulatory. According to Chaney and Ben Slimane (2014), “consumers will understand and accept a product category only if it has a regulatory, normative, and a cognitive framework” (p. 101).
Based on studies by Dunn and Jones (2010) and Reay and Hinings (2009), Ertimur and Coskuner-Balli (2015) stated that “institutional logics are important for understanding market dynamics because changes in logics are fundamental to conceptualizations of market evolution” (p. 40). In this sense, the literature about institutional theory can help us to understand how the market is changing and evolving due to consumers’ participation and involvement in the marketplace. Using the concept of institutional entrepreneurs, Scaraboto and Fischer (2013) claimed that consumers could be potential change agents, especially when they attempt to do so based on their dissatisfaction with the marketplace. Many authors that have explained the market change dynamics through the active participation of consumers have used institutional theory and concepts such as legitimacy, institutional work, institutional boundaries, institutional entrepreneurs, and institutional logics (Dolbec & Fischer, 2015; Chaney & Ben Slimane, 2014; Ertimur & Coskuner-Balli, 2015; Humphreys, 2010b; Scaraboto & Fischer, 2013).

Beyond the understanding of the active participation of consumers, in this study, I use the institutional logics perspective as a way to understand a plural logics market and its complexities. Ocasio et al. (2017) discussed how previous literature focused on institutional pluralism and complexity, highlighting various studies that examined multiple logics and its complexities (for those relevant to this study see, e.g., Glynn & Lounsbury, 2005; Rao, Monin, & Durand, 2003; Reay & Hinnings, 2009; Suddaby & Greenwood, 2005), and they explained how multiple logics take shape, interrelate with, and affect institutions. “Plural institutional logics capture complexity of markets, and their shifts help us understand institutional change and, thus, market evolution” (Ertimur & Coskuner-Balli, 2015, p. 43). Therefore, it is important to take into account the understanding of market evolution through the market actors’ strategies to deal with multiple logics (Ertimur & Coskuner-Balli, 2015). While it is important to understand the study in the plural logics market, previous literature fail to consider the active role of consumers who draw on multiple institutional logics through the reinforcement and disentanglement of logics that work together to segment this consumer, structuring it according to their new form of consumption.

While Ertimur and Coskuner-Balli (2015) investigated the evolution of plural logics markets and examined how these multiple logics are created and sustained in a complex field with different actors, other studies talked about institutional logics in market dynamics through the perspective of the marketers (Giesler, 2012; Humphreys, 2010a, 2010b). Looking at markets
as a set of institutions inside organizational fields, the authors discussed changes in the markets as a result of replacement of logics (Humphreys, 2010a, 2010b), as a coexistence of competing logics (Giesler, 2008), as a response to conflicting logics (Dunn & Jones, 2010), or even as a dynamic change due to the existence of multiple plural logics (Ertimur & Coskuner-Balli, 2015). Additionally, existing literature focuses on the understanding of market change dynamics through institutional logics as an initiative of consumers (Dolbec & Fischer, 2015; Sandikci & Ger, 2010; Scaraboto & Fischer, 2013). When dealing with institutional contradictions, consumers can be the agent of change in the long term (Creed et al., 2010). Scaraboto and Fischer (2013) used institutional theory to understand the consumers’ intervention in the market. The authors used this theoretical approach to explain the consumers’ strategies to intervene in markets of which they want to be a part. However, although studies take into account the initiative of consumers in marketplace dynamics, as mentioned before, there is a lack of literature on consumers that are not necessarily searching for changes in the prevailing institutions and logics nor seeking greater inclusion. Specifically viewing the understanding of market dynamics through the lens of institutional theory, literature on how active consumers draw on multiple logics in their daily craft activities is lacking.

### 2.4.1 Framing the theory

Despite the advances in institutional theory and the understanding of the different levels of analysis affecting and transforming institutions, Cloutier and Langley (2013) pointed out some gaps that remain unaddressed within this perspective: the micro-level processes and their recursiveness, the legitimacy struggles, the materiality, and the moral dimensions of logics. These blind spots indicated where I needed to focus my attention when interpreting my data and understanding the relation between institutional theory and the re-enchantment of consumption.

Since institutions provide the material and guidelines for social interactions and are constructed by people (Hallet & Ventresca, 2006), studies showing the active involvement of people impacting and being impacted by institutions have had some advances (Ocasio et al., 2017). Hallet and Ventresca (2006) addressed aspects related to the relationship between
structure and agency and showed how institutions are interpreted and modified by social interaction. However, it is necessary to better understand how people, in their attempt to change institutions in this interaction, use the repertoire of tools and resources to “instigate or resist external and internal institutional pressures” (Cloutier & Langley, 2013, p. 363). This is what Cloutier and Langley (2013) pointed out as a blind spot that should be well addressed in the institutional logics perspective, “how institutional processes play out at a micro level, on a day-to-day basis” (p. 360).

The legitimacy struggles is the second blind spot brought by Cloutier and Langley (2013) and it resides in the simplified binary view of legitimacy in which organizational actors decide if something is legitimate or not in a given field. Cloutier and Langley (2013) stated that “little effort has gone into exploring more fully and deeply the processual aspects of legitimacy,” especially in institutionally complex fields (p. 363). Most of the studies that used institutional theory in the marketing field analyzed how consumers or marketers legitimate their offerings or practices (Koontz Anthony & Joshi, 2017; Humphreys, 2010a, 2010b; Humphreys & Latour, 2013). However, these studies still failed to address the gap pointed out by Cloutier and Langley (2013), which relates to the tendency to “conceptualize legitimacy in binary terms (something is legitimate or not)” (p. 363).

Cloutier and Langley (2013) also mentioned the necessity to better understand the material aspects related to the institutional logics. This gap, related to materiality, refers to the lack of tangible objects and technology in studies about the typologies of institutional logics (Thornton & Ocasio, 2008; Thornton et al., 2012). Despite the main definition of institutional logics, which includes the assessment: “institutions must be conceived of simultaneously material and symbolic” aspects (DiMaggio & Powell, 1991, p. 241) or in the most cited definition: “institutional logics are the socially constructed, historical patterns of cultural and material practices…” (Thornton & Ocasio, 1999, p. 804), the literature focused mainly on the symbolic aspects (Rao et al., 2003; Scaraboto & Fischer, 2013). For example, Scaraboto and Fischer (2013) referred to the legitimation of consumers’ desire for clothing options related to the logics of human rights and visibility as symbolic, and not material, aspects.

The last gap pointed by Cloutier and Langley (2013) regarding the moral dimensions of logics concerns the lack of studies that analyze the morality involved in the way organizational actors endorse a particular logic over another. Cloutier and Langley (2013) argued that much
of the literature discusses how things are judged to be legitimate based on the three pillars: cognitive, normative, and regulative. “Such moral myopia effectively withholds an important explanatory mechanism for deepening our understanding of institutional dynamics” (Cloutier & Langley, 2013, p. 363). Studies that address the moral aspect, such as Suchman (1995) that defined three forms of legitimacy including the moral legitimacy: pragmatic, moral, and cognitive, based on normative approval, and the strategies of each type used for gaining, maintaining, and repairing legitimacy. While talking about a context based on a stigmatized moral order, Kates (2002) referred to morality in a subcultural consumption. However, Kates (2002) considered something legitimate based on their conformity to normative, regulative, and cognitive elements, not in a moral sense.

Ocasio and his colleagues (2017) pointed out some of these blind spots, but they also explained how the institutional logics perspective has advanced and transformed itself since the first publications by Friedland and Alford (1991). Ocasio et al. (2017) also affirmed Thornton et al.’s (2012) view that more empirical research is needed to better understand the institutional logics perspective as a whole to determine how it can be applied in empirical studies in different areas. One example of the advances in the institutional logics perspective is the emphasis on cultural differentiation and pluralism rather than isomorphism and a novel theory of agency (Ocasio et al., 2017). Therefore, Ocasio et al. (2017) also stressed the importance of better understanding the microfoundations of the institutional logics perspective. They also claimed that more research is needed on “how logics at other levels of analysis are influenced by, yet differentiated from societal logics” and about the historical changes over time (Ocasio et al., 2017, p. 511). Another gap presented by Ocasio et al. (2017) is the development of other forms of representing and measuring institutional logics, instead of the well-established ideal types presented by Thornton et al. (2012). Studies using institutional logics have advanced by examining the multiple logics market; therefore, Ocasio et al. (2017) mentioned the necessity to deepen the understanding of the complementarity or autonomy of institutional logics.

Suddaby et al. (2017) also drew attention to some blind spots in institutional theory, challenging the concepts of legitimacy, embeddedness, isomorphism, and diffusion, and questioning the necessity to re-enchant the institutions. Instead of what they call the “rationalized and disenchanted” constructs (p. 294), they suggested four alternatives to counterbalance the neo-institutional theory: authenticity, reflexivity, mimesis, and incantation.
Table 4 synthesizes these constructs, and I use these constructs to explain the empirical re-enchantment of consumption through HNBP context.

### Table 4 – Institutional Logics and New Constructs

<table>
<thead>
<tr>
<th>Concepts in IT</th>
<th>Re-enchanted concepts</th>
<th>Re-enchanted concepts’ meanings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Legitimacy</td>
<td>Authenticity</td>
<td>“The ability of an organization to remain true to an internalized ideal, identity or historically defined template of what is real” (Suddaby et al., 2017, p. 291). Authenticity is related to the commitment of being true to an internalized ideal.</td>
</tr>
<tr>
<td>Embeddedness</td>
<td>Reflexivity</td>
<td>“Reflexivity offers the possibility of re-enchanting institutional theory by articulating a role for the uniquely human capacity for creative insight and self-awareness.” Individuals maintain a certain degree of awareness and sensitivity to the influence of the normative pressures of the institutions. (p. 292)</td>
</tr>
<tr>
<td>Isomorphism</td>
<td>Mimesis</td>
<td>The “integration of subject and object (original and copy)” (p. 293). The mimesis opposes to isomorphism in the sense that it integrates the subject and object recreating the social reality.</td>
</tr>
<tr>
<td>Diffusion</td>
<td>Incantation</td>
<td>“Language and incantation are powerful forms of enchantment and magic” (p. 294). As a counterbalance to diffusion, incantation is to understand the translations beyond the conformity of norms and values in the organizational field.</td>
</tr>
</tbody>
</table>

*Note. Based on Suddaby et al. (2017).*

Based on the Max Weber theory about rationalizing the world, several studies point to the evident growth of global disenchantment, and they indicate that enchanted elements are not being examined profoundly (Firat & Venkatesh, 1995; Suddaby et al., 2017). Suddaby et al. (2017) argued that some of the rationalized and disenchanting concepts from Weber form the basis of neo-institutional organization theory. One example is the notion of isomorphism or organizational homogeneity due to the structuration processes of organizational fields (DiMaggio & Powell, 1991). According to the authors, “ultimately, neo-institutional theory reinforces the Weberian narrative of the inevitability of formal rationality through science and technology, on the one hand, and professionally bureaucratic modes of organizing, on the other” (Suddaby et al., 2017, p. 286). The disenchanting world conceptualized by Weber is presented as the loss of myth and magic to the humanized notion of efficiency and control. Some studies about institutional change show the replacement of traditional logics to rationalized ones, bringing this idea of rationality with a progressive view of the changes (Glynn & Lounsbury, 2005; Rao et al., 2003; Suddaby & Greenwood, 2005). Suddaby et al. (2017) explored the argument that it is the incantation and mimesis of rationality that makes the cultural ideas appear legitimate, not only or not always the opposite.
Re-enchanted constructs are related, as exposed by Suddaby et al. (2017), to the return to craft, the resilience of the family, and the persistence of aesthetics, the skepticism of science, the return of fundamentalist religion, and an increasingly tribal populism. Negative and positive aspects connected to the necessity of enchantment and “arationality” to the existence of disenchantment and rationality. Suddaby et al. (2017) “challenge the teleological assumption of progress that is implicit in neo-institutionalism – i.e., that humanity is engaged in a civilizing project of rationality that will, ultimately, erase the influence of myth, magic, and mystery in social and organizational life” (p. 286). The authors argue that enchantment still exists in the world but that it “has been systematically ignored because it is inconsistent with rationalized discourses of progress” (Suddaby et al., 2017, p. 287). The arguments brought by Suddaby et al. (2017) corroborate the second section of this literature review, the view that rationalization fosters the disenchantment and loss of myth, magic, and mystery that lead to a consumption that recovers these aspects in consumer culture (for discussions on enchantment of consumption, see Arnould et al., 1999; Brown et al., 2003; Firat & Venkatesh, 1995; Hartmann & Östberg, 2013; Kozinets, 2002; Thompson, 2004; Thompson & Coskuner-Balli, 2007).
3 DATA COLLECTION, METHODS, AND ANALYSIS

This section presents the empirical context of the research and the methods used to collect and analyze the data.

3.1 The context: HNBP

The cosmetics market “did not become a fully recognizable, commercialized, mass industry until the 1920s and 1930s” (Black, 2004, p. 14). However, in the last few decades, the cosmetics industry has shown an increase in revenues and perspectives of growth globally (Allied Market Research, 2016). Nevertheless, the growth in the mass market and the development of technology in the cosmetics industry is not new: it has evolved from consumers’ worries about beauty and the production of homemade products since the 1600s and 1700s centuries (Peiss, 2011) or even before (there is archeological evidence of cosmetics’ usage of over a hundred thousand years [Power, 2010], and it is mentioned in the Bible before 800 BC [2 Kings 9:30 New International Version]). Seventeenth-century English Women knew how to “identify herbs, gather roots, distill their essences, and compound simple skin remedies” producing homemade cosmetics that “combined the arts of beautifying with the science of bodily care” (Peiss, 2011, p. 12).

Whether it is to reconnect with nature, to review consumption patterns, to seek new forms of body care, or to rescue ancestral knowledge, consumers who seek self-care in ways other than the traditional cosmetics market form the HNBP context, and thus produce their own cosmetics. These people who do not want to move away from beauty, but they also do not wish to follow the rules of an established market, and they would rather find new ways to recreate a market and create something that makes sense to be consumed. In her 2011 book, Peiss (p. 4) asked, “How did “kitchen physics,” as homemade cosmetics were once called, become a mass market industry?” Reversing this logic, what was once “kitchen physics” has become a mass-market industry and is now used as input to a new market, since it involves different actors acting in the conception, production, and circulation of goods.
Even with the development of the cosmetics industry, recent research has shown how the changes in lifestyle are bringing back the practices of making homemade cosmetics (Allied Market Research, 2016; Peiss, 2011), which may signal a market change. According to the last Google beauty trend report, in which they compare different skin care trends in France, Japan, and the United States, it is possible to see the DIY, homemade practices, and ingredients (oils, baking soda, and vinegar) as the trending topics for taking care of the skin in these countries (Google, 2017). Euromonitor International (2018a) also considers what they call “green beauty” as the next strong trend due to the growing interest of consumers in natural, organic, and ethical products. Other recent data about the cosmetic market points out this growing trend of using local ingredients, producing homemade products, and searching for natural ingredients (Cosmetic Innovation, 2018; Euromonitor International, 2018b, 2018c; Mintel, 2018). Grand View Research (2018) stated that “the organic and natural personal care market has become a major segment of the cosmetics and wellness sector over the past few years,” and it forecasts a perspective of maintaining growth during the period from 2018 to 2025, reaching 25 billion dollars worldwide by 2025.

Many consumers are “choosing to ‘get back to basics’ by shopping small, buying locally-sourced, locally-produced, and small-batch products, and by ‘being green,’ which is now not only trendy, but for many, a lifestyle choice” (Mintel, 2018, p. 9). A report from Euromonitor International (2018a) defined green beauty using four different terms that help us begin the task of defining this market: ethical (“cares about causes beyond just environment”); green (“environmentally friend”); natural (“uses natural ingredients”); and organic (“organic certified”; p. 8). Expanding the consumer’s interest in organic, natural, green, and ethical beauty products, according to a market report from PSFK (an American media company that examines trends), homemade cosmetics products have recently experienced growing popularity—a “DIY Beauty Boom,” with a discernible impact on the market and on what consumers are doing in relation to cosmetic practices (PSFK, 2017). This growing popularity is also mentioned by Mintel (2018) when talking about the consumer’s interest in learning about the products and the ingredients and their functionality.

Inserted into this macro context, this study examines this emerging phenomenon in which consumers manufacture natural cosmetic products. Characteristics of craft consumption (Campbell, 2005) appear in research about the homemade food context presented by Moisio et al. (2004), which links this way of producing what you consume with the concern of health
and body, as well as the relation of the homemade production with the market dynamics. To pursue my research goal, I analyzed a context of craft consumers engaged in the transformation of ingredients and information into products, brands, and new marketplaces. In this context, consumers produce and use homemade natural cosmetics that are made using ingredients that do not necessarily relate directly to the mainstream market, such as baking soda, coconut oil, and vinegar. The photos in Figure 2 illustrate the context and some examples of the products and ingredients the consumers use.

These productive consumers develop different kinds of products related to beauty and personal hygiene, such as deodorants, moisturizers, facial toners, and toothpaste. This market connects holistic alternatives to the mainstream cosmetics market and involves different stakeholders, such as, consumers, small entrepreneurs, media experts, and entrepreneurial practitioners. What these stakeholders have in common is a willingness to produce their own cosmetics using simple ingredients such as raw natural materials. The HNBP consumers research the materials and produce new products using few ingredients, five at the most, many of which also have culinary roles, and they create and personalize their cosmetic products. Thus, this case of consumption is not a DIY sum of the parts, but the creation and development of new products made from just a few, raw, ingredients, in their primary format. Their products are unrelated to the commercialized beauty products and are creatively created to suit specific purposes, involving skills, knowledge, and tradition, in which consumers have control over the production.

The collected data showed that the consumers used various terms for their practices, some of the most common were “natural,” “green,” “slow,” and “organic” beauty; and “homemade,” “natural,” “organic,” and “vegan” cosmetics. These consumers are engaged in actively
transforming ingredients and information into new products to use as substitutes for products they previously purchased as finished products in the mainstream market.

### 3.2 Data collection and analysis

To understand the context and answer my research question, I collected data of multiple types—netnography, participant observation, introspection, and in-depth interviews (Table 5)—in the context of HNBP, summing up to more than 970 pages of single-text data and 125 hours of participant observations from more than three years of research. I also read two books related to the research and recommended by the informants: *Skin Cleanse: The Simple, All-Natural Program for Clean, Calm, Happy Skin* by Adina Grigore and *Uma vida sem lixo* (A Life Without Trash) by Cristal Muniz. I included the books as part of the research data. Table 5 summarizes the data collected and their purposes, characteristics, and amount of information that I will better explain in the following sections.

<table>
<thead>
<tr>
<th>Methods</th>
<th>Participant observation</th>
<th>Netnography</th>
<th>Interviews</th>
<th>Introspection</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Purpose</strong></td>
<td>Involvement with the field</td>
<td>Understand the broad context Facebook, Instagram, YouTube, blogs (news and posts)</td>
<td>Better understand the consumers Formal and informal Homes, workplaces, Skype</td>
<td>Experiencing practices Changing practices</td>
</tr>
<tr>
<td><strong>Places and Characteristics</strong></td>
<td>Fairs, workshops, and events</td>
<td>647 single-spaced text of collected data</td>
<td>22 interviews (59:35 minutes average with consumers and 36:25 min with marketers)</td>
<td>June 2016–August 2018 (written notes about by behavior)</td>
</tr>
<tr>
<td><strong>Collected data</strong></td>
<td>125 hours and 10 minutes (field notes, pictures, and audio recorded observations) September 2015–October 2018</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note. Obtained from research data.

### 3.3 Netnography

Initially, I used netnography (Kozinets, 2010) to understand the broader context of beauty and the cosmetics industry from different standpoints, i.e., (a) natural and traditional beauty, and (b) alternative beauty methods. This initial broad research enabled me to identify potential Facebook groups for gathering data based on (a) the main discussion theme, (b) the volume of
respective discussions, and (c) the referrals from the consumers with whom I met during the participant observations. The initial research was conducted on Facebook pages in groups that discuss beauty, in specialized blogs, and on YouTube pages via posted videos and respective comments. I followed Instagram pages of people and companies involved in natural beauty, magazine articles, and specialized websites, and through interviews published by bloggers and specialists.

I observed six Facebook groups at least once a week (sometimes daily) from May 2016 until August 2017. While joining and talking to the groups’ organizers and members, I was also invited to join some other small closed groups on Facebook, as well as members’ personal pages, which provided additional insights for the research. While following the groups, I took notes of my involvement in the netnography. By November 2018, the data collected from this monitoring totaled 337 pages of single-space text.

The six Facebook groups observed were (1) “Cosméticos Orgânicos e Naturais” (Organic and Natural Cosmetics, closed group, at the beginning of my research, it had 3,000 members and on November 2018 it had 19,222 members); (2) “Cosmetologia Orgânica” (Organic Cosmetology, 5,501 people liked the page); (3) “Cosmetologia Orgânica—Discussões Técnicas (C.O.D.T)” (Organic Cosmetology—Technical Discussions [O.C.T.D], 9,897 members); (4) “Rotina Saudável” (Healthy Routine, open group, 225,463 members); (5) “Um Ano Sem Lixo” (A Garbage Free Year, open group, and it had 4,110 members at the beginning. It was created from the page on Facebook titled A Garbage Free Year during the research period, and by November 2018, it had 41,816 members); and (6) “Projeto Beleza Minimalista—Consumo Consciente e Sustentabilidade” (Minimalist Beauty Project—Conscious Consumption and Sustainability, with 14,596 members).

The observation of Instagram pages followed the same system used on the Facebook observation—at least once a week (sometimes daily) from May 2016 to November 2018. I saved some relevant Instagram posts and transcribed the texts of each post. The main analysis taken from Instagram related to the text written about the pictures and not the pictures per se. I thus wrote a deep description of the pictures, reducing the image into parts that could be analyzed significantly (Rose, 2016). By November 2018, I had saved 201 posts that summed up to 106 pages of single-space text. Figure 3 shows an example of the data collected from the Instagram posts.
The Facebook groups and the posts on Instagram guided me to news and articles on blogs, magazines, and newspapers related to HNBP. The administrators of the Facebook groups maintained most of the blogs that I looked at, and some of them were maintained by the members who usually shared their posts on the groups’ page. During the research, some of the consumers also shared with me news they were following that related to natural beauty. The magazine and newspaper articles were mostly about the theme and typically related to the members of the Facebook groups as well or were published by specialists (e.g., pharmacists, chemical engineers, chemists, physicists). I organized the texts into a 204-page file and analyzed them with the other data collected from the Facebook groups. As these different platforms are all integrated, I was able to concentrate most of the research on Facebook, where the videos and photos from YouTube and Instagram, and the magazine articles were published. Table 6 shows some of the sources of data.

Table 6 – Data Sources from Netnography

<table>
<thead>
<tr>
<th>Name</th>
<th>Type</th>
<th>Availability</th>
<th>Information (in November 6, 2018)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Garbage Free Year</td>
<td>Blog/emails/Instagram/Facebook (closed and open groups)</td>
<td>Um ano sem lixo</td>
<td>9.5 K members, closed group. 41.8 K followers.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>umanosemlixo.com</td>
<td></td>
</tr>
<tr>
<td>A Naturalíssima</td>
<td>Blog/Facebook page and closed group/Instagram</td>
<td>anaturalissima.com.br</td>
<td>25.7 K followers, 858 posts.</td>
</tr>
<tr>
<td>Name</td>
<td>Type</td>
<td>Availability</td>
<td>Information (in November 6, 2018)</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>--------------------------------</td>
<td>-----------------------</td>
<td>---------------------------------------------------</td>
</tr>
<tr>
<td>Acorda Bonita</td>
<td>Blog/Instagram/YouTube</td>
<td>acordabonita.com</td>
<td>140.4 K followers, since 04/2012</td>
</tr>
<tr>
<td>Almanati</td>
<td>Instagram</td>
<td>@almanatibr</td>
<td>30.8 K followers, 553 posts</td>
</tr>
<tr>
<td>Anvisa</td>
<td>Website</td>
<td>anvisa.gov.br</td>
<td>72.5 K followers, 968 posts</td>
</tr>
<tr>
<td>BAIMS</td>
<td>Instagram</td>
<td>@baimsnaturalmakeup</td>
<td>8.5 K followers, 248 posts</td>
</tr>
<tr>
<td>be.or</td>
<td>Instagram</td>
<td>@be_or_cosmeticos</td>
<td></td>
</tr>
<tr>
<td>Bela Gil</td>
<td>Instagram</td>
<td>@belagil</td>
<td>1.3 M followers, 3175 posts</td>
</tr>
<tr>
<td>Bioart Biocosmeticos</td>
<td>Instagram</td>
<td>@bioart</td>
<td>40 K followers, 504 posts</td>
</tr>
<tr>
<td>Boa Saboaria</td>
<td>Instagram</td>
<td>@boa_saboarianatural</td>
<td>5.7 K followers, 194 posts</td>
</tr>
<tr>
<td>Chata de Galocha</td>
<td>Instagram</td>
<td>@chatadegalocha</td>
<td>721 K followers, 4,909 posts</td>
</tr>
<tr>
<td>Cheiro Vivo</td>
<td>Instagram</td>
<td>@cheirovivo</td>
<td>7.2 K followers, 1,657 posts</td>
</tr>
<tr>
<td>Com amor florinda</td>
<td>Instagram</td>
<td>@comamorflorinda</td>
<td>18.1 K followers, 237 posts</td>
</tr>
<tr>
<td>Cosmetologia do Bem</td>
<td>Website/Instagram/Facebook</td>
<td>cosmetologiodobem.com.br</td>
<td>121.8 K followers</td>
</tr>
<tr>
<td>Dermatologia Natural</td>
<td>Instagram</td>
<td>@dermagreen</td>
<td>14.5 K followers, 798 posts</td>
</tr>
<tr>
<td>Beauté’s day</td>
<td>Instagram</td>
<td>@diadebeaute</td>
<td>16 K followers (Facebook)</td>
</tr>
<tr>
<td>Ewe Alchemy</td>
<td>Website/Instagram</td>
<td>ewealquimias.com.br</td>
<td>14.4 K followers, 944 posts (Instagram)</td>
</tr>
<tr>
<td>EWG</td>
<td>Website</td>
<td><a href="http://www.ewg.org">www.ewg.org</a></td>
<td>26.4 K followers, 658 posts</td>
</tr>
<tr>
<td>Fefa Pimenta Natural</td>
<td>Facebook/Instagram</td>
<td>@fefapimentanatural</td>
<td>11.5 K followers, 987 posts</td>
</tr>
<tr>
<td>Fernanda Canna</td>
<td>Instagram/emails</td>
<td>@fecanna</td>
<td>21.4 K followers, 375 posts</td>
</tr>
<tr>
<td>Gron Handmade</td>
<td>Instagram</td>
<td>@gronhandmadesp</td>
<td>225.5 K members, closed group</td>
</tr>
<tr>
<td>Healthy Routine</td>
<td>Facebook closed group</td>
<td>Rotina Saudável</td>
<td>13.5 K followers, 366 posts</td>
</tr>
<tr>
<td>Jaci Natural</td>
<td>Instagram</td>
<td>@jacinatural</td>
<td>28.8 K followers, 2,240 posts</td>
</tr>
<tr>
<td>Karina Viega</td>
<td>Instagram</td>
<td>@karinaviega</td>
<td>10.5 K followers, since 2011</td>
</tr>
<tr>
<td>Lookaholic</td>
<td>Blog</td>
<td>lookaholic.wordpress.com</td>
<td></td>
</tr>
<tr>
<td>1 trash less</td>
<td>Instagram</td>
<td>@menos1lixo</td>
<td>14.5 K members, closed group, since 12/2015</td>
</tr>
<tr>
<td>Minimalist Beauty Project - Conscious Consumption and Sustainability</td>
<td>Facebook closed group</td>
<td>Projeto Beleza Minimalista - Consumo consciente e sustentabilidade</td>
<td></td>
</tr>
<tr>
<td>Modefica</td>
<td>Blog/emails/Instagram</td>
<td>modefica.com.br</td>
<td>18.9 K followers, since 08/2014</td>
</tr>
<tr>
<td>Nu Cosmetics</td>
<td>Instagram</td>
<td>@nucosmeticos</td>
<td>2 K followers, 32 posts</td>
</tr>
<tr>
<td>Ohh My!</td>
<td>Instagram</td>
<td>@ohhmy.com.br</td>
<td>5 K followers, 590 posts</td>
</tr>
<tr>
<td>Organic and Natural Cosmetics</td>
<td>Facebook closed group</td>
<td>Cosméticos Orgânicos e Naturais</td>
<td>19.2 K members, closed group, since 12/2012</td>
</tr>
<tr>
<td>Organic Cosmetology</td>
<td>Facebook page</td>
<td>Cosmetologia Orgânica</td>
<td>5.5 K followers, community</td>
</tr>
<tr>
<td>Name</td>
<td>Type</td>
<td>Availability</td>
<td>Information (in November 6, 2018)</td>
</tr>
<tr>
<td>-------------------------------------------</td>
<td>---------------------------</td>
<td>--------------------------------------------------</td>
<td>----------------------------------------------------</td>
</tr>
<tr>
<td>Organic Cosmetology – Technical Discussions (O.C.T.D)</td>
<td>Facebook closed group</td>
<td>Cosmetologia Orgânica - Discussões Técnicas (C.O.D.T.)</td>
<td>9.8 K members, closed group</td>
</tr>
<tr>
<td>Por Favor Menos Lixo</td>
<td>Instagram</td>
<td>@por_favor_menos_lixo</td>
<td>20.2 K followers, 469 posts</td>
</tr>
<tr>
<td>PSFK Review Slow Living</td>
<td>Website</td>
<td><a href="http://www.psfk.com">www.psfk.com</a></td>
<td>13.5 K followers, 2,441 posts (Instagram)</td>
</tr>
<tr>
<td></td>
<td>Blog/Instagram/Facebook</td>
<td>@revie.w</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(closed and open groups), emails, magazine</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rituais do bem</td>
<td>Instagram</td>
<td>@rituaisdobem</td>
<td>1.2 K followers, 383 posts</td>
</tr>
<tr>
<td>Sabon Sabon</td>
<td>Instagram</td>
<td>@sabonsabonbrasil</td>
<td>6.8 K followers, 537 posts</td>
</tr>
<tr>
<td>Safe Cosmetics</td>
<td>Website</td>
<td><a href="http://www.safecosmetics.org">www.safecosmetics.org</a></td>
<td>131 K followers, 970 posts</td>
</tr>
<tr>
<td>Simple organic</td>
<td>Instagram</td>
<td>@simpleorganic</td>
<td></td>
</tr>
<tr>
<td>Use Baths</td>
<td>Instagram</td>
<td>@usebaths</td>
<td>7.8 K followers, 3,583 posts</td>
</tr>
<tr>
<td>Vic Ceridonio</td>
<td>Instagram</td>
<td>@vicceridonno</td>
<td>532 K followers, 5,829 posts</td>
</tr>
<tr>
<td>WGSN Brasil</td>
<td>Instagram</td>
<td>@wgsnbr</td>
<td>74.2 K followers, 1,728 posts</td>
</tr>
</tbody>
</table>

Note: The sources related in this table are the most accessed ones or the main source that took me to other information about the field. Information obtained from research data.

### 3.4 Participant observation

To get involved with the market and its actors, I conducted participant observation (Belk et al., 2012) from September 2015 to October 2018. The observations started in the cities of Belo Horizonte, Rio de Janeiro, and São Paulo. During the participant observation, I attended some online and offline workshops, fairs, and events related to the beauty market. From November 2016 until August 2017, I performed participant observations in Denmark, in the cities of Copenhagen and Odense, where I was living for a period of the research. I accumulated 125 hours and 10 minutes of participant observations.

In Brazil, I joined six workshops about natural beauty, three online and three offline. All the face-to-face workshops occurred in the city of São Paulo. The first workshop I attended was ministered by one of the interviewees, Camila, with 17 other participants, and it lasted five hours. The second workshop comprising 11 women lasted four hours. I attended the last workshop to recheck information and validate my data; this workshop, which was the smallest one, included seven other women and also lasted four hours. The online workshops lasted four to five hours each, one covered the whole week with one hour per day, and the others
were conducted in full in one day. During the period I was in Denmark for my research, I was invited to organize a workshop named “DIY Natural Skincare” with a consumer who produces the cosmetics she uses (I interviewed her after the workshop). This workshop took place in Odense, lasted about four hours, and had 11 participants. Figure 4 shows the invitation with a description of the workshop and some pictures taken during the event.

![DIY Natural Skincare Workshop invitation](image)

**Figure 4 – Participant observation: Workshop in Denmark. Obtained from research data.**

I attended some fairs and events related to natural beauty. Usually, I joined the events that were organized by the Facebook groups and the main actors in the natural beauty context. The exceptions were five big events related to the subject, which I attended to obtain a deeper understanding of the context and the way consumers interact in the mainstream market. The five events were the Festival Path (2015 and 2018), the international fair Vivaness—into natural beauty (2017 and 2018), and FCE Cosmetique 2018. Four of these events took place in São Paulo, Brazil; at these events, I listened to lectures and talked to speakers and participants about a variety of subjects including the slow movement, new ways of consumption, cosmetics, and natural beauty. I attended Vivaness, an international trade fair for natural and organic personal care, in two different locations: Nuremberg, Germany and São Paulo, Brazil (where it is called BioBrazil Fair—Biofach Latin America). Figure 5 shows some of the pictures from my participant observations.
The small fairs and events were part of my first immersion in the field. However, I continued to attend the events to understand the evolution of the field throughout my research. Some of them, listed in Table 7, I went to more than once to talk to consumers and producers that were commercializing HNBP.

Table 7 – Events, Fairs, and Workshops Attended During the Research Period

<table>
<thead>
<tr>
<th>Name</th>
<th>Type</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benfeitoria</td>
<td>Fair</td>
<td>10/10/2015 in Belo Horizonte, Brazil</td>
</tr>
<tr>
<td>A Junta Local</td>
<td>Fair</td>
<td>23/10/2015 in Rio de Janeiro, Brazil</td>
</tr>
<tr>
<td>O Cluster</td>
<td>Fair</td>
<td>22/11/2015 in Belo Horizonte, Brazil</td>
</tr>
<tr>
<td>Fashion Revolution</td>
<td>Event</td>
<td>14/04/2016, in Belo Horizonte, Brazil</td>
</tr>
<tr>
<td>Feira Itinerante Amostra</td>
<td>Fair</td>
<td>16/04/2016 in Belo Horizonte, Brazil</td>
</tr>
<tr>
<td>Feira Fresca</td>
<td>Fair</td>
<td>16/04/2016 in Belo Horizonte, Brazil</td>
</tr>
<tr>
<td>Festival Path</td>
<td>Event</td>
<td>14/05/2016 in São Paulo, Brazil</td>
</tr>
<tr>
<td>Beleza Natural</td>
<td>Workshop</td>
<td>11/06/2016 in São Paulo, Brazil, 09:00–14:00</td>
</tr>
<tr>
<td>Modélica Offline</td>
<td>Event/Fair</td>
<td>07/08/2016, in São Paulo, Brazil</td>
</tr>
<tr>
<td>Cosmética Natural EduK</td>
<td>Online workshop</td>
<td>29/09/2016, 14:00–18:00 e 19:00–23:00</td>
</tr>
<tr>
<td>A Naturalissima</td>
<td>Workshop</td>
<td>03/10/2016 in São Paulo, Brazil, 19:00–22:15</td>
</tr>
<tr>
<td>Curso online de Aromaterapia (Pele de Pétales)</td>
<td>Online workshop</td>
<td>13/10/2016, 14:00–18:00</td>
</tr>
<tr>
<td>Festival Gastronomia Orgânica</td>
<td>Event/Fair</td>
<td>24/10/2016 in São Paulo, Brazil</td>
</tr>
<tr>
<td>Vivaness into natural beauty</td>
<td>Event/Fair</td>
<td>17/02/2017 in Nuremberg, Germany</td>
</tr>
<tr>
<td>Semana da Cosmetologia do Bem</td>
<td>Online workshop</td>
<td>31/03/2017, Recorded YouTube videos: 1st: 00:22:36, 2nd: 00:17:20, 3rd: 01:04:34</td>
</tr>
</tbody>
</table>
### Name | Type | Information
--- | --- | ---
DIY Natural Skincare Workshop (I was the instructor) | Workshop | 13/06/2017 in Odense, Denmark, 18:00–22:00
Festival Path | Fair | 20/05/2018 in São Paulo, Brazil
FCE Cosmetique | Event/Fair | 25/05/2018 in São Paulo, Brazil
Feira Jardim Secreto | Fair | 20/05/2018 in São Paulo, Brazil
Bio Brazil fair – Biofach Latin America into organic | Fair | 06/06/2018 in São Paulo, Brazil
**Oficina de Cuidados Faciais Naturais** | Workshop | 27/10/2018 in São Paulo, Brazil 10:00–14:30

Note: Research data.

### 3.5 Introspection

To extend my understanding of the context, I adopted an introspective approach (Gould, 1991; Wallendorf & Brucks, 1993) to examine my behavior and reactions to my engagement in the consumption context of natural beauty. Introspection was important for developing a level of closeness with those being researched and to alert myself to my innocence and feelings about the subject. I wrote down my feelings and observations about the use of natural cosmetic products at least once a month. Starting in July 2016, I noted down the most relevant perceptions, behaviors, and experiences about the new practices and products I was using. Sometimes, depending on the regularity and the novelty or controversial of the practice, I wrote about it more than once a month (up to eight times a month) to document my perceptions as closely as possible to the time of the experience (Wallendorf & Brucks, 1993).

Figure 6 shows some pictures of my introspection.

![Figure 6 – Introspection. Obtained as part of research data.](image)
3.6 In-depth interviews

I held several open-ended informal and non-recorded conversations with consumers, doctors, pharmacists, and entrepreneurs, and conversations in situ, with written and audio-recorded field notes. I also conducted 15 in-depth interviews with consumers (Belk et al., 2012), face-to-face or via Skype, lasting an average of one hour. The interviewees were chosen from my contacts in workshops and online groups based on their engagement in the communities, or from interpersonal networks, both subject to subsequent snowball sampling. Some of the interviewees were invited to more than one conversation to confirm some of the aspects mentioned during the first interview.

Additionally, I conducted seven interviews with people related to the market: a professor who works in the mainstream cosmetic industry, three executives from the traditional market, and three executives in industries that manufacture organic and natural cosmetics. To ensure the coverage of the relevant aspects during the interviews, I used a protocol as a guide (Belk et al., 2012; McCracken, 2011). For each type of informant, I used a specific protocol (Appendix A). The formal in-depth interviews were audio recorded and transcribed verbatim. The interviews were conducted mostly in Portuguese (two in English), and the quotations used here were translated into English. All participants in the study were assigned pseudonyms. Table 8 summarizes the interviews’ characteristics, which lists 19 interviewees and 22 interviews.

Table 8 – Interviewee Information.

<table>
<thead>
<tr>
<th>Informant</th>
<th>Age</th>
<th>Occupation</th>
<th>Date, local and time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Camila</td>
<td>27</td>
<td>Fashion designer</td>
<td>14/07/2016, (01:20:00 + 00:37:17) Not recorded and recorded. Notes. Formal and informal conversations. The formal one lasted 1:20:00. And the last conversation was recorded after a workshop she taught and lasted 37 minutes.</td>
</tr>
<tr>
<td>Liz</td>
<td>25</td>
<td>Designer</td>
<td>04/08/2016 (00:39:56) Skype. She is from Porto Alegre (talking from her home).</td>
</tr>
<tr>
<td>Anne</td>
<td>42</td>
<td>Entrepreneur</td>
<td>08/08/2016 (02:30:00 + 00:37:17) Vegan restaurant in São Paulo, É Simplesmente. I talked to her on two other occasions, in her office and after a workshop she taught.</td>
</tr>
<tr>
<td>Maria</td>
<td>29</td>
<td>Fashion designer</td>
<td>16/08/2016 (00:58:23) Skype. She is from São Paulo (talking from her home).</td>
</tr>
<tr>
<td>Laura</td>
<td>37</td>
<td>Literature/Consultant</td>
<td>21/09/2016 (01:07:54) 03/11/2016 (00:25:23) At Café Coworking Benfeitoria, in Belo Horizonte. The place was her office at that time.</td>
</tr>
<tr>
<td>Nathalie</td>
<td>24</td>
<td>Journalist</td>
<td>04/10/2016 (00:50:30) Vegan restaurant in São Paulo.</td>
</tr>
<tr>
<td>Informant</td>
<td>Age</td>
<td>Occupation</td>
<td>Date, local and time</td>
</tr>
<tr>
<td>-----------</td>
<td>-----</td>
<td>------------------------------------</td>
<td>--------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Isa</td>
<td>29</td>
<td>Lawyer/Entrepreneur</td>
<td>23/10/2016 (00:16:32) During an event about organics in São Paulo. She was selling her cosmetics there. 11/11/2016 (00:41:09) Skype</td>
</tr>
<tr>
<td>Brenda</td>
<td>34</td>
<td>Journalist</td>
<td>03/11/2016 (01:25:35) At Cafè Coworking Benfeitoria – Belo Horizonte. This interview took place with Laura, another interviewee.</td>
</tr>
<tr>
<td>Maya</td>
<td>29</td>
<td>Business Ph.D. student</td>
<td>26/05/2017 (00:59:07) Skype. She is from Malaysia, she was a Ph.D. candidate in England at the time (talking from a friend’s house in London).</td>
</tr>
<tr>
<td>Collette</td>
<td>36</td>
<td>Fashion designer/Copywriter</td>
<td>17/06/2017 (01:20:08) At her house in Odense, Denmark.</td>
</tr>
<tr>
<td>Rose</td>
<td>42</td>
<td>Advertising</td>
<td>05/03/2018 (01:21:53) At Starbucks near her house in São Paulo.</td>
</tr>
<tr>
<td>Julia</td>
<td>29</td>
<td>Designer</td>
<td>21/03/2018 (00:22:14) Skype. She is from São Paulo. She is not actually making her own cosmetics; that’s why the interview lasted only 22 minutes.</td>
</tr>
<tr>
<td>Prof.</td>
<td>-</td>
<td>Pharmaceutical</td>
<td>05/04/2018 (01:00:00) His office at the Pharmacy School of Federal University of Minas Gerais, Belo Horizonte, not recorded.</td>
</tr>
<tr>
<td>Arnould</td>
<td>-</td>
<td>Works for an institute of clinical research</td>
<td></td>
</tr>
<tr>
<td>Jane</td>
<td>-</td>
<td>Sephora’s executive manager</td>
<td>21/05/2018 (00:40:02) In a bakery in São Paulo.</td>
</tr>
<tr>
<td>Emily</td>
<td>-</td>
<td>Owner of Bioart cosmetics</td>
<td>06/06/2018 (00:33:55) Interview during Biofach.</td>
</tr>
<tr>
<td>Olivia</td>
<td>-</td>
<td>Owner of Cativa cosmetics</td>
<td>06/06/2018 (00:17:56) Interview during Biofach.</td>
</tr>
<tr>
<td>Sophia</td>
<td>-</td>
<td>Cosmetics’ seller</td>
<td>18/06/2018 (00:41:37) Skype. She works in São Paulo.</td>
</tr>
</tbody>
</table>

Note. Research data.

3.7 Analysis

I read, coded, and analyzed the data using comparative and analytical techniques to find specific themes and features related to the research question and the literature. I started the analysis at the beginning of the data collection phase, always coding or at least reading the previous set of data before moving onto the next set of data (Miles & Huberman, 1994), and going back-and-forth in a series of part-to-whole iterations (Thompson, 1997). I analyzed each text collected to understand the whole, looking for any emerging key patterns through a constant reading and re-reading process. I focused on the raw data in a bottom-up process to identify patterns that could be identified and compared to the literature a pattern inducing method, according to Reay and Jones (2016). During the data collection and analysis, my
advisors jointly interrogated the research material and discussed my interpretations to discover additional connections and perspectives.

I analyzed the description and texts from Instagram posts with the netnography data. Although the focus of the data collected from Instagram was not the images per se, to organize the images, I grouped them into four main themes: products, grooming/beauty, events/promotion, and relation to mainstream. I described all the Instagram pictures and videos in detail to analyze the text later, since description is considered the starting point of visual analysis (Schroeder & Borgerson, 1998) and the main analysis related to the written text rather than the pictures (Rose, 2016).

I transcribed and organized all the collected data; even the raw field notes into files legible to any reader (Miles & Huberman, 1994). The raw notes were put into brackets to differentiate the data collected from the reflections and comments I made about the collected data. The exercise of analysis was made in stages, in a constant learning process through the Ph.D. Dissertation. At first, I used word processors (Keynote® and Microsoft Word®) to organize the data and codify it, putting all the data in a single document. I then organized the material into separate files, related to each type of research (i.e., introspection, interviews, participant observation, netnography on Facebook and YouTube, netnography on Instagram, and newspapers and magazines’ reports). I printed all these files and did a second round of analysis, coding the printed material. The first and second rounds of analysis were first-level coding to summarize segments of data (Miles & Huberman, 1994). I then made a pattern code list with its explanations and an example quotation to make it clear for other researchers to interact and crosscheck the data. The last analysis process was made using Dedoose® software.

The first list of codes had 83 different classifications. I organized the codes into general domains (Miles & Huberman, 1994): activities focusing on craft and DIY, and meanings that do not fit the rational, observing the main aspects that lead to enchantment. Following Miles and Huberman’s (1994) guide of analysis, I reanalyzed this list, reducing it to clusters and the clusters of codes into pattern codes. The generalizations about each cluster took to propositions and the theory. While coding the data, I wrote memos about my reflections and remarks that came up during the analysis. Memos were important to put pieces of different data together and construct the concepts (Miles & Huberman, 1994). To ensure the reliability
of the analysis process, my advisor, who had knowledge of the context and the main theoretical topics, analyzed with me, part of each type of main data to crosscheck the analysis. The degree of agreement in the codes was high and all differences were discussed. According to Miles and Huberman (1994), case analysis meetings are helpful for developing coherent constructs and guiding the analysis.
4 THE CONSUMER-LED EMERGENCE OF A RE-ENCHANTED MARKET

Consumers make products for their consumption instead of purchasing cosmetics sold in supermarkets, pharmacies, and beauty salons. In the HNBP context, consumers use the Internet as a structure to act, share, and spread their craft consumption, separately from the mainstream. These consumers neither resist the market nor try to be part of it, but develop new forms of consumption to achieve the desired results in terms of personal beauty, thus re-enchanting their consumption by doing things themselves in homemade activities and provoking the emergence of a plural logics market through craft consumption. HNBP consumers draw on different institutional logics to justify their consumption rooted in four factors that drive shifts in logics and help sustain their coexistence: (1) reflexivity, (2) authenticity, (3) mimesis, and (4) incantation. Figure 7 synthesizes this market created from the redemption of ancient grooming practices and the rejection of the institutionalized forms and practices used to achieve beauty.

Figure 7 – The emergence of a market based on multiple plural logics. Created based on research data.
The use of homemade cosmetics dates back to before the mass industrialization in the 1920s; people have maintained this knowledge and used it to create a new market that rejects the current mass market. In their pursuit of beauty, consumers rescue these ancient grooming practices, often referred to as the kitchen physics (see the upper left square of Figure 7), and they have developed a new form of consumption, drawing on multiple logics—technology, tradition, craft, and non-consumption—to create HNBP. The re-enchantment of their consumption and the creation of the market happen through four constructs (represented by the arrow in Figure 7)—reflexivity, authenticity, mimesis, and incantation, which have materialized in the emergence of a market based on the homemade activities and the craft production of cosmetics. This market has unfolded as small businesses based on homemade cosmetics and alternative industries that produce organic, vegan, and “natural” cosmetics.

During my three years of research, I have witnessed the growth of workshops, brands, fairs, and events related to HNBP; I have also noticed divergences between the consumers’ discourses and criticism about HNBP and ingredients in alternative beauty websites and social media, and even in the mass media. In addition, research reports show an expanding trend in natural or green beauty (Euromonitor, 2018a; Mintel, 2018). In this chapter, I first explain the logics identified in the context: (1) technology, (2) non-consumption, (3) craft, and (4) tradition. I then explain the re-enchantment of consumption drawing on these logics and the re-enchanted constructs of (1) reflexivity, (2) authenticity, (3) mimesis, and (4) incantation that culminate in the emergence of a re-enchanted multiple logics market.

4.1 The multiple institutional logics market

This research identified the logics used by consumers to develop their own beauty products through craft consumption. The consumers (a) make and develop their cosmetic products, (b) share their consumption practices, and (c) disseminate these products and practices in an emergent market. HNBP consumers draw on multiple logics, sustaining their activities and re-enchanting their consumption, materialized through their craft products and practices, leading to market changes. An overview of the consumers’ understanding of the cosmetics market and their involvement in HNBP can be seen in the following report from the Correio Braziliense newspaper (2016):
Whether it is in university labs or in discussion groups on the subject, society begins to wonder about the real safety of cosmetic formulation. One of the biggest controversies on the subject was the use of formaldehyde in hair straighteners. In 2009, after many reports of allergies and burns in users, and also in the professionals who applied the product, the National Agency of Sanitary Surveillance (ANVISA) banned the component throughout the country [referring to Brazil]. According to the agency, symptoms of intoxication from the solution may also include headache, dizziness, fainting, and even cancer.

Since then, only moisturizer and sunscreen are part of the routine of the public employee [interviewed for the news report]. Sandra came across dermatologists who tried to make her change her mind, but she is afraid of the cosmetic control measures in the segment. “There are some brands that are responsible, they research and invest heavily in the improvement of these cosmetics, but there are many products that do not go through inspection,” she believes [talking about the mainstream market, in general, and the motivations for not using cosmetics]. “We are not guinea pigs.” The controversy of the compositions yielded an electronic book on the subject, released in June. The “Toxic Beauty eBook - Know the dangers behind your cosmetic,” written by Nathalie, takes a look at the key components that are the subject of an expert study. The 23-years-old journalist got involved with the cause about four years ago when she began to discover what was hidden in the products she wore. Nathalie’s deepening was getting bigger and, at the invitation of a natural cosmetics’ brand, she wrote a book. Nathalie is also the author of a beauty blog, and quickly the tone of posts took on a more engaged character. The young woman addresses today, in addition to natural beauty, issues related to veganism and conscious consumption. (“Chemical substances in cosmetics increase search for natural products,” published in the Facebook group “Organic and Natural Cosmetics,” on July 24, 2016).

Sometimes consumers use the same practices of the dominant market as a way out of established market logic. Other times, they use a “marketplace mythology to contest a socially and institutionally dominant discourse of power” (Thompson, 2004, p. 171). In their attempt to find solutions to take care of their skin and hair, they search for options through craft production or even non-consumption practices. The analysis revealed four main logics coexisting in the market that are used to sustain and develop a new market and that, on the one hand, drive shifts in logics and, on the other hand, help sustain their coexistence. Consumers use the logics differently (some of which are also logics of the established beauty market) to justify their practices and create a market. Therefore, I highlight the logics presented in each of the building activities of the natural beauty market. For other markets, other logics probably appear to be more significant, but the process of building the market using multiple logics can resemble and replicate. Table 9 describes the four main field-level logics (Appendix B presents a complete table based on Thornton et al. [2012] and their interinstitutional system ideal types structure).
Research data demonstrate the existence of technology logics, referring to the tools and their use (Kozinets, 2008). The technology logic is organized around convenience and the necessity to achieve the expected results of beauty and grooming. This logic involves the market professionals and scientists, chemists, pharmacists, and even physicians. The source of authority for this logic is scientific studies documenting the effects, whether good or bad, of natural ingredients on skin and hair. Many comments about sunscreen protection, for example, appeared in different sources of the data, some questioning its use; however, the ones embedded in the technology logic resemble this one:

Why not use vegetable oils as a sunscreen? It is recurrent that we receive several requests for indication on how to protect the skin naturally from the sun, and it is clear that with the arrival of summer this kind of question becomes even more latent. Often these doubts arise in an already directed format: what vegetable oil do you indicate as a sunscreen? Our response may sound a bit daunting, but it’s the most scientific we could give: none. (Facebook Organic Cosmetology on January 4, 2017).

According to this logic, the consumer identity is the buyer, the one that aims for convenience and accurate results. The same consumer who defends craft cosmetics also buys products from the market when they understand that traditional knowledge cannot be a substitute for technological advances. Moreover, this logic is similar to those used in the mainstream cosmetics market. It is guided by convenience and the way consumers construct their knowledge and use different tools to develop their products and practices. From the Facebook group “Minimalist Beauty Project,” an excerpt of a long conversation about the trustable
brands and natural products shows this construction of knowledge and use of the market convenience, which resembles the use of technology to attain the results they aim to achieve described by Thompson (2004):

The Brazilian organic beauty market is expanding very quickly; it’s exciting to see the commitment to health and seriousness! There are a lot of good brands coming out there, just search for them. To cite two quick examples from the industry: Almanati and Souvie. And to cite two quick examples of crafts: Sabon Sabon and Fefa Pimenta. Another great option is to make your own products, only buy what is not so convenient to do at home (in my case: handmade soap, makeup, and sunscreen lotion). But anyhow I’m glad that Bioart is open and here [on Facebook] exchanging information so easily. One way or another, the important thing is to get informed and understand why you make the choices you make. If the brand makes this process easier, I think it’s great. This market does not have space to brands that hide, that do not dialogue. Let’s agree not to let these brands enter our homes? Shall we combine to seek to converse, to understand, and to support those that are doing it right? <3. (Posted on September 9, 2016)

Coexisting with the technology logic is the logic of non-consumption, which advocates almost the opposite. The non-consumption logic is structured around the goal of not consuming anything from the beauty market and reducing the impact over the environment, with social media influencers providing their identity and using alternative medicine (e.g., ayurvedic medicine) as a source of authority in this path. This logic is also associated with the slow movement as a source of authority since it relates to the connection to the natural and a shift towards slowing life down (Slow Movement, 2018). The non-consumption logic is translated into practice through reusing ingredients considered trash (e.g., used powder coffee or water used to clean rice) and recycling (e.g., food containers), experimenting on the skin the ingredients they usually eat, or simply not using ingredients, as this quotation shows: “Dry brushing is a ritual widely used by anyone who is adept at Ayurvedic medicine (Indian medicine), to exfoliate the skin (is there a habit more zero waste than this?)” (Post on the Facebook group “A Garbage Free Year,” from the blog “The Naturalissima”, on November 25, 2016). The following excerpt, from the blog of one of the consumers interviewed for the research, provides this evidence, titled “Brushing teeth without garbage: recipe of natural toothpaste without fluorine”:

There’s no option: we have to brush our teeth. And the way we’ve learned to do this involves garbage, plastic, and a lot of chemicals. But you can trade for less toxic options, more natural, and without producing garbage. One of the problems of common toothpastes is plastic packaging, rarely recycled mainly because no one washes it before discarding. In addition to the packaging itself, the toothpaste contains several chemicals known to be
harmful such as fluoride, sulfates, triclosan, and may even contain plastic microspheres (!). Although these chemicals are considered essential and efficient in combating harmful bacteria that cause plaque and other oral problems, they are also linked to various health problems such as allergies and especially cancer.

You can brush your teeth with just two things: coconut oil and sodium bicarbonate! Coconut oil has antifungal, anti-inflammatory properties and has been proven to combat harmful bacteria to the mouth. Sodium bicarbonate, in turn, has two functions: it removes the plaque from the teeth by reducing abrasion and, by being alkaline, creates an environment with a pH deficient in bacterial growth. (Blog “A Garbage Free Year,” October 7, 2015. Excerpt taken from a post on Facebook on July 15, 2016.)

Most of the time, non-consumption and craft logic are combined and related. One of the books recommended most often by the HNBP consumers during the research, Skin Cleanse, talks about the non-consumption of cosmetics and combines it with the benefits and pleasure involved in the process of making them; for example: “But when it comes to the skin ailments that nag you from day to day, quitting your products is how you get better. Period.” She adds: “Make a homemade face mask once in a blue moon for fun or for furious skin (a breakout; a sunburn; or dry, chapped skin from freezing weather)” (Grigore, 2015, p. 139). Non-consumption not only relates to the substitution of commercialized products to homemade solutions; sometimes it appears in quotations like the following:

What do I use to clean the skin then? Water. Just water. It sounds weird, looks like it’s not going to work, looks like it will not clean enough. I know you’re making a face of disbelief just like I did when I read this in Adina’s book [referring to the book mentioned above, Skin Cleanse]. (Excerpt from the blog “A Garbage Free Year,” June 28, 2017).

This year I have made many changes in my life; I abolished 95% of the cosmetics and hygiene products that I used to use. Now I wash my hair only with water and occasionally tea and do not use body moisturizers, deodorant and sunscreen. (Post on the Facebook group “A Garbage Free Year,” December 27, 2016).

The “doing” aspect of the non-consumption logic appears with greater depth when guiding the craft logic. The craft logic emphasizes doing as the goal of natural cosmetics. Guided by digital influencers, HNBP consumers use craft products to take care of their bodies and hair. The sources of authority in this logic borrow from other markets, such as cooking and DIY, and emphasize the benefits of food for the body using on the skin something you can eat, a statement that comes from the ayurvedic medicine and knowledge of past generations. Craft is the logic guided by doing and the desire to know each ingredient used in the cosmetics. Similar to the non-consumption logic, the consumer identity is experimentalist. All sources of
data showed many excerpts related to this logic, as exemplified in this introspection when I described my feelings after testing different ingredients for washing my hair:

Today I tried a new technique: oatmeal flour. Interesting! The texture is creamier and it is good to pass during the bath. But I’m still very skeptical if it’s going to really clean. The hair is also more shaped, but my impression is that it looks more beautiful (...) and it is a fact that I am glad about the delicious sensation of being able to eat my shampoo. (Introspection on August 8, 2016)

This related Instagram post was written by one consumer who focuses her attention on the slow movement practices through a blog and an Instagram account:

Skin Food = apply on our skin and hair what we could eat! Think of our cosmetics as a food for the skin and hair, which has a lot to do with the natural recipes, since we can make at home with ingredients from our kitchen. Here, I made a cocoa mask for the face, which moisturizes and refreshes: 1 tablespoon of cocoa powder, 1 tablespoon of organic apple vinegar, 1/2 a tablespoon of corn starch, 1 drop of essential oil of tea tree and 1 drop of lavender (it looks like a scented brigadeiro [a typical Brazilian chocolate fudge], and gives a huge desire to eat it!). Mix and apply, and leave to act for 20 minutes. Another moisturizing + exfoliating option: 2 tablespoons of cocoa powder, 2 tablespoons of olive oil, and 2 tablespoons of brown sugar.

Of course, there are exceptions, and it is not to be taken so literally because some products may not have pleasant flavors when eaten, and we would not even want to eat a moisturizer, but it is a good reference to keep in mind, that we have to use products that are healthy for the whole body. When cosmetics are made safely, like “food,” they become truly capable of nourishing the skin and hair without harming it. Benefits for beauty, health, wellbeing, and realizing that slow beauty is much more effective and beneficial than the cosmetics (cheap or expensive) of brands in the conventional market. (Post on “Review Slow” from December 22, 2016)

Craft logic links with the tradition logic since it is based on family and ancestral knowledge as a provider of identity and source of authority. Consumers use knowledge from past generations to reach the goal of wellbeing and legitimize their practices. Similar to the craft logic, the tradition logic takes family and ancient practices of taking care of oneself as healing procedures that can even treat and prevent health problems. A spiritualized and magical type of practice builds the consumer identity in this logic that has as its main goal the wellbeing associated with body and health care. In her book, Adina Grigore (2015) talks about the importance of understanding your genetics and past generations’ skin and hair characteristics to take better care of your body. Additionally, in the Facebook groups I followed, I could easily see testimonies like this one published in the group: “Beauty of Beauty/Homemade
Beauty,” a Facebook group created by Camila based on the beauty workshops that she administers. The Facebook group is a closed group that has several members who attended the workshops. This excerpt, titled, “Natural beauty and the reunion with my ancestors,” was taken from the website of where she administered the workshop and was published in the group on July 05, 2016:

It was a very cold Saturday morning when I woke up at 7 am and went to meet incredible women in Vila Madalena (São Paulo) to talk about natural beauty and learn how to make good products for the skin: deodorant, moisturizing bar, foot scaler and exfoliator. All these are prepared with natural ingredients, free of chemical agents and indecipherable formulas (at least for me) of the cosmetics manufactured by the industry. (...) I was not just meeting other women; I was finding the woman inside me. I, an Amazonian, lived and was raised by women who always valued natural products for beauty, health, and organic food (when I even not knew what that was). In my maternal grandmother’s yard, they had two mangueiras, a jambeiro, and plants of all kinds, from mastruz to holy grass (also known as lemongrass). My paternal grandmother makes a divine papaya candy. My mother knows, like no one, the benefits of andiroba oil and aloe vera. In common, the three also share the knowledge of sewing, this wonderful art that tells the story of the family. How had I turned away from such beautiful nature? In fact, I’ve always flirted with a more natural lifestyle, but I’ve never been able to embark completely on it. (...) Happiness is sitting next to wonderful women and listening to their stories. I will take this day with great affection for the rest of my life.

The field-level logics relate to the interinstitutional system ideal types described by Thornton et al. (2012) and shown in Table 9. The first one, technology, is embedded in the market logic and co-existing with it. Individuals draw on this logic to justify their consumption when attempting to create something that detaches them from the beauty market, thus reinforcing the same logics of it. However, while used to justify their consumption, the logics of non-consumption, craft, and tradition are not directly linked to the current beauty market logics and thus disrupt the established logics. This disconnection happens in the rescue of the early years of the cosmetics market, in which the logics can be treated as similar to those used in the emergence of the natural cosmetics market.

In their paper about the re-enchantment of institutions, Suddaby et al. (2017) questioned where are the successful efforts that subvert science and challenge capitalism. For them, “there is equally impressive evidence of a countervailing narrative of re-enchantment in the world” (Suddaby et al., 2017, p. 285). This research is an empirical effort to prove the enchantment and re-enchantment of consumption. The HNBP consumers studied here are
actively developing a market through re-enchanted actions that combine multiple institutional logics. To avoid the mainstream beauty market, consumers structure a market based on the multiple logics of technology, non-consumption, craft, and tradition. Through technology the HNBP consumers construct the scientific knowledge and the way to reach the expected results of beauty and grooming. The way they found to reach these results is through the logic of non-consumption and craft, developed in experiments and based on the mainstream market logics, combining technology with non-consumption and craft logics. The tradition logic complements this knowledge construction, functioning as a way of authenticating what they propose. Sometimes HNBP consumers rely more on one logic or another, but most of the time there is a construction of practices based on the combination of different logics to justify the craft consumption.

These HNBP consumers draw on these logics through four constructs (based on Suddaby et al., 2017), which show the process of creation of a market: reflexivity, authenticity, mimesis, and incantation. The four re-enchanted constructs help delineate the blind spots mentioned by Cloutier and Langley (2013)—the micro-level, the struggles over legitimacy, materiality, and morality—and to connect the rationalized constructs of embeddedness, legitimacy, isomorphism, and diffusion. These rationalized constructs frame my research, and through the counterbalanced re-enchanted actions, consumers deal with the complexities of a plural logics market through their agentic participation. I explain these approaches in the following subsections.

4.2 The micro-level: reflexivity

HNBP consumers affect the market dynamics by their desire to develop something consistent with their practices that they cannot find in the traditional market. However, this involvement does not happen through interacting with the cosmetics industry (Martin & Schouten (2014; Scaraboto & Fischer, 2013). HNBP consumers criticize and share their concerns about the truth and effectiveness of commercial products and traditional professionals and brands, but not in an activist movement that seeks ideological and cultural change, as in Kozinets and Handelman (2004). Their involvement and sharing of tastes, interests, and information lead to changes in the market (a) without a formal agenda, (b) with no shared desire for market-level
changes (Dolbec & Fischer, 2015), and (c) without engagement with the beauty market, thus creating a market that is separate from the mainstream. In this sense, I use the construct of reflexivity that “offers the possibility of re-enchanting institutional theory by articulating a role for the uniquely human capacity for creative insight and self-awareness” (Suddaby et al., 2017, p. 292).

Individuals’ critical reflection draws on multiple institutional logics to instigate or resist institutional pressures. By addressing the blind spots of the micro-level processes and recursiveness mentioned in Cloutier and Langley’s (2013) empirical study, I analyze how actors can shape and change institutional logics in activities that are similar to the established market. However, through non-consumption of commercialized beauty products, it is possible to change and re-enchant their consumption, keeping the grooming above the cosmetics market.

What awakens their avoidance of the market-made products are the manufacturing practices, which they consider reprehensible and politically incorrect, such as animal testing and the use of carcinogenic ingredients, as shown in the following excerpt: “So I asked myself: are we using dozens of toxic chemicals every day, why isn’t anyone talking about it?” (Post on Facebook group “Lookaholic”, on August 31, 2016); additionally, in a magazine (post on August 19, 2017): “Parabens, sulfates, petroleum derivatives, talc, synthetic fragrances, silicones and formalin releasers are some of the ingredients found in beauty products. They can cause allergies, interfere with our hormones and facilitate the onset of tumors, which can result in cancer.” What the HNBP consumers think about the mainstream market is incoherent with their beliefs and sense of the beautiful. In fact, it is the “ugly” part of the process. Once aware of this kind of mainstream practice, consumers start distrusting the market: “I began to look at the composition of the products to understand what kind of thing they had inside” (Interview with Liz, on August 4, 2016). When talking about her health concerns and the credibility of commercial cosmetic products Luisa, one of the informants, expressed her indignation and the need to think about beauty practices and the use of cosmetics:

It’s been a while since I’ve been questioning the ingredients in the cosmetics and products I use. What’s the use of paying more to eat organic and then covering your face with garbage? Worse, what’s the use of fighting for a better world and then using plastic balls to scrub your face? For a better world, we need the world not only to exist but also to be habitable, right?
Health and environment are important elements of the equation of reflexivity, highlighting the superiority of this form of consumption compared to the commercialized cosmetics from the mainstream market (cf. Thompson, 2004). In this excerpt from Facebook post, Ana talks about her feelings regarding the cosmetics industry in terms of an “adversarial and alienating system” (Thompson, 2004, p. 171), and about the support she encountered on the social networks of practitioners who support her conceptions and where she can share the same willingness.

I had never thought about how all the beauty products I used to wear were imprisoning me. And they meant, in most cases, the opposite of care: toxic, expensive, and irresponsible regarding both the production chain and the environment. My questioning began a few years ago and with it came a very beautiful change, with other women, who helped me a lot. (Post on the Facebook group “Organic and Natural Cosmetics,” on June 6, 2016)

During one of the interviews, Laura talked about her willingness to change her practices and her concerns about the reliability of traditional medicines and cosmetics: “So this thing [the commercial cosmetic] is not improving my skin…. This thing is… messing up my skin. Not real, right? It’s not dealing with the oiliness…. It’s throwing the oil into another place—I don’t even know where” (Interview with Laura on September 21, 2016). When talking about her introduction to homemade cosmetics, Laura showed her dissatisfaction with the commercial cosmetics market and her doubts about the effectiveness and credibility of professionals and products; she also mentioned how natural cosmetics seem to be more trustworthy. Craft consumption is associated with the construction of homemade cosmetics that avoids mass production and homogeneous commercial products; it creates a sense of having personalized products that develops into a more complex consumption.

In the next excerpt, which is part of a long discussion in the Facebook group “Organic and Natural Cosmetics,” one of the members asks for tips on how to change the texture of a moisturizer. Several members post answers to her question, but the original question then turns into a discussion about brands and products in the commercial cosmetics market and about how the group can spread the use of homemade cosmetics. The consumers have a discussion, in reflexive actions, through the “uniquely human capacity for creative insight and self-awareness” (Suddaby et al., 2017, p. 292) to better understand and create their consensus
about the mass market constraints and opportunities, since they are aware of this social structure. Consumers maintain self-awareness despite knowing they are subject to normative pressures of the institutions (Suddaby et al., 2017); therefore, they question established structures (Thompson, 2004) while creating new ones.

Camila, I’m with you “in the creek” of life as a boring person really! Look what good company I am in! And we have to be boring, only in this way can we improve every step; we move forward, we make it happen! Do you know that sentence: “It is from battles that one lives life?” Then our sentence is “It is by being boring that we change the course of history through our everyday life.” LOL

In relation to the dichotomy industrial x craft, yes! We must take the same care, system, and recommendations, of course! In my view, the difference between these two universes lies in the fact that, in the craft, the producer knows all stages of the process. At least I see my work this way. From the formulation to the service and guidance of who will use, the producer monitors everything closely. It is a way of supporting small initiatives of people who really live the day-to-day of that choice for a natural product. And it is up to each person to ask, to research, and yes, again, to be ANNOYING even. I call this empowerment: we become owners of our choices and from there we will question every ingredient contained in the label. This knowledge allows us to have full latitude as to what we will use in our skin and what will become part of our routine. Knowledge is power. And it is in our hands! (Comments on Facebook group “Organic and Natural Cosmetics”, on July 28, 2016)

The above conversation continues with a discussion of how to inform consumers who are unaware of the commercialized products (either from the mainstream or HNBP) and how to raise awareness on the Internet: “We know when a product is safe because we are annoying, but what about the innocents? I think the common point here is information.” A recurrent theme is that of spreading knowledge and information, in a reflexive position of knowing the power of the institutions, but remaining aware and sensitive to their influence, enchanting institutions rather than totalizing them (Suddaby et al., 2017): “Slow cosmetics, a slow beauty strand (...) is something that has come to stay. Deal with it! It is knowledge that spreads to every formulation that you know what each ingredient is by name. Yes, it can be simple.” (Anna Pepper’s Facebook post, on February 2, 2017). The spread of the minimoto market throughout the Western world was possible due to linked Internet communities and commerce that were the “key to the emergence of a meta-community of practice” (Martin & Schouten, 2014, p. 863). When Belk (2014) talked about sharing, he highlighted the role of the Internet in many categories of collaborative consumption. The Internet helps people to find what they want and it makes it possible to rate and create a reputation system where people can trust each other. “Owing to the internet’s specific features, it is an ideal platform for soliciting
users’ participation in product innovation” (Cova & Dalli, 2009, p. 317). In the case of HNBP, the Internet also acts as a tool of resistance.

A forum in which consumers can search for information becomes a place to spread the movement and show the advantages that can motivate the maintenance of the practices, such as this comment from Anna Pepper: “Yes, it can be simple”. In the HNBP context, it is necessary to keep nurturing the process of creating, adapting, and finding new recipes and ingredients that are more adequate to their needs, maintaining the contraposition to the mainstream commercial market and the awareness of its possible embeddedness. It is an endless process of discoveries and development of knowledge that spreads in books, social media, and workshops. Many workshops held during the period of this study sought to share and spread what they refer to as a “different lifestyle” and to promote the idea of new job for women to become entrepreneurs. Then, within this context, “as professionals, they seek to find, build, and maintain an audience” (Kozinets, Patterson, & Ashman, 2017, p. 668), as exemplified in this excerpt taken from a workshop promotion in which I conducted participant observations:

We will try to understand how to make better choices in our day-to-day life and to solve issues that could disrupt our autonomy. Understanding the importance of making things ourselves, much of our time together will be devoted to making simple recipes and products that can be multiplied with easy ideas. We think of this workshop as being the way for women who wish for a more conscious and balanced lifestyle. Let’s realize that this talk has everything to do with broader issues, such as the production of garbage, sustainability, the rescue of forgotten knowledge, and the denial of consumerism. (Camila’s post on Facebook promoting her workshop, on April 16, 2016)

My field notes about one of this workshop illustrate the goal of developing and disseminating practices, in a constant critical reflection: “You’re building something cooler, but the same amount does not work. You just change the way you consume. You seek salvation in things. We have to change the practices” (Field notes, on June 11, 2016). In this reflexivity process, the market changes to include homemade formulas. During FCE Cosmetique 2018, some of the lectures were about natural ingredients and addressed questions such as “Can plant-based ingredients achieve the same performance as the synthetics?” or main topics, such as “Consumers are paying more for natural/herbal ingredients” (Field notes, on May 22, 2018). In an interview with an executive from the mainstream industry, she said, “The consumption model has changed. Now the ordinary consumer dictates the rules and there is a conscious
consumption with its own lifestyle proposal” (Interview with Emily on June 5, 2018). The market seeks to adapt the discourse presented in the homemade cosmetics context and create alternatives for these consumers. According to an interview with Professor Arnould, consumers direct their attention to certain “evil ingredients,” such as paraben and triclosan, and the industry changes the formula and replaces them with other, equivalent ingredients required in the process. The industry tries to circumvent the consumer who genuinely impacts the industry when they “use absolutely nothing,” according to Professor Arnould. Moreover, the changes in the market affect the way HNBP consumers communicate in magazines and publications about this, informing the readers about the big industry and the natural cosmetics, and keeping reflexivity as the main way to deal with the mainstream and their attempt to coopt:

In the wave of the slow beauty movement that preaches a simpler and more conscious beauty, the big brands start betting on the popular assets in the kitchen and stamp it on the label, even if the product is not, in fact, natural. More than ever it is worth looking at the lowercase letters on the labels. Here’s a guide on how to identify each formula. (Blog “The Naturalissima”, on September 11, 2016)

From my research notes, I observed a rise in the market of new products that resemble craft cosmetics. While at the last fair I attended, I wrote, “The number of people selling cosmetics has multiplied at this fair. At first, it was two or three brands, now I can count thirteen” (Field notes, on May 29, 2018). Another field note recorded an interviewee reaffirming the growth in the market, specifically referring to fairs, courses, and new brands:

I scheduled this meeting with Anne because she told me that she was going to give me a private facial skincare workshop. But the meeting ended up being a long conversation about the natural cosmetic industry and how it has changed during the last two years. Since our last conversation on August 8, 2016, many different brands have appeared on the market. She told me that it used to be the case that she’d go to fairs and there were just one or two other brands selling cosmetics. Now, in the most recent fair (if I’m not mistaken, it was the Secret Garden or the Rosenbaum Fair [both in São Paulo]) there were seven different brands. And in her opinion they are not just natural brands. They sell soaps that are not totally organic and some of them are not even natural (i.e., made using the ingredients she considers natural). (Field notes on March 3, 2018)

The conflicts begin to appear; producers try to make space in the market by differentiating themselves and forming opinions in the social networks. Similar to the conflicts that appear in Thompson (2004), the consumers thicken the criticism, but here praising the craft and not the
commoditified products. The role of the Internet facilitates, alters, and amplifies consumers’ desires, thereby increasing their passion to consume. The connections established, as in the case of homemade cosmetics, lead to “signals of respect and belonging, but also creating external images to be rejected and despised” (Kozinets et al., 2017, p. 670). Technology and the Internet are important elements in the HNBP consumers’ activities that function as triggers for the way they can affect the market. For the larger industry, despite signs of change, the movement is slow; but for small producers, especially those selling online or at fairs, there is evident change and a discernible growth in the HNBP market.

4.3 Authenticity: struggles over legitimacy

Productive consumption, with the help of technology and social media, enables the disclosure of the products and practices. In this parallel structure, without government regulations or standard institutional support, HNBP consumers develop various kinds of products, ranging from cosmetics for daily use to workshops and books, which they spread among the users and group followers. These consumers develop their opinions based on each other, and by challenging regulations and institutionalized rules, authenticate their practices and products. Authenticity is used here as a construct that refers to an organization’s or individual’s requirement to “remain true to an internalized ideal, identity or historically defined template of what is real, honest, true or essential about an organization, a product or a practice” (Suddaby et al., 2017, p. 291). Suddaby and his colleagues (2017) mentioned that, different from legitimacy that changes over time, since the social construction varies, authenticity remains true to internalized ideals and resistant to pressures of external social norms and values. These internal values mobilized by the actors in the HNBP context are the ones that are shared to spread and maintain the emergent market of natural beauty cosmetics. Hartmann and Östberg (2013) added how enchantment is conducive to the construction of authenticity and how marketplace actors can re-authenticate rationalized production through enchanting craft consumption.

Cloutier and Langley (2013) argued that struggles over conflicting institutional logics are in fact struggles over legitimacy in which actors discuss what they think should be legitimate or not. However, in institutionally complex fields, it is not necessarily a binary decision about
whether something is legitimate or not; the actors can combine different institutional logics and draw on them to construct a new form of legitimation that makes sense into internalized ideals; that is, the authentication of discourses, practices, and products. In this context, technology and craft offers the infrastructure the consumers need to construct their ideas and formulate their conclusions about the products, formulas, ingredients, and information related to skin and body care, thus authenticating the market.

The HNBP consumers need the social media and the images and/or videos to reproduce the formula with the same characteristics and achieve consistent results. The image aspect provides something relevant for people to connect with each other by showing the results and specific characteristics of the products, since they are not only using but also making the products. Thus, the technology operates as an actor to “make consumer desire more task-oriented, manageable, functional, and goal-oriented” (Kozinets et al., 2017, p. 677). The experts become entrepreneurs and use the Internet to spread word of the products and practices through online workshops, books, stores, and social media. In addition, within the context, “as professionals, they seek to find, build, and maintain an audience” (Kozinets et al., 2017, p. 668). The examples and constant feedback of the Facebook group members increases the involvement of the women, thereby enhancing their passion to consume and nurturing their maintenance of truth to the ideal and unique norms, values, and expectations of success they are developing for the market they are creating.

These consumers use the social networks as a form of empowerment and structure (Kozinets et al., 2017), and as a way to develop knowledge and spread information. They use the support of other consumers to build their opinions and stimulate this form of consumption, as can be seen in many comments like the following, which was posted on one of the Facebook groups I followed: “Sweetie! It may even seem complex at first (well, that happens with any new learning, right?). But with practice and support everything calms down. Lucky we have this support here, I’m glad you’re around!” (Comments from a Facebook post, on July 4, 2017). These consumers construct their reality based on experiments, tests, and development of formulas based on each other, challenging regulations and institutionalized rules (inspired by the logics of non-consumption, craft, and tradition). Logics from technology are used in the development and authentication of the products and practices. In on interview, Laura talked about the beginning of the process (usually called transition), when she started to learn about homemade cosmetics. She mentioned the process of learning and the construction of
knowledge through social media. HNBP consumers start the process of making by searching for information and developing their knowledge, even if it is empirical or tacit.

L: I only used that [mentioning the natural ingredients]. Then I started looking to the composition of the products... to understand what kind of thing they had inside. Like, paraben. That word, right? It’s not a word that... it’s in everyone’s mouth. What is paraben? Then, again, Laura is going to research about it. What is paraben? Then, I discovered, at that time, a wonderful blog of a girl who is chemist. She was also in transition [when they have just decided not to straighten their hair anymore, or to migrate from industrialized to natural cosmetics]. And she... unveiled the labels. She took a label of a product... Instead of doing product reviews, she did substance reviews.
I: Substances...
L: Yeah, I don’t know... A shampoo... Then, she would pick it up... This is it, this is it, this is it; it’s this, it’s that, it’s this; it’s this other thing [talking about the ingredients of the shampoo]. And then I got really crazy back then. Because I bought things and looked at this girl’s blog and it was... this I can use, that I cannot... this I can... this I cannot.... (Interview with Laura on September 21, 2016)

Laura continued talking about her introduction to the homemade cosmetics a few months later in another interview, complementing this view about the learning process. The logic of technology is in their discourse, mainly when they are just starting to learn how to use homemade products, and they are constructing their knowledge through information of other consumers, specialized knowledge, and experiments. The manipulation of multiple logics in an authentication process that shapes the boundaries of what is appropriate or desirable in the organizational field. Through reflexivity and authenticity, I address the struggles over legitimacy mentioned by Cloutier and Langley (2013), especially in this construction of uniqueness and the aspiration to be real that is presented in the discourse of the consumers of natural beauty products. This interview with Laura brings these two constructs together:

L: It’s about hacking the system. So, how does the system work? Ah, it works like that, like this. Fine. So you have to understand what the basic premises of this business are. If I understand how it works... that is like the example I gave you about how to clean the skin, right? It’s... clean, apply astringent, moisturize. It’s this! Simple. What element is used to moisturize? What are the... there you... You start doing that. And then, I would see myself in the supermarket sort of just buying... you know, dude, do you know that guy that is going to make a bomb? That he buys... he does not buy the bomb. He will buy the components...
I: He will buy the powder...
L: Exactly. I think I’m buying components to make my bombs. (Interview with Laura on November 03, 2016)
The HNBP consumers share information about commercial products, and tips, recipes, and advice about cosmetics as a way to increase and sustain their practices (Belk, 2010), and to reaffirm how easy and cheap their consumption can be. This sharing of information is a way to authenticate a market without regulation. In this sense, the regulation, or lack of, is embedded in the authenticity of the market and appears in their discussions not as a necessity or as something relevant to what they consume, but as a way to understand how to consume a product without state control and inspection, sharing their opinions about the commercialized homemade products:

I do not agree with the Brazilian bureaucracy, and I buy something without registration, but I know who produces it. My criterion is technical knowledge, because I do not know all the producers, so I buy from those I know are from the area. My reason is to know that these people know they have to have quality control, research, and manipulation techniques. I think the fundamental point is this, you know? Craft and industrial have to take the same care because they are equally dangerous. (Comment on a post on the Facebook group “Organic and Natural Cosmetics”, on July 28, 2016)

These consumers talk about the regulatory system, and since it is part of the concern of the new entrants, they discuss ways to deal with the absence of regulation. They justify the lack of regulation through the logics of craft (extension of control over what you consume) and tradition (the transcendental truth about the homemade cosmetics), disconnecting them from the established beauty market. They reinforce their discourse through marketplace mythology about HNBP (Thompson, 2004). The HNBP consumers do their research on the Facebook groups and discuss how to create cosmetics by adapting and testing ingredients not found in the mainstream market and their formulas. In the HNBP context, the construction of the truth is justified with information and the development of knowledge. They use their bodies as a laboratory to test and improve the ingredients, formulas, and new products. In the Facebook group “Beauty of Beauty, Homemade Beauty,” one of the girls mentioned the experimental characteristic of the process, connecting the non-consumption and craft logics. When fielding queries about an ingredient in the deodorant, Camila, who taught the product during a workshop, suggests new formulations and tests: “If it works for you with nothing, just with the baking soda, go ahead. It’s wonderful to experiment!” (Netnography on August 1, 2016). In another discussion about homemade recipes on the group “Minimalist Beauty Project—Conscious Consumption and Sustainability”, she said:

But oh, it’s a personal experience, right? It may or may not work in your skin. The ideal is to go testing to understand your skin and what it likes. In
the case of oils, it did not work for me either with coconut or with grape seed. But jojoba I love, for example. Sometimes it takes time for us to find what we like the most. As with conventional cosmetics, right? (Netnography on November 20, 2016)

Sometimes the members share their opinions about a physician, for example, by criticizing the person and seeking solutions from the group members and administrators. The rejection of the commercial cosmetics associated with the construction of an internalized ideal makes the authentication a constant dynamic, found especially in the netnographic data. In this example, a member of a Facebook group asks for solutions and group support:

Girls, I have some basic doubts about some treatments. I went to the dermatologist this week with the main objective of having skincare orientation to remove some superficial spots and even out the skin. As I am very simple in this question of cosmetics use, I do not have much desire, custom, or willingness to adhere to the treatments; she prescribed a very basic treatment, which consisted of a sunscreen for the face, a whitening cream to use in the morning and at night, a soap for the face, and a sunscreen for the whole body. She also prescribed four peeling sessions. I did not prepare for the consultation, and I ended up with some issues, and I did not remember to ask whether the manufacturers of the cosmetics prescribed were tested on animals. I got home and searched for it. With the exception of sunscreen lotion for the face (Episol—Mantecorp Skincare), the other cosmetics were tested on animals. So, girls, I would like to receive recommendations about cosmetic brands for the same purposes, so I can suggest alternatives to my dermatologist for the prescribed products. If she agrees with the equivalent substitutions, then great; otherwise, I will have to try other ways. I’ll post some photos so you can have an idea, and then you can see that my case is superficial. Remember, the recommendations I need are for facial soap, body sunscreen lotion, and whitening cream for the face. As for the peeling, I have no idea what it is, I never did it. They certainly use tested products on animals too, right? Are there alternative products for the same purpose??? Suggestions for alternative and natural treatments are very welcome. Thank you! (Facebook post on the group “Organic and Natural Cosmetics,” on April 4, 2017)

In this post the girl searches for group support when she says she is not going to follow the doctor’s prescription if the dermatologist does not agree with the recommendations of the Facebook group’s members; information she believes to be more relevant than the formal, technical information received from the dermatologist. This behavior reflects the “competing expert systems” discussed in Kristensen et al. (2011, p. 198) that challenges traditional (scientific) authorities and develops another kind of knowledge developed from the prosumption process of sharing and learning from experience, be it good or bad (Watson & Shove, 2008). The experimentation is part of the symbolic construction of reality and is the type of practice that builds the consumer identity in the craft and non-consumption logics. In
the discussion, the group members seem to consider the information from the social media more relevant than the technical one. The Facebook group challenges traditional (institutionalized scientific) authorities.

The consumers’ tests and experiments led to another point of discussion related to the development of the products and strategies they use in the constant process of authentication to avoid interacting with the mainstream market. The Facebook group administrators often advise about the risks and difficulties of obtaining the right information on the Internet, such as this alert posted on the Facebook group “Organic Cosmetology,” on July 28, 2016: “We need to be careful about the sources of information we use to decide what to do with our health and be sure to share the right knowledge.” Additionally, in response to a member, who asked about cosmetic suggestions and trustable sources: “We need to learn to read labels, to understand a little beyond ‘natural cosmetics’ and to know what that really means” (comment on a post from the Facebook group “A Garbage Free Year,” on April 4, 2017).

The discussions mostly relate to suggestions and members asking and solving queries; however, they also advise and alert members to the dangers and risks of making cosmetics without technical support and adequate information. The group members’ willingness to dispense of technical support evident in the discourses is a way they have found to try to maintain the credibility of their products and the development of the market by creating communities of practice to learn through collaboration and experience (Wenger, 1998), rather than from the information coming from the mainstream market and institutionalized sources. Further, instead of sticking to the mainstream advice, they regularly share recipes and new ideas, which makes the Internet, particularly the Facebook groups, a place to seek solutions, even after consulting a professional. This space for interaction facilitates the sharing of consumption experiences (Dolbec & Fischer, 2015) and guarantees the claim for uniqueness of authenticity.

4.4 Mimesis: the material manifestation

Consumers’ focus here is on the craft and the engagement in creative acts of self-expression to avoid the homogenizing effect of mass consumption (Campbell, 2005). By criticizing and
questioning mainstream beauty products and overconsumption, consumers develop their own cosmetics by transforming raw materials into personalized products. The main motivations of productive consumption “include fulfillment of craftsmanship, empowerment, community seeking, and the need for uniqueness” (Wolf & McQuitty, 2011, p. 165). The concept of craft is used here because of these elements, which take the consumer beyond DIY production and consumption to develop strategies that consolidate their practice, from the fulfillment of craftsmanship and the yearning for uniqueness mentioned before in Section 2.2.1, to empowerment and the search for community.

Craft logic differs from the established beauty market, disrupting the connection between homemade or natural products and the market-made practices and products, and approaching them to the craft and non-consumption practices as a way to take care of their skin and hair mimetically. I use the term mimetically because HNBP consumers tend to mirror the mainstream market in their search for effective results of grooming and beauty. Suddaby et al. (2017) contrasted the constructs of isomorphism and mimesis, mentioning that both aim at producing copies, but in mimesis, the original and copy become integrated into a new reality, and the copy becomes more powerful than the original.

HNBP is the way consumers have found to mimetically reproduce the beauty market through the practices and routines perceived to be successful at achieving beautiful skin and hair. The way these consumers have found to create a market without having to deal with the mainstream cosmetics market and avoid its cooptation is mainly through products, the material manifestation. Thornton et al. (2012) stated that a key principle of the institutional logics perspective is the material and symbolic aspects of each institution present in society. Cloutier and Langley (2013) brought up the lack of empirical studies examining specifically “the objects and technologies through which logics might become instantiated” (Cloutier & Langley, 2013, p. 364).

Craft consumption comes up in the form of autonomy, self-care, pleasure, and confidence. Manufacturing autonomy is not only a matter of empowerment but also a way to guarantee a form of consumption they can trust. Many participants expressed the same view of the natural cosmetics and sentences, such as in this excerpt from Laura (during an interview on September 21, 2016): “If you can eat this thing, then you can use it on your body,” which almost becomes a mantra that is mentioned when they want to justify the efficiency and
effectiveness of the products. The consumers also associate pleasurable moments with their homemade activities: “It seems like a lot of work, but it has so much pleasure involved that it gets delightful” (Camila’s post on December 20, 2016). The homemade products, compared with those sold by the commercial cosmetics industry, might lead to the development of new companies and brands, and they might alter the commercial market. Some of the informants were or became entrepreneurs of homemade cosmetics over the course of this study. They maintain the logic of the HNBP by selling finished products at fairs and events related to natural beauty and local production. Thus, this case of consumption is not the sum of separate parts, but rather the creation and development of new products (see Campbell, 2005; Watson & Shove, 2008) made using just a few, raw, ingredients in their primary format. This form of consumption contrasts with the development of commercial cosmetics, a type of development that more closely resembles, for example, the modification of existing products in the development of minimoto (Martin & Schouten, 2014).

The act of doing things brings up the logic of tradition through unconditional loyalty. The consumers thus build their opinion based on craft and tradition logics, taking family and ancient grooming practices as the providers of identity, as shown in this post from a Facebook group in which Camila involves different logics to spread the message about making products as a solution to quotidian tasks instead of buying:

> When I make my cosmetics, when I cook, or when I sew, I have a basis on which to decide if I prefer to buy from whoever makes it or who is just behind the chair bossing others to make cheap products. You know what’s even better? No need to be born knowing, for almost everything, we can find video tutorials on the internet, and whatever you do not think, you can ask your grandmother, your neighbor... Think of the infinite possibilities that producing your own clothes or baking a cake can bring. And look, you also do not need to go on March 25 (a popular shopping street in Sao Paulo, for those who are not from here) and buy a lot of things to mix and make a gift. You can do a lot with what you have at home, you can rethink if you really need the packaging.

HNBP consumers are now viewed as “knowledgeable actors whose acquisitions are in some sense an expression of their capabilities and project-oriented ambitions” (Watson & Shove, 2008, p. 71). Non-consumption appears in some of the discourses as a way to extend their control over their practices, separate from the coercive isomorphism or the control of large central actors such as the state. Sentences like the following appeared many times in the data: “I do not use anything, just water! I know it sounds crazy, but it works for me because the
soap used to dry out my skin too much” (Liz’s comment on the Facebook group “A Garbage Free Year”, on June 7, 2017), and “Everyone knows that I am against different products for every part of the body, and because I am making my cosmetics, I am using things that would go to waste, that’s okay” (Camila’s post on Instagram on July 5, 2017). The constant surveillance of the body and environment becomes pleasure for them (Elias et al., 2017), as Andrea shared on one of the Facebook groups in a discussion about recipes of homemade soaps:

In the absence of soap, I already took a shower with an orange—rubbing even. The feeling was very good... And the intimate area I washed with tea of juá—a better way to wash our “yoni” ever. I learned everything from Maria—a little witch craftswoman”. (Comment on the Facebook group “Minimalist Beauty Project—Conscious Consumption and Sustainability”, on November 21, 2016)

The ingredients are an important part of the construction of this mimetic market, as part of the materialization of the products. During a lecture called “Healthy Vanity: What’s Inside Your Cosmetics?” at an innovation festival, three of the informants with whom I talked were discussing about the importance of the ingredients, as in the following excerpt regarding a website used as a guide to inform about the substances used in cosmetics:

My sister introduced me to this platform [Environmental Working Group, EWG], where we could consult the toxicity of the substances present in the cosmetics, and I saw that it was far beyond performance, that I was harming my health using those ingredients. Things like skin or scalp irritation, which could also be associated with the ingredients, have even improved greatly [since she changed her skin and hair care routine]. I found the blog and several other bloggers; I found natural cosmetic brands and intensified my use of this platform. (Lecture on “Festival Path,” on May 20, 2018)

The above excerpt refers to the beginning of the lecture, which talked about each “toxic” ingredient from the mainstream commercial market; however, this excerpt can also be related to the reflexivity of the consumers and the construction of the authenticity of the market in this entangled structure of multiple logics blended in the consumer’s discourse. Sometimes the cosmetic products are simplified to the level of ingredients that concentrate all the power of care and healing: “One can potentiate the benefits using anti-inflammatory and antibacterial ingredients, such as coconut oil or clove oil” (O Estado de São Paulo newspaper, on June 4, 2018) and “For those who want to venture into the production of their own cosmetics, Alana points out three essential ingredients: ‘Coconut oil, baking soda and vinegar solve life’.” (O Estado de São Paulo newspaper, on June 4, 2018). Another example of the
power of ingredients is in the coconut oil that appeared frequently throughout this research, even as a thread in long discussions when the media signals its harmful effects or when it appears as a solution to all the beauty care treatments:

At the beginning of the history of our site-manifesto “the Naturalissima,” one of the first posts was the “x-ray of coconut oil”—this wonder in the form of oil that pachamama [referring to nature] gives us in abundance, but it is up to us to use it responsibly and to recognize or know good brands and formulas. And let’s not be naive enough to believe everything the big industry finances—from scientific articles to reports (ah, I’m a journalist, okay?! I felt the necessity to retake the theme—taking advantage of the team, right?). (Posted on the Instagram “anaturalissima” on April 4, 2017)

Andrea shared on one of the Facebook groups a report from her own blog about natural cosmetics: “Making your own cosmetics. It’s a ritual of self-esteem, where, through ancestral alchemy, we create a personal formula by adding energy in the pursuit of something we desire: self-esteem, the healing of an inner pain... love!” (Posted on March 8, 2017). The emphasis is on their desire to access pleasurable moments of self-care while making their products. The consumers manipulate multiple logics to construct the necessary materiality of this form of consumption and the market they are creating. The craft appears in the technology, the mode of production, and the objects for all the products they develop and spread in this market. The ingredients are also important elements in the reflectivity of the mainstream market and the construction of authenticity in the development of the mimetic market.

The mimesis construct better explains the emergence of the natural beauty market since it is not based on the conformity of the consumers to the institutional pressures. Nevertheless, these consumers adopt practices and behaviors that are similar to the mainstream beauty market in their constant search for beautification of the body. Beauty is above the institutional logics used to reach it and above the market itself, and because of beauty, the actors challenge the institutional isomorphic changes identified by DiMaggio and Powell (1991): coercive, mimetic, and normative isomorphism. In this way, they sometimes use the same mainstream practices, while changing the products or the discourse about the results and avoiding the social pressures of large central actors (the coercive isomorphism). Sometimes they use the same products while questioning their efficacy and provoking the market to change ingredients, contrasting the normative isomorphism and the social pressures of arbiters of
legitimacy, such as professions, and creating their own source of authority. Other times, they mimic the successful or legitimate structures.

This source of authority commonly appeared in the gray literature analyzed. In a blog about beauty and lifestyle, the author conducted an interview about natural beauty with Nathalie (also interviewed in this research):

> What is your essential beauty routine? 
> There is not much secret: clean, tone, and moisturize. Every day, I wash my face with a mild liquid soap. After that, I apply a facial toner, which helps balance the skin and prepare it to receive hydration. Finally, I use a moisturizer on my face, eye area, and neck, and apply some products to dry out my pimples and blackheads. Essential oil of tea tree is something that I cannot live without, as it is an excellent bactericide and helps to combat inflammation and oiliness. (Posted on the Facebook group “Lookaholic” on August 31, 2018)

This kind of comment about cleaning, toning, and moisturizing the skin appears in every piece of data collected, from published articles in magazines to the interviews and my introspection. Despite criticizing the mainstream market and recreating new forms of taking care of their skin and hair, there is always a mimetic element, a copy from the traditional beauty market, as in this excerpt from a magazine article:

> For the face skin, I used to use several products. I had soap, toner, makeup, eye moisturizers for day and night, face moisturizers for day and night, facial serum, facial sunscreen, facial scrub, facial mask, tired of writing… We do not need all this. We just need to cleanse our skin and moisturize (and do some treatment together). The most important thing is to know what kind of skin we have and what we need to treat it (acne, excessive oiliness, expression lines, sagging, spots, etc.). This thing about daylight and night moisturizer is bullshit; it is only necessary if you use some component at night that cannot be exposed to the sun, hence yes it is necessary to separate. I only use natural ingredients and products (which I do myself, and I do for what I need). (Posted on the Facebook group “Minimalist Beauty Project - Conscious Consumption and Sustainability”, on June 30, 2017)

The consumers tend to contradict themselves, by saying that they do not need to use cosmetics and at the same time their actions are focused on this need: “We do not need all this”, and “we just need to cleanse our skin and moisturize (and do some treatment together)”. The consumers try to make their copied product more powerful than the original while maintaining their connection to the grooming practices and guaranteeing the prevalence of the
power of beauty and the “successful” elements of the craft products in their grooming practices.

4.5 Incantation: the moral element

“Language and incantation are powerful forms of enchantment and magic that remain, largely, unexplored in institutional processes” (Suddaby et al., 2017, p. 293). This study, to understand an emergent market based on traditions and knowledge from past generations that are used by consumers to take care of their skin and hair, is an empirical attempt to show the incantation or “power of rhetoric to magically subvert the rationality of markets” (Suddaby et al., 2017, p. 293). The moral dimension is a possible powerful motivation for why individuals change or endorse an institutional logic. “Things are judged to be legitimate or not on the basis of their conformity to these elements (normative, regulative, and cognitive [Scott, 2005]), and not on the basis of their being ‘right’ or ‘wrong’ in a moral sense” (Cloutier & Langley, 2013, p. 363). HNBP consumers use ideological and mythological resources (Ulver-Sneistrup et al., 2011), such as tradition, and concerns about health and the environment, which they associate with pleasurable moments to legitimate their practice. These consumers refer frequently to the traditions and knowledge of past generations to explain how easy and efficient it is to make homemade cosmetics.

In her newsletter and Instagram account, on two different occasions, Camila touches on this point about incantation: “It’s good for beauty: autonomy of choice, using fewer products, using products with fewer ingredients, making it at home, returning to and relying on earlier practices” (posted on August 5, 2016). The consumers blend different logics to enchant their consumption and enhance the magical thinking, interconnecting the logics of tradition and craft through the discourse of unconditional loyalty to family and friends. In a post on a blog titled: “The New Generation of Guardians of Natural Beauty,” the author, one of the informants that also organizes workshops about how to make homemade cosmetics, talks about tradition and the incantation present in craft cosmetics and the changes in the beauty market that lead to a new way of consuming beauty:

Since the first cosmetics were produced, much has changed in the fantastic world of beauty. In addition to its aesthetic standard, technology has created
almost miraculous formulas and procedures with instant results, and deviated
the spotlight to millennial recipes. (…) We are rescuing habits and
knowledge of traditional people, such as the use of medicinal herbs, and
increasingly, with the Internet, people are able to access information and
find out how to do it the right way. In addition it is possible to understanding
the harms that some chemical ingredients cause to health and nature. (Blog

During one of the interviews, Laura talks about her disbelief in traditional medicine and how
she determined her skin treatment using a family tradition:

But what I can do to take care of my skin? Then I remembered this... what
you use on your skin you can eat. And my mother used to apply... my
mother always had dry skin. Then she would apply papaya... or avocado. I
said, wow, this could work for me. (Interview with Laura, on September 21,
2016)

On the Facebook groups, the consumers often talk about the “alchemy” and how they enjoy
the feeling of being a “witch,” of bringing the transcendental truth to their practices and
turning the logic of tradition as an important pillar into the construction of their reality and
justification of their practices, while ignoring the scientific technological advances in the
cosmetics industry and building a spiritualized consumer identity. In a sense, the logics of
craft and tradition contradict the field logics of technology, disrupting with the beauty market
and developing the craft production and non-consumption practices of HNBP.

Using knowledge from past generations as a redemption of old practices that are taken as
better and more effective than the mainstream products and practices. The HNBP consumers
provoke changes by reinforcing the ancient practices and knowledge, but not changing them.
It is an inverted tradition, where the young generation teaches the older one the ancient
practices:

My mother uses a lot more natural stuff today, right? Moreover, she uses a
lot because I make them, of course, because it’s at her hand, it’s easy.
Because if she had to go after... sometimes she calls me, oh, I need... Mom,
you need to buy some vegetable oil. You’re going to buy coconut oil, mom!
Oh, okay, coconut oil. (Interview with Rose, on March 5, 2018)

By emphasizing the pleasure involved in the hedonistic consumption (Hirschman & Holbrook,
1982) of making homemade cosmetics, the HNBP consumers show how they develop new
recipes in a demonstration of how the “active, genuine work pleasure legitimizes pleasurable
consumption” (Ulver-Sneistrup et al., 2011, p. 233). This joy relates to the experiences of
making something new or reusing apparently unusable ingredients without generating trash. They develop new recipes from the ingredients rather than from commercial cosmetic products in creative acts of self-expression (Campbell, 2005). In a post on Instagram, Camila showed a product she developed and shared her pleasurable experience with the new recipe:

What a beautiful feeling to make a beauty product with what could end up in the trash. First, I decided to do facial scrub with the tea I had used, then when I was making a passion fruit juice, I had the idea of using the seeds as the raw material for another type of exfoliator. This time I had a lot of guavas here at home, so I decided to make guava jam. The seeds were not part of the recipe, so I set them aside to dry. I wondered what I could do with them and the idea of super-moisturizing massage bars just came to me. Super easy; what about making it, too? Just melt the cocoa butter and put it in a silicone mold along with the seeds. If you try another recipe, please share it with me. And if you want to learn these and other super simple recipes that can bring autonomy and health to your beauty routine, come and do a workshop with me. (Posted on the Instagram and shared on the Facebook group “Organic and Natural Cosmetics,” on May 26, 2016)

Other members of the Facebook group where she posted this shared her thinking, suggesting a migration to homemade cosmetics and highlighting how easy it is to make them. The consumers regularly emphasized the advantages of making their own cosmetics and promoted them as more useful and less expensive than commercial cosmetics; they shared their knowledge by “instantiating a logic of accessibility” (Dolbec & Fischer, 2015, p. 1462). In relation to the economics of HNBP, the respondents frequently pointed out how cheap these products can be. In contrast with the idea that what is healthy must be expensive (see Haws et al., 2016), the more consumers get more involved with the practices and the products the more they spread the idea of using cheap ingredients, including leftovers from other projects. The economic crisis is mentioned in the context of the beauty market and may be key for the consumer to become interested and adopt homemade products; because of this, the proponents talk up how cheap the cosmetics can be. HNBP consumption is much more of an ideological issue that transforms the craft into a new market. Liz, one of the interviewees, talked about this on her blog and during a TEDx talk posted in the Facebook groups when sharing a moisturizer recipe and talking about her experience of not generating waste and gaining autonomy, thus connecting the craft and non-consumption logics to the moral dimensions that guide the consumers into this new market.

I also started making my own cosmetics to avoid packaging and to avoid harmful synthetic chemicals. Conventional cosmetics have, for example, sulfates, parabens, triclosan, and formaldehyde, all of which are proven to be
harmful. They are linked with increased incidence of cancer in some studies, increased allergies, skin and hair dryness, and skin inflammation, such as pimples. Moreover, if someone is exposed to these chemicals over an entire life in toothpaste, shampoo, conditioner and baby products, why not look for a solution that is cheaper, more natural, and easier? So, I started using a bar shampoo, which is more natural, and thus I avoid packaging; I make my own toothpaste with coconut oil and baking soda, I make my own moisturizer and every time something runs out, I look for a recipe to make it at home. I also spent less money because I make my own cosmetics, and the ingredients are cheaper and the products are multifunctional, like my moisturizer, which serves all parts of the body, not only for hand or just for the feet. Also, I use fewer cosmetics because conventional cosmetics irritate and dry out and then you need to use one to moisturize because the other dries. So before, I used four hair products. Nowadays I use only one: a bar shampoo that lasts four months (...) But the main change is knowing that if I make everything, I can to reduce my impact on the planet. (TEDx talk “Why We Must Stop Producing Garbage.” Accessed and transcribed on July 28, 2016)

In the above excerpt, it is evident that these consumers criticize commercial cosmetic products (bringing back here the reflexivity approach) and, motivated by health and environment concerns, they use traditional knowledge to develop and use homemade natural cosmetics that promote their sense of autonomy and personal care. Things that bother them in the mainstream cosmetics market and problems identified in the existing market work as a trigger for the consumers and their capacity to innovate and create institutional change. Liz mentioned the ingredients she thinks are unhealthy (“sulfates, parabens, triclosan, and formaldehyde”), which are the most cited ingredients when talking about good and bad products vis-à-vis personal health. The workshops and books organized and produced by the informants and Facebook group members are keen to mention the ingredients that should be avoided, including those found in commercial products, in this process of sharing of what is deemed good or bad.

The reinvented discourse brings with it the contradiction of the impossibility of escaping the market and the eager to beautification. Posts like the following and testimonies of the consumers’ involvement with beauty, blend technology, craft, and non-consumption. The incantation manifest in the HNBP consumer’s discourses through beauty (Facebook post by an informant I met during one of the first fairs I went to; posted June 10, 2017):

The movement to return to nature and cultivate disinterest for the artificial, synthetic, dirty, unjust has unjustly caused many people to split with their rites.

Does beauty matter?
I cannot say exactly if beauty matters, but grooming and care, I insist on saying “yes.” It is from all over the world, from all cultures, from all
ancestors, the old women’s conversation circles giving themselves a little touch, experiences, care, protection, and cuddle.
I want beauty salons to continue to exist, and I want to continue from time to time in the midst of people completely forgotten of their pains, devoting precious time to looking to each other.
In the beauty salon...
I hope we can do all this with ingredients of our medicine and protective nature more and more.
But no, we will not give up beauty. We will not give up grooming.
We will not give up protection, and I like this body that carries us for years, on the soles of the feet and the buttocks.
I have light. After arriving home, I made a green clay mask for the face, neck and chest and I waited for some friends to drink wine on the balcony on Wednesday.

In the same enchanted view of beauty, during her interview, Rose contradicted herself while talking about consumerism and a lifestyle that does not allow it. This conversation started after she asked me about Biofair/Vivaness, the fair of organic cosmetics I attended to in Germany:

R: I would go crazy. Like, there’s something I say, guys, where’s the story of consumerism? Oh, I’m going... That’s one thing I have to work on myself urgently. So, I have... I have these crazy things, so... I decided I’d do the makeup by myself, so I bought all the pigments. Then I look, I don’t know, 36 [pigments], and so... I mean, guys, no one is going to wear the green one. They are not going to wear this one... Why did I buy it? But I... at that time I knew no one was going to use it, but it’s... that thing calls my attention... Then the essential oil... when I started to study about it, I bought everything... I have essential oils that I do not even remember that I have. No, it’s what I say; it’s like clothes, right? When you buy that amount of stuff and you do not... I mean, guys, I don’t know... In cosmetology, we use a lot of essential oils, it is diversified, but it does not... I don’t know, no more than twenty. Got it? Because... you cannot put anything on the skin, so there is... So, if I am going to work with cosmetology, I do not need more than that. Then there are the essential oils for... connection, spirituality... anyway... there are some in the middle too. So I could have, I don’t know, I could have another half a dozen, but I do not have to have everything! All the essential oils... I mean, and then... so it’s an internal conflict. For me it’s a daily fight, because, by nature, I’m a consumerist. And sometimes, I’ll get crazy. Huh? And then, sometimes... there’s a time... the moment of blame is just like this... for what? And my Jo... my daughter, thank god I think she... she’s coming along well... she says... I told her one day that I had bought that water... with flavor, daughter, this water has a horrible taste. She said did you really need to buy two of each, mom? And why do not you buy one, tried it and if you like it, you would buy more. (Interview with Rose, on March 5, 2018)

Consumers access and activate logics to create new ones, and they construct theories, frames, narratives, and vocabularies of practice to create these new logics and refashion or change existing ones (Thornton et al., 2012). The blend of different logics help consumers forges new
ones by adapting practices from other markets or other enchanted narratives. For example, they endeavor to use food as a natural protection against the sun, even if they have to face risks to find a suitable product or if they have to use the powers of nature as a healing force (cf. Thompson, 2004). For this reason, the group members often show concern about wrong practices and recipes. Their experiences are shared as evidence of their viability. In one case, a member of the Facebook group “Minimalist Beauty Project—Conscious Consumption and Sustainability,” complained about the use of a recipe shared on blogs, YouTube videos, and Facebook groups:

Good evening. Following this recipe of a natural sunscreen [link], I got burned, not bronzed but burned... I burned sooooooooo much!!!!! I did not use all the ingredients, but as Karen said to test... I used palm kernel oil, avocado vo [acronym used for vegetable oil] and lavender, geranium and tea tree eo [acronym used for essential oil]. What can I do to stop this burning sensation? Where I lean, it hurts so much! Photos in comments... (Posted on January 10, 2017)

This post generated 67 comments, plus replies, and new Facebook and blogs articles that were shared in other groups. Some of the members criticized the girl who used the formula in the wrong way, some criticized the girl who shared the formula without testing, and some criticized the attitude of the one who developed the formula. In the comments, the members tried to find who was guilty in an attempt to maintain the reputation of HNBP. They also emphasized the necessity to maintain credibility about what they do: “We are part of a dignified and very important movement. But maintaining the minimum scientific criteria to validate processes is critical to the credibility and continuity of the process.” One of the interviewees said she follows a blog and one of the recommendations is about not using sunscreen lotions:

I prefer to eat my sunscreen rather than slather it on my skin…
I do occasionally use my homemade sunscreen if I’m going to be out in the sun for a long time without shade or layer, but in general, I prefer to get the free vitamin D from its original source via moderate sun exposure. When I’m going to be at the beach (can I just live there, please?) or somewhere where I can alternate between sun exposure or the shade of an umbrella and a good book, I prefer to just use natural oils that nourish and slightly protect my skin without blocking vitamin D (like many sunscreens do).
I’ve used a variation of this homemade tanning oil for years and when a friend recently asked about natural tanning oil, I figured it was time to share the recipe [She posted the recipe on the blog]. (Data collected on October 10, 2018, during data analysis from the Blog “WellnessMama”)
Grooming associated with nutrition is about incantation, the magical thinking against rationalization. Some of the most enchanted arguments include, “beauty comes from inside,” “use on your skin what you can eat,” and “you are how you take care of yourself” (field notes on October 10, 2018). Moreover, the magical thinking leads to risky practices that they try to re-enchant maintaining the credibility and recreating a market that appears more reliable to them.
5 DISCUSSION

This research examined how consumers draw on multiple institutional logics to re-enchant beauty consumption and it aimed to reveal how consumers do so through craft consumption, leading to changes and therefore creating a market based on the logics of kitchen physics. Craft consumption affects the cosmetics market, changing its dynamics through the strategies used by consumers to develop, share, and spread their products and practices. Consumers discuss formulas and construct technical arguments involving professionals from different areas and knowledge from ancient practices to develop HNBP that not only fulfill their needs but that can also be easily produced by other consumers and popularized through the Internet, tutorials, books, and workshops. Consumers draw on multiple institutional logics: (1) craft, (2) non-consumption, (3) technology, and (4) tradition to construct a market rooted in (1) reflexivity, (2) authenticity, (3) mimesis, and (4) incantation to re-enchant their consumption and maintain their beauty separately from the mainstream market.

The pursuit of beauty, challenged by a rationalized cosmetics market, makes consumers carry the burden of finding enchantment in their beauty consumption. The consumers in the HNBP context disrupt or reinforce established market logics, with their agentic participation in the organizational field, what can affect the cosmetics market. This movement is not isolated, but forms part of the re-enchantment of consumption mentioned by Suddaby et al. (2017)—the skepticism in science, and the return to craft, tribalism, populism, and religion—and the forms of re-enchantment studied in marketing research (e.g., Hartmann & Östberg, 2013; Kozinets, 2002; Thompson, 2004; Thompson & Coskuner-Balli, 2007) in which consumers living in a rationalized world search for enchantment in their lives (Firat & Venkatesh, 1995). As rationality leads to the loss of the magical, mysterious, mystical, unexpected moments, it increases the search for enchantment (Ritzer, 2005) because even “rationality and disenchantment cannot exist in the absence of magic, mystery and enchantment” (Suddaby et al., 2017, p. 285).

The cosmetics market uses the market logic in the commercialization of the body through the uncontested discourse of the necessity of being healthy, having fun, and taking care of the body (Elias et al., 2017), which is historically amplified by the growth of the advertisement industry (Scott, 2006). To guarantee and increase the commoditization and commercialization
of products, the cosmetics industry uses logics inspired by science to develop innovation and find positive uses for cosmetics (Scott, 2006): “JWT [an American cosmetics company from the 1910s] undertook an enormous research effort on soap, skin, and washing practices. (...) A list was produced of the skin problems that most concerned women and could be positively affected by the use of the soap” (p.183). Peiss (2011) shows examples of the early years of the cosmetics companies’ discourses: “Rubistein and the other women entrepreneurs established a tradition of beauty culture, which claimed women would find a lifetime of beauty by adopting daily rituals of skin and hair care that required coordinated products and techniques” (p.95).

Logics of art and pleasure are also evident in the literature about the construction of the cosmetics market, stating that, for example, the “cosmetics substances and tools themselves delighted the senses” and that through “cosmetics-using women translate the sign of artifice into the language of artistry” (Peiss, 2011, p. 180-181). If we look back at the history of the cosmetics industry, we can see that it can be embedded into the family and tradition logic since it started with women sharing recipes and using herbs and roots to take care of their bodies and general health (Black, 2004).

The re-enchantment of beauty consumption comes from the involvement in this macro context and consumers’ understanding of the cosmetics market. The understanding of the macro context helps answering the first research question: what logics are manipulated by consumers to re-enchant consumption? By drawing on different institutional logics, consumers combine craft, non-consumption, technology, and tradition—logics inserted in a high order cultural context of beauty. The process involves the creation of a market from the rejection of the institutionalized forms, products, and practices used to achieve beauty and from the redemption of ancient grooming practices and products (Figure 7 at the beginning of Section 4 illustrates this process). In their constant search for beauty, consumers use ancient grooming practices and products, rescuing the kitchen physics logics from the primary grooming knowledge used. People maintained and recreated this knowledge through millenniums, even after the growth of the mass cosmetics industry. The re-enchantment of consumption and the creation of the market materialize in products, practices, and small businesses based on homemade cosmetics or alternative organic, vegan, and “natural” cosmetics industries.

Adding to the literature on productive consumption (Moisio et al., 2013; Ritzer & Jurgenson, 2010; Watson & Shove, 2008), this research shows how consumers’ craft consumption acts as
a trigger for creating and changing a market with its own logics. HNBP consumers affect the market with their homemade activities based on what they learn from the Internet and through experimenting with their bodies, materializing the objects and technology through craft consumption. The evolution and changes in institutional logics provoke an emergence of a market through consumers that innovate by combining existing materials based on their prior knowledge (see Thornton et al., 2012), answering the second research question—how craft consumers relate to the market and how craft act as a trigger for re-enchanting consumption. Rather than a practice of assembling ready-to-use DIY components, the consumers studied here develop new products and consumption practices that affect the market. They authenticate their actions in their claim to be real and unique. They evolve from craft consumption to develop a craft consumer behavior, combining characteristics and incorporating high levels of innovation, design, knowledge, skills, and time required by the productive consumption (Wolf & McQuitty, 2011). They do this using products in their most basic format—often using edible ingredients that are unrelated to the cosmetics industry. The use of unusual ingredients by non-specialists, who are then followed by others in constantly growing communities, brands, and producers, is an emergent phenomenon growing day by day in a network of desire (Kozinets et al., 2017). This craft production that includes all the elements of competence, practice, and consumption (Watson & Shove, 2008) adds the ingredient of change and emergence to a market in which consumers develop strategies, products, and practices to create what they want to consume, separately from the mainstream market. Reversing the logic of the cosmetics market, in which “kitchen physics” became a mass-market industry (Peiss, 2011, p. 4), the HNBP consumers now creates a market based on the logic of kitchen physics.

In the HNBP context, the consumers do not adhere to the guidelines of the cosmetics professionals and the mainstream market per se; instead, they engage in activities that, although not established as professions or occupations by the market or government, still influence the market (cf. Kristensen et al., 2011) as a reaction of distrust in institutionalized structures (cf. Thompson, 2004). Through their critical reflection, consumers understand the social pressures that surround them, but maintain a creative capacity and self-awareness, not to be immersed in the social structure. By experimenting, testing, and sharing through the Internet, they are creating new market possibilities, as courses, products, and companies. In doing so, they add to the network of desire (Kozinets et al., 2017) a sense of necessity and entrepreneurial spirit to react and change the market. The influence they exert relates directly
to the use of the Internet as an infrastructure and an important platform to obtain information, develop, make, share, and disclose their products and practices, adding to the impact of the bloggers on the market in terms of developing cultural and social capital (McQuarrie, Miller, & Phillips, 2013). This case of emergence of a consumption-driven market (Martin & Schouten, 2014) is increasing not in harmony with the market but as a critique of mainstream products and practices and a return to the past, keeping consumers away from the mainstream market; thus they consider the Internet a tool of resistance.

This research discusses a market dynamic in which consumers seek new opportunities and new approaches to skin and hair care. The consumers eschew the mainstream market (cf. Martin & Schouten, 2014) in the pursuit of developing a new form of consumption, mimetically recreating a market. In contrast with Scaraboto and Fischer (2013), the findings herein demonstrate a restricted marketplace where consumers are not looking to be better served by mainstream marketers or change the mainstream market practices. As people enter this market or new practices are associated with the existing ones, there is an assessment of the legitimacy of the consumer’s practices in the field. In addition, the mainstream cosmetics industry seeks to become a part of the phenomenon, which subsequently triggers its very de-legitimization.

The commercial cosmetics market companies try to market to HNBP consumers by advertising new products using the language they use and by adapting their products by avoiding the “condemned” ingredients, such as parabens and petrolatum. These consumers frequently react to these practices by questioning the companies about their formulas and reaffirming what they want; they do this on the Facebook groups (and all the social media platforms) they create, thereby avoiding interacting directly with the commercial beauty market (e.g., Thompson & Coskuner-Balli, 2007). The market adapts to include the homemade formulas, even if this is not a de facto change, or is just temporary. Consistent with Giesler (2008), the consumers argued that they are developing another ideology, although this is something the technicians contradict. The specialists “circumvent” HNBP because they consider that HNBP consumers have little technical knowledge of the products and their effects. In their attempts to change the market, they manage to do so only temporarily. Therefore, as many cyclical movements in the beauty market history indicate (Black, 2004; Peiss, 2011), it is again a creation and destruction of products and practices in a constant movement. However, a radical change can only come from using absolutely nothing
and not just talking about it. While this phenomenon is increasing in Brazil, it is already much bigger around the world (e.g., Mintel, 2018; Sorvino, 2018). During the research, I observed the growth of industries using the multiple logic approach based on craft and the re-enchantment of consumption through reflexivity, authenticity, mimesis, and incantation (Figure 8).

The last research question—why do craft consumption re-enchant the market—is related to the pursuit of beauty and the way re-enchantment is reached. According to Firat and Venkatesh (1995), “the consumer finds his/her liberatory potential in subverting the market rather than being seduced by it” (p. 251). The re-enchanted beauty consumption relates to and goes beyond this statement, with the enchantment of the process of building the craft producer, which requires the skills, competence, judgment, and connection with knowledge that passes from generation to generation. The HNBP context adds to Hartmann and Östberg’s (2013) enchantment of consumption to create a market going beyond the authentication of a brand (see also Brown et al., 2003) and through the mechanisms of authenticity, reflexivity, mimesis, and incantation, thus re-enchanting the beauty consumption. These re-enchanted constructs (Suddaby et al., 2017) are alternatives used to counterbalance the rationalized constructs of institutional theory, which connects the theoretical lens of this research with the re-enchantment of consumption (Firat & Venkatesh, 1995). This connection corroborates the argument of Hartmann and Östberg (2013) about the relation between enchantment and authenticity. To better understand the complexity of the market with multiple institutional logics, the constructs that reflect the re-enchanted constructs of reflexivity, mimesis, and incantation help the delineation of this research. Adding to the constructs used in the data analysis, the blind spots presented by Cloutier and Langley (2013) directed my attention toward these aspects in this empirical research.
This study identifies how consumers use craft consumption (Campbell, 2005) to make and develop homemade products. Through the tradition of using natural ingredients for skin and hair care, consumers make their practice culturally, socially, and politically acceptable (Humphreys, 2010a) when they build up communities of practice (Wenger, 1998) to learn, develop, and make their cosmetics, thus catalyzing and legitimizing the market. This authentication is attained by mobilizing a variety of logics that permeate society and culture (Kjeldgaard et al., 2016). Ideological and mythological resources (Ulver-Sneistrup et al., 2011) are central to reinforcing their legitimacy when consumers develop and make their own products. Different from Edmunds and Turner’s (2005) claim, HNBP consumers use knowledge from past generations not to bring about change but rather to reinforce the credibility of their products and gain authenticity in their practices. HNBP consumers’ activities engender changes in the beauty market and in the creation of new segments through the “distributed interactions among consumers” (Dolbec & Fischer, 2015). Thus, this study extends the observations of Dolbec and Fischer (2015) in a context of consumers by using old market logics that are not engaged in the market itself, but are from other markets, such as cooking and DIY, to reconstruct new logics for their beauty consumption. The consumers develop new skills, knowledge, judgments, and passion to express themselves; they apply the essence of the craft consumption (Campbell, 2005; Sennet, 2008) to the development of new products and practices that become incorporated in the market through a process of incantation that does not conform to norms and values in the organizational field.

The choice of producing their beauty products reveals a trade-off that relates to a lack of confidence in the market. What is at stake is the consumer conflict with the market process of production, not the market itself, or the myths or ideologies it helps to forge. The homemade production reflects consumers who are positioned between preserving their beliefs in the manufacturing process and attempting to achieve similar results that the ready-made products provide. Therefore, their engagement is not against the construction of beauty in the face of market myths and ideologies. By making their own cosmetics, the consumers propose a particular way of being beautiful, suppressing what they believe that the market does wrong and developing a new way to achieve similar beauty results. While Thompson and Haytko (1997) showed consumers combining and juxtaposing countervailing fashion discourses, and Sandikci and Ger (2010) discussed those who want to differentiate themselves from other consumers, in the context studied here, consumers do not resist the dominant beauty forces while resisting the mainstream market, nor do they want to differentiate themselves. Instead,
they preserve their beliefs while attempting to achieve similar results to those achieved by the ready-made products of the mainstream industry.

Consumers draw on multiple logics to actively create a market in an institutional bricolage that constructs a specific market. The use of multiple logics helps them to spread their practices and create this segmentation related to craft production and non-consumption. They do not gain knowledge from institutionally provided resources (Maciel & Wallendorf, 2017), but they despise the formal scientific authorities searching for information within groups, family, or ancient knowledge from past generations. The way they found to transform and draw on institutional logics used by the established market, such as technology, non-consumption, craft, and traditions, create the apparent detachment from the beauty market that ends up in the reinforcement of the same logics and the permanence in the market, though creating a new one. This argument corroborates Scott (2006), who claimed that “humans demonstrate a consistent propensity to alter their appearance, often in dramatic ways. From a cross-cultural perspective the feminist notion of ‘natural’ grooming is a perverse fiction. What is natural for human beings is artifice” (p. 12). All the naturalness of HNBP is still based on the beauty organizational field, being beauty an institution that “is then a social pattern that reveals a particular reproduction process” (Jepperson, 1991, p. 145).

To better understand the market change dynamics, one possible path for future research is to see how the industry receives these new practices and values, or the values in which this movement emerges. A longitudinal analysis of the market over the coming years can better ascertain the changes in the mainstream market and the increasingly popular craft beauty market, in which we can observe the emergence of the logics and how they are going to be entwined in the market. Another path that should possibly be observed is the dynamic view of the organizational fields that, according to Chaney and Ben Slimane (2014), it resembles a product life cycle curve, and “this process may entail instances of elimination, prohibition or the replacement of products or services” (p. 99). Since the history of the personal beauty market is one of cyclical movements that question the mainstream market in a constant practice of creation and destruction (Black, 2004), it can reflect this organizational field dynamic view; moreover, maybe the cyclical movements of the beauty and cosmetics market may change the dynamics (Figure 9 illustrates the first thoughts about the HNBP and cosmetics market in a dynamic organizational field view).
Other contexts, such as the anti-immunization movement or the natural birth movement, can indicate other strategies or follow similar structures of how consumers use craft consumption to change and create a market. Another future path for this research is the blending of two different orienting strategies mentioned here and addressed by Thornton et al. (2012): the institutional logics perspective and the orders-of-worth from Boltanski and Thévenot (2006). Doing so will help us to establish how logics are created and changed and understand other conditions related to their evolution. I wrote a paper about productive consumption affecting the market dynamics (Morais, Brito, & Quintão, 2019) that can also be further developed. It is also possible to analyze the data using the practice theory approach and to ascertain how it relates to the institutional logics perspective to better understand the bridges between the micro and macro levels of analysis.
REFERENCES


Belk, R. (2014). You are what you can access: sharing and collaborative consumption online. Journal of Business Research, 67(8), 1595-1600.


APPENDIX A – Interview protocols

Interview protocol with consumers

Homemade natural beauty products interview and field guide note: Shoot video of home/place prior to interview.

We’re here to talk about you and the way that the natural cosmetics fit into your life. The video camera/recorder/iPhone is here to allow us to capture what you say more thoroughly and to capture some visual images for research purposes. We promise this won’t be used for any broadcast purposes.

Objective: Understand overall practices and values around self-care practices (30-40’)

1. How would you describe your daily care life? Personal experience.

• Can you tell me about the skin/hair care products you use?
• How do you describe yourself in relation to your personal care? Is this something that occupies significant part of your daily routine?
• When did you start using them?
• Can you remember how it was at the beginning?
• How was your care routine before the “natural” product?
• How do you use these skin/hair care products?
• Do you make some of them? How do you make it?
• Can you tell me more about this practice of doing it?
• What kind of product do you produce? Can you give some examples? Are they only for personal use? (to check if they are also commercializing the products)
• What benefits do you get out of that activity?
• Do you have any pictures of you using or making cosmetics?
• Any absolute must-haves?
• Did you discover any welcome surprises? Any unexpected disappointments? How would you describe your interaction in relation to personal self-care?
2. How would you describe the interactions with other girls? Community.

- Are there people you talk to about these products (about how to use or recipes)?
- Who are these people?
- When and how do you talk about it?
- Do you meet these people?
- What is the common interest of these people?
- How do you get information about the self-care products you use?

3. How would you describe the interactions in the market? Marketplace.

- Does the market offer the self-care products you use?
- How is the relationship of the traditional market in relation to the products you use?
- What do you do to get the beauty products you use?
- Where do you buy / how do you get your beauty products?
- What other alternatives did you consider? Why did you rule them out? Any aspects of other traditional products/practices that you liked better?

4. Can you tell me an example of the last self-care product you bought or produced?

5. Can you tell me how was the process from the beginning?

**Interview - protocol with companies**

Objective: To understand in a general way about products and values related to skin care. Understand the market and characteristics of ‘natural’ products.

Market in general.

- Can you tell me about the market for skin care products in general?
- What is the company’s main approach to the market? Consumers / products...
- Do you see any significant changes in the past 10 or 5 years? If so, which one?
- If there is a change, is it more in relation to consumers? Or the company? Or even competitors?
• How does the company deal with market changes?

Consumers.

• What are the main characteristics of the brand's consumers? Can you give me an example of how these consumers would be?
• What are the common interests of these consumers?
• How do you seek information for product development with consumers? How is this research done?
• What are the main demands of these consumers regarding skin care?

Products.

• Does the market offer "natural" products? Is there such a concept for the company? Does the company work with different product lines?
• Can you tell me an example of a product being produced / launched / or being launched?
• Can you tell me how the product development process started right from the start?
• Do you have any ingredients "hated" by the market? Does this apply to all of your consumers or just to a certain segment?
• How does the company advertise its products? Are there any more "natural" treatment lines?

**Interview - Technical protocol (pharmacist / chemical / medical engineer)**

Objective: To understand in a general way about products and values related to skin care. Understand the characteristics of skin care products. Understand the toxicity of ingredients present in cosmetics.

In my research, consumers point to harmful ingredients in traditional cosmetics and opt for homemade cooking using ingredients that come primarily from cooking.

• Can you tell me a little bit about the toxicity of cosmetics? Are they harmful to human health?
• Are there studies on ingredients that are actually harmful to human health? And the environment?
• Ingredients such as paraben and triclosan often appear in consumer speech. Are they really the ‘villains’?
• What about the use of ingredients like vinegar and baking soda on the skin, what do experts say?
• Has the pharmaceutical industry changed in recent years with regard to concern for ‘natural’ ingredients and products?
## APPENDIX B – The logics and its characteristics

<table>
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<tr>
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<th>Main logic (market-made)</th>
<th>Logic 1 (Technology - homemade)</th>
<th>Logic 2 (Non-consumption)</th>
<th>Logic 3 (Tradition)</th>
<th>Logic 4 (Craft)</th>
</tr>
</thead>
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<tr>
<td>Goal / root metaphor</td>
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<td>Convenience</td>
<td>“Avoid” consumption</td>
<td>Well-being</td>
<td>Doing</td>
</tr>
<tr>
<td>Sources of legitimacy</td>
<td>Market position of firm</td>
<td>Personal reputation</td>
<td>Personal reputation</td>
<td>Personal reputation</td>
<td>Personal reputation</td>
</tr>
<tr>
<td></td>
<td>Scale and scope of firm</td>
<td>Tradition (knowledge from past generation)</td>
<td>Science (human body as a “perfect” machine)</td>
<td>Tradition (knowledge from past generation)</td>
<td>Tradition (knowledge from past generation)</td>
</tr>
<tr>
<td></td>
<td>Product design</td>
<td>Experiments</td>
<td></td>
<td></td>
<td>Usage of known ingredients/from cooking</td>
</tr>
<tr>
<td>Sources of authority</td>
<td>Government regulation</td>
<td>Empirical knowledge</td>
<td>Personal networks</td>
<td>Personal networks</td>
<td>Personal networks</td>
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<td>Corporate hierarchy</td>
<td>Personal networks</td>
<td>Facebook communities</td>
<td>Facebook communities</td>
<td>Facebook communities</td>
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<td></td>
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<td>TV Programs, books</td>
<td></td>
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<td>TV Programs, books</td>
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<td>Self-production as a profession</td>
<td>Naturalness</td>
<td>Pleasurable self-production</td>
<td>Self-production as way of living, empowerment, pleasure</td>
</tr>
<tr>
<td>Basis of norms</td>
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<td>Increase profits/sales</td>
<td>Build personal reputation</td>
<td>Share knowledge</td>
<td>Build personal reputation</td>
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<tr>
<td></td>
<td>Build competitive position of corporation</td>
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<td></td>
<td>Build legitimacy of homemade cosmetics</td>
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<tr>
<td>Basis of attention</td>
<td>Resolve technological challenges</td>
<td>Resolve technological challenges</td>
<td>Find ways to take care of skin and hair by self-production or try to buy less to not generate waste Attention in not buying or not using anything</td>
<td>Find ways to take care of skin and hair by self-production or buying something “simple” Attention in doing instead of buying</td>
<td>Find ways to take care of skin and hair by self-production</td>
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<tr>
<td></td>
<td>Increase profits</td>
<td>Increase profits</td>
<td></td>
<td></td>
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<tr>
<td>Basis of strategy</td>
<td>Build recurring clientele</td>
<td>Build recurring clientele</td>
<td>Increase number of users</td>
<td>Organic growth</td>
<td>Increase number of users</td>
</tr>
<tr>
<td></td>
<td>Differentiate on product development</td>
<td>Differentiate on product development</td>
<td>Share knowledge through courses and internet</td>
<td>Increase number of users</td>
<td>Share knowledge through workshops, Internet, and books</td>
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<td></td>
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<td>Awareness</td>
<td></td>
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<tr>
<td>Informal control mechanism</td>
<td>Market for corporate control</td>
<td>Entrepreneurial firm</td>
<td>Entrepreneurial activity</td>
<td>Entrepreneurial firm</td>
<td>Entrepreneurial activity</td>
</tr>
<tr>
<td>Economic system</td>
<td>Market capitalism</td>
<td>Personal capitalism</td>
<td>Not buying</td>
<td>Personal capitalism</td>
<td>Personal capitalism</td>
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<td>Logic of investment</td>
<td>Capital committed to market return Build wealth of industry</td>
<td>Capital committed to market return Build wealth of industry</td>
<td>Build legitimacy of self-produced cosmetics Build legitimacy of not using cosmetics</td>
<td>Build legitimacy of self-produced cosmetics Build illegitimacy of mainstream cosmetics</td>
<td>Build legitimacy of self-produced cosmetics</td>
</tr>
<tr>
<td>Provider identity</td>
<td>L’Oréal, Helena Rubinstein, Deva Curl, Maybelline, Max Factor, Elizabeth Arden (Florence Graham), Pond’s</td>
<td>Fefer Pimento enterprise, Sabon Sabon, Éwé</td>
<td>Cristal Muniz, Lauren Singer and Bea Johnson (zero waste movement)</td>
<td>Cristal Muniz, Fê Canna, Fefer Pimento, Adina Grigore. Grandmothers and mothers.</td>
<td>Bela Gil, Fê Canna, Diário de uma vegana (GNT), Adina Grigore, Cristal Muniz (zero waste movement)</td>
</tr>
<tr>
<td>Event sequencing</td>
<td>1887 Recamier Manufacturing Company 1920 Commercialization of cosmetics intensify 1910 Pond’s (advertisement)</td>
<td>Increasing in Brazil from 2014 The starting point with the slow movement</td>
<td>1970s zero waste system, Paul Palmer 2000 theory into practice, zero waste movements 1986 slow movement</td>
<td>200 BC first mentions of cosmetic usage 1940 critiques to cosmetics 1960 anti-cosmetics movements</td>
<td>All the history of cosmetics before industry and still after 1900s</td>
</tr>
<tr>
<td>Data</td>
<td>“Cosmetic is almost a religion. There is no test or ingredients control in small markets or homemade. How do you know if it’s really safe?” (Prof. Armando - interview. 05 Apr 2018)</td>
<td>“So for the products you buy, know that it is very important to know who made that cosmetic, since most of the handmade products have no registration, which does not mean that the person who produced has no technical knowledge, do quality control, scientific research, stability tests etc.” (Facebook Cosmetologia Orgânica. 28 Jul 2017).</td>
<td>“I do not use anything, just water! :O I know it sounds crazy, but it works for me because the soap used to dry out the skin too much. What goal do you want? Take off makeup? Too much oil / pimples?” (Cristal - Face “Um ano sem lixo”, answering a follower. 07 Jun 2017)</td>
<td>“Each ingredient placed there speaks a little of me: a scent I like, an oil extracted from a fruit I ate in childhood, an herb used by my grandmother”. (Éwé - Facebook. 07 March 2017). “No need to be born knowing, for almost everything we find video tutorials on the internet, and why not, you can ask grandma, neighbor.”. (Fê Canna - Newsletter. 08 Jan 2017)</td>
<td>“For example, I do not make a cosmetic because I'm zero waste I make a cosmetic because I'm looking for a more natural alternative... without packaging. It's because I like doing manual. Got it?” (Fê Canna - Insta stories. 09 March 2018)</td>
</tr>
<tr>
<td>Comments</td>
<td>Applied knowledge</td>
<td>Empirical knowledge</td>
<td>Challenges the market. Not using anything - this creates turbulence in the industry (Prof. Armando)</td>
<td>Ignores existent science. In the same logic of science, but without the expertise of science, which ends up reinforcing the traditional market</td>
<td>Make it for themselves. Empowerment. Work dignifies.</td>
</tr>
</tbody>
</table>

Note. Developed from research data, based on the structure of Thornton et al. (2012).