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Understanding Alternative Choices of Handmade Cosmetics in the Postmodern Consumer Society

Master Thesis

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Abstract

Title	Understanding alternative choices of handmade products in the postmodern consumer society
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Key Words	Handmade cosmetics, Post-modern consumer culture, Handmade products, Signifying value, Authenticity
Purpose	The aim of this study is to investigate how consumers interpret “handmade” and assign meanings to handmade cosmetics in the postmodern world.
Methodology	The study is based on a qualitative research strategy that uses both ontology and epistemology to collect knowledge. Data was collected through semi-constructive interviews.
Theoretical perspective	The study is based on theories such as consumer culture theory, postmodernism, product essences analysis etc. For these theories, we refer to articles and books found in the different databases accessed through Lund University’s library.
Empirical foundation	The empirical data was collected through a semi-constructed interview of seven questions. The interview was conducted on 10 respondents via face to face interactions or via video calls.
Conclusion	As we revealed the associated cultural and emotional attributes is devoid of the economic value consumer chased in post modern society. Consumers have an emotional attachment to the value of hand cosmetics. Handmade producers identities deliver the feeling of uniqueness to consumers. Displaced meanings of handmade cosmetic remind consumers of traditional cosmetics craftsmanship. In addition, less packaging increases the consumers trust in handmade cosmetics.

Foreword

This thesis is a Marketing project written by us, students of the Business Administration faculty at Lund University during the spring semester 2014. This is our final project before achieving our Masters in Globalization, Brands and Consumption. Writing this research paper during a period of three months has expanded our knowledge in the handmade cosmetics field and it has provided this field with deepened studies since this topic has not been expanded previously. The aim of this thesis is to investigate how consumers interpret “made by” and assign meanings to handmade cosmetics in the postmodern world.

Since our research would have not been complete without the respondents’ answers, we take this chance to thank them all for taking part in our research. We would also like to thank Clara Gustafson for all these hours she sacrificed in order to read our thesis and give us the best advice.

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1. Introduction

1.1 Research Background

In the post-modern world consumers show behavioral complexity, cultural capital plays a considerable role in their decisions (Badot and Cova, 1992). This specific pattern of behavior establishes marketing conventions and ideas (Brown, 2006). Over the last decades, consumption has been subject to the appearance of both new consumption areas and new consumer life concepts. The market of cosmetics is no exception to this evolution. The consumers demand for safer and more sustainable alternatives has made chemical-free products the fastest growing sector of the cosmetic market, even during the economic downturn (Nichol, 2010). As Mike Featherstone (1991) puts it, the postmodern world is very much one where culture, broadly understood, plays a major role in consumption. Instead of consuming the goods themselves, people tend to consume the meanings of the goods. Thus our research paper is trying to explore the consumers' meanings of the phenomenon “preference of handmade cosmetics”. There has been a fundamental shift from mass-made and machine made products to handmade products (Luutonen, 2008). Knowledge of consumers' new preferences and the reasons behind this can help organizations develop a greater consumer-orientation marketing strategy.

We define “handmade cosmetics” as cosmetics made by human and made from natural ingredients, as opposed to cosmetics that are mass-produced, machine-made and made from chemical additives (Armstrong, 2009). The emergence of handmade cosmetics is an indication of the consumers' growing willingness to improve their link with the surrounding authentic reality. They achieve this by having a direct interaction with producers and by attempting to pursue a “proper” consumption in line with the new lifestyle and the new consumption concepts they are forged to. As Corrigan (1997: 84) states, the masses of people are now in a position having more choices than ever over their objects: consumers are in confusion between the best options and the primary essentials.

“Handmade” is a concept of production technique, and not directly addressed to the effect and the utility of products. This leads to our thinking of why consumers rather than maximizing the utility of a limited budget they have the tendency to behave differently when facing various purchasing opportunities. Cova (1999) puts the postmodern consumers' personality as

complex and chameleonic. Their dynamic preference for handmade cosmetics consumption choice does not relate to financial criteria but rather to the quality of life. This revolution can be traced back to the social and historical research that concerns the civilizing process, theorized by Elias and Jephcott (1994) as the domain of the "proper" way of consumption, throughout the historical period but tend to become more diffused and general as more and more aspects of life demand "proper" forms (Elias, 1994 cited in Corrigan 1997:84).

Companies today also recognize that consumers are varied and scattered. It is important to design accurate customer-driven marketing strategies that build the right relationships with the right customers (Armstrong and Kotler, 2007). Today, the producer-consumer relationship has changed; it has become a "two-way understanding" and communication that has added value for both sides: both the consumers and producers of goods and services (Koo, 1997). As mentioned by Luutonen (2008), handmade products are "very personal" and they represent "meaningful products".

LUSH is a company that produces handmade and fresh cosmetics; it has been increasingly popular since 2002 (Lush Media, 2013). Every product in their shop is, just like fresh fruits and vegetables, preserved on ice and packaged in a wooden basket, making it look more like a grocer's store than a cosmetic shop. In addition to being handmade, their products are produced with fruits and vegetables as main ingredients, and are chemical free. Furthermore, each product is labeled with a sticker displaying the name of its manufacturer and the date of production, as a proof that all products are in fact made by hand and fresh. In our thesis, we will use a lot of examples from LUSH and most our interview participants are customers of that company.

Handmade cosmetics as a new stream in cosmetic industry have been emerging for the past several years, yet there are few studies that explore the consumer's meanings behind this trend. The presence of researches in the field like "Handmade Memory" by Luutonen (2008) and "Crafting Object: the embodied production of rational exchange" by Glover (2011) etc have laid a foundation for our research. Following these we will go on to build richer and more valuable explorations of consumer cultural meanings associated with "handmade". This concept of cosmetics produced with a personal and human touch will serve as a new marketing strategy that will also apply to other sectors in the whole market.

Existing knowledge about this new consumption area can be found in research, such as handmade products essence analysis and craftsmanship products theory. These researches could explain the existence of handmade products as product segmentation in many fields, yet we believe it is important to research on this trend in a post-modernism context as the world of consumption is significantly changing (Brown, 2006). Since the conventional ideas are now entering postmodern marketing practices and are spreading into new consumption areas just like “handmade cosmetics”, we will follow the postmodern consumer culture theory (Holt 2002; Brown 2006) in order to study the new consumer meanings based on the existing knowledge, and uncover new insights from the “alternative choice of handmade cosmetics”.

1.2 Research Purpose

The aim of this paper is to investigate how consumers interpret “made by someone” and assign meanings to handmade cosmetics in the postmodern world. In this paper we first to identify the dynamic social cultural triggers that drive the trend of “handmade cosmetics” in postmodern consumer society and second, we try to understand the consumer-producer relationship of “made by human being” in opposite to “made by machine”.

The study will begin with a series of literature reviews on postmodern consumer society, social meanings associated with handmade cosmetics and historical development of handmade cosmetics to help us gain knowledge about the lifestyle concerned with the proper consumption and the civilized process of consumption. In doing this we can build a solid foundation towards consumer meanings in the trend of “handmade cosmetics”. Guided by this knowledge, we carry on by collecting rich data that will allow us to answer our research questions. For that part, we use semi-structured depth interviews with consumers of handmade cosmetics, and this will help us gain insights to their decisions.

2. Theory

In this chapter, we first introduce the background of our study, how consumer culture is affected by the shift from modernism to postmodernism. Knowing the new characteristics of consumers in the postmodern world, we move to the specific field of handmade cosmetics. We construct our theory foundations with a series of relevant researches. We demonstrate the historical development of handmade cosmetics and the changes of its social meanings by mainly focusing on what changes the new social cultural triggers have developed in the cosmetic field. Then, we emphasize on how the “labor efforts” plays its role in bringing new meanings to consumer. We also explain the displaced meanings and the sign value of “made by someone” that influence the consumption decisions. Finally we discuss authenticity; how it reveals the consumer’s new expectations and how it influences consumers to choose handmade cosmetics.

2.1 A Postmodern and Cultural Approach to Understand the Consumers of Handmade Cosmetics

In this part we will depart from the postmodern consumer society in order to understand the development of handmade cosmetics consumption. As Van Raaij (1993) points out, we live in a particular era of transition from modernism to postmodernism. Consumer society has also changed along this pattern during the past few decades, leading to an emergence in the cosmetics consumers’ expectations. The purpose of this part is to follow the shift from modern consumer society to post modern consumer society. From the implications of this change, we will be able to understand the new expectations and considerations of cosmetics consumers. Based on the post modern consumer culture, we will come up with a foundation to understand the new characteristics of cosmetics consumers.

2.1.1 Transformation from Modernism to Postmodernism

Modernism is founded on the development of technology, the emergence of industrial capitalism and the separation of production from consumption from late 19th to early 20th century (Firat and Venkatesh, 1995). Modernity emphasizes on production (Abramowitz, 1988), and the consumer is more concerned about the usefulness of products. In the postmodern consumer society, consumers have started to focus on “personality” and on the

presentation of one's self using the techniques of grooming appearance and body maintenance (Featherstone, 2007).

Table 1- From modernism to postmodernism by Stephen Hicks (2011)

	Modernism	Postmodernism
Time	1450-1960	1960-
Production	Industrial revolution Mass-production Factory Centralized	Information revolution Segmented-production Decentralized
Orientation	Nationalist Business exclusive	World and local Pluralist Eclectic inclusive
Culture	Mass culture Reign style	Taste culture Many genres
Metaphysics	Realism	Anti-realism
Human nature	Autonomy	Social construction and conflict

Table 1 shows a comparison between modern world and postmodern world by Hicks (2011). Modern world is an “industrial age”. As Hicks (2011) writes “If I had to portray modernism

in an image I would picture the functioning cogs of a machine”. Mass production is accompanied with mass consumption. Technology development drives the growth of businesses. The absolute knowledge leads to a mass culture in this particular age. Consumers are more rational than the pre-modern society, and human knowledge is gained through the progress of science and competing politics. Marxism metaphysics promote the existence of an external reality that could be explained by scientific theories.

In the postmodern world there is some opposition against the belief in a modern world, especially against the quick “progress” in the industrial age. People start to develop doubt about the theory that technology could lead human society to endless betterment. In the post modern world there is no definite meaning to knowledge. In other words, in the postmodern age, the beliefs are more polarized, and cultures are dispersed.

This social transformation is also reflected in the cosmetic industry. In the early 20th century cosmetics were produced as mass products by factories and machines. At that time, cosmetics firms such as Helena Rubinstein (1903), PrincessPat (1907), MaxFactor (1909), L’Oreal (1909), and Elizabeth Arden (1910) emerged. During the first decade of the 20th century, mass production and advertising of cosmetics were fueled by capitalism. The cosmetics consumption by American women amounted for just one out of five (Glamourdaze, 2012) However, after some time, this kind of endless supply and consumption showed cracks. Over the generations, the pollution from the mass factories has caused global warming, new diseases associated with food and cosmetics contain harmful chemical ingredients. Consumers are now more aware of the dark sides of these limits caused by modern consumption, such as threatening both the environment and the health of consumers themselves. Consumers started to look for a rational way of consuming goods. The 2009 industry report by Packaged Facts reveals that the consumers react against the dangers of industrial cosmetics. This has led to a growing demand for safer and more transparent products (Armstrong, 2009).The consumption is no longer to be merely impulsive, hedonist and expressive (Featherstone, 2007). The typical example for that is the movement of “labeling of products contents” in the late 1990s. European consumers launched a movement in which they expressed the requirement from food producers to indicate the products’ content on the labels. Likewise, in 2007 “Carbon cost”, under the pressure of consumers, started labeling the products with the product’s content (Featherstone, 2007). These movements all demonstrate that consumption tends to be closely related to the producer, the production mode, the ingredients used etc. Consumers

have become aware of the consequences of their consumption choice, the social aspect of things and the dark consequences of certain products. As postmodernist researchers cite, in postmodern societies, the production-consumption cycle priorities are reversed. (Angus and Jhally 1989; Jameson 1982; Poster, 1975). In modern society, production is the priority and the supply determining the consumption; however in post modern society the consumption needs lead to what needs to be produced. Yet, there is no specific date that marks the entry into the postmodern era. Postmodernism was seen as the cultural logic of late capitalism, the third stage of the consumer society capitalism in the post Second World War era (Featherstone, 2007). The rise of postmodernism is considered to be a new conceptual framework that leads to a better understanding of the social and cultural changes and in addition it leads to a change in the consumption and marketing practices (Badot and Cova, 1992; Brown, 1993; Svanfeldt and Cova, 1993; Firat and Venkatesh, 1993; Hirschman and Holbrook, 1982; cited in Hamouda, 2012).

Postmodernism consumption is associated with social codes and relationships that are produced and reproduced over time, therefore consumers care about the feelings the products give rather than the resultant products themselves. Rationality is a main characteristic of modernism; therefore marketing practices are based on identifying and satisfying consumers' needs. On the contrary, in postmodernism, when constructing the marketing paradigm, lifestyles and relationships between communities are taken into consideration (Balandier, 1985).

2.1.2 The Postmodern Culture

Postmodern researchers Firat and Venkatesh (1993) sum up the five characteristics of the postmodern culture as: hyper-reality, fragmentation, reversal of production and consumption, juxtaposition of opposites and decentering of the subject. These five traits will help us identify the new expectations of the consumers and the implications related to the preference of the handmade cosmetics phenomenon.

Hyper-reality

According to one of the most prominent postmodernist philosopher and researcher, Baudrillard (1983), hyper-reality is the realization of what is hype, of the simulation or of the

romanticized imagination of what is thought was once real. Hyper-reality refers to more than just what the reality was considered to be in the scientific modern era that was composed of what originally was and is hype in the postmodern consumer society. In other words, in the post modern consumer society the product's information is no longer an indifferent matter. LUSH mentions the name of the producers and lists the ingredients content on their cosmetics. The production of authenticity in handmade cosmetics aims to permit consumers to identify the "true" origins of the products they use.

Reversal of production and consumption

The production and consumption cycles are reversed. In postmodern cultures, the products are increasingly becoming the essence of societies and therefore consumers increasingly reproduce and alter the simulated images of the products. In other words consumers are the ones generating the meaning of certain consumption patterns. Consumers' preferences may provide various forms of meanings and individual values. Moreover, different consumers' lifestyles can emerge in to identical consumers' preferences (Hamouda, 2012). Individuals tend to choose the products in which they advantageously reflect themselves. As Thompson and Troester (2002) explained, postmodern consumption activities reflect the micro culture's value system.

Fragmentation

Fragmentation is another major characteristic of the postmodern culture (Baudrillard 1981; Jameson 1982; Stephanson (1988). This term was first promoted by Lyotard (1984) as no universalism in social life, and that each individual differs from another. The consequences of this condition have led to a discontinuous and disjointed opinion among consumers. Rather than having a single choice common to all, consumers have relatively different preferences. These diversified choices regroup the consumers into different subcultures and communities. In marketing practices, as Maffesoli (1998) points out, the postmodern word "fragmented community" is often used as a synonym to the real term "tribes". Handmade cosmetic as one segment represents an image in the postmodern world demonstrating the consumer's lifestyle and cultural orientation.

Decentering of the subject

Uniqueness is attached to signifiers separated from their original referents (Firat, 1991). But the uniqueness could act as a signifying role which might deviate from the original subject and represent another expression. The mass-produced items are initially identified by a certain brand name because brand name itself symbolizes something. The postmodern subject has multiple meanings changing according to the situation one encounters (Gergen, 1991; Solomon, 1992). The distinction between subject and object becomes complicated.

Paradoxical juxtaposition

According to Firat, postmodern culture is combined and juxtaposed (Firat, Sherry and Venkatesh, 1994). This contradiction can be found within the individual and the individual with outside social cognitions (Firat, Sherry and Venkatesh, 1994; Foster 1985; Gitlin, 1989). The consumption decision is more complicated as postmodern consumers navigate in several meaningful ways of being. Social desirability is no longer a single orientation under mass culture, it is considered as a personality feature that characterizes orientations and positions of an individual towards social values (Edwards, 1957).

To sum up, in postmodern world consumers require a higher level of product authenticity, and more factual information of the product should be provided. Individual preference is more scattered. The diversified culture leads to more fragmented consumption groups. The objects a signifier can be the expression of an image that deviates from original subjects.

2.2 Social Historical Development of Handmade Cosmetics

Traditionally, the handmade development is associated with the idea of unproductive females and the domestic work like weaving and knitting. Therefore, the term “handmade” is hard to integrate with commercial values (Bratich, 2006). However, capitalists turned “handmade” from the private domestic production into the market for public sphere (Bratich, 2006). For instance handmade soap, one of the oldest handmade cosmetics, was produced by smaller handcrafted soap makers in rainforest areas, and they were rarely found in urban cities at that time. Visitors like Donagh saw handmade soap for the first time during his visit in a village; he was impressed by how the local people, using old fashioned techniques, were able to

produce personal care products out of natural ingredients. He learned the handmade production technique and then set up a handmade soap workshop in Ireland. This is how the famous “Handmade Soap Co” was born later on.

The “Preference of handmade (or handcraft)” can date back to the 19th century “arts and handcrafts” movement (Crawford, Ball, Mishra, Salmon and Timpero, 2007). The movement was firstly developed in UK by a group of scholars in the University of Oxford (Campbell, 2006). The participants of this movement advocate a revolution of conventional production mode. According to Ruskin, a researcher of this movement argues that separating intellectual acts from manual acts has a negative influence on society. This idea was backed up by Morris who stated that "Handmade products” coined the greatness in the art of the common people, without dignified, creative human occupation people became disconnected from life". (Ciaravino, 1991; Shankland, 1980; MacCarthy, 2009). A moderate point of view is that the mass factory production is necessary but only for the purpose of releasing the heavy and repeating works. The director of the education department for the German government Muthesius thought that mass production threatened creativity and individuality. Arts and handcrafts movement quickly spread to the whole Europe and led to a new wave of anti-industrialists (2007). Meanwhile the movement enabled the handmade products to become noticed and retrieve their value since they are produced by human beings rather than machines.

The industry of handmade cosmetics had already started to grow in the 19th century. At the beginning, the handmade cosmetics were only sold within a regional scope. “Manufacktura” is one example of the “arts and handcrafts” social movement. The Czech craftsman inspired by the original handmade beer mask in old Bohemian, established his own firm in Prague that creates and produces handmade cosmetics (Manufacktura, 2013). It was not the only company interested in handmade production in this particular age. LUSH, another handmade cosmetic company opened its first store in the same period. In 1995, their first handmade cosmetics shop was opened in England (LushMedia, 2013). With the development of the anti-industrial movement and the fulfilled new demand of safe products, handmade cosmetics spread rapidly around the world.

2.3 Social Meanings Associated with Handmade Cosmetics

Hagerman cites “modernity is an unfinished project” (Habermas, 1990:73). In which we can still apply rational thoughts and communication towards our social world and its institutions. Consumers in the postmodern world seek for a more proper way of consumption and intend to balance the utility and the other considerations. Elias (1994) also refers to this social historical approach as “civilizing process”. In other words, some social trends have also triggered the development of handmade cosmetics.

2.3.1 Safety

In 2003, EWG launched a campaign “Health care without harm and women’s voice for the earth”. They released a report saying that according to tests among all the cosmetics on the market, 70% contain phthalates” (EWG, 2001). In the modern society, mass machine made cosmetic production leads to growing concerns regarding chemical additives (Organic Monitor, 2007). In 2011 a study by Deloitte shows that two thirds of people are concerned about hazardous chemical ingredients within personal care products (Deloitte, 2011). Some consumers have started doubting the safety of mass factory made products. In addition, consumers have become insecure with the idea that these products contain preservatives. Therefore, in order to reduce the risk of buying cosmetics loaded with chemical substances, shoppers try to choose products that have a shorter ingredients listing and that do not contain toxic chemicals (Lodenn, Ungerth and Serup, 2007). Doyle adds to this idea the importance of trust in consumption: the consumer looks for trustworthy products; and the trust can be towards the brand, the producer or the ingredients etc. (Doyle, 2013). In fact, according to Cicolella (2006), even the most popular cosmetics contain toxic ingredients. With the widespread of the media, consumers have become more aware of the chemicals' negative side effects (Cicolella, 2006). The spread of healthy knowledge and growing awareness of environment switches the market trend in the cosmetics industry. Green cosmetics increased by nearly 20% between 2006 and 2008(Nichol, 2009). Consumers demand for safe and transparent cosmetics more than ever. Natural cosmetics turn to be the “second mainstream” and they are called the “wise alternatives” (Armstrong, 2009). LUSH mentions that its products rarely contain anything other than natural ingredients. They use preservatives only in the few cases where it is necessary and when there are no natural substitutes. Actually the first LUSH store was established in 1995 but it was not until 2002 that the brand was expanded

and that it had a store in several locations. During the period between 2000 and 2010, LUSH went through a rapid extension; it was the biggest expansion in LUSH's history. 470 new LUSH stores were opened at that time (LushMedia, 2013).

2.3.2 Environmentalism and Sustainability

Besides the dark sides of the products' safety, consumers also noticed that mass-machine made cosmetics are a threat to the environment. The first threat is the pollution emitted in the environment during the production process, the second threat is the over packaging of cosmetics and the third one is the use of nonrenewable resources. The United States' Environmental Protection Agency points out that there are more than three million tons of chemicals that come from personal care products that are dumped into waterways each year and they are adversely impacting the ecosystems. Macnaghten and Urry (1998) explain that consumers' responses to nature are derived from specific social practices in particular from practices in their residencies which produce diverse nature and values. Consumers are informed of how their consumption decision affects the world around them.

Historically, craft usually made use of the very original resources, handmade products are associated with environmentalism and sustainability, and this can be due to the fact that most of the artisans of handmade products lived relatively close to the raw materials; they lived in forests and interior regions in order to collect the material for a lower cost (Meinolf, 2011) The handmade products are deeply rooted in some sort of traditional manufacturing production mode. Handcraft is the opposite of factory and machine crafts: its productions cause a very limited amount of pollution and it uses renewable resources and more ecological materials. Nowadays these notions are still embodied into handmade products (Meinolf, 2011). Co-Founder & Managing Director of Lush States "Lush handmade cosmetics can mean green, it has a wonderfully addictive feeling about it" (LushMedia, 2013)

Douglas and Isherwood (1979:62) argued that "the essential function of consumption is not to fulfill the needs in any prosaically useful way" Such as using cosmetics for making one look better, it's not only cosmetics function for body use we are considering but other rational and civilized thinking as well. For example we might also think whether the cosmetics producer used animal testing and whether the cosmetics contain chemical preservatives. From the perspective of consumers, culture values and norms are the fundamental factors in selecting

and justifying individual actions (Glover, 2011). Why they prefer handmade cosmetics is perhaps already beyond the effect and function of cosmetics.

2.4 Consumption from Heart-Cosmetics “Made by Someone”

2.4.1 Displaced Meanings and Signifying Value

Why do cosmetic consumers prefer the handmade cosmetics? Let's take one step back. Even though the handmade cosmetics are associated with concepts like natural, safe, ecological and environmentally-friendly, these associated meanings can still be manipulated by other machine made products through advertising. Isn't the mass machine made cosmetics enough? This leads us to another question about what else that attracts consumers can't be replaced by machine made cosmetics.

Marx explains that the commodity is a very mysterious thing, because the efforts of producers are embedded into the products (Marx, 1974). McCracken (1998) puts forward the displaced meanings of objects as “the meanings that can not be attained easily here and now”. This suggests we live in the reality of “here-and-now”; however we have the tendency to chase the ideal things that exist in the past or future. Corrigan extended the notion of displaced meaning as the following: when we cannot quite attain something, it can exist for us as a way of eventually attaining a whole ideal lifestyle that seems to be attached to it and in that way we are protected from losing our illusions (Corrigan, 1997:45). Figure 1 represents the goods as bridges to displaced meanings by McCracken. Consumers possess the goods with displaced meaning because the subject can convey a meaning of an ideal life that does not exist here and now.

The typical example of objects with displaced meanings is bygone objects, we seldom find it functional but because of its comprised history past and because we are curious about its myth of origin. This enables us to understand the reason why some consumers want certain objects even though they have very little use value. Handmade cosmetics obviously have the essential use value to enhance the body and appearance. Besides the use value, handmade cosmetics also have signifying value. For example Manufaktur, a handmade cosmetics company introduces its thermal spa salt as “This is inspired by a traditional history of famous spa town” and describe its Beer cosmetics “based on centuries old tradition of Czech beer

craftsmanship”. The displaced ideals are protected in such a way and yet still appear approachable. As McCracken (1998) explained, the goods not only tell us about the given social culture but also persuade us that this is the way things are by nature. When we possess the objects that have displaced meanings and signifying value it leads us to establish an alternative approach of seeing it, it reminds us of traditions and stories bygone. Consumers desire objects associated with certain ideal lifestyles; or we can say its displaced meanings. Some research pointed out the three different approaches by which goods convey memory to consumers. Bring consumers back experience by showing the things bygone, story the bygone information in the goods and embody the bygone memory (Kwint, 1999; Stewart, 1999; Luutonen, 2008). For handmade cosmetics, it reflects the traditional manufacturing mode of making cosmetics that is not the main stream in this industrial era.

○ = Consumer objects of subject (here and now)

♥ = Consumer objects of ideal lifestyle (bygone or future)

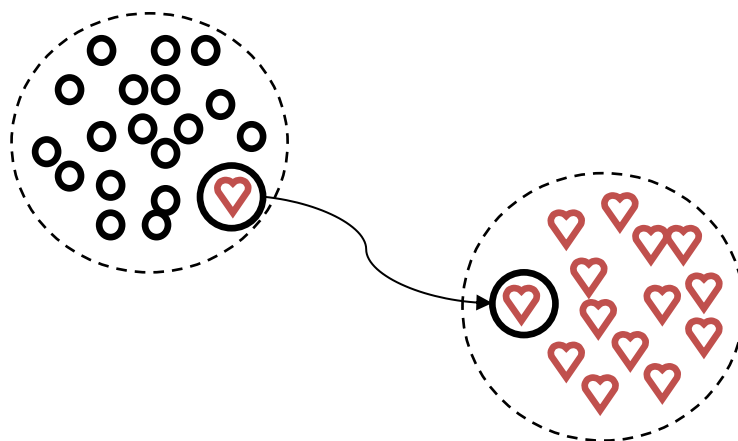


Figure 1- “Goods as bridges to displaced meaning” (McCracken, 1988)

Baudillard (1983) added that the signifying value of objects as “not only functional but it also signifies certain meanings”. Corrigan brings the signifying value further; he points out that the object ties up to a particular relationship to the world (Corrigan,1997:48). Baudrillard (1981) also argued what we brought can indicate the relationship to subjects. The handmade cosmetics which are worked out by people have a set of diffuse indications to consumers. The craft effort always includes the expectation of made by hand and represent the identity which carries the ideological weight (Glover, 2011). The labor of handmade reinforced the practice for who are engaged in create an imaginative labor for creating connections (Anderson, 1991).

In other words, the handmade works evoke people's imagination of the production process settings like where and when it was produced, also by whom. Luutonen (2008) believes that handmade products can convey the meaning of memory. The process of production contains the efforts of producers which are very personal; therefore this directly links to the producers identity. Glover (2011) also points that handmade notion is a gesture and an effort to indicate something unique. Machines enable standardized production but stifle the humanity and uniqueness. Handmade notably takes the advantages in nowadays microeconomic world as it reminds individuals of the craft effort (Glover, 2011).

Gemabalo, Migliore and Schifani (2012) discusses how products in the postmodern era are not just products but they belong to a lived past experience in which the consumers' emotions are revealed. As Featherstone (1991) points, in the post modern world, culture plays the major role in consumptions. Rather than consuming the products, we consume the meaning of the products (Featherstone, 1991). Handmade cosmetics are more than just the function of the enhancement of the body; they are a reliance of the production process and a connection with producer.

2.4.2 Essence Analysis of Products by Consumers

According to the previous research by Darwent (2010) and Luutonen (2008) , there are three stages to formulate consumers' sensations to products: the first sight impression, the physical facts seen and the interpretations of products meanings. As table 2 shows, in the first phase of product sensation judgments of consumers are more emotional than rational. There are less analysis processes in first impressions. Then the consumers enter into the decision making phase. The true physical information is a critical factor in this phase. The consumer starts being concerned about the manufacture mode, the producer, the ingredients, products function. The second phase regarding factual is more complicated than the first phase. Consumers create their understanding based on facts they would like to know. The final stage combines the first impression and the facts analysis but goes further than that. The consumer looks for the signing value, interprets and associates history and culture, and then assigns meaning to the products.

Luutonen (2008) applied this theory into handmade products. As she writes "in all the three stages, products are interpreted as semiotic bases in which various signs and sign

combinations become anchored”. Therefore in the advanced analysis of the handmade products, the first impression is product icon, second is product index and the last is symbolic meanings. In table 3, the first impression focuses on the handmade product as itself. The second phase brings the consumers attention to producers, the manufacturing mode, the material used etc. The third phase mixes the sensations from the previous two stages and forms a specialized meaning to the products in a certain social and cultural context. We can conclude that the signing value in the last phase is based on the facts of products; therefore the manufacturing mode and the producer in the second phase could both influence how the consumers formulate how they understand handmade cosmetics and how it influences their consumption decisions. As Luutonen (2008) explains, signs and symbols related to a product, which are named semiotics play an important role for the postmodern consumers; they affect the consumer's feelings, reactions and actions thus it helps in developing the feeling of products.

Table 2: Three-stage analysis of product essence by consumers

First impression	Facts	Interpretation and assigned meanings
<ul style="list-style-type: none"> • Feeling • Instuitive • Emotional 	<ul style="list-style-type: none"> • Facts • Information • Physical • Rational 	<ul style="list-style-type: none"> • Meanings • Understanding • Forming record

Table 3: Three-stage semiotic analysis of the product

First impression	Facts	Interpretation and assign meanings
<ul style="list-style-type: none"> • Icon • Product itself • Now 	<ul style="list-style-type: none"> • Index • Other associated information • Gone 	<ul style="list-style-type: none"> • Symbol • Formed meanings. • the sign-combination • Future

2.5 Authenticity

Baudrillard (1983) identifies the origin of authenticity by studying the theories of big philosophers such as Plato, Descartes and Montaigne; he relates the concept of the "ideal interiority" to the concept of authenticity: he says that the inner feeling of the self is what pushes society to seek for the two characteristics of authenticity: identification and idealization. Authenticity is used to relate to the surrounded connections like culture, time, place, community and even moral values (Badot and Cova, 1992). Sinclar (2013) aims to further develop on the link between authenticity and consumption which is according to him a contemporary field of research. In his view, authenticity is not necessary produced by the nostalgic feelings one gets from the consumption of a certain product; rather these feelings are created depending on the way the products are fabricated and depending on the way the consumers identify to those products. Manufactured products are produced in large amounts and their production usually follows a cost-reduction strategy that takes into account cost and time efficiency (Luckman, 2013). This profit chasing character and the hidden-works eliminate the authenticity of mass made. According to Soat (2013), the visual appeal of products that focus on the products features rather than on its brand plays an important role in the customer's consumption choice. Since transparency has become an important matter in today's market, producers are urged to expose their products to consumers either by showing samples or by having see-through packages or even by removing the packaging (Baudrillard, 1983). LUSH has adapted this strategy, most of their products are displayed without packaging and this makes it very clear that the products are made by human labor.

To sum up, in the theory part we discuss the social and historical development of handmade cosmetics and the associated meanings with handmade cosmetics. As we explore this phenomenon from the perspective of consumers, at the beginning of this chapter we introduce the new characters of postmodern consumers. Then we explain the social movements in the cosmetics field and how this impacts on the handmade cosmetics. In doing so, we gain knowledge of how this new phenomenon "preference of handmade cosmetics" emerges in the post modern world. Then we add the consumer culture theory to explain the displaced meanings. This theory builds a foundation for us to understand the signing value of handmade cosmetics and how this cultural and emotional attributes influence the consumption choice in the post modern world. Further, we bring out the product essence analysis to help us explain the process of how consumers create meanings to products. Finally, as hyper-reality act as an

important character in post modern consumer culture, we add authenticity theory to help us investigate whether authenticity contributes to the consumers' understanding to handmade cosmetics. This chapter helps us to gain knowledge in social and culture triggers to “preference of handmade cosmetics”. Beside, consumer culture theory regarding displaced meanings and product essence analysis build a solid foundation for our consumer research.

3. Research Methodology

3.1 Research Philosophy

For our study, we have chosen to follow a suitable philosophy; it is important to note that the philosophy we have chosen does not apply to all research approaches and will lead to different results in different cases. Many social constructionists advocate the idea that meanings are created by people (Doyle, 2013). As Strauss and Corbin (1990:81) believe, expressions can reflect the particular values, beliefs and language of the individual or of a group. As our research falls into the Consumer Culture Theory (CCT) field and as we are studying the postmodernist consumer meaning of a social phenomenon, we have chosen to follow a constructivist ontological approach in which we will gain knowledge by studying the social actions (Bryman and Bell, 2011: 16). In addition, ontology will permit us to study the "outcomes of the interactions between individuals" rather than a phenomenon "out there" (Bryman and Bell, 2011: 386). This permits us to assign meanings to the words and the experiences of consumers. We agree with Thompson (1994) that it is possible to explore reality through language and conversation.

In our research and as we collect data, we will also gain knowledge through a process called epistemology (Koch, Lindhe and Ljung, 2010); there are two ways of gaining knowledge in epistemology: through reasoning (rationalism) or through experience (empiricism) (Gendler, 2001). A hermeneutic phenomenological approach is recommended in CCT studies in order to interpret a certain social phenomenon using an interpretive stance (Babbie, 2001). Philosophical hermeneutics were firstly promoted by Whetten (1989) and developed by Gadamer (1976). Whetten (1989) explains that the philosophical hermeneutics focus on how individuals give meanings to the part and relate it to the whole. Hermeneutical philosophy is mainly referred to how a personal experience makes up meanings to different objects in the world evolving around it. The hermeneutic interpretation studies the interaction of individuals from a subjective view (Whetten, 1989)). Therefore our study follows a hermeneutic view that guides our research towards figuring out the consumer's meanings associated to handmade cosmetics.

3.2 Research Strategy

Our research is about understanding why handmade cosmetics have grown to become a preference in the postmodern consumer society. Firstly we will try to sum up the original associated meanings with handmade cosmetics based on the pre-existing knowledge such as the evolution of the cosmetic industry and the historical development of handmade cosmetics. Then we proceed to identify the consumer's meaning of "made by someone". Since Kolter, Wong, Saunders and Armstrong (2005) described that the exploratory study aims to define the problems and suggest hypotheses through a series of preliminary information, we therefore choose to implement an exploratory study.

Qualitative research is hermeneutical; the implication of this research method leads to the interpretation of certain experiences or actions (Babbie, 2001). Strauss and Corbin (1990:17) explain that qualitative research regards lifestyles, behaviors, stories and interactional relationships. Our research attempts to understand consumers' perceptions and examine the social cultural triggers that lead to the preference of handmade cosmetics. As Bell and Bryman (2008:25) summed up, the quantitative research strategy focuses on decoding social realities such as language and actions into objective realities. It is important for us to understand what lies behind this new trend and we do so by interviewing consumers of handmade cosmetics.

Some researchers criticize qualitative research. In their eyes, this type of research strategy is not applicable for a general use, they doubt about its data validity and reliability (Eysenbach and Till, 2001). Some other researchers add that qualitative research lacks of ambiguous connections between theories and research (Bell and Bryman, 2008:282).

However, in the past 47 years, the qualitative research has developed dramatically (Babbie, 2001). Today, the qualitative research strategy is effective in certain studies especially in psychology and consumer culture. As Eysenbach and Till (2001) explained, qualitative research takes an exploratory orientation to reveal the logical process of words or actions which involve a series of complex thoughts and emotions of individuals. Bell and Bryman (2008) also added that for many social sciences researchers, the qualitative research is a helpful and meaningful approach that can be used in various studies. Eysenbach and Till (2001) suggest that qualitative researchers should follow the ethnomethodology and take a

similar social role to the object studied during the research process. As the ethnomethodology seeks to understand how social order is created through conversation and interaction, it suits our research philosophy (Eysenbach and Till, 2001).

3.3 Research Method

Some researchers suggest that the research method used should be creative but at the same time accurately respond to the particular questions and subject matters (Laverty, 2003:16). Patton (2002) argues that phenomenological research could help to uncover how the people make sense of their personal life experiences. Even we take LUSH as an example for our background research to gain knowledge of handmade cosmetics but we decide to exclude case study as our research method, because our research is not emphasis on internal cooperation its focus on external consumer. The central idea of our study is to understand the meaning of a hermeneutic phenomenology that reflects consumers' mind through their own experience. Philosophical hermeneutic is a philosophy and not a methodology (Strauss and Corbin, 1990); therefore we choose interactive phenomenology as our research method to conduct our research.

Some researchers suggest that ethnomethodology can help to understand how social order is created through conversation and interaction (Eysenbach and Till, 2001). However we found that the ethnography is not suitable for our study because it emphasizes on the cultural knowledge of the respondents (Spradley, 1979). As Kotler, Wong, Saunders and Armstrong (2005) argue, ethnography concerns the routine and daily life of consumers. The researchers that follow the ethnomethodology are more like observers or loiterers (Spradley, 1979) rather than interpreters and explorers. In our study, the preference of handmade cosmetics is a phenomenon that still remains as an unusual experience in the consumer society. An initial understanding of the preference for handmade cosmetics in the post modern consumer world is not fully built. Therefore we feel obligated to adapt the interpretive phenomenology that focuses on uncovering concealed meanings, which are embedded in the narration of consumers (Kotler, Wong, Saunders and Armstrong, 2005). The interpretive phenomenology as Spradley (1979) described is the need to uncover the individual's consciousness from the respondents' subjective experience. This allows us to interpret and analyze the data we obtained through the interviews.

3.4 Data Collection

According to Bryman and Bell (2007:563), the philosophical hermeneutics research method is used to analyze texts by taking into consideration the persons behind it; the author links his "point of view" to the "social and historical context" in which the text was written. In this paper, among the different data collection methods that exist, we use the interview. According to Kotler, Wong, Saunders and Armstrong (2005), it is the data collection method that provides the deepest and the best understanding of the consumers' thoughts and points of view: the respondents (which are consumers of handmade products) are the ones who know best about their experiences. With the interviews, we get closer to the consumers' and we get a clearer view over their experiences and beliefs. According to Bryman and Bell (2007: 622) the interviews help the researchers to unlock the truth and understand the consumer's meanings of things. As Rook (1985) mentions, the responses we get from each question will unconsciously relate to the respondents state of mind and will permit us after analyzing the answers to draw conclusions about their behaviors. Most of the interviews were conducted face-to-face or via Skype. Only one interview was conducted by email since the person asked for it and since her free hours did not fit ours, by doing that we were able to get the answers from a person that meets the characteristics of our target group, and in addition the person was not influenced by our presence (Bryman and Bell, 2007:659). According to Bryman and Bell (2007:660), face-to-face interviews provide more reliable responses because of the relationship built between the interviewer and the respondent. In order not to be distracted by someone's else interaction, we also chose to conduct the interviews at a one-to-one level with only one respondent and one interviewer (Bryman and Bell, 2007: 553) We choose not to use focus group because focus groups are difficult to moderate, this form of interview requires sophisticated skills of moderators (Malhotra,2010:149). As students, we still lack experience in hosting a focus group.

We decided to conduct semi-structured interviews in order to collect useful data and not to stray from the main idea and purpose of the interview (Bryman and Bell, 2007: 682). Unstructured interviews have the potential risk of bias the result and they require from the interviewer to have high coding skills (Malhotra, 2010: 312). For us students, it is hard to manage the direction of the totally free conversation. We did not use an unstructured or a structured interview because we wanted to ask the same questions to all of our respondents but at the same time allow for new questions or broader discussions (Bryman and Bell, 2007).

Our data was collected through semi-structured interviews of twenty to thirty minutes; this allowed us to get to know the respondents and cover deeper topics. With this, we were able to strengthen our theoretical review and develop our findings (Kolter, Wong, Saunders and Armstrong, 2005). Before the interviews, we had prepared seven questions covering the different parts of our literature review. Most importantly, the questions permitted for open answers; we did not mention any of the key terms we use in the theory in order to get more detailed answers and not to get answers the respondents think we need (Bryman and Bell, 2007: 668).

3.5 Sampling Method and Participant Selection Criteria

The quantitative research is based on measurements, so in order to increase the accuracy of the results the researcher should use a large sample size (Kitto, Chesters and Grbich, 2008). On the other hand, qualitative research is based on some persons' experiences, attitudes, lifestyle and others. In this case, the sample size is smaller (Patton and Cochran, 2002). Since we use the qualitative approach in our thesis, we have limited the sample size to 10 participants. We started with 8 participants but in order to make sure we have reached the "saturation" stage, we added 2 participants. At saturation, the interviews do not provide us with more useful data but rather with repetitive data (Patton and Cochran, 2002).

In hermeneutic phenomenological research, the participants are selected based on their experience with what the research is about; they should be familiar with the topic and willing to share their stories (Laverty, 2003). Therefore, we defined our participants' criteria needed: consumers of handmade cosmetics. We choose the snowball sampling by addressing the people we knew fill these criteria and then asked them to reference us to someone they know that also fills the sampling criteria is. According to Kitto, Chesters and Grbich (2008), it is easier to access participants rather than the people interested in the topic of the research (Hancock, Ockleford and Windridge, 2009). Our sample of participants was a nonrandom small sized sample, formed from friends and friends of friends.

Table 4- Respondent Profile

Name	Sex	Age	Nationality	Residence	Education	Occupation
Candice	Female	21	UK	Edingburg	Master	Student
Sunnie	Female	30	China	Beijing	Master	Manager
Coniglia	Female	25	Sweden	Lund	Bachelor	Student
Flora	Female	26	France	Paris	Bachelor	Sales
Lin	Female	24	China	London	Master	Student
Emma	Female	21	Greece	Southampton	master	Student
Sonia	Female	21	Lebanon	Southampton	Master	Student
Emilia	Female	30	Lebanon	Beirut	Bachelor	Pharmacist
Rhea	Female	25	Sweden	Lund	PhD	Researcher
Natalia	Female	28	Norway	Copenhagen	Diploma	Student and part time worker

3.6 Designing and Conducting the Interview

An unthreatening and relaxed atmosphere could help the respondents relax, open up and share their ideas, opinion and experience (Thompson, Locander and Pollio, 1989). Respondents who lived in Lund were interviewed in a café or at home. Some of our respondents that were recommended by friends do not live in Sweden. Due to budget and time limitations, we interviewed them via video calls like for example Skype. Video calls enable the respondents to choose any place they would like to be in during the interview. The flexibility of place

could help them feel relaxed throughout the interview. Before we conducted the interview, we started with a pre-testing as Malhotra (2003:233) suggests. One of our friends cooperated with us to answer the questions we had prepared. This helped us identify the problems of our set of questions, calculate the timing of the interview and decrease the potential risk of exceed the timing.

At the beginning of the interviews as Bell and Bryman suggest, we should indicate the research background (Bell and Bryman, 208:211). We tell our respondents that this research is for a postgraduate thesis and there won't be any potential risk for any disrespectful behavior and actions during the interviews (Thompson, Locander and Pollio, 1989).

About question wording in the interview, we follow the guideline of Malhotra (2003:314) that interview questions should be clearly defined. Questions with the specific time and frequency of consuming habits like "what cosmetics or personal care products have you personally used at home during last month, in case of more than one product please list all products you used and which brand the products belong to." were asked. We also avoid using any ambiguous or too theoretical words that are hard to understand. For example in our interview questions we replace the word "authentic" with terms such as to "believable" or "trustworthy".

We follow a logical order for our questions, from general to specific. The opening question is vital for interviewers to gain the trust and cooperation of the interviewees, thus it should be easy, simple and unthreatening. In addition it leaves some space for our respondents to express their own experiences even though it may not be really related to our main points (Malhotra, 2003: 317). Therefore we chose a very general question like how often they shop for cosmetics or personal care products, if they are loyal to a specific brand, what they find attractive in shopping for cosmetics. Then we move from the usage of all kinds of cosmetics to just the usage of handmade cosmetics; we gradually narrow down the scope into detailed questions such as "do you notice that there is a sticker on the LUSH products and that it mentions the name of the product producer?"

During the interview, we also interact with respondents, like for example sum up or interpret what they say "well, so you mean..." or "so the point here is ...right?" To avoid bias questions that lead our interviewees to give us the answer we assumed before; we use the critical incident method and leave the questions open. As Malhotra (2003:311) puts it, open

questions allow the respondents to freely express their ideas and feelings and this enables us to evaluate and interpret their answers into insights during the research analysis. Critical method refers to let our respondents describe the critical incident such as describe their last handmade cosmetics shopping experience. It is helpful for us to build a general understanding of the motivation and identify the significant part in their judgment. We want our respondents to freely talk about what mostly interests them in the handmade cosmetics, what were the feelings at the moment they noticed the name of the producer on the label. We encourage our respondents to provide further explanation. In doing this, we use the floating question technique to put forward some follow up questions. The follow up questions can be “can you tell me more about what you said”, “what do you mean by”, “can you give me an example of this”, etc.

Since we already did some background research and have a general understanding of the phenomenon we studied it is very easy for us to think we already know the answer. But we still have to learn to listen and explore from our respondents rather than talking ourselves. We also follow Strauss and Corbin’s (1990:93) suggestion to never take anything for granted. If there is some signal like waving a red flag such as “ never or no” in their answer the researcher should go further and take a closer look by asking why and what they mean and under what conditions they think so. This could be the key point for uncovering something new in our study.

As Irwin (2013) suggests, we record the interviews and then transcribe the record into word documents. The recordings avoid the limitation of our memory and allow us to listen to the interviewees answers as many times as needed. At the last phase of interview we will guarantee our respondents the data we obtained during the interview won’t be disclosed for any other purpose except for our thesis. We also promise to protect the anonymity of our respondents by using fake names in the respondents profile list.

3.7 Data Analysis

As Laverly (2003) advocates, when using the hermeneutic analysis, the study is based on the respondents’ narration and the interpretation is withdrawn from the data obtained within the hermeneutic circle. In other words, we pull out insights from the interviewee’s

description/responses rather than from our own understanding or creation, but the description should be understood in a more macro level by ourselves.

As Strauss and Corbin (1990) suggest for in depth interview analysis, researchers should take the role to interpreting the information data from perspective of respondents. It is vital for us to pull out the insights from their narrations. During analysis we take the principles of hermeneutic circle “linking part to whole” (Gadamer, 1975). We take notice of the micro truth and related them to the macro context.

Coding is the primary step in the analysis of qualitative research (Bell and Bryman, 584). We decode phrase and sentence into certain meanings, detect the feelings and motivations from the description. Strauss and Corbin (1990: 57) cite coding data is broken down from the original material and put back in a new approach; this is where theories are built from. During this process we reexamine the data we obtained and make comparison, then categorize the data. In the first step we examine the raw data we obtained and try to conceptualize it. To break down and conceptualize the data we keep asking the questions to ourselves like what it represents, and then we label their words and reflections. For instance, we notice a respondent speaks of “I believe their product are natural” we label believe it as “trust”. Then we ongoing find out why they trust them. We find she give us the reason before as she mentioned “their products in naked packaged and just laid in the ice or out in a basket”, and we code it as “authenticity”. There are two categories emerged from our initial coding: except for handmade whether any other attributes that also attached with handmade cosmetics in consumers eyes and how do they feel if the product is made by someone else rather than machine.

The coding works laid a foundation for us to relate each category in next phase. First we know what is it then we want to sort out the relation between each category for instance why these meanings are defined to be related to handmade cosmetics. How made by someone affect consumers and why they feel like this. We relate the trust to authentic. Then it is crystal clear that from consumers perspective authentic could extend of trust. During the process of analysis we also followed the hermeneutical interpretation principle as “linking the parts to the whole”. In another word, in the first level of analysis researcher code the individual interview, the second level of analysis requires to compare all the labeled terms in first phase and identify the similarity and differences from a particularity to generality level (Thompson, Locander and Pollio, 1989).

3.8 Collection of Primary and Secondary Sources

In order to reinforce our knowledge on the handmade cosmetics market and find reliable and useful information for our research, we used articles and books from the university database and the university library (Hox and Boeije, 2005). As we were not very familiar with the handmade cosmetics, we were collecting literature and theories as we went on with the writing. This helped us understand by using what knowledge already exists in handmade cosmetics in design the research (Irwin, 2013). In our research we focus on using the primary sources that we collected throughout the research (Nicholson and Bennett, 2009). In order for our paper to be considered as reliable, it is important to start by using reliable data (Nicholson and Bennett, 2009). We therefore searched for articles, journals and books through the different databases accessed from Lund University's library page. In the search for secondary data we used the references of other authors in order to get a general idea of the discussion for a certain topic.

4. Empirical Data

In this part we aim to demonstrate from the consumer's perspective, the meanings associated to handmade cosmetics and we try to investigate whether "made by someone" is a motive for consumers to prefer handmade cosmetics. Based on these two points, we will understand the preference of handmade cosmetics in the post-modern consumer society. We first categorized the 10 interview respondents into 4 groups. We created the groups based on the similarities of the respondents by cosmetics shopping habit. In the first part of this chapter we present empirical data in the form of transcripts of each of the 4 groups in order to provide a general understanding about the consumers' meanings of handmade cosmetics. Then in the following parts of this chapter, we analyze the results, compare and relate the previously coded interviews to dig out the similarities, the differences and the correlations between each category. Based on our data, we present our insights in the analysis part.

4.1 Participants and Their Handmade Cosmetics Experiences

In the post-modern consumer society, value is no longer limited to the function of goods; it extends to a rich meaning associated to the consumption of the goods (Featherstone, 1991). In our case, we identify the consumers' meanings of the phenomenon "preference of handmade cosmetics", which has led to an increase in new popular marketing practices in the past decades. What interests us is to understand how the "made by someone" creates a producer-consumer connection and impacts the handmade cosmetics' consumers. Below, we will demonstrate the 10 cases withdrawn from the 4 groups as a departure of our analysis.

4.1.1 Handmade Cosmetics is Personalization

Candice is 22 years old and studies public policy in the University of Edinburgh. Flora is 25 years old and she works at a consulting company in Hong Kong. During the background investigation at the beginning of our interviews, both of them mentioned they had newly become consumers of handmade cosmetics. They both had their favorite brands before but now they have switched most their consumption practices from the chemical and machine made cosmetics to handmade cosmetics. They are LUSH lovers but they also buy other brands such as Body Shop and L'Occitane.

“I shop for cosmetics 2-3 times a month. For personal care products I prefer the body shop body lotion, L'Occitane's hand cream and Lush's hair shampoo. Most of the products are recommended by my friends or I check the comments on cosmetics' forums. I won't care too much about the price, first it's a daily necessity for me second it does not differ too much in pricing”- Candice.

Candice believes that the price of personal care products does not differ that much between the brands or in other words, she doesn't consider the price as a priority for her cosmetics choices. The recommendations from friends have a big impact on her; she tries the cosmetics products her friends recommend. From the brand and the cosmetics Candice and Flora already used, it is not hard to conclude that they were already lovers of natural cosmetics way before they started using handmade products; Body shop and L'Occitane both build their brands around the concept of natural products (Nason, 2012).

“You can sense mixed herbal and flower scents from far away the shop. When you go inside you feel everything is very fancy, I say fancy because those products are not packaged and made in all kinds of different shapes.....I noticed my red head shampoo ball is made by Linaurre I think it's very sweet to put the name of the producer on the product sticker. It's so considerate. LUSH really respect their staff right? It demonstrates a personalization”- Candice.

“It's not the same; it's not a common shampoo as the one I bought in the supermarket. I feel more persuaded that it's really handmade that is why there is a name on the sticker unless they lied to buyers. The personalized and touched product contains some sort of humanity. I feel it is made especially for me. Not everyone gets the same thing, because human hands can't make exactly the same products as it is the case for machines. It's not expensive but it gives me the feeling it is a little bit more personalized than other personal care products”- Flora.

When respondents were asked about the difference between handmade cosmetics and machine-made cosmetics, respondents reflect they feel a sense of uniqueness when they use handmade cosmetics. As Candice described, the handmade soap are made into different shapes and made by different persons. Flora said “My friends bought the same kind of handmade facial mask as I did but the producer's name of each facial masks was different on

each one, it's so interesting". So both Candice and Flora say they can't find two exact similar products in this shop. We see that it is a kind of indirect communication in the handmade cosmetics between the consumer and the producer. That's why in Candice's words "I thought it's so sweet when I read her portrait and the name of my soap producer." The idea of handmade products creates a special consumer-producer connection that makes the consumer feel like the products she or he buys that are specially made for them. In their opinion, machine made is just a normal and plain thing in their daily life, it's cold and reflects a lack of communication, and everyone gets the same thing. Our respondents aim for personalization.

4.1.2 Handmade Reminds Me of Other Things

Clementine is 25 years old; she is a wine producer and works in Dijon, France. Clementine told us they have very popular medical cosmetics in France. Handmade cosmetics are rarely seen there; only few shops like Boutiques and LUSH sell handmade cosmetics. Clementine told us she is a loyal follower of medical cosmetics but she has been attracted to handmade cosmetics ever since they were introduced in France. She describes how the handmade cosmetics she buys create a scene.

"The first time I bought Boniface I felt like it reminds me of some old traditional crèche craft. I would spare one thought wondering about the image of the producer like it's an old woman or a woman from the village that makes the soap"- Clementine.

Sunnie is a 30 years old female, she works in a multinational corporation as a sourcing manager. During the interview Sunnie states that she believes in "value for money" the top grade brand is represent for quality. As she described "I usually use those superior brands like Chanel and Estee Lauder, I know it is chemical but I feel their effect is better."

Even though she is aware of the harm that chemical cosmetics can cause to her health, she still consumes chemical products; she doesn't care that much, she believes that "these cosmetics had been tested before so they won't cause too much trouble for your health and they are more effective than other cosmetics". However, why and how did she start using handmade cosmetics?

“I started using handmade cosmetics last yearI bought it when I went to a business trip to Prague, it’s a local store, I remember the store was called Manufakture; it’s very popular in Prague, you can see this brand everywhere in Prague: in shopping malls, next to tourist sites and even in the airport.....The salesperson told me that the beer mask is their first handmade cosmetic, they use the traditional technique passed over from generation to generation. It’s rare to see a mask made from beer. The salesperson said handmade beer mask has a long history and rich culture in Crèche. Perhaps It’s just my personal psychological effect but I do feel its special when I am using it at home....maybe I was influenced from the description of the salesperson....it makes me feel like if I’m using the cosmetics made by Bohemian crafters and I, myself experience the thing not particularly common in our era”- Sunnie.

As Sunnie reflects it’s a “personal psychological effect”; when you hear the story of handmade cosmetics, it reminds you of something uncommon and based on the ancient lifestyle. She considers the handmade cosmetics as something more than just a product; it is an experience.

Perhaps handmade cosmetics are not Clementine’s and Sunnie’s favorite cosmetics category; Clementine still sticks to medical cosmetics and Sunnie will not give up her luxury cosmetic brands. But there is one thing in common for these two respondents: in their view, they refer to “experience” when they think of handmade cosmetics. It seems that handmade products represents some kind of a different production technique that is far from the reality they are living and thus leads to consumers’ imagination and memory.

4.1.3 Handmade Cosmetics: Original and Natural

Coniglia is 25 years old; she is Chinese and studies economics in Lund University. When talking about cosmetics it shows that Coniglia is not that interested in makeup, she prefers “natural beauty”. She usually didn’t use lipsticks on a regular basis because it contains carcinogens; but surprisingly, Coniglia brought a lipstick from LUSH recently.

“I went to a handmade cosmetics shop with one of my friends, I saw their handmade lipsticks that are put into a little round box...very simple...my friend told me these handmade cosmetics

are nearly 100% natural ingredients. I thought its perfect for me, because I won't be worried of lipsticks when I'm having my meal, it is natural and safe"- Coniglia

We asked her why she is so sure that handmade cosmetics are natural, she thought for a moment and responded: handmade cosmetics give me the feeling of “original” no matter the ingredient they use or the way they produce my lipstick.

Sonia is 21 years old born in Lebanon and currently studying Marketing in the United Kingdom at the Southampton University. During the interview Sonia tells us she has a very sensitive skin and she easily gets allergies from cosmetics. As Sonia herself says “I am always afraid to try new products on my skin, I don't want to get an allergy.” So she chooses the cosmetics very carefully. “I prefer handmade products. It might be that it's only in my head that it is better but I think they work perfectly for me.” She is a loyal customer at LUSH, she doesn't worry whether she might be allergic to the products; she knows what products it contains.

"I think that if they mention natural I would definitely believe them..... actually I don't think they say 100% natural. But I believe them because why would they lie they could have done the products like others do it without putting so much efforts into them. I do trust them actually"- Sonia.

Sonia claims that she trusts the product made by human beings and that it creates a sense of safety; the natural ingredients LUSH promises to use are safe. Compared to the widespread manufactured cosmetics, handmade cosmetics are closely combined to the ideas of being natural and safe in the consumer's mind. In this study, the consumers that tend to be allergic to some products and those who seek for a healthier lifestyle would consider handmade cosmetics as their first priority.

"My skin is sensitive, easily allergic to cosmetics. But the natural ingredients could reduce allergy symptoms..... The first time I went to shop at LUSH, I bought a Lavender Mask. I remember the salesperson urged me test different kinds of masks, you can see the effect during the test especially the natural flower smell, she listed the ingredients contained in these masks; they all come from the very natural botany..... When I use it I believe it's the natural ingredients that bring the sense of safety and security"- Siline.

It is clear so far that all respondents described handmade cosmetics with the word “natural”. They further explained they “trust” or “believe” in the safety of these products because the ingredients are taken from nature and because products are made by human hands that won’t be harmful. In fact the consumers have some intuitively believe that handmade cosmetics are made from natural ingredients.

4.1.4 Truth at First Glance

Emma is a 21 years old girl from Greece. She currently moved to Southampton for her Masters in Management. During her free time, she enjoys shopping and meeting friends. One thing she is addicted to is cosmetics; she will go around the cosmetic stores on a regular basis even though she does not buy any cosmetics.

“I enjoy roaming around the shop looking at the products, reading and asking about them and of course trying out all the testers available. My favorite cosmetics shops are Body Shop and LUSH.....I enjoy it because everything is displayed as it is without anything hidden; you know they are no packaging and products are displayed like carrots, apples...and if they were just produced”- Emma.

Emma relates the handmade cosmetics to pure and authentic products as she feels comfortable knowing transparent information about the product.

Emilia is from Lebanon. After graduating as a pharmacist from the Lebanese American University, she opened her own pharmacy. During the interview, she had a double presence; she answers our question from her point of view and according to her experience with the pharmacy’s customers. She explains that even though she sells good cosmetics in her pharmacy, she prefers the handmade cosmetics. Emilia says she goes shopping for cosmetics whenever she needs new ones.

“When you enter into the shop you feel they are fresher than the products I have in my pharmacy. Some of them are displaced on ice and some are put on the wooden shelves, they are not packed you can see the different colors of the ingredients as it is....I know more... I will trust the products I use”- Emilia.

We asked Emilia what her customers think of handmade products, she answered

“I have some customers that do not want to use some of the products I suggest because they prefer handmade cosmetics. These customers are the ones who check out the ingredients list of the product to see whether they are allergic to the ingredients”- Emilia.

After the interview we noticed that when we started talking about handmade cosmetics, almost all of the respondents used terms such as "I can identify the ingredients of the products" "I can trust" "it feels safer".

5. Analysis

5.1 The Unique Feeling of Consumers is Reflected from the Producer Identity

As Glover (2011) states, handmade products reflect the labor process used; thus they present the identity of producers and the carried “ideological weight”. Clothing, furniture etc. is easier to do customization on its products, clothing can be ordered by special sizes and designs and furniture can be assembled in different forms. The uniqueness can be seen from the outside of products. However, cosmetics can’t differentiate themselves by the product itself. L’Oreal can’t make a bottle of shampoo for specific consumers; and Body Shop will not produce a million different kinds of shower gels for their millions of consumers. Though there might be various segments and target groups, the products are the same within these groups. However, through the description of our respondents we find that the handmade cosmetics producers themselves can deliver the meanings as “exclusively” belonging to consumers. The identity of producers is demonstrated through the products and passes the reflection of uniqueness to consumers. Most of our respondents mentioned the phrase “especially made for me”.

My friends bought the same kind of handmade facial mask as I did but the producer’s name of each facial masks was different on each one, it’s so interesting– Siline.

It’s not the same; it’s not a common shampoo as the one I bought in the supermarket... The personalized and touched product contains some sort of humanity. I feel it is made especially for me. Not everyone gets the same thing, because human hands can’t make exactly the same products as it is the case for machines -Flora.

Our new finding here is that different producers’ identities can also deliver the uniqueness reflection of consumers. Some romantic researchers advocate that each individual is a distinctive human being. It is the uniqueness rather than the generalization that defines the character of people. (Campbell, 2006) Thus in the consumer society, people “express” or “realize” themselves by various means of consumption experiences. Handmade cosmetics consumers can’t directly demonstrate the handmade cosmetics to others as they do in wearing luxury brand clothes. But they can “realize” uniqueness through the producer’s identity. From the empirical data we have collected we find that the consumer creates a link between

knowing the identity of producers and uniqueness. For consumers the handmade cosmetics go beyond just their function of body enhancement but something that relates to a cultural meaning which brings them the feeling for pleasure. For instance 6 of our respondents reflect “Its very sweetIt’s interesting.....its fun.....“. The adjective they used to describe the reasons why they prefer handmade cosmetics focuses on “handmade” not “cosmetics”.

We notice the distinction between common cosmetics and handmade cosmetics. From common cosmetics, the consumers gain satisfaction because it satisfies their basic needs. However from handmade cosmetics, the consumers obtain the pleasure by the stimulating the experience of knowing the identity of producers. In our case respondents used “sweet” “interesting” and “fun” to introduce their feeling towards handmade cosmetics. “I even wonder what Rosslyn-the producer of my soap looks like, is she an old woman or a young one?” –Sonia. The identity of producers and the special form of production mode both awakens the consumers’ curiosity.

5.2 Dynamic Tensions Between Machine-Made Cosmetics and Handmade Cosmetics

Handmade products reinforce the domestic production value to consumers in postmodern world. As former researchers summarized, the most important character of machine made products is that they originate from an impersonal production system (Featherstone, 2007).

“When the cosmetics is made by someone I mean a human being you can imagine how these cosmetics made from scratch ...it’s in a workshop and the follower and herbal being processed by someone and made into cosmetics. But when it made by machine I think this somewhat lost the authentic originality. The machine is set as standardized and it produced exactly the same thing in same way.”-Lin

We found that our respondents all mentioned the difference of cosmetics for the personalized manufacturing mode “handmade”, “Even though me and my friend brought the same kind of mask They are not exactly the same ” -Flora. “ Every time I brought this me kind of soap but the shape it not exactly the same.”-Clementine. Unlike machines, human hands are not capable of producing exactly identical products; there are always small differences between each product even though they belong to the same category. This creates uniqueness and

therefore originality of the products. In this industrial era machine made products is characterized by mass production and standardization, machine-made products lacks singularity compared with handmade.

Furthermore, the standardized manufacturing mode also brings suspicion about the originality and authenticity of cosmetics. “Handmade” as a concept itself demonstrate how products made but for handmade cosmetics, the company does more than that. They print the name of the producer on the label stickers which directly enables the consumer to know who made it. The formulation of the production, of who made the cosmetics, and how the cosmetics are made, contributes truth to the cosmetics. In the post-modern world, hyper-reality is an increasingly important factor influencing consumers’ consumption choices (Jameson, 1982). To some extent knowing the truth of products promote the preference of handmade cosmetics.

As there were serious problems in mass production like chemical addictive, production systems hygiene, and ethical issues, consumers show no more trust to the mass machine made cosmetics as they used to. As Sunnie said “I am really not sure the manufacture process of the by machine...did they really have strict supervision of each step?” What we find interesting is our respondents seem trust more towards handmade cosmetics regarding the ingredients and its safety. Consumers believe handmade cosmetics originated from personalized manufacturing, that it comes from heart and thus producers will respond for selecting the ingredient and keep an eye on quality. Lin said" I can get the machine made cosmetics I got from the supermarket or special outlets of cosmetics shop but it’s more like profit making for me, you see too many advertising , I even read some news that the actual cost for cosmetics company is advertising not the ingredient they use for manufacture. Too commercialized..... But handmade I feel if I paid my soap I’m paid thee effort of my producer. " It is important for customers, when purchasing handmade products to aware the involvement of human efforts (Nason, 2012). The handmade cosmetics allow consumers to directly connect with producers. It’s not only the ingredients that consumers pay, for it’s the effort of producers they are willing to pay for. The works of producers are more trusted by consumers. From the interview we found our respondents regard the handmade cosmetics contained the effort from the heart and is worth the price. Besides, they are less commercialized than machine made.

5.3 Handmade Recreates the Meaning of “Back to Origins”

Handmade cosmetics reflect the efforts of producers and the historical skills found far away from the industrial era that they live in. As we discussed before, handmade products represent a domestic manufacturing mode in rural areas before we enter into industrialized society. To some extent consumers gained a memory of the old and original expression from the handmade thing, just like our respondents described "It reminds me of some old traditional crèche craftsman"- Clementine. "They take the traditional technique pass from generation to generation"-Sunnie "it reminds me of a village in the South of Lebanon where my mom took me once to see how they make soap"- Rhea

Handmade products become an echoing sign of “back to original” “back to old times” for our respondents. Buyers relate the products to an earlier event of their life that has marked them (Fraj and Martinez, 2006). Beverland (2009) points that consumers are motivated to seek for the meaning in the goods, which will assist their ideal identity. The ideal self is who and what one is willing to be; therefore it affects a person's decision (Solomon, 1992). It is easier for handmade cosmetics company to manipulate semiotic sign to their products that bear the traditional producer skills. This is the displaced meanings for handmade cosmetics. As McCracken explained the bygone meaning to consumers, when they brought a good with historical story or cultural meaning it will create an alternative approach to see the goods they possess (McCracken, 2005). Featherstone (2007) also mentioned that in post modern world consumer decision is influenced by a combination of several meanings associate with the goods namely paradoxical juxtaposition. Besides the use of value to enhance the body handmade cosmetics bearing a bygone craftsmanship and personalized identity to consumers, which leads the consumer to a life experience away from here-and-now. That's something can't be replaced by the common mass-machine made cosmetics.

5.4 Gain of Trust from Limited-Packaging

Most handmade cosmetics are displayed and sold without packaging or with very limited packaging. This contrasts the well and fancy packaged machine made cosmetics. Our new finding is a movement against over-packaging in post-modern consumer society. The almost naked products surprisingly reflect the authenticity of the handmade cosmetics and strengthen the trust of consumers.

As stated by Beverland (2009), an authentic product retrieves memories, narrates stories and builds feelings. Postmodern consumers seek for authentic products (Hicks, 2011). Rather than hiding the information from consumers it is wiser to present them with what they want to know. "Yes I do believe them when they say it is natural, and usually I chose the products that for example if it says on it blueberry than it is blue-purple and not white like the last body lotion I bought from Victoria Secrets"- Rhea

Trust is important for this relation; it can be compared to the concept of reputation: a well-known name has advantages and attracts more customers (Salehi-Abari and White, 2012). The same idea applies to trust: trust is usually an important aspect for the consumers since stories, feelings and meanings are built only if the consumers trust the products. LUSH has built a lot of success since it does not package its products; this allows consumers to touch, feel, smell and see the products.

I love how I can see the products before buying them, when I buy from other places if there is no tester, I often get something I did not expect like for example a weird color and it feels so fake"- Rhea

"Cosmetics I bought previously were filled in bottles or packed in a fancy box. But the handmade cosmetics I have bought recently have no packaging and they are displaced in baskets and on ice, this reminds me of the original ingredients such as vegetables, herbs and sea salt etc. -Candice

The interviews have shown that the fact that the products are less packaged reinforces the consumer's trust. They are able to see the products and start building meanings before paying for the products. In addition, they are aware of who made this product they buy. It is possible to construct a backward relationship between the idea of packaging, trust, traditions and authenticity. Once the consumer sees the products when they are not packaged, they trust what is said about it; they are aware of the ingredients contained and they know that the products are produced from scratch.

6. Conclusion

6.1 Research Structure

Our study is under the context of transformation from modernism to postmodernism, thus we firstly figure out the new characters of post modern consumers. We based our research on theories like postmodernism, consumer cultural theory, product essence analysis. Handmade cosmetics are increasingly popular in post modern world. However consumer meaning of “preference of handmade” in the cosmetics field is a relatively new research field. We pull out the associated social meanings with handmade cosmetics and investigate how “made by someone” creates a signing value on handmade products. To explain this, we introduced displaced meanings in consumer cultural theory. Handmade cosmetics use original ingredients and less packaging based on our research, in light of this we also add how product authenticity affects the consumption decision. Based on our research we reveal that consumers have an emotional attachment to the value of handmade cosmetics.

6.2 Findings

Our research reveals that the associated cultural and emotional attributes is devoid of the economic value consumers chased in post modern society. Postmodern consumers are concerned about a series of side effects associated with the industrial development. Mass production and advertising of cosmetics were fueled by capitalism. Standardized machine made products also lack of the emotional attributes (Hamouda, 2012). Products in the postmodern era are not just products but they belong to a lived past experience in which the consumers emotions are revealed (Featherstone, 2007). Therefore the product is no more a single functional object but a kind of multicultural collage. In light of this, we highlight three points about consumer meanings of handmade cosmetics.

First, the different producer identities deliver the feeling of uniqueness for consumers. As Firat (2011) points out uniqueness can be attached to signifiers separated from their original objects. Handmade cosmetics consist of a producer-consumer relationship, which enables consumers to be aware of the identity of cosmetic producers. The producer identities are devoid from the cosmetics and represent an “art effort” for consumers. The labor efforts by human beings as Glover (2011) calls it “carried the ideological weight” that can’t be

standardized as machine products. Therefore handmade cosmetics producer identity can deliver the meanings as “exclusively” belonging to consumers.

Second, we found that handmade cosmetics have displaced meanings from the consumers’ perspective. “Handmade” reminds consumers of traditional cosmetics craftsmanship and stories bygone which leads consumers to establish an alternative approach of seeing it. The cultural and emotional attributes are the major differences between handmade cosmetics and machine made cosmetics. The value of handmade products expanded to cultural and historical ties, this is the signifying value of objects (Baudillard, 1990). Handmade products bring the past into today’s products and create a past and a story for these products. Therefore consumers prefer handmade cosmetics based on the origin of the products and the story that they build.

Third, we also found that less packaging strengthens the consumers trust to handmade cosmetics. Hyper-reality is one of the most important characters in the postmodern culture characteristics; it is composed of what the product originally was. As we described before, unlike machine made products that are placed in a fancy bottles or well packed boxes, handmade cosmetics are usually naked or less packaged. This enables consumers to directly see the ingredients contained. We explained the three stages of product essences analysis, the consumers’ understanding in the final stage is based on the factual of products they gained. This is where we find that authenticity is vital for strengthening the consumers trust toward the product.

In this research we demonstrate the social triggers and consumer meanings to a new postmodernism consumption phenomenon. This exploratory research laid a foundation for a consumer perspective on handmade products. It states that consumers regard “handmade” as human labor customized and cultural ideal products. This can contribute to new insights about how to attach signing value to products and how emotional attributes work on handmade products. Our study also provides the understanding to how consumers judge the handmade cosmetics compared with mass machine made products. This research is especially applicable for handmade cosmetics corporations; they can utilize the cultural and emotional attributes of handmade cosmetics to position their products and make accurate marketing campaign strategies.

7. Limitations and Future Research

We identified how consumers interpret the “made by” of handmade cosmetics and assigned the meanings on the handmade cosmetics. We build a foundation of consumer theory in understanding the preference of handmade cosmetics in postmodern world but we still have some limitations in our study.

The focus of our study is the signing value and displaced meanings consumers assign to handmade cosmetics. However, other aspects like less packaging and authentic handmade cosmetics processes also reflected a vital factor during our interviews. However regarding this aspects as a new finding, we did not address it deeply enough. Therefore the future research can address this point further not only in handmade cosmetics; but test whether less packaging as an approach presents authenticity and delivers the trust. This study could apply to other products as well. Furthermore, our exploratory study aims to understand the phenomenon from the perspective of consumers, more researches could develop further based on our findings.

Our study uncovers displaced meaning of handmade cosmetics and producers identity impacts on consumers. These are advantages when positioning handmade cosmetics in the market. However we haven't considered what disadvantages these attributes have in the whole value chain of handmade cosmetics. For instance, the human labor cost is higher than the machine made. Future research can map out the economic cost of handmade cosmetics, this will help marketers make a better evaluation.

Furthermore, the initial plan in our sample size should include 15 respondents but because the limit of time we only find 10. Even though in quality studies there is no specific requirements for sample size (Bell and Bryman, 2008:183) more respondents could increase the validity of data. Therefore if possible more precise insights could be provided by increasing the sample size.

Our respondents come from different countries including China, Sweden, UK, Lebanon, France etc. On one hand it provides more knowledge on different cultural backgrounds. On the other hand we didn't define the regional cultural influence on assigning meaning to handmade cosmetics. So the future research can also include the different regional cultures.

Besides, the respondents we find are all young females, because cosmetic are still remaining a typical product for females in nowadays world as young people are easily adapt to new choice in their life. Therefore we suggest future research could add the feminism theory into the study and divide the informants into different age groups.

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9. Appendix

9.1 Standard Ethical Protocol

“Hi, we are two Marketing master’s students, Pernilla Arbajian and Yaran Di. Our paper is a research that falls into the field of Consumer Culture Theory (CCT). Our master program belongs to the Department of Business Administration (School of Economics and Management), Lund University. For any further information, we can be contacted on this mobile number 0046 (0) 763282843. We take this opportunity to thank you for participating in our research. Before starting with the interview, you should notice that as participants of our research, you have rights such as refuse to participate in the interviewer to answer a specific question and of course you can give up anytime. You should also be aware that the interview answers will be kept confidential and will not serve for a public use.

We would like you to sign this form to prove that you have read this content.

Signature& Date _____

9.2 Interview Questions

- **Background information**

Name

Age

Occupation

Sex

Country

- **Four general questions about cosmetics shopping habit**

- A) In the last three months, how many times did you go shopping for cosmetics (for personal use)? What kind of cosmetics do you like to shop for?
- B) Describe the one cosmetic product or brand you are satisfied with
- C) Why do you like it and what is your selection criteria when shopping for cosmetics?

- **Handmade cosmetics**

- A) How have you heard about handmade cosmetics?
- B) I know you are consumers of handmade cosmetics from our common friend. Can you describe the experience of shopping for handmade cosmetics? please give us details like where, when, in what circumstances, what is your feeling while entering into the shop, what is different from other cosmetics, have you inquired the salesperson about the information of handmade cosmetics and what you choose, why, were you satisfied when you brought it home? Will you go there again?

(Based on the story telling from respondents, we added some follow up questions regarding their above description)

- C) Have you noticed the stickers on the products that shows who have made the cosmetics you bought? How do you think about that?
- D) What other concepts or meanings come to your mind when using or seeing the handmade cosmetics?
- E) Will you recommend the handmade cosmetics to your friends, why? How will you introduce the handmade cosmetics to them?