

VOGUE magazine adaptation to the new digital context of fashion journalism

La adaptación de la revista VOGUE al nuevo contexto digital del periodismo de moda

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Abstract:

This research analyzes how Vogue, as a paradigm of fashion journalism, has been adapting to the new digital context, according to the strong influence that it has on this journalist area. After a contextual introduction to the field of women's magazines, this article analyses the case of Vogue as an icon. Then, the research analyzes the web content through the following variables: target audience, main sections, type of structure, presence of its editors on the cover, advertising formats, mechanisms of promotion in social media, distribution of the main content (fashion and beauty), type and number of interactivity with readers and use of brand placement with selected brands. The research concludes that Internet has become a key ally of fashion magazines and social media has turned in a great opportunity. However, this sector of the journalistic industry must face new challenges. In the specific case of Vogue, it must be underlined that, thanks to the digital tools, this magazine has expanded its audience not only quantitatively, but also in new profiles, such as a younger audience.

Keywords:

Fashion journalism; digital; *Vogue*; brand placement; advertising.

Resumen:

El presente trabajo analiza la adaptación al contexto digital de la revista Vogue, como paradigma del periodismo de moda, teniendo en cuenta la influencia que esta publicación ejerce sobre dicho sector. Tras una introducción contextual de las revistas femeninas, se examina Vogue como icono en su sector para posteriormente llevar a cabo el análisis de contenido de su web a través de las siguientes variables: audiencia, secciones principales, tipo de estructura, presencia de sus editoras en portada, formatos publicitarios, mecanismos de promoción en redes, distribución de los contenidos principales (moda y belleza), tipo y número de interactividad con las lectoras y uso del brand placement con las marcas selectas. Como principal conclusión, se puede decir que Internet se ha convertido en una herramienta aliada de las revistas de moda y que las redes sociales han resultado ser una gran oportunidad, si bien surgen ahora nuevos retos. En el caso de Vogue, cabe destacar que la revista ha ampliado su audiencia no solo cuantitativamente, sino también en nuevos perfiles, como por ejemplo la cobertura de una nueva franja de edad más joven.

Palabras clave:

Periodismo de moda; digital; Vogue; brand placement; publicidad.

1. Introduction, justification and context

The origins of the so-called “women press”, a term barely used today except in some journalism manuals using the current term of “information specialized in fashion and trends”, go back to 1663. That year, the weekly publication *Lady Mercury* appeared in London, being considered the first modern publication destined to an eminently female target only. In the case of Spain, the most noteworthy historical background of these kinds of publications were *La Moda Elegante* and *El Correo de las Damas* magazines in the XIX century (González Díez & Pérez Cuadrado, 2009: 53).

Household, aesthetic, leisure and entertainment themes dominated those publications originally. Just like most of headlines destined to the female target, the headlines of sections referenced names and words belonging to the domestic field of women at the time, which indicated from a start to whom they were targeted to (Buitoni, 1990:7). In a way, this is still like that today. However, the current social and mediatic scenario is completely different today and women magazines have much more contents today adapted to the women of the XXI century who is looking for progress in equality of rights and opportunities compared to men.

In this same context, Zygmunt Bauman (2010) reminds us that the current society has an authentic protagonist: the consumption which seems to invade all. The world of purchase and fashion is omnipresent. The consumption, image and recreation of lifestyles through purchase of products or service contracting have been useful to many authors even to make research focused on the generation of social identities both in the case of women (Roach-Higgins & Eicher, 1992: 19-45; Johnson, Schofield & Yurchisin, 2002: 125-137; Guiry, Magi & Lutz, 2006: 74-83) and men, mainly in their professional sphere (Peluchette, Karl & Rust, 2006: 45-63; Kang, Sklar & Johnson, 2011:412-427).

The world of fashion and everything surrounding it has generated its own field of specialization in sociology (Smith, 2012), its own almost ontological science (Kawamura, 2005) and even multiple psychological theories (Stryker & Burke, 2000). Fashion, consumption society and industry of communication, mostly in the case of advertisement, are communicating vessels. Advertisement “comprises an ideological discourse that suggests life patterns” (García López, 2016: 25). Before these realities typical of the mass society, advertisement that despised women and hyper consumption, critical voices have raised defending dignity of women against their image on this kind of press in international (Foucault, 1989) and national research (Gallego Ayala, 1990).

In this context, in the current occidental societies, the female press, the same as the whole journalism, addresses a transformation in the way of communicating from media, mainly due to the digital revolution that has resulted in the development of new technologies. The digital revolution has changed our lives and has generated a volume of information unthinkable until recently and that has never happened before. The democratization of technology and the new devices “has promoted the apparition of a new user permanently connected” (Costa Sánchez & Piñeiro Otero, 2013:27). The

consequence is that informative media have been obliged to innovate and reinvent themselves independently from the sector of informative specialization they belong to. These changes have affected companies of all kinds, despise of the business object of the company. The communicative context has changed “in almost all its dimensions: technological, economic models, production forms, access, reception and use of contents” (De Aguilera Moyano, 2014: 01). Hence, Internet has presented as “reflection and metaphor of the speed inherent to the contemporary era” (Rueda Laffond, Galán Fajardo & Rubio Moraga, 2014: 208).

Javier Díaz Noci explains this whole new context by the term “convergence”, previously used in communication by Ithiel de Sola Pool, Henry Jenkins or Ramón Salaverría. Convergence has impacted different aspects of communication and from a technical perspective “it entails a greater portability of data, existence of decentralized networks, abundance of technology and applications, approach towards creation and production processes that make users become producers and acceleration of time and time limits” according to Díaz Noci, (2010:562), who also considers, from an organizational perspective, that “a trend of media towards integrated production is detected, as well as multiarea professionals, multiplatform distribution and active audience.”

New formats, new sections and contents have risen, even new professional roles and this change is especially noticeable in the specialized information, understood as the dissemination of knowledge (Fernández del Moral, 2004), overall in the field of fashion, style, beauty and trends. New formats and new professional profiles emerge to address such demand. Therefore, it is necessary that new graduates specialize.

One of this new area of specialization seems to be the world of fashion, that has turned into one of the most dynamic industries. It is one of the sectors that most interest arises and, most of all, that projects an excellent image of Spain. More and more, Spanish brands echo in the most prestigious catwalks around the world.

Spain has been successful in selling its textile production to more than seventy countries around the five continents. Some Spanish brands like *Inditex (Zara, Pull & Bear, Massimo Dutti, Stradivarius, Bershka, Oysho)*, *Punto Fa (Mango)*, *Cortefiel (Women ´secret, Springfield)*, *Adolfo Domínguez, Custo Barcelona, Caramelo, Desigual, Hoss Intropía, Armand Basi, or Amaya Arzuaga* in women fashion, *Mayoral, Tutto Picolo* or *Neck & Neck* in child fashion, *Pronovias* or *Rosa Clará*, in bridal fashion, *Andrés Sardá* or *TCN* in intimate fashion are present today in the whole world (Alanís Muñoz, Cabezuelo Lorenzo and Fanjul Peyró, 2015: 314).

According to the study titled ‘*The textile sector and expenses in clothes 2015*’ published by *EAE Business School*, the Spanish textile market grows until surpassing the turnover of 23.600 million, 0.68% more compared to the year 2013. In Spain, there are 7.854 companies dedicated to the textile production, 3% less than 2013 and 45% less if compared with the number of companies in 2004. However, the positive trend according to Marta Riera, researcher of the *Strategic Research Center of*

EAE. “Spaniards consumption of clothes share in the family budget has reduced, mainly due to the economic situation of the country since 2008”, states Riera (2015).

Nevertheless, in the same report can be observed that the trend foresees that, in the next five years, “the textile sector in Spain will be able to recover until reaching the business volume before the outbreak of crisis” (Riera, 2015). In the same report, in the conclusions, there is also reference to the positive trend in the recent evolution of the fashion market in Spain. In 2019 is estimated to be an increase in clothes expenses in our country up to 26.137 million Euros, an increase of 10.6% compared to current data. The average expense per Spaniard will increase to 567€, according to data of the Spanish fashion industry. Managing these data and keeping in mind that companies in our country export to more than seventy countries around the world, we can state that specialization in fashion and beauty is a professional option that young graduates should consider.

In the year 2016, magazines of the sector seem to have survived crisis. Between 2008 and 2013 the communication market suffered like ever before, mostly the drop of advertisement investment in conventional media, which caused an unprecedented crisis in the sector (Cabezuelo Lorenzo, 2013: 703-715). However, in that same year, the director of the Spanish edition of *Vogue* stated in an interview that in her editorial department they were experiencing “one of the most productive times of the magazine” (*El Publicista*, 2013: 20-23). Today, the sector seems to have a good health and is optimistic before the challenges of the sector. Currently, in Spain, national versions are edited from the international headlines of several publications in the fashion sector such as *Vogue*, *Elle*, *Cosmopolitan*, *Woman*, *Vanity Fair*, *Harper’s Bazaar*, *Glamour*, *Grazia* and *Marie Claire*, among some of them. On the other hand, there are national publications such as *Telva*, *S-Moda* or *Yo Dona*, which are magazines of high popular acceptance and linked to Spanish editorial groups (González Díez, 2011: 15-30).

Just as Ganzabal Learreta (2007: 71) summarizes, already in 1996 and in 1997, magazines such as *Elle* and *Cosmopolitan* released their online editions, even though that “meant practically sure losses”. Between the years “2000 and 2003, the rest of high standing women magazines launched their digital version” addressing the characteristics of the Internet user that resembles the “new reader of online women magazines: a younger public, practically an equation of male and female users in the net (56% men and 44% women) middle or middle to high class, connection from the work place.”

But, undoubtedly, among all these publications, experts highlight a paradigmatic and noteworthy case, such as *Vogue*’s case, magazine of the multinational editorial *Condé Nast International*, considered “one of the bibles of women’s high standing fashion magazines” just as this publication was defined in an interview with its director of the Spanish edition also in 2013 during the celebration of the twenty five years of the Spanish magazine, when the commemorative edition with more than 370 pages was launched and an unusual display in those years of crisis (Sáez, 2013:11).

2. Object of study

The *Vogue* journal was born in the United States as a weekly publication by the hand of Arthur Baldwin Turnure in the year 1892. The word *vogue* in French and English can be translated into Spanish as “fashion”, “trend” or simply something like “something that is fashionable”. It comes from the French word “*voguer*” (sail, row). Its discourse generates a lifestyle for its readers (Elman, 2008) in an extravagant society where distinction sets the criteria and social basis of good taste (Bordieu, 1998). Fashion expresses attitudes (Codina & Gatón, 2010: 193). Undoubtedly, from its origins the magazine intended to turn into the reference publication of those who wanted to be in fashion, cool, updated with the latest trends. After the death of Arthur Baldwin in 1909, the editor from that time called *Condé Nast* only, bought the magazine and gave it a new boost and greater diffusion. From that day on, the magazine will have a bi-weekly frequency. During the decade of 1910, *Vogue* becomes international and starts editing in Great Britain, starting its diffusion outside United States frontiers, with different results. It also came to Spain, where it was a complete failure. The Hispanic adventure lasted little, but in other places such as France, it rapidly reached a huge amount of sales. Today, its old numbers are an excellent documentary source for the study of fashion history (Andrío Esteban, 2012: 44; Prieto Paíno & Sánchez García, 2015: 47).

2.1. *Vogue*, icon magazine of the fashion sector

Despite the crisis of 1929 and two world wars, *Vogue* continued to grow in sales of publications, distribution, diffusion and social influence. In the decade of 1960 and according to the ideology of the time, *Vogue* starts getting into themes of sexual debate, striving to attract youth. During this time, the editor of the magazine is Diana Vreeland, who will become one of its historical editors and who will represent a milestone in said magazine. With Vreeland, it is the first time that the role of the female editor starts playing a huge social role of deep influence and impact in the society of the moment. From the sixties, *Vogue* covers are led by famous characters, who were fashion references for the moment, such as Twiggy, Lauren Hutton, Veruschka, Suzy Parker or Marisa Berenson, among others (Watson, 1999). With the change of decade, in 1973, *Vogue* starts to be published monthly. In that time, the chief editor is Grace Mirabella, who renews the presentation style, complying with the lifestyle of the new public.

Currently, the editor of the American edition is the renown Anna Wintour, journalist of British origin but nationalized as United States citizen. She occupies the position since 1988 and became an authentic icon of fashion, just as her predecessor Diana Vreeland did back in the seventies. In the case of Wintour, besides working as general editor of the publication, she also has the position of artistic director of all publications belonging to the editorial group *Condé Nast International*. Since its arrival in 1988, Wintour has given new demeanor to the magazine, positioning it in a leadership place against the rest. Covers now, instead of showing the pretty face of a celebrity, they show a three-quarter image, where the model exhibits her torso, turning it into a mere display to show trendy jewelry and garments. They sometimes even combine popular with

haute couture, such as *Mango* jeans with a *Carolina Herrera* shirt, presented in some exclusive fashion show. Another facet of this new *Vogue*, is embracing new talents. Therefore, Wintour has become a headhunter and a reference in the textile industry. Her vision is unavoidable when it comes to trend setting.

Led by Wintour, *Vogue* has reoriented its contents towards trendy issues, becoming the main prescriptor and an icon about the subject. On the other hand, Wintour has become an authentic “discoverer” of new brands that potentially match with the readers of her magazine. The same Anna Wintour became a magazine character and a world celebrity herself, up to the point to inspire the novel *Devil wears Prada*, 2003, of the United States writer Lauren Weisberger and the subsequent movie of the same title from 2006 directed by David Frankel. In an interview with Angeletti & Oliva (2006: 251), Anna Wintour herself stated the following about *Vogue*:

“It is testimony to the world of fashion and its protagonist at the same time. We show what we see, and we also help to create what we see. To cover the launching of collections and fashion trends is very important, but what we do outside the magazine is crucial: the support to new talent through the *Vogue*’s Foundation for Fashion or working for the Costume Institute of The Metropolitan Museum of Art listening to retailers, advertising spaces available for businesses and designers, providing a whole relationship at different levels of the industry. All these makes us more than a magazine. We are a real strength in fashion. For me, this vital part of the life of the magazine is almost as important as what we publish, because it supports fashion in a way nobody does.”

Nowadays, *Vogue* is not only a fashion magazine published in half of the world, but it also conveys a lifestyle through its main themes: daily life, design and obviously, fashion (Endres & Lueck, 1995: 417- 422). From the perspective of photography, all renown photographers worldwide have published their best pictures in its pages (Guerrero González-Valerio, 2011: 31). *Vogue* has included the work of worldwide photographers of prestige such as Edward Steichen, Toni Frissell, Erwin Blumenfeld, Irving Penn, Richard Avedon, David Bailey, Helmut Newton, Annie Leibovitz, Mario Testino, Steven Klein, Bruce Webber and Herb Ritts, among some of them (Angeletti & Oliva, 2012) and of great press editors specialized in fashion like Suzy Menkes, Polly Mellen, Babs Simpson, Grace Coddington, Tonne Goodman, Camilla Nickerson and Phyllis Posnick (Macsweney, 2012), that is without mentioning the greatest models of all times shown in its covers, like Suzy Parker, Lisa Fossagrives, Jean Shrimpton, Linda Evangelista or Natalia Vodianova (Muir, 2016). Some of its portraits are mythical, they have become authentic fashion icons and have been even edited in poster and post card format for collectors (Kazanjian & Bowles, 2011).

2.2. Spanish edition of *Vogue*

Currently, *Vogue* is a monthly publication present in a total of 23 countries. It is published directly in ten countries with its own edition. In the case of the United States, where it is born, and it also has its own independent edition in its versions of

United Kingdom, France, Italy, Germany, Spain, Japan, Taiwan, Russia and Mexico. However, in other thirteen countries it is published using the “license” form almost as a franchise. That is the case of editions in South Africa, Australia, Brazil, China, Korea, Greece, Holland, Hungary, India, Poland, Portugal, Romania and Sweden. Magazines published under this license or authorization follow the headquarters guidelines, editorial *Condé Nast International*, especially regarding key issues such as classification of sections, number of pages and graphic design.

After an initial failure in the twenties, the attempt to publish *Vogue* in Spain is resumed with the consolidation of democracy in our country after the Transition. There was an attempt to get into the Spanish market in the early eighties, although it was not successful due to the legal barriers still in effect for that period. Until then, only *Telva* and *Dunia*, of national capital, competed in this sector. It wasn't until April 1988, when finally, an edition was published in Spain, with Luis Carta as editor and Ana Puértolas as director, in a moment of great informative concentration in the sector (Cabello, 1999). Therefore, what was known as “a third generation of women magazines” started (Ganzabal Learreta, 2006: 410). Since 1988, this new edition of *Vogue* already suggests a more active woman, compliant with the new times, as per the tradition of the matrix magazine, which was a century old magazine born in North America. The Iberian version of *Vogue* has many things in common with the American one. Therefore, the Spanish version of *Vogue* also keeps its elitist and leadership pretension both in quality and sales as well as in the social class to whom is targeted to, since its potential readers must belong to the highest standing layers of society, just as its own editor, Luis Carta, mentioned according to the testimony cited by Ganzabal Learreta:

“We are elitists and we are not targeted to just any woman. Women of *Marie Claire* or *Elle* belong to a middle class, they work but have not directive positions and learns to live in a way. The *Vogue* woman is 30 years old, if she works she has a directive position, otherwise she has money thanks to family or marriage, but it is an open-minded woman, and even though she might like some small advice she doesn't need to be explained who to have an orgasm (...) The difference will be set by price and contents. *Vogue* is sold at a price of 350 pesetas and a *Vogue* dress should have a price at least ten times higher than a dress of *Marie Claire*” (Ganzabal Learreta, 2006: 409)

Vogue was introduced in the Spanish market in such a blunt way in 1988. The market of women's press in Spain is very dynamic, and competition is so high that each publication has unstoppably renewed in a continuous manner. The fact that *Vogue* is of foreign origin and that it belongs to a multinational group doesn't make it unharmable in this competitive Spanish scenario. Very much on the contrary, the magazine quickly transformed and evolved at the hand of its directors. Then, in 1997 it reduced its format and stayed with whom is its director today, Yolanda Sacristán. In 2002, the group *Condé Nast International* completes its offer in the Spanish market with the launching of the magazine *Glamour*, with a reduced format and leading women's sales, introducing what some call “the fourth generation of women's magazines” in our country. However, the big leap comes with its adaptation to the digital revolution.

3. Methodology: variables for the analysis to the digital leap

This research begins with the following starting point as hypothesis. As the luxury market increases, it has faced different challenges. One of the main challenges has been the emergence of Internet as a form of democratization and dissemination of information and knowledge.

In this context, a research question arises. Is Internet an enemy, a threat or an opportunity for luxury magazines such as *Vogue* and the whole symbolic universe of luxury business the magazine represents? Even though Internet entails an excellent opportunity for the launching and construction of brands, it is a global access media, which wide diffusion could jeopardize substantial concepts of luxury, such as tradition, rarity and exclusivity.

This study champions the following thesis: Internet is an excellent opportunity for luxury brands to build more close and personalized relationships with their consumers. The luxury sector, where *Vogue* is included, is an industry capable of reinventing itself, making allies with Internet, adapt, survive and triumph in the difficult times of the digital revolution and besides, it can generate and develop new habits associated to certain attitudes and practices of the sociocultural trends exclusive of its sector. Therefore, this research assumes as main objective, the analysis of the web of *Vogue* magazine in its Spanish edition to try to explain the evolution of the luxury printed media to the digital publication of open access. What do they have in common and that are the differences in the paper and online versions? What are its contents? And their styles? Hence, we suggest the following variables in this study:

- 1) *Audience* in Spain according to the Office for the Justification of Diffusion (OJD) and the General Media Study (EGM) both in its qualitative and quantitative profile.
- 2) *Main section* it is comprised of.
- 3) Visual, horizontal or vertical *Structure*, main colors, predominance of image or text.
- 4) *Presence of editors*, in the cover.
- 5) *Advertisement formats*, according to official advertisement rates.
- 6) *Promotion mechanisms* of magazines in social media (with special attention to *Facebook*, *Twitter* and *Instagram*)
- 7) *Distribution* of main contents (specially through the fashion and beauty binomial). This variable will be analyzed depending on the number of open themes in *Vogue.es* forums and according to the extension of each section in the web.
- 8) *Interaction* with readers, among which the number of *posts* outstands, together with responses and other forms of interaction, following other studies such as the ones of Hinojosa-Mellado (2008: 726-734). This parameter will be

analyzed, on one hand, according to the web forums, and on the other, according to comments obtained by the *posts* of the international editor Suzy Menkes, in the first *scroll* of its section.

- 9) *Brand placement* (what is the brand outlook). Is it produced in an integrated or a manifested manner? Here, we will analyze how brands appear in the magazine cover, as well as the small covers of the fashion and beauty section. It will be integrated when any kind of orthotypographic marker is shown (bold, cursive or underlined) nor audiovisual support (image or video). It will be manifested, when said markers or notices are use, in compliance with the methodological classification suggested by Cristófol and Méndiz (2015: 14).

4. Analysis and results:

As per data of *Condé Nast International* (available on www.vogue.es), the average age of *Vogue* readers is 38.5 years old, with average income of 60.000 US dollars/54.000 Euros per year, 87.5% are women and 66% have university education. In previous studies about the magazine, like the research about contents carried out by Ganzabal Learreta (2006), it is stated that the main themes of the online magazine are distributed according to the following proportion: fashion 52%, beauty 6%, advertisement 35%, other contents 7%. On the other hand, the printed edition includes more contents. Printed editions are constituted by the following sections: fashion (general, by season, accessories), novelties, people and breaking news, beauty (body, trends, cosmetic, hair and perfume), reports and meetings and living. The relevance and proportion of the sections may vary. The following data have been derived from the analysis of the nine variables suggested before:

- 1) *Audience*. From the quantitative perspective, the printed version of *Vogue* in Spain has a diffusion of 88.532 publications according to the OJD (http://www.ojdinteractiva.es/muestra_acta/medios-digitales/851/02/2015/). The printed version has 944.000 readers according to EGM. However, through its web, the magazine reaches 3.740.405 single users with 47.594.869 visited pages (as per Google Analytics) according to the data published in <http://cnworld.es/> reviewed on March 23, 2015. According to data of the *Introl* report about the web www.vogue.es for that same period, the online magazine had a total of 4728.367 visits, through 2.688.488 single browsers and 43.609.588 visited pages. This makes a daily average of 168.870 visits, 1.587.484 pages seen daily and an access of 139.417 new browsers per day. That is, the web has an average of 9.19 pages seen per user, with a duration of 4.15 minutes, that is, 31 seconds per page. From the qualitative perspective, according to a study performed in 2009 by the market research agency *The Cocktail Analysis* sponsored by the group *Condé Nast International* with usual magazine readers, the *Vogue* follower believes it is an “aspirational magazine, icon of style and guarantee of brand” and which “advertisement is as relevant as its contents” turning into a “reference of new fashion trends”. Regarding its advertisement and according to said report, in it “there is advertisement of the most luxurious and prestigious

brands, advertisements are taken care of as well as the type of brand being announced and the advertisement is almost as important as its contents.”

- 2) Sections. There are eight main sections in the *Vogue* online edition in Spain are they are divided as follows:
 - a) *Fashion*, divided into subsections of *News* (gathers the main news of the sector), *Trends* (of brands and celebrities), *Streetstyle* (fashion in the street), *Fashionpedia* (a guideline with the main gurus of the sector: designers, brands, photographers, models, celebrities, stylists and milestones), *Spy* (gathers the main events and news of fashion brands), *Dress for less* (low cost trends) and *Jobs* (where jobs offers related to the fashion sector are published).
 - b) *Beauty*, does not include specific subsections, but it handles about issues such as makeup, up to aesthetic surgeries and sometimes healthcare issues.
 - c) *Catwalks*, it is comprised by sections such as *París Fashion Week* (or the catwalk that is closer in time), seasons, designers (trend guidelines by designer) and the generic section *fashion weeks* (summary of the main events and displays of the latest catwalks in each country).
 - d) *Suzy Menkes*, prestigious fashion journalist and international editor of *Vogue*, she describes and gives opinion about the sector from her personal perspective, talking about her agenda and social life around the world.
 - e) *Celebrities* gathers the main trends of international society in their everyday life or events with worldwide repercussion.
 - f) *Brides*, it is structured by catwalk, trends (with the main news of brands) and agenda (with ideas and suggestions so that the wedding is as different from others as possible)
 - g) *Television (TV)*, section including the main videos of *Vogue*. It is divided into different subsections about fashion, catwalk, beauty, galas, confidential and breaking news (of brands).
 - h) *Blogs* from renown journalists or personal blogs of the sector such as Blanca Suárez, Clara Alonso, Blanca Galocha, Cameron (*El diablo se vista de Zara*), the *blog* called *Casilda se casa*, or binnacle by Mónica Parga.
- 3) *Structure*. Regarding the visual structure (horizontal/vertical) and the use of the main colors, we need to say that the web is structured horizontally and the main colors are white and black, with a predominance of the image over text, keeping the trend of the printed version.
- 4) *Presence of editors*. The international editor Suzy Menkes has its specific section, but in the case of Spain, it is noticeable that the director Yolanda Sacristán, with almost 20 years as responsible for the magazine management,

doesn't have any specific section, although she is treated by the magazine itself as a trendsetter, who analyses each one of her looks in the reports whereas pictures of the director in special events are shown, events where she attends to or events she organizes herself as responsible of the Spanish edition of *Vogue*, or in interviews she holds as director and which are accompanied by a graphic report.

- 5) *Advertisement format.* In the official tariffs published, the *Vogue* online edition offers the following formats. On one hand, by reading in rotation (or scroll) there is the possibility of advertisement through the following formulas: *megabanner*, *megabanner*, *drop-down*, *mid page unit*, *drop-down mid page unit*, *skyscraper* and *drop-down skyscraper*. On the other hand, in the forums and chat section, there is the possibility of standard megabanner or video, standard *mid page unit* or *skyscraper*. There are also some special formats like the *takeover fullscreen*, *hockeystick*, *pushdown sidekick* and *billboard formulas*. The digital magazine also offers the possibility to include advertisement on email campaigns or *emailing* through magazine marketing actions, that is, there is the possibility to sponsor a *newsletter* or another kind of contents or special options.
- 6) *Promotion mechanisms in social media.* The Spanish version of *Vogue* has its own consolidated profiles of the main *social media* such as *Facebook* (<https://www.facebook.com/VogueEspana>), *Twitter* (*@VogueSpain*) and *Instagram* (<https://instagram.com/voguespain>), as well as a *Youtube* channel (<https://www.youtube.com/user/VogueEspana>). In *Facebook*, according to the data of the study performed on March 23, 2015, a total of 85.990 individuals talked that day about the magazine, with a total of 1.601.679 "Likes", which represents a total increase of 0.3%, that is, 5.491, a 6.4% less than the previous week. Regarding the information provided in its profile, it is presented as the official website of the *Vogue* magazine in Spain in *Facebook* and it drives us to follow it on *Twitter* through *@VogueSpain* or in *www.vogue.es*. The profile is introduced using the birth date of the printed version (April 01, 1988) and the contact email is an online formulary. It publishes pictures mainly, having only three uploaded videos that followers in *Facebook* can see. In its "Subscribe" section, there is a joint promotion for conventional *Vogue* and its *iPad* application with a special price. The magazine profile in *Twitter* is born in April 2009 and has a total of 21.600 published *tweets*, from which 14.900 have photographs or videos. There is a total of 354 individuals and has 957.000 followers. There are 38 *posts* marked as favorites and eight lists created. Regarding the magazine profile in the *Instagram* social network, *Vogue* magazine has a total of 1.181 pictures published. It has 313.000 followers and it follows 272 users in this social network. Finally, regarding *Youtube*, the channel of the fashion magazine has a total of 4829 followers.
- 7) *Contents distribution.* If we analyze the created forums, we observe that three major blocks called 'Administration', 'Vogue.es forums' and 'Open Debate' open. In the case of the 'Administration' forum, it is a space which is also called 'Notice board, guidelines and contact with administration'. It has a total of 617 themes and 7308 messages. It is

described as “everything you need to know about claims, communications and guidelines from the direction of Vogue.es besides suggestions of users about these forums to administrators”, just as it is stated in the website of the magazine. Regarding ‘*Vogue.es forums*’ the user will find different sub-themes always linked to punctual issues about fashion, celebrities, beauty, catwalks, brides, decoration, *gourmet*, travels, *Vogue moms*, work and studies, and finally health. The themes and messages we find in each case are shown in the table below:

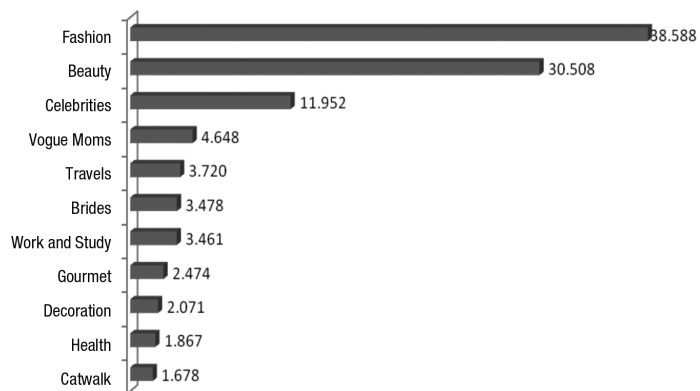
Table 1. List of contents (authors own creation).

Section	Description	Themes	Messages
Fashion	Practical fashion for everybody. What do I wear today, in what store can I find those wonderful boots, how can I have that look	38588	2287428
Celebrities	Offer your opinion about the last events in the world of glamour	11952	3291155
Beauty	Share with us your best tricks and suggestions to always show your best side	30508	2179465
Catwalk	This is your space to comment what you want about the latest catwalk displays. What designer did you like most? What display surprised you?	1678	362491
Brides	Tell us your suggestions to make the day of your wedding the most special day of your life	3478	294005
Decoration	Share your ideas for decorating. Fashion is also at home!	2071	46372
Gourmet	The forum to talk about restaurants, delicatessen, wines, ... Besides, share your most delicious dishes and your secret recipes	2474	134948
Travel	Would you like to know the best places in the planet?	3720	48088
<i>Vogue Moms</i>	Advise to be prettier during pregnancy, experience of new moms, cares for you and your baby	4648	261082
Work and Study	Why do we spend our lives working or studying? Tell us your opinion about companies, academies. Tell us about study or work experiences and job offers.	3461	96714
Health	Here, you can talk about everything concerning you about your health and share it with others	1857	100600

The themes suggested about fashion represent 37% of the total and beauty represent 29%. Regarding the web, it is observed that beauty is not among the already mentioned seven sections in which fashion area is divided. Besides, when counting the number of news in the cover, from every theme, there are ten about fashion compared to three of beauty, one about *celebrities*, one about *VogueTV*, three about brides, one about *Living*, the six blogs, and the catwalk display of summer high couture 2015. Therefore, it seems there is no fashion and beauty binomial in this magazine.

Graph 1. Themes for debate (Author's own creation)

**NUMBER OF OPEN THEMES
IN EACH ONE OF THE SECTIONS
SUGGESTED ON VOGUE.ES FORUMS**



Finally, in the third section, called 'Open debate', there are different subsections, almost all of them about cultural themes. It is about 'Your world', 'Leisure and Culture' about movies, books, music and television, and finally a section for 'Presentation of new forum members' where the new users can let themselves be known.

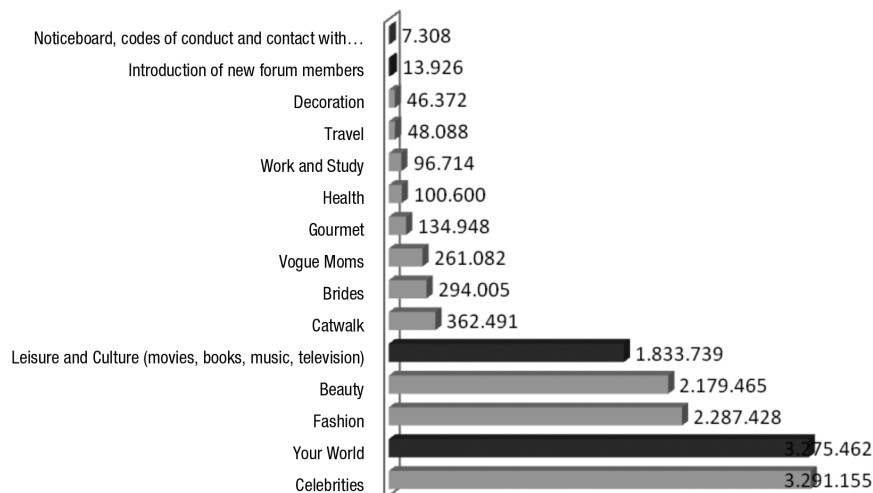
Table 2. Participation in forums (Author's own creation)

Section	Description	Themes	Messages
Your world	Experiences, friends, love, ... Your world full of activities, filled with feelings. Please share!	34798	3275462
Leisure and Culture	Here is whatever you want to comment about how do you spend your spare time, new movies, presentations, books, ...	4016	1833739
Presentation of new forum members	Please introduce yourself here so that we can get to know you, tell us what you like, your passions, your ideas	3422	13956

8) *Interactivity with readers.* In total, all forums of the digital version of *Vogue* have a total of 14.247.969 total messages, 150.733 total themes and 124.988 total users, therefore, there is an average of 114 messages for each one of the users and 95 messages by theme. If we disaggregate the number of messages received in every section of suggested forums, we would get the following *ranking* of issues of interest:

Graphic 2. Messages of forums (Author's own creation)

NUMBER OF MESSAGES RECEIVED IN EACH FORUM



On the other hand, analyzing *posts* of the blog of international editor of style, the American Suzy Menkes, which appears in the first *scroll*, we see the following type of interaction through social networks of *Facebook* y *Twitter*:

Table 3. Interaction on social networks (Author's own creation)

Headline	Shared in Facebook	Shared in Twitter
The peacock feather shoe pecks at the simple purse	15	73
Alexander McQueen: Savage Beauty exhibition	28	160
Rahul Mishra: the bird's song	5	22
Alexander McQueen: wild beauty more than ever	74	85
Iris Van Herpen: 'Hacking Infinity'	8	-
Moncler Gamme Rouge: Emotion of Hunt	16	59
Miu Miu: Everything covered	13	50
Valentin Yudashkin: a Russian forest	13	53
Total	172	502

Consequently, of this table about Suzy Menkes comments, we can state that in *Facebook* social network every *post* is shared an average of 21 times, while in the case of *Twitter*, average increase to 63.

- 9) *Brand placement*. All brands observed in the different sections have the picture of some product of the mentioned Brand. In the cover, all of them belong to the fashion sector and none of them belong to the beauty sector. It is often observed how pictures show models with clothes including the brand logo (an evident example of this case is *Louis Vuitton*). If we delve deeper into the two main sections, we observe the same trend again: no *brand placement* of beauty at all and nevertheless, fashion is exhaustively. In fact, we can also observe, that in general in all printed media, there are almost always “sections only with a commercial purpose” (Cristófol Rodríguez and Méndiz Noguero, 2015: 23). In the digital media, sections *Fashionpedia*, *Spy*, *StreetStyle*, *DressForLess* or *Jobs* promote brand inclusion in an evident manner. Hence, “informative contents, where commercial brands have a presence in a natural manner, will end up being forced without them, because there is a stronger trend to represent reality, whereas forgetting about brands is not applicable, because they are part of our lives” according to Cristófol Rodríguez and Méndiz Noguero (2015: 23)

5. Discussion and conclusions

Considering that the scenario of fashion, beauty and trends magazine has increased, there are many challenges emerging therefrom, being the presence and popularization of the Internet use, the most important one. Internet presented initially as a huge threat, like the enemy that could set an end to this type of magazines, because it was a media of global access, which broad diffusion could jeopardize substantial concepts of this kind of publications such as luxury, tradition, rarity and even exclusiveness. The following general conclusions were obtained:

- 1) However, Internet has become in the great ally of publications on fashion and beauty because it has demonstrated that thanks to the power of social networks it is an excellent tool and opportunity to generate and build brands associated to values. In this sense, from the popularization of Internet, the digital revolution has turned into a breeding ground favorable for the profitable business of publications of fashion and beauty, including those considered as high standing, like the case of *Vogue*. Internet has demonstrated to be an excellent opportunity for luxury brands to build closer and more personalized relationships with their consumers. The market of luxury publications has demonstrated to be an industry capable of reinventing itself to interpret different roles and social functions through time, associated to certain attitudes and practices of the leading socio-cultural trends.
- 2) As can be suspected from the start, the digital edition of the magazine has increased its number of followers, modifying both its socio-demographic profile (younger in Internet) and the time that each one of them dedicates to reading: whereas in the printed edition, time is unlimited and can be consulted as much as the reader wants, while in the digital edition, the average time for reading is only thirty seconds. What is clear is that, compared to the rested reading of the printed edition, mainly dedicated to the in-depth analyses of trends, magazines and photographic reports, the digital edition entails a much more agile reading, where the headline is looked for even more than the analysis.

In the section of specific conclusions, the following are noteworthy issues regarding the analysis of the digital version of the Spanish edition of *Vogue*:

- 1) Regarding the main sections that each one of the editions handle, the printed magazine is much wider than the digital version, as we can see its contents are focused on fashion and beauty exclusively, issues managed with least deepness and in a more dynamic manner. Regarding the visual structure, in the online edition the classic and elegant colors such as black and white, contribute with elegance and values attributed to the brand *Vogue*. Image predominates over text, the same as the printed version. On the contrary compared to the printed edition, where the Spanish editor occupies a predominant place, publishing a monthly issue, on the online edition, it is the international editor positioned in an outstanding place, creating a blog about fashion.

- 2) Advertisement is still taken care of and there are many more formats in the digital edition, thanks to the audiovisual format and the hyperlinks. However, to promote awareness of products using samples (makeup, perfumes, creams) or include catalogues, in the printed *Vogue* the reader is much more receptive, because the online edition needs to provide data to the brand that will supply the product.
- 3) Thanks to the social networks, the magazine has reached much more awareness, and it is evident that thanks to them, it increased the number of followers. *Facebook* is still the social network with a higher number of followers, since this network is much more extended in our country than the rest and that it was created the first by the magazine; with *Twitter*, it allows a huge number of updates, although the number of followers is lesser; *Instagram* however, is increasing in a vertiginous manner, thanks to its capacity to communicate with images. Due to this reason, it turns into an essential tool for the promotion of the magazine, where image predominates. It is curious to observe that, even though they have a specific channel in *Youtube* and a section of *VogueTV*, these audiovisual contents are barely shared. Interaction with the users has also been reinforced with the online edition, thanks to social networks and forums, where it is evident that the issues with more demand are fashion, beauty and *celebrities* in that order if we consider the number of open themes, or *celebrities*, fashion and beauty, if we consider the number of messages received. It is possible to understand, thanks to this, that the main themes in digital version are these, and are not extended to different ones as the printed version.
- 4) Finally, regarding *brand placement*, it is evident that in Internet, much more than the printed version, the inclusion of brands is needed to grant realism and credibility to contents, therefore, not only brands are mentioned but also, in every occasion, said mention leads to a hyperlink to the web of said brand.

In general, as main conclusions, we can observe how the digital edition, has broadened the printed version providing new readers to the publication, more dynamism in the fashion and beauty themes and much more participation from the magazine readers, approaching the publication to younger public and widening the market in these times of crisis.

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