Fatphobia and Whitewashing Through Social Media

By Jacklyn Murphy

As a girl growing up in the 21st century, I have always had social media accessible to me. Due to the influence of trends through each social media platform and its influencers, I am very aware of how my appearance is perceived through Eurocentric beauty standards. A Eurocentric beauty standard refers to the ideas of favoring Western features such as long straight hair, large eyes, small noses, high cheekbones, having a fair skin tone, and being thin.

I was ignorant of the lack of representation others experienced when scrolling through various social media sites. When this was finally brought to my attention, I realized that the lack of diversity in social media had excluded women who do not fit into the Eurocentric beauty standard. Fatphobia is defined as the bias or discriminatory behaviors targeted at overweight and obese individuals. Whitewashing is defined as deliberately attempting to conceal unpleasant or incriminating facts about someone or something in history. Both fatphobia and whitewashing contribute to the Eurocentric beauty standard developed through social media. Compared to previous forms of media like television and newspapers, social media greatly influences fashion. It also promotes an ideal beauty standard along with fatphobia and whitewashing. Since their target audience is women, these women who feel like they do not fit within these Eurocentric standards are encouraged to modify their bodies to fit the desired standard of thinness and whiteness through social media's algorithm.

In America, 58% of consumers follow beauty influencers on social media as stated by The Cosmetics Business website. "In a study from the Harvard Business School, a whopping 62% of the women said they follow beauty influencers on social media. When those same people asked where they seek information about beauty products before purchasing them, social media influencers ranked highest at nearly 67%, followed by third-party product reviews at 59%, and beauty professionals at 55%. Company advertisements ranked much lower at 44%, and public

figures and celebrities garnered only 34%." (Domonic Smith, 2020) The beauty standard even pushes the boundaries of maintaining health due to people taking extreme routes for weight loss and body modification. This could apply to people of all ages navigating through these times of self-identifying and racial inequality. So how does social media relate to these beauty standards?

Instagram, TikTok, Youtube, and others have taken the internet by storm over the past decade with their platforms being the origin of popular aesthetics, beauty tips, and promotion of certain lifestyles. These platforms also have algorithms that intentionally cater to their audience to influence the way they view themselves.

In this study, I ask how social media uses fatphobia and whitewashing to promote the Eurocentric beauty standard within the United States. I will conduct a content analysis of influencers on social media that review beauty trends and run blogs about beauty for women. I will analyze these influencers from 3 different social media platforms to see how each platform promotes the Eurocentric beauty standard.

On Instagram, I will examine Danielle Bernstein and Elyse Fox because both of these influencers run fashion and lifestyle blogs that claim to promote diversity and self-worth. On Tiktok I will examine Mikayla Nogueira and Toni Bravo, Both of who use this platform casually but have been able to branch out and use their quick rise to fame to achieve other goals. On Youtube, I will examine Tati Westbrook and Jackie Aina because of their long-term success while being in the beauty industry. I will use qualitative study methods to prove my research. This project is sociologically interesting because my research will examine the role social media plays in our lives and how its relevance and importance influence the majority of the population through beauty and aesthetics that cannot be for diversity and all body types.

Fatphobia, The Historical Construction of Fatness,

Eurocentricity runs deep within American history, so deep that from early education through high school, students are rarely taught about black historians outside February. “Yet, despite teachers' enthusiasm about teaching Black history, the study surmised that generally only 1 to 2 lessons or 8–9 percent of total class time is devoted to Black history in U.S. history classrooms.” (King, The Status of Black History in the U.S. Schools and Society, 2017). The racial origins of fatphobia and whitewashing stem from Eurocentricity, together these factors contribute to its alienation in the classroom. Social media allows us all to connect at any time. Different platforms are attached to different aesthetics. However, these aesthetics are not representing diversity throughout the social media platform. In recent years, influencers have tried to enforce building an inclusive and diverse community within their followers, but do the current trends these influencers follow correlate with their beliefs of equality?

In “Your Standards Of Beauty are Implicitly Eurocentric: A History.” by Lavanya Sinha, she says, “In terms of beauty standards, Eurocentricity is the monstrous power that had us call our blonde, blue eyed dolls ‘Cinderella’ and our Desi ones her ugly sisters it is a pervasive, prehistoric pandemic, and is yet to be made immune.” (Sinha, 2020). This quote defines how social media normalizes the Eurocentric beauty standard that not every body type can uphold too. A Eurocentric standard, defined by a slim fit body, small facial features, and straight hair, normalizes Western features and promotes an attainable body type.

To understand how bodies are influenced by social media, we must recognize the differences in genetics. Genetics alter between different races and ethnicities. This can either benefit or divide women in our society. In the article “The Evolution of Human Fatness and Susceptibility to Obesity: An Ethological Approach”, the author and theologist Jonathan Wells

discuss the phenomenon that fatness has in society. By being familiar with the proximate causes, ontogeny, fitness value, and evolutionary history of human fat deposition, we can understand how it relates to societal factors like mental health and break stigmas about fatness. Wells states "Cross-sectional associations have been reported in women between internalized racism and abdominal obesity (Tull et al., 1999), and between psychosocial stress and abdominal obesity (Raikkonen et al., 1996). In a prospective study, indices of anger measured at baseline predicted" (Wells, pg 188). This author uses quantitative analysis to provide a visual representation of fatness in humans through gender with both genetic and other societal factors.

Many sociologists have discussed theories revolving around race and its historical factors that are still intertwined with today's "normalized" actions and representation of people in society. Assantes' "The Afrocentric Idea" theory also creates a standard of having only one type of person succeed, and others who are different, are destined to fail. Women are thinking about their contributions to society and how one person is more important than another based on their origins. One section of the text states, "Traditional African society looked for the unity of the whole rather than specifics of the whole; such a concentration, which also emphasized synthesis more than analysis, contributed to community stability because considerations in the whole were more productive than considerations in detail." (Assante, 1987, page 502). This information provides concrete evidence as to why European beauty standards affect people of African descent and all races.

These ideals are also represented in the book "*Fat Fashion: The Thin Ideal and the Segregation*" by the author Paolo Volonte focuses on how and why plus size clothing is separate from a brand's main line of products. He also mentions that "fat fashion" has mainly been nonexistent up until recent years. Volonte says, "As Roberta Seid (1989) and Peter Stearns

(1997) have amply demonstrated with particular reference to the United States and France, the turning point in the history of Western body standards lies between the end of the nineteenth century and the First World War. In that short period, arguments and actions spread at all levels in support of the preferability of lean bodies over fat ones both from a medical (health) and aesthetic (fashion) point of view. The thin ideal has since spread throughout the entire Western world and has gradually imposed itself on ethnic minorities in recent decades" (Volonte, pg 17). This author uses content analysis to show how different views on fashion have cohesively created a standard for women to appeal to and it has been carried out since WWI regardless of genetics or health issues.

It is important to recognize the influence that genetics can have on studies like this. Rarely do you see sociologists consider one person's genetic factors as to how or why their physical appearance has negatively affected them socially, this relates to Wells in his statements of fitness value and evolutionary history of human fat deposition and the stigmas around fatness. "Fatness and Fashion: The Creation of the Stout Woman in Popular Women's Magazines in 1900-1925" by Rylie Martin argues the "stout" woman in fashion has always been differentiated and outcasted. Stout means 'heavily built' or larger than average, made known in the early 20th century.

Although this is not as drastic as the fatness we have previously studied, it still is another difference from the idealized body type society has created for women. She writes, "To account for the different body shapes of women under his research, Malsin ultimately categorized stout women into three different types. Type A stout women had large busts, but comparatively small hips and abdomen. The type B stout woman was "stout all around," and the type C woman had a "flat bust and large abdomen and hips, "as often found in those of advanced age."43 Malsin's

classification of stout women into three separate categories would still be used as the standard five years later." (Martin, pg 16). This author uses content analysis to show the fact that stout women required specialized clothing separate from standard sizing from other women is significant in itself.

Andrea Shaw's "The Other Side of the Looking Glass: The Marginalization of Fatness and Blackness in the Construction of Gender Identity" explains the correlation between gender identity, race, and body type. The cultural approach beauty has to different identities manifests itself in different ways. Shaw explains, "Despite the post-Civil Rights, postcolonial emphasis on cultural pluralism in North America and the West, the "otherness" of black women and black people continues to be a defining characteristic of Western culture. One of the recent trends has been a commercial attempt to capture some element of this otherness for economic exploitation. Asian and African artifacts now abound in department stores, tropical/third-world settings are often used for promotional catalogs, and supermarkets seem to be devoting increasing amounts of shelf space to "ethnic" foods." (Shaw, pg 144). The idea behind selling products by relating them to a specific culture or race takes this problem outside of the realm of the beauty industry, creating the idealized femininity complex that illustrates a Western narrative for all product consumers within society for basic needs like food and/or clothing. This author uses content analysis to show the social construction of what we know as an attainable goal for beauty.

The Intersection of Whiteness and Fatness

Women can look at how social media influences fashion, but it also creates the ideal body image along with fatphobia and whitewashing its models in photographs. The article "Demystifying and Addressing Internalized Racism and Oppression among Asian Americans" by Wei-Chin Hwang touches on important notes about racism within beauty ideals and standards for

Asian Americans. Whitewashing is the outcome of societal racism. “Societal racism creates as conditions for suffering and the impetus is to change the system, not just treat the individual. Minority stress theory highlights those with differing sexual orientations and gender ideals who also experience discriminatory stress and internalize oppression (e.g., homophobia), with experiences varying across ethnic and racial groups (Meyer, 2003).” (Hwang, 2021) It is rare to find representation in the general searches of what people are looking for on social networking sites unless someone specifies so, but even then this does not guarantee a promising selection. White models tend to dominate the field and often, you have to directly search keywords to find specifics and diverse representation through media. The argument is not shaming skinny people for the clothes they wear either.

The author Tressie McMillan Cottom examines the ideologies of Fat studies within the media and how it is connected to “whiteness” and explains how beauty in our society is valued on a deep level and has turned into a social concept that is based on systematically undervaluing black females. When Cottom says, “When I say that I am unattractive, concede that I am ugly, the antithesis of beauty, I sound like I am internalizing a white standard of beauty that black women fight hard to rise above. But my truth is quite the opposite. When oppressed people become complicit in their oppression, joining the dominant class in their ideas about what we are, it is symbolic violence.” (Cottom, page 57) They stress how much white culture is valued through the lens of beauty and thrives at the expense of black culture. While this goes for any race, black culture is often whitewashed through social media.

In Tori Justin’s “Fear, freaks, and fat phobia: an examination of how My 600 Lbs Life displays “Fat” Black women" the article explains how black women are represented through this television show and pinpoint the racist, sexist, and ableist narratives that have been used to

promote fatphobia through the viewer's privileged eyes for entertainment. Tori Justin pulled an American woman. The theories specified how they were too sensual looking due to how much they were and drank. These philosophers encouraged white women who at the time were also plus-sized to slim down their body image and be more conservative with their looks. These ideas made by the philosophers may not have been based on real factual evidence but they have made their marks on implementing slimmer lifestyles into today's society. There is a concern about the number of people who believe that plus-sized individuals do not fit into today's societal norms.

The Eurocentric beauty standards are still alive and pushed through the media whether it is purposeful or not. Pushing these beliefs as norms and standards. This is not true and heavily racist because the information should have been based on diets and genetic health history. Both fatphobia and whitewashing are commonly found and associated together in the media. This creates more of a difference in the way bodies are viewed not only by the beauty standards but the opinions other people have of us. This idealistic standard of beauty is held against people.

Representation of Fatness/Whiteness on Social Media

Now that I have talked over the origins of Eurocentrism and how it relates to current beauty trends, I now ask how social media plays into this. In the book "*Women & Performance: A Journal of Feminist Theory*" by Kathleen LeBesco, they discuss how fatness in entertainment is associated with backgrounds leading to racism and gender criticism. The line, "Fatness is increasingly appropriated as a dramatic theme and rendered without fat actors—instead, we see thin actors in fat suits. And both decisions—to represent black or fat bodies without using actual black or fat actors—reflect their historical eras, marked by imagined fears of contamination from racial integration and the seemingly contagious obesity epidemic." (LeBesco, page 234-235) identifies the stigma of weight in productions in the early stages of media development. Often

“The Fat Suit” in produced media is used for comedic purposes. This article also mentions how blackface originated in the media. Both of these stigmas grew and developed before fat studies. It was understood that by adding humor to this body type, society aimed to normalize the degradation of differences in race and attraction. After analyzing the periods and how much the fat and racial stigmas decreased, the underlying message is that fatphobia became universal and capitalized on an idealized body type allowing our values socially to be transformed to fit this current beauty standard.

Creators on social media outlets like Youtube and TikTok have started to adapt this style to their wardrobe by filming videos trying out the trendy pieces themselves. This type of content occurs most with women who have larger body proportions or sizes compared to the circulating photos they are trying to recreate. In “My MySpace scene kid phase broke me and I never want to be cool again” by Alexis Nedd, they state, “Cue a fourteen-year-old mixed black kid falling headfirst into a subculture predicated on sadness and emotion, on skinny jeans, black tee shirts, and rectangular dark-rimmed eyeglasses, and doing so at a nearly all-white prep school in New Jersey. The harder I loved emo, the more I stood out, but this time I had a choice as to why I looked different.” (Nedd, 2019) This debate goes much deeper than whether an outfit is acceptable because it is attached to a skinny person's body. Thin people get worshiped for something that would be considered indecent for plus-sized people just because of the difference in body types. When did double standards that fly under the radar and barefaced hypocrisy become a part of the common problems that run through the circuit wires? When white men and women are seen as the standard, oftentimes men and women of color will be sexualized and fetishized by the stereotypes of their race.

There is a difference between sexualizing and fetishizing, but they work hand in hand. Sexualizing pertains directly to arousal, whereas fetishizing is a strong and unusual need or desire for something that does not have to relate to sex. However, in most cases, it is known that people often turn fetishizing into sexualizing. This creates more of a difference in the way bodies are viewed not only by the standards placed in society for ourselves but the standards other people have for us. This idealistic standard of beauty is held against people. The racial origins of fatphobia and whitewashing all stem from Eurocentricity. It creates stereotypical norms that not every body type can uphold, like a slim fit body and small facial features with straight hair.

It is no surprise that with the rise of social media, this degradation of non-white and non-skinny individuals is surfacing through fatphobia and whitewashing. Continuing down this path will lead future children to think that certain features are unacceptable and not up to par with societal norms. Having many body types represented in the media is incredibly necessary for the sake of one's self-esteem, especially in ethnic groups. Social media has published the Eurocentric beauty standard through its lack of diversity among Influencers. These standards are unattainable by the average person but are advertised as inclusive.

Methodology

I will conduct a media content analysis to determine whether or not social media has a negative impact on societal standards of beauty and the Eurocentric beauty standards created on social media platforms. A media content analysis is studying and collecting data to decipher patterns concerning one's study through someone's online presence, themes within the content they produce, and correlations between other people using the social media platform. By doing a media content analysis, I can deconstruct multiple media platforms to determine the effect they have on women who are using them daily. In this study, I ask how social media produces a

fatphobic and whitewashed beauty standard. Furthermore, My research will examine the role social media plays in our lives and how its relevance and importance influence the majority of the population through beauty and aesthetics that cannot be for diversity and all women.

Each social media platform is used in its way. TikTok is a new platform that has entered the realm of producing influencers, brands, small businesses, and many other forms of content. The platform originates from “Musical.ly” and made its name and aesthetic change in 2018. TikTok is currently the most used social media platform and grew in popularity during the Covid-19 pandemic, bringing people together during a time of isolation. On Tiktok I will look at Mikayla Nogueira (left) and Toni Bravo(right), both of who use this platform casually but also review makeup products and makeup trends

Instagram is a platform that has always been known for pleasing and aesthetic-looking photos creating a user account to have its content and style. Instagram has existed since 2010 but was in its prime in 2013. Since then, the platform has evolved in many ways that allow users to develop profiles individualized to their personalities through trends and aesthetics. On Instagram, I will look at Danielle Bernstein(left) who is a Fashion and lifestyle blogger and the founder of

“We Wore What” and “We Gave What.” I also will analyze Elyse Fox(right), who runs the blog “Sad Girls Club” and focuses on spreading positivity and self-love through health and wellness. Both influencers discuss their passions and how it relates to the messages they are preaching.

One of the oldest social media websites is Youtube; launched on February 14th, 2005 the platform has gone through many eras of what types of content and influencers are popular, and is the most successful platform for people in the beauty influencer community. This is also one of the most diverse platforms for beauty influencers. On Youtube, I decided to analyze Tati Westbrook(left), A 41-year-old beauty vlogger who started creating content in 2010 about makeup and her lifestyle. She has since gone on to start her own makeup brand and personal care for females. I also decided to analyze Jackie Aina(right), who started Youtube in 2009 also reviewing makeup, and has gone on to collaborate with multiple celebrities and well-known makeup brands. Both influencers have been using the platform for over 10 years and gained massive success in their interests.

I will examine my data between 02/12/2023-03/12/2023. I am keeping up to date with what each influencer posts, what content they create, the hashtags they each use, how they interact with their audience, and their overall influence on their followers to analyze how social media accounts promote beauty and advertise society's beauty standards.

I plan on using qualitative study methods to prove the whitewashed and fatphobic beauty standards over their social media platforms. Qualitative research is first-hand observations from the researcher consolidated into data supporting the study. The questions I am looking to answer through the content analysis are: How do influencers use social media? What social media platforms are the most popular? Who is most represented in the media across these platforms? And what kind of atmosphere does each platform have?

When collecting my data, I am keeping in mind these questions while looking at the performance levels of these different influencers involved in beauty and lifestyle content. I will analyze two influencers from each platform that share similar characteristics in what they share on their space and what they choose to promote while using the platform. This will be useful information because it will indicate the difference in following that each influencer has while producing similar content. Also, I believe it will analyze the similarities and differences of the influencer’s impact on fat studies, fatness and blackness, and their impact on beauty itself.

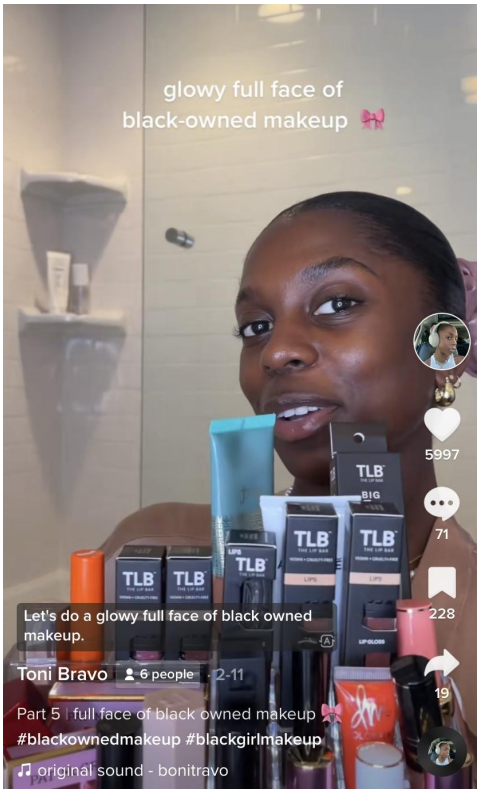
Findings & Data Analysis

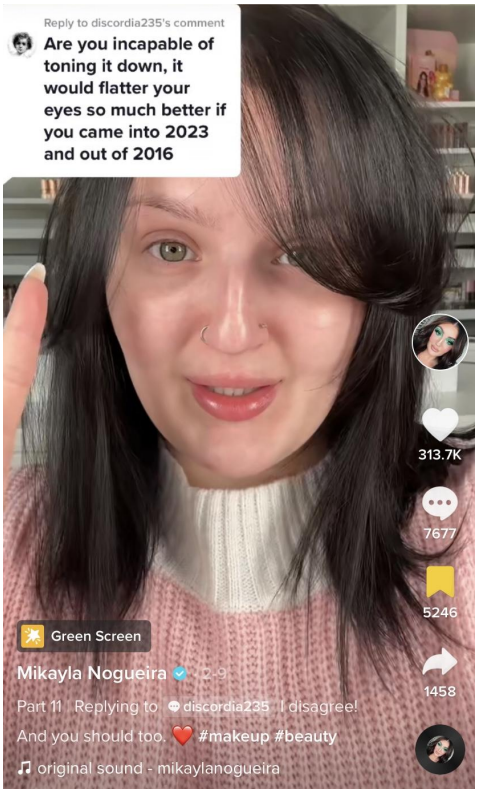
Within each platform there is an algorithm catered to each user on the social media website. TikTok is one of the largest platforms as of this year. According to "36 TikTok Statistics 2023: How Many Users Are There!" by Daniel Ruby Tiktok is the 6th most popular social media platform in the United States.

On TikTok, Mikayla Nogueira has 14.5 million followers and 1.1 billion likes across her platform. She has been using hashtags for the brands she's reviewing and ones that are more general like #makeup and #beauty. The Tiktok creator posted on her account talking about her makeup style and why she is not following the "clean girl aesthetic" when responding to a hate comment. She says " The reason I don't blame you for this mindset is that that's the world we live in. We follow trends. We do what's seen as socially acceptable, and that can be said for more than just makeup. It goes for what we wear, what we eat, how we want our bodies to look like, and even what we do to our hair. It's everything." Mikayla has always been open and honest with her following about her eating disorder and body dysmorphia. In "From the Freak Show to the Living Room: Cultural Representations of Dwarfism and Obesity." by Laura Backstrom, They recognize the mistreatment of overweight individuals leads to fatphobia and leads to harmful mistreatment of their bodies.

Toni Bravo has 384.5k and 11 million likes on her Tiktok platform. She uses hashtags like #blackgirlmakup, she uses this hashtag on most of her makeup videos, and #grwm meaning get ready with me. Toni says "This company makes incredible makeup for people with darker skin tones." She also tags the brands she used in the video. Since this Tiktok was filmed in February during black history month, at this time she is also advertising for black-owned makeup brands and highlighting how makeup shades look on people with deeper complements. Most of

Toni Bravo's content caters to finding products that work best on darker skin tones and decoding how inclusive makeup brands are in today's world. This relates to “Your Standards Of Beauty are Implicitly Eurocentric: A History.” by Lavanya Sinha where she discusses Eurocentricity and how dominating this concept is across the United States, especially when the idea has been normalized through social media.





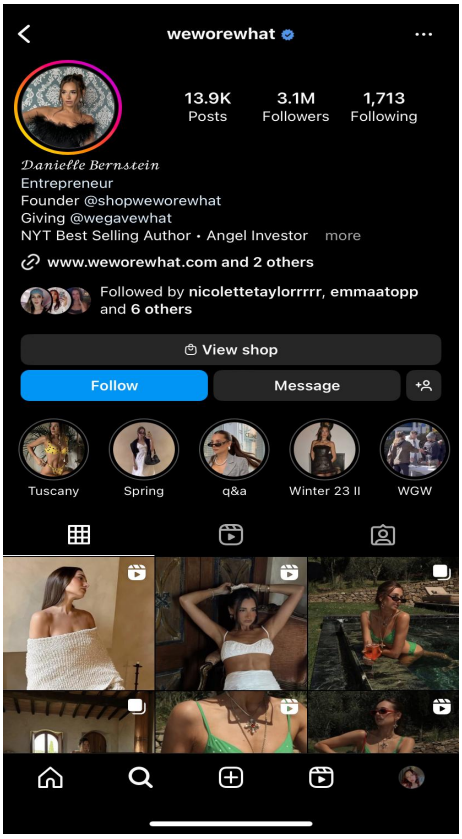
Both influencers on Tiktok talk to the camera as if they were talking to a friend. It is not a professional-sounding language. Sometimes they curse or get excited when they speak. This allows the viewer to connect better with what they are advertising or listen closely when they speak on personal issues they face in their own lives. These influencers both show different aspects of how society promotes a fatphobic and whitewashed beauty standard. Keeping in mind the attributes of the Eurocentric beauty standard, neither of them represents the standard. Mikayla is actively sharing personal stories from her life about how her weight has affected

different parts of her life such as developing an eating disorder, and her decline in mental health that stems from this trauma. Toni Bravo has taken a different approach when dealing with her social media presence by advertising cosmetics and beauty-adjacent products that will benefit women of color in her community.

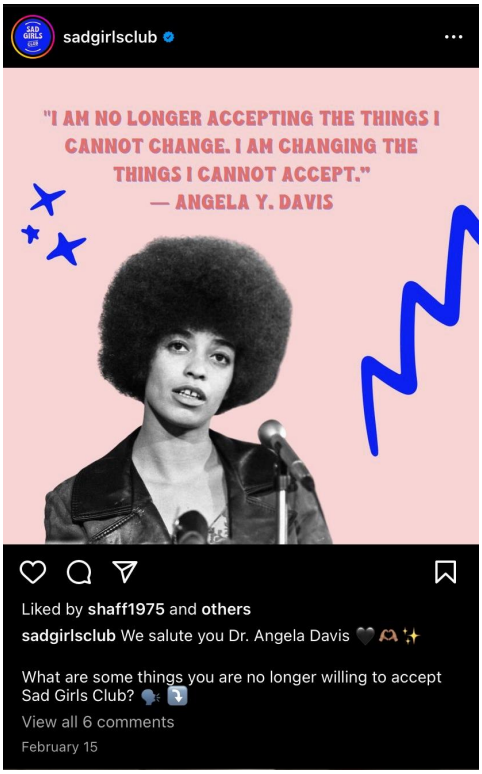
Instagram has been around since late 2010 and in that time has gained a reputation among people in the United States. According to “70+ Instagram Statistics You Should Know in 2023” by Jimit Bagadiya, This platform has the most potential to be the most harmful to women and beauty standards.

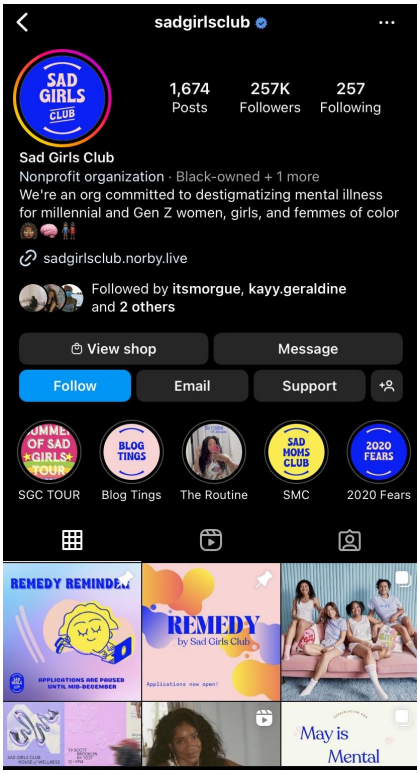
Instagram user Danielle Bernstein, founder of the blog “We Wore What" has 3.1 million followers on her page. She posted about new arrivals to her online store for spring such as blazers, mini dresses, and casual items like jeans and tank tops. She focuses on monochromatic outfits and floral prints. These all represent current fashion trends and what is to come in springtime. She used the hashtag “#trustyourairtags” which has no other posts, probably a joke because she rarely uses hashtags on her posts.

In the book “*My MySpace scene kid phase broke me and I never want to be cool again*” by Alexis Nedd, a debate spars on how someone's outfit can be seen as elevated and trendy due to the model's body type. Thin people get worshiped for something that would be considered indecent for plus-sized people. In one of the captions on her post, she says “The Victorian Floral suit- a personal favorite dropping next week, wear with our best-selling peplum blazer.” This Instagram account lacks connection with its followers and instead focuses on selling her own clothing. Danielle Bernstein’s Instagram consists of edited and curated fashion content from her online shop, rarely mentioning current events or letting her followers into her life outside of business.



Elyse Fox runs the blog and nonprofit organization “Sad Girls Club” with 257k followers on Instagram. This is a health and wellness blog that caters to P.O.C. individuals. Wellness on Instagram is often defined as workouts and diets, Elyse Fox is focusing on mental wellness for her followers. The bio says “We’re an org committed to destigmatizing mental illness for millennial and Gen Z women, girls, and femmes of color.” She is posting about black history month for women and posting quotes from historical female figures. “I am no longer accepting the things I cannot change. I am changing the things I cannot accept” - Angela Y. Davis. She uses hashtags for black history month like #blackfutures, #blackhistory, and #celebratigblackhistory.





In the book *"Fearing the Black Body: The Racial Origins of Fat Phobia"* by Sabrina Strings, the theories about black women made by white men have maintained themselves throughout many decades. Elyse Fox is using her power and following on the internet to break down these stigmas for black women.

Danielle Bernstein's blog "We Wore What " follows the typical "Instagram" aesthetic that you would expect to see on the platform, but she lacks depth and connection to her following. This idea aligned with the Eurocentric beauty standard as it is deliberately maintaining the fair skin and skinny body priority that society created. She doesn't discuss issues going on in the beauty or fashion community but focuses on her personal gain by posting about what she is doing in her life such as influencer brand deal trips and clothes from her apparel line. Elyse Fox's "Sad Girls Club" advocated for community building within the alternative bodies and P.O.C across her platform by posting inspirational quotes, health tips, places to meet up with her brand

for advice and to learn more about personal wellness, and give back to the people who follow her. She is actively breaking down the Eurocentric beauty standards but uplifting women who do not fit into them.

Youtube allows longer content to be made by its creators compared to 15-second TikTok videos and photos posted to Instagram. The platform's influence on the beauty community has existed for years. According to the Oberlo website, Youtube is the 2nd most popular social media platform behind Facebook in the U.S.

Jackie Aina has 3.54 million subscribers on Youtube. Jackie took a month off from posting when I was collecting my analysis, but her most recent post was doing skincare with John Legend and a "Decade Challenge" with Bob The Drag Queen and Monét X Change. She says " I really feel like my face kind of comes together when I uh… when I when I Implement you know… put that part on there I feel you what about you I'm a complexion girl because it's it's the one thing we've never really had access to and now that I have options."

Assantes' "The Afrocentric Idea" is a theory about how The social minority will always be outshined by the social majority. This means that anyone outside of the American beauty and fashion standards such as African Americans or in this scenario Drag Queens, Society will immediately be judged and not be given a chance for success. I believe Jackie Aina's effort in

building this inclusive community on her profile shows how she promotes her culture all year round in many different ways by getting others involved with her.

Jackie, along with Toni Bravo and Elyse Fox is spreading awareness of the Eurocentric beauty standard and social media's toxic environment. By collaborating with other celebrities she's bringing the awareness to a greater level that allows her followers a different perspective. Even celebrities have once felt the suppression of their culture.

Tati Westbrook has 8.36 million subscribers on youtube. Tati made videos reviewing “dupes” of her own discontinued makeup products and tested the quality of popular “overpriced” makeup products mentioning luxury brands such as Dior, Laneige, Charlotte Tilbury, and La Mer. You cannot use hashtags on youtube, but keywords can be used in titles of videos to find related content. In this video, Tati says “Today what we are doing because this is no longer available there is a dupe and I have feelings about it it is not just kind of inspired a little bit inspired it's like full-blown the whole palette is exactly the same and I know by the price that it definitely is not the standard of quality that I put into my own palette.”

Tati Westbrook’s content is related to the opposing view of Assantes’ “The Afrocentric Idea”. Tati represents the social majority within the United States. She has success without a background or education within this field of makeup. She was able to teach herself about hair care or ingredients in cosmetics to create her line of products to sell to consumers. Relating to the

Eurocentric beauty standard, Tati was able to succeed in creating a line of cosmetics but failed to recognize inclusivity within her brand and on her social media platforms.

Both Tati Westbrook and Jackie Aina have been using Youtube for over ten years. Tati has ventured out into becoming an entrepreneur and building a career of their name but developing products for a brand that she now owns, selling makeup and hair care to all individuals. Even though she does not specify issues going on within the beauty community she does try to make all of her products accessible to individuals with different hair types and skin tones. Jackie wants to grow and share her culture with others. Making everyone more aware of inclusivity within the beauty community. She does this by collaborating with other influencers or celebrities of color and bonding over their similar experiences. She also is on a journey to find products that cater to black women similar to Toni Bravo.

After reviewing these six influencers, I have noticed multiple themes and patterns emerge within the content they make. Not every influencer is using all social media platforms to cater to their brand. They only use just one or two, never all three, except for Jackie Aina, this helps her reach different individuals across each platform and grow her brand. Each platform had different expectations and values for the influencers using it. In Andrea Shaw's "The Other Side of the Looking Glass: The Marginalization of Fatness and Blackness in the Construction of Gender Identity" she talks about the correlation between gender identity, race, and body type that individuals use to attempt to capture some elements of this otherness for economic exploitation. All the influencers that I studied had the intent to sell products like skin care, hair care, fashion, and cosmetics. These influencers rely on their "otherness" qualities to sell and generate revenue for themselves and the brands that they choose to promote on their platform.

Why is this data sociologically significant? Even though each platform specializes in different aspects of American beauty standards. Each influencer showed how they are and how they are not contributing to Eurocentric beauty standards.

Influencers that were a part of the social majority like Tati Westbrook and Danielle Bernstein, were not actively bringing together their followers but rather sharing details of their life through a fabricated lens with efficient language that swayed consumers into listening to their knowledge and experience in makeup and fashion. However, Influencers like Jackie Aina, Elyse Fox, And Toni Bravo are using their platforms to advocate for social minorities. While others had bigger influences on their platform than others they used this to their advantage and created a safe space for people that experience the same social influences that society has created. Mikayla Nogueira was the only influencer that I found that was actively both creating a safe space for others like her and sharing her experience and knowledge of the beauty community to future her career.

Conclusion

What this study reveals is how relevant the prejudice against people who don't represent the Eurocentric beauty standard is within the world today even when they promote more socially inclusive and safe spaces for their followers. Social media is easily accessible to anyone within the United States. Western features such as long straight hair, large eyes, small noses, high cheekbones, having a fair skin tone, and being thin dominate the beauty industry. Instagram, TikTok, and Youtube are the most common apps used by the beauty community. With influencers dominating these social media platforms, it is hard to realize just by watching their content from a surface level how it has impacted society. Social media has a bigger impact on

fashion than earlier media like television and newspapers. This also promotes an ideal beauty standard along with fatphobia and whitewashing has a great influence on women.

Fatphobia and whitewashing go hand and hand with the Eurocentric beauty standard. Time has shown us how the racial origins of fatphobia and whitewashing stem from Eurocentricity. The lack of representation across all these social media platforms shows how much harder people of color or people within social minority groups have to create safe spaces and build a community to grow with each other on the internet.

I asked how social media uses fatphobia and whitewashing to promote the Eurocentric beauty standard within the United States and analyzed how different influencers use these platforms and how the Eurocentric beauty standard is normalized through social media. Through social media, these women who feel their bodies do not conform to these Eurocentric standards of thinness and whiteness feel a need to change themselves through cosmetics and self-care products that are being promoted by these influencers.

Mikayla Nogueira and Toni Bravo both do great work in informing their followers about current makeup trends and products that cater to individuals that are similar to them focusing more on makeup brands and opportunities to make cosmetic brands more inclusive while also being casual with their internet persona. While Danielle Bernstein's blog "We Wore What" adheres to the standard "Instagram" look, it lacks depth and ties to her readership. Through her platform, Elyse Fox's "Sad Girls Club" promoted the development of communities among P.O.C and alternative body types. Instagram allows a more fabricated version of these influencers' lives. Although these blogs may be very different, one lacks a connection to the consumers and relies on their support for revenue while the other flourishes by focusing on mental wellness.

Jackie Aina and Tati Westbrook have developed separate approaches to being an influencer allowing the audience to be easily influenced by the current beauty standard.

Each influencer showed how they are and how they are not contributing to Eurocentric beauty standards by discussing their differences in their appearance to the typical standard in the United States, or flaunting what they have and showing off what they have made of themselves. The people who had more money and more expenses fit into the standard of Eurocentricity in the United States over social media. Most of these influencers that I have studied such as Toni Bravo, Elyse Fox, Mikayla Nogueira, and Jackie Aina used their platform to bring awareness and advocate for people that possessed the same “otherness” qualities they did while also connecting with their followers while Tati Westbrooke and Danielle Bernstine seemed to lack that connection and focus on building a brand of their success while using their white and skinny privilege.

The social impacts of influencing have complied with the Western beauty standard while creating spaces for P.O.C and alternative body types. Looking at the content on a surface level, all influencers can claim to respect all that differ from them but do not do more than use their words to make a difference. Most likely we do not know how these influencers act when their camera is turned off and if they are creating these safe spaces off the internet. Why can’t these ideals exist in real-life settings the way they exist on social media platforms?

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