

# **Ethical Glamour and Fashion: Styling Persona Brands**

**Edited by**

Samita Nandy, Kiera Obbard, and Nicole Bojko

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## Foreword

### Where is Ethical Glamour in Celebrity Culture?

Elliot Pill

The global fashion industry is central to the cultural production of celebrities as brands. The cultural spaces of the runway, the international fashion weeks, and the mediation of ‘seasonal’ looks, have been appropriated by both celebrities and associated cultural intermediaries to form opinions, amplify ideas, and create systems of economic exchange.

Further, if we define Celebrity Culture to mean, “collections of sense making practices whose main resource of meaning are celebrities” (Driessens, 2014), and take a Hofstedeian position that, “culture is the collective programming of the mind which distinguished one category of people from another” (Hofstede, 1984), we begin to see the academic necessity in debating, dissecting, and critiquing pressing issues related to the ethical processes used by celebrities in forming personas of glamour in these ‘fashion’ spaces.

So, as citizens, fans, followers, and likers make sense of the world around them through the projection of celebrity lives in these fashion spaces and associated practices of modeling, it is time to set the pause button. It is time to dim the promotional noise switch and deflate the balloon carrying the oxygen of publicity, to consider the ways in which celebrities use, and in growing ways, abuse the current opiate of the masses – attention.

In this light, I am delighted that the problems of ethics in relation to the glamorizing processes used by celebrities and their cultural intermediaries are being raised and questioned in this publication. You will see, in the following publication, selected edited and peer reviewed papers, rich in material investigations, into the diverse issues related to ethical glamour and celebrity culture.

Three specific areas are investigated with a wide-ranging selection of thought-provoking research comprising: Fashion in Persona Brands; Styles in Ethical Influencer Marketing and Brand Promotion and Eco Models and Role Models in Celebrity Culture. The papers are global in nature and explore issues such as race, gender, class, poverty and shame. Themes of research include fashion capital; transitions from glory to fame; representation and transmedia, and DIY content, analyzing the celebrity personas of, among others, Meghan Markle, Robert Mapplethorpe, Rihanna, Emma Watson, and Bibi Russell.

Indeed, we could perhaps be at a tipping point where these issues and debates become everyday discussions leading to policy changes with the realization of Aeron Davis' research of a promotionally saturated world:

Promotion appears everywhere, so much so that we no longer notice... It is common to ask questions about how finance, globalization, digital technologies and war shape our world, but no-one asks much about our promotion-saturated world. (Davis, 2013)

So, as we are challenging the effects of this promotionally saturated world and analyzing the way, in this specific context, celebrities use glamorizing systems to extend and re-represent personas, let me first unpack some issues rendering this subject field so important, before moving on to give some examples of unethical and damaging campaigns run by celebrities to sustain their brand.

Professor Stephen Powis, a medical director of the United Kingdom's National Health Service, argues that celebrity-led social media advertising campaigns, marketing weight loss aids, should be banned as they have such a damaging effect on the physical and mental health of young people. He urged celebrities to act more responsibly in the choice of products they chose to promote, citing an example of Kim Kardashian's short-lived promotion of two weight loss products. The first was an appetite-suppressing lollypop and the second was a meal replacement shake created by flattummeyco.

These unregulated adverts targeted her 126 million Instagram followers where 3 million followers and fans engaged with the content by liking the promotional posts related to both products. Actress and body positive campaigner, Jameela Jamil, labeled the Kardashian campaigns as 'terrible' with a 'toxic' influence on young girls.

Indeed, the social influencer space and regulation is such a contested issue that in the UK, The Competition and Markets Authority (CMA), has warned celebrities that they will be fined if they continue to fail to let audiences know products and services they promote are indeed, adverts. Celebrities found promoting products without making fans aware were, among others, Ellie Goulding, Rita Ora, and models, Alexa Chung and Rosie Huntington-Whiteley.

Another example of where fashion, modeling and the runway are used in a subliminal and ethically questionable way is offered in an analysis of Formula One racing celebrity, Lewis Hamilton. Hamilton, a five-time world Formula One (F1) racing driver, is widely regarded as the finest drivers of his generation and the fastest driver ever to have driven in F1. The first black F1 racing driver, he uses an array of social media platforms to influence fans and connect brand messages to his audiences from sponsors such as fashion brands, Puma and

Tommy Hilfiger. To extend his celebrity persona outside of F1, Hamilton uses his body, as both a cultural site and a site for economic exchange. He launched a clothing range with Tommy Hilfiger last year; created a series of ‘hamojis’ to digitize his persona; storified his extensive tattoos in a range of media interviews in Men’s Health and took to the cover of GQ magazine wearing a tartan kilt in order to address criticism of him gender shaming his nephew during a social media video carried on his Instagram feed. In one promotion, Hamilton asked his 3.8 million Instagram followers to come up with design ideas for his next racing helmet for the 2017 season. 8,000 design ideas were submitted and many lines of editorial publicity were created in debating the competition and subsequent designs and winning results. Hamilton, gaining vast sums of free editorial coverage, announced the winning design, on his own Instagram platform, as that submitted by professional graphic designer, Rai Caldato. The odds seemed a little fixed against the fan in winning this competition.

An example of unethical promotion is related to Storm model, Cara Delevigne. In 2017, Delevigne, who has 36.4 million Instagram followers, was paid to promote a tropical island as a new holiday destination. The whole island was given to her and her friends for free so long as they promoted each day via their social media followers. Neither Delevigne, nor any of her party, told any of their fans that they were, in fact, acting on behalf of the island’s owners and their related social media posts were therefore commercial adverts.

These examples, and the many more illuminating papers you are about to read, signify a seminal point in the academic study of celebrities, the spaces in which they shape and present their personas and the tactics they use to inflate their ever-growing bubbles of publicity.

The study of such subjects is important because much has been written, researched, and theorized in relation to media and advertising literacy, but little has been written related to a broader academic analysis of promotional literacy. This understanding would allow audiences to understand the way in which their social media lives and subsequent actions are subliminally manipulated with exposure to unregulated promotional and advertising campaigns featuring the famous, infamous, and influential.

Dr. Elliot Pill

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# **Introduction to *Ethical Glamour and Fashion: Styling Persona Brands***

Samita Nandy, Kiera Obbard, and Nicole Bojko

Celebrity culture and the notion of “model” in fame have transformed dramatically with the pervasiveness and ubiquity of social media. Whereas these spheres of influence have traditionally required actual, physical objects and spaces, such as studios, headshots, audition tapes, and financial investments, social media platforms are now able to transcend these material conditions; they facilitate communication and network building between individuals (and organizations) who traditionally might be unable to connect due to location, fiscal burden or a host of other such limiting factors. They equally give rise to aesthetic communication, such as visual storytelling, which is a powerful tool in the ethical use of glamour in modeling.

This current book project arises from the Centre for Media and Celebrity Studies’ 7th international conference Bridging Gaps: Where is Ethical Glamour in Celebrity Culture? in Lisbon, which problematized what it meant to be a “model” and addressed the larger question of Where is Ethical Glamour in Celebrity Culture? The fashion modeling industry has occupied a significant area in celebrity culture. For the past four decades, popular models, actors, authors, academics, and athletes among many public figures have had the ability to stylize their profile pictures and build their persona brand through visual and literary expressions of fashion. As a part of their aesthetic communication of stories, these expressions of fashion have successfully played a key role in publicity and promotion of their ethical brands. But are all persona brands authentic and ethical? If so, how can we construct and popularize persona brands for a social cause? For the purpose of this edited collection, we need to first understand how a brand can be defined in aesthetic communication of fashion and, more importantly, in style for recognizing ethical role models.

## **Defining Persona Brand**

In defining a persona brand, we need to understand the concept of brand and how it might be meaningfully applied to the context of persona studies. A brand is a metaphor (Davies and Chun, 2003), an entity located within human intuitive ontology as an artefact (e.g. see De Cruz and De Smedt, 2007). The concept of a brand has been extended to identifying public figures and not just

their commercial products or services. In this respect, personal brand is a commercial identity that consists of one's "biography, experience, skills, behaviours, appearance and your name" (Gander 2014). A persona is an identity used to articulate a personal brand— a combination of selected personality traits, reputation, national identity, and many more social identifiers. It has its etymological origins in the Latin word "mask," which points towards its performative nature. Erving Goffman's dramaturgical approach sheds light on the persona as a performance of a mediated self in everyday life (1959). For Goffman, people use narratological and symbolic mechanisms to perform public selves during social interactions. As in theatre, the performed self is not necessarily real, but based on perceptions of what may constitute as real during the social interactions.

David Marshall (2015) extends the performance of self to understanding persona as a public identity that holds a strategic and negotiated agency. In this perspective, a persona brand is an identity that may or may not lead to commercial exchange but can act as cultural capital/asset embodying affective values in its symbolic expressions (Nandy, 2015). Expressions and substitutes of the persona, such as creations of artists in the form of artwork and activism, hold brand value whereby the brand is a "differentiating mark" and "value indicator" (Wheaton and Nandy, 2015). Persona brands then reflect and reinforce artistic possibilities to explore individual experience—for example, stylistic possibilities that are intricately tied to one's ethical stance in fashion, glamour, and overall aesthetic communication. As seen in the chapters of this collection, implementation of ethical understandings and practices of the persona brand – alongside marketing communication - can lead to similar impacts of celebrity activism while lessening the risk of the brand's devaluation that is often an unfortunate experience for celebrity activists subject to tabloid narratives such as gossip, rumor, and scandals for fan consumption.

For fans, celebrities become "role models" who help construct subjectivity and become objects of study, especially when it comes to the consumption of beauty ideals and sexual objectification of the body. Indeed, sexual and other forms of scandal can devalue a persona constructed around ideals. Therefore, as seen in fame, the value of celebrity indexical substitutes (e.g., artistic expression of personas) has the capacity to decrease, despite their traditional Marxist values remaining the same in moments of scandal, gossip, and rumors (Wheaton and Nandy, 2019). At the same time, the value of activist art can increase if complex yet authentic elements of storytelling can be restored in celebrity persona. Social causes such as human rights, animal rights, and environmental sustainability, and the conditions under which they restored, are indeed complex. By examining indexical substitutes using persona, affect-

value, and Marxist theory, we might resolve celebrity scandal devaluing and identify how affective parts of celebrity activism may be reclaimed using contextual elements of biographies in visual storytelling and its sensory aesthetics (Wheaton and Nandy, 2019). We ask: instead of simply following celebrity narratives, can fans critically study and use narrative structures in celebrity persona and become new role models, making their ethical cause famous in celebrity activism?

As displays of online personas become increasingly prolific in social media, these online personas may or may not have commercial exchange in fame yet assume similar cultural capital in fandom. The construction of such personas has the capacity to engage with aesthetics and politics of celebrity activism – the will to act using fame-based understandings. While selected personal traits are not far from the human behaviors, the gap between persona and self is widening in online celebrity culture. This gap calls for restoring authenticity that can be both reflected and resolved by diverse communication that challenges class-based biopolitics in gendered, racialized, and gendered spaces. Thus, to achieve success in social change, the pedagogical and scholarly value of persona is invaluable, in that it demands ethical and symbolic understanding of persona brands in higher education. On one hand, we are seeking to teach people about persona so that they can critically engage. On the other, we are seeking to develop an improved understanding of persona through scholarly study to help answer ethical questions.

Despite the prominence of higher education, legal policies, and availability of useful online information, there is continuity of “lookism” in the discrimination of sex, race, class, and species, as well as other marginalized categories. For Louis Tietje Steven Cresap, lookism describes prejudice toward people because of their appearance (2005). While words can lead to progressive thoughts, they also have the capacity for categorization and discrimination. This discrimination illustrates that words can fail. Moreover, while rationality has opened the door for progressive thinking, it has also enabled greater categorization and discrimination. Nonetheless, celebrity activists and everyday life role models are using authentic ways of visual storytelling, for example, displays of ethical fashion, to help others bring positive change. They refashion stories and inspire fans, students, and scholars to become role models in the process. The success then lies not in the combination of visual and literary expressions of ‘fashion’ but in the ‘style’ in which role models offer a voice. The voice in ‘styles’ of literal and visual communication (as in the authenticity of storytelling for social change) informs current practices on developing ethical influencer marketing and sustainability over power structures that sustain profit-driven egos.

In light of the ‘style’ of eco-centric voice over ego-centric ‘fashion’, we further ask: How can we use academic study and cultural productions to expand traditional definitions and understandings of modeling? Can the body become a biological tool to re-fashion dominant notions of glamour? Would the use of the body include voices of diverse abilities and, in the process, contest ableism, lookism, and speciesism in ethical fashion and glamour? Can the skin, as in the case of PETA nudists, become a particular text and be semiotically read in a way that accepts, negotiates, or disrupts what it means to be a green glamour model in celebrity culture? Can newly defined green glamour models lead to much needed liberal and democratic practices in celebrity activism and studies of celebrity culture? The book addresses if exploitative labor is sustainable from the perspective of social and environmental ethics. Despite ethical issues, is sustainable and ethical use of glamorous fashion foreseeable? The book recognizes celebrities as examples for new role models to mobilize glamour in ways that can partly or wholly facilitate environmentally sustainable glamour that includes visual representation of diverse ethnic looks, fair trade labor, and cruelty-free clothes with no leather, fur silk and wool among other non-human byproducts. The book shows a sustainable solution in the visual storytelling of such fashion unfolds in a complex but progressive manner.

The following chapters explore the complex and multifaceted nature of this question through a combination of theoretical and methodological perspectives in three sections. These foundational studies shed particular light on a variety of themes including poverty, race, gender, shame, and the social function of fame. While the individual chapters themselves deal with specific aspects relating to celebrity culture, notions of presence, space, and visibility emerge as underlying and unifying themes of the larger project divided under the following three parts: 1) Fashion in Persona Brands, 2) Styles in Ethical Influencer Marketing, and 3) Eco-Models.

## **Part 1. Fashion in Persona Brands - The Problem of “Glamour Labor” in Fame**

Art and its cultural consumption, according to Pierre Bourdieu, are predisposed to the communication of legitimized social distinctions. For Rebecca Halliday (2016), Bourdieu’s concept of the “field of cultural production” particularly describes “fashion’s industrial structures and members’ accumulation, investment and display of economic and cultural capital” (p. 21). Extending the concept of cultural capital, Entwistle and Rocamora (2006) articulate what they refer to as “fashion capital,” or a type of cultural capital that is specific to the fashion industry. Halliday (2016) explains that fashion

capital is “embodied and indeed performed via social practices, the wearing of fashionable clothes and the maintenance of one’s physical appearance.” When celebrity personas become connected to the fashion industry, they employ their fashion capital to influence consumer fashion choices and buying patterns. Importantly, celebrity’s fashion persona must also be aligned to their existing persona to be effective. Through clothing choices, photographs, interviews, and social media postings, celebrities perform their fashion persona to influence the public in ethically sustainable fashion practices. In this way, fashion becomes an aesthetic communication tool that celebrities use to articulate distinctions in ethically sustainable fashion and glamour. For Elizabeth Wissinger, however, the “glamour labor” involved in self-fashioning, surveillance, and branding is often an inevitable and unfortunate outcome in the production of consumer values and desirable bodies. If fashion functions to communicate social distinctions, it risks reinforcing class, race, and gender hierarchies and loses its material and symbolic role in restoring heroic efforts in fame. The rising interest in critical studies of fame carries investments in intellectual labor that, on one hand, meets commodified needs of understanding analytical terms. The increase in intellectual labor, on another hand, limits physical effort in extending and applying analysis for the social change it envisions.

In the opening chapter, “No more than a brand. Debating Lilti on glory essentialism”, Adrian Wesolowski offers his theoretical and methodological insight into restoring the concept of role models in celebrity studies. Using a historical approach, Wesolowski particularly conceptualizes the process of transition from “glory-recognition” to “fame-recognition” as an ethical way to establish modern models. Glory, as in the case of Mother Theresa and many other famous philanthropists, has led to consider them as role models, but the lack of defining it as a form of fame risks undertaking studies and practices of celebrity culture as superficial. Wesolowski suggests further researching glory as two other foundational themes – commemoration and aspiration in fame.

While Wesolowski looks at restoring role models in historical and contemporary contexts of celebrity studies, Lori Hall-Araujo looks at the pedagogical value of using specific media research methods and research-framing theories in examining ideological understandings of beauty and glamour in celebrity culture. She looks at the use of social media among American female college students that practitioners and scholars can critically consider in their ethical explorations of persona branding on a global level.

The ideological way in which beauty and glamour is used is not limited to the persona branding of women. The way Robert Mapplethorpe’s positioned and promoted himself as a celebrity photographer is well illustrated in Pete Sigal’s chapter “The Model as (Black) Phallus: Milton Moore, Thomas

Williams, and Robert Mapplethorpe.” Mapplethorpe appears to represent Black men in a way that is desirable and popular – his advertisement with model Milton Moore inverts the position of Thomas Williams. However, his exotic and questionable way of ‘Othering’ race and practicing speciesism in the unsustainable use of leather shows that the progress of ethical glamour and sustainable fashion, in general, is complex.

The complexity of representing equality in popular practices of branding is observed in mediated representation of sexuality. In her case study of the TV show “Fashion Sentence”, Olga Andreevskikh shows the use of celebrity brand gestures as a part of fashionable style. She particularly shows how this gestural communication mediates non-heteronormative sexuality and gender performance while reinforcing the state-imposed discourse of traditional sexual norms.

Bronagh Allison looks beyond the mere production level of celebrity brands. Since fame is a complex interplay of media, government, businesses, and fan participation, her examination of the social function of gossip is useful in assessing complex realities of an ethical celebrity. In “Gossip and persona: Online gossip and perceptions of Meghan Markle’s identity work”, she offers a case study of an article on Celebitchy.com that illustrates the challenges that role models face in the stylistic performance of their persona.

At the same time, Lindsay Parker’s “The Role of Celebrity in the Fur Debate” envisions promise for ethical style and fashion despite imperfections within and beyond celebrity culture. Her chapter explores the powerful impact which celebrity personas have in the promotion of fur as well as supporters of anti-fur campaigns. The dual and complex role of personal branding in the structuring of arguments for and against the unsustainable material shows how the ethical use of marketing skills can reflect wider progressive attitudes. Celebrities’ sustainable lifestyle could be increasingly used to promote anti-fur sentiment in the near future. More importantly, fans can use similar skills in becoming role models in using ethical influencer marketing to lessen carbon footprints, promote fair trade, and biodiversity.

## **Part 2. Styles in Ethical Influencer Marketing - Brand Promotion**

In promoting influential brands, we need ethical practices that address not only diversity and inclusion, but also other ethical considerations such as eco-fashion and sustainability. As Rebecca Oxford suggests, sustainability not only supports human beings but all other species in our ecosystem. Therefore, the idea of modeling in contemporary practices of eco-fashion intends to reflect care towards the quality of all life, respect human rights, promote biodiversity,

and bring balance among all species. A diverse range of celebrities employs their fashionable personas in their modeling practices to influence sustainable eco-fashion. Such modeling should be inclusive of all shapes, postures, and voices while promoting eco-fashion in diverse sectors of work and leisure. Beauty entrepreneurs like Rihanna use their celebrity personas to launch beauty lines that advocate for and provide visibility to women of color in the beauty industry. Similarly, Bibi Russell has transformed her celebrity capital as supermodel into a fashion designer brand to promote ethically sustainable collections and ecological consciousness among diverse ethnic looks in the industry. Such changes in the fashion industry have led to transformations in the forms of embodiment deemed acceptable in the modeling industry. This democratization of models' appearance and diversification of body types welcomed in the industry represents activism for new ethical values of inclusion and diversity in addition to using sustainable wear.

Social media also plays a pivotal role in how celebrities tell stories and mobilize their personas and brand to endorse, support, and promote activist causes. Celebrities use transmedia logics and strategies to share their brand and communicate more ethical messages. From the #timesup movement to the fur debate, Facebook, Instagram, and Twitter have all been used by celebrities in recent years to promote and drive activist causes. Dominant ideologies shared on social media platforms inform cultural use of certain forms of fashion, makeup, and beauty products. At the same time, representations of celebrity fashion, style, and bodies on social media provide opportunities for the body to become a site of resistance to white-centric beauty ideals. Thus, celebrity activism circulated through social media has the potential to endorse activist causes, critique idealized systems of beauty and fashion, drive social movements, and enable collective social change. Fans can also become known as (role) models for mobilizing and empowering the public in a way that is independent of biased and unsustainable practices in traditional media and other institutions. The knowledge and practice of the required skills in becoming such models can be considered in the following chapters.

In "Transmedia, branding and celebrities," Cátia Ferreira and Ana Flora Machado show how transmedia logics and strategies can be extended to branded content production in celebrity culture. Vehbi Gorgulu shows how the production, distribution, and reception of allure is not glamorous. In his chapter "Not that glam: Marketing in DIY fashion and #TFWGucci meme campaign," Gorgulu shows the structured use of collaborative memetic marketing. The meaning-making processes of #TFWGucci campaign helps us to understand how ethical goals can be effectively achieved with the transformative digital content creation and marketing practices.

The influential role of transmedia in creating famous brands such as that of the Kardashians and Gucci can be applied to ethical causes; however, the social responsibility of embracing ethics does not depend on their producers of fame. In the chapter “Estonian fashion/beauty bloggers’ practices and ethical dilemmas in featuring branded and sponsored content”, Maria Murumaa-Mengel and Piia Ounpuu point out ethical dilemmas that beauty and fashion bloggers face when featuring sponsored posts on their blogs. While the Kardashians appear to be role models for positing themselves as social media influencers and agents of change, most influencers lack the know-how and resources to develop and enforce any formal regulations in their own content production practices. The emergence of vague self-regulating principles illustrates that the onus is on the audience, and just producers, to develop ethical practices for decoding beauty content in influencer marketing.

“Is an ethics of bodily inclusion emerging in the glamorous world of fashion models?” The rhetorical question in Vitor Sérgio Ferreira’s book chapter shows actual progress in the democratization of the models’ appearance and audience acceptance of the models. In his interviews with professional fashion bookers and young fashion models, Ferreira particularly shows how diversification of corporeality in modeling is being welcomed in the fashion market. The structural changes in the fashion industry enable a new ethics of inclusive forms of embodiment and recognizing worth in diverse bodily capital.

One of the ways to effectuate structural change is by not depending on traditional producers. Rather, aspiring and established models and other performance artists become cultural producers of living examples of change and content they wish to see. In her chapter, “Beauty Entrepreneur with Social Conscience: Rihanna Gets Real with her Power and Influence,” Jaleesa Reed and Katalin Medvedev show how the superstar has used her entrepreneurial skills to venture into fashion, philanthropy, diplomacy, and beauty. The way in which she intertwines her persona with her product is an example for models and fashion producers to advocate for visibility and voice for women of color in the beauty industry.

For Victoria Kannen, social media has helped with democratizing beauty practices in celebrity culture. In her chapter, “Snooki has #noshame: Representations and Redefinitions of Celebrity, Beauty, and Empowerment on Instagram,” famous figures such as Nicole Polizzi have begun to flaunt the ways in which bodies are modified. In the process, they become role models mobilizing dialogues resisting shame and exoticization of what used to be hidden earlier. In the process, they position the body as an ethical site for potential resistance to white-centric beauty ideals and reclamation of the self beyond learned behaviors of idealized Western beauty.



### **Part 3. Eco-Models - Role Models in Celebrity Culture**

Are progressive thoughts towards ethical acts in modeling necessarily eco-friendly? Fair trade fashion is significant but, for this purpose, the practice of re-styling models and portraying diverse, eco-role models is about further navigating the contested spaces of glamour production. The exploitative use of non-unionized human labor and bodies, animal skin and fur, fossil fuel, and emission of polluting agents in the garment industry and slaughterhouses, producing by-products such as leather and wool, prompts us to redefine what it means to be an eco-model as opposed to a high fashion role model that once excluded diverse bodies. Celebrities like Emma Watson use their persona on social media to promote sustainable fashion and style and effectively brand themselves as models (both as a fashion model and a model to follow) of ethical glamour in the sustainable fashion community. Famous PETA models use their cultural capital to question anti-fur production and mobilize public opinion on what it means to engage in ethical fashion.

With the ever-increasing presence of social media in our lives, influencer marketing and advertisements have become integral components of global popular culture and the fashion industry. Celebrities and beauty bloggers collaborate with fashion designers and luxury brands to celebritize products and services and create fandom on social media, which raises certain ethical questions and dilemmas regarding the practice of ethical influencer marketing. Nevertheless, celebrity activism within and beyond Hollywood re-stylizes examples of ethical role models that can consider using online media.

In her chapter, “Emma Watson’s ‘The Press Tour’: Fashion Activism as Personal Brand,” author Maureen Brewster shows the critical role of personal brand in celebrity activism. The author particularly shows how actress and activist Emma Watson branded herself as a model of an ethical fashionista in sustainable fashion to mobilize a connective action network. For this purpose, Emma Watson pledged to wear only sustainably produced green clothing as a part of her aesthetic communication for press appearances in 2015. This chapter offers a discursive analysis of her Instagram account, “The Press Tour” that she started in 2017 to document her sustainable style in Hollywood.

In Hollywood, where sexual objectification and abuse have been part of patriarchal practices of glamour production, celebrity activism has shifted from personal to collective action. In their chapter, “Reframing Hollywood: Dissecting the celebrity-led #timesup initiative,” authors Claudia Ferreira and Nikki Soo show how, unlike typical celebrity activism, celebrities are the driving force behind political actions against misogynistic behavior by beloved entertainment personalities, such as Harvey Weinstein. The authors focus on

the 2018 Golden Globes, where celebrity activism was prioritized over patriarchal forms of glamour and mobilized activism on social media. The chapter particularly shows how celebrity tweets with the hashtag #timesup re-brand celebrities as forces for social change rather than endorsing causes for profitable reasons. As opposed to past celebrity endorsements, role models in post-Weinstein era of celebrity activism can result in widespread connective and collective action for ethical glamour.

The rhetorical question in the chapter “How Can a Supermodel Influence Social, Environmental and Animal Causes through Social Media? A Case Study with the Brazilian Supermodel Gisele Bündchen” shows complex yet progressive directions that social media enabled in celebrity activism. Here authors Douglas Silva and Renata Silva use quantitative methods to show how celebrity activism is effectively used in resisting animal and environmental exploitation in glamorous fashion. Using the case study of Gisele Bündchen, the authors concluded that the followers are not primarily interested in her activism posts but engage with her persona endorsing the cause beyond Hollywood.

While Brazilian supermodel Gisele Bündchen endorses animal and environmental ethics, Bangladeshi supermodel Bibi Russell uses her celebrity persona to mobilize fair trade practices in ecological consciousness and ethically sustainable collections. Here, author Luis Fernando Romo examines how glamour and fashion become increasingly intertwined through ritualized fashion catwalks and forge a rhetoric of glamour that is rich and luxurious. Bibi Russell, who once collaborated with luxury brands and high-end magazines, reverses associated capitalist logic into making an under-recognized nexus of (ethical) beauty and poverty visible. She uses the celebrity capital of her name to promote local artisans in the garment industry and shift attention from exploitation in glamour to ethical production and consumption of glamour.

In mapping future directions of ethical models, Birte Fritsch and Patrick Nogly point out the significance of using the theoretical lens of eco-feminism and critically engaging literary texts in which fashion is written and read. In their chapter, “Echoes Of Ecofeminism: The Resonance of Glamour Labor and (Somatic) Ethics in Contemporary Literature,” they offer close readings of Frédéric Beigbeders novel *Au secours pardon* (2007) to reflect on the socio-political discourse on fashion, fashion industry and physical glamour labor (Wissinger) in contemporary literary production. The authors highlight the nexus of high culture and haute couture and their intertwined discursive potentials instead of consuming literary productions that reinforce biopolitics in beauty. In doing so, they point out the specific role women need to take in

and outside the fashion sphere to resist domination and exploitation of nature in the Anthropocene.

In the final chapter, “From Journalism to Fashion Activism: Refashioning Stories for Social Change,” Samita Nandy shares an interview with Kabir Bedi and demonstrates how fashion activism is one of the key ways to address issues in glamour labor. Journalistic data and academic texts have shown that aesthetic expressions and visual storytelling around fashion are playing a key role in the publicity and promotion of many public figures’ ethical brands and their activism. This brings us to an essential question: can students and fans refashion stories and normalize some of the much-needed democratic practices in celebrity activism, journalism, and academic studies involving popular culture? If not, what are the ethical issues at play in tabloid journalism that must be addressed in journalism schools and larger social institutions? The interview will explore the answers to these questions. In the interview, Kabir Bedi draws on his celebrity activism experience in Hollywood and Bollywood, and points out sustainable fashion as one of the key forms of aesthetic communication to resolve the dichotomy of the tabloid press in glamour.

While the book leaves readers with future directions, the Centre for Media and Celebrity Studies (CMCS) continues to take the question of free, accessible, unbiased communication and network building seriously and to implement further actions to challenge bias in celebrity journalism and fan culture. Over the past seven years, CMCS has brought together famous academics, public intellectuals, cultural critics, and celebrity activists in a particular effort to bridge the gaps between higher education and media. By dint of myriad projects, including conferences, seminars, and webinars, CMCS has emerged as a leader in the integration of research and media skills training with public discourses of fame. Although individual research projects and activities are crucial in the advancement of the field of celebrity studies, the need for a visible and inclusive platform, which serves to unify diverse people and ideas, cannot be understated. CMCS is novel in its approach to transforming the concepts of materiality and space as a response to this necessity. On the one hand, CMCS understands the importance of having individuals interact face-to-face and it promotes opportunities for the sharing of ideas and academic collaboration in progressive ways such as non-linear seating arrangements, interdisciplinary gap-bridging activities founded in practice-based research projects, the inclusion of performative practices, and eco-friendly vegan food in open spaces, all of which have been consistent in maintaining discourses of anti-oppression and incredibly fruitful in redefining networking as creating connections with value. Not only does CMCS implement the theories and approaches it espouses, it is ever forward-looking and is currently planning a studio and gallery setting where scholars can act as

self-reflective practitioners and further media relations as citizen journalists. On the other hand, CMCS recognizes the power of a free and unhindered exchange of thought and research. Differences in nationality, social status, education, and experience should not prohibit individuals from having genuine and meaningful discussions. As a result of its online endeavors, CMCS is able to connect, and connect with, academic and non-academic individuals throughout the world, ultimately enriching fashion and celebrity studies.

We hope that the variety and scope of the chapters in the following book project highlight the unifying power of the Centre for Media and Celebrity Studies. Authors of this book have been incredibly dynamic in their ability to create both physical and virtual spaces where academics, activists, influencers, and media scholars alike can bridge the gaps between peoples, places, academia, and the media industry. Our sincere thanks to Cardiff University faculty Elliot Pill and RMIT University faculty Hilary Wheaton for their editorial contributions to this piece of work. We trust that the sources below and the following foreword will further bring promise to all readers in generating exciting and urgent changes in the fashion world of glamour.

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