



Vogue – Student Booklet

Name: _____

Context

Read the below industry overview

The magazine industry has changed significantly since the 1960s when the historical set products were published. The marketplace was less crowded and the industry was dominated by a small number of major publishers.

Today, the industry is still dominated by major publishers (such as Hearst, IPC, Bauer) but there is a much wider range of titles available and much greater competition for readers.

Print circulation is falling and there has been a rise in digital sales. Magazines need a strong online and social media presence as well as a clear, unique brand identity, in order to compete – many titles, such as Nuts and Loaded, have closed in recent years, and others, such as Company, have become online-only magazines.

Woman's Realm merged with Woman's Weekly in 2001 as, according to research by IPC, it 'no longer reflected the financially independent lives of its target readership'.

Many mainstream lifestyle magazines have struggled to survive, however there is now a wider range of niche, or specialised, magazines available and those that have developed a unique selling point and secured a loyal audience have been able to succeed.

The magazine industry is self-regulated; following the same conventions as newspapers, with the Editors Code of Practice and the Independent Press Standards Organisation (IPSO) setting industry standards.

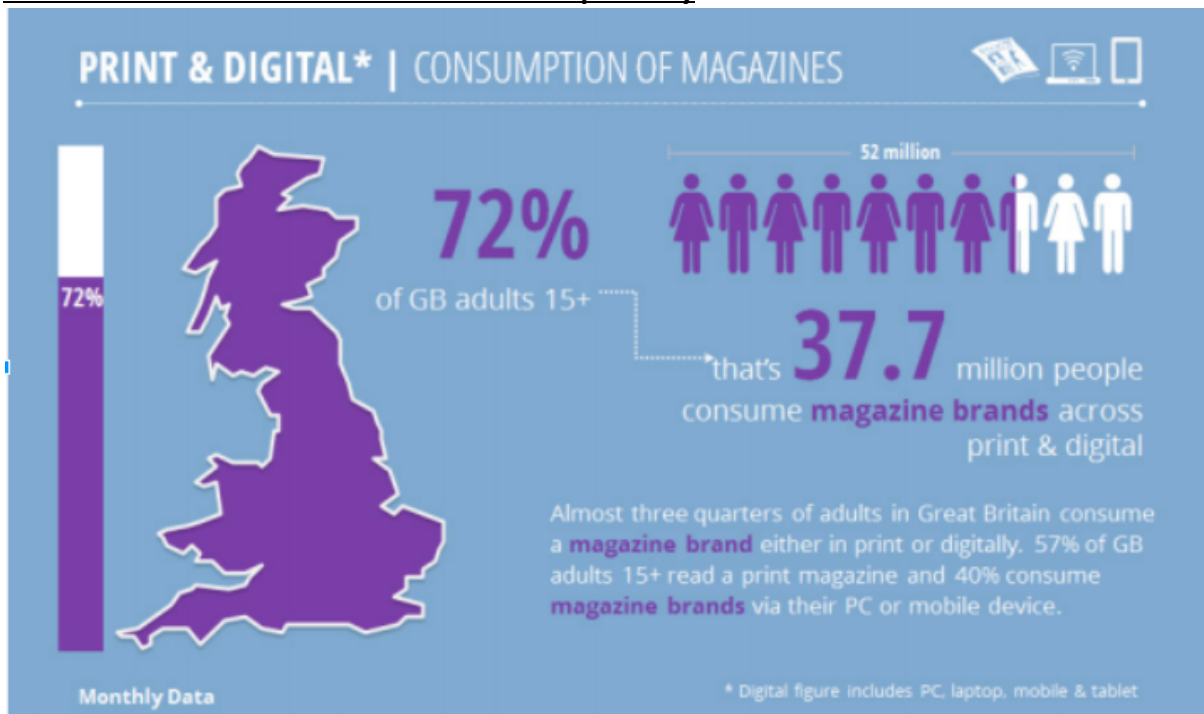
Task: Read the three sources on industry changes

Source 1: Article from the Huffington Post

The heyday of the magazine came in the early 20th century, when mega-publisher William Randolph Hearst launched Harper's Bazaar, Good Housekeeping and National Geographic. Female-targeted Vogue and Vanity Fair followed, bringing fashion and women's issues to the forefront of popular culture. Time was founded in 1923. The '30s brought about aspirational magazines like Esquire and Fortune. Widely popular, topical publications directed at niche audiences rolled out in the '40s and '50s, including Sports Illustrated and Rolling Stone. The '60s and '70s gave us the celebrity- and entertainment-focused magazines People and Cosmopolitan. In the following decades, magazines diversified, with

The Face debuting in 1980, Entertainment Weekly in 1990, Wired in 1993. The late 1990s and 2000s brought about the digital revolution. But while newspapers have suffered steep declines amid the rise of the Internet, magazines are another story. Across the industry, subscriptions are down, but the picture is more complicated than the overarching numbers suggest. Magazines aren't dying. About 190 new titles launched in 2014, up from 185 in 2013, according to database MediaFinder. While some legacy publications are struggling to keep their readers, magazines like Glamour, Parents and Better Homes and Gardens all reported increases in paid and verified circulation from 2013 to 2014.

Source 2: Data from the National Readership Survey



Source 3: Extract from Inside Magazine Publishing by David Stam and Andrew Scott

Size of the Market

While the magazine market is under attack from some powerful commercial organisations, it is important to be clear that the UK magazine market remains a major media sector and industry in its own right. Combined research for Inside Magazine Publishing estimates that annual value of the magazine industry in 2012 to be £3.55 billion. This is split as follows:

- Consumers spend £1.8 billion on magazines at retail or via subscriptions.
- Print magazine advertising totals a further £750 million.
- Content marketing agencies (the producers of customer magazines) contribute a further £1 billion.
- There are in excess of 2,400 consumer magazines.

Specific Industry

- Published monthly by Condé Nast, 1916 to present.

- Set edition: July 1965
- Price: 3 shillings (36 old pennies)
- Women's magazines became very popular in the post-war period and, in the 1960s, sales of women's magazines reached 12 million copies per week.
- Current magazine: <http://www.condenast.co.uk/vogue/> Women's fashion magazine: monthly 'glossy', high production values, aspirational.
- Primarily focused on fashion and style – beauty and design, also cultural focus (theatre, books etc.).
- The set edition includes a range of articles about travel, money etc. – features of broader lifestyle.

Research Task

<https://www.condenastinternational.com/news/history-and-heritage>

- Condé Nast - Is the publisher a large/mainstream organisation or an independent publisher?
- Is the publisher part of a media conglomerate?
- What other products (magazines or other media products) does the organisation produce?

Access the following websites and watch the clip:

- <https://www.britannica.com/topic/Vogue-American-magazine>
- <https://www.barnebys.co.uk/blog/fashion-vintage/the-fashion-bible-a-history-of-vogue-magazine/2628/>
- <https://www.theguardian.com/fashion/2016/feb/07/vogue-happy-100th-birthday-magazine-exhibition>
- <https://www.vogue.co.uk/video/inside-british-vogue-a-brief-history-of-100-yearS>

TASK Summarise the key points relating to why Vogue has **attracted and maintained an audience** for over 100 years.



Key Industry Information

Vogue

Established / first published – 1916

Set edition – July 1965

Price: 3 shillings (36 old pennies)

Genre: **monthly glossy** – high-end fashion / high production values / specialised focus

Features: icons from the fashion industry / popular culture / A list celebrities or icons

Original American magazine: by Arthur Turnure, 1892

Publisher: Conde Nast since 1909

High Quality Printing: financial power in 1950s / 1960s meant the company could invest in production quality. This could challenge Curran and Seaton as the larger company did not mean 'a reduction in variety, creativity and quality'

Distribution: sold in newsagents or supermarkets

Global Brand: but a specific UK Edition

Circulation: Women's magazines became very popular in the post-war period and, in the 1960s, sales of women's magazines reached 12 million copies per week.

Circulation in 1965: 139,000

Print circulation in 2017: 190,032

Rival fashion magazines: Elle / Tatler / Marie Claire / Harper's Bazaar / Vanity Fair (all named as rivals in 2017 media kit. Vogue outsells them all)

Saturated Marketplace: many female magazines – brand is driven by the 'logic of profit and power' (Curran and Seaton) in order to survive

Purpose: a 'fashion bible' for fashionistas. (It actually calls itself this on the 2018 Media Kit) Reflects the zeitgeist. Sets trends.

Opinion Leader (2 Step Flow)

Advertising: Magazines generate revenue primarily through sales of copies (print and digital) and through

Advertising, which accounts for approximately one third of total revenues across the industry. Magazine and advertising content must target the same audience

First black editor-in-chief for British

Vogue – Edward Enninful, 2017 – encourages diversity and inclusivity

Regulation: IPSO

Audience in 2018: 81% Female

80% ABC1 | 35% AB | 56% London-based

33 Average Age | 61% Millennials (18-34)

Psychographic Profile: Aspirers (Rubin's 4Cs) or Alpha Females (Pashley)

Print availability only in 1965: high distribution costs

Digital Media Platforms in 2019: Twitter / Facebook / Snapchat / Pinterest / Instagram / YouTube (517,000 subscribers on Youtube in April 2018) Magazine available in Mobile / Desktop / Tablet form

Promotion / Synergy: 'The September Issue' a feature documentary film following American Editor Anna Wintour, 2007;

'Inside Vogue' by British Editor Alexander Schulman; 'Inside British Vogue' 'fly on the wall' TV series, 2016; many coffee table books such as 'Vogue the Covers' 'Vogue

100, a century of style; Vogue Exhibitions in London show its high culture values;
Iconic photographers in 1960s: David Bailey / Brian Duffy

Target Audience

- Affluent, fashion and style conscious females aged 30-45
- Vogue's media pack defines their audience as: stylish, influential, luxury consumers in their mid-30s

Historical Context – Key Points

- Increased opportunities for women to have jobs – be more than wife or mother.
- Developments – women attending university – intellectual and financial freedom – greater expectations.
- Women realised they were being badly treated – not paid the same as men for example.
- Advertisements criticised for offering a limited view of women.
- **Betty Friedan** (American feminist) – 'women are shown solely as: men's wife, mother, love object, dishwasher, cleaner and never as a person'.
- Women's rights 'hot news' by the end of the 1960s – women's liberation movement – shocking for some.
- Demands for equal pay/ opportunities – protests/ marches.
- Advertisers 'unsure how to react' to the women's movement – advert for intercity – women singing about their rights - but heading home before their husbands find out.

Task

Read through the below articles about the 1960s,

- http://www.bbc.co.uk/history/british/modern/overview_1945_present_01.shtml
- http://www.telegraph.co.uk/news/uknews/the_queens_diamond_jubilee/9288411/The-Diamond-Decades-The-1960s.html
- <https://corporate.uktv.co.uk/news/article/swinging-sixties/>
- Create a context fact file about the 1960s on the next page
- This needs to summarise key points and facts about the decade. There should be a particular focus on life in the UK.

Context Fact File:

Codes, Conventions and Representations

Theory

Media Language

Roland Barthes	Tzvetan Todorov	Steve Neale	Claude Levi-Strauss	Jean Baudrillard
Semiotics/ Narrative Codes	Narratology	Genre Theory	Structuralism	Postmodernism
<ul style="list-style-type: none"> <input type="checkbox"/> the idea that signs can function at the level of denotation, which involves the 'literal' or common-sense meaning of the sign, and at the level of connotation, which involves the meanings associated with or suggested by the sign; constructed meanings can come to seem self-evident, achieving the status of myth. <input type="checkbox"/> Hermeneutic-enigma code <input type="checkbox"/> Poietic-action code <input type="checkbox"/> Semantic code – elements of the semantic code (<i>semes</i>) have connotations <input type="checkbox"/> Symbolic code – when there is symbolism created through juxtaposition <input type="checkbox"/> Referential code – shows anything in the text which refers to an external body of knowledge 	<ul style="list-style-type: none"> <input type="checkbox"/> the idea that all narratives share a basic structure that involves a movement from one state of equilibrium to another 1. Everything is balanced, there is an equilibrium 2. An event disrupts this balance 3. The characters recognise this disruption 4. They attempt to repair the disruption 5. Equilibrium is restored <input type="checkbox"/> the idea that the way in which narratives are resolved can have particular ideological significance. 	<ul style="list-style-type: none"> <input type="checkbox"/> the idea that genres may be dominated by repetition, but are also marked by difference, variation, and change <input type="checkbox"/> the idea that genres change, develop, and vary, as they borrow from and overlap with one another <input type="checkbox"/> the idea that genres exist within specific economic, institutional and industrial contexts. 	<ul style="list-style-type: none"> <input type="checkbox"/> the idea that texts can best be understood through an examination of their underlying structure <input type="checkbox"/> the idea that meaning is dependent upon (and produced through) pairs of oppositions <input type="checkbox"/> the idea that the way in which these binary oppositions are resolved can have particular ideological significance. 	<ul style="list-style-type: none"> <input type="checkbox"/> the idea that in postmodern culture the boundaries between the 'real' world and the world of the media have collapsed and that it is no longer possible to distinguish between reality and simulation <input type="checkbox"/> the idea that in a postmodern age of simulacra we are immersed in a world of images which no longer refer to anything 'real' <input type="checkbox"/> the idea that media images have come to seem more 'real' than the reality they supposedly represent (hyper-reality).

Representation

Stuart Hall	David Gauntlett	Liesbet van Zoonen	bell hooks	Judith Butler	Paul Gilroy
Representation	Identity	Feminist theory	Feminist theory	Gender performativity	Ethnicity and post-colonial
<ul style="list-style-type: none"> <input type="checkbox"/> the idea that representation is the production of meaning through language, with language defined in its broadest sense as a system of signs <input type="checkbox"/> the idea that the relationship between concepts and signs is governed by codes <input type="checkbox"/> the idea that stereotyping, as a form of representation, reduces people to a few simple characteristics or traits <input type="checkbox"/> the idea that stereotyping tends to occur where there are inequalities of power, as subordinate or excluded groups are constructed as different or 'other' (e.g. through ethnocentrism). 	<ul style="list-style-type: none"> <input type="checkbox"/> the idea that the media provide us with 'tools' or resources that we use to construct our identities <input type="checkbox"/> the idea that whilst in the past the media tended to convey singular, straightforward messages about ideal types of male and female identities, the media today offer us a more diverse range of stars, icons and characters from whom we may pick and mix different ideas. 	<ul style="list-style-type: none"> <input type="checkbox"/> the idea that gender is constructed through discourse, and that its meaning varies according to cultural and historical context <input type="checkbox"/> the idea that the display of women's bodies as objects to be looked at is a core element of western patriarchal culture <input type="checkbox"/> the idea that in mainstream culture the visual and narrative codes that are used to construct the male body as spectacle differ from those used to objectify the female body. 	<ul style="list-style-type: none"> <input type="checkbox"/> the idea that feminism is a struggle to end sexist/patriarchal oppression and the ideology of domination <input type="checkbox"/> the idea that feminism is a political commitment rather than a lifestyle choice <input type="checkbox"/> the idea that race and class as well as sex determine the extent to which individuals are exploited, discriminated against or oppressed. 	<ul style="list-style-type: none"> <input type="checkbox"/> the idea that identity is performatively constructed by the very 'expressions' that are said to be its results (it is manufactured through a set of acts) <input type="checkbox"/> the idea that there is no gender identity behind the expressions of gender <input type="checkbox"/> the idea that performativity is not a singular act, but a repetition and a ritual. 	<ul style="list-style-type: none"> <input type="checkbox"/> the idea that colonial discourses continue to inform contemporary attitudes to race and ethnicity in the postcolonial era <input type="checkbox"/> the idea that civilisation -ism constructs racial hierarchies and sets up binary oppositions based on notions of otherness.

Alvarado's racial stereotypes:

Exotic

Humorous

Dangerous

Pitied

The following quotes and ideas are taken from a range of sources in relation to women's magazines. Consider which of these ideas could be applied to the historical issue of Vogue. Consider: cover, contents page, feature articles, advertising.

'There is a depressing stability in the articulation of women's politics and communication... The underlying frame of reference is that women belong to the family and domestic life and men to the social world of politics and work; that femininity is about care, nurturance and compassion, and that masculinity is about efficiency, rationality and individuality'

Liesbet Van Zoonen

'Friedan alleged that magazines did not passively participate in enforcing these gender roles, but were in fact an active force behind the creation of what she termed the "feminine monster." She claimed that the manufacturing sector "had decided to make women better consumers of home products by reinforcing and rewarding the concept of women's total fulfillment through the role of housewife and mother"'

Jennifer Holt The Ideal Woman

'women's magazines spread a very uniform picture of women as household-family orientated consumers'

Jennifer Holt The Ideal Woman

The idea that magazines construct 'mythic' representations of women that 'represent the better self which every woman desires to become'

Jonathan Bignell Media Semiotics

'In promoting a cult of femininity these journals are not merely reflecting the female role in society; they are also supplying one source of definitions of, and socialization into, that role. In maintaining the desire of adherents new and old to perfect and display their femininity, these journals can be seen to fulfill another of their most enduring purposes - the creation of profits for their owners in a market where the few organizations own the many titles'

Marjorie Ferguson, Forever Feminine: Women's Magazines and the Cult of Femininity

Many second wave feminist writers condemned contemporary women's periodicals as perpetuating narrowly defined, socially acceptable gender roles and encouraging conformity to these norms'

Rachel Ritchie et al: Women in Magazines: Research, Representation, Production and Consumption

Audience

Albert Bandura	George Gerbner	Stuart Hall	Henry Jenkins	Clay Shirky
Media effects	Cultivation	Reception	Fandom	'End of Audience'
<ul style="list-style-type: none"> <input type="checkbox"/> the idea that the media can implant ideas in the mind of the audience directly <input type="checkbox"/> the idea that audiences acquire attitudes, emotional responses and new styles of conduct through modelling <input type="checkbox"/> the idea that media representations of transgressive behaviour, such as violence or physical aggression, can lead audience members to imitate those forms of behaviour. 	<ul style="list-style-type: none"> <input type="checkbox"/> the idea that exposure to repeated patterns of representation over long periods of time can shape and influence the way in which people perceive the world around them (i.e. cultivating particular views and opinions) <input type="checkbox"/> the idea that cultivation reinforces mainstream values (dominant ideologies). 	<ul style="list-style-type: none"> <input type="checkbox"/> the idea that communication is a process involving encoding by producers and decoding by audiences <input type="checkbox"/> the idea that there are three hypothetical positions from which messages and meanings may be decoded: <ul style="list-style-type: none"> <input type="checkbox"/> the dominant-hegemonic position: the encoder's intended meaning (the preferred reading) is fully understood and accepted <input type="checkbox"/> the negotiated position: the legitimacy of the encoder's message is acknowledged in general terms, although the message is adapted or negotiated to better fit the decoder's own individual experiences or context <input type="checkbox"/> the oppositional position: the encoder's message is understood, but the decoder disagrees with it, reading it in a contrary or oppositional way. 	<ul style="list-style-type: none"> <input type="checkbox"/> the idea that fans are active participants in the construction and circulation of textual meanings <input type="checkbox"/> the idea that fans appropriate texts and read them in ways that are not fully authorised by the media producers ('textual poaching') <input type="checkbox"/> the idea that fans construct their social and cultural identities through borrowing and inflecting mass culture images, and are part of a participatory culture that has a vital social dimension. 	<ul style="list-style-type: none"> <input type="checkbox"/> the idea that the Internet and digital technologies have had a profound effect on the relations between media and individuals <input type="checkbox"/> the idea that the conceptualisation of audience members as passive consumers of mass media content is no longer tenable in the age of the Internet, as media consumers have now become producers who 'speak back to' the media in various ways, as well as creating and sharing content with one another.

Uses and Gratification

- Developed by Bulmer and Katz suggests that media users play an active role in choosing and using the media. Bulmer and Katz believed that the user seeks out the media source that best fulfils their needs.
- The uses and gratifications theory assumes the audience chooses what it wants to watch for five different reasons.
- **Information and Education** – the viewer wants to acquire information, knowledge and understanding by watching programmes like The News or Documentaries.
- **Entertainment** – Viewers watch programmes for enjoyment.
- **Personal Identity** - Viewers can recognise a person or product, role models that reflect similar values to themselves and mimic or copy some of their characteristics.
- **Integration and social interaction** – the ability for media products to produce a topic of conversation between people. For example who is the best contestant on The X-factor who which was the best goal shown on Match of the day.
- **Escapism** – Computer games and action films let viewers escape their real lives and imagine themselves in those situations
- The video below explains Bulmer and Katz's Uses and Gratifications theory.

Two Step Flow

- Two - Step Flow Theory was developed by Katz and Lazarsfeld. The theory consists of two steps:
- Firstly - opinion leaders get information from a media source.
- Secondly – opinion leaders then pass their own interpretation along to others such as friends and family members (the influenced).
- Opinion leaders pay close attention to the media and its message. They are influential among their peer group as they are usually more informed than their friends or family.
- The influenced are not as well informed and so look up to the opinion leaders and crucially trust their opinion and interpretation of the media.
- Examples of Two – Step flow theory include elections for example in the 2017 UK general Prime Minister Theresa May did not take part in an election debate with six other party leaders. An opinion leader may have watched the debate and then told their friends who did not watch the debate that the Prime Minister bottled out as she was scared to debate with the other leaders.
- ***Fashion magazines also offer a good example of Two – Step flow theory where they act as the opinion leader telling their readers what next seasons trends are.***

The Young & Rubican's Cross Cultural Consumer Characterization allows us to connote our audience by their personality/behaviour which is a more psycho-graphic approach. The model demonstrates a divide of seven different categories.

Mainstreamers	Seek security. Tend to me domestic, conformist, conventional, sentimental. Favour value for money family brands. Nearly always
Aspirers	Seek status. Materialistic, acquisitive, orientated to image and appearance, persona and fashion. Attractive packaging more important than contents. Typically younger people, clerical and sales jobs.
Succeeders	Seek control. Strong goals, confidence, work ethic and organisation. Supports stability. Brand choice based on self-reward and quality. Typically higher management and professionals.
Resigned	Seeks survival. Right and authoritarian values. Interested in the past and tradition. Brand choice stresses safety, familiarity and economy. Typically older people.
Explorers	Seek discovery. Energy, individualism and experience. Values difference and adventure. Brand choice highlights satisfaction and instant effect. The first to try new brands. Younger demographic-students.
Strugglers	Seeks escape. Alienated and disorganised. Few resources beyond physical skills. Brand choice involves impact and sensation. Buys alcohol, junk food, lottery tickets. D and E demographics.
Reformers	Seeks enlightenment. Freedom of restrictions and personal growth. Social awareness and independent judgement. Anti-materialistic but aware of good taste. Has attended higher education and selects products for quality.

Rachel Pashley – Types of Women Audience Members

Alpha

Women who define themselves by their career. Very ambitious and driven to get to the top. Famous examples: Sheryl Sandberg, Serena Williams. Ads that target them: the British Army's Be the Best campaign.

Altruists

Women focused on others, with a strong desire to improve their community and make the world a better place. Famous examples: Martha Lane Fox, Malala Yousafzai. Ads that target them: Always's This Girl Can campaign.

Hedonists

Women who prioritise taking care of themselves, me time and sexual and social fulfilment. Often "adventurers" or keen world travellers. Famous examples: Cara and Poppy Delevingne, Rosie Huntington-Whiteley. Ads that target them: Dior's J'Adore, Magnum.

Traditionalists

Women whose focus is families, spouses and home. Famous examples: Jools Oliver, the Duchess of Cambridge. Ads that target them: Pampers, Aptamil.

New Female Tribes: Shattering Female Stereotypes and Redefining Women Today by Rachel Pashley (Virgin, £20)

Industry and Context

Hi st ori cal	<ul style="list-style-type: none"> <input type="checkbox"/> how genre conventions are historically relative and dynamic <input type="checkbox"/> the effect of historical context on representations <input type="checkbox"/> the relationship of recent technological change and media production, distribution and circulation <input type="checkbox"/> the way in which different audience interpretations reflect historical circumstances 	C O N T E X T S O F M E D I A - P R O D U C T I O N	Curran and Seaton	Livingstone and Lunt	David Hesmondhalgh	A L E V E L M E D I A S T U D I E S T H E O R Y K N O W L E D G E - I N D U S T R I E S						
	So cia l a n d C u l t u r al		<ul style="list-style-type: none"> <input type="checkbox"/> how genre conventions are socially relative <input type="checkbox"/> the effect of social and cultural context on representations <input type="checkbox"/> how and why particular social groups, in a national and global context, may be underrepresented or misrepresented <input type="checkbox"/> how audience responses to and interpretations of media products reflect social and cultural circumstances 	Power and Media	Regulation		Cultural Industries					
			Ec o n o m i c	<ul style="list-style-type: none"> <input type="checkbox"/> how media products relate to their economic contexts in terms of: <input type="checkbox"/> production, distribution and circulation in a global context <input type="checkbox"/> the significance of patterns of ownership and control <input type="checkbox"/> the significance of economic factors, including funding 	<ul style="list-style-type: none"> <input type="checkbox"/> the idea that the media is controlled by a small number of companies primarily driven by the logic of profit and power <input type="checkbox"/> the idea that media concentration generally limits or inhibits variety, creativity and quality <input type="checkbox"/> the idea that more socially diverse patterns of ownership help to create the conditions for more varied and adventurous media productions. 		<ul style="list-style-type: none"> <input type="checkbox"/> the idea that there is an underlying struggle in recent UK regulation policy between the need to further the interests of citizens (by offering protection from harmful or offensive material), and the need to further the interests of consumers (by ensuring choice, value for money, and market competition) <input type="checkbox"/> the idea that the increasing power of global media corporations, together with the rise of convergent media technologies and transformations in the production, distribution and marketing of digital media, have placed traditional approaches to media regulation at risk 	<ul style="list-style-type: none"> <input type="checkbox"/> the idea that Media producers must therefore attempt to minimize risks to maximise profit. Vertical and horizontal integration Cross-media conglomeration and convergence Developing a repertoire of tried and tested stars, genres, adaptations, franchises – “formatting” their own cultural products Controlling release schedule/copyrights to create artificial scarcity Control of circulation through distribution/marketing, including the internet 				
				Po li ti cal					<ul style="list-style-type: none"> <input type="checkbox"/> how media products reflect the political contexts in which they are made through their representations, themes, values, messages and ideologies <input type="checkbox"/> how media products reflect the political contexts in which they are made through aspects of their ownership and political orientation, production, distribution, marketing, regulation, circulation and audience consumption. 	* how the media industries' processes of production, distribution and circulation affect media forms and platforms		

Magazines Codes

LAYOUT	The design of a page of a magazine, including the composition of written text, images, graphics etc.	SIDEBAR	A brief article related to the main story on a page – may be placed in a box or written in a different font to separate it from the main article.
MAIN IMAGE	A key visual element of the front cover that usually dominates the page. It could be a model/celebrity or other picture that is relevant to the magazine content.	STANDFIRST	Short piece of written text between the headline and main article, to give more information about the article.
MASTHEAD	The title of the magazine, usually positioned at the top of the front cover and on the contents page, it establishes a sense of the magazine's brand identity.	STRAPLINE	Short phrase encapsulating the essence of the magazine, usually positioned below the masthead.
PULL QUOTES	Key phrases from an article that are featured in a larger font to attract attention.	TYPOGRAPHY	The visual appearance of written text, including the font style, size, spacing etc.

ANCHORAGE	Where written text is used to 'pin down' the meaning of an image.	COVER LINES	Used on the front cover to give readers an insight into the content and main articles in the magazine.
BRAND IDENTITY	This communicates a clear message about the magazine to the target audience, it includes the image of the magazine (masthead, style, design etc.) as well as its ethos and values.	FEATURE	A main article or story, often an extended article (two pages or more).
CAPTION	Words that accompany an image and explain its meaning.	HEADLINE	Written text that indicates the content of an article, usually in a large font, and positioned at the top of the page.
COPY	The written text in an article or feature.	HOUSE STYLE	Consistent use of stylistic features (e.g. fonts, layout, colour palette) throughout the magazine.

Language Techniques

Hyperbole

Exaggerated statements, words or claims eg Biggest, Best, Shocking, Exclusive. These are exaggerated to grab the reader's attention

Tripling

A group, set, or series of three; something threefold; triad. Often used in adverts to emphasize something

Mode of address

The style of language used. It could be informal, formal direct address, 1st person, 3rd person etc.

Personal Pronouns

Pronouns are words we use in the place of a full noun e.g. I, you, she, he, me, him, her

Composition

Z Line composition

constructs advertisements based on the theory that people will scan images from left to right and, to a lesser extent, top to bottom.

Rule of Thirds: imagine breaking an image down into thirds (both horizontally and vertically). If you place points of interests along the lines or intersection the image will be pleasing.

Use of primary colours: these will attract attention and they have positive connotations. According to Psychology we will all have similar responses to these colours

Triangular composition is a way of organising elements/images. It portrays feelings (simplicity/completeness) and is one of the most common compositional arrangements.

Magazine Conventions

- Cover (featuring masthead, strapline, main image, cover lines, banner, date, barcode and price)
- Contents page
- Editor's letter
- Publishing information page
- Readers' letters
- Regular features (relevant to the sub-genre of magazine)
- Feature articles (double page spread or extended features over several pages, including headline, stand first, pull quotes/ sidebars, images etc.)
- Advertising, including advertorials

- Competitions
- Consistent house style across the magazine

TASK - Annotate the Front Cover using the below questions as a prompt:

1. **What codes and conventions are used?**
2. **Are they typical of magazines?**
3. **Are they typical of Vogue?**
4. **What are the denotations/connotations?**
5. **What representation do they craft?**
6. **Does this support/dispute a theory?**
7. **How far does it reflect the 1960s context?**
8. **How does it position ideal reader to buy magazine? How is it appealing to different audience categories?**
9. **Does it incorporate any other viewpoints or ideologies?**

Use below to help with your annotations of the front cover:

Layout: dominant central image – Sophia Loren, Oscar winning Italian actress, glamorous, at the height of her fame in the mid 1960s. Lack of cover-lines (list of words) – breaks conventions, focus mainly on a very dominant image of Loren

Masthead: over Loren, not very clear but clearly recognisable, iconic magazine brand ‘Vogue’ – French word meaning fashion/fashionable, connotations of style, sophistication

Language: List of words relating to content – linguistic technique to appeal, emphasise, capture attention Denotation of content of the magazine. Connotations of ‘mad midsummer’ – breaking free of conventions/constraints, freedom – hints of the emerging freedoms of the 1960s

‘sheiks sophia’ – connotations of exoticism/ ‘otherness’ (representation theory)

‘scintillate’ – stereotypical norms of femininity/beauty – women need to be ‘scintillating’ in any environment.

‘even at a picnic’ – sense that readers will not necessarily have access to glamorous or exotic seaside holidays but that the magazine is relevant for all summer occasions – links to a feature about picnics in the magazine

Elements of narrative: Enigmas – e.g. what is the link to sheiks?

Cover lines: Unconventional list, lower case – more contemporary but unusual for 1965 – sense that Vogue breaks conventions, individual, stands out – appeal to independent women

Central image: Photograph of Sophia Loren by David Bailey, a still from her latest film.

Sophia Loren dominates the front cover

Direct gaze/mode of address, but aloof (chin slightly raised, not smiling) – connotes star status, sense of mystery or mystique

Connotations of exoticism – Loren’s character dressed as a Turkish dancer

Sophia Loren is an embodiment of a ‘mythic’ notion of femininity that is aspirational, potentially a sense of the ‘desired self’ that a reader wishes to become.

Mise-en-scene: Iridescent turquoise colour palette connotes glamour, luxury, wealth, emphasised by the shimmering scarf, feathers, pearls and jewels.

Make-up clearly emphasises Loren’s dark brown eyes, stereotypical notions of female beauty

How does this front cover reflect the social/cultural context?

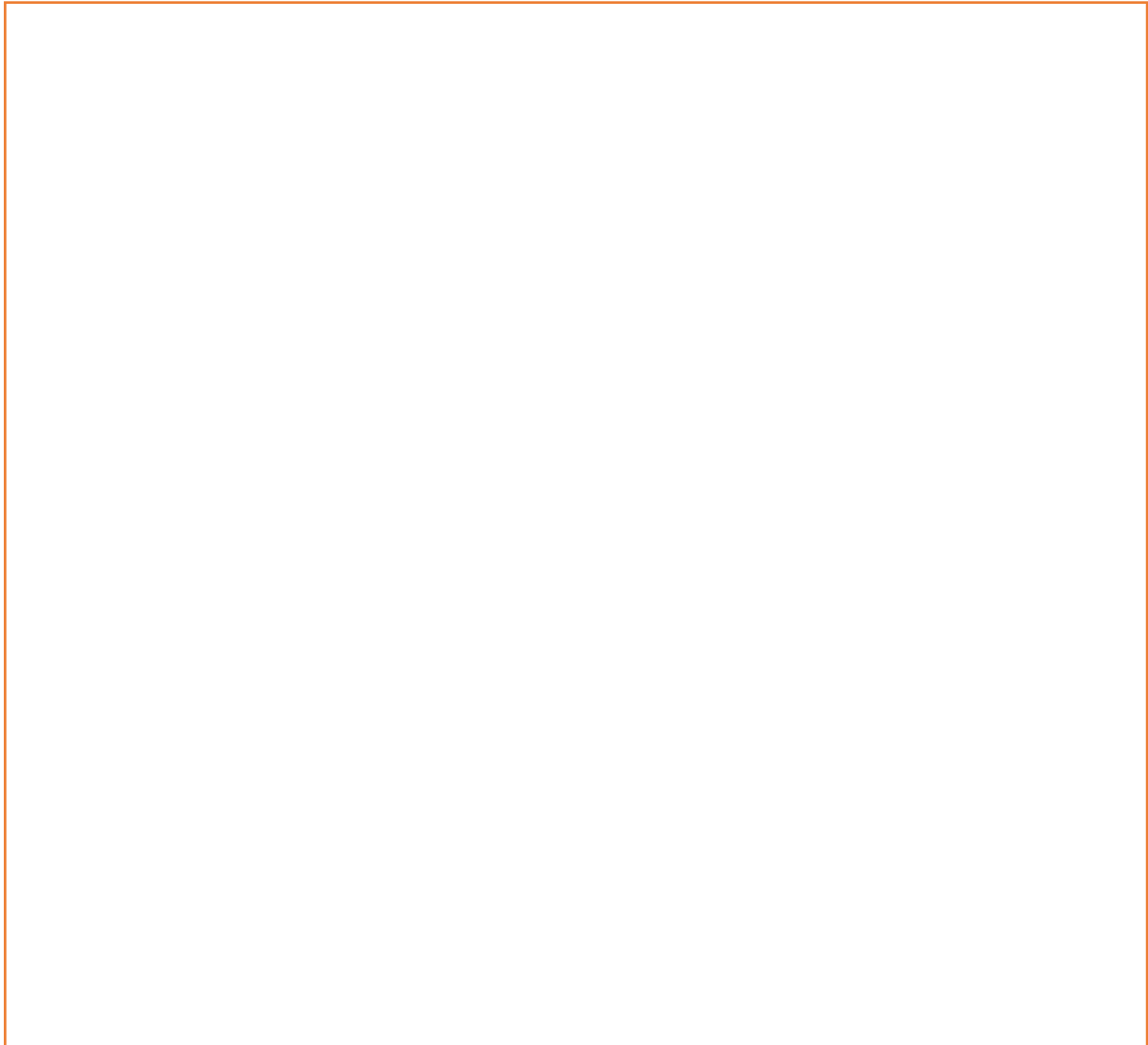
Sense of economic prosperity – luxury, glamour, decadence, ‘mad midsummer’.

Cultural context – Sophia Loren, iconic film star of the 1960s

Information on Front Covers

1. The front cover is vital in communicating a clear sense of the brand identity of the magazine to the target audience and in appealing to potential readers at the newsstand.
2. In such a competitive print market, magazine front covers need to stand out and attract the attention of potential purchasers.
3. It is important that the front cover maintains a clear sense of familiarity for regular readers but also attracts potential new readers.
4. Front covers have a clear set of expected codes and conventions. Mainstream magazines tend to conform quite closely to these conventions while magazines produced outside the commercial mainstream are more likely to challenge or subvert these conventions.

TASK Explain to what extent statements 1-4 on the previous page can be supported by the Vogue front cover



TASK

Now annotate the following with the same questions you used for the front cover:

Vogue (July 1965)

All of the extracts below must be studied.

- Front cover of magazine
- Contents page (p.3)
- Feature: 'Money: Questions and Answers' by Sheila Black (p.14, 18)
- Advert: Revlon 'The applied art of eye-making' (p.17)
- Advert: Cutex 'Bare Essentials' (p.23)
- Advert: Imperial Leather (p.27)
- Feature: 'Picnics Probable and Improbable' (p. 34-35, 36-37, 40-41, 42-43, 50-51)
- Fashion Feature: 'Heatwave Holiday: clothes new in the shops now' (p.58-59, 60-61, 66-67)

Use below to help you with annotations of contents page

Contents -

- Language e.g. use of alliteration to appeal to audience, repetition of key words/ phrases, play on words to link feature articles
- Features on fashion, style, culture, food/ entertaining, travel – typical features of women's magazines

Target Audience:

- Fashion item 'op art' – art link presupposes cultured/ educated reader
- Assumed interests – fashion, entertaining, culture, image
- Assumed to have high disposable income – consumerist focus – shopping, trends, travel – cruises
- Cultural competence – assumes understanding of 'Dolce Vita' – Italian for 'good life', also a film

Reflecting social/ cultural/ historical context:

- Focus on ‘exclusive’ places – Spain, Abu Dhabi, Deauville – a time when international travel was becoming accessible but still quite new and a preserve of the relatively wealthy
- Beauty – ‘suntanning’ article – culturally acceptable in the 1960s
- Fashion reflecting the culture and trends of the 1960s – pop art/ ‘op art’
- Female journalists – professional roles – not necessarily replicated in the assumptions about readers

Overview Tasks:

Bullet point answers

Discuss how Vogue is affected by its historical and cultural context



Discuss how Vogue reflects its economic context



Discuss how Vogue reflects its political context

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To what extent does Vogue support Van Noonen's postulation that "The underlying frame of reference is that women belong to the family and domestic life and men to the social world of politics and work; that femininity is about care, nurturance and compassion, and that masculinity is about efficiency, rationality and individuality"

A large, empty rectangular box with an orange border, intended for the student's response to the second question.

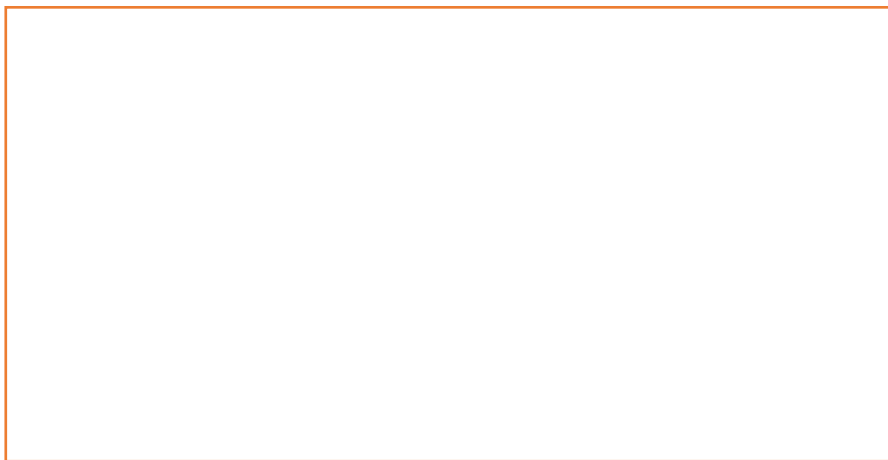
To what extent does Vogue support Gauntlett's assertion that "in the past the media tended to convey singular, straightforward messages about ideal types of male and female identities."

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To what extent does Vogue support Stuart Hall's view that "stereotyping tends to occur where there are inequalities of power, as subordinate or excluded groups are constructed as different or 'other.'"

A large, empty rectangular box with an orange border, intended for the student's response to the first question.

How far could Vogue support Stuart Hall's theory that there are different ways texts can be read?

A large, empty rectangular box with an orange border, intended for the student's response to the second question.

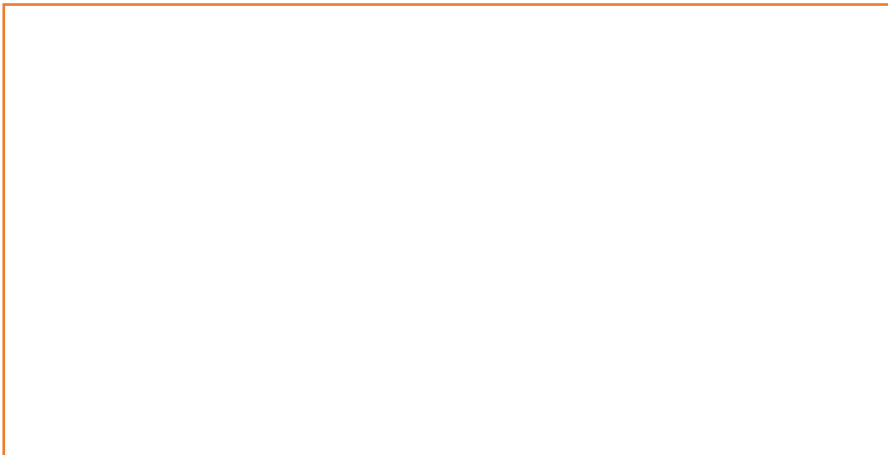
How far does Vogue support Stuart Hall's idea that cultivation reinforces mainstream values (dominant ideologies).

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How far does Vogue support Rubicam and Young's ideas that media producers target different types of audience members

A large, empty rectangular box with an orange border, intended for the student's response to the first question.

How far does Vogue support the uses and gratification theory?

A large, empty rectangular box with an orange border, intended for the student's response to the second question.

How far does Vogue support Curran and Seaton's ideas about industry?

A large, empty rectangular box with an orange border, intended for the student's response to the third question.