THE DEVALUATION OF FEMALE DIGITAL AESTHETIC ENTREPRENEURS (MAKEUP ARTISTS) OF PAKISTAN

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I hereby state that no portion of the work referred to in this dissertation has been submitted in support of an application for another degree or qualification of this or any other University or other institute of learning.

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DEDICATION

This thesis is dedicated to my parents, Umar Murtaza and Razia Umar, who have provided me with their unwavering support throughout the challenges of life and the rollercoaster ride which was this degree. Their constant encouragement, prayers and unconditional love is what kept me going and has brought me all this way.

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Abstract

Aesthetic entrepreneurship involves the aesthetic labor of doing as well as teaching makeup and makeup tutorials on digital spaces and real life, contributing towards a large part of business for media companies (Banet, 2017), providing growth opportunities and successful ventures (Duffy, 2015) ultimately leading towards national economic growth and progress (Nawaz, 2018). This line of work, unfortunately, is not recognized as actual 'work' and is therefore devalued in the entrepreneurial context (Duffy, 2015; McRobbie, 2018). In this proposal a framework is proposed trying to explain how and what leads towards this general disvalue, experienced by females in particular. The stigma theory given by Goffman (1963), involves the co-occurrence of labeling, stereotyping, status loss and discrimination of the 'stigmatized individual', leading them to be excluded and devalued in a particular social context. Occupational Gender Segregation is the concept of considering female and female-dominant work being worthy of less recognition, value and pay compared to male and male-dominant (Grimshaw & Rubery, 2007). Both these constructs together lead towards the development and widespread of the Devaluation Theory (England, 1992), which stands on the concept of devaluing women labor and any line of work which is typically done by women, effecting women and men both, as long as the occupation is typically 'feminine' (Tam, 1997). This Devaluation Theory when enters the Entrepreneurial context, leads towards the stigmatization and general devalue of Digital Aesthetic Entrepreneurs (Makeup Artists) in the industry. A qualitative research has been carried out, through semi-structured interviews of female Digital Aesthetic Entrepreneurs (Makeup Artists) of Pakistan, trying to find out their experiences working in this field, whether they feel a stigma and devalue towards them and their profession, why they think this devaluation occurs and how they manage it in their daily lives. The study shed light on a variety of experiences from both digital and non-digital female Makeup Artists of Pakistan, indicating that them and their line of work is actually devalued, and further points towards various reasons behind why this phenomenon takes place, as well as how they manage it.

Chapter 1

Introduction

A large number of Aesthetic Entrepreneurs, Makeup Artists in particular, have been seen to rise in prominence, with their YouTube and Instagram channels attracting hundreds of thousands, even millions of subscribers and followers. These individuals have started to be recognized as 'microcelebrities' (Marwick, 2013). They hold 'meet and greets', sign autographs and have regular appearances on mainstream media. They have made full time careers out of their various digital platforms (Mardon, Molesworth & Grigore, 2018). However, unfortunately aesthetic labor and aesthetic entrepreneurs have been seen to be under-valued and not taken seriously (Duffy, 2015). The job is romanticized and not considered 'work' (McRobbie, 2018). They are led to believe their accomplishments to not be important or big enough, face demoralization and are expected to fail, all acting as challenges in the way of their potential successful careers (Kay & Shipman, 2014; Nawaz, 2018). This research is aimed at identifying the reasons behind why this general devalue and stigmatization of Digital Aesthetic Entrepreneurs, particularly makeup artists, exits in the entrepreneurial world. Furthermore, it will highlight the various coping strategies and mechanisms that various makeup artists employ in order to deal with the stigmatization of their field.

In this chapter, in order to fully understand the matter at hand, we will first focus on the meanings and definitions of various terminologies that will be used throughout this paper. As well as, get a general idea of what Digital Aesthetic Entrepreneurs actually are, what they do, and what their significance is.

We will start off with the concept of Entrepreneurship. Entrepreneurship has been defined as a social process which is context dependent, enabling teams and individuals to create wealth by combining unique resources to exploit marketplace opportunities (Ireland, Hitt, & Sirmon, 2003).

The term "entrepreneur" was first coined in the 1800's, initially identified as only a "male skill". It can be defined as "a procedure of finding, assessing and exploiting the open doors, which bring about presenting diverse products and services" (Shane, 2003).

It has been identified that entrepreneurs contribute largely towards the growth of the economy of a country and add significantly to national level growth (Nawaz, 2018). In the countries of the subcontinent (India, Bangladesh and Pakistan), economic progress of the country through entrepreneurship development is a key aspect. The economic growth theory in entrepreneurship says that increase of entrepreneurial activities of a country, leads towards an increase in economic growth (Nawaz, 2018).

In the last couple of years, new trends in technology have introduced new ways to collaborate, design products and develop new solutions and standards (Markus and Loebecke, 2013). These rapid and sudden developments have greatly altered the competitive environment and have reshaped all the traditional business models, processes and strategies (Bharadwaj, El Sawy, Pavlou & Venkatraman, 2013). With the help of digital technologies, new digital start-ups and ventures have been created, proving digital technology to be enablers of entrepreneurial activity (von Briel, F, Davidsson & Recker, 2018). These activities can then manifest in various forms like digital tools, internet-enabled service innovators and digital products or services (Elia, Margherita & Passiante, 2020). Therefore, the rise of digital technologies has paved the way for new entrepreneurial projects and has given rise to a new breed of entrepreneurs who effectively use digital technologies and the internet to carry out the processes of their ventures (Anderson, 2014; Giones and Brem, 2017).

It has been recognized throughout literature that entrepreneurial activity and the use of internet are largely linked, especially in SME's (Mack, Marie-Pierre, & Redican, 2017). Those individuals who peruse opportunities and exploit them through the internet, use of digital media and other communication and information technologies are called digital entrepreneurs (Davidson & Vaast, 2010). In today's day and age, digital technologies have greatly reduced the costs of setting up a new company and accelerating it, causing digital entrepreneurship to thrive. All of which is done through the connection of entrepreneurship with different digital technologies like online markets, technology ecosystems and social media (Facebook, Instagram, YouTube etc.) (Du & Mao, 2018).

Digital Technologies have paved the way for contemporary entrepreneurs to come into the realm of global promotion for the first time. These people are today using online spaces like Facebook, Instagram and YouTube to promote and sell their products and services, which has

now become a virtual necessity (Hracs & Leslie 2014). Such social media applications have changed the traditional consumer and producer relationship and allowed the entrepreneurs to engage directly with their audience on a personal level (Young and Collins 2010). Therefore, Digital Entrepreneurship can be defined as a "Subcategory of entrepreneurship in which some or all of what would be physical in the traditional settings has been digitized based on the use of digital media and technologies" (Davidson and Vaast, 2010).

Brooke Duffy in 2015 identified that the digital media genre of makeup tutorials, fitness tutorials, haul videos and fashion blogs etc. provide opportunities and contracts with media companies and corporations leading towards economically successful careers from these entrepreneurial ventures (Duffy, 2015). The labor involved in making such digital spaces is termed as "aesthetic labor", and the people who produce these spaces are called "aesthetic entrepreneurs" (Banet, 2017). Making and uploading makeup tutorials makes up a big part of business for media companies like YouTube, where 'beauty' is one of the top searched categories (Banet, 2017).

According to Bartky (1997), the application of makeup being a routine ritual of femininity, is an 'aesthetic activity'. She says that what used to be a very private activity has now become a form of 'aesthetic labor' with the rise of beauty vlogging, where people make step by step tutorials on the application, sequence and technique of makeup to a large number of viewers. This gives these beauty vloggers a position of a master in such techniques, and encourages such mastery amongst its viewers. These are all the ways through which the labor aspect of makeup tutorials and artistry is acknowledged as 'activity'. To put it in other words, the viewers acknowledge the labor of the beauty vloggers (Banet-Weiser, 2017).

These beauty gurus/vloggers gain the respect that they have through critical, unbiased reviews of beauty products, showing people how to use them and helping them learn. They then with the increase in their popularity, move on to commercializing their work via sponsored content and advertisements on their social media platforms (Mardon, Molesworth & Grigore, 2018).

Increasing literature has pointed out the significance of aesthetic labor and how it is gaining importance and popularity in the online spaces. The aesthetic demands are initiated and orchestrated by the aesthetic entrepreneur her/himself (Brydges & Sjöholm, 2019). These people

are often subjected to complex, risky and vague situations, negotiating from multiple employers, networks and sponsors (Luvaas, 2013; Pedroni, 2015; Rocamora, 2011). They perform in a variety of spaces and develop professional lives by developing a personal brand through their online presence (Duffy, 2015). They get the opportunities to sign deals and contracts with big names and companies in the industry. Their audience develops high levels of trust with their opinions and choices which is beneficial for brands in helping them sell their products by partnering and signing deals with the aesthetic entrepreneurs, to which Duffy has given the name 'entrepreneurial brand devotion' (Duffy, 2015). These Aesthetic Entrepreneurs are able to form a 'celebrity' or 'expert' image in front of their viewers, while also staying relatable in their style of work (Marwick, 2013). The evolution of aesthetic labor is shaped through the demands and interactions that they have with their audience (Brydges & Sjöholm, 2019).

The online makeup tutorials have the power to disrupt the traditional cosmetic industry's economic model while creating new markets at the same time (Banet-Weiser, 2017). Videos have the capability to gain an audience and go viral, generating income for the entrepreneur enabling them to expand their personal brands from their YouTube and Instagram channels to major makeup brand sponsorships, magazine covers and makeup lines (Banet-Weiser, 2017). There is a variety of possible revenue streams for these digital aesthetic entrepreneurs including modelling, book contracts, design collaborations, guest appearances, TV hosts, lecture services and e-commerce sites (Pihl and Sandström, 2013). They might also combine various strategies, like in addition to owning their own website, they might have a clothing and jewelry line, all the while being active on Instagram and YouTube (Brydges & Sjöholm, 2019).

People working in the creative industries mostly freelance and become entrepreneurs by not only taking responsibility but also managing themselves. This liberty does not mean there is a lack of governance, rather it is a new form of power based on self-management (Hracs & Leslie, 2014).

1.1. Rationale

The Aesthetic Entrepreneurial world is booming and has extensive room for new talent to enter and prosper (Lee & Watkins, 2016). The online tutorials and content are an example of the always expanding reach of markets, as they apparently disrupt the cosmetic industry's economic model all the while creating new markets (Banet-Weiser, 2017). YouTube and other such digital

media platforms have been identified by Susan Murray (2012) as social media industry exemplars, where videos gain popularity, an audience, have the capability to go viral and generate income for the producers. Online beauty tutorials and content have proven successful in the entrepreneurial realm, as famous aesthetic entrepreneurs like Zoella and Michelle Phan have expanded their brands from their social media channels like YouTube and Instagram to makeup lines, magazine covers and major cosmetic brand sponsorships (Banet-Weiser, 2017).

However, aesthetic labor and aesthetic entrepreneurs have been seen to be under-valued and not taken seriously. It is romanticized and not considered 'work'. Leading it to being often underpaid and even unpaid, making them feel their accomplishments as not important or big enough (Duffy, 2015; McRobbie, 2018). Keeping in mind the amount of success one can achieve by taking part in such aesthetic entrepreneurial activities, as discussed above, as well as the economic growth that it leads to in the country it takes place in (Nawaz, 2018), it is very unfortunate that this line of work seems devalued, underpaid and not taken as seriously as it should.

According to Scharff (2016), Aesthetic Entrepreneurs go through experiences and distresses that are more difficult to cope with, on the journey to being entrepreneurial, including frustration, anger, lack of confidence and insecurity. He suggested that these construct of feelings of aesthetic entrepreneurs are very sensitive and complex and require to have a closer analysis (Scharff, 2016).

This research tries to understand the reasons behind why Digital Aesthetic Entrepreneurs (Makeup Artists), females in particular, experience such complex feelings and is relatively harder for them to be entrepreneurs and experience devaluation. Literature has pointed it that there is a scarcity of work done on the devaluation and stigmatization of Aesthetic Entrepreneurs, Makeup Artists, in particular. This research will try to look at this issue through the lens of the Stigma Theory, shedding light on various aspects which may have not been considered and discovered before. Therefore, due to the scarcity of literature, suggestion to have the complex feelings of aesthetic entrepreneurs looked into at a closer level (Scharff, 2016), along with the personal experiences of the researcher and her colleagues as aesthetic entrepreneurs themselves, have led to carry out this study.

Additionally, through the research findings we will also highlight the different ways Aesthetic Entrepreneurs (Makeup Artists), manage and deal with this devaluation while continuing to work in their fields. This will prove extremely helpful in boosting the morale of upcoming Aesthetic Entrepreneurs trying to enter the field but are facing similar difficulties.

1.2. Research Objectives

Following are the research objectives;

1. To explore the experiences of Female Digital Aesthetic Entrepreneurs (Makeup Artists) working in Pakistan.
2. To identify whether Female Digital Aesthetic Entrepreneurs (Makeup Artists) in Pakistan feel their profession might be devalued.
3. To explore the reasons behind the devaluation of Female Digital Aesthetic Entrepreneurs (Makeup Artists) of Pakistan.
4. To explore how female Digital Aesthetic Entrepreneurs (Makeup Artists) in Pakistan manage the devaluation they encounter.

1.3. Research Questions

Following are the research questions;

1. To explore the experiences of Female Digital Aesthetic Entrepreneurs (Makeup Artists) working in Pakistan.
2. To identify whether Female Digital Aesthetic Entrepreneurs (Makeup Artists) in Pakistan feel their profession might be devalued.
3. To explore the reasons behind the devaluation of Female Digital Aesthetic Entrepreneurs (Makeup Artists) of Pakistan.
4. How do female Digital Aesthetic Entrepreneurs (Makeup Artists) in Pakistan deal with the devaluation through various coping strategies?

Chapter 2

Literature Review

Despite of all the benefits and potential mentioned previously in the Introduction chapter, aesthetic labor is not recognized the same as 'work' (Duffy, 2015). As beauty vloggers and online makeup artists will normally mention in their Instagram bio's, "Love to put on makeup" or "do what you love", the aesthetic labor involved is not typically perceived as labor. Duffy had said that view of 'loving what you do', and being 'passionate' at your work often gives the perception in the marketplace as romanticized work, and not hard well-earned labor (Duffy, 2015). This type of "labor of love" can thus be devalued, underpaid or even unpaid and is compensated by what Duffy calls "romance of work". Therefore, aesthetic labor as of such is not always identified as actual 'work' (Duffy, 2015; McRobbie, 2018). There was once a time where workers belonging to the field of beauty had a standing somewhat above that of a domestic servant, however under school teachers (Elias, Gill & Scharff, 2017).

In 2014, while mapping the cultural and creative industries of Pakistan it was reported that our creative industry is divided into six different cultural domains. Namely; Performance and Celebration, Cultural and Natural Heritage, Visual Arts and Crafts, Audio-visual and Interactive Media, Design and Creative Services and Books and Press (Evans, Stockley, Taylor, Brown, Rab, & Khan, 2014). From these six domains, the aesthetic industry or aesthetic entrepreneurship falls under the Design and Creative Services domain. Throughout the report it has been seen that individuals belonging to this domain have faced numerous problems in recognition and acceptance as compared to other areas which are more technology related. They face barriers to growth and expansion. One of the respondents in the interviews they conducted said that they needed to work together and explain to the people that they were not a joke (Evans, Stockley, Taylor, Brown, Rab, & Khan, 2014).

Creative work has been linked with increased levels of employment insecurity as well as continuous networking (Hracs & Leslie, 2014). An 'ideal' creative worker is believed to be ready to do anything for the 'love' of their work, which includes working sometimes for free and mostly working overtime. Doing so creates an environment of self-reliance and personal guilt

and blame when one cannot or does not 'give everything', and is so perceived as not committed enough (Dent, 2017).

2.1. Experiences of Aesthetic Entrepreneurs and Makeup Artists

Increased literature has started to indicate how the creative media industry is filled with extreme inequalities (Dent, 2017). A study conducted in 2018 by Nawaz on "The challenges faced by women Entrepreneurs in Pakistan" showed interesting results. One of the participants of his interviews mentioned that her degree was in Accounting and Finance but she wished to pursue her career as a makeup artist. Her parents wanted her to get married but if she was to work, it would be only career that was related to her studies and not makeup. She mentioned it was really hard for her to convince her parents (Nawaz, 2018). One of the respondents who had her beauty salon mentioned that when she started and was going door to door to promote her new venture, people would shut the door on her face saying that she was spreading filth in the society and that it wasn't a good and respectful profession (Nawaz, 2018).

Another respondent mentioned that it is very difficult to make your parents understand that it is okay if children want to do other things rather than becoming an engineer or doctor, and that all career paths should be respected equally. She further added that it is hard to disrupt inflexible and rigid mindsets which have become strengthened by norms (Nawaz, 2018). One of the interviewees, who works in event décor and crafts, mentioned that the demoralization she had to face from her family because of the career path she chose had been an ordinary thing, who clearly stated that her ventures would result in failures (Nawaz, 2018).

An interesting and common finding among the entrepreneurs of the creative industry, which came out of the research conducted by Nawaz (2018), was that of the challenges the entrepreneurs faced with their extended relations who did not at all give value to their businesses, assumed they offered low quality and also asked for huge discounts (Nawaz, 2018).

Male aesthetic entrepreneurs have also had to face discrimination, stigmatization and undervalue due to the career paths they chose. A research conducted in 2017 by Komulainen & Hjort, on "Men in Makeup" yielded some interesting results. 100 YouTube videos of various male beauty vloggers and artists were analyzed. The makeup uses and consumption that was

seen was a way of experimentation and creativity. All of them portrayed a positive message of equality, diversity and inclusivity in a conventionally gendered world of makeup.

Nowadays, men are not only entering the makeup categories but are also reviewing products and telling the beauty routines that they suggest and like, similar to their female colleagues. Many of these vloggers will combine masculine and feminine traits in their appearance for their videos (Komulainen & Hjort, 2017).

However, due the increased link of makeup and its use with femininity, males have to face many challenges. Manny MUA, a beauty YouTuber, running a successful beauty channel, in an interview with Beck and Valenti (2016), said that he strongly believes men could wear, teach and vlog about makeup as much as girls could. He further added that he is fighting for that level of equality with the help of his channel. Another beauty YouTuber, Patrick Star who has worked with several makeup brands said that he was an advocate for creating awareness for men in makeup. He said "I am a man. I am a man teaching and doing makeup. And I love makeup so much." (Komulainen & Hjort, 2017).

Gabriel, Spanish beauty YouTuber in an interview with Arlexis in 2016 said that his goal as a "boy in makeup" is to regularize the idea and concept of men in this field. He further added that "makeup has no limits, and if I can break our gender norms and bring a little more life to this industry, then I will feel like I am doing something right."

Due to this general under-value and stigmatization, aesthetic entrepreneurs and makeup artists, despite being talented and having all the skills required to be successful, feel their accomplishments to not be important and great enough as compared to the other people around them, which further acts as a hurdle in the way of their potential successful careers (Kay and Shipman, 2014).

The actual reason behind this under-value is not clear, however, we will try to understand the issue at hand through the lens of the Stigma Theory.

2.2. Stigma Theory

Stigma, as defined by Erving Goffman is an "attribute that is deeply discrediting" and that reduces the bearer "from a whole and usual person to a tainted, discounted one" (Goffman, 1963, p. 3).

There exists a huge body of research on stigma in social sciences explaining it as the ways in which cognitive categories are made which are then further linked to stereotyped beliefs. The stigma theory involves the co-occurrence of stereotyping, labelling, discrimination and status loss, with the exercise of power being necessary for the occurrence of stigmatization. It was defined that "stigmatized individuals possess (or are believed to possess) some attribute, or characteristic, that conveys a social identity that is devalued in a particular social context." These labeled attributes or differences are then linked to stereotypes. This labeled individual faces discrimination and is thus devalued and excluded. Resulting in their downward placement in the status hierarchy (Link & Phelan, 2001).

Socio-cultural norms are a huge influence behind the cognitive categories which are made then embedded in the society. These have for the longest time been dividing jobs into female-type and male-type, classifying them into those which are socially acceptable for men to do and those which are socially acceptable for women to do, according to their ascribed social roles in the society (Grimshaw & Rubery, 2007). This has its effects, both negative and positive, on the context of entrepreneurship (Sumi & Akhter, 2014). These values influence the performance and actions of entrepreneurs (Thornton, Soriano, and Urbano, 2011). It has been proven that entrepreneurship shows not only monetary but also social benefits. Therefore, "Entrepreneurship is not just affected by the economic conditions of the environment but also the social and cultural aspects of the place where the entrepreneurial activity is being conducted." (Steyaert, 2007). The females are more easily ascribed relatively 'feminine' jobs that are close to the social constructs of what females should or could do. Whereas males, are socially allocated more masculine jobs involving more skill and responsibility. Both being expected to fit into these roles and participate in the jobs more well suited to them (Nawaz, 2018)

Studies have shown a positive effect on a venture if the family is supportive and agrees with the work one has chosen to do, and a negative effect if the family is unsupportive (Porcar & Belso, 2016). It is believed that those with family encouragement and supportive peer groups can

access business systems better, with respondents answering inversely when questioned about societal norms, concluding that the norms prevalent in the society greatly influence entrepreneurial activity by influencing the cognitive constructs and labelling what is right and what is wrong, what is acceptable and what is unacceptable (McIntosh & Islam, 2010)

Following are some additional factors which will aid in the understanding of the topic.

2.3. Occupational Gender Segregation

Gender segregation in the labor market is linked to the devaluation of women's work. The different valuations of male and female work are possible only when men and women actively participate in different occupations (England, 1992; Kilbourne et al, 1994).

Gender segregation has occupational, sectoral, work group and work place dimensions, with undervaluation related to it at each of these levels. At an occupational level, association with a specific gender not only leads to shaping patterns of entry into a particular occupation, but also the status and skill level attached to that profession (Grimshaw & Rubery, 2007).

The concept of gender segregation at occupational level or occupational gender segregation, basically facilitates the notion of females and female-type work deserving of a less amount of pay and recognition as compared to similar work done by males or more male-type work, further giving way to undervaluation and pay gaps to be embedded at firm-level (Grimshaw & Rubery, 2007). There are numerous ways in which gender can influence the construction of pay hierarchies. These problems due to occupational gender segregation can be explained by the reasons given below:

2.3.1 Visibility. The most major and important problem is that female skills are just not visible. People simply do not recognize them, let alone appreciate and value them. Due to this reason, there is also a problem of fewer opportunities and chances for growth and promotion within women's job areas. They are offered few opportunities with their jobs being fit into large undifferentiated grading bands and pay packages (Hastings, White & Drucker, 2000). The occupational classification system was analyzed by Blackwell in 2001, in which he argued that even in the new schemes, occupation crowding continued and women's skills were still not made visible. Another possible reason behind this non-visibility is the absence of accrediting women's skills through the processes of certification and formal training (Blackwell, 2001).

2.3.2. Valuation. According to this, cultural norms and ideas deprecate the work women do, with certain cultural beliefs leading to cognitive errors causing them to underestimate female jobs (England, 2005). The problem is two-fold with not only the lack of recognition of their skills (visibility) but also the attached lack of value to those skills. Mere recognition of the skills does not matter and isn't rewarding unless actual value is attached to it in the form of appreciation and better pay and grading structures, which are often still based on male-type skills and aren't given the same weight. Issues exist of 'feminine' attributes not being appropriate enough to be given such profits (Steinberg, 1992).

2.3.3. **Vocation.** One of the reasons behind women's skills not being given enough value is the assumption that these skills are 'natural' and are derived from women's natural tendency of being mothers and carers, therefore, they don't have to work hard for it and the only compensation they want is the high levels of job satisfaction that it provides. This point is sometimes explicitly made about caring skills which includes all interactive and interpersonal services work. Therefore, not only are women skills undervalued in general but they are more so if the nature of their work is somewhat similar to what they exercise in the family (Grimshaw & Rubery, 2007).

2.3.4. Value added. According to this, one of the main differences between male jobs and female jobs is that men are usually doing jobs where they are responsible for more high value-added services or processes, whereas women are usually found in relatively less labor-intensive or low value-added occupations. However, there is no correlation between the level of value-added job and the effort or skill required to do it or its importance to the society (Grimshaw & Rubery, 2007).

2.3.5. Variance. Women's lives work differently from those of men due to the added responsibility of the household (Harvey, Gershuny, Fisher & Akbari, 2003). Due to which many women often go for part-time jobs. Part-time work is more often than not attached to the idea of unskilled work. Working long hours somehow shows a longer sense of commitment and productivity in work and those who are unable to conform to them are regarded as far less skilled as they aren't conforming to the norm (Grimshaw & Rubery, 2007). Women, therefore, only because they aren't able to put in as much hours due to domestic responsibilities are labelled as les skilled and thus not valued, appreciated or rewarded enough.

As discussed above, segregation promotes the less payment and less appreciation of female and female-type work as compared to male-type work. It is therefore, an important means through which undervaluation is understood. Confining women to not only low paid jobs but low-skilled jobs. This segregation based on gender, deprecate women's work and motherhood, leading women to work part time and in careers offering less growth opportunities. This occurs due to the problems of visibility, valuation, vocation, value-added and variance (Grimshaw & Rubery, 2007). Desegregation is not the solution to this problem. Many occupations which are now associated as women-type work like teacher's and bank cashiers etc. which were once considered male-type, lost that status once women started entering that line of work. Which gradually and eventually leads these professions to be underpaid and undervalued (Grimshaw & Rubery, 2007)**.** Aesthetic Entrepreneurs and Makeup Artists being considered a more feminine-type line of work, therefore, undergoes the problem of Devaluation in the entrepreneurial world, as compared to other more masculine-type or more tech related fields (Kay and Shipman 2014).

2.4. Devaluation Theory

A general definition of value was given by David Throsby in his book. He stated that; "At its most fundamental, value can be thought of as the worth, to an individual or a group, of a good, a service, an activity or an experience, with an implied possibility of a ranking of value (better to worse, or higher to lower value) according to given criteria. The process by which value is assigned to something is referred to as valuation or evaluation" (Throsby, 2001).

In this case, undervaluation or devaluation of the individual means that keeping in mind their potential productivity, they are not assigned enough worth and receive relatively lower rewards. Typically, two main risks of undervaluation are faced by women – that for the same level of efficiency as men, they are paid less and they will be employed in such occupations which are altogether undervalued (Grimshaw & Rubery, 2007).

The Devaluation theory suggests that the value of labor is gendered (England, 1992). It serves as a sociological explanation behind the negative wage effects observed in the female share of occupations. According to the theory, those occupations in which men are dominant are given more value as compared to women dominant occupations. It says that the general cultural devaluation of women's work is responsible behind the decreased wage in occupations which are female-dominated, for both men and women (England, 1992; Kilbourne et al, 1994).

According to England (1992), the devaluation observed in women's work can be seen in two types of discrimination (i) when despite comparable work requirements and conditions, female dominated occupations have lower pay levels than male-dominated, and (ii) when those tasks which are traditionally feminine because associated with or usually performed by women, are undervalued (England, 1992).

Basically, the devaluation hypothesis refers to the overall cultural devaluation of women's labor. If the work in a particular occupation is typically done by women, then all the workers in that occupation will be a subject to the devaluation effect. The central features of this hypothesis are that the concept of devaluation of women's work is a general one, effecting not only females but also males working in the female-type and female dominated occupations. Despite the worker being male or female, as long as the particular line of work is the one typically done by women, it is devalued and therefore the worker will not be appreciated for their skills or valued and be paid less (Tam, 1997).

Research shows that the undervaluation of women's work and women-type work is continuous process, shaped by the actions and policies of employers, unions, governments and other social actors (Grimshaw & Rubery, 2007).

2.5. Proposed Framework

Keeping the above-mentioned literature in mind, following is the proposed framework which can help us explain the phenomenon of Devaluation of Aesthetic Entrepreneurs (Makeup Artists) in the entrepreneurial setting.
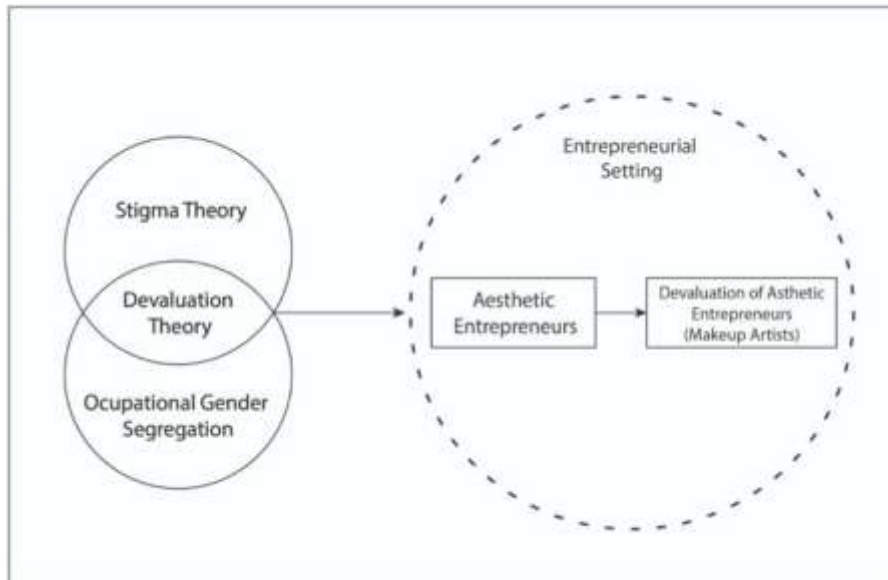
Figure 1. Proposed Theoretical Framework

It can be seen in the framework and the literature mentioned above that in any society, the cultural norms decide what is right and what is wrong for a person to do in any walk of life, including occupational decisions. When you will conform to those norms and follow them, you will be accepted and you will be valued. However, if you deviate from those set norms, you will not fall into the categorization that culture has made and therefore, lead towards devaluation (Banet-Weiser, 2017; Beck & Valenti, 2016; Grimshaw & Rubery, 2007). These cultural norms are the reason behind why certain cognitive constructs are made and those people are labelled, discriminated and experience status loss. These individuals are thus rendered 'stigmatized' due to the labelled attributes and stereotypes (Link & Phelan, 2001).

As discussed above, through Occupational Gender Segregation, women-type work, including aesthetic entrepreneurship, is devalued, made invisible, thought to be vocational through their nature, not adding enough value and therefore not even paid enough (Grimshaw & Rubery, 2007). Segregation promotes the less appreciation of female and female-type work as compared to male-type work. Many occupations which are now associated as women-type work like teacher's and bank cashiers etc. which were once considered male-type, lost that status once women started entering that line of work. Which gradually and eventually leads these professions to be underpaid and undervalued (Grimshaw & Rubery, 2007). It is therefore, an important means through which devaluation is understood.

Aesthetic entrepreneurship being considered a more feminine-type line of work undergoes the problem of Devaluation in the entrepreneurial setting, as compared to other more masculine-type or more tech related fields (Kay and Shipman 2014). This is due to the stigmatization that exists regarding such fields of work which have been strengthened by cultural norms that exist, completely discrediting entrepreneurs in this field as not being valuable enough, not being a respectable profession, not being profitable and not important enough (Komulainen & Hjort, 2017; Kay & Shipman, 2014; Nawaz, 2018; Porcar & Belso, 2016), and due to segregation which totally devalues this line altogether as being too feminine to deserve any sort of value, appreciation, high deserving pay or rewards (Grimshaw & Rubery, 2007; Kay & Shipman, 2014).

All the above-mentioned factors point towards the possible reasons behind why digital aesthetic entrepreneurs and makeup artists, especially new ones entering the field may face general under-value and discrimination. It leads to them feeling their accomplishments to not be important and great enough as compared to the other people around them, which further acts as a hurdle in the way of their potential successful careers (Kay & Shipman, 2014).

Method

3.1. Research Approach

A well thought out research approach is required for research to have a clear direction and course of action. Qualitative research was carried out for the purpose of this study, to get an in depth understanding of the phenomenon at hand, also keeping in mind the suggestion of Neergaard and Ulhoi (2006), that a qualitative research method proves to be more helpful in understanding the entrepreneurship phenomenon (Neergaard & Ulhoi, 2006).

Depending on whether the researcher wants to test out existing theories or create a new one, they go for either a deductive or inductive approach (Flick, 2017). In Deduction, you start with a particular theory and test whether the raw data you collected, supports it or not. It disconfirms or validates pre-existing notions (Reichertz, 2007). In Induction, a pattern is identified by researchers from which they make a general statement. It involves coming up with conclusions and categories on the basis of data collected (Thornberg and Charmaz, 2014). Induction helps to reveal new aspects and understandings of previously existing knowledge (Reichertz, 2007). Deductive approach lays its origin in natural sciences as compared to Inductive approach which is based primarily in social sciences (Flick, 2017).

The current research followed an Inductive approach as it is a qualitative study, belonging to social sciences, requiring an inductive process of understanding and organizing the data and providing us with an in-depth, detail-based analysis. It also provided us with the much-needed flexibility in data collection and analysis, which is required while studying a relatively new concept (Bryman & Bell, 2015). Furthermore, the most suitable research approach for this particular study was doing thematic analysis.

Thematic Analysis (TA) is a generic yet accessible and flexible approach towards a qualitative study regardless of the philosophical stance (Braun, & Clarke, 2012; 2006). It aims at a rigorous analysis rather than sticking to one philosophical lens. Braun and Clarke (2012; 2006) refer to "Thematic Analysis as a foundational method for qualitative analysis". The essential purpose of TA is to identify themes and patterns across a data set, whether its interviews, archival data, observations, and/or websites, etc. TA involves the crucial step of coding the data

set to search for themes in lieu of answering the said research questions (Miles, Huberman, & Saldaña, 2018). Moreover, TA does not concern itself with sample size, whether large or small, as it can be used for both to systematically and logically lead to rich descriptions, accounts, and explanations of the phenomena or variables under study (Saunders, Lewis, & Thornhill, 2012). TA can help a researcher to comprehend and consolidate disparate amounts of qualitative data, by integrating related codes from different transcripts, memos, and notes. It not only identifies explanatory themes but also opens up areas for further exploration (Braun, & Clarke, 2012).

Keeping all of this in mind, Thematic Analysis was the best fit in trying to fully understand the phenomenon of devaluation and the collective and shared experiences of Aesthetic Entrepreneurs (Makeup Artists) around it.

3.2. Research Philosophy

Lincoln et al, (2011) defined epistemology as 'forms of knowledge and knowledge acquisition, inquiring the relation between would-be-knower and what can be known?'. Scotland (2012) defined ontology as 'the study of being that considers what quality is.' All these concepts seem to be inevitably complex but are necessary for research articulation. These claims must be clearly demonstrated before contributing to the existing literature and knowledge pool (DeForge, & Shaw, 2012). The qualitative research presumes a relativist ontology and subjectivist epistemology (Birks, & Mills, 2015). Subjectivist epistemology focuses on facilitating the collaboration between participant and the researcher, and relativist ontology assert that reality is individual-made, subjective, and unique to participants (Yilmaz, 2013). This research will be based on the subjective ontological view which states that social phenomenon are a product of the views, perceptions and leading actions of the social actors (Bryman, 2012).

3.3. Sample Size and Strategy

When it comes to sampling, purposive sampling is the most commonly used method adapted for a thematic study, with the individuals meeting the criteria for having had the experience under study, being suitable participants. Due to this relative homogeneity of the phenomenon, rather small samples are acceptable (Flick, 2017). This is also reflected in the Guetterman's (2015) analysis, where he used smaller sample sizes, in the range of 8-52 participants (Flick, 2017; Gutterman, 2015). Creswell (1998), pointed out that the best standard

which helps decide whether to use a thematic approach is when the research problem at hand requires a detailed understanding of human experiences which are common among a group of people. He therefore suggested that the group of people under study should consist of 3-15 participants, not more, as the more diverse participants' experiences are the harder it will be to identify the essences and common meanings relating to the phenomenon under study (Creswell, 1998; Padilla-Díaz, 2015). Due to this reason, a limited sample size was used for this study, in order to yield the best possible results, closest to the core essence of the participants' experiences.

Purposive sampling (or purposeful sampling) and snowball sampling was used to collect data from particular samples which are information rich and best able to answer the research questions (Flick, 2017). While carrying out qualitative research, purposive sampling is very commonly used in trying to locate cases rich in information for an in-depth study (Patton, 2002).

Data for this research was collected in the form of 13 semi-structured interviews from female Digital Aesthetic Entrepreneurs, (Makeup Artists). The eligibility criteria included Makeup Artists who had a social media presence on digital platforms like YouTube, Instagram, Facebook or others, for their work, for a minimum of 1 year.

During the process of data collection, in order to further support and add to the findings yielded from the interviews of Digital Aesthetic Entrepreneurs, makeup artists without any social media presence were also interviewed. These non-digital aesthetic entrepreneurs were the ones who were running their own salons or working at them as makeup artists. The interviews of these individuals were carried out in person, at their salons and were audio recorded. This made a total sample size of 18 interviews that were conducted for the purpose of this study.

3.4. Data Collection Process

Data collection was carried out through online, audio-recorded, semi-structured interviews. The process started by finding social media accounts of Aesthetic Entrepreneurs (makeup artists), who fit the eligibility criteria of having a digital presence of minimum 1 year. The selected Aesthetic Entrepreneurs were then reached out via email and DM (direct message) on their social media accounts, explaining to them the purpose of the study along with asking for their participation and consent for an audio recorded online interview. After their response and

approval, a date and time was selected based on the availability of both parties. Due to the ongoing situation of COVID-19 in the country, and as a precautionary measure, the interviews were carried out online for the safety and well-being of both the interviewer and interviewees. The non-Digital Aesthetic Entrepreneurs of the study were first identified by the researcher then visited one-by-one. The salon owners/workers were first briefed about the whole study, then after consent and permission to audio record, were interviewed at the salons.

Internet based methods of communication have gained popularity and importance by increasing the researchers' options. VoIP (Voice over Internet Protocol) technologies enable us to interview participants through the internet using voice and video via a real time connection (Lo Iacono, Symonds & Brown, 2016). These methods help us carry out our researches in a time efficient, affordable and safe manner (Lo Iacono, Symonds & Brown, 2016).

A pilot study was conducted beforehand to increase the contextual validity for which, 4 interviews were carried out (3 females, 1 male) from Aesthetic Entrepreneurs (Makeup Artists), to get a better understanding of the issue at question. The interview protocol was made keeping in mind the research questions as well as previous literature. After conducting the pilot interviews some questions were later on modified and probes were added, according to the answers given (Holloway & Wheeler, 2010).

For the formal data collection, initially semi-structured, audio recorded interviews were carried out from 10 Digital Aesthetic Entrepreneurs, particularly makeup artists, via Zoom, who fit the eligibility criteria, and 5 non-Digital Aesthetic Entrepreneurs. Participants also had to give out some demographic information at the start of the interview. In the course of the study, follow-up interviews were also conducted from 3 respondents in order to further enrich some findings generated.

The recorded interviews were then transcribed for analysis. The raw audio to word transcription was done through the software Descript and then fine-tuned manually with the help of Express Scribe software. The software Descript only recognizes the English language, therefore the parts of the interviews which were in Urdu, were manually transcribed by the researcher herself.

3.5. Data Analysis

The set of guidelines for TA (Saunders et al., 2012; Braun, & Clarke, 2012) were followed for data analysis, the process of which is not linear in progression, rather concurrent, iterative, and recursive. The steps the researcher followed were familiarizing themselves with the data which lead to then coding the data, helping in then recognizing relationships and identifying themes. These themes were then revisited, refined and finalized (Saunders et al., 2012; Braun, & Clarke, 2012).

Following is a table of the respondents' demographic details:

Table 1. *Digital Respondents' Demographic Details*

Serial No.	Respondent Code	Age	Location	Years of Experience	Platforms
1	SK 1	26	Lahore	3.5	Instagram, TikTok
2	RT 2	22	Lahore	5	Instagram, TikTok
3	MS 3	25	Islamabad	2	Instagram
4	JK 4	19	Peshawar	3	Instagram
5	AY 5	23	Peshawar	2	Instagram
6	MT 6	21	Peshawar	6	Instagram, YouTube, Snapchat
7	MK 7	27	Karachi & Peshawar	4	Instagram, Snapchat, Facebook
8	RW 8	25	Islamabad	5	Instagram
9	WJ 9	27	Islamabad	3.5	Instagram, TikTok
10	KG 10	21	Rawalpindi	1.5	Instagram, TikTok

Table 2. *Non-Digital Respondents' Demographic Details*

Serial No.	Respondent Code	Age	Location	Years of Experience
1	N-AZ 11	48	Rawalpindi	13
2	N-WO 12	35	Rawalpindi	8
3	N-WO 13	56	Rawalpindi	30
4	N-AK 14	46	Rawalpindi	4
5	N-BH 15	36	Rawalpindi	4

3.6. Triangulation

Triangulation is a method used in order to enhance the quality and credibility of your qualitative analysis. In this the researcher combines observers, methods, theories and different data sources in hopes to overcome any intrinsic bias that may arise from single method, observer or theory studies (Patton, 2002). The type of triangulation technique used in this study was review by inquiry participants. In this technique, the interviewed participants reviewed the research findings and saw whether they could relate to and confirm the qualitative report. This helped the researcher a great deal in determining the accuracy, fairness, completeness and perceived validity of the analyzed data (Patton, 2002).

3.7. Ethical Considerations

Ethical considerations are essential to take care of in every piece of research. All qualitative studies must follow a range of ethics given by Plummer (2001). The current research followed the following: informed consent, intellectual property, unintended deception, right to withdraw, confidentiality and accuracy of portrayal. In addition to all these, while carrying out VoIP studies the participants are given a chance to pre-read the consent form, asked permission for interview recording and told that the interview could be stopped at any time throughout and they could withdraw from the research. The non-digital interviews followed the same protocols and acquired verbal consent before moving forward. To keep confidentiality, the transcribed data is stored in a password protected computer, with only the researcher having access to it.

Chapter 4

Results and Discussion

As mentioned in the previous chapter, after all the interviews were conducted and transcribed, the process of thematic analysis began. This comprised of coding the data and searching, identifying and refining the themes generated, which were then broadly categorized (Saunders et al., 2012; Braun, & Clarke, 2012).

In this chapter we will discuss the categories and the corresponding themes and sub-themes generated from the data in detail. Overall, there were 4 categories identified, namely;

1. Experiences of Digital Aesthetic Entrepreneurs (Makeup Artists) in Pakistan
2. Experienced Devaluation
3. Reasons behind existent Devaluation
4. Devaluation Management

This chapter will also include excerpts of the respondents, which can be identified from their allocated code names according to the tables 1 and 2 in the previous chapter, so to support and have a clearer understanding of the findings.

4.1. Experiences of Digital Aesthetic Entrepreneurs (Makeup Artists) in Pakistan

This is the first category consisting of 3 major themes;

1. Surrounding Attitudes
2. Nature of Job
3. Appreciation Dependent on Physical Features

As can be seen in the table below:

Table 3. *Experiences of Digital Aesthetic Entrepreneurs (Makeup Artists) in Pakistan*

Category	Theme	Sub-Theme	Codes
Experiences of D.A.E in Pakistan	Surrounding Attitudes	Supportive Attitudes	Supportive Parents
			Positive & Supportive Professionals
			Supportive Friends
			Transition to supportive attitudes
			Motivating Siblings
		Non-supportive Attitudes	Negative Parental Attitudes
			Hesitant male family members
			Jealousy in friends
			Professional competition
			Family gossips
		Restricted Support	Exclusive Social Media Support
			Only talk the talk
	Nature of Job	Conditional Respect	Respect given is directly proportional to fame
			Maximum struggle for beginners
		Demanding line of work	Requires 24/7 online activity
			Constant struggle
			Game of followers
			Constant consciousness due to wide range exposure

	Body Shaming	Fat Shaming
Appreciation Dependent on Physical Features		
		Skinny Shaming
	Pressure of having to be perfect	Unacceptable physical imperfections

This category, as the name suggests, identifies the general experience of Digital Makeup Artists (DMA) working in their field, in Pakistan. As mentioned above, the three major themes gave us data pointing towards the range of attitudes and behaviors DMA are exposed to on a daily basis. As well as the challenges and difficulties that come with working on platforms where they are exposed to the whole world to observe and critique on.

4.1.1. Surrounding Attitudes. The data pointed out that there were some respondents who have always had the support of their social circle regarding their career paths and experienced a positive attitude from others towards what they do. They labelled themselves very lucky in this regard. One of the respondents talking about her family's attitude mentioned:

"My father wants me to pursue what I am doing already. Living in a place like Pakistan, since the living conditions here have gotten quite difficult with less job opportunities. Even my parents are of the opinion that I should do multiple makeup related courses and pursue this field which will help me flourish." (RT 2)

"I have been blessed in this regard that I have had the support of my parents. I know not everyone does." (WJ 9)

There were however, some instances where the parental attitudes were not very positive at first, but they transitioned over time:

"Our parents are scared for us. My parents were afraid for me. They were fearful of the society because they know what their mentality is like but now, they are very supportive and encourage me to work and progress." (RW 8)

Some respondents mentioned how excited and supportive their siblings and friends were regarding their profession choice, irrespective of whether they belonged to it themselves or not.

"..and my sisters were just, they were so happy. They were like: just do it. You have the skill and talent." (AY 5)

"My friends have always been very supportive, pushing me to do everything to pursue my passion and dream. They are proud of what I do." (MS 3)

"My friends are proud of me for being the first one in our friend group that is actually making a living for herself at this age" (MT 6)

"Outside of my field, I get a lot of respect from people because I have friends who work in like corporate jobs, in IT and all that stuff which I know nothing about, and they are the people who are actually giving even more respect to me than the people in the same industry." (SK 1)

All the while, there were also respondents who didn't have it as easy, and had to handle many negative behaviors from family, friends and relatives due to the profession they were working in.

One respondent quoting her parents, when she showed interest in doing a 3-week course in makeup artistry during her BS, mentioned that:

"They were like: NO! It's not a real degree. It's not a real job. You can do whatever you want after you graduate because that is a real degree and this is not." (SK 1)

The interviews also yielded data of how direct family members were hesitant in having them entering and working in this field and how there were elements of jealousy and gossip that they had to bear.

"My brother or my distant cousins will be like: Acha? Ap kisi aur ka makeup karain gi? Kisi aur k baal touch karain gi ?Rehnay dain." (JK 4)

"One of my friends got very jealous and called my mother saying: aapki beti ganday se profession mein hai, lougoun kou show off kerwati hai makeup ker keh." (RT 2)

"A WhatsApp group was made with all my family and my makeup was shared and gossiped about. A huge issue was created with bad things said. Itna tak kaha gaya mere parents kou keh aap ki beti bhaag jaye gi aur iski harkatyen dekhou" (KG 10)

In addition to having black and white areas where there is either support and positive attitudes, or the support in non-existent with negative and demotivating attitudes, there also exists a grey area. The findings pointed out that there is also a level of support which we labelled as 'restricted support', in which people will claim that they support you but they only talk the talk, never walk the walk. One of the respondents mentioned:

"I have so many friends who are getting engaged, getting married, going on weddings and all, but nobody's going to book me. They are all supporting you in the boundaries of social media. Baatain sab kartay hain, par assal mai koi nai karta." (SK 1)

4.1.2. Nature of Job. Another theme that came out of the study was the particular issues Pakistani DMA had to face, owing to the nature of the field in itself. Interview findings indicated this as a demanding line of work where you are not only required but expected to be online and posting content all the time. And only then after having gained a particular number of followers and the corresponding level of fame and wealth, do people actually start respecting your work and the profession you are in. Indicating that the respect given to you is conditional. Which then leads towards the new entrants and beginners in this field facing the most difficulties. Some of the responses regarding this were:

"When you are not a famous makeup artist and you don't have big social media presence then you do have to deal with a lot of disrespect." (MS 3)

"Yahan apki tabhi izzat hai jab ap bohot zyada paisay kamaa rahay ho. If you are a medium level makeup artist, nobody's going to take you seriously. Nobody's going to give you respect. This is what it is." (SK 1)

"You have to struggle a lot throughout…whatever platform you use you have to give your update 24/7. If your entire business is based online like mine is as a makeup artist and I mostly get approached through online platforms, it gets very difficult to provide updates constantly if I ever get busy... people notice and they back off and even unfollow. You have to create an active online presence for the world to notice and it gets difficult for you." (RT 2)

Findings indicated that with all this, comes the added factor of being extremely critical and aware of what you are posting online and whether it would do good or not, as it will be for everyone and anyone to see. One of the respondents said:

"I always recheck and think 10 times before uploading anything because I get so conscious k patta nahi mai ne sahi kia k nai, acha kia k nahi. Sab log dekhain gay." (KG 10)

4.1.3. Appreciation Dependent on Physical Features. The final theme generated in this category pointed towards how many a times, the appreciation or criticism DMA face online, is purely based on their physical features and characteristics. When in reality the skill and art they are showcasing, has absolutely nothing to do with their appearance. Respondents commented on how they have to go through extreme levels of body shaming and criticism on their skin and facial features while being present and working on digital spaces. Some of the responses were:

"If a girl is chubby or a little healthy, people are just going to be like yeh kya ker rahi hai? Isse kia zarurat thi makeup artist ban'ne ki.? Tum lougoun kou kya influence kerou gi? Tumhe tou khudd gym jaanay ki zarurat hai." (AY 5)

"If you're too skinny, that's a problem. If you're too fat, that's a problem" (WJ 9)

"People expect the absolute best. They are like, why do you have a blemish? Why is your nose like this? They expect perfectness out of it but that's not possible. It's a very big struggle."
(MK 7)

Overall, this category yielded information which is a response to our Research Question 1: What are the experiences of Digital Aesthetic Entrepreneurs (Makeup Artists) of Pakistan? And fulfilled our Research Objective 1: To explore the experiences of Digital Aesthetic Entrepreneurs (Makeup Artists) working in Pakistan.

There was a wide range of experiences that our respondents faced, all very different yet very similar to the next. Some DMA had a very strong support system at home, and were backed up by their parents and siblings. They pushed, motivated and supported them in the career choice that they had made. Those DMA considered themselves very lucky and acknowledged that not everybody has the level of support and backing that they had, which is a very important factor behind entering and continued success in this field. Research conducted in 2021, studying the degree of association between Entrepreneurial Intentions and several other factors, pointed out that families' views and attitudes towards a particular venture is an extremely important in shaping entrepreneurial intentions (Choudhury & Mandal, 2021).

Some experiences of the interviewed DMA however, came out to be not so positive and motivating. They were subjected to negative parental attitudes where it was just not acceptable for them to have their kids working in this field. This subject matter will also be discussed further in detail in this chapter moving forward. These DMA were not lucky enough and had to go through a fair amount of struggle to not only enter but keep working in this field. Some of them quoted how long it took for their parents to get used to the idea of them being DMA and to fully understand the field and nature of work. These demotivating attitudes acted as a great hinderance in their way of a potentially successful career. Research has pointed out that families' positive views have a positive effect on people's attitudes towards undertaking entrepreneurship and vice versa (Choudhury & Mandal, 2021). If you face negative familial attitudes regarding your ventures from your support circle and family, you will less likely want to enter or start continuing working towards that (Choudhury & Mandal, 2021).

Interviews indicated similar struggles faced by the non-digital makeup artists as well. A respondent mentioned:

"The hardest part is how to make your family agree on you starting this work" (N-BH 15)

Male family members' disapproval and hesitation, with working as DMA was also an interesting finding. Respondents mentioned that their male family members didn't want their sisters/daughters/cousins to be touching someone else's hair, doing someone else's makeup, as they weren't used to the idea of it. The beauty care roles had been reversed for them, in the shape of the respondents doing this work for others, instead of having it done for themselves. Research shows how in countries like Pakistan and Bangladesh, there is a general disapproval from men

towards women entering the fields of business. They would rather their women to do the kind of work which encompasses the least amount of exposure and mobility (Sheikh, Yousafzai & Farraj, 2021). This point will be further tapped into, along with more possible reasons behind this behavior, further on in this chapter. Similar findings were also generated from the non-digital makeup artists. They had also experienced the issue of male family members not being fully supportive of the idea of opening up physical spaces for them to do their work. One respondent mentioned:

"Meray husband kehtay thay: jab kholo gi (salon) tou board nai lagay ga! Seekhna tou bas apne shoq se seekho, bas board nai lagana." (N-AK 14)

There was also some data generated along the realms of professional competition, which at times turned to the extent of rivalry. The DMA however, mentioned that the online makeup community is very tightly knit in Pakistan. Everyone is there for each other and supports one another. They'll be there for each other's accomplishments and brand launches and will be seen promoting them online as well. Research has showed that dealing with online harassment from the public is something very common for content creators online, which is why they themselves remain as a strong unit and prove to be each other's support systems (Thomas, Kelley, Consolvo, Samermit & Bursztein, 2022)

The non-digital makeup artists on the other hand claimed totally different experiences. They mentioned that there is a great deal of female rivalry in this field along with a strong sense of unhealthy competition and jealousy. Other salon owners will say things and spread rumors purely based off of jealousy. They won't be able to see another woman in a salon succeeding and doing well. For them, she has to get rid of the competition. Research pointed out that in Muslim environments, majority of entrepreneurs have indicated the factors of jealousy amongst women entrepreneurs to have a great impact on their professional accomplishments (Ghiat, 2020). Some of our respondents mentioned:

Iss puri galli mai tailors hain, unn sab mai bohot unity hai. Hamary kaam mai itni rivalry hai, itni zyada, k dost bhi dushman ban jata hai Client mention karde k falanay ka kaam acha hai, andar baat chubhti hai. (N-AZ 11)

Mai competition jeet k ayi tou inho ne kaha isne judges ko paisay diye hain. Koi accomplishment hoti hai tou 10 baatain ban jati hain. Aurat hee aurat ki dushman nikalti hai. (N-WO 12)

As mentioned above, this category also talked about the struggles and difficulties that come with working in this field. How the nature of the job encompasses some factors that are challenging. Respondents talked about how demanding this line of work is and how there needs to be a constant social presence in order to remain relevant. They mentioned how it's purely a game of followers and how all your success and work depend upon your reach and numbers. Previous literature has also pointed out that online creators go through this daily crushing struggle of having to give constant updates and upload pictures/content daily, otherwise you start losing followers, which they can't afford (Arriagada & Ibáñez, 2020). They even through trial and error have selected particular times when they upload content so it could reach maximum number of viewers, as these are the things that will ultimately help in their growth (Arriagada & Ibáñez, 2020).

Body shaming and perfection were also interesting findings in the data. The amount of dependance DMA work has on their physical appearances is something that really takes a toll on them. The need and expectation of them being a certain body type, a certain skin type/color and looking a certain way plays a huge role in what they do. They are expected to always look presentable and have a full face of makeup on when they come online, to always have perfect looking skin without any blemishes and imperfections and proportional facial features. They mentioned the frustration of having to deal with all this when in actuality the work they're putting out should have nothing to do with what body type or skin type they are. Previous research has pointed out how all the celebrities you see on social media and advertisements with perfect bodies and skin put people under the false impression that it is very easy to look like that, even though these images are largely edited and unrealistic (Pan, 2022). When people are constantly exposed to such perfect images, they start chasing this unreality which leads to them comparing and striving for such, not only for themselves but for everyone around them as well. They start rejecting everyone who does not fit into the mold of perfection (Pan, 2022). This might explain why the DMA experienced body shaming to such an extent, as people would look at them as belonging to the beauty industry but still not having the perfect look. Similar findings also came out of the interviews with non-digital makeup artists. They mentioned:

"One day I wasn't feeling well so didn't have makeup on. A client came and she's like: you're going to do my makeup? And you are like, not, even ready? Apna makeup nai kia hua tou tum mera makeup kaisay karo gi?" (N-WO 12)

"For people we have to be all dolled up. Agar ham acha makeup kartay hain, ham doll hain."
(N-BH 15)

4.2. Experienced Devaluation

In the previous category we discussed in detail the overall general experiences of the interviewed DMA working in Pakistan. It encompassed their good and bad experiences, working in the field of such nature. This category will further tap into the not essentially negative, but devaluing attitudes and behaviors the DMA experienced towards them while working in this field. This experienced devaluation had come from multiple sources including their family, their social circle and people from the broad Pakistani aesthetics field in general. The major themes included in this category are:

1. Conditional Acceptance
2. Dis-attached value
3. Under-compensation
4. Cultural Disparity

As can be seen in the table below:

Table 4. *Experienced Devaluation*

Category	Theme	Sub-Theme	Codes
	Conditional Acceptance	Side Gig	Not acceptable as sole career path
		Acceptable till performing well in 'actual' field/role	Dependent on Academic performance Dependent on family roles played
	Dis-attached value	Barriers to full potential	Disrespect on sets Constant justifications Lack of appreciation of the craft
		Made to feel 'Not enough'	Questioning career path Inferiority Complex
Experienced Devaluation	Under-compensation	Underpaid and Unpaid work	Family freeloading Minimum set budget
		Professional Blackmail	Free work in the name of "collaboration" and "portfolio" making
	Cultural Disparity	Conservative Pakhtoon Mindset	Fear of entry Reluctance of public presence Condescending attitudes
		Value Disparity	Conservative vs Liberal areas

The findings generated from the interviews shed light on how the DMA in Pakistan do in fact have to go through devaluation, and are made to feel that the career choices they made and the

profession they're working in is not good enough, not worthy enough and shouldn't even be paid enough.

4.2.1. Conditional Acceptance. The first theme talks about how some respondents while mentioning the difficulties they had to encounter while entering and working in this field, pointed out that it was only okay for their family for them to be a part of it, if they took it on as a side source of making money, not their sole career path. Some of the responses were:

"I was told even if you get serious about it, you have to have something else on the side as well which may be according to her (mother) a more serious field than this." (AY 5)

"My uncle said: What's the point of you getting a degree then if you're just going to run a salon anyway. Keep this on the side but do something useful." (RW 8)

"My brother is really good at cosplays (involves character impersonation through wardrobe, hair and makeup*) and has more followers than I do. He gets proposals from these brands for photoshoots and modelling. So, I feel like that if pursued properly, it can really turn into something but my mom is like no, you have got to do something proper."* (AY 5)

All this shows how there is only conditional acceptance for this filed, as long as you are not taking it too seriously and doing it just on the side. Findings also indicated another aspect of conditional acceptance where it was okay by the families of the respondents for them to work in this field as long as they were properly playing their social roles, either as a student, wife, daughter or daughter in law. Responses indicating this were:

"I manage to get good grades every time so my parents don't really care because ultimately grades keep my mom happy. But as soon as my grades get a little lower, they'll blame it on this and make me stop posting for a while, even though it would have nothing to do with it." (KG 10)

"I feel like I have to work extra hard because I have to make sure my grades are a hundred percent. Because I'm told to focus on my studies when they (parents) see me working on content, even after maintaining a 4 GPA." (AY 5)

The non-digital makeup artists quoted similar experiences:

"Women have to prove themselves. Hmara mard assal mai chahta hai k agar aurat kamaye tou jab ghar aye, vo puri ghardaari bhi sambhalay,vo har cheez mai perfect ho aur vo agay se bolay bhi nai. Sirf tabb apko apke kaam mai roka nai jaye ga." (N-WO 13)

"My Chachu supported my mother in doing her courses and practicing, but she had to come home and do all the house chores as well." (N-WO 12)

"Saas kehti raheen kia karna hai kar k? Kia karo gi? Bachay kon dekhay ga, tum rehnay dou." (N-AK 14)

I put my CV up online once and got an amazing offer from abroad with 4-5lac starting salary. My husband and children really pushed me and motivated me to pursue it. They said you go, we'll manage. Uss din mai puri raat sochti rahi k agar mera koi bacha bemar hua, aur kisi ne kaha k tumhari maa ko paisa bohot pyara tha, vo bilkul unki personality damage kardega. Kisi ne agar ye bola k aj tum logo ko khana nai milla qk tumhari maa barri laaparwah si aurat hai. Soch soch k k agar khud bhi bhej rahay hain tou mujhay kisi torr qabool nai hai. (N-AZ 11)

4.2.2. Dis-attached value. The next theme generated talks about the ways in which value has been dis-attached from the field under study, according to the respondents. It sheds light on their experiences of devaluation of their field which acted as barriers in their full potential growth and made them feel like they were not good enough. Respondents mentioned how there was a general unappreciation of the craft in itself and they would have to give constant justifications to prove and validate their field in front of others. Some even shared instances where when they would be called on sets to do jobs, they would be disrespected and made fun of in front of everyone, despite being around people belonging to the broader Pakistani Aesthetic field in general. Responses regarding these issues were as follows:

"In Pakistan the whole Aesthetic/Fashion industry – not talking about purely digital spaces, it's all very toxic. Nobody can see anybody succeeding. Koi kisi ki khushi mai khush nai hota. Bas har koi iss aas mai betha hota hai k kisi ki koi ghalti millay, aur ham usko bitch karain iss baat pe." (SK 1)

"On some shoots, people treat makeup artists like chotu chaye vala, k chaye laa k dou, vo kar k dou. And even on set, they're like acha ab mera makeup kardo, uska tou tumne kar hee lia hai.

Or mene tumharay skills check karnay hain tou mere muu pe bhi makeup kar k dekhao.''

(KG 10)

"It's not easy to be a makeup artist, especially in Pakistan. People don't give this profession that much respect, so, it's a bit difficult when you have to constantly justify your profession." (MS 3)

"People don't actually appreciate it so much. Unko lagta hai k bas muu pe koi bhi makeup kar ley ga. But, it's actually difficult, I think." (JK 4)

Due to the above-mentioned reasons and factors, DMA have reported that they actually starting feeling that they are not good enough. They mentioned the devaluation and stigma that they face sometimes gets to them and that leads to decreased online activity from their end and questioning of their career path altogether. They feel like what they know and what their skill is, is not enough and they should be more aware of other fields of life as well, in order to compete with everyone else. Some of the responses were:

"Pakistan mein agar aap beauty field me hou tou aapkou inferiority ka shikaar kertay hain keh kapre tou koi bhee pehn leta hai makeup tou koi bhee ker leta hai." (RT 2)

"I used to feel that because makeup artists stay in the same line of work, the knowledge they have remains restricted to makeup and it gets hard to become a part of different discussions. I sometimes feel devalued if I meet people from other professions. So, alongside makeup, it gets important to stay updated on different matters to be able to move around." (KG 10)

"You start not posting online anymore. You don't realize it but you have a feeling that I don't want to do this anymore, maybe this is not for me, maybe I should do something that is actually a so-called 'profession'." (JK 4)

4.2.3. Under-Compensation. The interviewed DMA had also experienced devaluation in the form of under-compensation. This next theme will talk about how the findings indicated people from their social circle and even inside the industry would try to manipulate them into doing work absolutely for free or at the bare minimum. They shared instances of how people would professionally blackmail them into doing what they want in their set budgets, all in the name of exposure and portfolio building. Respondents quoted:

"Your relatives will always take you like a relative and not take you like a professional person. They will always want to get everything done in free. They are not willing to pay. Even if you tell them your price, they will be like achaa ham tou ghar k hee banday hain, ham tou ghar valay hee hain. Ghar valon ko tou concession dena chaiye. Everybody is just interested in getting the 'free stuff", and would make me feel guilty for not doing so. Basically, not valuing my craft enough to pay me." (SK 1)

"I recently did a shoot and they mentioned that they have hired a very good photographer and a model, and they are paying them while they asked me to collaborate with them on that project for which they will give me credits. I was like I will not do it because if you are paying everyone, then why aren't you paying me. Makeup artist kou pay kertay howe itni jaan jaati hai na idhar ki industry ki. They keep the lowest budget for the makeup artists." (RT 2)

"I got called for a TV show as a part of a weekly segment. I went and they just expected me to do it for free. I said what am I getting in return? They're like, oh, you're just getting exposure. It will be added in your portfolio and it will help you with your upcoming projects." (MT 6)

The non-digital makeup artists interviewed also had experiences regarding devaluation in the form of under-compensation. One of the respondents mentioned:

"People come to me and say that (name) salon is doing the same service for thousand rupees, why are you charging two thousand? I simply tell them to then go to them. Why did you come all the way here? I know what quality products I'm using; I know my work and how much they cost. Yehhi log doctor k paas jaa k kehtay hain kabhi, k falana doctor itni fess leta, ap kyun itni zyada lay rahay? Nain na? Then why me?" (N-AZ 11)

4.2.4. Cultural Disparity. Another interesting finding that we will talk about in this next theme is how respondents mentioned that there existed a difference in the levels of devaluation that they faced based on where they were working out of. They pointed out that due to the cultural disparity between different places within Pakistan, in some areas the issues they faced were more amplified than in others. The DMA working out of Peshawar mentioned to have faced more setbacks and devaluation owing to where they're working and the Pakhtoon mindset in general. Due to which, people are even afraid to enter the field altogether. Some of the responses were:

"In Peshawar because this is not very common, it's not considered as an occupation so people do not even prefer going into this field because, what are the people going to say? This is a very massive issue in Peshawar which even I have faced because my relatives around would frown upon it and say: acha ab tum ye karo gi? even though you're in such a good field." (MK 7)

"Obviously, it's a public page and when it went around, I guess it made me uncomfortable because you know especially people from like Peshawar, they're kind of judgmental. And I didn't want that." (AY 5)

Owing to the cultural disparity, there was also a point raised by the DMA where in the Pakhtoon society, there was a hesitation and disapproval towards public presence:

"I feel like everybody knows we are Pathans and we're from Peshawar. So, we always had that fear in our hearts that, oh! It's a public page." (AY 5)

"At the start I was just posting my eyes on my page. And my mom was like, I don't know if I want you posting your face on social media. And I'm just like, it's just my eyes Mom. And she was like, no, no, no." (MT 6)

"My Grandmother loves my account but she still doesn't know that it's a public account. If she finds out, it's definitely going to cause problems for me." (JK 4)

The respondents that did belong from Peshawar but didn't have to go through these issues, mentioned that it was solely due to the fact that their family had broken out of the chains of conservativeness and had to go against their own families and their mindsets in order for their kids to live freely and do what they wanted. A respondent mentioned:

"My family (direct) has always been supportive of a lot of things. Only because my dad is very different from the rest of the family. His family is very conservative, but my dad, he broke that chain and is always very supportive of us. My family Masha'Allah is not a typical Pathani family. But for a lot of people this issue exists." (AY 5)

Talking further about the point of having different experiences owing to cultural disparity, a respondent who had worked as a DMA both in Peshawar and in Karachi mentioned:

"Working in Peshawar, you have to face judgement being a makeup artist. At that time, I just had a Facebook group where I would promote my work and I could tell some people do belittle

or look down upon a makeup artist in Peshawar. If I would tell anybody that I'm a makeup artist they would have that frown on them and would say: Oh acha tou ap beautician hain? But in Karachi, it's kind of different. Here the options are endless unlike over there. Here people treat it as a profession and pay you for it. So, I feel like it depends on where you are working. The people you're catering to, the standards are different." (MK 7)

Overall, this category has yielded data that is a response to our Research Question 2: How does devaluation and stigmatization take place for the field of Digital Aesthetic Entrepreneurship (Makeup Artistry)? And fulfilled our Research Objective 2: To identify whether Digital Aesthetic Entrepreneurs (Makeup Artists) in Pakistan feel their profession might be stigmatized or devalued.

The interviews pointed out a huge amount of data which confirms that the female Digital Aesthetic Entrepreneurs (Makeup Artists), do in fact, go through many experiences where it is evident that their field and they themselves as entrepreneurs in this field, are subjected to devaluation and stigma. They are made to feel that they are not fully accepted with the work that they're doing, this work should not be considered as anything more than side work, there is no real respect for their field and profession, they are not doing enough with their lives and that they shouldn't pe paid for it.

The theme of conditional acceptance further shed light on how the instances in which the interviewed DMA were supported in the work they were doing, was merely conditional. It was okay only if they were not considering it as a sole career path and had other 'proper' plans to pursue as well. Or they only had the luxury of being accepted because they were doing well in the roles that are more expected out of them, which according to their family, fit them more. If you're a student, you're accepted and supported as long as you are doing very well in your studies. The moment you slip, that luxury disappears. Similarly, if you are a wife/daughter in law/mother, as long as you're coming home and doing all of the house chores and taking well enough care of the children, you are supported. Showing there's not acceptance of the work/field in itself, but only considered okay when the more important roles according to the social structure, are being fulfilled. Research has showed one of the major ingredients that facilitate entrepreneurial activity in taking place includes a facilitating social environment and household. If you are not getting the due support and motivation from your home and social circle, carrying

out and continuing entrepreneurial activity becomes that much more difficult (Sheikh,Yousafzai & Farraj, 2021). The fact there is only conditional acceptance around working in the field as a DMA, acts as a major hinderance. Similarly, as mentioned above, one of the non-digital makeup artists mentioned of getting a very handsome opportunity abroad, and was supported by her husband and kids as well, but she did not take it purely out of the fear that if someone in her absence taunted her kids on how she isn't that available as a mother due to her work. That fear of not fulfilling the, according to her, more important role made her back out and not fully explore the potential that she had, even though the family themselves were completely fine with it. For non-digital makeup artists, the interviews thus showed that it was harder to maintain a healthy work-life balance. They found it more difficult than the digital makeup artists to juggle both work and home because they have to get out of their houses for work. They have to make sure their home is clean, the kids are fed and well taken care of and the elders are comfortable. They have to manage countless home chores before going to and after coming back from their salons. They have to be the ideal woman and show perfection in everything, as one respondent mentioned. Because otherwise, their work could be at jeopardy. Previous literature has also pointed out how in developing countries, your career choices are largely shaped by the pre-existent roles the society expects you to play. Which for women are particularly limited to being a wife, a mother or a carer. This leads to the society considering any roles other than that as less serious and insignificant to be recognized (Lewis, 2006; Yasmin & Husna, 2020). Studies show how it is extremely difficult for women to balance their personal life and professional life, and some even leave their careers, jeopardizing it for good, just keep up to their role of an 'ideal woman' (Ali, 2012; Azim, 2006; Lebrón, 2016; Sheikh,Yousafzai & Farraj, 2021)

Moving over to the theme of dis-attached value, it was clearly evident from the interviews how much disrespect the DMA had to go through, working in their fields. Even people belonging to the same broader field in general, belittled and disrespected their craft, efforts and time. Outside the field, it could be seen that there was a general unappreciation of the craft in people. They did not fully appreciate the sheer potential and magnitude of the field in itself. Western literature has shown an explosion in the popularity of makeup channels and accounts on social media, which has immense potential for economic advancement and individual success. They can make huge sums of money through sponsorships, brand advertisements, collaborations and clientele which cause the exponential growth of their

audience, and the attached levels of success (Little, 2020). In spite all this, in Pakistan, the interviewed DMA having to give constant justifications regarding the grounds and scope of their work. They always found themselves having to explain to others how it is an actual career which can be extremely profitable. These struggles were faced by both the digital and non-digital makeup artists. They always had to prove themselves and their field in front of others. Prove that it's a respectable field, a profitable field and an actual career and occupation. All of this devaluation sometimes led to the DMA interviewed, to feel like they are actually not enough and maybe the career path that they chose isn't right and they should opt for a field which is more proper and is accepted and respected more by the people. Research has shown when someone is constantly exposed to derogatory and negative comments about a certain aspect of their lives, there comes a time when they succumb to it and actually start believing it to be true. This starts a continuous downward spiral in their lives and greatly puts a toll on their levels of confidence (Hutson, Thompson, Bainbridge, Melnyk & Warren, 2021).

Data reveals how under-compensation is another way in which the interviewed DMA had to face devaluation of their work. This came from people inside the family, friends as well as the Pakistani Aesthetic/Fashion field in general. They mentioned how family and friends knew that they could do makeup, so it was always expected of them to do their services for free. Family members (extended) would show up wanting to get their makeup done but would not like it when asked about payment as, according to them, they are family and should get their work done for free. The DMA would even be made to feel guilty for asking in the first place. However, this problem of freeloading and under-compensation was not restricted to people from inside the family. Interviews showed in the outside world, even people belonging from the same industry as well as brands have been seen treating the DMA the same way. Respondents mentioned how this is a massive issue of how brands or people from the industry will call you for work, will utilize all your talent, work, time, efforts and products, and at the end of the day won't pay saying that these experiences will help you build your career further, it will give you exposure and help strengthen your portfolio. While at the same time, they will be paying everyone else on the job. They'll have a high budget for the photographers, editors, designers, models and planners but will have nothing to offer to the makeup artists on the very same set.

The last theme generated from the data in this category, gave us some very interesting results. It talked about how the levels of devaluation differs from place to place. It pointed towards cultural disparity being the reason behind why some DMA experience more levels of devaluation than others. This means that due to the prevalent cultural mindsets and norms that are practiced in certain areas, it makes it more difficult for the DMA of those areas to pursue and continue working in their fields. Whereas some areas are more liberal in their ways of thinking and cultural norms, allowing it to be relatively easier for DMA in those areas to work and prosper in their careers. Research has shown that culture plays a vital role in influencing an individual's career decision. Culture encompasses and lays down rules for people, from the way they dress to their work patterns and choices, which the people from the area are bound to follow (Calitz, Cullen & Fani, 2020, April).

4.3. Reasons Behind Existent Devaluation

In this category we will discuss what might be the possible reasons behind why the occupation under study is treated as such. We will talk about the driving factors which, according to the interviewees, are behind the devaluation that they experience on a day-to-day basis. The major themes included in this category are:

1. Collective Consciousness
2. Lack of awareness
3. Drawback of Validity

As can be seen in the table below:

Table 5. *Reasons Behind Existent Devaluation*

Category	Theme	Sub-Theme	Code
		Resistance of Skill Appreciation	Skills aren't respected People are attracted to brand names
	Collective Consciousness	Stigma	Character Blaming Beauty care roles reversed Parlor Mentality
Reasons behind existent Devaluation		Elder Generation Pakistani Mindset	Resistance to non-standard degrees and career paths Considered an inferior line of work Underestimated profession Guest Mindset
		Gender and Entrepreneurship	Not fond of the idea of Women Entrepreneurs Resistant to girls being independent
	Lack of Awareness	Generation Gap	Non - relatable choices for elders Unfamiliar to the world of social media and its potential Unaware of the field itself

		Easy job
	Taken non-seriously	Considered just a hobby
		Unaware of ground realities and potential of the field
		Considered not an actual job
Drawback of Validity	Lack of Formal Accredited Institutions for this field in Pakistan	No proper degree in this field
		Not a real profession
	Social Media Saturation	Everyone and anyone is a D.A.E

The findings in this category pointed out how there were three major overarching reasons behind why female DMA in Pakistan are devalued and their professions are not taken serious enough. The first factor points towards the collective consciousness that the Pakistani community has as a nation. There are some beliefs and perspectives that are engraved in our mind and take the shape of a hive mentality. Due to these made-up constructs, we are unable to look away from the patterns of thinking we have been used to for ages, and this leads towards the perpetuation of devaluation towards the field. Furthermore, lack of awareness has been identified as a major factor. This field is generally not taken seriously enough because it is considered as an easy job, requiring little to none effort and is just largely misunderstood. Additionally, the lack validity of the field in itself, has played a major role behind why it is not given due importance. We will now discuss all these factors further in detail.

4.3.1. Collective Consciousness. As mentioned above, the theme of collective consciousness points towards how we collectively, as a nation, have some notions and believe some perceptions that are in reality far from the truth, however, are widely followed. There are multiple factors explaining how this comes into play into the matter at hand, through our data. Respondents firstly mentioned that Pakistani's, as a community, are generally not very keen on skill acceptance and appreciation. They don't see and respect the creativity that goes behind all skilled work. Which is one of the main reasons behind why the field of makeup artistry isn't given importance. They mentioned:

"Being a resident of Pakistan, apkou aap keh skill pe appreciate kertay howe lougoun ki jaan jaati hai." (RT 2)

"In Pakistan, in general, if you have a skill that is not respected here. This is one of the reasons why as a country, we are lagging behind so much" (MK 7)

They further mentioned that if you have a skill and want to make it in Pakistan, you have to make yourself a brand. People here come towards brand names and what's trending; they couldn't care less for the craft in itself. A respondent said:

"If you have skill, but aren't a famous brand, people will not go to you but to the brand, just to show off." (MK 7)

Furthermore, data from the interviews pointed out stigma to be one of the largest factors behind why DMA are devalued in Pakistan. There is a collective consciousness that exists surrounding the idea of beauty and makeup artists that gives them a bad name. The fact that people associate makeup artistry with 'parlors' and then further make the mental association of people belonging to these walks of life being bad in character and unworthy of respect, plays a vital part behind the devaluation of the occupation of makeup artistry in general. Respondents have mentioned that:

"A lot of relatives will say stuff like: haan tou phir parlour vali aunty ban'na hai tumne? and that's very disheartening. Because the 'parlor' culture in Pakistan is very demeaning and negative. The entire thing is attached to that 'parlour vala' stigma. And there are a lot of parlors who under the name of 'massages' do other things. There are a lot of problems which are

attached to the name 'parlor'. Even if all of this is happening or not. Even if it isn't, people will assume it is." (SK 1)

"A stigma exists in our society where makeup artists or people running salons are not considered good people, neither are they respected. People don't consider this a respectful profession Their mentality regarding an individual working as a makeup artist brings that individual's personality and character into question. Wou kehtay hain yeh makeup artist hai, parlor chalane wali hai. I have faced similar scenarios myself. If I travel due to my work as a makeup artist tou mujhe kehtay hain tum tou parlor wali ho. It feels very disrespectful." (RT 2)

The non-digital makeup artists also quoted similar experiences where they mentioned they were thought of having a loose character just because they ran salons. Some respondents said:

"As we live in a male dominant society, 90 % would say that a beautician is not the right person by character. If she's a beautician, she must have a loose character. We can use her or we can treat her the way we want." (N-WO 12)

"Our number is written outside on the board and even though we have our setup in the vicinity of Askari, every other person will send us messages. We will get calls all day from people of all age groups. Even young boys will stop their cars in front of us when we exit the salon. Why? Salon hai jee, salon chalati hain, salon se nikli hain. Muashra iss bisuness ko sahi niggah se nai dekhta." (N-AK 14)

Another interesting finding yielded was how the families were not so keen on their girls partaking in this work, because for them it was a very new idea. For them, these were the services which we avail from others, not do for others ourselves. The beauty care roles were reversed and that went against what they have always believed to be correct and followed. A respondent mentioned:

"People think of you touching other people's faces, or just standing there doing someone's makeup and it's not actually you sitting there and having someone else do it for you. You're doing it for someone else. You're doing their hair and makeup. Then I explain it's no big deal. In every job, everything is different. Someone is going to do an office job. Someone will do work like this." (JK 4)

Moving further along, another factor owing to the collective consciousness of not accepting and valuing DMA has, through the interviews, come out to be the mindset of elder generation Pakistani's. For them, they have the conceptions of inferior and superior professions. The careers that they have grown up around and consider as a standard and superior are the only ones that they value and respect. Anything other than those set standards are then not considered a respectable field to be in. Respondents mentioned how in Pakistan there are only a few professions which are considered respectable, namely; doctors, engineers and lawyers. If you are anything other than that, it is a relatively inferior line of work to belong to. Some respondents quoted:

"Being from a desi household, apke sirf 4 5 professions hain jinko profession samjha jata hai: Doctor, Engineer, Lawyer and that's it. There is a very set program." (SK 1)

"People think if you don't know how to do anything else, you're going to be a makeup artist or you're going to run a salon or parlor. I hear from people saying: oh, that's what she's into. She's into makeup. She couldn't have been into something more productive or been a doctor." (MT 6)

"My family has always been the doctor engineer type. I was supposed to be a doctor. I purposely made sure I didn't get the marks I needed in the entrance test and didn't become one." (RW 8)

The non-digital makeup artists also had similar experiences:

"If my FIL was alive, I would've never been able to enter this field. He used to say kamana hai tou education ki taraf chlaii jao, academy bana lou, school bana lou." (N-AZ 11)

Respondents also mentioned how the field is underestimated in general, among the elder generation which leads them to not understand it, and thus not appreciate it:

"Our elders underestimate the field and what potential it has. This is why they don't accept it. You have to explain to them and make them realize the growth opportunities and success one can get if pursued properly. Then they will realize the true value of it." (KG 10)

Additionally, one of reasons identified through the data behind why this profession is un-paid and undercompensated by family and friends is the guest mentality that exists in Pakistan. Guests are treated with the utmost respect in our culture, making sure that they are dealt with in

the most mannered and polite form. Due to this social structure, it is considered rude for the DMA to ask for compensation for their efforts. One of the respondents mentioned:

"In our culture, it's a very guests-first mindset. How are you going to expect your guests to pay you for the service you've done? So, you can't take money from them or you're just a terrible person." (RW 8)

The prevalent concepts of gender and entrepreneurship have also been seen to be another one of the factors behind the experienced devaluation of DMA. The data showed that there is a general resistance to women entering the world of entrepreneurship, and them being independent altogether. Respondents mentioned how this is a reason behind why girls are not motivated and supported enough to run their own businesses and be financially independent. The concepts of 'haya' also come under play, wanting the females to be protected and away from the public eye. Some of the responses were:

"I think people can't accept that girls can be independent. They believe that a girl needs to be dependent on someone else. They should always be hidden, undercover, shouldn't get exposure online and their pictures should be kept private without being accessible to anyone. Because of haya and sharam. So, according to my opinion, this mindset is the root cause for this devalue." (JK 4)

4.3.2. Lack of Awareness. In this next theme we will be talking about how the respondents pointed out lack of awareness to be a key ingredient behind the devaluation of DMA in Pakistan. Data showed that another one of the reasons behind why the field is not valued enough is because people simply don't know enough about it. It is a non-relatable choice for elders as they themselves have never been exposed to it, therefore don't understand it. There is a lack of basic knowledge around the field in itself, thus being a very foreign concept to grasp. There is also a general unawareness around the world of social media as well. Our elder generation is still getting used to the absolute vast nature of social media and everything that comes along with it. All this adds towards the field ultimately facing expressions of devaluation. Some of the responses regarding this were:

"The elders of the family are the people who will not take it seriously and devalued it. Because before, none of this existed. They didn't have interest in other things, like makeup, cooking,

photography etc. They're not used to it and that's how their mindset is made. That is what they were exposed to." (SK 1)

"*The generation gap and lack of awareness about social media is a major reason. Our generation has had more exposure unlike them where they just used Facebook and scrolled through it to pass time. For us, it's a mode of income.*" (RT 2)

Due to the lack of awareness this field is therefore, not taken as seriously as it should. Respondents mentioned how people don't realize the amount of struggle and effort that goes behind their work. They think it's an easy job, requires minimum effort, therefore should not be given importance and doesn't deserve respect. They are unaware of the ground realities and potential of the field. It's merely a hobby in the eyes of the people, and could never be anything more. Some of the responses were:

"*Pakistan mai Makeup Artist ki koi izzat nai hai, because they don't know the hard work which goes behind it. Even though it's a much harder job and journey than to sit on a table and work for somebody else nine to five.*" (SK 1)

"*Lougoun kou abhee tak lagta hai bohot easy kaam hai. Aram se beth ker paise kama lete hain. Khali brushes ee tou hilanay hain. But only we know the constant struggle one has to go through.*" (RT 2)

"*People think that only being a doctor or engineer are actual jobs and the rest are just hobbies and will go away when they're older. Shuru shuru ka time hai, kuch din karain gay and then they'll forget about it.*" (MK 7)

"*Log apki izzat nai kartay. Bilkul bhi nai kartay. Whenever you tell them you're a makeup artist, they won't take you seriously. The people who are educated about this field, only they know what being a makeup artist means.*" (SK 1)

4.3.3. Drawback of Validity. The issues surrounding the validity of the field itself, arose many difficulties all leading towards the artists in this field to be devalued. Respondents have shed light on the fact that there are no formal accredited institutions or government recognized courses in the field at hand, due to which people don't give it importance and don't consider it an actual profession or career. Another issue that arises from this is the social media saturation of

'makeup artists'. Now, because in Pakistan there is no benchmark deciding if you qualify to be a makeup artist not, nor are there any regulatory bodies, anyone and everyone has become a DMA. Respondents mentioned how these people will not have studied anything about the craft, will have no formal training for it but will make an account on social media and call themselves 'makeup artists'. Because of this, there remains no validity and authenticity in the field. There are multiple people in the market, with multiple price ranges, some even working on the bare minimum because they don't deliver top quality. This then further perpetuates the practices of under-compensation among artists who do actually deserve it. Some responses regarding the matter were:

"I was told this isn't an actual field. It's not a proper degree or occupation. Do something with the degree you've studied." (KG 10)

"If I tell someone I'm a makeup artist and show them my Instagram, they say: oh, ap 'istagram vali' makeup artist hain. Everybody is a makeup artist now. Instagram has become so saturated with the people who actually don't know how to work. And this is also one of the very big reasons that people don't trust artists on Instagram anymore." (SK 1)

"Ye hamaray mulk ka masla hai k agar koi field uppar jaa rai hai tou ham market ko itna saturate kar dete hain k bas gunjaish nai rehti income ki." (MK 7)

"Online makeup artists are now a dime in a dozen. If you demand more money from a brand, they will simply let you go and hire someone ready to do it for the bare minimum." (MT 6)

Overall, this category gave us data that was an answer to our Research Question 3: What are the reasons behind the general devalue of Digital Aesthetic Entrepreneurs (Makeup Artists) of Pakistan? and fulfilled out Research Objective 3: To explore the reasons behind the devaluation of Digital Aesthetic Entrepreneurs (Makeup Artists) of Pakistan.

The interviews yielded multiple factors identified by the DMA, which according to them are the reasons behind why their profession is devalued and isn't given due respect. These highlighted reasons are the root cause behind why such an extremely profitable profession is not reaching its full potential in Pakistan. A profession that if given the push and motivation that it deserves, could help the artists and economy of the country go leaps and bounds, as pointed out in the literature above (Little, 2020).

One of the major factors identified is the collective consciousness of the Pakistani people. We, as a nation have made up mental constructs in our heads that have been carried down from generation to generation and are followed without any question. These unwritten rules and sets of standards are the benchmark through which we categorize right and wrong, normal and not normal. And whenever anything goes against these made-up constructs which are a part of our collective consciousness, our initial reaction is to reject them. Without learning about them or trying to develop an understanding about them, we simply label them wrong and not acceptable. In accordance with this, literature has also explained collective consciousness to work on the national level where there exist shared morals, beliefs and ideas which present within a society act as a unifying force shared by most of the individuals within a nation (Grosby, 2020).

Similarly, in this case, the stigma that is present due to the collective consciousness revolving around beauty and workers in the beauty field, has taken a tremendous toll on the occupation. Respondents mentioned how people in Pakistan would automatically associate digital and non-digital makeup artists to parlors, and that's where the problem starts to arise. Here people have a 'parlor mentality' where they associate anyone belonging to or running a salon/parlor to be bad in character. This then comes with all of the associated disrespect and devaluation. Many respondents mentioned how people would just assume that because they were makeup artists or salon owners, they would be loose in character or would hear taunts regarding it, which would be extremely hurtful. They talked about how there is a stigma around the whole field altogether which is one of the reasons behind why parents are reluctant for their family members entering this field. There is this fear of what people would think and what they would say if they found out their daughter/sister/wife/cousin/daughter in law is a makeup artist/salon owner. These findings are in accordance with the proposed framework, which suggested the stigma theory to be a major contributing factor behind the devaluation of Makeup Artists. In the previous chapters, we have seen how literature pointed out stigma to be a key ingredient behind the presence of cognitive categories that are made, based on stereotyped beliefs (Link & Phelan, 2001), which in this case is believing people belonging to the beauty field, as being un-modest and bad in character. The stigma theory sheds light on the prevalence of cognitive constructs present in a society, based on the socio-cultural norms and co-occurrence of stereotyping, labelling, discrimination and status loss resulting in the stereotyped individual or attribute to be devalued and placed downward in the status hierarchy (Grimshaw & Rubery, 2007; Link &

Phelan, 2001). Respondents did however mention that this thinking and cognitive construct exists because it has happened in the past where some low-scale setups were actually involved in unethical activities under the name of parlors. They would show to the world they are running a parlor business but had other things going on behind closed doors. This thus led to the mental association of all salons and people related to beauty having a loose character and undeserving of respect, which then became part of our collective consciousness. Research has also pointed out how human trafficking has taken place in the form of prostitution and pornography, disguised and hidden under the names of massage parlors and beauty parlors (Swaroop & Pandey, 2021).

Moving on, data pointed out that there are conceptions of inferior and superior professions in our country. Respondents pointed out how there are only a handful of occupations which are considered 'proper' and 'real', and deserving of respect. Anyone belonging to any other profession is made to feel their line of work to be inferior, not a real job, not a real career and unworthy of respect. This is again, a set of standards developed in the consciousness of elder generation Pakistanis in particular. Literature also supports these findings, as studies have shown Asian students to feel an added pressure of having to succeed in only 'respectable professions', imposed on them by their families. They were seen to face multiple barriers in their academic and professional lives due to prejudices and pressures of parental expectations to excel and pursue 'honorable' professions. (Natal, Jimenez & Htway, 2021). Adding on to the concepts of inferior and superior professions, respondents mentioned how the elder generation in their times, have mostly seen individuals from lower socio-economic backgrounds and education levels entering the field of beauty and getting into makeup or running salons, so they have made the mental association of only people with lower backgrounds entering this field. So now, when their family members show the interest of wanting to be a DMA or running their own salon, they see it as a very demeaning and unsuitable career choice because according to their mental associations, it does not make sense for one to belong from a stable socio-economic background, have a good education and still want to peruse a career in the beauty field. Some literature also points out people belonging from lower social classes and having lower intelligence, to automatically have lower levels of occupational and educational aspirations. Indicating that the social status of an individual has a direct relationship with their occupational prestige aspirations and is a reflection of their intelligence (Sewell, Haller & Straus, 1957). Due to these constructs and the mental association of people belonging from only lower social statuses to enter the

beauty filed, the profession and career choices of DMA are greatly devalued, unsupported and unappreciated.

Adding in the point of collective consciousness, Pakistan being a patriarchal society, is not very keen on the idea of women entrepreneurs. Respondents mentioned how we have set in in our minds that our women need to be protected and hidden from the outside world and the world of business is no place for them, which acts as an additional barrier in the way of potential successful careers They mentioned how concepts of 'haya' and 'sharam' act as hurdles in the way of their careers as both digital and non-digital Aesthetic Entrepreneurs. Previous literature also points out how women belonging to a patriarchal society, mold their behaviors and actions according to the cultural norms, which maintain their image as a good mother, wife, daughter etc. Thus, predisposing them at a position where they are never accepted and approved as entrepreneurs (Sheikh, Yousafzai & Farraj, 2021). Additionally, 'pardah' and 'izzat' lead towards female segregation, restricting their participation in the economic and social spheres of life and confining them to be the custodians of honor for the family (Essers & Benschop, 2007).

Another interesting point identified by multiple respondents was how they thought in Pakistan, there was a huge barrier for skill-based work to prosper, because we as a nation are extremely resistant of giving any sort of appreciation to work that requires a craft and skill. Which is one of the major driving factors behind why the country is unable to prosper. This category also pointed out one of the major reasons behind the experienced devaluation of DMA to be the lack of awareness around it. People in Pakistan, especially the elder generation, are not from these times and haven't fully grasped the concept of social media and how through it, you can develop very successful careers. Their use of social media is limited to scrolling through apps for entertainment and they can't see anything beyond that. When you combine the concepts of social media, a field that they don't already understand fully, and makeup artistry, which is considered a relatively 'inferior field' to them, that will for sure lead to the devaluation of DMA and their ways of income. Therefore, the basic lack of awareness of the realities, scope and magnitude of the profession acts as a big hinderance. Existing literature has also shown that previously, the major sources of exposure to media that the elderly had was restricted to television, radio and newspapers. Now in the times of social media, some have made the shift but still only use social media networking sites like Facebook only, that too only for passing time

and entertainment purposes (Iqbal, Ahsan, Hussain & Nadeem, 2016). Due to this, they are not aware of the potential and scope of the medium, and the related professions that it introduces and gives way to grow.

Further talking about the lack of awareness, people in Pakistan have this general conception that being a makeup artist is a very easy job. Respondents mentioned that people think it requires minimum effort because you just have to move brushes around all day. And if you are present in the digital space, all you're doing is playing with makeup while making videos, and therefore anyone can do that. They don't realize that it requires as much effort as does any profession. For them it's easy work and thus, not a real job. They don't give it the status of anything more than a hobby. Which is why it is devalued and not given importance. Previous literature has also pointed out how Beauty YouTubers get very little recognition for the amount of work they put into their videos and craft. It is seen as an easy job but requires a great amount of creativity, hard work and effort, which goes behind every makeup look and every video upload (Mardon, Molesworth & Grigore, 2018).

The validity of the field is also a major identified reason behind the devaluation of DMA. As mentioned above, people already don't consider it more than a hobby and a real profession, and when you bring the lack of accredited government recognized institutions/degrees/courses into the equation, it creates a very devaluing environment for the makeup artists in Pakistan. The fact that there is no regulatory body giving it the official status it deserves, it is left as just a hobby and not a real career path in the eyes of the people. Literature has pointed out how education is extremely important in equipping us with the general as well as specialized knowledge regarding our chosen profession, which is required to excel in our careers. Without which, is not possible to survive in the existing competitive environment and have a decently running profession (Al-Shuaibi, 2014). Our education and degrees are a proof to the world that we are a master of our field and have something to give back to the society, with our knowledge, productivity and resourcefulness. They are necessary key ingredients in having a successful career and a good social standing in the society (Al-Shuaibi, 2014). Due to the unavailability of government regulated institutions and degrees in the field of Makeup Artistry, another problem arises which is the complete saturation of DMA on social media platforms. These individuals not being educated in the field, don't have great quality work and also charge relatively way less

amounts as would an educated professional. This also is an added factor behind why the field is devalued and underpaid, as people would rather go to the DMA that charges less, as compared to the experienced one charging more, due to the excess of options. Literature also supports this finding by highlighting how pricing plays a major role in influencing consumers purchasing decisions. In the age of social media, consumers have more choices and have the opportunity to check prices before buying/availing anything. This leads to the people who focus on cost more than quality, to go for more cheaper options (Ramanathan, Subramanian & Parrott, 2017).

4.4. Devaluation Management

This category will talk about how the DMA of Pakistan deal with the experienced devaluation and stigma related to their fields. Respondents were asked, in the presence of all the devaluation around their fields, what are the things that keep them going and make them want to continue working in their fields.

The major factors that came out were:

1. Perseverance
2. Creating Positive Pipelines
3. Communication
4. Going in Hiding
5. Building formal exposure
   As can be seen in the table below:

Table 6. *Devaluation Management*

Category	Theme	Codes
Devaluation Management	Perseverance	Have Confidence
		Develop thick skin
		Positive outlook
		Constantly work on your craft
		Stay committed
		Love your work
	Create positive pipelines	Keep ears open to constructive criticism
		Stay in touch with the digital beauty community
	Communication	Talk the stigma out
		Know where to clear the stigma
	Going in Hiding	Subject Avoidance
		Reluctance of sharing career plans
	Build formal exposure	Trainings/ Courses
		Educate yourself

The respondents managed the stigma and devaluation they faced in a variety of ways. Some dealt with it head-on, with confidence and stood up for what they did and believed in, and surrounded themselves with like-minded people. Some sought comfort in having open lines of communication with others, may it be from their family or from the beauty community itself. However, some chose to deal with it in not so healthy ways, and found comfort in total subject avoidance. All these will be discussed below:

4.4.1. Perseverance. Respondents mentioned that having confidence in your field and occupation is of the utmost importance. When you are confident in your career choice and love your work, the only thing left is to just focus on your craft and try to be better at it every day. You have to be strong and develop a thick skin towards all the stigma and devaluation and just stay committed to your work. Having a positive outlook on things really helps in taking the focus off of all the negativity. The respondents mentioned:

"It all depends on your confidence and how you showcase your field to others. If you don't know how to justify and save yourself from people's questions, they'll ask. If you're confident, they'll shut up themselves and not have the courage to question you again." (MK 7)

"In the end, all that matters is what you think. Loug bohot kuch boltay hain. You don't have to entertain they're thoughts. In this field, you have to be very well prepared of taking criticism. You have to be very confident, strong and resilient k aap criticism bhi lay pao aur demotivate bhi naa ho." (AY 5)

"Nothing comes easy in life; even renowned makeup artists didn't become famous overnight. They went through a lot of troubles and judgement just to be where they are today. You have to be your own supporter, believe in yourself first rather than expecting people to believe in you. If someone discourages you, take it in a positive way and work harder. You are not doing this for anyone, you are doing this for yourself." (MS 3)

"Remain constant and keep on practicing without caring what others say because they will say a lot of things. Let nobody interfere with your work." (RT 2)

"I love my job; I love my work. If someone asks me what I'm most confident about in my life, my answer will always be "being a makeup artist". I know I'm good at it and there's nothing and no one in this world who can bring me down." (RW 8)

4.4.2. Create Positive Pipelines. Respondents mentioned how surrounding themselves with positive people really helped them. They said in the presence of all the negativity they're exposed to, they always keep an ear open towards constructive criticism and use that to improve their work.

"People provide suggestions and critique which helps to fix mistakes. Constructive criticism helps you a lot and you grow with time." (JK 4)

Respondents added that staying in touch with fellow DMA helps a lot as well:

"I have quite a few renowned makeup artists in my list and I keep in contact with them. I believe that it's important to communicate and socialise with others because it helps to learn a lot in every field. I have learned more from people's experience than I have from practising my skill. Socialising has benefitted me a lot." (RT 2)

4.4.3. Communication. Data pointed out how, according to the respondents, the best way to deal with the stigma and devaluation, is to fight back. They said that if people have a certain perspective about our field, it's our job jo show them the true picture. Talking the stigma out is the only way it can be eliminated:

"I have started doing it in my home first and then around my circle. I started showing them famous makeup artists' work. How they started from zero and how they made their name. I have shown them, how much time, dedication, learning and patience is required for this work and now they, themselves proudly tell everyone that my daughter is a makeup artist." (MS 3)

"The first thing I can do is obviously is convince them that every profession should be respected and even then, if they don't agree, I will show how others are supportive of my work. It's not such a big deal. I'm not the first girl to do this online, which means I'm not doing anything wrong. My work doesn't deserve to be looked at like it's something bad. It shouldn't be a big deal for anyone and if I'm comfortable with it, other shouldn't have a problem with it." (JK 4)

However, they also mentioned that you should be aware of your audience. Clear out the stigma where you know you'll be heard. There's no need to waste your energy and time trying to convince people who will just not listen to you no matter what.

"I don't always defend my work in-front of everyone because there will always be two types of people, the ones who will understand you and the ones who don't. You should know when there's a need to defend it or not." (MS 3)

4.4.4. Going in Hiding. Some respondents however, have been seen to avoid the subject matter altogether. They don't mention what they do in front of others and steer away from

discussions of such nature. They tend to hide their long-term plans and dreams from others as well out of the fear of judgement, stigma and devaluation:

"Yeah so, I do sometimes find myself sort of hiding from people what I do. I just think that they're going to judge me so what's the use. I avoid it." (RT 2)

"I actually don't mention my career plans in front of others. Even my parents. I have these big goals but no one knows about it. Why tell anyone when they're not going to take it seriously." (RW 8)

"I didn't even tell my parents when I seriously started working for my page and started posting pictures and videos. It was only afterwards that they found out, and by then it was too late." (AY 5)

4.4.5. Build Formal Exposure. One of the most important things pointed out was education. Respondents mentioned that getting any sort of formal educations and actually knowing the craft before stepping into the field is very important. That is what will differentiate you with others who've had no formal exposure. Respondents also mentioned how in some areas, its considered a big deal if you have formal knowledge about the field and from where, as it will impact your portfolio.

"I went abroad for my makeup school and when I was in London, all my teachers, every one of them was highly respected. Nobody in the West takes a makeup artist lightly." (SK 1)

"I do get asked so often from clients whether and where I've studied makeup from, and it does have an impact on your portfolio." (MK 7)

Regarding this one of the non-digital makeup artists added a very interesting point:

"My mother says: Rehhri vala bhi jab rehri lagaye ga aur parha likha hoga tou phall tarteeb se lagaye ga. Nai hoga toi koi tarteeb nai hogi." (N-WO 12)

Overall, the findings of this category provide us an answer to our Research Question 4: How do Digital Aesthetic Entrepreneurs (Makeup Artists) in Pakistan deal with the stigmatization and devaluation through various coping strategies? and help fulfill our goal of Research Objective 4: To explore how Digital Aesthetic Entrepreneurs (Makeup Artists) in Pakistan manage the stigma and devaluation they encounter.

Data pointed out a variety of ways through which the interviewed DMA dealt with the devaluation and stigma they encountered. Some said that persevering and having confidence was the only way to go about it. Knowing what you're doing is okay and being fully confident in it, embracing it, and just putting in all your focus and energy into your craft is the way they dealt with all the devaluation. They mentioned that people will always criticize you, it's you who must love your work and be passionate enough to not be bothered by them. A research conducted to help theorize how individuals manage stigma, led to a few basic strategies identified (Meisenbach, 2010). One of which was called: Accepting. This category encompassed a variety of complex behaviors and processes through which individuals dealt with stigma. All basically revolving around the fact that the stigmatized individual, in a way, in line with the public expectations, accepts that there is a certain stigma attached to them and show how they and their work remains unaffected by it. By showing how at ease they are with it, ultimately, the public also starts seeing them/the attribute as non-stigmatized (Meisenbach, 2010). Thus, focusing on your work and being unaffected by the surrounding devaluation and stigma, will help change the wider public opinion around it.

Another way identified to manage the stigma and devaluation was to help yourself by keeping positive pipelines open. In the presence of all the negativity they face, the DMA mentioned that keeping a close touch with positive people from within and outside the field helped them a lot. They had to focus on the presence of all the actual constructive criticism they got, as these are the things that help them better their craft and come from people who actually care for them. It's really hard to distinguish the good comments from the bad, as they are always very much used to the latter, but this is what helped them a lot through the stigma. Research has also shed light on how people working online have to face the good, the bad as well as the ugly sides of the social media platforms, which will involve being at the receiving end of demeaning, harsh and cruel comments (Salian & Ghosh, 2022). The study mentioned how the online creators direct all their focus and energy in improving the quality of their work and not being bothered by the harsh comments, and how there are also plenty of comments with love and constructive criticism, and that is where they like to focus and spend their time at (Salian & Ghosh, 2022). From inside the field, DMA mentioned to always keep the gates of communication open between fellow DMA, as they are the only ones who can actually understand what you're going through. Learning from each other's experiences, trying their tips and tricks and ways they maneuver

through the world and the particular field at question, can help guide you towards more positive and healthy experiences. Research has also pointed out that for entrepreneurs, keeping in touch and seeking out help from senior peers and mentors of their fields, helps them a great deal and leads to more ultimate success (Kuratko, Neubert & Marvel, 2021).

Communication was another strategy through which the interviewed DMA faced the stigma and devaluation. They mentioned that the best way to fight it, was to just fight back. If people have certain perspectives and conceptions about our field, the only way we can take that away is by giving them the necessary knowledge and help them form more clearer and more informed perceptions. Explaining and talking the stigma out is the only way it can be dealt with in a practical manner. Previous literature has also pointed out how by increasing the levels of literacy about the stigmatized subject/individual, the level of stigma can decrease (Monnapula-Mazabane & Petersen, 2021) However, they also mentioned how one should know when and where to clear the stigma out, based on the audience. They said there will be some people who are so adamant on their ways of thinking that there is almost nothing you can do to change their minds. So, in those instances, it is just better to not waste your efforts and let them be.

Going in hiding was also a strategy used by some DMA. According to them in order to help them not deal with the stigma, they would not face it altogether. They would restrain from mentioning in front of others what they do as a profession, just to keep away from the attached judgement. Subject avoidance or hiding their career plans and future goals was the way they coped with the devaluation and stigma. Which isn't a very healthy strategy to practice altogether. The research mentioned above which had identified stigma management strategies in individuals had pointed out another strategy, namely: Avoiding (Meisenbach, 2010). In this, the individuals incorporate strategies including avoiding stigmatizing circumstances, hiding the stigma attribute and keeping a distance from the stigma. They might also go to the point where they lie, in order to avoid stigmatization. These individuals physically avoid situations, behaviors and discussions which could involve public attention towards the attached stigma, and thus they depersonalize themselves from it (Meisenbach, 2010).

The final strategy and suggestion given by most of the interviewed DMA was, that the only way to clear the name of the profession, and give it it's due respect is by educating yourself and giving yourself formal exposure in this field. Education is the only way through which this

career path will start to gain recognition, respect and validity in the eyes of the people. Doing courses, degrees, online or in-person, whatever one can to get a proper formal exposure and training in the field. A respondent mentioned how when she went to the UK for her makeup courses, she noticed worlds of difference between the makeup artists and instructors of UK and Pakistan. Not because they were miles apart in the craft, but due to the background knowledge that they had, the reasoning behind the techniques and the ways one should talk and carry themselves in front of clients. All of this can only be learned if you work for it, and like any other career path, get an education and training for it. Research has also showed that there should be decent and comprehensive trainings provided for makeup artists around all the aspects and avenues of makeup artistry, so as to excel the wider field altogether (Baltacioglu, 2012).

All in all, through the study it has been evident how the digital and non-digital Aesthetic Entrepreneurs of Pakistan, particularly Makeup Artists, are widely subjected to the devaluation of their career choices and profession. All of them agree to the presence of a stigma around their field which makes it extremely hard at times to navigate around their lives with constant justifications of the validity and authenticity of their fields, as well as a continuous struggle of having to prove themselves as not only an entrepreneur but an ideal example of the social role they are culturally obligated to follow as well. As mentioned in our proposed framework, we tried to tackle the matter at hand by looking through the lens of the stigma theory. The concepts of which have been seen to manifest in our findings, as discussed previously in this chapter as well. The stigma theory given by Erving Goffman in 1963, talked about how stigma is a deeply discrediting attribute which leaves the bearer a tainted and discounted one (Goffman, 1963). In this, socio-cultural norms play a huge role behind the development of cognitive constructs embedded in the society, which further lead towards the belief and perpetuation of stereotyped beliefs, giving way for stigma to then settle in (Grimshaw & Rubery, 2007; Link & Phelan, 2001). Similarly, our findings indicate how the major reason behind why the field in question is devalued, is because of the attached stigma towards it. Stigma of it being an inferior field, stigma of it not being a real or proper profession deserving of respect or monetary success, stigma of it being nothing more than a hobby, stigma of it being a field in which only people with loose character and weak morals enter, stigma of not wanting women to enter the entrepreneurial world and stigma of women being in the public eye. Our proposed framework also identified Occupational Gender Segregation to be one of the potential reasons behind the devaluation of

Aesthetic Entrepreneurship. One of the dimensions in which OGS works is devaluing women's work or female-type work on the assumption that they don't have to put in extra effort for such work because they have a natural tendency to be carers, which is similar to what they exercise in the family. Another reason behind the devaluation, being the assumption that female-type work is less labor-intensive and therefore low value added (Grimshaw & Rubery, 2007). All this is also reflected in our findings where Makeup Artistry, whether being present digitally or not, does not require much effort to do. It is considered low value added and nothing more than a hobby where you are just playing with makeup and making videos online. The work involves providing personal services for others, involving caring for them, thus falling into the realm of devaluation and unappreciation. However, results did not show this association to be because of Makeup Artistry being a more female-type or female dominated area of work. All these findings lead towards the fulfillment of the definition of the Devaluation theory, in accordance with the prosed framework. The Devaluation theory revolves around the idea of an individual or a group not being assigned enough worth and receiving relatively lower rewards. It talks about despite having comparable work requirements and conditions, female dominated occupations have lower pay levels than male-dominated (England, 1992). Again, our results did not indicate the nature of work being more female-type to be the reason behind the devaluation, but did majorly highlight how Aesthetic Entrepreneurs (Makeup Artists) are unpaid or extremely underpaid in their fields. Only if they grow enough to make a brand of themselves or gain a huge amount of followers/clientele, are they able to generate the amount that they deserve.

4.5. Conclusion

In conclusion, we have seen that the female Aesthetic Entrepreneurs (Makeup Artists), both digital and non-digital, of Pakistan have gone through a variety of experiences when it came to support and motivation from their families and social circle as well as the challenges they faced due to the nature of their job, with dependency on physical characteristics/features and the demanding nature of work being major ones. The study identified how the Aesthetic Entrepreneurs (Makeup Artists), working in both digital and non-digital spaces in Pakistan, have to go through a great of devaluation owing to the career choices they have made and the field they belong to, which could be seen in the form of conditional acceptance, dis-attached value, under-compensation and differing experiences due to cultural disparity. The major reasons

identified through this study, which are behind the experienced devaluation is the collective consciousness of Pakistani people, lack of awareness in people regarding the profession and wider realm of social media and the drawback of validity of the field under study. This research has also identified strategies which have been employed by the Aesthetic Entrepreneurs (Makeup Artists), to help deal with the devaluation, namely: having perseverance and being thick skinned with diverting all focus towards the betterment of your skill, creating positive pipelines in the form of constructive criticism and support and mentorship from fellows in the field, communicating and talking out the stigma where you know it will be heard or going the not so healthy route and hiding your profession, work and career goals from others altogether. However, the most important strategy was to get an education in the field and build a formal exposure where you can through your work prove the legitimacy of your filed and work the stigma and devaluation out.

4.6. Limitations

The current study yielded many interesting findings regarding the experiences of female Digital Aesthetic Entrepreneurs (Makeup Artists) working in Pakistan. However, no study is free from limitations. Firstly, although all protocols of VoIP technologies were followed for the digital respondents, while keeping focus on the non-verbal cues and voice annotations, but the true essence of face-to-face interviews was missing in the study. Which also lead to the possibility of the respondents being faced by distractions due to not being physically present and being able to give their undivided attention to the interviewer. Furthermore, with any qualitative study, comes the attached possible bias of the respondents, where they might not be completely truthful in their responses so to seem more socially acceptable and likeable. Moving forward, the number of interviews conducted were able to help us generate sound enough results, however, for a more generalizable approach more interviews could be conducted. This could also include paying more emphasis on the demographic factors of the respondents including their social class, family system, education level and most importantly, their gender. In this study, three major geographical areas of Pakistan were covered, including Punjab, Sindh and KPK, but further geographical areas could also be covered for a more holistic understanding of the topic under study.

4.7. Theoretical Implications

The results yielded from this study has sound potential in adding towards the body of academic literature. It has not only further added in the understanding of our theoretical lens; the stigma theory, but also increased its scope and field by introducing it in the Pakistani social and economic context of Digital Aesthetic Entrepreneurs (Makeup Artists). It is one of the very few researches which has studied Devaluation, that too through the lens of the stigma theory. It has also added in the already scarce literature around the topic, in a collectivistic, Muslim and Asian context. This research has also been successful in adding towards the Devaluation Theory itself, by increasing its horizon and further generalizing its definition towards the field of Aesthetic Entrepreneurship. And most importantly, its addition towards the literature of Aesthetic Entrepreneurship, which according to Scharff (2016), required to be tapped into, keeping their experiences and related constructs of feelings in mind as they are very complex and needed a closer analysis.

4.8. Practical Implications

In addition to having theoretical implications, this study has yielded results that can have fruitful practical implications as well. Firstly, it could help build the inclination of policy makers towards the development and regulation of credited institutions, which would academically recognize this field, as well as regulatory bodies which would authenticate these degrees and relevant certifications and diplomas. Additionally, as the government does in other business sectors like IT, policies should also be made customized to the beauty sector, helping entrepreneurs in these fields to grow and excel as well. Universities can also endorse, support and legitimatize these skills by introducing such subjects in the yearly student exchange and extra course programs they offer for abroad.

4.9. Recommendations

Future researchers are recommended to tap further into various variables, majorly the demographics of the respondents, gender being a major one. Furthermore, the Pakistani culture as a whole was looked at in this study, more focus could now be put on more streamlined regional level as to see the similarities and differences between different geographical areas within the country regarding the experiences of Digital Aesthetic Entrepreneurs (Makeup Artists). The matter at hand could also be studied looking through a different theoretical lens than the one used in this study. As well as analyzing different sectors and sub-sectors of

entrepreneurship and analyzing and contrasting their experiences in their fields. All in all, this study has provided a ground level understanding of the topic at hand, which can now be refined and built up further by future researchers. It can also be taken up on the quantitative route to give us a more quantifiable understanding.

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Appendix A

Interview Protocol

Demographic Questions:

- Gender
- Age
- Location
- What social media platforms have you been active on for your work?
- For how many years have you been active on those platforms?

Protocol:

1. Share your story of being an Aesthetic entrepreneur.
2. What lead you towards entering this field of work?
3. How has your experience been being an Aesthetic Entrepreneur, particularly makeup artist, in Pakistan?
4. What are the challenges you've had to face being in this field?
5. Do you think there is a certain stigma attached to your profession?
   How and why do you think it exists?
6. What are your families and friends' attitudes towards your profession?
7. How do people outside your field perceive and react to your profession?
8. Have you ever been made to feel your profession to be inferior or devalued as compared to other professions that may be more on the tech side? If so, how and by whom?
9. Do you feel you have to work extra hard and deal with more challenges in order to 'prove yourself' in front of entrepreneurs belonging to different areas and others in general?
10. Why do you think this general devalue towards Aesthetic Entrepreneurs, makeup artists, exists?
11. How are you able to cope with the devaluation and stigma and still continue to work in this field? What are the possible strategies that you use to handle the stigmatization?
12. Do you ever steer away or refrain from talking about your profession in front of others/ strangers? If so, why?

13. Are there ever times when the devaluation gets to you and you actually start believing your field to be lesser?

14. Have you ever tried to rase awareness around this topic and end this practice of devaluation and stigmatization of people belonging to the field?

15. What suggestion or advice would you like to give to people entering or wanting to enter this line of work, regarding this issue?

16. Anything you'd like to add?