

**The Death of Print Magazines in Fashion: The Fight to Stay Relevant During the Digital
Era and a Look at the Future of Fashion Print Magazines**

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Table of Contents

Abstract	2
Introduction	2
Historical Overview	4
Literature Review	8
Development of <i>Bisous Bisous</i>	16
Recommendations	22
Conclusions	26
Tables and Figures	27
Bibliography	28

Abstract

We have found ourselves in a digital era. For the past ten years, the public's Internet usage per day has skyrocketed across all age groups, which in turn, has had an effect on the print industry (e.g. books, magazines, newspapers). As technology has progressed, many have turned to online magazines and journals to receive their fashion news. Given this rapid advance in digital technology, in my honors thesis, I plan to focus on the effect of digital media on print, specifically in the context of fashion magazines. Specifically, I will explore the history of the fashion magazine, its efforts to stay relevant, and make predictions about the future of print magazines. Overall, I predict that while the magazine industry continues to branch off into various other digital alternatives in order to stay relevant, print will continue to serve as an important fashion news outlet, as the fashion industry and demand for fashion news will continue to grow.

Following these predictions, I have also created an original fashion magazine issue, available both digitally and in print. The content of this magazine includes advertisements, articles, and interviews that highlight the future of the fashion industry, as well as current trends and relevant topics.

Introduction

As a child, I began to collect fashion magazines due to their beautiful photos and exquisite designs that were splashed across many of the pages and less for the actual journalism and written content inside. However, over time, I have become more interested in the fashion industry, trends, and luxury designers: I not only became a peruser of fashion magazines but also an avid reader. I had a yearly subscription to *Vogue* and would always be caught reading *Harper's Bazaar*, *Cosmopolitan*, or *Allure* while in the doctor's office waiting room or while

standing in line at the supermarket. Today, if you look at the ways that we consume fashion media, many readers are more likely to pick up their smartphones to check daily fashion news than a magazine, which has led me to think about how the rapid increase in digital media and technology impacts the global print fashion magazine industry.

When looking at simply my own consumption, my digital intake outweighs the print. While I still have my print *Vogue* subscription, I am likely to indulge in daily fashion news via online fashion news outlets, social media, and YouTube. The Internet not only offers a variety of different free news sources and magazines, but it also gives us the opportunity to become creators ourselves. Back in 2020, during the global pandemic, I created my own online fashion blog in order to share my personal trend predictions, my opinions on brands and designers, and fashion updates with my readers. Others such as celebrities and social media influencers have been making brand deals with fashion companies for the past five years and, as a result, are spearheading fashion trends and impacting their followers' shopping patterns. Another alternative is Youtubers who film their reactions to recent runway shows and designer collection drops. With all of these new ways to read, listen, and learn about fashion, many of them with free access, one important question to ask is whether and how these digital consumption patterns would affect the future of print fashion magazines. As print sales numbers and monthly readers over the past decade have been falling as a result of these digital trends, as will be further developed throughout this paper, does it indicate that the printed fashion magazine will become extinct and otherwise be replaced by online magazines, social media, and blogs? (Turvill, 2021). While there exists a large amount of data and current literature on sales and subscription numbers and the transition from print to digital media within fashion, there is little information on the impact that

social media platforms, bloggers, and content creators have on the print industry and on the future relationship between the two parties.

Thus, in my thesis, I aim to explore the future of the fashion magazine industry by first looking at its history and development, its sales in recent years, as well as, the steps taken by traditional print magazines in the past and present to stay relevant. Then I make predictions about the future of print fashion magazines and provide suggestions to help the fashion magazine industry continue to be relevant. Using previous research on this topic and other data about the rise of social media and content creators, I review the decline in the relevancy of print fashion magazines and identify a current link between the digital era and print in order to make recommendations that can benefit the print industry in the future.

Lastly, building on my research on this topic, I present a fashion magazine that I have created. As an individual with a creative mind, I believe that creating my own magazine that focuses on the future of the fashion industry, has allowed me to explore the process, work, and cost that goes into a magazine's production, which complements my research. This magazine incorporates my individual photography, journalism, and my friends that I have met throughout my time living in New York City while attending Pace University, as well as my friends that I was able to meet while studying abroad at the American University of Paris. I chose to produce the project in both a print and digital form, which caters to all audiences and makes it easily accessible to everyone.

Historical Overview

Before the creation of the fashion magazine that we know of today, fashion was circulated in a different form. During the 17th century, fashion ideas first began to be disseminated in France through the use of fashion plates and dolls. This type of circulation was

used to promote Parisian fashion and document fashionable styles throughout Europe (Steele, 2017). Then during the 1670s, Donneau de Visé's *Le Mercure Galant* was the first to feature these engravings in a printed form (Nevinson, 2010). For the fashion industry, this new type of art was in many ways a form of advertising and news. For the bourgeoisie and the aristocrats, these engravings were the basis of their court, military, and theatrical style. Because of this, fashion plates at this time were solely targeting the upper class.

During the late 18th and 19th centuries, these types of fashion publications became more accessible to a variety of consumers. In 1731, the *Gentleman Magazine* was published by Edward Cave in London, and similar publications began being produced under the same term: a magazine. These were full of essays and articles from a variety of journalists, and some magazines, like the *Lady's Magazine*, targeted women by using these fashion plates to update them on the most popular trends of the month, season, or year (Ingham, n.d.). Styles were constantly changing, and during this era, fashion sketches targeted both the upper and middle class to show women what was in style in London and Paris at the time. In turn, these publications helped to define social class by anticipating new and trending styles that the women could then show their seamstresses in order to have the best looks for the upcoming season.

Across the water in America, fashion plates also began to become popular; however, it is believed that the Americans simply copied British and Parisian plates, claiming them as their own. Because America's cultural identity was in many ways based on Europeans after the American Revolution, there was a desire for a revitalized European fashion style. Some circulations, like *Godey's Ladies' Book*, claimed to feature Americanized styles, yet they were typically copied from French originals (Steele, 2017). Others chose not to print fashion plates entirely, even though style advice was what American women were searching for. Instead, those

readers had to rely solely on written descriptions of trends and styles. However, all of this changed for readers during the 19th century.

The year 1867 marked the beginning of a new type of magazine focused solely on the lives of women from a fashion lens with the founding of *Harper's BAZAAR* by the Harper & Brothers New York publishing firm. Over the years, the magazine became the first to accomplish many things: advocating for women's rights, looking at fashion in the context of culture and art, taking art out of the studio and into the real world, putting a man on the cover, introducing the world to Kate Moss and moreover, it's greater than 150-year lifespan (Bailey, 2020). After the success of *BAZAAR*, other prominent fashion magazines popped up in the United States and abroad. 1886 was the beginning of *Cosmopolitan*, and 1892 brought the first publication of *Vogue*. Fashion magazines continued to flourish throughout the remainder of the 19th and 20th centuries.

Every fashion magazine was a little different, with some being dispersed weekly, bi-weekly or monthly, but all were created not just to educate women on what was in style during that moment but also to entertain. A typical fashion magazine was full of fiction, fashion, and superficial articles perhaps about one's horoscope, dating, or celebrity gossip (Breward, 1994). Because of all of the articles and illustrations lining the pages, production costs sky-rocketed, and magazine publishers started to look for financial assistance in the form of advertising. At this time, advertisements were typically a few lines about a product or service that was for sale. In Figure 1, showing a list of magazines from 1889 with rates for placing ads, both *Cosmopolitan* and *Harper's BAZAAR* (here written as *Harper's Monthly*) have rates of three or more lines for \$12 each or two lines for \$15 each (O'Barr, 2010). Now that may not seem like a lot of money,

but with inflation today, that is between \$364 and \$455 per line. Because of ads, magazines were able to stay in business and continue to produce affordable publications for their readers.

When first produced, fashion magazines were only able to include fashion illustrations, but as technology progressed into the 20th century, photography was able to be added to the pages and used for advertising purposes. This new type of media and technology allowed photographers, with the help of models, to aid in the rise of couture designers like Schiaparelli, Chanel, and Lanvin (Parker, 2014). Readers were able to learn about these brands, their values, and in turn, many began to shop their collections.

During this century as well, was the rise of the infamous group Condé Nast. In 1905, Condé Montrose Nast purchased *Vogue* and began to grow the empire. In 1916, *Vogue* hit overseas markets with its publication in Britain, and as it developed, the brand became known for targeting an elite audience (Товмаса, 2018). Through the work of Nast and later successors like Emmanuel Alt and Anna Wintour, *Vogue* has become known to many as the most influential magazine in the world. But, *Vogue* was not the only publication making history during this time. *Women's Wear Daily* was first released in 1910. The magazine was developed to have the speed of daily newspapers with the appearance of a fashion magazine (Ginsberg, n.d.). As the cycle of fashion was speeding up and trends were quickly coming and going, a daily look at what was in style was essential for women who wanted to stay up-to-date with fashion trends.

Now we have entered the 21st century, a time of digital advancements and a time of big change in the fashion industry. Today, there is a new competitor for fashion magazines: the internet. In order to retain readers, much of print media has fallen victim to the digital revolution by producing online content or getting rid of their print format entirely. Readers are turning to online sources like social media, Youtubers, bloggers, and online publications to learn about

fashion and trends. A study by Statista estimated that in 2020 there would be approximately 32 million bloggers online in America (Statista Research Department, 2016). With such a high number of creators, many of which produce daily fashion content, readers enjoyed the authenticity that these blogs provided. Laird Borelli-Persson (2021) from *Vogue* described how this new form of fashion journalism was seen as more personal and made the industry seem less exclusive to readers (Borelli-Persson, 2021). This resulted in readers starting personal blogs of their own as well. With the popularity of online publications, magazines needed to make changes. At the beginning of the 21st century, Style.com decided to break the print/digital divide (Borelli-Persson, 2021). This transition of fashion news and media being available online resulted in many magazines making the same changes. Today, magazines like *Vogue*, *Cosmopolitan*, *Harper's Bazaar*, and most others post daily content online and offer online subscriptions in addition to their print subscriptions.

Literature Review

The Rise of Digital Technology and its Impact on Magazine Readership

A large body of literature has suggested that fashion magazines have made a transition from print to digital mediums, which has led to changes in their sales and subscription numbers over the past decade. These findings are relevant to discussing the future of these magazines.

Following the invention of the Internet in 1969, the laptop in 1982, and the iPhone in 2007, the world has seen global technological advances. With new and exciting technology being released all the time, the amount of time users spend online has also increased each year. While one may assume that there has been a shift from traditional to digital media, as Buckle et al. (2019) argue, this transition was not typically quantified (Buckle et al., 2019). Within their study in 2019 that involved Internet users whose ages range between 16 and 64, the Global World

Index team quantified and discovered that the average internet user spends 6 $\frac{3}{4}$ hours online (Buckle et al., 2019). This number includes their time spent on smartphones as well as their time spent on the computer and tablets. Now, these 6 $\frac{3}{4}$ hours make up approximately 60% of each person's waking day, compared to the 43 minutes, or 6% of the waking day that they estimate to be reading printed press such as newspapers and magazines (Buckle et al., 2019). When Buckle et al. (2019) looked at solely the online media behaviors of those surveyed, they estimated that 8% or 59 minutes were spent reading online press (Buckle et al., 2019). Therefore, average Internet users spend about 10 more minutes a day reading online than they would by picking up a newspaper or magazine. Given this information, it makes sense that many magazines are beginning to adapt to the digital climate in addition to keeping their print sources. Having a digital medium allows for the opportunity to be in front of the reader for a longer time each day, especially if they have already obtained that reader as a print consumer.

Buckle et al. (2019) further broke down this data to explore the average amount of time that each age group spends reading printed press versus digital. Millennials were found to spend the most amount of time, 47 minutes, reading print, while surprisingly, ages 55 to 64 read print the least, with only 30 minutes of time a day spent reading print compared to their 1 hour and 6 minutes spent reading the press online (Buckle et al., 2019). While this statistic may be surprising, what is not is that regardless of age group, users are more likely to look for their news and updates via the Internet than by picking up the daily newspaper or purchasing a magazine. At least these days, magazines are more aware of who their target consumers are and how they access their publications.

The Increasing Popularity of Fashion Bloggers and Social Media Influencers

Fashion magazine online publications and websites are not the only ways for readers to learn about fashion news, trends, and updates. While magazines began to establish their relevancy online, a new competitor was entering the domain of fashion journalism - the fashion blogger. McQuarrie et al. (2013), from the Oxford Press, noted in the documented 11 fashion blogs that they studied, that all bloggers started as ordinary consumers, stating their blogging journeys as a personal journal that focuses on fashion (McQuarrie et al., 2013). It seems that many of these bloggers did not intend to make it big but instead got lucky in terms of their number of readers, which eventually led to brand deals, modeling contracts, and paid partnerships. For these bloggers, what makes their platform different than magazines is that they are not being run by industry professionals, but instead by peer consumers (McQuarrie et al., 2013). McQuarrie and their colleagues found that readers are seeking an honest resource that is not necessarily aiming to make profits, but instead is an unbiased taste resource that is able to share their favorite fashion styles with their readers (McQuarrie et al., 2013). But is there a market for this type of personal journalism? The authors found that there were over 170 million blogs worldwide in 2011, with a rapid daily increase of 100,000 being added per day. Not only that, but at this time, they also found that a majority of Internet users also read at least one blog per day (McQuarrie et al., 2013). Currently, over ten years later, more than 600 million blogs currently exist across the world, providing readers with many other options about where and how to discover and read fashion trends and news (Crestodina, 2021). However, this did not make fashion magazines a thing of the past, as many bloggers have gained inspiration from these magazines; others copied aspects of this successful medium such as photography, aesthetics, and vocabulary (McQuarrie et al., 2013). The fashion blog however was not the magazines' only competitor to emerge from the digital era.

Besides reading fashion news from online blogs, readers also have the opportunity to discover information on various social media platforms. As the Global Web Index showed, the average user spends approximately 2 hours and 19 minutes a day on social media, but when they are between the ages of 16 to 24, that number has increased to 3 hours (Buckle et al. 2019). Therefore, it is likely that these users have come across fashion news and updates while scrolling through social media. The two most popular social media networks in the fashion industry are Facebook and Instagram (Chevalier, 2021). With the rapid growth of these social networking apps, there have been a number of users who have been coined as influencers, specifically on Instagram (Hanusch & Maares, 2018). These influencers create curated content rather than the personalized take that the average user has when it comes to their content. The goal for these influencers is to create a brand for themselves by planning their posts days in advance and having an aesthetically pleasing feed for their followers. Even though these posts are often curated, edited, and planned, users still classify them as more trustworthy and authentic than lifestyle journalists and magazines (Hanusch & Maares, 2018). In many ways, the influencer is the newer version of the fashion blogger: influencers stem from an ordinary lifestyle, have an engaged list of followers that they are able to have instant access to, and many of them are posting new content daily. In the same way as the blogger, in the eyes of the average follower, influencers are not seen as advertising a product or brand to them, although in many ways they discreetly are compared to obvious advertisements within a fashion magazine.

Influencers spend a large amount of time producing, editing, and planning their content for social media posts, for many of whom, it is their full-time job. Thus, followers have to ask themselves how these social media influencers are making money. Instagram influencers, like bloggers, are able to make themselves an income through commission on sales from the products

that they post on their feed or stories. For fashion brands, influencers are seen as a type of digital marketing; for example, in 2019 the market size of the global fashion marketing spent on influencers was approximately \$1.5 billion dollars, with an estimated growth rate of 35.7% between the years 2020 and 2027 (Lee & Shin, 2021). With such a large amount of money being spent by fashion brands on these influencer marketing campaigns, that is money not being funneled into various different print magazine outlets.

Fashion Magazines' Efforts to Stay Relevant

Therefore, magazines were forced to make a change. As the industry saw readers' desires for online publications rise since the early 2000s, many fashion magazines have begun to make the switch to both print and digital subscriptions, while establishing a website with daily fashion news. However, this switch to digital was not a simple one, as magazine publishers and their media teams have faced challenges regarding readership and their audiences. Within the book *Remake, Remodel* by Brooke Erin Duffy (2013), her fourth chapter entitled “Rethinking Readership: The Digital Challenge of Audience Construction” focuses on the different audience approaches that must be made depending on the magazine’s print versus digital format (Duffy, 2013). The magazine companies focus on online metrics and tracking activities to understand their audience better (Duffy, 2013). Hannah Morrill, the online editor at InStyle.com at the time of Duffy’s book, shared that their research discovered that InStyle’s online reader was younger and had less income than their average print subscriber (Duffy, 2013). InStyle.com and many other magazines have found similar results that the articles that would do the best online were those targeted to the younger generations. These articles have the ability to be a little racier, center around social media, and cover topics and celebrities that are more known by younger readers. Those same magazines also knew based on their print readership data, that if those types

of articles were to go to print, readership would not react the same way, as the older, wealthier readers would be more interested in luxury fashion and less surface-level topics.

However, this was not the case for every magazine. As Duffy (2013) noted, based on readership data some magazines had the ability to “soft-launch” their articles and ideas online first. An example of this was described within Duffy’s text when she interviewed an anonymous female source. The woman described a sex blogger who published once a month under the title *Avert Your Eyes, Shy Readers*. Since these posts typically garnered the most clicks, they began to create print content around it (Duffy, 2013). Because their online and print readers were primarily the same, this publisher and others like her, ultimately found that the articles and columns that gained the highest amount of views online also lead to the largest amount of sales and print readership. In this regard, many magazines use digital technology to their advantage to better understand their audience and gain readership both digitally and through print publications in order to stay relevant.

Given increasing social media usage and influencer marketing, fashion magazines have definitely taken notice of users' time spent on social media and have attempted to stay relevant and compete with the influencers on these social media platforms. The Association of Magazine Media’s *2021 Magazine Media Factbook* showed the growth of various fashion magazines' social media channels over this past year. The two that stood out the most were *Vogue* and *Cosmopolitan*. When looking at the average monthly audience of magazine brands (which is not exclusive solely to fashion), *Cosmopolitan* ranked seventh in unique mobile web visitors (MPA, 2021). The brand’s website covers a variety of topics like style, beauty, sex, celebrities, and more, which allows them to consistently bring in a large number of monthly visitors since their articles are spread across various tastes. When looking at their website, their content seems to

cater to Generation Z and Millennials, by focusing on dating, astrology, and stars from shows like *The Bachelor* and *Euphoria*. *Cosmopolitan* also ranked seventh in unique video users and seventh in the overall total brand audience while falling in third for most page likes on Facebook (MPA, 2021). It was not the only fashion magazine to make the list.

Vogue ranked high as well, securing the number two spot when it came to 2021's unique video users (MPA, 2021). When looking at the video content that they produce on their YouTube, the brand targets a wide range of ages with their content, featuring stars including singer Mariah Carey and supermodel Beverly Johnson, who cater to an older generation, and others such as Youtuber Emma Chamberlain and actress Alexa Demie, who both cater to Generation Z. Some of the brand's most popular video types focus on celebrities showing seven styles for seven days or walking the audience through their daily makeup routine. With this type of content, they are able to capture their own followers' views as well as the celebrity's fanbase. *Vogue* was able to secure the second-place spot based on its number of Instagram followers as well (MPA, 2021). Overall, it seems that the magazines that focus on who and what is trending among Generation Z and Millennials at the time tend to gain a greater audience online.

The Future of Print Magazines

However, merely because we have found ourselves within a digital era does not mean that everyone is ready to throw away their love for print magazines. For many readers, they love the physicality and ownership that a print magazine offers. According to the 2021 Magazine Media Factbook, 64% of 18-34-year-old magazine readers say that they love the touch and feel of a printed magazine, even in the digital age (MPA, 2021). The physicality that the print magazine provides allows them to have a connection with the magazine and have the ability to flip through the pages. For the younger generation, being able to turn the page and interact with

their senses is much more satisfying than scrolling through the computer (MPA, 2021).

Generation Z scrolls through their feed all day during school, work, and their free time, that the physicality of the print magazine provides an escape from their digital reality. Similarly, there is a sense of ownership. The Association of Magazine Media found that the average magazine reader keeps 33% of their magazines, and another 30% claim that they never throw their magazines out (MPA, 2021). The ability to cherish print magazines, like collectibles, shows the value that many readers have towards print and a reason that the death of print magazines has been a rather slow one.

This value is consistently manifested in sales and subscription numbers. William Turvill, of the Press Gazette in the UK, created a table using data from the Alliance for Audited Media documenting the effect that COVID-19 and the development of social media between 2019 and 2021 had on the number of magazine subscriptions. The data shows that the top fifty magazine circulations at this time are still dominated by print, even though annual print numbers are steadily declining. Ultimately, the percentage change from 2019 to 2021 for print magazines is -6.9% versus digital, which is at +69.75%, the pure number of print subscriptions comes to 116,354,931 in 2021 versus the 7,319,262 digital subscriptions at this time (Turvill, 2021). That equals approximately 15 times more print subscribers than digital ones. When looking specifically at the fashion magazines that fall into the top fifty circulations, *Cosmopolitan*, *InStyle*, *Vanity Fair*, *Vogue*, *Allure*, *Essence*, and *Elle* round out the rankings. Between 2020 and 2021, *Cosmopolitan* saw a change in paid and verified print circulations, verified being the free copies that are provided at the doctor's or dentist's offices, of -9.1% and *Elle* saw a change of -3% (Turvill, 2021). Coincidentally, both are owned by the publishing company Hearst. On the other hand, *Vanity Fair* saw a change of 5.9%, *Vogue* of 2.5%, *InStyle* of 0.7%, *Essence* of 0.7%,

and finally *Allure* with 0.6% (Turvill, 2021). Interestingly enough, *Vogue*, *Vanity Fair*, and *Allure* are three of the circulations owned and operated by Conde Nast. Based on these numbers, while overall print magazine subscriptions are declining, the same is not true for print fashion magazines, as more than half of the fashion titles that fell into the top fifty circulations actually saw a positive increase in subscription numbers between 2020 and 2021. Instead, print fashion magazines are growing and the rumored death of this industry is simply just a rumor at the moment.

Development of *Bisous Bisous*

The idea of my magazine *Bisous Bisous* came about when I thought about the best way to put my four years at Pace University into one product. This circulation allowed me to combine my love for fashion, photography, and writing, while also allowing me to incorporate many of the amazing people that have shaped my college experience in NYC and during my semester abroad in Paris. Similarly, it combines my Arts and Entertainment Management Major, as a fashion magazine falls under the category of both art and entertainment, with my double minors of Fashion Marketing and French Studies, since most of the internal content of the magazine centers around both fashion and Paris. Ultimately, this magazine is able to be a physical, representative culmination of my four years at Pace University and something that I can take with me after I graduate.

Once my idea for the creative thesis was finalized, a name needed to be chosen. *Bisous Bisous* was named after the French phrase meaning XOXO or kisses and hugs. When I think of this common phrase, I am reminded that it is often written before one's signature at the end of an email, letter, or card. This magazine, in a way, is my goodbye letter to Pace University and college before I graduate and welcome my future with open arms, so it is only fitting to sign off

on my four years of undergraduate studies with *Bisous Bisous*. I also found the name quite fitting to the current state of the world, especially at the time that this idea was first being brought to life in September of 2021. Kissing and hugging have not been actions that the world has been highly engaged in recently due to COVID-19. However, the “new” normal is settling in, and the world is beginning to learn how to cope and continue to move on after the tragedies of the past two years. As the situation is beginning to look more optimistic, kisses and hugs are something that hopefully is in the future of society, even if it does seem like a small piece of normalcy. This directly ties into the theme of this issue of *Bisous Bisous*: the future of the fashion industry.

This theme was chosen because I believe that I, much like many of my peers and friends, am a part of the future of this industry. With each flip of my magazine, I provide readers an introduction to the future professionals of the fashion industry in two very exciting fashion hubs: Paris and New York City. Because my senior year was split in exactly the same way, I wanted to give readers a glimpse into the past year of my life and the amazing people that I was able to surround myself with along the way. Through networking, meeting people online, and reaching out to friends, I was able to create a connection with each of the people photographed and interviewed within this magazine. And with each turn of the page, *Bisous Bisous* readers are able to read original content and interviews, while enjoying my personal fashion photography as well.

I began the process of creation with an analysis of three popular magazine titles, *Vogue*, *InStyle*, and *Harper's BAZAAR*, in order to better understand the structure and content of a typical fashion magazine. The *Vogue* issue that I chose was from April 2021 featuring Selena Gomez on the cover and encompassing the theme of “Homeland.” Within these 109 pages, the issue included articles that related to this theme such as “No Place Like Home”, which focused on creatives and how they have been spending their time in quarantine, “Fun City”, about the

London interior designer Jermaine Gallacher's design aesthetic, and "Paris Match", written on the design duo Festen and with glimpses inside of their home. Other articles were also thrown in about innovative eye treatments and vinegar sets. Ultimately, each article tied back to this theme of "Homeland" whether it was obvious in the pieces about one's home or less apparent like in how to stock your pantry. I also looked at the advertisements within this edition. Not surprisingly, over fifty percent of them fall within the categories of luxury clothing or beauty.

The issue of *InStyle* I selected was published in September of 2021, featuring Jennifer Aniston as the cover star and spreading over 191 pages. The articles tie directly to the name of the magazine, as most of the pieces are about the current trends within fashion and beauty, including titles like "Fall Layering Favorites", "The Maximalist", and "The News within Fashion." Celebrity features included Zoë Kravitz, Halle Berry, and of course Jennifer Aniston. Compared to *Vogue*, the articles within this magazine are much shorter, with most being only one or two pages long, while some of the *Vogue* pieces range between ten and twenty pages. Therefore, the number of articles was much greater when reading *InStyle*, but the depth and seriousness of those articles were more surface-level than in *Vogue*. When it came to the advertisements within this title, again luxury fashion and beauty were the top two categories.

My final analysis was of the August 2021 issue of *Harper's BAZAAR*, featuring model Gigi Hadid on the cover. The magazine included 109 pages, and the theme of this edition was the "Return to the Stage" as, at the time it was published, the world was beginning to return to a bit of normalcy. To follow the theme, some of the articles include "Leaps and Bounds" about the industry of dance moving forward, "Suit Up" regarding the trend of tailoring as consumers were returning to the workforce, and an article on the return of the bold lip. When it came to this magazine's advertisement selections, fashion and beauty yet again were printed the most. In

many ways, *Harper's BAZAAR* was a content combination of *Vogue* and *InStyle*, as it was able to incorporate many short trend articles while also including more detailed and serious pieces on culture, news, and science.

When creating the content and layout of my own magazine, I decided to steer more in the direction of *InStyle* as trend reports and staying up-to-date on what is currently happening within the fashion industry are my favorite types of articles to read and write. I decided on a 152-page magazine, including the front and back cover, because it was a nice middle ground between the longer issue of *InStyle* and the smaller edition of *BAZAAR*. I also chose, similarly to *Vogue* and *Harper's BAZAAR*, to keep my articles to a set theme. Again, the theme that I chose was "The Future of the Fashion Industry". Therefore, most of my articles are about consumers' hopes for the industry, up-and-coming designers and creatives, and current trends within fashion while also incorporating where I hope my future takes me: Paris and New York City. In order to tie the magazine back to this paper, I also included multiple pieces on the future of the print fashion magazine industry, which can also be categorized as a part of the future of the fashion industry.

Looking specifically at the content of my articles, most of them fell under trend reports, interviews, or opinion pieces. For my trend reports, I used research based on color trends, pattern trends, interior design, and popular social media influencers to create those articles. My opinion pieces incorporated my thoughts on the negative sides of the industry, such as the lack of authenticity, diversity, and representation, and my thoughts on the future of the print magazine industry. A large part of my magazine articles falls under the category of interviews. Because I wanted my project to detail the future of the industry, both from the perspective of the creatives and the consumers, it was important for me to include them and their opinions as well. I chose to keep an interview format for most of these articles so that the readers could read the unedited

responses of the interviewee. I felt that this allowed the true voice of the interviewee to speak through the text and also allowed for a more personal connection between the reader and the person being interviewed. The only interview that is written in a story format is my cover story: “An Intimate Conversation with Sophie Olszak”. This story is the longest, and I felt would be easier for the audience to follow if it was told like a story rather than broken up into quotes. This also allowed for my opinions, responses, and own knowledge of Sophie to be incorporated within her story and responses.

The last component of my magazine was the advertisements. Because of the common popularity of the advertisement brand categories of luxury fashion and beauty among *Vogue*, *Harper’s BAZAAR*, and *InStyle* when I analyzed them, I chose to keep my advertisements within those two sectors. I also chose to incorporate a few jewelry campaigns as well. All of the models photographed were chosen by myself or reached out to me because of their interest in the project, and all consented to have their photos shared within the context of this magazine. After the photographs were taken, I chose my favorites, did minimal editing, and then paired the photo with a brand that I felt was most personified through the potential advertisement. This required research into the general brand image of these luxury companies as well as an analysis of the typical style of their own advertisements, as the actual brand or price of the clothing worn by the model was not a direct factor. Within my photography, it was a priority for me to allow the personalities of my models to be seen through these photographs and for them to feel comfortable in the clothing that they chose to wear, which I believe is able to be seen as the reader flips through each page of my finished product. Overall, like the magazines that I analyzed and most on the shelves everywhere, these advertisements made for over half of my magazine’s content.

In order to edit and develop the project, it was necessary that I found a suitable computer software or application to help me piece the magazine together. Through internet research, I came across the site LucidPress, an application created by Lucid Software that allows for the creation of business cards, posters, presentations, and of course, magazines. The software was fairly simple to use, and once the project was complete, I brought it to Unique Print NY in order to have it printed. I chose to print a small number of copies for the presentation and for myself to keep in order to keep costs low.

Because of the limited quantity of magazines that I chose to print and also due to the rise in technological innovation, I chose to publish the magazine in a digital format on my personal fashion blog as well. This would allow for a free and easy way for all of my friends, family, and readers across the world to read, share, and view the magazine from cover to cover on their phones or computers, something that would not be possible if only the print option was created. The full magazine is available to be viewed on this site in a PDF format, allowing the reader to flip through the pages similarly to if the magazine was in print, and will continue to be available on that platform for as long as I own the domain. However, simply uploading the magazine as a PDF for viewing does not allow the audience to interact with the magazine. Therefore, I also uploaded all of the advertisements and articles separately so that readers could skip the articles that they do not want to read or go back to a certain article to read again simply by searching. This is quite similar to the format that magazine websites will utilize, by allowing paid members, or often free users, to flip through the physical magazine with the full experience of the publication, while also uploading all of the articles separately, dispersed among their regular daily content, in order to gain more readership.

Digitalizing my magazine also came with a few other benefits that allowed me to expand my audience. With access to a computer, a reader who only speaks French or Spanish has the option to translate my writing to their mother tongue, rather than trying to understand based on their knowledge of English. While this is not possible for the print or PDF version of the magazine, all of the individual postings, as well as the rest of the site, are able to be translated by the browser in a few simple clicks. Utilizing a digital option also allowed those readers with visual disabilities to also enjoy my content. Because of the innovative technology that WordPress, the host of my blog, installs into its code, the magazine can be read aloud by the computer for someone who is visually impaired. Ultimately, by utilizing both a print and digital format, as well as constantly advancing technology, my magazine is able to be accessible to a variety of people, of various abilities, across multiple platforms, and even in different languages. This allows me to expand my readership and expand the impact of my writing.

Recommendations for the Fashion Magazine Industry

After conducting my review of past research and publishing my own magazine, I suggest that while the print magazine industry as a whole may begin to slowly die out, the future of print fashion magazines is still bright. This suggestion can be supported by the various literary sources that I built on within my literature review, which shows the growing readership and subscriptions of magazines like *Vogue*, *Essence*, and *Vanity Fair*. Similarly, even though readers within Generation Z are quite immersed in online activities and spend many hours of their days on social media, many of them favor the physicality of print magazines - for example, the ability to flip the pages, feel the paper, and purchase these magazines like collectibles. In a way, there is a psychological reward to reading print fashion magazines for this age range. In addition, Millennials were found to be the generation with the highest amount of time spent reading print.

As their lives began offline and have quickly migrated online, this age group still has a strong attachment to the physicality of the paper magazine. However, in order to stay relevant and keep the positive growth of readers among print fashion magazines, I propose that these publishing companies and magazines should make continuous efforts to connect with their readers in order to drive sales. Therefore, I have outlined three ways that print fashion magazines can attract readers and stay relevant in the digital age.

While hopping on social media is definitely one way to stay relevant and the positive performance of magazines like *Cosmopolitan* and *Vogue* is a step in the right direction in terms of video viewership and followers, magazines need to turn these fans into more than just active followers but also active subscribers to their print content by connecting with them offline. Therefore, one way that they can stay relevant would be to utilize the idea of immersive magazine launches. After two years of being forced to stay indoors, many people may have a compensatory desire for physical connection, so why not have the publishing companies directly connect with their potential readers. The average fashion magazine is released monthly and having a launch party that is open to the public in a popular area like New York City, Los Angeles, Houston, or any other popular city would allow the company to sell physical copies of the magazines while also gaining possible new readers, as anyone walking by would be able to stop in for the event. Content featured within the magazine could be available for viewing, whether in video format on the walls, an audio format similar to a podcast in a listening room, or perhaps the cover model being present for a live interview or question and answering section with fans. These types of immersive events would incur costs but would be likely to provide the opportunity to turn into profits if tickets, merchandise, and food are sold, as well as the opportunity to increase magazine sales and future print subscriptions.

Another way that print fashion magazines can continue to stay relevant is to act as a complement to the advancing digital technology. By doing so, fashion magazines can continue to build their digital and print following with various overlaps. One way to do this would be to utilize QR codes within their print magazines that take readers directly to the magazine's website to view the articles online, easily shop the trending styles, and watch interviews and videos of the celebrities and creatives written about within the print magazine. By turning the print reader into an online reader in such a simple way as a QR code, the magazine can increase the readers' time online by having similar content linked to the page that is exclusive to the online site rather than what they may have just read in the print magazine. In order to convert those online readers to print readers, magazine websites can have exclusive content, photos, or videos that are only available to those online readers who have a print subscription. Many magazines already have implemented this strategy, and those true fans of fashion will continue to subscribe so that they can stay up-to-date with current trends and news. Another way to increase print readership is to consider these consumers as the brand "insiders". They can, in turn, gain exclusive content, merchandise, emails, and invites to brand launches, events, and interviews that the average fashion reader may not have knowledge of. Wanting to feel a part of an "exclusive group" is another positive psychological effect that magazine companies can capitalize on this.

Since these fashion magazines have identified that their future audience is primarily Generation Z and Millennials, another way that they can stay relevant is to continue to target them with curated articles, advertisements, and celebrities that are closely tied to these age groups. In many ways, these two generations are quite similar: they tend to be much more progressive, be more ethically and culturally diverse, more technologically savvy, and more highly educated (Igielnik & Peter, 2020). Therefore, while the two groups are not identical, they

can be marketed to in similar ways. By using trending celebrities and artists within the print magazines and on social media, fashion magazines would be more likely to draw the attention of these younger audiences due to these famous figures' high influence on them. Whether it is a Youtuber, Instagram Influencer, Actor, or Singer, these two generations tend to follow them on social media and therefore are much more connected to these celebrities and their lives than the older generations (Droesch, 2020). They want to read about them, see them on the covers, and see them in the advertisements of the magazines. Furthermore, with many of these celebrities having “cult-like followings”, an advertisement, cover, or article featuring this person could also increase sales numbers for the brand as fans will be more likely to purchase the print version to keep as a collectible. For example, when Meghan Markle was on the cover of British Vogue, it was the fastest-selling cover for the brand in over 103 years (Mbude, 2020). With the number of popular celebrities and figures today, the options for cover models and article features are truly endless to connect with these fans.

Conclusions

Ultimately, the fashion industry is not declining; fashion trends and news need to continue to be dispersed. While online options are available and are growing in numbers daily, print fashion magazines are still a reputable and popular way for fashion readers to stay up-to-date with the constant changes in the industry. However, if print magazines intend to stay relevant and continue to make sales, continuous commitment should be made to increase subscription and readership numbers among the rising generations. If these measures are not taken soon, the future trajectory of print fashion magazines will follow one that is similar to the death of print newspapers and journals. By creating and funding the publishing of my own magazine, I was able to identify and understand the large amount of time, money, and energy that

goes into this process. Perhaps it would be simpler to transition this process entirely online, but there is something special about holding a newly delivered or purchased fashion magazine in your hand, flipping through each page, and realizing the fact that the industry of print fashion magazines is far from dying - a new issue will be out next month.

Figure 1

A List of Magazines from 1889 with Rates for Placing Ads by J. Walter Thompson

THE STANDARD LIST OF MAGAZINES

American Garden....	
Art Journal.....	
Arthur's Home.....	
Bailou's Magazine....	
Budget.....	
Century.....	
Cosmopolitan.....	
Cottage Hearth.....	
Current Literature....	
Demorest's Magazine..	
Domestic Magazine....	
Eclectic Magazine....	
Fireside Monthly.....	
Godey's Lady's Book..	
Harper's Monthly.....	
Herald of Health.....	
Leslie's Bazar.....	
Lippincott's.....	
Our Little Ones.....	
Overland.....	
Peterson's.....	
Pleasant Hours.....	
Popular Science.....	
Popular Monthly.....	
Scribner's.....	
St. Nicholas.....	
St. Louis.....	
Season.....	
Vick's Monthly.....	
Wide Awake.....	

RATES

Three lines, or over,
\$12.00 a line, each insertion.
Two lines, \$15.00 a line.
Only FIRST-CLASS advertise-
ments received. All advertisements
will be set in column and measured
in nonpareil.
Cuts inserted and forwarded without
extra charge.
Advertisements may be changed every
insertion, and a different advertisement
may appear in each magazine, if desired.
A copy of each issue of the magazine
containing "Ad." will be sent to the ad-
vertiser. The magazines are issued
usually about the 15th of the month
before date. If you do not wish the
entire list, select such as you want
and send for an estimate. Prices
given for any magazine not on
the list, upon application.
Orders received through
any responsible adver-
tising agency.

J. Walter Thompson

ALWAYS ADDRESS

38 PARK ROW, NEW YORK, U. S. A.

Note: This figure was found within A Brief History of Advertising in America Volume 11 Issue 1 from 2010.

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