

CONTENT AND DEMOGRAPHIC DISCREPANCIES THAT EXIST BETWEEN WOMEN'S
FASHION MAGAZINES AND THEIR CORRESPONDING WEBSITES

by

Lauren Watson, Bachelor of Arts in English, 2013, University of Guelph

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Table of Contents

- i. Title page
- ii. Author's Declaration
- iii. Table of Contents
1. Introduction
2. Literature Review
3. Methods
4. Results
5. Discussion
6. Conclusion
7. Appendix A
8. Appendix B
9. Appendix C
10. Works Cited

Content and Demographic Discrepancies that Exist Between Women's Fashion Magazines and their Corresponding Websites

1. Introduction

The digitization of women's fashion magazines is an on-going development in recent years. The rise of fashion bloggers and online-only fashion publications on the internet have forced major print publications to develop and expand their companion websites. Over the last decade, sales of print fashion magazines have steadily declined, while costs of printing have steadily risen. As a result, major publications have looked towards the cheaper alternative of developing websites in order to deliver digital content to their readers and further establish a strong presence online. By utilizing such digital platforms, women's fashion publications have found a way to reach large audiences with generally free and easily accessible content that is produced with a high frequency. With a secondary medium of digital fashion magazines complimenting their original print publications, discrepancies in content between print and digital platforms emerge. Several factors play a part in the discrepancy between print and digital content. One of the primary factors, suggested by researcher Ytre-Anne is the way in which older audiences prefer physical print editions of magazines over newer digital alternatives (Ytre-Anne 2011). This factor may cause print fashion magazines to specifically cater towards an older demographic in order to maintain or increase sales. Furthermore, as the development of the internet and the rise of fashion blogs in the late 1990s into the new millennium worked to target younger audiences who were familiar with technological advancements, it may be argued that a younger readership may be the target of online publications (Magee 2012, Turner 2009).

Similarly, other studies have shown that younger audiences prefer fashion products to be featured on, or endorsed by celebrities, pointing towards the idea that a younger audience prefers content with celebrity news or features. Other factors that might indicate discrepancies in content are product price ranges, with lower priced ready-to-wear fashion featured more frequently online. Alongside such differences in content, several technical features can also cause differences in content. As the internet allows for instant updates on the latest news and fashion, magazine websites are now outputting content on a daily basis as opposed to their print counterparts who typically produce editions on a monthly basis. This phenomenon can ultimately lead to differences in content between the print and online versions of a fashion magazine.

My Major Research Project will seek to identify key developments and patterns that might derive from discrepancies in content between women's fashion magazines' print editions and their corresponding websites. Using a primarily qualitative approach, my research study will include a content analysis of four North American women's fashion magazines and a series of interviews with corresponding fashion editors. The content analysis will look for several characteristics present in each fashion magazine's print edition and its corresponding website, including product pricing, demographic target, as well as celebrity references. The content analysis will further work to compare data between each fashion magazine's print edition and its corresponding website. In order to further my evidence I will conduct interviews with fashion magazine editors to gain a professional perspective on the subject. The interview portion of this research study will work to provide professional opinion on the subject of content and demographic discrepancies between print fashion magazines and their corresponding websites.

Overall, I am interested in the topic of content discrepancies between published print fashion magazines versus their corresponding websites. My aim is not to argue for or against one medium, but instead to look at the implications that might result from content discrepancies between the two mediums. Finally, I hypothesize two primary results: (1) that there are discrepancy patterns in content between a fashion magazine's print edition and its website, and (2) these discrepancies suggest a difference in demographics, in which online formats target a younger audience and print versions aim to appeal to an older demographic. These findings will work to illuminate key patterns in the fashion publishing industry in terms of content and demographic discrepancies found between online and print versions. As little research has been conducted in this area, it will act as a starting point for future research to explore these patterns more in depth.

As digital fashion journalism is still a topic under development, this study will contribute towards a larger goal of conceptualizing digital journalism more broadly. Similarly, the results of this study aim to provide insight and analysis into the current trends in fashion journalism, further assisting fashion editors and journalists in the industry. The overall goal of my research project will seek to establish that within the field of fashion publication in the year 2015, age is an important factor in patterns of print versus online fashion journalism.

2. Literature Review

The digitization of women's fashion magazines has been a huge topic of debate in the publication industry over the last decade. The development of the world wide web and mobile devices has forced traditional journalism platforms to make changes to accommodate such technological advancements. The following literature review will focus on research pertaining to the development of journalism in a digital age, the rise of the fashion blog and the implications of this development for fashion magazines, as well as research that seeks to understand the workings of a fashion magazine and its corresponding website. Much of the research that exists today agrees that a conceptualization of journalism in the digital age has yet to be established, and therefore it is imperative that further research is conducted in this area.

Women's Fashion Magazines

Women's fashion magazines are a distinctive part of the publishing world in the fact that their sleek glossy pages, vividly hued images and consistent dimensions separate them from other mediated forms of culture and communication. Researcher Erin Duffy points out that the glossiness of magazines connotes a sense of luxury, while their relatively low cost of purchase (ranging from five to eight dollars) and portability (they are sold at news kiosks at airports, subway stations and bookstores) encourage a leisure-time consumption that is specifically catered towards their readers (2). Duffy's work points out that magazines were the first truly commercial medium, setting an early precedent for the production, distribution, and financing of media content (4). She further notes that the women's magazine industry ultimately set up a series of guidelines that helped shape the course of the commercial mass media system that

unfolded during the twentieth century. These guidelines include gaining advertisers in order to generate revenue (which in turn allows magazines to sell to readers at a lower cost), targeting narrowly defined sections of the population, and blending entertainment and advertising content (Duffy 4). From a magazine and feminist media scholar point of view, women's magazines can be considered a distinct genre in that they create a constructive analysis and unique perspective on cultural products, including fashion, beauty and lifestyle. For example, instead of simply presenting a beauty product, a fashion magazine will provide a review for their readers, or a recommendation of a beauty cream that has a distinct purpose, such as targeting dry skin or anti-aging purposes. Alongside this analysis and recommendation of beauty, fashion and cultural products, fashion magazines also create meaning for people who work in the fashion publishing industry. Rather than simply presenting readers with shallow content, in which there is no perspective or analysis provided on the product or story, editors are able to gain meaning when they voice their own opinions and creative ideas into the magazine's content (Duffy 5). Another important factor of women's magazines is the fact that they are distinctly intended for females, which is in turn what sets it apart from other cultural forms and genres (Duffy 7). Keeping this in consideration, Duffy notes that scholars have dedicated various theoretical and methodological prisms to address the role of "women's periodicals in establishing guidelines for heteronormative femininity and domesticity in conflating gender with consumerism, and in perpetuating unrealistic standards of beauty and physical perfection, among others" (8). While these themes address the effects of magazines on a female audience, they also play an important role in acknowledging magazines' discursive role in fashioning notions of womanhood and feminine identity (Duffy 8).

Another study conducted by Lauren R. Bailey and Yoo-Kyoutg Seock suggests that fashion magazine content is significantly related to a reader's preference towards a particular fashion magazine (39). The study created a structured questionnaire in order to conduct a data analysis that looks at the relationship between fashion magazine content and its influence on loyalty tendency, or a readers likeliness to keep following, purchasing and reading the magazine. Their findings suggest that respondents' preference for fashion magazine content and their loyalty tendency varied according to fashion consumer group and their level of fashion innovativeness and opinion leadership (Bailey and Seock 39). Their study also illuminated several dimensions of content that readers prefer in fashion magazines including, general fashion trends/products, non-clothing information, price, celebrity news, familiarity/presentation, as well as layout/advertisement (Bailey and Seock 54). Their results showed that of these several dimensions, fashion trends/products and celebrity news were the most significant categories in terms of readership preference (Bailey and Seock 54). Other key findings in this study concluded that generation Y readers, aged 18-22 tend to prefer clothing and fashion that is endorsed by celebrities (Bailey and Seock 54). This finding will be taken into careful consideration in my research study, as it suggests a younger audience tends to prefer celebrity content and fashion, which may be relevant in the comparison between a fashion publication's print edition and its website. Bailey and Seock's research finally suggests that further research should be conducted on the varying demographics and their relationship to content preferences and fashion magazine loyalty (56).

Addressing the development of fashion magazines is Hill's *As Seen in Vogue* (2004), which points out the influence of *Vogue* magazine and its duality that has widely appealed to

consumers both in the past and present (8). He explains that the combination of content devoted to high fashion and art, which is often unattainable for the majority of readers is always balanced with ready-to-wear clothing and cultural content that can appeal and maintain accessibility to all audiences (Hill 8). On the topic of readership, Hill explains that from the period to when Anna Wintour took over as editor-in-chief in 1988 to the present, *Vogue* has managed to capture the American female's agenda perfectly by capitalizing on women's desires and interest in high fashion, but also providing ready-to-wear product and advertisement to cater towards their economic restrictions (8).

According to the current literature on women's fashion magazines, using *Vogue* as a primary example, fashion magazines utilize a high-low marketing approach, in which they provide readers with high fashion, photography and art, but at the same time assimilate ready-to-wear fashions and advertisement into their content. Overall the research on women's fashion magazines provides a strong basis for a general understanding of the readership for fashion magazines. However, as mentioned in Bailey and Seock's work, it is imperative that further research is conducted in this area, examining the varying demographics that make up the readership audience of a particular fashion magazine. When considering gaps in the literature currently available, the topic of readership demographics and the effect that content has on readership is an important subject I wish to look at further.

Journalism in a Digital Era

Today, digitization of media is an ongoing debate. Particularly with fashion publications, industry professionals and researchers have raised the question of whether the digitization of media will result in the cannibalization of print media. Robert G. Magee points out that due to

budgetary pressures, many marketing communication managers have cancelled or cut back on print magazine distribution in favour of online versions. As the last decade has been faced with a declining economy, the high costs of producing and distributing print media have caused publishing companies to opt for cheaper, electronic versions (Magee 85). While cost savings for electronic versions seemed to be promising, Magee points out that the switch to digital could hinder company awareness and relationship building with readers. In order for publishing companies to reach optimal performance, Magee states that print and online mediums should be equally effective and empirical research that addresses an organization's marketing goals should be conducted (85-86). As maintaining an online website provides computer users with easy access to cheap, if not free, news and information, the development of a magazine's counterpart website is vital to its sustainability.

When looking at a publication's print and digital mediums, researcher Magee explains that it is difficult, if not impossible, to separate a medium from its attributes (86). Differences that exist between digital and print editions of the same publication include layout, navigational structure and luminance variations (the level of light emitted from the computer, mobile or tablet screen versus the print edition that is not illuminated). Interaction with each medium is also significantly different as one must have access to a computer, tablet or mobile device to gain access to the online medium or hold the physical print edition in their hands and manually flip through the edition. As such the variations in appearance and physical interaction exist; Magee points out that different effects can also be confounded with differences in content or structure associated with types of media. One primary difference that exists between the two mediums is that online publications tend to produce shorter articles than print (Magee 86). Therefore,

different effects can be attributed to differences in medium as well as the nature of the content produced for each medium.

Effects that derive from differences in structure pertain to attention and memory recall variation. Magee points out that attention derives from both a bottom-up process—that involves medium attributes—as well as a top-down process, that touches on reader attributes (86). In the case of the magazine website, the bottom-up process involves design attributes such as an object's size, luminance and layout. These design attributes will vary as digital versions of the magazine may be accessed through different devices which will cause the publication to vary in size and layout. Magee explains that unlike print media, online media can combine both written and multimedia content, which results in complexity of structure and layout (87). Photographs, links and videos can be inserted into online media, resulting in a different form of interactivity between the medium and the viewer. Another variation between print and online that can lead to differences in attention are the visuals and graphics in each format. For instance, the colour saturation and pixelation of glossy images in print magazines is greater than that of images viewed via a computer screen, and haptic influences, or the sensation of touch, as an individual reads a print publication might also lead to greater attention (Magee 87).

Navigational tools for online publications have also been described as a burden that hinders the ease with which an individual finds information. Scrolling or navigating through slideshows, galleries, pages, or hyperlinks, can cause a noticeable increase in a readers cognitive load. This leaves the reader with less cognitive resources to retain information from the content presented to them via the online magazine (Magee 87). Magazine articles online also have a number of hyperlinks that often lead to different pages or e-commerce sites that further cause distraction

from the article the reader had intended to view in the first place. Ultimately these distractions have caused online magazine articles to become shorter, more concise and to the point (Magee 88). Magee's work ultimately points out the technical differences that exist between online and print. As such, these technical differences may cause a difference in readership age when looking at the target demographic of print and digital fashion publications.

Ulrich Kaiser, also conducted a research study on magazine companion websites, suggesting a series of benefits that arise from the use of magazine websites. First, a generation of users and their levels of awareness of the publication as a whole may occur due to supplementary advertising on the magazine's corresponding website. Second, due to technical differences in mediums, there is a potential for the magazine's website to reach a different audience than its corresponding print version. Third, magazine websites can build communities online through social media tools. Fourth, additional services may be used online, such as direct routing to e-retailing, immediate news updates, as well as subscription to daily email newsletters. Lastly, Ulrich's work points out that magazines online also offer a cost-friendly subscription alternative to paying for the print version of the magazine (Kaiser 185).

Researcher Brita Ytre-Ane conducted a study concerning an argument between print and online women's magazines. Results of her study indicated that, despite some initial decline in circulation and readership numbers, women's print publications still constitute a substantial cultural and economic industry worldwide (Ytre-Ane 467). Similarly, the study concluded that readers strongly preferred magazines in print form; reasons for this include the way in which magazines are experienced as physical and aesthetic objects with striking differences in meaning found in the experience of surfing the magazine website vs. the experience of reading the

physical edition of the magazine (467). Despite these findings, the study suggests further research is needed in the way of a phenomenological approach to audience studies that may highlight various differences in the experience of print and online magazines according to differences in age (474). Similarly, on the topic of readership audience, Robert Magee points out that younger audiences do indeed prefer digital versions of magazines and that further research should be conducted on this topic (85).

Work by researcher Megan Le Masurier points out that despite preferences for print over digital versions of magazines, industry experts predict the eventual decline of the mainstream printed magazines as digital technology will promise to solve a number of problems experienced by the industry concerning sustainability, geographical boundaries, and interactivity issues (385). Graeme Turner also points out that there is a marked generational difference in the use of new journalism technology in which 100 % of Millennials (ages 18-29) believe that new media tools are enhancing their journalism experience (392). His research suggests that new digital platforms of journalism will not displace print magazines for the younger generations, but instead presents the idea that millennials may have a better understanding on how to use such new technologies more effectively than older generations. This in turn, would cause online magazine websites to gain a larger younger readership than their counterpart print editions who may have a larger older audience (Turner 392). As such, gaps in the literature point out that although print has not been cannibalized by digitized counterparts, it is an ever-increasing medium that must be researched and developed further.

Researchers Heikkila and Ahva also consider the on-going developments present in the discipline of journalism, in which discursive changes must be made when producing content

online and communication practices within social networks must be taken into consideration (50). Their research identifies two key points, including (1) the idea that social networks play a vital role within the output of journalism rendered meaningful to users and, (2) the notion that discursive practices applied by the participants emphasize the importance of news as a central means of orientation to society and making sense of the political nature of the public world (Heikkila and Ahva 50). To illustrate these ideas, the researchers claim that practice theory—the study of the routines ways in which bodies are moved, objects are handled, subjects are treated, things are described and the world is understood—is useful for broadening our understanding of the relevance of journalism (Heikkila and Ahva 52). Thus, the researchers suggest a theoretical framework for digital journalism that will help carve out a firm perspective on the current media environment and assist in providing an antidote against excessively reduced or polarized images of news audiences (Heikkila and Ahva 61). In relation to the sub-genre of fashion journalism as a discipline, practice theory may be a theoretical framework used to study and ground the work of fashion writers, editors and other industry professionals that work towards the ultimate goal of producing a fashion magazine, whether it is online, in print, or both.

Other research conducted on the development of journalism in a digital era has focused on the state of journalism in an academic setting. Much of this literature has agreed that a better conceptualization of what journalism is and how it is developing in the digital age needs to be established, especially in terms of fashion journalism. Researchers Steen Steensen and Laura Ahva agree with this claim and point out that a lack of knowledge regarding theoretical trends within the interdisciplinary domain of journalism studies exists today. In order to fill this theoretical gap, they conducted an analysis of more than 9000 metadata keywords and 195

abstracts found in the first 14 volumes of the two most internationally acknowledged journals dedicated to journalism studies: *Journalism—Theory, Practice and Criticism* and *Journalism Studies*. As the last fifteen years have seen a dramatic growth in digital journalism, the researchers noticed that a lot of attention was initially placed on what would happen to the state of traditional print journalism (Steensen and Ahva 2). As the majority of media organizations have now established their own digital platforms, the focus has now shifted towards establishing theoretical approaches to digital journalism. Steensen and Ahva point out that the study of journalism has undergone four phases with the most recent, described by David Domingo (2008), as the global-comparative phase, which explores the expanding myriad of theoretical approaches to journalism studies (Steensen and Ahva 3). This phase is further linked to what we call the digital age, in which theories taking established structures and practices of journalism for granted may lose their hold. This phase is also marked by the dissolving of many borders, between nations and states, national markets—the local and global, as well as the public and private, mass communication and interactive communication, professionals and amateurs, and finally, production and consumption. Overall, the way in which we think about journalism has been forced to change, most notably because previous traditional journalism theories established are no longer valid or relevant in our digital and globalized age (Steensen and Ahva 4-5). While it is evident further theoretical grounding is needed for the topic of journalism in a digital age, it will also be necessary to establish key differences between the different forms of journalism, including fashion journalism and magazines as a prime contender. One primary reason for these distinctions is the fact that audiences look to the internet for up-to-date news rather than waiting for the daily newspaper to come out. As a result, newspapers and other reporter-style mediums,

have suffered in sales of their print editions. In contrast, fashion magazines have managed to come out on top when it comes to print sales because the content produced can be considered timeless, in which articles and editorials can be re-read over time without becoming irrelevant.

Researcher Bob Franklin also comments on the ambiguity surrounding the digital journalism platform, in which changes are causing economic difficulties for legacy media and a frenzied search for alternative business models to fund a sustainable journalism for the future (469). He points out that the economic recession that took place in 2007 “continues to deepen the sense of economic uncertainty arising in a period of unprecedented changes with significant and wide-ranging consequences for the journalism industry as well as scholarly research in the field of journalism studies itself” (Franklin 469). The rise of digital journalism has also introduced several key features that are establishing its place in the new conceptualization of journalism in a digital era. For example, the development of mobile devices now allows immediate access to news and media on a basically global basis. New genres of journalism have also been established, such as data journalism, which can be understood as the emerging form of storytelling that combines the skills and techniques of informing journalists’ professional practice with data analysis and programming skills (Franklin 474). This genre has played a prominent role in the world of digital fashion journalism, as traditional forms of fashion journalism are now being combined with search engine optimization and social media tracking in order to gain a large number of views per web page. In turn, because social media has had such a large impact on digital journalism, academia has responded with the blossoming of new journals and theories of digital journalism (Franklin 475).

Researcher John Pavlik also agrees that changes in technology have influenced journalism immensely, in the way in which journalists do their work, the content of their work, as well as the organization and relationship between media organizations, journalists and their many publics (229). For example, many journalists now do not need to be present at an event or on the scene, as information, photo evidence and videos can be provided via the internet and email. As the web allows for immediate and quick news production, each media organization is now competing with the other in order to report on or cover an event or story first. In the span of just one hour, a news story can become irrelevant if other news sources have already reported on the event and uploaded it to the public via the internet. As a result, Pavlik points out that the quality of content has decreased, as quick and immediate access to the public is now the primary concern (231). He further points out that the once basic inverted pyramid news-writing style, in which news writers began each story with the most substantial and interesting facts,, followed with other important details and then general background info about the topic, is now becoming obsolete in the news world. Instead, the traditional style of disseminating news is becoming replaced with more immersive and interactive multimedia news reports that can give readers/viewers a feeling of presence at news events like never before (Pavlik 232). Overall, Pavlik explains that these questions should further be taken into consideration in order to develop the conceptualization of digital journalism. His work constitutes that while new media such as the World Wide Web and digital video are perhaps the most visible signs of technologies that are transforming journalism, the history of journalism itself is in many ways defined by technological change. He proposes that further extensive research should be conducted in regards to the study of journalism and technological change (Pavlik 229).

The Blogosphere

Researcher Ejvind Hansen explains that the internet poses certain problems for journalists. While on the one hand, the internet offers a marvellous tool for investigative work, in terms of the rapid dissemination of information, as well as the creation of new news platforms with new constituencies, it also poses problems for traditional journalism platforms (678). For instance, the digitization of journalism has the ability to destroy journalistic integrity in the way that anyone with a computer is able to contribute to the news realm on the internet. As a result of this, Hansen points out that the standing or title of a journalist as a reporter or opinion maker has been called into question. Hansen states that “the very status of the journalist as reporter or opinion maker was put into question as the bar to entry for creating a mass-media audience was lowered dramatically—as first noticed when bloggers of all types rose to prominence” (679). While not all blogs were created by amateurs, established media were slow to catch on to the blog format, while others—academics, low level journalists, college students or just lay people—did latch onto the blog format (Hansen 679). As such, blogs constituted a new platform where non-professional writers could reach a large audience, thus occupying space previously monopolized by the analogue of mass media (Hansen 679). At present, the majority of journalistic institutions have web-based publication platforms—either exclusively or as a supplement to the paper-based or broadcast platform making it possible to produce content within an interactive, multi-mediated and hyper structured presentation form (Hansen 679).

As a result of this interactive media platform, Hansen explains that digital journalism has taken on a form of Derridean aporia. While the original journalist aporia provided voice to the

interviewee in the mass-media setting, the development of digital journalism has caused a new kind of aporia to replace the original (683). Due to the interactivity related to online journalism, both sides of the communicative channel (the newsmakers and the audience) share the same space in which they can both potentially compete in disseminating stories to others (Hansen 683). For example, it is not simply a case of news publications disseminating stories to the public, but a combination of this and a number of ways in which the reader can contribute their own deconstructive opinion towards the topic. Thanks to the internet, readers can now take to the comments section under a news story, post on social media platforms such as Twitter or Facebook, or even create their own blog or website in order to present their own deconstructive rhetoric in response to news stories. Overall, Hansen works to point out that this Derridean aporia works to break down the barriers of the once top-down relationship between journalists and readers, causing a number of implications for the way in which traditional journalism once worked.

While Hansen discusses the change in journalism aporia, he also notes that traditional journalism has not vanished and nor will it inevitably vanish. He explains that that history of technology shows that new technology rarely replaces traditional practices, but most often leads to altered or supplemented practices in which both old and new technologies are applied (Hansen 683). Finally, Hansen discusses the fact that the online journalism must always address the creation of communities. He explains that “communities should be understood outside the old model of face-to-face meetings, or even the model of a number of dispersed members sharing the symbols of narratives of the collective imagination” (684). Instead, community becomes first and foremost a collection of end users who find each other using the web. As such, this medium sets

up an easier and less physically exhausting search for people to find other people with, if not the same opinions, at least the same interests (Hansen 684). Furthermore, the position of a journalist is similar to that of a moderator in which their job is to give space to varying positions and attitudes in ongoing dialogues and to preserve that space from violent rupture between these positions and attitudes (Hansen 686).

One of the primary reasons print fashion magazines are required to establish their digital platforms is due to the fact that fashion blogs, since their inception in the 1990s, have proven a central platform for the circulation of fashion news and information, thus making them a huge competitor. Agnes Rocamora argues that these fashion blogs are often created by fashion outsiders, but have managed to enter mainstream fashion media, thus bringing to light the shifting nature of fashion journalism (92). In 2003, the genre—a regular, often daily, online posting of one’s musings on a variety of topics—was appropriated by a young American woman to document her style; the first blog devoted to fashion—*nogoodforme*—was created. Using simple, easy-to-use blogging platforms such as blogger.com and wordpress.com, the number of independent blogs increased by 2 million over the span of just seven years (Rocamora 92).

Rocamora’s work also claims that the blogosphere can be considered a hypertextual space—referring to the idea that there is an electronic linking of a wide range of written texts and images, brought together in a constantly shifting configuration of networks (94). Users are able to navigate from one site to the next by simply clicking on a link, or hyperlink, which is typically displayed in the form of a signifier, usually bolded, italicized or in a different font colour.

Rocamora states that “the term ‘hyper’ derives from the Greek ‘above, beyond, or outside,’ thus illustrating the way in which hypertext can therefore be referred to as a text which provides a

network of links to other texts that are ‘outside, above, or beyond’ itself’ (94). As a result of the web, hypertextuality has become the very structure that the blogosphere rests on. Rocamora explains that when a reader clicks on a link, images, words and sounds can come at once on the screen, quickly succeeding and completing each other, further making fashion blogs, in contrast with magazines, texts in perpetual movement, always new and never-ending (95). As the reader’s experience of the magazine is contained within the limits of its pages, articles that refer to other texts can only be invoked. In contrast, blog posts that refer to texts can immediately direct the reader to these articles through the use of a link, further signalling the ‘here and nowness’ of the web (Rocamora 95). Rocamora’s work points out that one of the benefits of the blogosphere opposed to traditional print journalism, is that it allows for a multi-layered text who’s many threads can further lead to a never-ending flow of images, words, and sounds (96). Furthermore, Rocamora points out that another distinction between magazines and blogs is that although a magazine can be opened at any time, it still relies on the idea of linear organization of its content from page one to page x with a sequence of sections generally shared by all magazines: contents, features and other articles, fashion stories, beauty pages. However, with blogs, there is no beginning or end, only a moment in one’s encounter with a text (Rocamora 96).

Also in agreement, Edward F. McQuarrie, Jessica Miller and Barbara J. Phillips theorize the concept of the “Megaphone Effect,” which refers to the fact that the web makes a mass audience potentially available to ordinary consumers (136). The researchers discuss the way in which regular individuals who act as fashion bloggers, not associated with established media institutions, have the capability to acquire an audience by iterated displays of aesthetic discrimination applied to the selection and combining of clothing. As such, fashion bloggers are

able to reach success in terms of the accumulation of cultural capitals through public displays of taste that will in turn reward the blogger with social capital (138). Overall, the megaphone effect is significant because it marks a shift in journalism authority. Ordinary consumers, who were once confined to their own social networks and forced to follow the mass media provided to the public, are now able to grab the megaphone and acquire a mass audience of strangers for their acts of consumption (McQuarrie, Miller and Phillips 153). The researchers situate their work in line with social theorist Pierre Bourdieu, who was critical of the ideology that he called giftedness, in which there is a supposition that aesthetic ability or good taste was an inborn personal gift independent of the social position and historical context of the bearer, and the related assumption that objects themselves could be beautiful, tasteful or fashionable (McQuarrie, Miller and Phillips 154). While theorizing the megaphone effect, McQuarrie, Miller and Phillips also point out that further research should be conducted on the notion that individuals seek to gain a position in society through the building of large audiences (156). In relation the fashion magazines, both online and print, the collaboration between such media institutions and fashion bloggers with large audiences has been steadily increasing and is therefore worth exploring further.

Conclusion

Overall a large body of research has been devoted to the understanding of the women's fashion magazines, journalism in a digital era, as well as the internet, blogging and its impact on digital journalism. On the topic of women's fashion magazines, current literature has focused on the fashion magazine system as whole, looking at the production, distribution and financial

aspects that go into running a fashion magazine. Similarly, recent literature has analyzed the effect of advertising on creative content, the effect that fashion magazines have on the female audience, in terms of femininity and womanhood, as well as the relationship between fashion magazine content and readership loyalty. When looking at current research devoted to journalism in the digital era, various topics have been covered including the debate between digital journalism and traditional print journalism, which has concluded that digital platforms have offered publications a cheap and effective alternative or supplementation to the hefty prices associated with traditional print distribution. Other research further supporting this claim has also suggested that the development of a digital platform, supplementary to its print edition, could largely benefit publications overall relationship with their readers. Suggested by the majority of work and missing in this body of literature is a further focus on the various demographics that constitute and make up the readership of such fashion magazines and their websites.

When looking at the body of literature devoted to the rise of the blogosphere and its impact on fashion publications, the majority of research has suggested that fashion blogs have become a huge source of competition, as information on these sites are widely accessible and updated on a daily basis. Alongside this research dedicated to the fashion blog is a great deal of work on the production of journalistic content on a digital platform. Research has shown that because articles are shorter and produced more frequently compared to traditional print journalism, an issue of journalistic integrity can sometimes be compromised. To further this body of research, it would be imperative to analyze the impact that fashion magazines' website content has on their readers and to provide more insight into the discrepancies in content that exist between the two mediums. As such, my research will seek to utilize this literature to build a strong content

analysis and further prepare a set of questions for the interview process that will seek to uncover various trends and key patterns in the content derived from a magazine's print edition and its online counterpart.

3. Methods

This research study will take on a primarily qualitative approach in order to understand the phenomenon of content and readership discrepancies that derive from print magazines and their counterpart websites. Researcher Hennie Boeige points out that a qualitative analysis is imperative when inductive thinking is required, meaning that the research conducted will act as a starting point for further research and theory to build upon (5). As no previous theory has been firmly established in this research area, inductive thinking, and thus qualitative analysis, is required. The main advantage of using this approach is that it provides a vehicle for presenting and treating research methods as living entities that resist simple classification and can result in establishing meaning and solid findings (Vaismoradi, Turunen and Bondas 399).

This research study will draw from multiple methods, including a content analysis conducted on four fashion magazines and their counterpart websites, as well as a series of interviews conducted with fashion magazine editors. The choice for multiple methods in my study is supported by researchers Bloor and Wood, in order to extend coverage on my research topic and further break down the fragmentary and superficial picture yielded by only using one method (117). The primary research method used in this study will be a content analysis, which will look at several fashion magazines as well as their corresponding websites. The definition of a content analysis in media effects research is the systematic observation of elements in print,

electronic, cinematic, and other media, usually by documenting the frequency with which such elements appear (Traudt 22). The advantage of using a content analysis as the primary source of investigation is that it allows for the researcher to extend findings based on a sample of newspapers, television programs, or magazines in this case, to a larger population of the same kinds of content (Traudt 23). Researcher Paul J Traudt points out that a good content analysis will be created based on a strong literature review of past research on the topic at hand (24). As such, he also points out that the variables in a content analytic study should be generated from previous research and easily understood (Traudt 24). Furthermore, the purpose of the content analysis is to describe the characteristics of the document's content by examining who says what, to who, and with what effect (Bloor and Wood 2006). Two modalities may be applied to a content analysis, including an inductive and deductive approach. Deductive content analysis is used to test previous theories, however, no previous theories exist on the research topic I am interested in. As an inductive content analysis is useful in cases when there are no previous studies dealing with this phenomenon, coded categories will derive directly from the text data provided in the sample (Vaismoradi, Turunen and Bondas 401). While this study can be regarded as primarily qualitative through descriptive analysis and interpretations, it can also fall onto the Quantitative side of the spectrum, as the use of tables are evident and presented in my results section.

The sample that will be analyzed consists of four fashion magazines, including *FASHION*, *Elle Canada*, *Vogue*, and *Harper's Bazaar*. These magazines were specifically chosen as the content and target readership amongst each magazine is similar in scope. The primary goal of the content analysis will be to identify key trends and patterns in content and identify any

discrepancies between each magazine's print edition and its corresponding website. The content analysis will also be supplemented with a series of interviews with fashion magazine editors from the corresponding publications. The interview portion of this research study will be necessary in order to provide an additional professional perspective into the trends and patterns found in discrepancies found in content and demographic between print fashion magazines and their corresponding websites.

Content Analysis

As the primary focus of the content analysis is to identify and compare the main trends and patterns of fashion magazine's and their corresponding websites, a method of analysis was created in order to maintain consistency in measurement across the sample. The main goal of the content analysis will be to identify any discrepancies in content between the fashion magazine's print edition and its corresponding website. As each magazine follows a similar pattern of categorization and layout, a specific coding analysis will be conducted as described in the following sections, alongside the recording of article titles for identification and supplementary descriptions and notes that are deemed relevant to the qualitative analysis portion of this study.

Sample

The overall content analysis will examine a sample of four North American women's fashion magazines, including *FASHION*, *Elle Canada*, *Vogue*, and *Harper's Bazaar*. A sample of 50 print articles from each publication will be selected out of editions dated from January 2014 to February 2015. In total 200 print articles will be analyzed using the specific coding system

described in the following section. In order to compare the print fashion magazines to their counterpart websites, the content analysis will also analyze 50 online articles from each publications websites. In total, 200 online fashion magazine articles will be analyzed, ranging from December 2014 to March 2014. The shorter timeline and most recently published sample of online articles is a necessary feature in this content analysis because online content is produced at such a quick rate and because digital journalism is an on-going development today. This specific sample will work to keep the results and data of this study as relevant and timely as best as possible, while also allowing for a large enough sample to draw out key patterns that can act as a starting point for research in the distant future. Similarly, using articles from the last year's worth of monthly issues, rather than a longer timeline is necessary in order to properly compare each publication's print edition to its website's content that was published at a similar time. The four publications used in this research study consist of two American publications and two Canadian publications, each consisting of similar scope in content and readership audiences.

Coding Instruction

I, as the primary researcher of this major research project, will be the only coder of the content analysis. The fashion magazines included in this study will be analyzed across three main categories, including *Fashion, Beauty* and *Culture*. Within these categories, all headlines of articles will be recorded, alongside characteristics that fall into the following three themes: *product pricing, demographic or age* and/or *celebrity mention or feature*. The frequency of celebrity features or mentions in each article will be recorded through a simple tally scoring, while the target demographic or age of each article will be recorded by noting which of the

following ranges it falls into: *18-26*, *27-39*, or *40+*. It is important to note that one article is able to target more than one audience at a time. Therefore, this scoring will work to distinguish which age category the article caters to or suits the best, but it is possible for an article to appeal to more than one age group at a time. This will be recorded and the results from this section will illuminate which age group is targeted the most overall.

Finally, the product pricing will be recorded by noting which of the following ranges it falls into: Low (*\$0-\$150*), Medium (*\$150-\$499*), and High (*\$500+*). These three themes and ranges were selected through initial stages of analysis because they were present in the majority of content looked at, as well as they directly apply to the research questions at hand in my study.

Alongside such categorization, supplementary notes and descriptions will be made when necessary, which will be discussed in the results section of this study. Two separate coding processes will be implemented; one for the print editions of each magazine, and one for the magazine's website. Key patterns found for each publication will be discussed as well as overall patterns and discrepancies found between fashion magazines' print editions and their websites. Overall, the results from 200 print articles will be compared to the results of 200 online articles. The final recordings will be kept in tables and further illustrated through charts presented in Appendix B. While separate tables and charts will be used initially to record and compare each of the four publications analyzed, the data from all of the publications will be compiled in order to compare the discrepancies in content and demographic between print fashion magazine articles and online fashion magazine articles.

Interviews

After the content analysis has been conducted, two qualitative interviews will be implemented with corresponding fashion magazine editors. The interviews conducted in this research study will be based on semi-structured interview guides, in which a set of primarily open-ended questions will be used in order to gain a descriptive understanding of the general state of the fashion publication industry. The interview process is a necessary feat in my research study because it will provide professional opinion and a secondary perspective into the topic of content and demographic discrepancies found between print fashion magazines and their corresponding websites. While the interview method of this research study is not intended to validate the findings of my research study, it will provide a stronger analysis and understanding of the general trends found in the fashion publication industry. Editors interviewed will include Randi Bergman, the Deputy Digital Editor at *FASHION* magazine, as well as another fashion editor from *Elle Canada*, who chose to have her name remain anonymous. The two editors interviewed are from two out of the four magazines analyzed in the content analysis portion of this study in order to maintain consistency across results. The interviews are 30-40 minutes in duration, and are conducted using an interview guide containing a set of 17 open-ended questions and prompts prepared prior to the interview (Appendix A). The questions in the interview guide will seek to prompt each participant in order to provide input and professional perspectives into the research questions at hand. After the interviews in this research study are complete, transcription and analysis will be conducted by myself, with important points and select quotes highlighted in the results section of this paper. Finally, while the answers in the interview section will aim to provide a secondary perspective on the topic of content and demographic discrepancies found between fashion magazine's print editions and their online

counterparts, it will also work to illuminate other key findings not looked at during the content analysis that are relevant to the development of digital fashion journalism today.

4. Results

Content Analysis

After conducting a content analysis using the sample of print fashion magazines and their corresponding websites the following results were found. Overall, online articles are produced at a much faster rate than print articles. For example, on average, vogue.com will produce around 10 online articles a day, adding up to around 300 articles a month. In comparison, *Vogue's* monthly print publication will publish 25-45 articles each month depending on the edition. The amount of articles a print fashion magazine will produce each month depends on budget, which heavily relies on advertisers who provide funding for an exchange of advertising space in the magazine. Both the September and March editions of the fashion magazine will always produce the most content because they contain the most advertisements of all the monthly editions. This is mainly due to the fact that there are two seasons within the fashion industry: Spring/Summer and Fall/Winter. With each season comes Fashion month, which takes place in September for the upcoming Spring collections and once in February, which showcases the upcoming Fall collections. During fashion month, four cities will host fashion's biggest designers for a week at a time. The cities included in fashion month and in the order that they take place are New York City, London, Milan, and Paris. Each city has one week to present the designated designer's fashion shows to the many editors, buyers and industry insiders, which further set the trends, tone and direction for the upcoming season. Thus, at the start of each season each fashion

magazine is filled with the most advertisement from the designers. By providing brands with advertising space in their monthly editions, each fashion magazine is benefited through an exchange of funding for their editorial content that goes towards photoshoots, travel, interviews, and more. Thus, as the most advertising takes place at the start of each season, when the September and March editions are published, they become the thickest editions filled with not only the most advertisements, but the most editorial content.

The following sections will highlight the findings for each category analyzed in the content analysis: target demographic of each article, price range of product found in each article, and references to celebrity in each article. The following findings include both quantitative results, through basic statistical data gathering, as well as qualitative results, with detailed descriptions and analysis of article content. The section following the content analysis will discuss the two interview portions of this study, which involved two 40 minute interviews with fashion magazine editors from *FASHION* and *Elle Canada*.

Demographic

The first category examined in the content analysis portion of this research study was the target demographic for each fashion magazine article. For this part of the analysis, each article was carefully read over and rated in terms of which age demographic it aimed to target. Scoring in this category could fall into one or more of the age categories identified (*18-26, 27-39, or 40+*). Age categories were scored based on several factors, including the estimated age of the writer, topic of the article, reference to age in the article, price of product within the article, and whether the article was written about someone younger or older in age. When deciding which

age demographic the article fell into, it was also taken into consideration whether the article could appeal to more than one age category—therefore there is overlap in the results. The data findings will therefore predict which age category the online or print articles in each fashion magazine targeted the most.

For the online portion of the analysis, in which vogue.com, harpersbazaar.com, fashionmagazine.com and ellecanada.com were looked at, the following statistical results were found. In the age category, nearly all of the magazine website articles were suited towards the youngest demographic, ages 18-26 (Appendix B, Figure 1). Both *Vogue* and *Elle Canada* scored 100 percent for articles that targeted audiences aged 18-26, while *Harper's Bazaar* and *FASHION* scored 90%, falling just slightly below (Appendix B, Figure 1). An example of an article that fell into the youngest age category is titled “Cinderella in GIFS: An Abridged Update of the Fairy Tail Classic,” from *vogue.com* (Appendix C, Figure 1), which contained a series of moving images from the original *Cinderella* cartoon, in which *Vogue* editors used recent pop culture references to narrate their own version of *Cinderella*. Popular culture references that were used in the article include lines from the movie *Mean Girls*, starring Lindsey Lohan and Tina Fey, as well as a Rihanna Song called “Shine Bright Like A Diamond.” The movie *Mean Girls*, is a comedy that was released in 2004, which pokes fun of the stereotypical groups found in traditional high school settings. The movie itself could be said to target teens and women in their 20s, thus the references made in the vogue.com article would make the most sense to individuals in their teens or 20s. Similarly, the concept of GIFs (a type of file format that supports moving images or videos on a computer) is a fairly recent technological invention, in which instead of a stock photo, the image has movement (similar to a short video) and repeats itself over and over.

In essence, the use of GIFs and the Cinderella parody that uses several recent pop culture references that would most likely make sense to millennials, would make this article a prime candidate for targeting the youngest demographic labelled in the content analysis.

Another article that worked to target a younger audience is titled “Hot Swimsuits in the City: 6 Festival Ready Looks for Coachella and Beyond,” found on *vogue.com*, which features six swimsuit styles in a number of price ranges suitable for different budgets. The article itself targets individuals who attend music festivals, likely in their 20s or early 30s. As the swimsuit styles presented in the article are both revealing and evoke a more carefree, casual style, it may be suggested that these styles are for a younger audience. Overall, through the product featured and the target audience referenced in the title of the article (music festival attendees), it can be suggested that this article targets individuals aged 18-26 best.

Another example of an online article that works to target a younger audience was found on *fashionmagazine.com*, titled “Paris Fashion Week Beauty: Faux Sideburns and Yolo Hair.” The article discusses the various beauty trends from Paris Fashion Week, referencing one look as “Yolo Hair,” which is a slang term commonly used by millennials that means “You Only Live Once.” In this article in particular, the style of writing is clearly set in a more casual and playful tone and will most likely attract a younger rather than older audience. Similarly, the actual content of the article, which features beauty trends spotted on the runways including pink hair, baby hairs and crimped strands, might also appeal most to a younger audience as it would be more unlikely to find a woman in her 40s, rather than 20s, with pink hair. Another article that seems to target the millennial demographic, titled “That 70s Look: 8 Style Panel Members Show Off How to Rock This Seasons Biggest Trend,” features eight Canadian style bloggers showing

how to where the '70s trend found on the runways (Appendix C, Figure 2). The bloggers, all in their 20s and early 30s, display their own unique way of wearing the trend and would therefore make this article most appealing to readers of similar age. As someone in their 40s or 50s might not wear the same outfit as someone in their 20s or early 30s, it may make most sense that this article would appeal to readers of the millennial demographic.

Harper's Bazaar's website also seems to create content aimed at a younger audience. For example, an article titled "North West is the Best Fashion Intern," talks about the various appearances Kim Kardashian's one year-old daughter, North West, has made at the different fashion weeks (Appendix C, Figure 3). The article itself is a parody of what it's like to be a fashion intern, in which the writer of the article has narrated each photo of North West to make it seem like she is partaking in various duties of a fashion intern. In essence, the job of a fashion intern might be most familiar to someone who has done the job themselves, which would make the references in this article most appealing to someone in their early 20s. The article in general might appeal most to a reader who has taken on the role of being fashion intern because they would best understand the references made throughout the article.

Another example from *harpersbazaar.com*, is an article titled "Victoria Beckham's New Sunglasses Are The Perfect Festival Shades," featuring celebrity and fashion designer, Victoria Beckham's new sunglass line. In the article, the writer claims that these sunglasses are "perfect for festivals," hinting that the target audience member of this article might be someone who would attend a music festival. The article references a number of musical festivals taking place over the late spring and summer, from Coachella in Palm Springs to Lollapalooza in Chicago, all of which have a tendency to attract millennials. The sunglasses featured in the article themselves

are an ode to John Lennon with their iconic round shape which emulates the '70s style claimed to be in trend this season. Overall the article likely targets millennials, aged 20 to early 30s, as they would be the most likely candidates to attend a music festival, which in turn the writer of the article points out that the sunglasses featured would be perfect for.

Following suit, *Elle Canada's* website also features a number of articles best suited for millennials. For example, an article titled, "Can Your Relationship Survive a Juice Cleanse?" has one writer in her 20s discussing the ups and downs of doing a juice cleanse with your boyfriend. The writer herself, who is in her 20s, clearly targets a similar aged audience as she offers advice on how to get through a juice cleanse with your boyfriend. Another article, titled "Tinder Dos and Don'ts You Need to Know," discusses the etiquette for using the dating and hookup app called Tinder. Popular in North American culture over the last two years, the smartphone application has been used by millennials to find other singles in their radius, in which they can find one time match-ups or search for something more long term. While the application has primarily been used by people in their 20s, due in part due to the nature of its quick match-up operating system, it may be suggested that this article is providing advice to audiences in their twenties.

In regards to fashion magazine websites targeting older demographic audiences, 51% of the articles looked at in this analysis targeted an audience aged 27-39 and only 15% of articles were aimed at an audience of forty and over (Appendix B, Figure 1). Articles found during the online analysis that may appeal to older audiences include "Julianne Moore in this Season's Best Styles" from [harperbazaar.com](http://www.harperbazaar.com), an article featuring 54-year-old Hollywood actress, Julianne Moore wearing a selection of high fashion garments, including a Tom Ford top, priced at \$4,500,

a floral Gucci gown, priced at \$5,200 and a Tiffany and Co Schlumberger diamond ring, listed at \$25,000. From the age of the celebrity herself, to the more sophisticated styles worn suited for a woman in her fifties, to the cost of each outfit, this article may appeal to an older audience the most. Reasons for this include, women in their forties or fifties might enjoy seeing a women of similar age in an online article, or that women at this age may have an established career that allows them to afford such high priced garments. Another article found that might appeal most to women aged 40 and above, titled “Cate Blanchett Cuts a Cool Figure in the New Suit for Spring,” features actress Cate Blanchett, age 45, wearing a menswear-inspired power suit. This article may appeal most to women in their 40s or older because the outfit itself is more sophisticated and mature than other styles featured on the website. In comparison to *Vogue*’s article on swimsuits for musical festival season, this article on menswear-inspired suiting would definitely appeal to an older and more sophisticated audience.

While many of the articles online were found to target younger audiences, 15% of the articles looked at could appeal to audiences aged 40 and over (Appendix B, Figure 1). Many of these articles include celebrity red carpet appearance roundups, which is said to appeal at all ages. In such articles, a range of different aged celebrities are featured making it suitable for all audiences, not just younger readers. As it was found that a limited amount of content online targets older audiences, the content analysis? results that looked at demographic were in line with my suggestions that overall, online fashion magazines have a tendency to target a younger audience. The following section will discuss the results found during the print magazine content analysis in relation to demographic.

As it was assumed, print fashion magazines overall target an older audience than their online counterparts. The results from the print magazine content analysis found that overall print fashion magazines tend to foremost target a demographic aged 27-39. A secondary audience ages 40 and up is the next largest target audience and the smallest target demographic was aged 18-26. Overall it was found that 95% of all print articles looked at in the content analysis catered towards an audience aged 27-39, while 94% of the print articles catered to an audience aged 40 and above (Appendix B, Figure 2). The smallest target audience of articles found in print fashion magazines ranged from 18-26, at just 26 percent. An example of content that aims to target the middle and older demographic includes “Life Reboot: In Focus,” an article in *Elle Canada’s* January 2015 issue that discusses the journey to finding happiness and meaning in life. The article is not only longer and more detailed than the majority of articles analyzed from the magazine’s website, but it also contains a sense of sophistication in the writing style not found online. The writer of the article is also in her mid 30s writing about her life experience, therefore this article may appeal to an audience that is of similar age. Another example from *Elle Canada’s* print edition that was found to be distinctly for audiences in their 30s and 40s was, “New Order,” an article from the February 2015 issue about Tod’s head designer, 42-year-old Alessandra Facchinetti. The article, several paragraphs long, provides a detailed description of the inspiration behind the new luxury leather goods collection as well as personal details about the designer herself. As the byline to their website, The Tod’s Group describes itself as an “Italian company that produces luxury leather goods and shoes,” further signalling its goal of maintaining a more sophisticated aesthetic. Similarly, the price of Tod’s shoes and prices is on the pricier side (with a simple pair of women’s leather loafers going for \$410 and leather purses

averaging at \$1,600), meaning that it may be inaccessible to younger audiences who may be just starting out in their careers and less financially stable than someone in their 30s or 40s.

Similarly, *Vogue* featured a number of articles that were longer, more detail-oriented, and that dealt with more serious social and political topics compared to their online counterpart. Examples of this include their monthly feature called *Up Front*, which features articles such as “Into the Woods,” from the October 2014 issue, about a 50-year-old writer moving to the country after 26 years in New York City. The article itself contains little visual and is three pages long of written word, making it substantially longer than any online article created by *Vogue*. Another monthly feature in *Vogue* is their *Nostalgia* section, which typically has a writer look back on a specific memory or person of influence and pay tribute to. For example, the August 2014 issue features an article titled, “Paris Passion,” which looks at 1950s singer Juliette Greco. The article again contains little visual and is three pages long, making it for a more sophisticated, detail-oriented piece that may appeal best to an older audience. Similarly, the person of discussion, Juliette Greco, who was popular throughout the 1950s and 1960s and is now age 88, may make this article most appealing to readers who either grew up listening to the singer or follow her musical career today.

Other examples of more in-depth articles featured in *Vogue*'s print editions include “The Scattering,” a personal piece on one writer's experience with her mother's death during her late 30s, as well as “Fighting Back,” an article on the topic of women's sexual assault in colleges across America and two students who are fighting for women's rights. Each article, all three to four pages in length, are well researched, sophisticated, and in general require a lot more time and work than any of the online articles on vogue.com. In comparison, many of the online

articles contain little in the way of written words, with most articles weighing in around 250 words. Rather than providing readers with longer articles like their print editions, fashion magazines online are utilizing technological features such as easy-to-click-through slideshows, in which a gallery of photos can be scrolled through in under a minute. This fast-pace and ease of accessibility offered online will be examined more in depth during the discussion portion of this research study.

While the print fashion magazine articles analyzed often featured a number of more sophisticated articles on social and political topics, they also utilize other themes that may appeal to older audiences in their beauty and fashion sections. For example, in the Beauty sections of each print fashion magazine analyzed, many of the articles honed in on topics such as anti-aging, plastic surgery, and expensive spa treatments which promise brighter or younger skin. One example of this is an article titled “Body by Design,” in the November 2014 issue of *FASHION*, which looks at the latest plastic surgery techniques used for body sculpting that target signs of aging such as cellulite, wrinkles and spider veins. Such a topic may appeal to older audiences who are both experiencing signs of aging and have the financial means to pay for such high priced procedures. Other ways in which the print magazines target older audiences is through the industry experts chosen to provide the reader with style advice for the season. For example, in the November 2014 issue of *FASHION*, an article titled “Top of the Class,” *FASHION* asked three fashion industry executives to give the readers their outerwear style advice. Each woman featured was either in her late 30s or 40s, making their advice more likely to appeal to a similar aged audience. Similarly, the product they recommended was in the high price point (\$500 and above), which further might suggest that it targets an older audience. This may be due to the fact

that on average, older individuals will have a more established career than younger audiences, and therefore may be more financially secure, which in turn would allow them more accessibility to the pricier items listed in the article.

Also presenting similar findings is *Harper's Bazaar*, who gets right to the point by telling their readers how to dress for any age. One of the print magazine's features, titled "Fabulous at Every Age," found in the November 2014 and December 2014 issues, had age categories grouped from the 20s all the way to the 70s, demonstrating their wide range of target demographics. Similarly, *Harper's Bazaar* also features a number of beauty articles that target older audiences, such as "The 24-Hour Boob Job," from the October 2014 issue, which looks at a lunch time procedures for breast lifting, and "Anti-Age Your Eyes," from the November 2014 issue that looks at ways to minimize aging lines around the eyes. Both articles, intended for readers in their late 30s and higher, discuss ways to reverse aging, a topic that may resonate with older audiences more than younger demographics. Alongside these articles, *Harper's Bazaar* also features a number of culture-related articles that may be more suitable for older audiences. Two examples of this include "Leonard Lauder's Bold Vision," an article from the November 2014 issue featuring The Met's new Cubist collection, or the article from the November 2014 issue on Zaha Hadid, an Iraqi-British female architect of who became the first female to win the Pritzker Architecture Award. Overall, the articles analyzed in the print fashion magazine analysis covered a series of more sophisticated topics catered towards older audiences than their online counterparts.

Price Range

In regards to product placement and price range in print fashion magazines and their counterpart websites, it was found that overall online articles featured a higher frequency of product at a wider range of prices, while print magazine articles tend to feature less, higher priced product. Overall, 52% of fashion magazine articles online contained or featured product, including a range of items such as clothes, accessories, beauty products and home decor. Of these online fashion magazine articles that featured product, 36% was priced in the low category, 24% was priced in the high category, and the greatest number of product was placed in the medium category at 39% (Appendix B, Figure 3). While Vogue featured the greatest amount of high price ranged product at 27%, *FASHION* was found to have featured the least amount of high priced product online at just five percent. As the number of articles that featured high priced articles was relatively low, in which they were more likely to feature medium or low priced products, this might suggest that online was targeting a younger audience. In comparison to print, online articles provide a platform in which the reader can simply click a hyperlink from the article to be directed to a shopping site. As such, the product featured should appeal to the audience the publication wishes to target. If the online fashion magazine websites are targeting younger audiences it may be best to feature a range of products that include both high and low price-points, a balance wherein younger audiences, who may not have the financial means to purchase designer items, can still daydream about owning a Chanel purse, but also be given the option of a more appropriately priced purse that is in their budget.

Distinct differences were found between online and print articles when looking at product price ranges. For example, the majority of products featured in print magazines fell into the high priced category (\$500 and above), while very little product was featured in the lower price point

category (\$150 and below) (Appendix B Figure 4). *Harper's Bazaar* featured the largest amount of high priced product, in which 76% of the articles analyzed featured product priced at \$500 and above (Appendix B, Figure 4). Examples of this include their monthly feature called *The List*, where a selection of product is featured each month. In the December 2014 issue, *The List* featured very expensive items including a \$3,000 Dior necklace as well as a \$2,300 Chanel ear cuff. The prices in this article are most likely not accessible to younger audiences, therefore increasing the probability that this article targets an older audience.

Similarly, all of the editorial spreads found in *Elle Canada*, *FASHION*, *Vogue* and *Harper's Bazaar* featured designer clothing that had prices starting from \$1,000 and above. Such product might only be accessible to older audiences who have established careers and are financially capable of purchasing items in that price range. Other significant examples of high priced product found in print fashion magazine's include an article in the October 2014 issue of *Harper's Bazaar*, titled "Diamond and Platinum Skin Savours," which discusses various facials that include ingredients such as diamonds, gold, and platinum in products that cost a fortune, but promise younger-looking skin. The combination of the luxurious, yet expensive facial products with the promise of younger-looking skin would overall most likely appeal to an older audience rather than a younger audience.

When comparing each fashion publication examined in the analysis, *Vogue's* print editions featured the most product in the high price range category, with all of their editorial photoshoots featuring designer clothes and accessories all above \$500. Results in this section revealed that each editorial presented contained a specific theme, such as the Avant Garde-inspired photoshoot titled, "Razor's Edge," in the January 2014 issue of *Vogue*, which showcased high fashion

designers such as Marni, Christophe Kane and Salvatore Ferragamo. In this editorial spread, along with many of the other editorial photoshoots analyzed, several looks were photographed and presented, with many outfits entirely comprised of a single designer's clothes, rather than a number of pieces from different designers (Appendix C, Figure 4). Reasons for this may be due to advertising contracts and promises made between fashion market directors and brands. From personal experience working at a magazine, several photoshoots required entire looks to feature only one brand, as requested by the brand themselves. In return, resources towards the magazine's budget may potentially be provided by advertisers. The notion of advertisement relationships within fashion magazine's is examined further in the discussion portion of this research study.

In comparison to their print editions, fashion magazine articles online often featured a wide price range of product. For example, an article on vogue.com titled, "In Honour of Cinderella: 5 Ways to Get Princess-Worthy Style," featured several princess-inspired outfits through a number of various priced products. Products in this article included a lower end \$40 Zara tank top, as well as a \$100 TopShop pair of shoes alongside a more expensive Jenny Packman skirt at \$2,300. The mix of high and low priced product may be due to the younger audiences that the online fashion magazine is trying to target. Since younger audiences may be less established in their career or less financially stable, it would be important to include products in their budget.

Another example of lower priced product features online include an article from fashionmagazine.com, titled "Get Ready to Party: 100 Perfect Holiday Dresses Under \$100," as the title suggests, featured one hundred dresses under \$100. Articles such as these might appeal most to younger audiences because all of the products featured are accessible financially whether

the reader is on a budget or not. Another article fitting into the lower budget category was “10 Ways to Upgrade Your Winter Wardrobe for Under \$500,” on ellecanada.com, which featured 10 products under \$500. Products in this story included a \$70 Zara bag, a \$53 TopShop dress, as well as a \$15 Forever21 Scarf and a \$60 French Connection coat. The main attraction of the article is that all ten products presented add up to under \$500, allowing the reader to upgrade their entire wardrobe on a budget. Again, such an article featuring lower priced products may appeal most to younger audiences as it becomes accessible for readers who might not have established careers, or may still be in University and living on a student budget. Likewise, *Vogue* published an article online titled, “8 Pairs of Shoes that Every Woman Should Own,” which featured eight pairs of shoes, including a lower priced \$120 pair of Zara boots to a mid-priced \$300 pair of Stuart Weitzman heels. The products featured are claimed to be classics that every woman should have ready in their closets, meaning that the target audience might be viewed as a younger woman who has yet to collect all the classic footwear options that an older woman might otherwise have already in her closet. Overall, the majority of online articles featured lower priced products, most likely due to their younger target audiences. While a number of articles did feature higher priced products, a greater number of products were on the lower price range side. In contrast, print articles tended to feature almost only high priced designer and beauty products.

Another interesting finding in this category was that *FASHION* and *Harper’s Bazaar*, had on average only 30% of their articles containing product, while *Vogue* featured the most product at 86%, and Elle Canada followed close behind with 66% of articles containing product (Appendix B, Figure 4). Reasons for less product being featured in *Harper’s Bazaar* and *FASHION*, might be due to the fact that the *Harper’s Bazaar’s* website has its own shopping

website, in which the magazine itself provides product for their readers. In each of their issues there are a number of advertisements for their online shop, signaling the fact that they might want to steer their readers online to shop for the products, rather than supplying them with information to find product elsewhere. Other reasons for the lack of product featured in print may be due to fewer advertising contracts, in which the magazine's have made promises to various brands to feature certain products in their articles and editorial spreads, not just in the advertising pages of the magazine. Another reason may be the growth and development in e-commerce over the last few years, in which magazine's establish most of their advertising promises online rather than in print, allowing for more written articles rather than promised advertising.

Celebrity

When looking at the celebrity category, in which an article incorporated content about a celebrity or not, results were fairly consistent across all of the magazines. Fifty percent of articles on vogue.com referenced celebrities, while 38% of articles on ellecanada.com featured celebrities, 58% at Harper's Bazaar and a whopping 60% at fashion.com were about celebrities (Appendix B, Figure 5). Examples of online articles containing celebrity content include celebrity beauty round-ups, in which the publication would choose a beauty trend and feature a number of celebrities who displayed the trend. For example, vogue.com had an article titled, "Poppy Delevingne, Jacquetta Wheeler, and More Go For A Dramatic Side Swoosh," which was about several celebrities all wearing a deep-parted hair style. Another article similar in scope was found on fashionmagazine.com, titled "Beauty Moments of the Week: Rihanna for Dior, Lindsey's adventures with photoshop and more," which included a roundup of celebrity beauty

news from the previous week. The article featured singer Rihanna's latest beauty campaign with Dior and actress Lindsey Lohan altering her recent photo release with photoshop. Also utilizing this type of content is ellecanada.com, who featured an article titled "The Best Celebrity Bobs & Lobs of 2014," which featured celebrities with short haircuts like singers Beyonce and Taylor Swift, as well as actress Jennifer Lawrence. Articles like the ones just mentioned contained little in the way of written work, but were based mostly on fast click-through slide-show features. Other popular examples of celebrity featured content online include Red Carpet photos, in which the publications would post the latest red carpet event photos, such as "Oscars 2015: All the Red Carpet Beauty Looks," from ellecanada.com, or "Oscars 2015: 40 of the Best Dressed Stars on the Red Carpet," from fashionmagazine.com. Each publication always reported on the latest celebrity event, whether it was a movie premiere, an awards show, or some type of charity event where celebrities made appearances. Online articles such as these were short and to the point, often reported in a breaking news manner, in which readers could quickly scan in minimum amount of time. Furthermore, online articles that offered celebrity coverage like the ones mentioned above, were always reported right after the event took place, or the following morning in order to maintain relevancy and timeliness.

In terms of print, fashion magazines were less likely to provide content featuring celebrities in their monthly issues. Results in this category indicated that 84% of articles looked at in the print analysis did not contain any references to celebrities (Appendix B, Figure 6). Print articles that did feature celebrity content were often more profound than their online counterparts and often were feature articles about the celebrity who was gracing the cover of that month's edition. An example of a feature celebrity article includes, "Golden Hour," an article from *Vogue's*

January 2014 issue on actress Cate Blanchett. The article itself is four pages long in written word and contained three supplementary pages of editorial photoshoot content. The article, less about anything news related, was more interested in learning about Blanchett's recent accomplishments, such as her Oscar award for the movie *Blue Jasmine* and her time running Australia's premiere theatre company. In comparison to online articles, which are shorter and to the point, the article on Cate Blanchett contained personal details about her life, including the fact that she did not know her own mother's age, or that she is chronically late, as was the case for the interview itself for the article. In comparison, an article like the one featured in *Vogue* on Cate Blanchett could be described as more timeless and meaningful than an online article containing the latest in celebrity news, which later becomes irrelevant and disposable.

Other articles in print that feature celebrity content include *Vogue's* monthly feature called *It Girl*, which features a young female celebrity who has recently become popular with a new movie, TV or musical release. Examples of this include, "It Girl: Laura Carmichael," from *Vogue's* February 2014 issue, that features the *Downton Abbey* actress Laura Carmichael. The article itself, rather than being a news piece is a brief interview that discusses the actresses favourite designers such as Erdem and Christopher Kane. Once again, this article is distinctly different from the online articles featuring celebrity news or red carpet coverage because it contains more depth and detail, providing readers with personal details about the celebrity.

Also following suit with more detail-oriented articles on celebrities was *Harper's Bazaar*, with an article titled "The A List," featuring actress Jennifer Anniston's list of favourite things. Examples of products listed in the article include a high priced Tom Ford bag, a lower priced T-shirt by Vince, as well as beauty products the celebrity either swears by or endorses. This article,

one again, rather than being a one time news reporting piece, provides readers with personal details about the celebrity, which is further content that won't necessarily expire within a few days of publishing.

Conclusion

Overall the content analysis illuminated three key discrepancies were found between print and online fashion magazines: First, online fashion magazines generally target a younger audience than their print editions (Appendix B, Figure 7). Second, print fashion magazine's tend to feature more high priced product than their online counterparts, which may suggest a relationship between high priced product and older demographics (Appendix B, Figure 8). The third pattern revealed during the content analysis was online fashion magazine's tendency to feature celebrity content more often than their print counterparts (Appendix B, Figure 9). Reasons for these three patterns, along with further suggestions of patterns found in the fashion publishing industry will be discussed in the following interview results section.

Interviews

Two interviews were conducted for this portion of my research study. The first was with the deputy digital editor of *FASHION*, Randi Bergman and the second was with a fashion editor from *Elle Canada*, who chose to have her name remain anonymous. Beginning each interview on the topic of audience discrepancy between online and print Randi Bergman pointed out: "The target audience for online is definitely younger than print." Agreeing with this statement, the fashion editor at *Elle Canada* agreed stating that their online audience can also be described as millenials, ranging from twenty years old to thirty. As both fashion editors confirmed that their publications tend to target younger audiences, further statistical information was provided in

which Bergman pointed out that *FASHION*'s biggest online audience ranges from age 25-34. The second largest demographic ranges from age 18-24, while the third target audience *FASHION* attracts online is aged 35 to 50. Alongside these stats, Bergman explain the audience is predominantly North American, with the majority from Canada and a secondary population from the United States. She also points out that the audience gender is predominantly women, with a small sector of men interested in fashion as well. When asked which demographic the editor's targeted when writing each article, Bergman states: "We tend to target people in their 20s and 30s—not only because the way [*FASHION* editors] write is much younger and more casual than print, but because we write from our own perspective, making it more honest than print." Furthermore, Bergman explains: "Part of that comes out of me being the age that I am. I started here when I was 26 [in 2011] and I created content that I thought people would like that I also liked." When looking at the topic of discrepancies between demographic in print and online, Bergman's explanation suggests that a relationship might exist between the writer's age who is creating the actual content and the intended audience.

Elle Canada also claims that their target online audience are millennials—women ranging from age 20 to 30. The editor from *Elle Canada* claims this is primarily due to social media and the amount of young users compared to older audiences on platforms such as Twitter, Facebook, and Instagram. The *Elle Canada* editor explains that for the print magazine, their largest audience ranges from 24-34, with a second smaller audience ranging from ages 35-40. The *Elle Canada* editor explains that although print sales have declined as online has developed over the years, it is important to be aware of the different functions each medium serves. For print the editor explains that "people are coming to you for beautiful images and stories" and that they

have “more time to sit their at their own leisure and flick through the pages of the magazine.”

Whereas online, the editor points out: “people check the web for breaking news while on the way home from work or scrolling through their tablet.” She explains that online “the magazine needs to be on the pulse, reporting the news as quick as possible so they aren’t regurgitating what every other online magazine is posting.”

On the topic of writing style differences between online and print, the Editor at *Elle Canada* claims that the online voice has adopted a much more fun and cheeky style than in print. She claims that “the top-down relationship that once existed between editors and readers has now been replaced with a much more friendly vibe where writers are trying to cultivate a relationship with their reader.” Similarly she claims that instead of going to a magazine’s website to just generally scroll through, readers are now purposely visiting sites to find out what a particular writer is saying because they may have grown to really like that writer’s style of writing or began to trust their judgement on various topics.

For *FASHION*, Bergman agrees with the editor at *Elle Canada*, explaining that the fun and playful style of writing can also attract a younger audience. On the subject of the print magazine Bergman explains: “Print especially attracts an older audience. Not only does the writing go more in depth, but it contains a little more sophistication and maturity than online.” The editor at *Elle Canada* adds that “for print you invest a little more time—you do photoshoots and really make that effort to create a timeless and classic monthly edition. It’s something that will be able to sit on a reader’s bookshelf or on a coffee table and maintain relevancy a few months or even years from the time it was published.”

On the topic of social media, Bergman explains that platforms such as Twitter, Pinterest and Instagram play a crucial role in the fashion magazine's website's outreach and interaction with their audience. She states: "It's another way to interact with people. For example, on Facebook we don't always post our content, but we post two photos of different Dolce & Gabanna dress and ask our audience which one they like better. In the comments section, they're free to post their answers and comments, so it's a great way to get people more engaged." In this sense, the technological aspect of social media online, which allows users to interact with the publication, has worked to dissolve the barriers that once existed within a top-down relationship between fashion publications and their audiences.

Similarly, the editor from *Elle Canada* explains that social media sometimes creates a different amount of followers than just their website. When using Twitter she points out: "You might have a certain number of followers on Twitter and you think that by tweeting out a post all your followers will read it, but that's almost never the case." She goes on to explain: "We will tweet a single post a few times over throughout the day and night because we get such a wide range of followers, from around the world, we want to make sure we reach all of them. For example, we tweet late at night so our followers in Japan will view the tweets on their morning commute to work." She also points out that it's more than just simply tweeting out post, but it's more about enticing the follower to actually click the link and read the article on the magazine website.

When looking at the topic of the fashion magazine attracting a younger audience, Bergman comments that technology and the development of the internet in the 1990s has played a big part in that. She points out that "people in their late 30s and older did not get to grow up with the

internet, so they aren't as accustomed to it and print may appeal to them more." She also points out that social media platforms such as Instagram and Pinterest have only developed over the last four years, making their audiences on those media outlets a lot younger than even their Facebook and Twitter accounts. While the audiences generated from social media outlets may be younger, Bergman also points out that these outlets play an extremely important role in the expansion of their audience. She provides the statistical points in that "social media has supplemented our print audience by one and half times," and that "especially through Twitter, Facebook and Pinterest, these platforms have increased our overall audience by almost 2/3rds."

Agreeing with Bergman that social media allows a magazine's audience to blow up is the editor at *Elle Canada*, who provided a recent example where their March cover girl, actress Bella Thorne retweeted one of their tweets that linked to their post on the celebrity. From there, Thorne's 5.96 million followers, alongside *Elle Canada's* 57.6 thousand followers were exposed to a single tweet from the publication, allowing the publication to reach an even greater audience than just their own.

While online and social media have increased *FASHION* magazine's audience as a whole, she is also quick to point out that there are sometimes completely separate audiences, in that one reader might only read the print magazine, and another may only follow the magazine online. She also explains that while online does aim to promote the sales of print, "a lot of the way people interact with our brand in 2015 is in the way that they can quickly go read about something online rather than wait for it to be published in the next month's print issue." She points out that while the print magazine might publish a piece on the latest Chanel resort wear runway show in Dubai, the website will have already published a quicker piece about it

immediately following the show. While this is usually the case with fashion news and events, Bergman explains that the print version of the event will go more in depth and might include interviews, more visuals and details, which is also very appealing to some readers.

6. Discussion

The findings in the content analysis and interview portion of this research study confirmed the following three patterns in content and demographic discrepancies found between print fashion magazines and their counterpart websites. First, online fashion magazines tend to target a younger audience categorized in the millennial generation, which according to researcher Graeme Turner comprises individuals ages 18-29 (392). Reasons for this include technological developments that millennials grew up with, such as the invention of the internet and the development of various social media platforms such as Facebook, Twitter, Pinterest, and Instagram. In regards to this explanation, Turner points out that these younger audiences are not simply displaced by new technologies, but rather they understand how to use such technologies more effectively than older audiences (392). Another reason for the differences in target demographics between online and print may be the way in which technological aspects of social media and online journalism have allowed readers to interact with the publication in a number of ways. As pointed out in the interview portion of this research study, fashion magazines now reach out to another audience through social media on top of their digital publication audience. Using social media platforms such as Twitter or Facebook, in which users can “tweet” or post comments and questions directly to the publication for the public to see, a new form of interaction occurs in which the Top-Down relationship once evident among fashion publications

and their readers no longer exists online. For this reason and the way in which the writing style online has become more playful and casual than print, younger audiences have been the target demographic for online fashion magazines.

Other reasons for the differences in target demographics includes the fact that more time and resources are put into producing print articles, which in turn provides a more sophisticated and classic style of writing, thus appealing to an older audience. As discussed in the literature review for this research paper, researcher Ytre-Ane pointed out that readers prefer print magazines due to the way in which they are experienced as physical and aesthetic objects with striking differences in meaning found between the experience of scrolling through a magazine website absently versus the taking the time to actually read a physical print magazine (467).

Similarly, as the *Elle Canada* editor pointed out, online and print hold two separate functions—readers look to print for beautiful images and intriguing stories that are timeless and can sit on your coffee table or bookshelf without becoming irrelevant. In comparison, readers look online for a quick news fix or to pass time during a commute to work or break. In other words, print is associated with a more leisurely approach, while online is fast and to the point. Randi Bergman, the deputy digital editor at *FASHION*, was also quick to point out that print articles go more in depth and provide a level of sophistication that is not offered online. Reasons for this include time, resources, and content. Sequentially, both editors pointed out that online, a more playful and casual voice is used, as if you were talking to a friend. One explanation for this is the actual age of the writer might be an important factor in the way both the content is written and who the content targets. For example, if a writer is writing about meeting their boyfriend's parents and

further talking from experience, the article will most likely target or appeal to audiences of similar age and scenario.

After examining the price range of product featured in the fashion magazine articles, results showed that print articles were more likely than online to feature high priced products. Such findings may be related to the fact that print magazines in general target an older demographic, which was demonstrated in both the content analysis and the interview portion of this research study. The findings in this section of the content analysis might further suggest that a relationship exists between the target demographic and product price range found in the articles. As an older demographic is more likely to be married, financially secure, and have established careers, it is more likely that they would be able to afford such high priced product. Similarly, the higher priced product found in print magazines would most likely be inaccessible to the average millennial (age 18-29), in which they are either still in school, unemployed and/or single. As becoming employed right out of University has become less of the norm for the millennial generation, it is unlikely that the average millennial would be able to afford a \$3,000 designer purse found in a print fashion magazine.

Furthermore, the results for the online analysis of product pricing revealed that online offers a wider price range of products. A primary reason for these findings is that because online targets a younger audience, products featured in online articles must appeal to this demographic. As noted in the content analysis, online articles were more likely to offer a balance of products priced both low and high, offering younger audiences cheaper options and alternatives to expensive designer products that they would be less likely to afford. As online articles contain a series of hyperlinks that can lead its readers to an e-commerce site, it is imperative that the

product presented appeals to the target reader. Thus, less expensive product that is affordable for the young reader would entice the reader to click the hyperlink that leads to the shopping site where they might further decide to purchase the product. As fashion magazines have contracts and deals arranged with e-commerce sites, it would be crucial for publications to make sure the product featured in their online articles suits the preferences and needs of their audience.

When looking at the celebrity category of the content analysis, it was revealed that fashion magazines websites, compared to their print counterparts, featured the most celebrity content. In reference to researchers Bailey and Seock's study which unveiled the notion that younger readers tend to prefer clothing and fashion endorsed by celebrities (54), this may provide an explanation for online articles featuring celebrity content in nearly fifty percent of their content (Appendix B, Figure 6). As revealed in the research portion of this study, overall, online publications target a younger demographic than print, providing an explanation as to why fashion magazines would feature more celebrity content. Furthermore, this finding may be beneficial for editors when taking into consideration the types of content that appeal most to younger audiences.

While it was found that online fashion magazines featured more celebrity content, print fashion magazines also contained a number of celebrity features, primarily in the form of longer, detail-oriented, feature articles conducted on the celebrity gracing their cover page that month. Distinct differences between online and print celebrity articles were found in that more time and effort were put into creating the print celebrity articles. While this is in part due to timing differences, in which online articles are produced on a daily timeline and print articles are released only once a month, these differences also have to do with the medium itself. As pointed out in the interview section of this research study, print magazines are provided with more time

and resources to make their content classic and timeless. The time and resources put into producing print articles is necessary because print fashion magazines are more likely to be accessed for leisurely purposes and contain a greater level of sophistication and depth otherwise not found online. Whether the reader of a print fashion magazine is sitting at home with a glass of wine or they are aboard a long flight in which they have an excess amount of time, readers are able to take their time when going through the print edition of a fashion magazine. As the editor at *Elle Canada* pointed out, readers generally pick up a print magazine for leisurely purposes in contrast to checking an online publication for quick news-related stories. As such, it can be suggested that one of the reasons print and digital fashion magazines differ in content is because they are accessed for different purposes. Additionally, it was pointed out in the interview portion that readers will often keep print magazines on their bookshelves or coffee tables, making it necessary for fashion magazine editors to create content that is not simply disposable or irrelevant after a few days.

When looking back at previous research on the digitization of media research Magee pointed out that in order for publishing companies to reach optimal performance, their print and online mediums should be equally effective (86). As the content analysis revealed, online and print articles differ in content due to technological differences between the two mediums. As such, fashion publications such as *Elle Canada*, *FASHION*, *Vogue*, and *Harper's Bazaar* have recognized this and are working to utilize each medium's potential to reach out to and expand their existing audiences.

Alongside these two mediums, it was revealed during the interview process that fashion magazines must also learn how to optimize social media platforms such as Twitter and

Instagram. For example, as a woman is on her commute to or from work she might be checking her Twitter, and therefore it is important that a publication recognizes the importance of tweeting out content during the average morning and afternoon commuting hours in order to reach out to that specific audience.

Additionally, the content analysis and interviews revealed that the internet is a significant resource for breaking news. As a result, it is crucial that fashion magazine's websites report as quickly as possible on breaking news topics including celebrities, fashion and beauty. The editor at *Elle Canada* revealed that this is necessary in order to avoid regurgitating another publication's old news, which in turn may lead to the decline of a fashion magazine's website readers. Moreover, results from the content analysis were in line with researcher Magee's previous work, in which online publication articles are typically shorter than print articles (86). As such, it might be suggested that online articles actually benefit from presenting shorter articles, since a large amount of online articles are dedicated to quick breaking news content. Another reason that online articles benefit from being shorter is that, as Magee pointed out previously, there are a mass amount of hyperlinks, advertisements and pop-ups that can lead the online reader astray from the original article (87). Unlike the print magazine, in which the reader is able to focus on one page at a time, the online reader is subjected to a series of links to other articles, links to e-commerce sites, or even advertisements in the side panel of the webpage, which was found both on all four fashion publications websites included in the content analysis.

Limitations

Limitations of this study include a lack of time and resources. This study, which analyzed four North American fashion magazines, including *Vogue*, *Harper's Bazaar*, *Elle Canada* and *FASHION*, could have analyzed several other mainstream fashion magazines including *American Elle*, *Marie Claire*, and Canada's *Flare* in order to gain stronger validity in the findings of this study. A larger analysis might be beneficial because it could better confirm the patterns found in this research study, further solidifying the generalizations made for differences in content and demographic between fashion magazine's print editions and counterpart websites as a whole.

Another limitation of this study is the lack of previous theoretical grounding. As the development of the internet and social media platforms have rapidly changed traditional journalism over the course of the last five years, it was difficult to find previous literature related to my study. Researchers Steensen and Ahva point out that a lack of knowledge regarding theoretical trends within the interdisciplinary domain of journalism studies exists today. The researchers explain that with the development of digital journalism, a substantial amount of research was conducted on what would happen to the state of traditional print journalism (Steensen and Ahva 2). However, as print journalism has managed to survive and digital journalism continues to develop, it is important that further research is conducted in this area. As a result, my study aims to provide a starting point for future research, illuminating general patterns in print and online fashion journalism in which further quantitative research and analysis should be conducted.

As the content analysis of this research study looked at *FASHION*, *Elle Canada*, *Vogue*, and *Harper's Bazaar*, it may have been more beneficial to include interviews with editors from *Vogue* and *Harper's Bazaar*. Rather than conducting two interviews with industry professionals,

this study could have benefited from several more interviews with American editors in order to illuminate patterns and solidify findings for both Canadian and American fashion publications. Other ways in which this study could benefit and what future researchers might want to look at is the perspective of the fashion magazine reader. Conducting interviews with the fashion publications actual audience may benefit the results providing for another perspective, not just the magazine and professional perspective on this topic.

The last limitation of this study is the lack of previous research and information found on the relationship between product placement in fashion magazine articles. When looking at the product featured in the articles I did not have access to information regarding each publications contracts with e-commerce sites and advertisers, therefore only assumptions could be made about this topic. As such, it would be beneficial to access information regarding these relationships and it may have been useful to ask questions pertaining to product pricing during the interview process. Overall, further investigation is needed on the research topic of content and demographic differences between online and print fashion magazines, which will be discussed in the following section.

Further Research

While fashion magazine's have developed a strong online presence in the last decade, it is imperative that further research is conducted in this field. As researcher Brita Ytre-Ane pointed out, despite decline in sales and circulation, print publications continue to constitute a substantial portion of the culture and economic industry (467). Thus, research that aims to suss out the key patterns found between each medium (print and digital) will work to benefit the fashion publication industry as a whole. Further research should work to unveil the best ways to utilize

each platform for the success of a fashion publication as a whole. One way this can be carried out is by gaining the perspective of the fashion magazine reader, through interviews and questionnaires that aim to illuminate readers preferences when reading the two different mediums.

Another research areas that could be explored further is the effect that new social media platforms like Instagram, Pinterest and Twitter have on fashion magazine audiences both online and in print. As both interview participants pointed out the benefits of social media and the way in which Twitter and Pinterest have assisted in the expansion of each fashion publications audience, it is imperative that research is conducted in this area to further benefit not only fashion publications, but other companies looking to utilize social media to grow their brand.

Another area of research that is underdeveloped is the relationship online fashion magazines hold with e-commerce sites. For example, harpersbazaar.com has its own e-comm site, in which readers can be directed from each article to their online shop to purchase the products featured. Similarly, a number of advertising contracts have been arranged in which editors must feature specific content. While it was not found in this content analysis, other online publications, such as *Refinery29*, notify their readers when product is sponsored or endorsed by specific brands. As online marketing and advertising is relatively cheap, it has become more prominent, making it a strong candidate for further research. An important topic to explore in this area might also be the effectiveness in which online fashion magazines advertise product and generate sales for retailers. Similarly, the actual relationship between product pricing and target demographics in fashion magazines has not been explored, making it another topic for further exploration. The phenomena that online offers a wider price range of product (ranging for lower

priced clothes to higher designer clothes) due to their target audience being younger was revealed in this study. Finally, further research should be conducted in order to confirm the findings in this study. In essence, further research should look to confirm these results through the use of quantitative data and market research.

6. Conclusion

The main purpose of this research project was to unveil patterns found in content and demographic discrepancies between fashion print magazines and their corresponding websites. As digital journalism has been an on-going development over the last decade, in which it continues to develop at a rapid pace, researchers agree that theoretical platforms should be established in regards to this academic domain. While previous research studies focused on the state of traditional print journalism and whether it would be cannibalized by digital journalism, it has been proven that readers still look to print fashion magazines for different reasons than online. Therefore, research conducted on the study of both online and print journalism should look at ways in which each platform can be utilized for optimal results. As a result, my study aims to provide a starting point for more in depth quantitative and qualitative research in this field.

After conducting a content analysis on a sample of four North American fashion magazines, including *FASHION*, *Elle Canada*, *Vogue*, and *Harper's Bazaar*, three main categories were examined. The first was target demographic, in which each article analyzed was given an age category in which the articles content seemed to target. The second category examined was product pricing, in which it was tallied for each article whether the product fell

into the low, medium or high price point. The third category examined was celebrity references, in which it was scored whether the article examined contained reference to celebrity. Overall 200 online articles and 200 print articles were reviewed and compared. Several patterns were discovered, the first and foremost being that online generally targets a younger audience, which researchers and editors have categorized as millennials, ranging from early 20s to early 30s. In comparison, it was found that print fashion magazines have a tendency to target an older audience than print, for a number of reasons including, but not limited to, the amount of resources provided, time of publication, as well as the fact that the medium itself symbolizes a more leisurely activity than just scrolling through a website online.

Second, it was found that of all the product featured in the fashion magazine articles, print articles had a tendency to feature higher priced commodities. Online, fashion magazine articles featured products in a range of prices from low (under \$150) to high (over \$500). Reasons for this include the fact that online fashion magazines target a younger audience and that younger individuals may be less financially able to purchase expensive items. Similarly, as print fashion magazines target older audiences, it would be more likely that older audiences may be more financially able to buy higher priced products.

The third finding in the content analysis revealed that a large amount of fashion magazine articles online included celebrity references content. In comparison to print, which had fewer articles devoted to celebrities, online articles had a tendency to report on the latest celebrity fashion and beauty news, as well as red carpet events, whereas print fashion magazines only featured a few articles, with a main one devoted to an interview with the celebrity who was on the cover of the magazine that month. Articles about celebrities in print fashion magazines had a

tendency to go more in depth and contain more timeless, personal details about the featured celebrity, while online articles featuring celebrities were more likely to be news-related and have an expiry date attached to the content making it irrelevant soon after it is published. This finding could further attribute to the way in which print and online mediums are utilized for different reasons and contain different meanings for the reader.

Supplementing the content analysis of this research study were a series of interviews with two industry professionals, an editor from *Elle Canada* as well as the Deputy Digital Editor from *FASHION*. Results in this portion confirmed the content analysis results in which online fashion magazines tend to target a younger audience than their print publications. Both interviewees also illuminated the fact that social media has allowed their audiences to grow substantially, signaling that further research should be conducted on the impact of social media platforms such as Pinterest, Twitter, and Instagram, on fashion magazines audiences.

Overall, this research study illuminated several key patterns in the print and digital fashion magazine industry that I hope will be a starting point for future research in this field. As this is a growing industry that is developing and growing at a rapid rate, it is imperative that further research is conducted to both establish theoretical grounding and provide insight and research for industry professionals to continue to grow and develop their publications.

7. Appendix A

Interview Guide

1. Please describe your role at your magazine. Are you part of the online or print department?
2. What kind of content (if any) are you responsible for creating for the magazine?
3. Describe your target audience when creating this content.
4. Do you see a difference in content between your print magazine and its corresponding website?

Prompt: If so, what are the differences in content? Can you provide examples?

5. Do you see differences in target audiences when creating content for online and print?

Prompt: If so, Why do you think such differences exist?

6. Have you noticed a decline in print sales as digital has gained more momentum over the past few years? Why or Why not?
7. Do you think your online audience is the same as your print audience in that the online reader will also probably buy a print copy of your magazine? Why or Why not?
8. Do you think your magazine attracts a younger audience? Why or Why not?
9. Do you think your magazines website has expanded the publications audience in general?
10. Does the online presence assist with print sales?
11. What are the main differences between your print magazine and it's website in terms of timeliness? What are the repercussions or outcomes of this difference?
12. Do you have any additional insight on the topic of content or readership differences for your magazine?
13. How has the website developed over the years?

14. Have you had to change your content at all? Why or Why not?

15. Has your target audience changed over the last four years?

16. Does social media impact who your audience is online? For example, do websites such as Facebook, Pinterest, or Instagram cause your online audience to become younger than your print audience on average?

17. Do you have any additional opinions on the direction that the fashion publishing industry is heading for both print and digital?

8. Appendix B

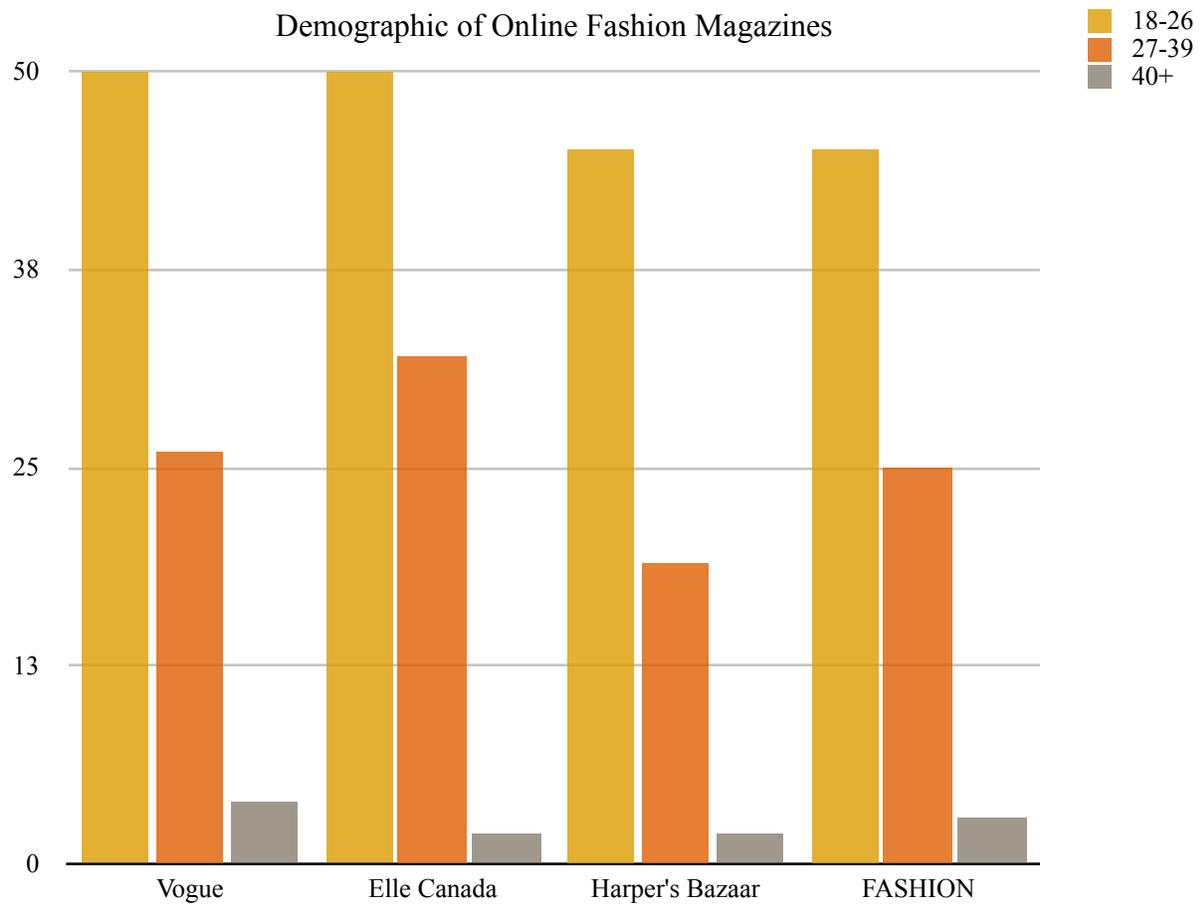


Figure 1. This chart represents the target age demographic of online magazine articles. The majority of online articles targeted the demographic group aged 18-26.

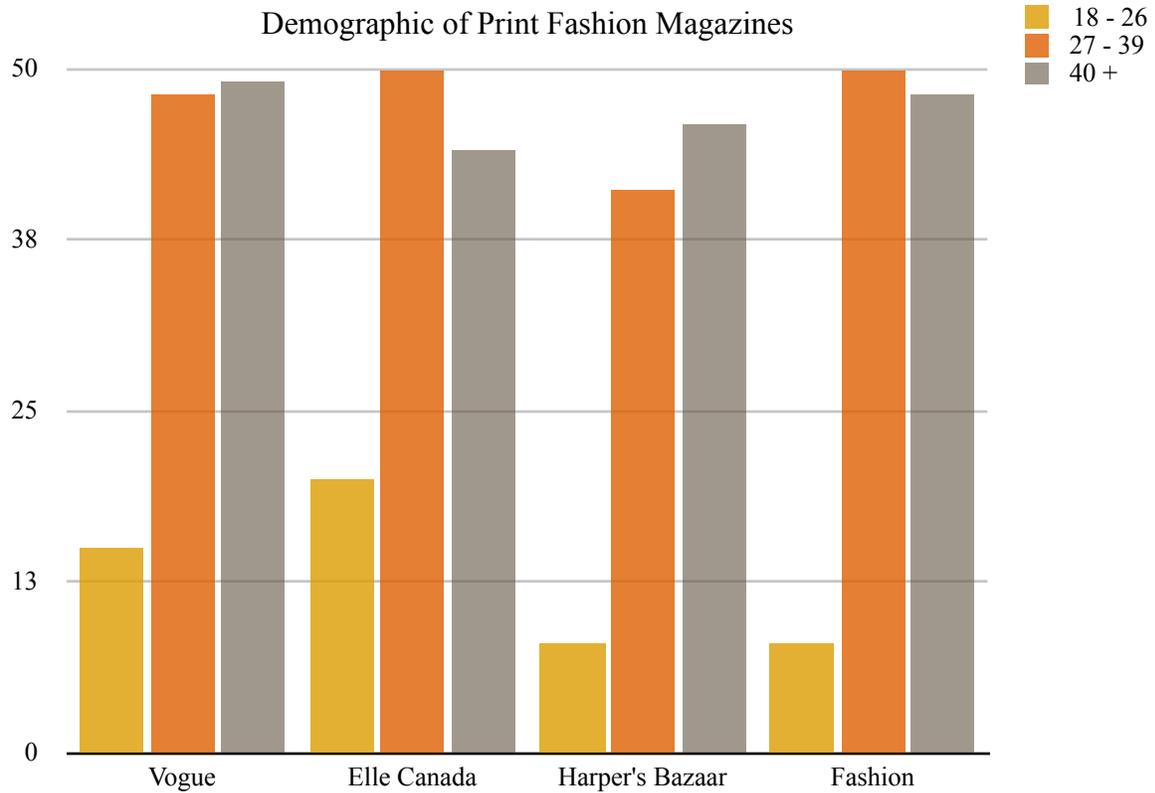


Figure 2. This chart represents the target demographic for print fashion magazine articles. The majority of print fashion magazines target the two older demographic groups aged 27-39 and 40+ more often than the youngest demographic group aged 18-26.

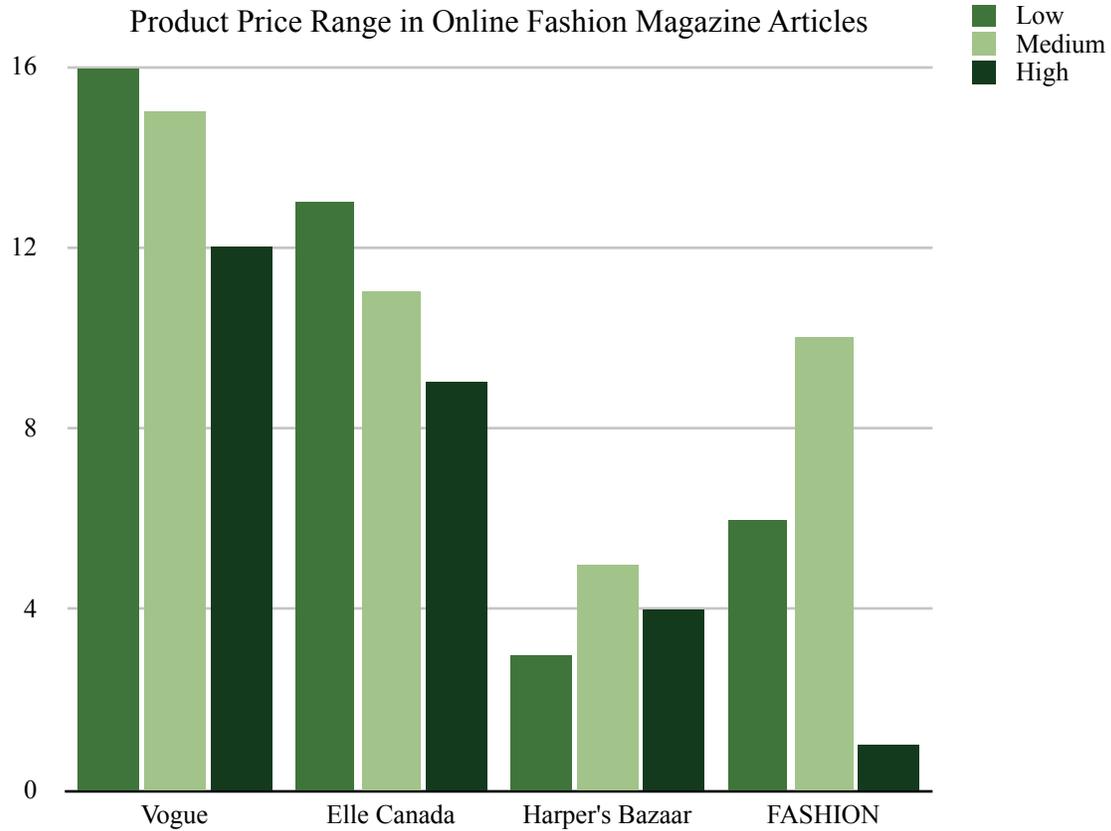


Figure 3. This chart represents the product price ranges found in online fashion magazine articles. As the chart demonstrates, a variety of price ranges are offered online. This may be due to the younger audience that online articles target compared to their print editions, which offer more high priced product.

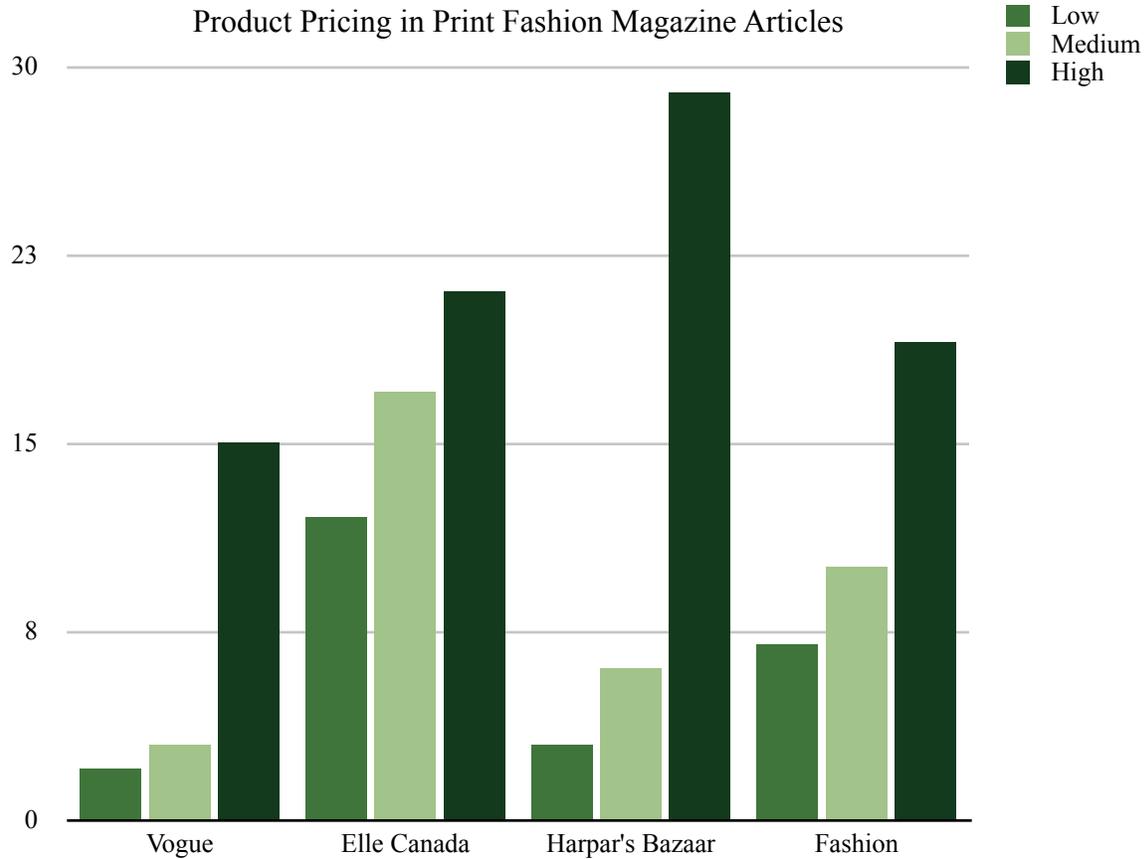


Figure 4. This chart features product pricing in print fashion magazine articles. The chart demonstrates that on average, print fashion magazines feature more higher priced (\$500 and above) product than lower (\$150 and under) and medium (\$150-\$499) priced product.

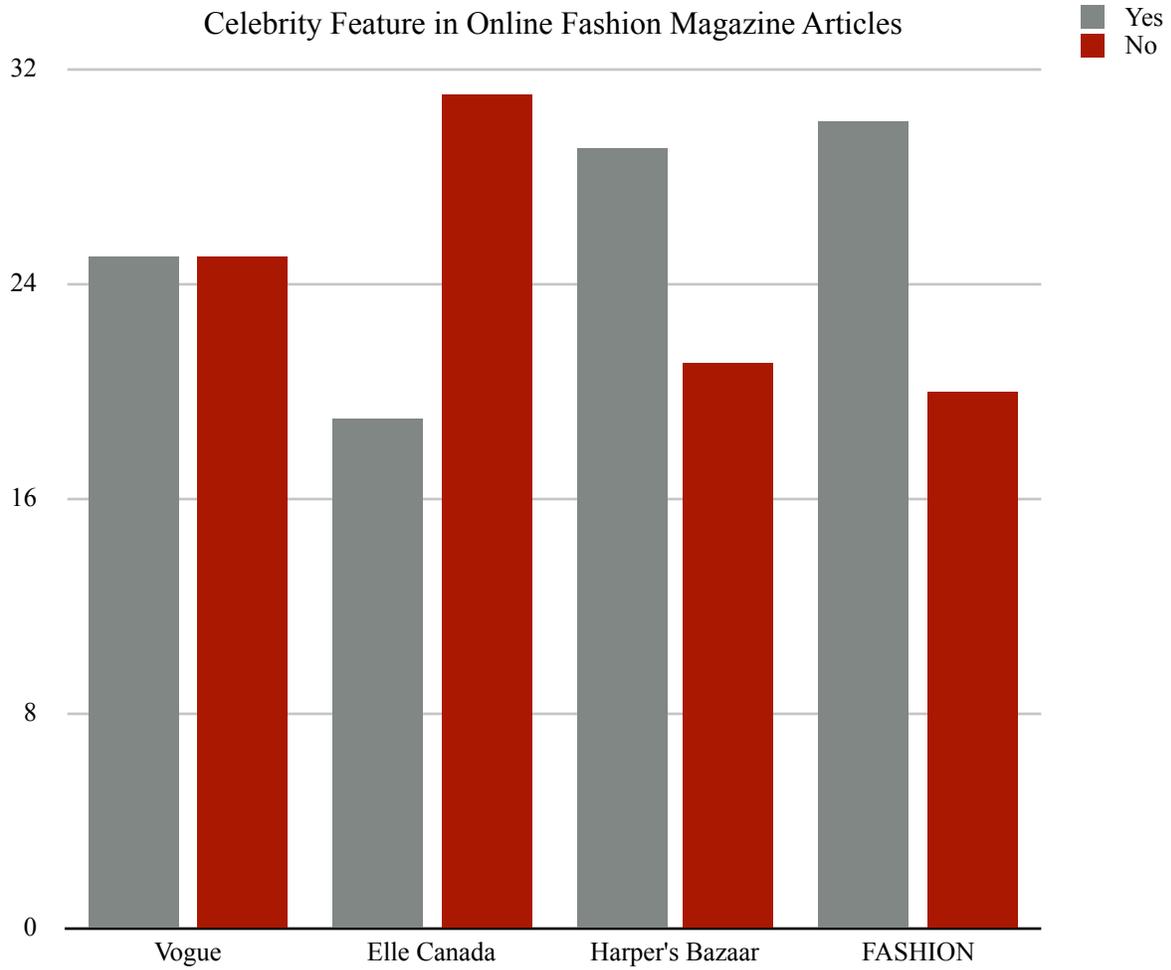


Figure 5. This chart represents the celebrity content found in online fashion magazine articles.

The results indicate that on average, half of the articles feature celebrity content online.

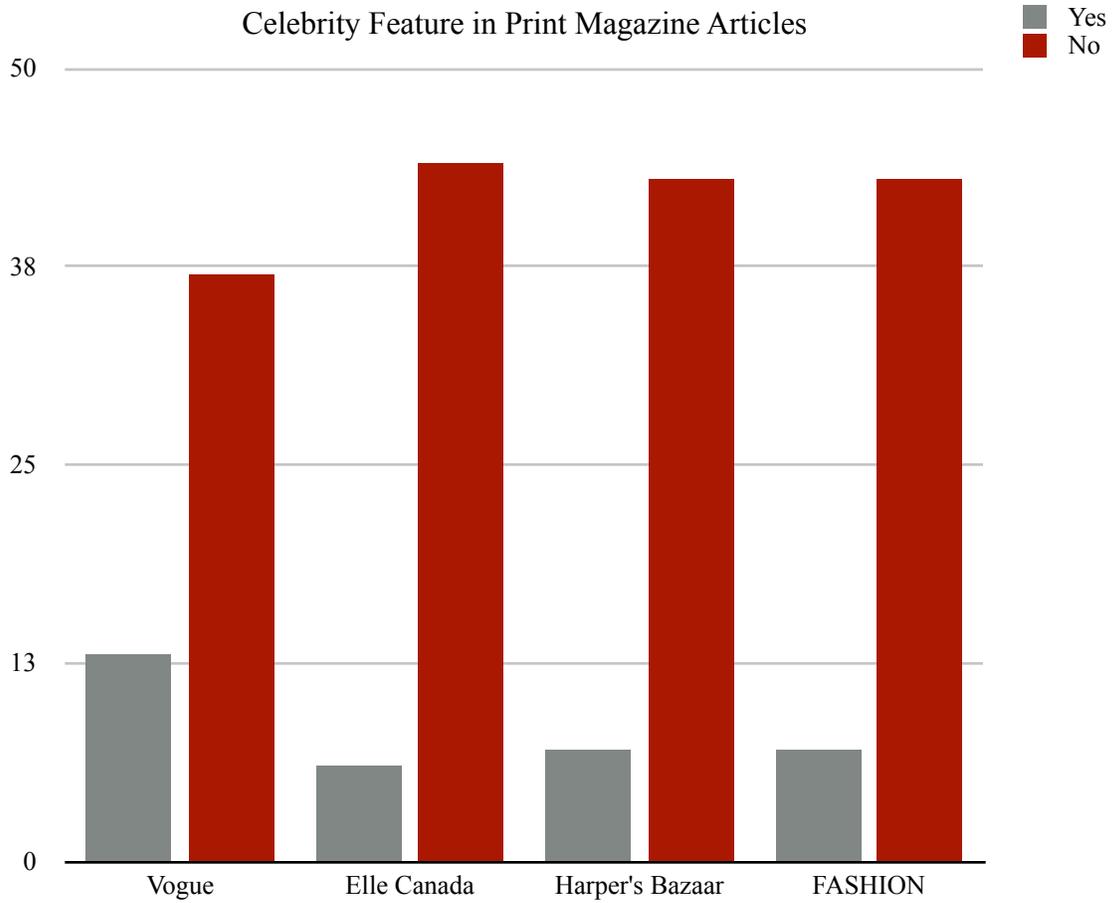


Figure 6. This chart represents the amount of celebrity features in print magazine articles. The results indicate that the majority of articles in print fashion magazines do not contain celebrity features.

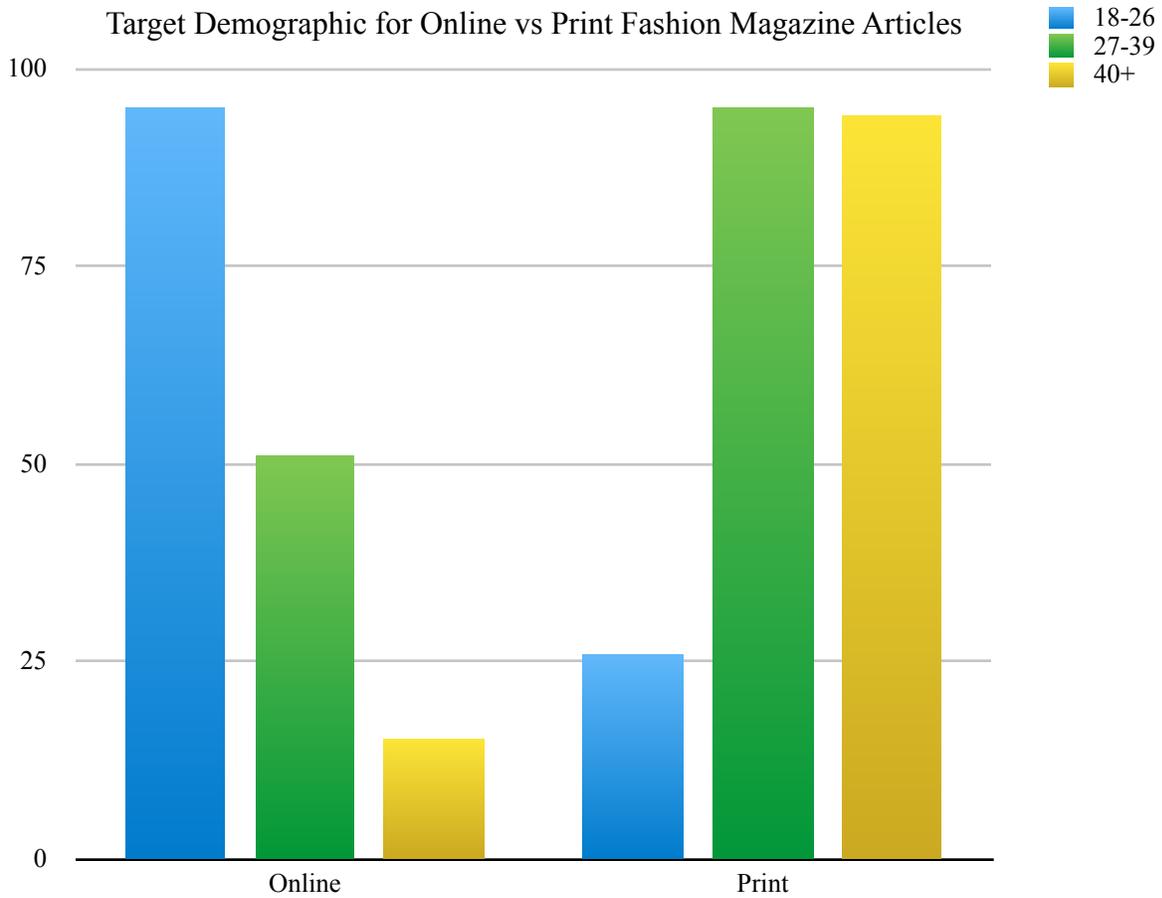


Figure 7. This chart represents the target demographic for online versus print fashion magazines.

The results indicate that online fashion magazines target the youngest demographic, age 18-26 the most, while print fashion magazines target an older demographic age 27-39 and 40 and above.

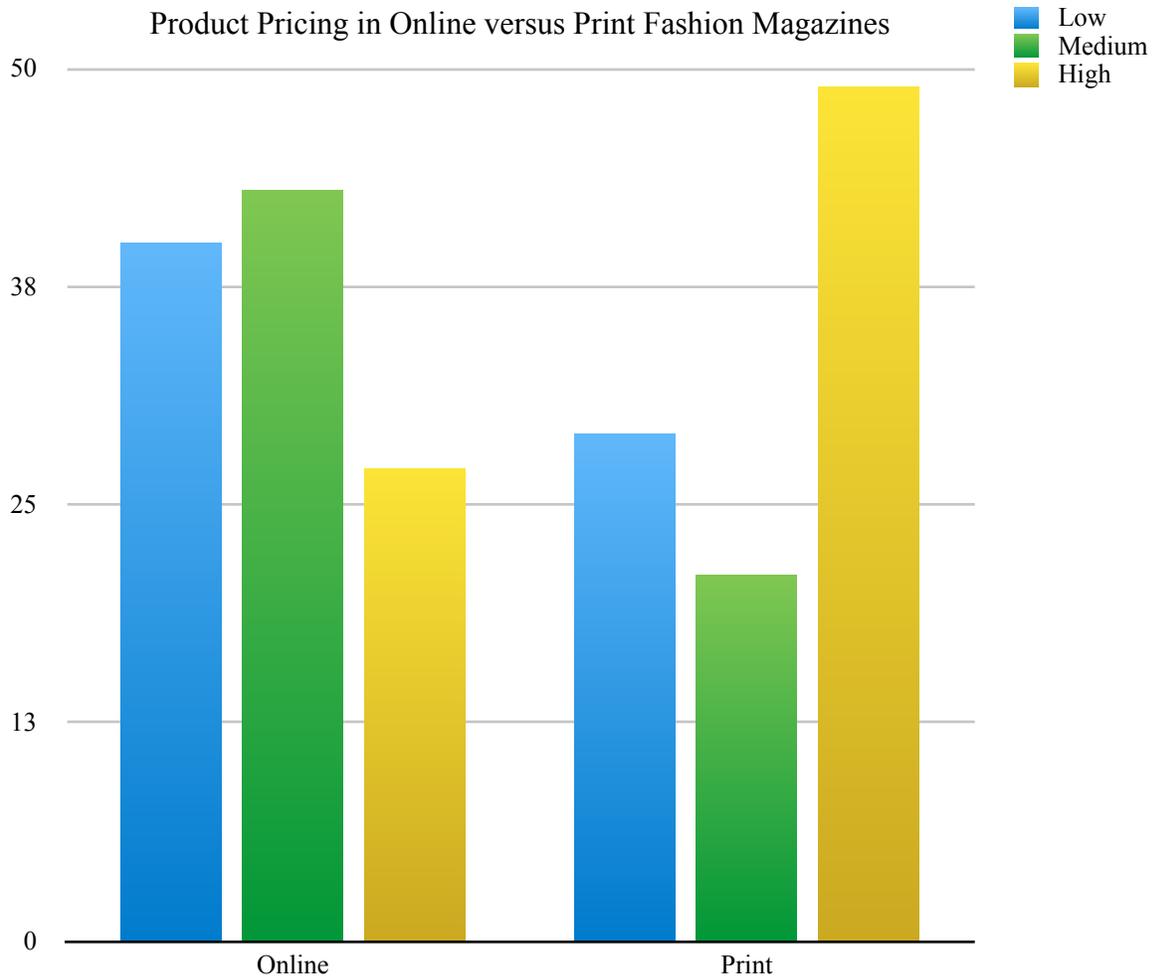


Figure 8. This chart represents the product pricing in print versus online fashion magazine articles. The results indicate that online fashion magazines present a wider span of price ranges ranging from low (under \$150) to high (above \$500), while print fashion magazine's are more likely to feature higher priced product.

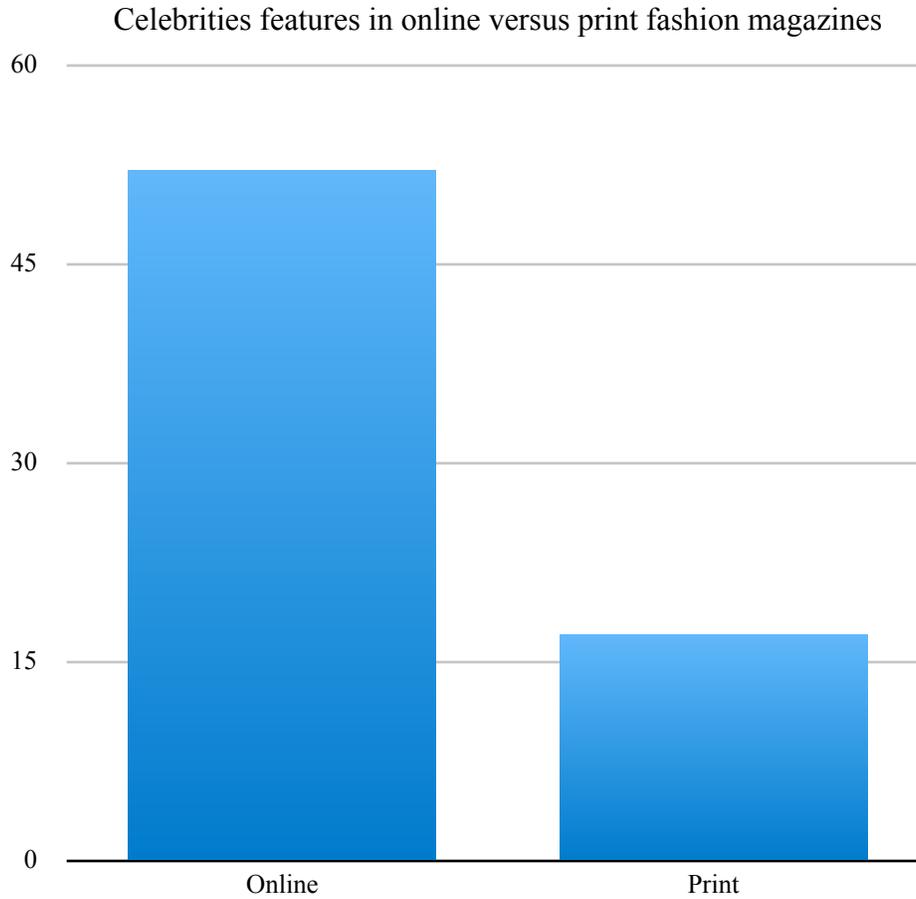


Figure 9. This chart compares how often print fashion magazines feature celebrity content versus their counterpart websites. Results indicate that online, fashion magazine's are more likely to feature celebrity content than their print editions.

9. Appendix C

VOGUE

Her stepsisters were spoiled. They wore beautiful clothes while Cinderella had to wear rags.

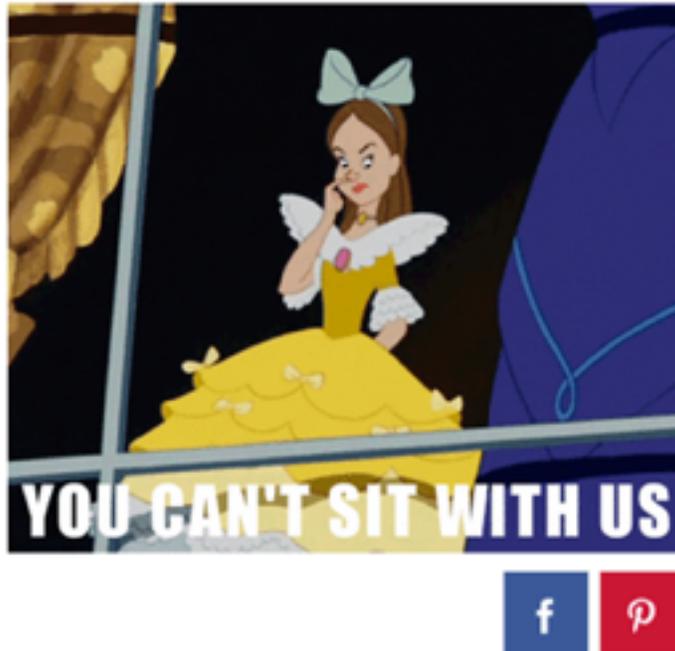


Figure 1. A GIF (a type of file format that supports moving images or videos on a computer) from the article “Cinderella in GIFs: An Abridged Update of the Fairy Tale Classic” on vogue.com. The article created used a number of scenes from the classic cartoon Cinderella to create their own pop culture referenced jokes. This one in particular uses a reference from the popular movie “Mean Girls,” starring Lindsey Lohan, written by comedian and actress, Tina Fey.



Jillian Bennett, 20

Toronto | [Sidewalk Style](#)

Incorporating the 1970s trend to my wardrobe consists of flared jeans. I love this trend because it is subtle and can go with any outfit while still being stylish.

Figure 2. An image and description from the article “That 70s Look: 8 Style Panel Members Show off How to Rock This Season’s Biggest Trend” from fashionmagazine.com. The image shown is of twenty-year-old fashion blogger Jillian Bennet showcasing the way she wears the ‘70s trend of the season. Since the article features millenials such as Bennet, it may appeal most to women of similar age who may look to bloggers their own age for style advice.



She diligently keeps tabs on the best looks coming down the runway.



Figure 3. A slideshow figure from the article “North West Is The Best Fashion Intern,” on harpersbazaar.com. The image is from a series of celebrity Kim Kardashian and rapper Kanye West’s daughter, North West. The article narrates several photos of North West, pretending she is a fashion intern from all the fashion shows she attends with her celebrity parents. The entire article itself is a parody, suited towards a younger audience familiar with pop culture and the fashion industry.



Figure 4. An image from an editorial spread titled “Razor’s Edge,” found in the January 2014 issue of *Vogue*. The entire outfit is by a single designer (Céline), therefore advertising relationships may play a part in the presentation and styling decisions of this photoshoot.

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