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THE IMPORTANCE OF BRAND ELEMENTS IN A FASHION MAGAZINE
DESPITE PRINT SALES STEADILY DECLINING: VOGUE'S CASE STUDY

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Dissertação apresentada ao IADE - Faculdade de Design, Tecnologia e Comunicação da Universidade Europeia, para cumprimento dos requisitos necessários à obtenção do grau de Mestre em Design & Publicidade realizada sob a orientação científica do Professor Doutor António Manuel Campos Mendes, professor auxiliar do IADE.

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palavras-chave

Elementos de marca; Reconhecimento da marca; O logótipo; Nome de marca; Indústria de media tradicional; Vogue;

resumo

Esta tese analisa os elementos da marca, o logótipo e o nome, nas capas da revista americana Vogue. De seguida, analisa o reconhecimento da marca, tendo em conta a importância que o logo tem para a memória dos consumidores, enquanto o logo da marca teve inúmeras mudanças desde a sua criação. Apesar de inúmeros índices que a indústria de imprensa está a decair, observa-se que a Vogue tem se adaptado e sucedido no mercado, sendo considerada umas das revistas de moda mais influente, e tendo em 2021, 22,5 milhões de leitores, segundo Vogue (2022). Segundo Keller & Swaminathan (2019) o nome da marca e o logótipo detêm um enorme poder para as marcas, construindo uma relação duradoura com os consumidores, aumentando as associações e o reconhecimento das mesmas, além disso, criam um fator de diferenciação no mercado competitivo. As perguntas de pesquisa construídas visam analisar os elementos da marca, como o logótipo e o nome da marca da Vogue, as modificações e mudanças gerais do logo ao longo do tempo e o reconhecimento de marca, tendo em conta a importância destes elementos e das múltiplas modificações que o logótipo da Vogue teve.

Keywords

Brand Elements; Brand recognition; The logo; The brand name; Print Industry; Vogue;

abstract

This thesis analyzes brand elements, the logo, and the brand name, in the Vogue U.S magazine covers, as the modifications and changes the brand has done within these elements, furthermore, this research explores the brand recognition in the logo and brand name, have amongst their audience, taking into consideration the variations and modifications the Vogue logo has suffered, since 1892. Despite indicators showing signs of a declining industry, Vogue has adapted and triumphed and is considered the most influential fashion magazine, according to Vogue (2022), and as of that year, the magazine had 22,5 million readers. According to Keller & Swaminathan (2019) the brand name and the logo hold tremendous power for brands, building a long-lasting connection with consumers, increasing associations and recognition, furthermore, creating a differentiation factor in the competitive brand market. The research questions constructed aim to analyze the brand elements such as the logo and brand name used by Vogue, the modifications and overall changes over time, and the brand recognition these elements have amongst their readers, despite the multiple modifications the Vogue logo has had.

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INTRODUCTION

Vogue had 22.5 million monthly readers in 2021 and accounted for 9.1 million print readers in the U.S. (Vogue, 2022). Created in 1892 by Arthur Baldwin Turnure, Vogue began as a weekly newspaper about high society, and almost a hundred years later, the magazine has become a monthly issue and “the world’s most influential fashion magazine” (Olivia & Angeletti, 2012, p.1). As of 2023, Vogue has twenty-seven international editions, each having its take on current and local fashion yet having a sense of connection with global high fashion (Condé Nast, n.d.; Hackney, 2014; Kuipers et al., 2014). Vogue has managed to adapt and triumph, becoming a global influence and a “cultural barometer for a global audience” defining fashion (Vogue, 2022, p.2).

Magazines and newspapers have been replaced by digital products and services, and as a result, these technological advances have shifted the industry and impacted sales, leading to the print industry stagnation (Scherer & Cho, 2022). At the same time, branding started to represent a concern for companies and a constant process that requires interest and commitment, involving effective and expert skills to become a pinnacle and to differentiate on the market (Kapferer, 2012; Keller & Lehmann, 2006; J. Murphy, 1988).

Furthermore, brand elements can influence brands and the market, as these are considered the visual attributes of a brand and a product, that also serve as a differentiator and recognizer factor amongst competition and consumers (Keller & Swaminathan, 2019). Two of the most important brand elements are the name and the logo, these elements are essential, unique, and distinctive to a brand and can create brand awareness, develop brand associations, and help build a long-lasting and special relationship between customers and brands (Keller & Swaminathan, 2019; Mendes, 2014). The brand name can have lasting effects on consumers’ memories, while the logo helps customers to identify the brand, the company, and the products easier (Keller & Swaminathan, 2019; Machado et al., 2015).

Summing up, this thesis proposes an analysis of Vogue brand elements – the logo and name, on the U.S. covers, the way these elements are used, and the modifications and overall changes the brand has done within these elements. In addition, taking into consideration the impact the logo and name have on consumers and their brand, investigating the brand recognition of Vogue and its logo, despite the numerous versions and modifications done throughout their first edition.

Problem Framework

Once a weekly newspaper about high society, Arthur Baldwin Turnure founded the magazine in 1892, and as of 2023, with Anna Wintour as editor-in-chief, the magazine shifted to focusing on new and more approachable ideas of fashion, as well as from discussing culture to reaching politics and social topics, succeeding in the new digital age while also becoming a major global influence reaching international audiences (Olivia & Angeletti, 2012; Vogue, 2022; Zinn, 2021). At the same time, the print industry has changed drastically and has been negatively impacted with sales declining, consumers switching to the digital, and loss of advertising revenue (Adgate, 2021; Scherer & Cho, 2022).¹

Brand elements impact tremendously a brand whilst creating recognition, awareness, and help build a special relationship between customers and brands, therefore for brands, these elements must be selected in a well well-thought process, as they are considered exclusive and unique to a brand (Keller & Swaminathan, 2019; Mendes, 2014). The brand name will represent the core of the products and associations, as is considered a method of communication, while the logo, serves the brand and its products as a visual instrument for customers (Keller & Swaminathan, 2019; Machado et al., 2015; Merz et al., 2009).

Keller & Swaminathan (2019) and Kohli & Suri (2002) to understand the effect of brand elements have studied and investigated the impact different brand names have on individuals. Guest et al. (2016) studied naming brands with a negative tone, and Park et al. (2013) investigated which of these: brand names and symbols are more successful in developing brand awareness, associations, and conveying key information about a product or service. For Kohli & Suri (2002) a logo that has the brand name and is used with a picture, can help tremendously a brand, while Keller & Swaminathan (2019) believe that using abstract or designed logos, has a disadvantage when presented to the audience, due to lacking meaning in comparison to what a name or self-explanatory logo offers.

The literature review demonstrated the influence and importance of branding and brand elements. With the rise of the digital, the print industry is severely impacted, and branding can help differentiate news outlets and magazines (Kotler & Armstrong, 2014; Machin & Niblock, 2008).

¹ Available: <https://www.forbes.com/sites/bradadgate/2021/08/20/newspapers-have-been-struggling-and-then-came-the-pandemic/?sh=a5b898b12e64>

Relevance of the study

The significance of this study pertains to the understanding and importance of branding and brand elements such as the logo and the name in a fashion magazine seen on the covers of U.S Vogue magazines. As the leading fashion publication in the world and a best-selling magazine, Vogue is characterized as the most influential and known fashion publication globally for the best and new in fashion, affirms Olivia & Angeletti (2012).

By conducting a brand analysis first through a case study with historical contextualization, then a document analysis of Vogue brand elements such as the name, and the logo used, from the launch of the first magazine in 1892 till 2020, the study will also present the changes and modifications the logo has suffered since 1892. Lastly, an online survey was to comprehend if the logo, despite the multiple modifications, is easy to recognize in their audience.

This study contributes to understanding and investigating the importance of these elements - the logo and name in Vogue U.S. magazine. Offering future academic, successful brand elements techniques, not only for other fashion magazines but for companies. Able to understand how by using the logo and name, the Vogue brand manages to captivate readers, at the same time, successfully positioning itself in the fashion market (Vogue, 2022).

Delimitations

To answer the research question, this research is divided into two phases. First, an exploratory phase through a contextualization of the Vogue brand, a literature review, and an analysis of the September covers and their brand elements, such as the logo and name and their modifications starting in 1895, at the same time. Then the conclusive phase, an online survey is done to analyze how easy the brand recognition of the Vogue logo is, having in mind the modifications Vogue has done.

To reach the defined objectives and answer the main and minor research questions, the methodology of this study is a conjunction of quantitative research and qualitative research, called mixed research.

Thesis structure

This thesis is divided into six chapters. It begins with an introduction to the theme and concepts analyzed alongside stating the problem, relevance of the study, and then delimitations of this thesis. Then a Vogue brand contextualization, focusing on themes such as Vogue history, the different changes made in the publication since Edward Turnure to Condé Nast and Anna Wintour, to the individual impact of the editors-in-chief, and Vogue today.

Chapter I is the literature review, that focuses on branding and ramifications of the concept, the brand elements - the logo and name, brand recognition, the future of branding, the concept of a fashion magazine with the design layout of one, then the print industry in terms of its decline. Chapter II is an explanation of the methodology chosen in the matter of quantitative and qualitative research, alongside, a summary of each method of research, from the case study to a document analysis, and then an online inquiry.

Succeeding, in Chapter III, an in-depth analysis of the logo and name of how they are used on the cover, at the same time analyzing the modifications and unique set of characteristics of each logo. Then in Chapter IV, the data analyses of the online survey, to understand the brand recognition of the Vogue logo, despite the different versions of the logos created.

To finalize, in Chapter V, this study concludes with a sum up of everything discussed and examined in this thesis. Then a few limitations were discovered in the beginning, during, and after the research. Finishing with future work suggestions.

Contextualization

The magazine Vogue once started as a publication that revolved around New York's elite rather than today's mission of being a fashion publication (Olivia & Angeletti, 2012; Vogue, 2022). Arthur Baldwin Turnure, with connections to prominent and privileged families in New York, created Vogue to be a publication devoted to interests and contents within this upper elite class (Caves, 2020; Olivia & Angeletti, 2012). The first edition published on 17 December 1892, introduced Vogue as a publication that contained articles regarding fashion for both genders, reviews of books, art, music, and etiquette in social gatherings (Olivia & Angeletti, 2012).

The magazine started with an upper advantage over other publications, with Arthur Baldwin Turnure's connections as well access to the wealthy elite families, Vogue had the opportunity to present to their readers, the exquisite lives of these families detailing the décor of their homes, their social gatherings as well as their luxurious pieces of clothing made in Europe (Olivia & Angeletti, 2012).

In 1909, when the magazine was acquired by publisher Condé Montrose Nast, it quickly rose in popularity to become a leading fashion publication in America (Janes, 2017; Olivia & Angeletti, 2012).

The publication shifted to a fortnightly edition, instead of weekly, raising prices from ten cents to fifteen cents. This price increase of five cents gave readers more pages, an estimate of a hundred per issue instead of the average thirty pages, writing new topics and having more content available, as well as an improved design with colored covers (Carrod, 2015; Olivia & Angeletti, 2012; Seebom, 1982). Vogue at that time had a circulation of a mere thirty thousand copies monthly, nevertheless, the publication made more revenue, due to having more advertisers than the other publications, charging advertisers ten dollars for a full page (Olivia & Angeletti, 2012).

Around 1910, several journals emerged in circulation, called "The Big Six"² and another named Harper's Bazar. With a considerable number of sales and loyal readers, these publications were considered major competitors (Olivia & Angeletti, 2012, p.17). Despite Harper's Bazar publication, not being included, it was gaining popularity and was considered a big competitor due to also presenting topics and content related to fashion at a four-dollars

² The Big Six publications were: *Delineator*; *McCall's*; *Ladies' Home Journal*; *Woman's Home Companion*; *Good Housekeeping*; *Pictorial Review*.

annual subscription fee. This publication challenged Vogue with its debut cover and a slogan saying, “the first magazine published for women of the upper class; the other are published at them”. Both Vogue and Harper’s Bazar, at the time, created numerous editions with illustrations and photographs, and both sought to produce better covers within artistic designs to be distinct (Olivia & Angeletti, 2012, p.28).

In the first editions of the Vogue, the covers according to Olivia & Angeletti (2012) lacked “personality” by using at times a photograph, or an illustration (p.28). Once, Condé Nast was at Vogue, seeing the importance a cover had in sales, a personality, and a strategy were created for their cover based on three key points to strengthen the Vogue identity as well as name recognition. First, the publication through illustrations of peacocks believed it represented the image of elegance. Second, the name Vogue had to be indistinguishable and identifiable for readers, the symbol “V” was used in the cover illustrations as well as having the cover models wearing the latest designer pieces reading Vogue. Third and last, the publication needed to be ahead of fashion topics, and the city of Paris was considered the center of fashion, thus, Condé Nast hired recent graduates’ illustrators from Paris to create artistic covers (Olivia & Angeletti, 2012).

Two achievements attributed to Condé Nast were announcing the expansion to annex more publications, one was House & Garden, although partially acquired in 1911 and only in 1915 having full ownership, in 1913, was Vanity Fair. In addition to expanding the publications portfolio, another achievement attributed was expanding the Vogue brand internationally (Olivia & Angeletti, 2012; Waldron, 2009).

In September 1916, British Vogue was launched. Vogue became the first magazine to have an international edition, produced and edited outside of America. The first edition was edited by Elspeth Champcommunal and had an illustration by Helen Thurlow (Olivia & Angeletti, 2012; Pike, 2021).³ Later in June of 1920, French Vogue was created. A magazine presenting French fashion and French style with French designers or designers who lived in Paris. The first edition published on June 15, 1920, featured a Helen Dryden cover, a fashion illustrator artist, with two female badminton players (Olivia & Angeletti, 2012).

Condé Nast altered the magazine from discussing New York elite topics to being a woman’s publication to having a multitude of advertising pages as well (Carrod, 2015). Vogue became a “cultural platform” with more creative editorials and “accessible photography” a

³ Available: <https://www.vogue.co.uk/gallery/collectible-and-iconic-vogue-covers>

turnover from the publication under Turnure with illustrated covers and art (Caves, 2020; Janes, 2017, pp.68-69). By introducing photography, Vogue significantly revolutionized media publications, as well as introducing pieces of clothing and outfits by designers giving readers the possibility to acquire and wear the pieces (Caves, 2020; Olivia & Angeletti, 2012).

Vogue, once attached to the wealthy elite had grown its readership by associating and creating “expensive fashions within the recognizable context of everyday American life” conveying an attainable sense of glamour for individuals. In a way, Vogue evoked the American dream for women and responded to the cultural shift happening in society (Carrod, 2015, p.190).

For Janes (2017) and Caves (2020), Vogue reshaped culture by publishing articles that reflected the aspirations and desires of women, and with the power and influence magazines hold, they ultimately changed and inspired opinions regarding fashion and lifestyles. Although in the first editions of the publication, author Caves (2020) believes that Vogue appealed to every woman and their role in society, not expressing their opinion. The magazine opted to include and present every woman’s role and lifestyle, with no underlying political message (Caves, 2020).

During the mid-twentieth century, the magazine had drifted from elite socialite content to general female content, altogether influencing women's fashion decisions in an evolving political society (Caves, 2020). Vogue began to convey cultural and political meaning within fashion choices, and an example is an article with Queen Sirikit of Thailand wearing blue jeans (Caves, 2020; Vogue, 1964). For author Caves (2020) this piece has no substantial meaning, then, after critical thinking, the editorial and the choice of wearing pants for women, are believed to be due to cultural and societal changes around that period, for women. With editorials, features, and articles, Vogue could change fashion individuals and ultimately reshape culture (Caves, 2020).

The publication which centered on women, had seven female editors-in-chief, which helped the publication adapt as society evolved and helped gain expansion and momentum (Olivia & Angeletti, 2012). The Editors were: Josephine Redding (1892-1900); Marie Harrison (1901-1914); Edna Woolman Chase (1914-1951); Jessica Daves (1952-1962); Diana Vreeland (1963-1971); Grace Mirabella (1971-1988); Currently Anna Wintour (1988 –) (Olivia & Angeletti, 2012).

Edna Woolman Chase during her time as editor-in-chief also coincided with World War I and II, furthermore, the publication Vogue despite a daunting period was characterized as “splendor, growth, and international expansion” (Olivia & Angeletti, 2012, p.22).

Editor Diana Vreeland centered fantasy in fashion, presenting the art of transforming clothing and inspiring their readers to do so. Diana Vreeland also showcased different cultures and their fashion, and in many of their editorials, Vogue presented pieces of clothing as well as models from Asia, Africa, and Middle Eastern regions. One of her many legacies for Vogue was introducing the many cultures of the world and featuring them in the publication to readers (Caves, 2020).

Editor Grace Mirabella, during her time as editor-in-chief, prompted new changes to the publication to adapt to modern society. Mirabella believed in function and practicality in fashion, and that Vogue should provide their readers with information for good and smart buying decisions, moreover Mirabella's perspective on fashion, centered the value of pieces of clothing to their functionalism. Clothes for Mirabella should adapt to the many facets of women and their lifestyles (Borrelli, 1997). On another note, Vogue under Mirabella's time, embraced the first African American model Beverley Johnson on the cover of August 1974 (Caves, 2020; Vogue, 1974).⁴

The editor-in-chief, currently in 2023, is Anna Wintour, and according to author Borrelli (1997) the editor-in-chief vision for Vogue, is a mixture of the French couture of Diana Vreeland, with American ready-to-wear of Grace Mirabella, adding British fashion, resulting in an “international (..) global fashion” (p.253).

The last three editors, Diana Vreeland, Grace Mirabella, and Anna Wintour, offered Vogue, three distinctive views. Each perspective reflected their environment, whether historical or sartorial, ultimately responding to “What is Fashion” (Borrelli, 1997, p.248).

Anna Wintour brought fashion to Vogue covers, a needed approach to revive and renovate the magazine, and believed the covers were the means to achieve it. Photographers were brought with new artistic perspectives, as well as elevating supermodels to celebrity status, whenever they graced Vogue covers (Olivia & Angeletti, 2012).

“Youth and trendiness” are key words to describe her work for Vogue, moreover Anna believed that her vision for Vogue magazine was to be a part of reality to maintain the readership (Borrelli, 1997, p.253; Sischy, 1993).

Anna Wintour's first cover, a great example of her vision was in November of 1988. As shown in Figure 1, on the cover an unknown Israeli model, Michaela Bercu, is on the street, wearing a combination of jeans with a Christian Lacroix jacket. This was Anna Wintour's

⁴ Available: <https://archive.vogue.com/issue/19740801>

objective, to bring real people and life to the magazine (Kazanjian, 2011; Martins da Silva, 2014; Wintour, 2012).⁵



Figure 1. Anna Wintour first cover, in November of 1988 with model Michaela Bercu, photographed by Peter Lindbergh (Vogue Archive, 1988).

In 1992, Anna Wintour expanded the contents of the magazine adding to Vogue the “Letter from the Editor”, highlighting the work of artists and writers presented in that specific Vogue magazine (Borrelli, 1997, p.253). Moreover, in the edition of March 2023 with Erykah Badu on the cover, Anna Wintour still writes “Letter from the Editor”, and signs it with her handwriting signature (Wintour, 2023, p.84).

Anna Wintour has transformed the publication Vogue into a successful magazine, and is characterized as “arguably the most powerful woman in fashion” and responsible for transforming the industry by helping grow the careers of new designers with the CFDA/Vogue Fashion Fund and advising some of the great fashion designers in the industry such as Versace; Valentino; Marc Jacobs (Business of Fashion, 2013; Pham & Von Thurn und Taxis, 2019, p.38).⁶

Vogue has become the publication for fashion for a worldwide market, according to their Media Kit (Vogue, 2022). The publication displays for their audience, the best and new in fashion, affirms Olivia & Angeletti (2012). In addition to expanding internationally, Vogue has developed its brand by creating fashion events. First, the CFDA/Vogue Fashion Fund, helps

⁵ Available: <https://www.vogue.com/article/anna-wintour-on-her-first-vogue-cover-plus-a-slideshow-of-her-favorite-images-in-vogue>

⁶ Available: <https://www.businessoffashion.com/community/people/anna-wintour>

emerging American designers to further their careers, receiving financial support and mentorship (Karimzadeh et al., 2016; Weiss, 2014) Vogue has also created an event called Vogue Forces of Fashion, with its 6th edition in October of 2023, which is composed of lectures and talks from prominent and leading individuals working in the fashion industry (Pereira Roberto, 2019; Vogue, 2022).

Anna Wintour has presided for almost thirty years for the Met Gala, a fundraising event for the Museum Costume Institute of the Metropolitan Museum of Art with a unique exhibition curated by Andrew Bolton, every year on the first Monday of May, bringing celebrities to a what is considered the “most sought-after invitation” in the industry, that determines the direction of modern art and fashion globally (Caponigri, 2017; Pham & Von Thurn und Taxis, 2019, p. 41; Riley, 2022).

The involvement of Vogue in the Met Gala, began with editor Diana Vreeland, from 1972 till 1989, serving as a special consultant, creating numerous exhibitions for the Museum Institute. Editor Diana Vreeland expanded the costume institute, by creating exhibitions that commemorate living designers, an example is the Yves Saint Laurent exhibition in 1983 (Caponigri, 2017; de la Haye & Horsley, 2020; Meng, 2022).

A strategic play by Anna Wintour and the Vogue team is to monetize the Met gala, raise awareness, and attract more people to the exhibition and the museum. Vogue has been live-streaming the event since 2021, as well as creating a liveblog and a voting segment where users can vote for their favorite look, plus publishing content and articles on the Vogue website leading to the day of the event (Sherman, 2022).⁷

In addition, big brands such as Cartier pay to be advertisers in this event, due to the large media attention and reaching a considerable number of individuals. Another strategy was creating a documentary that filmed the 2015 Met Gala dedicated to the exhibition China: Through the Looking Glass. In essence, what sets aside Vogue on this day, from other media competitors is their inside access, Vogue markets this event as “The Super Bowl of fashion” and only Vogue has the exclusive rights (Sherman, 2022, para.17).⁸

The September issue is considered the most important and influential issue as it creates content that symbolizes a transition in fashion trends and seasons (Moeran, 2006; Zinn, 2021). For example, a documentary film directed by R.J Cutler, released on January 16, 2009, shows behind the scenes of staff and editor-in-chief Anna Wintour producing the September Issue for

⁷ Available: <https://www.businessoffashion.com/articles/luxury/how-vogue-monetises-the-met-gala/>

⁸ See note 7 at 10.

the year 2007 (Weiss, 2014; Williams, 2018).

Many editions over the years created by Vogue tend to have more pages, due to their importance in the fashion calendar than other months (Moeran, 2006; Zinn, 2021). The record for the largest September issue is in 2012, with Lady Gaga wearing Marc Jacobs, containing 916 pages (Borrelli, 2017; Vosper-Woghiren, 2013). Before, the record was the cover with actress Sienna Miller in September 2007, with 840 pages, this cover was the matter of subject and focus on the documentary introduced above (Cutler, 2009; Weiss, 2014).

To commemorate the magazine's legacy, Vogue creates special covers, books, and even events, for instance, for their 100th anniversary, Vogue created a commemorative cover with a cover line saying 100th anniversary special, in April of 1992, photographed by Patrick Demarchelier with ten most famous supermodels of the 90s, Christy Turlington, Linda Evangelista, Cindy Crawford, Karen Mulder, Elaine Irwin, Niki Taylor, Yasmeen Ghauri, Claudia Schiffer, Naomi Campbell, and Tatjana Patitz (David, 2006). In addition, to celebrate 100 years, Vogue had also a black-tie party in the New York Public Library detailed by The New York Times newspaper, with famous designers from Europe and New York, top models as well social figures (Hochswender, 1992).

The recent anniversary was the 130th, and Vogue created the Vogue World event, which occurred on September 12th, 2022, during New York Fashion Month. The event had a fashion show with editors' favorite looks from fall/winter collections, a street fair newsstand, and curated limited-edition items (Wheeler Naquian, 2022).⁹

⁹ Available: <https://www.vogue.co.uk/news/article/vogue-world-new-york>

1. CHAPTER I - LITERATURE REVIEW

1.1. Evolution of the definition of Branding

As briefly introduced, branding has become an emerging concern for companies and academics (J. Murphy, 1988). For Bastos & Levy (2012) branding as a marketing strategy only appeared around the 20th century. The concept of branding has evolved, having several definitions and time eras, illustrated in Table 1, according to Merz et al. (2009) and Yoganathan et al. (2020).

Table 1

Eras of branding, main ideas, and relevant literature

Eras of branding	Fundamental ideas
1900 – 1930: Individual product era	Brands are merely an indicator of a product, as they are easily identified by the customers (Merz et al., 2009).
1930 – 1990: Brand image importance era ▪ Functional benefits ▪ Aspirational	The image of a brand became a crucial factor for distinguishing (DiMingo, 1988). Brands serve as a functional good and the image of a brand starts to gain value and symbolize benefits that are deemed aspirational such as luxury and richness (Goffman, 1959; Levy, 1959).
1990 – 2000: Relationship era ▪ Brand value ▪ Personality relationship ▪ Internal operators	Customers create the value of a brand when choosing and acquiring a product. Brands have personality characteristics, for humans (J. Aaker, 1997). Internal operators – employees of a brand have significant power, as they create brand value alongside the external customers (de Chernatony, 1999).
2000 – nowadays: Stakeholders era ▪ Continuous process ▪ Focus on all stakeholders ▪ Brand value in customers ▪ Customers' demands	Branding is a social and never-ending process, and all stakeholders must participate to define a brand (Merz et al., 2009). Customers started to demand transparency, and brands, need to observe the environment when expressing a message (Faganel & Janeš, 2015). Brands must express their values and be socially responsible as they are measured for it, and with the rise of social media, a competitive market, branding must be available in every channel and combine the data collected with creative messages and storytelling to ensure a connection with the customers (Yoganathan et al., 2020).

Note. This table was created by the author, adapted from table in “The evolving brand logic: a service-dominant logic perspective”, by Merz et al., (2009) and from the article “Branding in the digital age: a '2020' vision for brand management” by Yoganathan et al., (2020).

Branding revolved around consumers and manufacturers from the beginning of the 1900s till the 1930s and the brand signified a way to identify a product or goods. The packaging of a product made it distinguishable in the eyes of consumers (Merz et al., 2009). A study done by Copeland (1923) found that a product with a brand on its packaging was a characteristic that could help consumers easily identify a product. The author (1923) states that a brand is an element to identify a product, and if a brand has power, it is recognized by consumers. In this branding era, brands were “identifiers” to consumers and manufacturers (Merz et al., 2009, p. 330).

From the 1930s to the 1990s, the brand image was there to help differentiate and give a competitive advantage (DiMingo, 1988). Branding in this era became more than a name or a product and started to arise as a ramification of a firm, to help increase their qualities and be noticeable (Merz et al., 2009). The benefits that a brand promised on its packaging offered functional benefits, as it helped consumers to differentiate brands due to such characteristics and benefits a company would allocate in their products (Fennell, 1978). For Brown (1950) the brand image, the price, and the promises were key elements that helped differentiate and distinguish when choosing and buying a product for consumers.

A brand name could help a consumer with its functional benefits, as mentioned in the prior paragraph, but in this era, a brand also becomes a symbolic image. Companies and brands could gain leverage by promising something to consumers, to fulfill internal needs, in fact, for consumers, when choosing a brand and acquiring their product, it could offer the possibility to be a new version of themselves (Merz et al., 2009).

Levy (1959) while investigating the connection consumers have with brands in satisfying aspirational needs, believes that consumers will “buy things not only for what they can do but for what they mean” (p.118). Solca (2020) in his article written for Business of Fashion, affirms that when a woman buys a Chanel brand bag, she aspires to be “an elegant Parisian lady, something that she is not. When she buys a new Chanel handbag, she (briefly) becomes one (in my mind, and in the eyes of those who see me)” (para.1).¹⁰

The notion that a brand is its merely physical attributes started to fade away since scholars began to understand and investigate that brands could fulfill symbolic and practical needs altogether. Despite new eras of branding emerging, consumers still had an important role in branding and defining the value of a brand (Merz et al., 2009).

¹⁰ Available: <https://www.businessoffashion.com/opinions/luxury/luxury-exclusivity-pricing-chanel-louis-vuitton-dior/>

From the 1990s to the 2000s, consumers were a central key player for brands as consumers became “significant actors for the brand value creation process” introducing a relationship between customers and brands (Merz et al., 2009, p.334). When choosing and acquiring a product, consumers tended to select the product that “matches their personality”, this process defined the value of a brand. In essence, the relationship between a product, consumers, and their personality defined brand value in this era (Merz et al., 2009, p.335).

J. Aaker (1997) in an article introduces the concept of brand personality as “the set of human characteristics associated with a brand”, and for brands personality characteristics could offer significant advantages, as consumers tend to incorporate those characteristics with specific brands, thus creating an impact for their memories and associations (p.347). The author (1997) gives a few brand examples of brand personalities, one of them being the brand Coca-Cola as having traits such as “cool and American” (p.348).

In this era, consumers were not the only contributors to the creation of brand value, the employees of a brand – internal consumers were also supporters as they acted as a representation of brand values, reflecting such values to the external consumers (de Chernatony, 1999; Merz et al., 2009).

From the 2000s till nowadays, the concept of branding shifted to the stakeholders. It indicates that: “(1) Brand value is co-created within stakeholder-based ecosystems; (2) stakeholders form a network, rather than only dyadic, relationships with brands, and (3) brand value is dynamically constructed through social interactions among different stakeholders” (Merz et al., 2009, p. 337).

A brand is an evolving social progress, and the brand value is created by stakeholders, consumers, the audience, and one-time users, as they create sentiments and opinions, ultimately a personal significance to a specific brand. The relationship, and preferences the clients have can define its value. In this era of branding, every stakeholder is a crucial element in defining the value of a brand, therefore, creating a dynamic and constant relationship (Mendes, 2014; Merz et al., 2009).

As of the 2020s, brands hold tremendous power in society, still holding the promise of aspirational and practical qualities (Levy, 1959; Merz et al., 2009). The digital age, in specific, with the internet and social media, has shifted and concerned firms on how to engage with customers, and how to implement branding strategies, academics believe this new era of branding is only beginning, and brands must prepare properly to build and gather information for improvement (Faganel & Janeš, 2015).

Brands must be cautious when expressing a message, as consumers become alert, and

are prompted to criticize every wrong move (Schultz, 2015).¹¹ Brands to gain attraction, can (1) create content to create a conversation or (2) examine what their target customers are discussing and then insert them into an existing conversation (Faganel & Janeš, 2015). In addition, there has been an increasing demand for transparency, for brands to achieve a trustworthy and loyal relationship with their audience, they must communicate transparently their values, for the relationship to evolve (Yoganathan et al., 2020).

Nowadays, companies, not only are defined by financial value but are constantly evaluated according to their ethics and responsibility (Yoganathan et al., 2020). When brands do good for society and the environment, they are taking more of the stakeholders' perspectives into account, and considering responsibility as a core value to them, brands influence consumers' lifestyles and therefore make responsibility relevant and important for the consumer in their purchasing decisions (Sisi Zheng, n.d as cited in Yoganathan et al., 2020). In fact, by simply addressing responsibility, brands can encourage stakeholders and inspire loyalty (Yoganathan et al., 2020).

As a result of the digital era, specifically social media, brands can now have real-time information regarding them, although to stay consistent, they must ensure messages on every channel they own. Branding must be open to every channel available, to perceive and demonstrate a confident brand amid social media and the competitive market (Yoganathan et al., 2020). Such digital channels operate with data, that examines every click and impression and collects information regarding individuals or consumers to be later analyzed (Yoganathan et al., 2020).

But brands, according to the authors (2020) and Pete Coates (n.d) as cited in Yoganathan et al. (2020) must not focus entirely on the collected data, instead, they must focus on creative storytelling because it can create an emotional connection with customers, optimizing the channels by combining the data collected and create a connectional for the consumers and the brand. The data collected helps ensure, alongside the creative process a strong relationship, and competitive leverage (Yoganathan et al., 2020).

¹¹ Available: <https://adage.com/article/cmo-strategy/bud-light-s-label-gafe-lasting-damage/298378>

1.2. Brand Recall & Brand Recognition

For brand managers, it has become a difficult process to identify the patterns of consumers. Since brands want consumers to purchase their products and to create a never-ending relationship, advertising is seen as the most effective approach to achieving this connection (Khurram et al., 2018).

However, according to Khurram et al., (2018) and Srull (1983) this method fails to motivate consumers to remember the product or make a purchase, therefore, it has become necessary to measure first if consumers are aware of the brand before investigating the influence and rank consumers have of a brand.

According to Keller (1993) brand awareness defines the acquaintance a consumer has with a brand when given the brand as a cue, and it is considered a crucial step in the decision process. In fact, during this process, the brand is considered an important element to be deliberated, when consumers think about a product and when brand awareness grows, the brand is likely to have the same effect in the decision process (Keller, 1993; Nedungadi, 1990).

Brand recall and brand recognition also play a crucial role as they are connected to brand awareness (Khurram et al., 2018; Rossiter, 2014). Keller (1993) also agrees with this connection, furthermore, adds that brand awareness is the performance of brand recall and brand awareness in conjunction.

Brand recognition is the process by which a consumer instantly knows a brand when for instance, a logo or slogan is shown, while brand recall consists of the consumers' ability to remember a brand when a piece of information is given (product category or functional needs). In other words, brand recall is when consumers take brand knowledge from memories, while brand recognition is how consumers can differentiate a brand by simply seeing or hearing about it (Keller, 1993; Khurram et al., 2018).

The information stored in the consumer mind characterizes the notion of brand recall, in addition, by creating an image or a personality in consumers' memories, brand recall can generate sales (Khurram et al., 2018).

A study done by Wilson (1981) as cited in Khurram et al., (2018) affirmed that if a brand is engraved or simply at the top of the mind in consumers' memories, the probability of being taken into consideration or ultimately acquired is extremely probable. Consumers are beginning to depend on brand recall, when deciding about a product or acquiring it, due to time constraints to observe other brands' communications displays (Prashar et al., 2012, as cited in Khurram et al., 2018; Khurram et al., 2018).

In summary, brand awareness is the knowledge consumers have of a brand that includes brand recognition and brand recall. Brand recognition is when consumers recognize the brand when a cue is given, such as a logo or slogan, while brand recalls is the ability to remember a brand when a piece of information is given such as a product category or functional needs (Keller, 1993; Nedungadi, 1990, Khurram et al., 2018; Rossiter, 2014).

1.3. Brand Elements

The definition of the brand revolves around the visual attributes to differentiate from other products and the competitive market (Mendes, 2014). As introduced, a brand was a mere indicator of a product as a visual mechanism for to consumers identify easily (Farhana, 2012; Merz et al., 2009). Since then, the brand has gained power and relevance for customers, representing aspirational and functional benefits. Brands have gained a considerable role in being socially responsible, being alert to what customers are engaging in online, and being available on every digital channel if they are to compete successfully (Merz et al., 2009).

The American Marketing Association (n.d.) defines a brand as “a name, term, design, symbol or any other feature that identifies one seller’s goods or service as distinct from those of other sellers” (heading).¹² For Keller & Swaminathan (2019) a brand helps customers recognize and distinguish their services amidst the competitive market, to a greater extent a brand is more than a name or a symbol, as the brand has earned “awareness, reputation, prominence”, and constitutes the product and the unique characteristic that can offer to customers, rather than just an element to differentiate their products (p. 32).

This distinctive feature along with the name, logo, and packaging are elements essential to brand creation. Brand elements such as the name, URLs, logo, symbols, brand ambassadors, slogans, and packaging are the main brand aspects, which later become trademark features, as these elements are associations alongside the brand's distinctive quality. For companies, these elements are essential, as they can increase recognition, develop powerful, successful, and one-of-a-kind connections as well, and convey beneficial perceptions and emotions (Keller & Swaminathan, 2019).

For Keller & Swaminathan (2019) and Kohli & Suri (2002) the name is considered the most important element of a brand, and the logo is another important element of a brand. While a brand name can for consumers “enables fast accessing of a highly informative chunk in the memory” and serves as a base for brand awareness and communication, furthermore, assisting brands to create new products in the same aesthetic, a logo serves as a visual identity for brands and serves as a communication strategy (de Chernatony, 2006, p.35; Keller et al., 1998).

Despite having guidelines for choosing a brand name, no guidelines for logos have been created (Kohli & Suri, 2002).

¹² Available: <https://www.ama.org/topics/branding/>

According to the theory of Brand Equity by authors Keller & Swaminathan (2019) to build, maintain, and measure brand equity, a strategic brand management process is implemented that helps the brand properly establish itself in the minds of consumers and accomplish “resonance”(p.59).

Brand Equity is a concept and method created to increase the significance of a brand, as one of the main strategies in marketing activities, as it offers brands the strength and tools to provide products and services (Keller & Swaminathan, 2019).

There is no consensus regarding the concept of Brand Equity among academics due to several definitions for different purposes continuing to emerge, although the common viewpoint for academics and managers is, brand equity revolves around the marketing impact that is exclusively associated with a brand. For branding and Brand Equity, the focus is differentiation as it emerges from “added value” linked to a product. Overall, it strengthens brands alongside other branding strategies (Keller & Swaminathan, 2019, p.58).

In the strategic brand management process, one of four steps focuses on creating and later implementing brand marketing strategies to build Brand Equity, an important element is creating a considerable amount of brand resonance in customers. Brand elements are a key component in this process (Keller & Swaminathan, 2019).

To choose brand elements, the authors (2019) created six criteria that assist brands in selecting such elements.

The six elements as described, according to Keller & Swaminathan (2019):

1. Memorability – For a brand to emerge and remain strong, factors such as notoriety and recognition are necessary, the brand elements selected should represent these factors, as well as transmit a sense of memorization and allure, to reminisce and engage potential and actual consumers.
2. Meaningfulness – These elements must be given accordingly to create meaning and subsequently create associations.
3. Likability – Brand elements must also convey a feeling of appealing, joyful, stimulating, and convincing as these sentiments give brands an advantage, as the vast information presented is not assessed by consumers.
4. Transferability – Elements must be versatile within the categories of a brand moreover across countries, for instance: Amazon is a prime example as it is adaptable to several categories as well as international, in opposition, the company Toys "R" Us has not had

the same flexibility. Another point to have in mind is the linguists and cultural particularity, elements regarded as “nonmeaningful” can relocate internationally with no cultural or linguistics attachment concerns (p.144).

5. Adaptability – A constant demand to innovate and be modern, elements must be easily updated and reshaped to continue to attract and capture new consumer opinions, tastes, and principles.
6. Protectability – These elements should be selected under legal protection, for instance, to prevent counterfeit goods, as well as shielded from any potential legal procedures from the competition (p.144).

These six sentiments can help brands choose their elements, dividing them into two categories: “offensive and defensive”. The first three represent the “offensive” strategy to create brand equity from the perspective of the marketer, and the last three are called “defensive” as they are linked to advantage and manage brand equity from the legal, limitations and favorable circumstances for brands (Keller & Swaminathan, 2019, pp. 142, 143).

1.3.1. Brand Name

A central brand element for Keller & Swaminathan (2019) is the name, as it should be easily remembered, identifiable as well capable of indicative of the product and the benefits offered. The name serves as the foundation for creating a creative, adaptable, applicable, pertinent, and distinctive brand name, the authors (2019) state that meeting the above criteria is extremely challenging and difficult, as the more a name has substance, the more demanding is to adapt to new products or linguistically and culturally. Brands should incorporate more elements other than the name (Keller & Swaminathan, 2019).

The process of selecting a brand name, for companies, is an important task since the name will represent the core of the products and associations of a brand, as the name is considered a means of communication, while advertising campaigns have a brief impact on the consumer, for brands it can have lasting effects on consumers memories (Keller & Swaminathan, 2019). For D. Aaker (1991) the name is the foundation of a brand, and the elements created afterward will remain immutable.

The name is intrinsically attached to brand products in the minds of consumers, furthermore, modifying or altering it from scratch is challenging and delicate due to the connection customers have in their minds, for as it changes, the brand image may lose its power or importance on the market and subsequently on consumers too (Keller & Swaminathan, 2019).

To help brands, easily choose their names Keller & Swaminathan (2019) propose a few guidelines.

Choosing a name to represent a brand onward can materialize in distinctive ways, for once, the name can be explanatory as well as suggestive of the benefits or features offered, take a more character side, be fabricated, or reflect the founder. These guidelines should be chosen under the six sentiments, mentioned prior in the brand elements section (Keller & Swaminathan, 2019).

Simple pronunciation and easy spelling, one-of-a-kind, and uncommon names can provide brands more awareness, as names with these criteria are easily remembered by customers. Indeed, a direct name allows for grasp and assimilation, short names can also offer the same benefits as simpler and unique names, as they are easy to remember (Keller & Swaminathan, 2019).

The simplicity of a name can also imply easy pronunciation, as it diminishes the effort customers have when pronouncing, as well as making it memorable, whilst a complicated name

hinders word of mouth, and for companies, it leads to more efforts and resources in assisting customers with how to pronounce it. If a name is not clear and simple, customers can interpret and have different meanings, in addition, the language can also impact the name, as the name should conform with the cultural and linguistic aspects to simplify pronunciation (Keller & Swaminathan, 2019).

Another guideline presented is how a name should invoke a sense of familiarity and have meaning, for Keller & Swaminathan (2019) any word can be given to represent a brand, nonetheless, a word that encompasses familiarity and meaning can help develop more brand awareness and associations, given that, it already exists in the minds of the customers. Brands should also create a name that implies the product or service offered, for instance: Netflix – movies and series; Toys "R" Us – Toys; TripAdvisor – Trips, yet names that have literal meanings can have more difficulties in expansion to other branch products or services (K. L. Keller & Swaminathan, 2019).

When choosing a name all the above suggestions should be incorporated, as well as unique, peculiar, and special names, because for customers a one-of-a-kind name can allow an easiness to save and recall the qualities and information of the products. Brand elements convey and serve as a means of communicating to the market and customers, and because of this process, the response and meaning a consumer obtains from the name are extremely crucial (Keller & Swaminathan, 2019). Several academics including Kapferer (1994) state that strong brands, when developing their brand name give another meaning to the word. For instance: the brand *renasença*¹³ is well known as a Portuguese radio station, instead of the historic period (Mendes, 2014).

Researchers Guest et al., (2016) investigated brands named with a negative tone and the impact it has on customers' memories and to enjoy or acquire a product, this phenomenon has expanded to numerous product categories such as Monster energy drink, Heart Attack Grill restaurant in Nevada, and *Frog's Piss* wine. Research has shown that negative names cause negative feelings and ultimately an avoidant response (Chen & Bargh, 1999; Guest et al., 2016; Krieglmeier et al., 2010; S. T. Murphy & Zajonc, 1993; Nasrallah et al., 2009).

Despite these responses proven by cognitive research, naming brands with a pessimist tone has become extremely popular, and some popular and successful brand examples are Dior with the perfume *Addict* and *Poison* and a wine called *Fat Bastard* (Guest et al., 2016).

¹³ The word translated to English is Renascence.

1.3.2. The logo

The development of brand equity and brand awareness can also result from the use of visual components, as it can help differentiate products or services (D. A. Aaker, 1991). In addition to the brand name, the logo is the second most important brand element and assists customers in identifying the company, the products, and the services offered (Machado et al., 2015). The logo serves as the foundation for many other direct and indirect communication initiatives, including advertising, packaging, and other promotional campaigns (Henderson & Cote, 1998).

The logo can improve brand recognition to customers, and ultimately give brands an advantage in the market (Sääksjärvi et al., 2015). A unique logo can give brands, an indistinguishable factor (Wallace, 2010). Logos can convey important information about a brand. For example, in China, emperors used dragons to symbolize imperial force, while the cross, a Christian symbol can convey sacrifice and victory (Park et al., 2013).

Despite the importance of the logo, Kohli & Suri (2002) affirm that while the logo holds influence for a brand, no framework or guidelines were created to assist companies in selecting or designing the logo, the authors (2002) create a few points to have in mind to aid companies, based on studies and discussions from several academics.

For branding, the elements – name, logo, and image are crucial, and companies should be attentive and selective as they impact tremendously the product, furthermore, these elements are connected to a brand, and altering or modifying them can cause more damage than good and could be a challenge for companies and ultimately their customers (Kohli & Suri, 2002). Over time, all brand elements including the logos should be consistent altogether, leading to a stronger image. If logos must be altered, the transition should be gradual and based on content rather than appearance (Kohli & Suri, 2002).

When adapting brand elements, the name is inalterable, whilst the logo and slogan can be changeable. For a logo to be altered, the focus should be (a) on content, when justified in a new brand strategy, and (b) on style, when brands believe a more modern look is needed. However, these updates should be minimal (Kohli & Suri, 2002).

Another point to have in mind when selecting and designing logos, brands should restrain from copying or replicating popular logos at the time. When brand managers try to copy such logos, it diminishes the differentiator factor that a unique logo brings. When the logo is designed, brands should test them in the marketplace with surveys to have some viewpoints, as well as on designers' and customers' opinions to have more input (Kohli & Suri, 2002).

Logos can be grouped into four categories according to van Grinsven (2016) as shown in Figure 2: a “figurative logo” utilizes a picture that represents the company; a “typographic” logo contains the brand name in a particular typography that helps stand out; a “combination” of marks encompasses the name and graphic elements; an “abstract” logo can integrate other elements, other than the brand name (p.9).



Figure 2. Examples of symbolic logos, typographic logos, combination marks and abstract logos (van Grinsven, 2016, p. 9).

The visual element of the logo can vary from corporate names or trademarks and can be written or designed (Keller & Swaminathan, 2019). Word names such as logos can also be considered powerful a few examples: Coca-Cola; Kit Kat, although a designed or abstract logo such as Ferrari *Cavallino Rampante* or Nike *swoosh* can become important assets to brands. For contextualization, abstract logos are called symbols (Keller & Swaminathan, 2019; Mendes, 2014).

For D. A. Aaker (1991) and Keller & Swaminathan (2019) a logo can be anything: precise portrayals of the name element – Apple Logo; an illustrated element – Ralph Lauren’s polo player; sometimes technology brands use icons to convey the qualities of their service – WhatsApp.

Logos when designed can be flexible as they have a general meaning, and be used in other parts of the world, in addition, they can be updated or improved to reflect the new values, of the customers and market, or simply to be more modern, whilst the brand name, as mentioned, builds a connection in the minds of customers, and changing it could impact customers’ relationships (Keller & Swaminathan, 2019).

Brand names when used outside their company residency and expanded internationally can have different pronunciations as well as other meanings. For that matter, the logos and the brand names diverge concerning the cultural and linguistic challenges when it comes to

modernizing or updating them (Keller & Swaminathan, 2019).

A topic discussed is what type of logo – the brand name, or symbol can successfully develop brand awareness, and associations and can convey key information about a product or service (Park et al., 2013). While symbols can offer personalization and can develop a connection with customers, these types of logos give brands a more profound and substantial meaning, in comparison to brand names (MacInnis et al., 1999; Swartz, 1983). Many academics studied and analyzed the types of logos and the advantages they offered to brands and consumers (Keller & Swaminathan, 2019; Luffarelli et al., 2019; MacInnis et al., 1999; Park et al., 2013; Swartz, 1983).

For Park et al. (2013) symbols are alluring and therefore can create a greater impact on customers and their memory, rather than a brand name. The authors (2013) concluded that brands that create a visual element or use symbols successfully convey the benefits offered in a more captivating manner and promote an engaging and better connection between them, instead of a name or typography logo.

According to Kohli & Suri (2002), a logo for a brand when it is used with an image “can aid in customers' memory and, ultimately, brand awareness”, in other words, logos are a powerful element to recall the brand's name (p.59). For Keller & Swaminathan (2019) a disadvantage of using abstract or designed logos is when presented to the audience, they “may lack the inheriting meaning” in comparison to what a name or self-explanatory logo offers (p.155). Consumers with this type of abstract logo, have more difficulties in understanding the meaning it wants to convey which consequently creates a bigger challenge and more resources to explain to customers (Keller & Swaminathan, 2019).

Since a logo is a combination of elements in an original concept, constructing a logo that conveys the attributes and values of the company, requires an acquaintance with graphics and other areas of expertise (Adir et al., 2014). Bierut (2012) affirms that graphic designers are multitaskers, partaking in different fields of knowledge, and argues that the individuals who created graphic design did it without any previous educational background, but with a never-ending curiosity, regarding art, design, culture, and political subjects.

Bierut (2012) affirms that with more educational programs teaching graphic design, students are left with design and denied exposure to the outside world, and in the immediate future, employers want skillful designers and not intellectuals, although, in the long run, designers will feel the impact of neglecting knowledge, outside of graphic design. The author (2012) even adds that only learning graphic design and dismissing cultural knowledge, impact today's design, therefore making it mediocre.

To create a logo, academics Adîr et al., (2014) call a “design guide” an element checklist (p.140). Although the authors (2014) argue that creating logos is a difficult process, some steps and phases are crucial and necessary, although a difficulty seen by designers is combining simple graphic elements into a captive drawing.

To Adîr et al., (2014) the process, is divided into two phases: research and design. For phase one, information regarding the company, the market, and its audience is required, such as the theme; activity of the company and position on the market; their competitors, and their audience; For phase two, an analysis of other logos in the same market; sketches; When both phases are completed, it is possible to create a concept using design elements, by combining theoretical and graphic, ultimately, the logo can be created (Adîr et al., 2014).

Some notes that the authors Adîr et al., (2014) give are, during the first phase, market research is crucial to avoid any legal problems, and the designer should know about the company it is working for to create the logo that conveys the perfect message. While in phase two, graphic designers should know firsthand the colors the company uses and if the logo is required to have some specific color or if the initials of the company must be included in the logo (Adîr et al., 2014).

In chapter 49, Bierut (2012) gives an example of designers creating logos, and in this case, a famous firm that has designed an expensive logo, for a government agency. This logo did not have many positive reviews, the author (2012) adds that a newspaper covered the story and had responses such as “my-kid-coulda-done-that letters” and a “taxpayers’ robbery” (p.148).

Tom Wolfe (1972) as cited in Bierut (2012) argues that creating abstract logos is considered a fraud, that has been perpetrated by American Graphic arts and American Business as well. Abstract logos create no impact on consumers, except a sense of confusion or a need for additional information, yet a variety of these types of logos are being created daily affirms the author (Bierut, 2012).

1.4. Future of Branding

As the digital age, technologies, consumers, and the market shift, it is important to understand if brands still hold some importance or relevance (Campbell & Price, 2021). According to authors Campbell and Price (2021), Merz et al. (2009), and Yoganathan et al. (2020) the connection between a brand and a consumer that has been developed, still influences, and impacts the market. For Campbell & Price (2021) other types of concepts of branding involving a brand and a consumer continue to appear, demonstrating that brands still and will hold relevance. For academics, the future of branding could involve brands as definers, as they are starting to modify consumers' thoughts and opinions (Campbell & Price, 2021).

Despite branding and brands being introduced as influencers to consumers regarding a specific product, an emerging trend is the possibility of brands influencing customers in a broader scene including themselves, others, and the market (Campbell & Price, 2021). For instance, the authors (2021) explained the connection between a brand and the process of deciding and believe it is most likely to be preferential when choosing products, as a consumer may opt for a specific brand when acquiring something.

Academics Rahinel et al., (2021) propose the connection between the exposure of brands and the preferences of a customer, can cause the process of "decision readiness" leading to easier decision-making in their preferences (p. 542). Academics Campbell & Price (2021) also discuss this process, that consumers implement when acquiring a product or service, and may ponder the brands in terms of their preferences, ultimately, participating in "decision readiness", as a process to engage efficiently in decision-making (p. 519).

Brands are felt everywhere in society and consumers are likely to create associations with brands (Rahinel et al., 2021). Brands are starting to influence consumers, and while earlier and initial concepts of brands also agreed that brands can have an impact on a consumer's responses, a new way of placing brands as a broader concept is arising since the information that consumers gain every day about brands can impact themselves, and the market (Campbell & Price; 2021).

An emerging challenge for branding is how to navigate the digital, and according to the author, Olsen (2018) companies, wonder if the traditional concept of branding is still pertinent and capable of the digital concerns, as brands are starting to lose importance in the minds of consumers with the rise of digital channels. For example, the wave of YouTubers and influencers with millions of subscribers in comparison to brands' digital channels with less than

three hundred thousand subscribers (Holt, 2016).¹⁴ Consequently, new concepts and strategies for branding regarding the digital are being established, and for Olsen (2018) and Taylor (2017), these expansions of the concept and strategies of branding can be characterized as a challenge.

Olsen (2018) in his article, reviews if the branding principles and theories have changed with the digital and believes that in great part it has not changed. For the author (2018) sharing or expressing an opinion about a brand or a specific product digitally has the same foundation as sharing with a neighbor or friend, but on the contrary, influencers and YouTubers gaining more traction than brands with their channels are challenging branding theories. To understand the future of branding, the main obstacles must be identified with the digital, to have a clear perception of branding and its future (Olsen, 2018).

One challenge is whether the digital age has changed consumers. The rise of digital channels as also digital platforms – e-commerce, has given consumers numerous platforms to purchase products, in addition, these platforms also provide and help customers gather brand and product information, “often with just a swipe of the finger on consumers smartphone’s”, therefore lessen the importance of brands (Olsen, 2018, p.76). According to Keller (1993), consumers need brand awareness and brand positioning while gathering information about brands, in addition, for Olsen (2018) consumers will choose brands that offer benefits and have impacted them. Branding continues to be relevant and is critical amidst the rise and use of digital platforms, as a mechanism to sort the excess information that circulates on these platforms (Keller, 1993; Olsen, 2018).

With the rise of digital channels, platforms dedicated to analyzing and examining every click, display ads, and search words digitally by a consumer are now an increasing part of branding, furthermore, with performance platforms being created, new job positions are as well being allocated to execute tasks related to creating enhanced content and messages that can successfully create a brand value (Olsen, 2018). In comparison, before data performance tools had emerged, messages were not optimized or could not be measured instantly, nowadays, a brand can adapt its strategies and messages according to the data collected (Olsen, 2018).

As introduced, branding is seen as a long-term investment and process, and with performance tools being used daily to monitor messages and a relationship a customer has digitally with a brand, these are seen contradictory to the original branding theory and strategies, as these data instruments pivot straight effects instead of the long effects thought by

¹⁴ Available: <https://hbr.org/2016/03/branding-in-the-age-of-social-media>

branding, nonetheless, brands face the possibility of neglecting the strategic branding approach and becoming particularly concerned with the near future (Keller & Swaminathan, 2019; Olsen, 2018). Furthermore, Olson (2018) also adds that these data insights are incapable of measuring more than clicks, shares, and search words, or that they could equate to “consumer insight” (p.78). For branding, achieving the balance between the data collected online and the traditional consumer research, results in the right branding decisions and more successful brand management for the future (Olsen, 2018).

Before the internet and social media, word of mouth was considered to have a low effect on brands, amidst digital technologies, word of mouth has grown exponentially reaching more individuals as it can be shared and forwarded easily (Eelen et al., 2017; Olsen, 2018).

Communicating about a brand was considered to be a straightforward process as the creative content was developed and then shared in traditional media, with digital platforms, for instance, Facebook or Instagram, this process can abruptly change, as customers can easily share their opinions or rate a product online, and as a consequence, these opinions or brand messages/content can gain more traction and be easily criticized (Cagé et al., 2020; Eelen et al., 2017; Olsen, 2018). Fournier (2009) and Olsen (2018) state that with digital and online platforms, consumers develop relationships, and using word of mouth, can have a serious impact on brands for that reason, supervising the online interactions between customers is vital.

A new phenomenon that arose from this relationship is called virality – content created organically by consumers in a positive or negative perspective that is seen by a multitude of individuals or in other words the content gains popularity (Akpınar & Berger, 2017; Olsen, 2018). Moreover, the negative viral content form can impact tremendously a brand, making it crucial to set purposes other than selling its products, for branding it has become imperative to act instead of saying, and engaging online with their customers (Olsen, 2018).

These points disrupted original branding theories and fundamentals can either be seen as a challenge or an opportunity, to a greater degree, presenting these insights can provide branding the instruments and information to grow, adapt, and shift the new market (Olsen, 2018). For the author (2018) these new insights can offer brands new opportunities, although the branding theory and fundamentals are still considered “central” and “maybe even more important in the digital future” (p.83).

1.5. Fashion Magazine

A fashion magazine discusses the newest collections created in the fashion industry with attention on the ensembles celebrities wear, and where can be purchased (Moeran, 2006). Fashion magazines are considered the “voice in the industry”, as they illustrate in the form of visual and textual content trends (Kopnina, 2007, p.369). Sociologically speaking magazines are “cultural products and (...) commodities” as they can offer ideas, and the target audience with “herself reflect and act”(Moeran, 2006, p.727).

For Davis (1994) the audience of a magazine is the normal citizen, and it can also include individuals involved in the fashion world, as they are influenced by what fashion magazines review and showcase. Whilst Marchand (1985) believes magazines have two audiences that they must accommodate, as they present content for the customers as well for the advertisers, in more detail, Moeran (2006) affirms that the revenue from selling print magazines to the audience can be a measurement of success, nevertheless, a large part of the capital in a print edition, is derived from advertisers.

Magazines act as channels for advertisers and for selling commodities to their audience, moreover, are a “venue” for advertisers to attract customers by giving a platform for editorials where photographers, models, makeup artists, designers, and fashion stylists can showcase their work, as well as luxury brands and fashion house names can present their runway pieces and ready to wear in those editorials and maintain their advertising in magazines (Moeran, 2006, p.725). In addition, a large function of a fashion magazine is to showcase clothes, market them, and create interest or “buzz” (Moeran, 2006, p.728).

A fashion magazine comments and articulates content revolving around the topic of fashion and ultimately the fashion industry, author Moeran (2006) affirms that both industries are connected, as the editions “follow the latter’s season calendar” (p.728). For editors, the September issue is regarded as the most influential edition in the fashion world, as it creates content that symbolizes a transition in fashion trends and seasons (Moeran, 2006; Steigrad, 2018; Zinn, 2021).¹⁵ For Alliance for Audited Media (n.d) as cited in Fernandez (2018) in Business of Fashion, the September issue, of all monthly editions sells more.¹⁶ Vogue names this annual edition as a “definer of the future of fashion” (Vogue, 2022, p.3).

¹⁵ Available: <https://nypost.com/2018/08/11/the-september-issue-is-dead/>

¹⁶ Available: <https://www.businessoffashion.com/articles/news-analysis/american-vogues-september-issue-leaks-rumours-and-making-history/>

In addition, fashion magazines create content in their editorials as to what trends and types of clothes are showcased in Fashion Week (Moeran, 2006). As contextualization, a Fashion Week, is an event where fashion industry individuals – the designers, present their spring/summer or autumn/winter collection with guests such as fashion editors, influencers, buyers, stylists, photographers, models, journalists, celebrities, and happens every year in several cities, but the well respected and famous are in Paris, New York, and Milan (Choi et al., 2021; Entwistle & Rocamora, 2006).

In addition, magazines after fashion week develop articles and editorials concerning other parts that compose the outfits showcased in Fashion Week, such as accessories and beauty, having content dedicated to what items were used in the beauty and makeup area, as well as how to recreate the look, using the products recommended by the makeup artist or editorial team as well the new shoes and handbags designers created that season (McKay, 2018; Moeran, 2006). Magazines can also concentrate their writing and editorials on topics connected to special days or times of the year by featuring items that customers can acquire for themselves or as a gift, and the items presented, in the form of advertising or articles are transformed into “fashion items” as they are “subject to constant and regular cycles of change” (Morean, 2006, p.729).

Fashion magazines are composed of an estimated forty to fifty-two pages of editorials with the clothes presented by designers in the latest season, followed by advertisement pages promoting a product, mostly with famous models, or celebrities. Editorials and campaigns are entirely focused on presenting clothes, lent by designer houses such as Prada, and Louis Vuitton, although the clothes presented are selected based on the position of the designer houses in the advertisement’s pages (Moeran, 2006).

In addition, magazines create stories ranging from four to eighteen pages in length, with attractive titles showcasing designer pieces in the editorial content, international editions may adapt the stories, in a way that engages their specific audience and their culture (Moeran, 2006)

Without all the elements that compose a fashion magazine, the “fashion system” would disappear. Ultimately, fashion magazines are responsible as an intermediate figure, for the supply and demand of the fashion world, and for developing a relationship between producer and consumer (Moeran, 2006, p.730).

1.5.1. Design Layout for magazines

An important key element of a magazine is the cover, as it is captive, leads to curiosity, and presents the product. For editors, the cover must draw readers and to be enjoyed, overall to maintain circulation and if possible, increase it (White, 1982). The cover is the ultimate element, so editors must perfect it, because it is the first thing readers or individuals observe and ultimately remember, nevertheless, the content inside is also extremely important, as well as, the image on the cover due to being considered a key element, conveying a sense of importance and “appeal to the readers' self-interest” (White, 1982, p.81).

In a saturated market and when the print industry is losing influence over the digital, magazines need to captivate readers to stay operational and maintain their reputation (Deepali, 2016). The cover and the design layout are crucial elements in identifying the credibility of a publication, and a way to achieve the ideal first page, is to create something captivating, that can interest and then attract readers, according to Deepali (2016).

A cover illustration alongside the cover image works simultaneously, while the cover image catches the attention, it is the words that persuade to purchase the magazine. A few exemptions may be magazines focused on architecture, photography, or even women, that rely on visuals rather than writing. The words used in a magazine introduce the content inside of the magazine (White, 1982, p.2).

Academic Deepali (2016) argues that the combination of design elements exists in a magazine to display visuals and text that enhance the magazine and a set of design rules compose the layout of a magazine and simplify the reader's mind. In addition, for the magazine's layout, the authors (2016) affirm that exists a “visual hierarchy”, as a leading path/string in the reader's eye movement (p.19).

Author White (1982) describes how a magazine is arranged with four elements and their basic criteria, “the format; the logo and minor information such as the date; the illustration; and the cover lines, which can have different words and different positions” (p.3). The author (1982) adds a few points and notes for each. First, the format should be standardized, because it gives familiarity to every issue, making the production process simpler and giving more space for graphic treatment; The picture size depends, while a large picture on a cover can occupy the entire page, having a small picture, the cover becomes dependent on the design, and less importance is given to the picture on the cover (White, 1982).

The logo is ample, and the cover lines reveal the stories inside and can be used in different parts of the magazine, not exclusive to the front cover. It can be used in all written

materials such as promotional, and stationery (White, 1982). In addition, the logo, and other written materials, for instance, the cover lines, should belong in the same typography or at least in the family, because having similar typography is considered, a crucial process that connects the editorial and the product for magazines, according to the author (1982).

The logo should be at the top, although it can be in other parts, depending on multiple factors, for instance: the designer's choice. If the picture is mediocre or weak, the logo is extremely important and it should be the first element to be seen, thus going on top of the magazine; If the picture has better quality, the logo can be flexible or even reduced to a smaller part in the cover, simply as means to recognize (White, 1982).

On one hand, covers should include more than one cover line, if more than one story is presented in the magazine, on the other hand, if magazines only include one cover line, the picture on the cover should be connected to the cover lines (White, 1982). Cover lines play a crucial role for readers, as they cause a “re-think” affirms author Deepali (2016, p.17). To add, the picture on the cover can sometimes belong to the smaller story rather than the main one (White, 1982).

In terms of colors, they can range from bright colors or just black. Colors in magazines have a great impact, because of the different meanings they convey (White, 1982). Academic Deepali (2016) believes that magazines should only incorporate a maximum of three colors due to the possibility of one color impacting more and reducing the effect of the others. Although for White (1982) there is no specific guideline for colors, only that, magazines should incorporate the ones that gain more attention or work better.

The spine of the magazine is for most a forgotten element, as their main job is to give the information needed, such as the name, the edition, and the date. Using black colors highlights it. The spine does not need to include every type of information presented in the magazine, instead, only has useful elements readers can first identify, the logo and date, therefore making it visible from afar (White, 1982).

1.6. Decline of the print industry

As introduced prior, the print industry is suffering from the rise of the digital, with the internet, television, social media, and online information platforms, changing consumers' habits and purchases for newspapers and magazines (Scherer & Cho, 2022). News and information were getting broadcasted quicker, and newspapers and magazines could not compete with the rhythm of the internet and television, leading to sales declining every year, the industry has seen a decline since the mid-2000s, and it is believed that it peaked at 89\$ billion in that same year, and in 2020 it fell by almost 80% (Scherer & Cho, 2022)

Technological advances opened a new path for sharing information and accessing a wide range of news (Scherer & Cho, 2022). Skog et al. (2018) name this phenomenon a “digital disruption” as digital innovations alter entire dominant industries and can cause severe intensive consequences (p. 1). To Bonnet et al., (2015) and Philip & Hillard, (2012) it can affect every single part of an industry and can transform entire sectors, this new era has enabled consumers to access free information or partly paid through online subscriptions.

In terms of consuming information as a main source, the digital saw a decrease from 60% in 2020 to 49% in 2022. Television went from 40% in 2020 to 31% in 2022. Furthermore, radio and reading print publications went in 2020 from 16% to 13 in 2022, and from 10% in 2020 to 8% in 2022, respectively (Forman-Katz & Katarina, 2022).¹⁷

Moreover, the industry has also seen a shift not only in sales but in purchase habits, for instance, consumers have lost the habit of buying a daily newspaper and migrated to digital media instead (Houston, 2021).¹⁸

One of the differential points between print and digital news is how information is spread: for online platforms, the information can be released immediately, updated, and if needed changed whilst for newspapers and magazines once it is gone to press there's no possibility of updating information (Martens et al., 2018). Not only can, according to Scherer & Cho (2022) and Cagé et al. (2020) information online spread quickly gaining more traction, it can be reproduced and multiplied by other online platforms.

One of the main sources of revenue for magazines and newspapers is their sales and advertising, as sales decline so does advertising (Scherer & Cho, 2022). Adgate (2021) refers that ad revenue has shifted to the digital, and two main factors that severely reduced advertising

¹⁷ Available: <https://www.pewresearch.org/journalism/fact-sheet/news-platform-fact-sheet/>

¹⁸ Available: <https://whatsnewinpublishing.com/2021-in-print-newspapers-decline-continues-but-for-magazines-its-complicated/>

in newspapers were the pandemic and the economy, as in 2020 almost 41 million in ad revenue was lost.¹⁹ For Scherer & Cho (2022) the newspapers that have a bigger following, prestigious rank, and international readership are exempt from these factors, therefore, local newspapers have suffered greatly due to ad revenue declining.

For instance, the New York Times (2020) according to their SEC Form 10-K, their annual report, affirms that advertising profits are from technology, financial, and luxury companies, and for their company advertising 58% was digital, and print 42%.

Another factor of sales decline is the tremendous potential for advertising in companies is the numerous competitors derived from the internet such as websites, and online platforms designed for selling cars, objects, clothes, and apartments, and for applying for jobs (Scherer & Cho, 2022; Shafer, 2016).²⁰ In fact, in 2020, only 15% of classified advertising was from print, while in 2000 totaled almost 40% (S&P Global Market Intelligence, n.d, as cited in by Scherer & Cho, 2022). Digital information can reach broader audiences, when targeting ads to customers, based on their preferences on an online platform, while for newspapers targeting potential customers or analyzing their preferences or their data is not an option (Scherer & Cho, 2022; Wharton, 2019).

As revenue and sales have steadily declined, newspapers and magazines had to adjust to the current market, and one of its implications was staff layoffs, the closing of newspapers, and diminish the regularity from daily, to weekly or monthly, in fact, from 2004 till 2020, 70 daily newspapers closed business in the U.S (Abernathy, 2020; Scherer & Cho, 2022).

In addition, employment statistics in the U.S. in January 2010, rounded 263 thousand in newspaper publishers, while for periodical publishers, for that exact period rounded 121 thousand. In 2023, newspaper publishers accounted for 93 thousand employers while periodical publishers rounded 72 thousand (U.S. Bureau of Labor Statistics, 2023a, 2023b). For web search portals – emails and news, that do not include online forms of newspapers and periodicals, in 2010 rounded 59 thousand employees, while in 2023, it rounded 172 thousand employees (U.S. Bureau of Labor Statistics, 2023c).

¹⁹ See note 1 at 2.

²⁰ Available: <https://www.politico.com/magazine/story/2016/12/craigslist-newspapers-decline-classifieds-214525/>

2. CHAPTER II – METHODOLOGY

This chapter explains the methodology of the thesis, presenting the main objectives, and the research questions constructed. Moreover, the research method as well as the instruments used to carry out this study.

2.1. Research Questions

To best frame this theme, a main research question was constructed. Furthermore, the research question was developed to support the main research theme and further investigate the topic of brand elements employed by Vogue.

For the study, the main research question is:

- **QUESTION 1:** In a context where sales are declining in the print industry, how important are brand elements, the logo and name, in Vogue U.S. magazine?

To answer the main research question, three minor research questions were constructed that served to further the research:

- **SUB QUESTION 1** - How does U.S Vogue magazine use brand elements, in specific, the logo and the brand name, in their covers?
- **SUB QUESTION 2** - Since the logo and brand name are considered powerful elements of a brand, altering, or modifying them could have a significant impact on consumers' memories and relationships, nevertheless, what are some significant changes U.S Vogue has done with their brand elements?
- **SUB QUESTION 3** – Considering the modifications that the Vogue logo suffered since Vogue U. S first cover, how easy is brand recognition?

By answering these research questions, this study will establish and demonstrate how Vogue uses brand elements in its magazines, despite declining sales in the print industry.

2.2. Objectives

The objectives, as well as the research questions of this research, were defined after researching and concluding the literature review. The objectives structured are:

1. Analyze brand elements such as the logo and brand name used on the cover by the U.S. Vogue magazine.
2. Investigate the modifications or changes in Vogue's brand elements.
3. The brand recognition of the Vogue Logo, having in mind, the modification it has suffered.

Considering the objectives presented, this research intends to investigate with an in-depth analysis, of how the U.S. Vogue utilizes the logo and brand name in their magazine, as well as the modifications these elements have suffered through time, in addition, to further research on this topic, measure the brand recognition the Vogue Logo has, despite the several modifications over time.

2.3. Research Method

As introduced in the delimitations, to achieve the defined objectives and answer the main and sub-questions, the methodology implemented is a mixed research method, combining qualitative and quantitative approaches with a strategic basic nature (Leedy & Ormrod, 2015).

The mixed approach will be divided, through a qualitative exploratory approach, a case study of the Vogue brand, and a document analysis, then a quantitative conclusive approach with an online questionnaire. When the data from quantitative and qualitative research is collected it is possible to analyze and later reach a result to conclude the study.

This study presents a Research through design investigation. This type of research “employs methods and processes from design practice as a legitimate method of inquiry” and in these types of research, the main research question is the central focus, researchers should consider the final product design as another main objective (Godin & Zahedi, 2014; Zimmerman et al., 2010, p.1).

This study was conducted as a documentary analysis of the brand elements on the cover page of U.S. Vogue magazines, from 1895 to 2020, retrieved from the Vogue Archive website. This is a comprehensive study of the editions created by U.S. Vogue, in terms of observation

as well as analyses, according to how U.S. Vogue uses the logo and brand name in their cover, as well as any modification these elements have suffered. The collection of data is from the digital copy of various editions of U.S. Vogue magazines available on the adjacent website called Vogue Archive as well as books, articles, and journals to offer historical contextualization.

To maintain the research organized and comprehensive to the readers, the Vogue covers analyzed were “The September Issues” having in mind the importance and influence as introduced before, these editions have on the fashion industry and calendar, according to Moeran (2006), Steigrad (2018) and Zinn (2021). 26 covers were a matter of subject, and the analyses will be divided into nine moments, each having three editions. The criteria to analyze the covers were in terms of Color; Spacing; Size; Serifs; Position; Minor elements near the logo and in the magazine. Moreover, if possible, some contextualization regarding the illustration author or the style used.

Some notes concerning the analyses are that Vogue has produced 248 September issues, but due to time constraints, the September issues counted were from every 5 years, furthermore, the analyses will start from 1895 and end in 2020. Vogue was created in December, therefore in 1892, the publication did not produce any September issues, moreover, the analyses and research would not be affected, if started in 1895, due to Vogue’s design pattern remaining identical till 1901 when Vogue started slight modifications. Furthermore, Vogue magazines were released during Arthur Baldwin Turnure, weekly, then when Condé Nast arrived, the magazine shifted to fortnightly, and in 1973 during Grace Mirabella Vogue it changed to monthly editions. Therefore, the September issues analyzed were the ones released on the first day of September.

2.3.1. Case Study

A case study is an extended examination of a specific person, group of people, program, or event, and assists the researcher in responding to “how and why questions” while analyzing the context and circumstances of the phenomenon studied as well as compiling data from multiple sources such as observations, interviews, articles, historical data, and audiovisual material to combine the facts and data to interpret and explain (Baxter & Jack, 2008, p. 556). A case study may be particularly useful for learning more about a specific case in more in-depth research (Leedy & Ormrod, 2015).

The theme of this research centers on a case study of the brand Vogue to assist in answering the research questions proposed. First, the contextualization of the brand presented before the literature review dedicated to introducing the brand to a greater extent and in more detail, with topics such as the history of the brand, its owners, and successors, changes in the magazine, and the content, important illustrators, national and international expansion, editors and chief, and their impact, Anna Wintour's influence, and Vogue today. Chapter three focuses on the origins and history of the name, and then begins with an analysis of the Vogue covers since 1895, in terms of the brand elements used in the covers – the logo and name, and in specific, the modifications the logo has had each edition analyzed and over time.

2.3.2. Document Analysis

This approach entails the analysis of a wide range of documents, including “books, journal articles, newspaper articles, institutional reports, and academic journal articles” (Morgan, 2022, p.64). Analyzing a wide range of documents can provide extensive information for a study, and because some of the data from books, reports, journals, and studies are considered immutable, therefore, this type of analysis presents an advantage to research. Researchers may use document analysis in conjunction with other research techniques or use it exclusively (Morgan, 2022; Merriam & Tisdell, 2015).

The information considered and analyzed for the case study will be based on the book written by authors Olivia & Angeletti (2012) that narrates the history of Vogue, the Vogue magazines available on the Vogue Archive website, as well as articles, journals, and the Vogue Website. In addition, a few journals that discussed Vogue were used. An amount of research on these topics was collected with the usage of websites due to requiring up-to-date information and only online sources could provide so.

2.3.3. Online Survey

Surveys combine a variety of respondents, that answer anonymously, although a disadvantage of surveys is a “low return rate” if sent through the channels available. Moreover, another disadvantage is while the respondents may answer the survey, a possibility exists that the respondents do not constitute the sample created for the survey (Leedy & Ormrod, 2015, p.160).

The online survey was in English, intended for consumers in general, who may be Portuguese and non-Portuguese speakers, that might know the Vogue brand and logo. The purpose of this data collection is to understand the brand recognition of the Vogue logo amongst readers and non-readers since these elements can be found on their social media.

The survey had twenty questions shared through a link in Instagram stories and individual messages. In addition, the survey was divided into four categories: characterization of the sample, the brand element - logo, Vogue, and print industry. Since this survey focuses on the brand recognition of the Vogue logo, to not bias respondents, the categories that mention Vogue, the print industry, or fashion or simply could hint the brand, were after the category that focused on the brand recognition, inquiring respondents about what brand these letters of a logo belong.

The online survey created in the platform Google Forms used a survey base from the social network Instagram, with a convenience and snowball technique. Using the social network Instagram, it is possible to obtain responses from an audience from the age of 18, as this age group is located more in this network, according to Dixon (2022). Regarding older individuals, the intention is to use the snowball technique, starting with an individual and asking them to share it with colleagues, friends, or family members. Not excluding the social networks Instagram or Facebook, as this age group is also included in the networks, but with a smaller presence compared to the younger age group (Dixon, 2022).

The survey obtained a total of 111 responses in total, and the software SPSS Statistics version 28 was used to analyze the data collected, presenting a descriptive analysis and cross analysis. Moreover, the questions that were cross analyzed are follow-up questions or questions that focus specifically on Vogue or brand recognition, that are crossed with questions from the characterization category, obtaining considerable data, more information, and conclusions.

3. CHAPTER III – RESULTS DISCUSSION

3.1. Vogue Brand Elements

According to Carrod (2015) and Olivia & Angeletti (2012), the name of the publication Vogue originated from a Century dictionary that the first editor-in-chief Josephine Redding had. The word Vogue was highlighted and stated as “the mode or fashion prevalent at any particular time; (...) as a particular style of dress was then in vogue; (...) such opinions are now in vogue” (Olivia & Angeletti, 2012, p.9; Whitney, 1889, p.6780).

Editor-in-chief Josephine Redding and Arthur Turnure created a successful name for the social gazette in 1892, and with time, it would represent style and influence in the fashion industry as well as for all women across the world (Carrod, 2015). The name created was different in the market and embodied everything that the magazine spoke for, Vogue was the epitome of fashion, style, and where trends originate (Carrod, 2015; Olivia & Angeletti, 2012).

With an initial observation, and according to the literature review of logos and the definition and other examples given by van Grinsven (2016), one can affirm, that Vogue uses the logo and name element, combined into one, having a typographic logo.



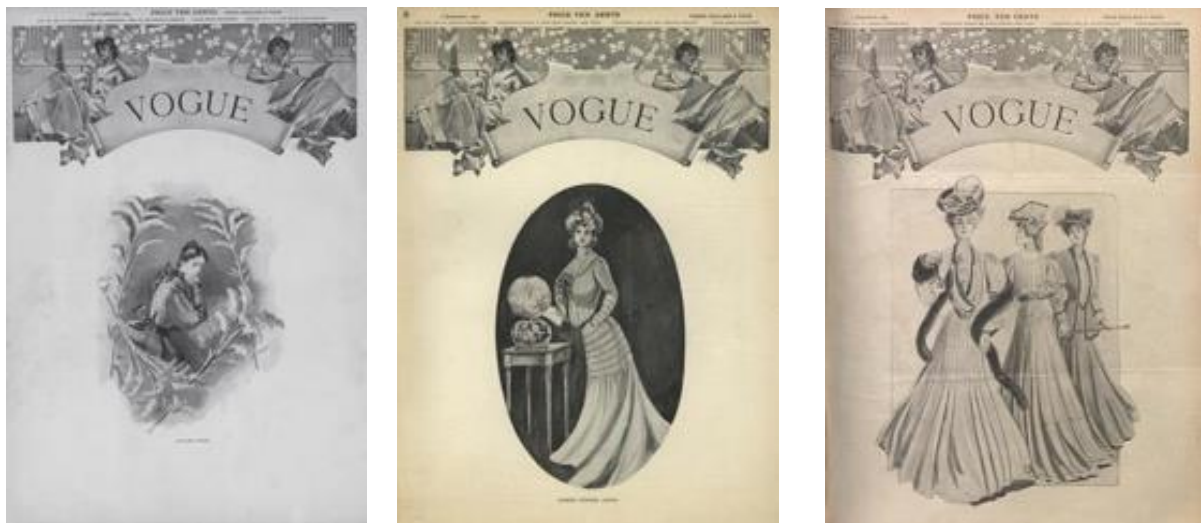
Figure 3. Current Logo (Vogue, n.d)

3.2. Vogue Covers

The first Logo was the first graphic pattern created, from the first edition in 1892, and used every week, since Vogue was a weekly publication, this design was used until 1901, when Vogue created the first colored cover and varied their regular design pattern. This design was created by Harry Whitney McVickar, the art director of Vogue (Olivia & Angeletti, 2012).

As shown in Figures 4,5 and 6, the covers from 1895, 1900, and 1905 had the logo at the upper center of the publication and were overlaid in a curly ribbon. The logo was small and had reduced spacing on each letter, the letters were thin and black, with downward-pointing, upward-pointing, and triangular serifs. Moreover, this logo incorporated on the two ends, two gowned women reclining upon the Vogue word. On the right, one was reading and flipping through the pages of what appeared a magazine and, on the left, one had a mirror and looked at it. The superior part of the logo contained a shading of grey and black colors.

This is the only brand element that Vogue presents on its covers, as Vogue combines the name and logo into a single element. In these three editions, one title appears below the illustration. Minor information such as the date and price are located at the highest limit of the publication. The color of the covers is believed to be a print error on the Vogue archive website and not any color modification.



Figures 4, 5, 6. Vogue covers in 1895, 1900 and 1905 respectively, retrieved from Vogue archive website (Vogue Archive, 1895, 1900, 1905).

In the year 1910, a year later when Vogue was acquired by Condé Nast, the logo wanted to accompany the illustrations' identity, changing each edition with different designs, often leaving to the illustrator the decision on form and location. Each edition had a logo that combined with the illustration on the cover (Olivia & Angeletti, 2012).

The redesigns of 1910, 1915, and 1920 introduced three unique logos, that although shared an initial style concept, all suffered modifications. As shown in Figures 7, 8, and 9, all logos were written in a straight line, and in these editions, the only brand element that Vogue presents on its cover is its logo.

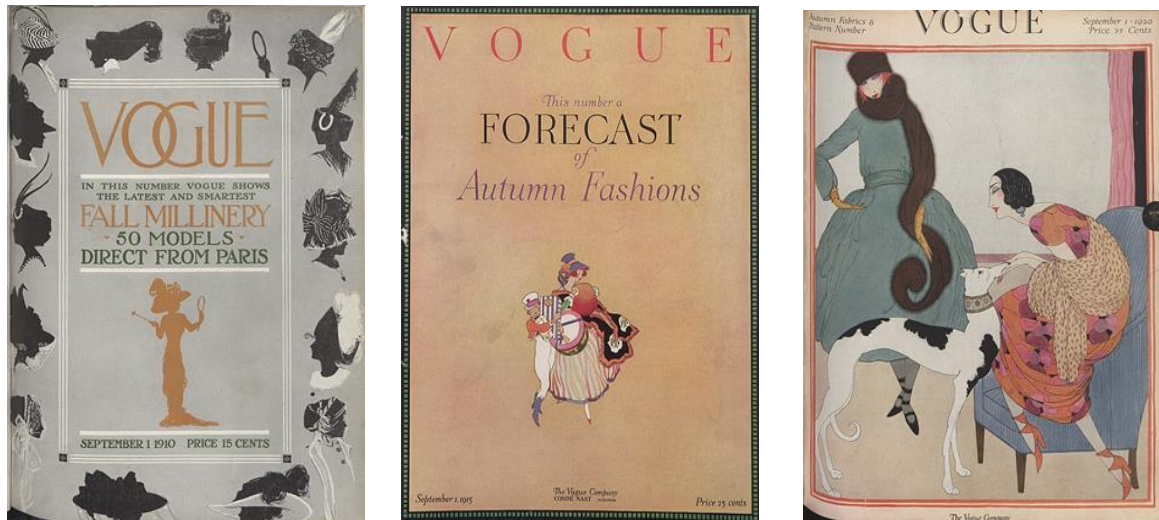
In 1910, the logo had long stretched letters, slim letters with the uppercase “O” and “G” intertwined in orange. Each letter minus the “O” had a serif. The “E” was long and the middle line in the letter was closer to the upper line, having a disproportionate distance between the first and third line integrated in the letter. The letters “G” and “E” also shared a serif, although some serifs were downward-pointing and upward-pointing. This logo gained size and had reduced spacing on each letter, all overlaid in a grey background. Minor information such as the date and price were located below the illustration model right on the inferior limit inside of the white frame. In addition, this cover had cover lines right below the logo, that also shared the orange color.

For 1915, the Vogue logo moved a bit higher, being located at the superior limit of the publication. This logo was smaller with a red color and an orange light-tone background, and each letter gained space. This logo shared the usage of downward-pointing, upward-pointing, and triangular serifs, although the serifs presented were different in style. Minor information such as the date and price were located at the inferior limit of the publication. In addition, this cover had one cover line below the logo, in the center. In this case, these colors were different from the logo, being purple and black.

In 1920, this logo lost size, and spacing and was moved to the highest position of the magazine, due to a bigger illustration that covered a great part of the cover. The logo from 1920 shared some similarities with the edition of 1915, such as the contrast between thick and slim strokes on the letters and the triangular serifs and downward-pointing and upward-pointing serifs. This logo added a lighter shadow on the left side of the letters. In addition, this cover had one cover line on the left superior corner of the publication, near the logo. Minor information such as the date and price were located on the opposite side of the cover line, being in the right superior corner of the publication.

While Vogue would create a contrast between thick and thin strokes, the edition of 1910 removed this detail and the strokes were identical, although in the editions of 1915 and 1920, Vogue implemented again the contrast of the thickened lines on some characters, therefore making the serifs on the ends of the letters more visible. However, the contrast became stronger

and more visible in 1920. The edition of 1915 had this detail implemented, but the contrast appeared slightly different.



Figures 7, 8, 9. Vogue covers in 1910, 1915, 1920, respectively, retrieved from Vogue Archive website (Vogue, 1910, 1915, 1920).

Editions from 1925, 1930, and 1935 introduced three distinctive logos, that did not share any similarities. Figures 10, 11, and 12 show the logo as the only brand element on the covers. Some similarities in all three editions are the cover lines being in the inferior limit of the publication, sharing the colors of the logo, and minor information such as the date and price located at the inferior limit of the publication. Whilst the first two logos shared some similarities being were written in a straight line, the last logo from 1935 was handwriting, inclining to the right.

In 1925, the logo was clean and sharp geometric with no serifs, set in black color with letters placed at a slight distance from each other. This logo was located at the superior limit of the publication, overlaid on a pink background. With no serifs and no contrast between thick and thin strokes, the lines of the letters had the same size and were proportional.

In 1930, the logo was short, geometrical, and overlaid in a beige tone background, had bigger spacing, and occupied the upper limit side of the magazine, due to a bigger illustration that covered a great part of the cover. The letters of the logo were divided with minor spacing, giving the idea of division. While the letters “V”, “O” and “U” appeared divided into two parts, the letters “G” and “E” were divided into three parts and four parts to represent the shape of the letter respectively.

In 1935, the logo created was a set of thin handwriting white letters, with no serifs, and no contrast. This logo appeared bigger and overall slim, with letters inclined to the right, the logo positioned in the upper left-hand corner of the magazine, overlaid on a grey-tone background. The photograph was the focus, and the logo was created to integrate the cover, therefore being in the left-center upper position.



Figures 10, 11, 12. Vogue cover in 1925, 1930, 1935, retrieved from Vogue Archive Website (Vogue, 1925, 1930, 1935).

Around the 1940s, Vogue began to use an initial style logo that would with modifications turn into the definitive style logo. Art directors Mehemed Fehmy Agha and Alexander Lieberman, 1926 to 1942 and 1943 to 1961 respectively, guided Vogue to create visual consistency and influenced the magazine with their talents (Hollis, 2011; Olivia & Angeletti, 2012; Pereira Roberto, 2019).

These editions from 1940, 1945, and 1950 presented modifications and similarities in the logo (see Figures 13, 14, and 15). All logos were written in a straight line and the minor information such as the date and price were located at the inferior limit of the publication. In 1940, the logo presented had more changes, while the other two editions presented a shared style concept with subtle differences. In all three editions, the only brand element that Vogue presents on its cover is its logo.

In 1940, the logo had reduced spacing, was condensed, short with stretched, and almost closed with long letters accompanied by triangular serifs. This logo located in the left upper center of the near the model posing, overlaid in a grey and black tone background. This logo had the contrast of a thicker left line and a thin right line. The letter “O” presented the same

idea, although due to the character composition, the slim part was located at the top and bottom, connecting to the thicker lines, to form a long-condensed circle.

The edition from 1945 had a white logo with normal spacing and size and had more linear serifs than triangular serifs. This cover has an illustration with a beige tone background, and the model overlaid the letter “O”. This logo shared a concept similar in 1915, and with the beige background, the contrast between the thin and thick strokes of the letters became visible.

The edition from 1950 had a slimmer logo in comparison, with a light grey tone background and a black logo. This logo had thin letters, regular spacing, and linear serifs on the letters “V” and “U”, and the regular downward-pointing and upward-pointing serifs. The major difference is the once thick strokes of the letters became thinner, with a grey tone background, the strokes of the letters were also visible.



Figures 13, 14, 15. Vogue cover in 1940, 1945, 1950 respectively, retrieved from Vogue Archive Website (Vogue, 1940, 1945, 1950).

Editions from 1955, 1960, and 1965 began to show a visually coherent logo, although still having minor and subtle modifications along the covers. As shown in Figures 16, 17, and 18, the only edition, that at first glance shows more changes, is the second edition, from 1960, mainly due to the logo color duality and thicker strokes. The other two editions from 1955 and 1965, present subtle differences. In all, three editions, the only brand element that Vogue presents on its cover, is its logo.

All logos shared some similarities being written in a straight line, in the center position with the same size, length, and presenting cover lines. In addition, minor information such as the date and price located below the logo, in the right and left corners. A difference is the serifs

and the strokes of the letters. Although each edition presents strokes, each of these strokes in comparison is unique and different.

In 1955, the logo had letters that appeared longer and the spacing had not changed and had the regular downward-pointing and upward-pointing serifs, although on the letters “V” and “U” instead was a triangular serif. Another visible alteration is the contrast between thick and thin strokes of the letters “V”, “O” and “U”, now replaced by a thick and slightly thicker stroker. This logo was in a dark pastel red, and the model overlaid a part of the logo and specifically the letter “O”. This cover had more cover lines than before, although the cover lines did not share the color of the logo.

In 1960, the logo shared the same modifications, as the previous ones, although the strokes of the letters “V” “O” and “U” appeared slightly thicker. In addition, the logo appeared in its regular size, the spacing had not changed, and the serifs on the letters “V” and “U” instead of being a linear serif, were replaced by a triangular serif. This logo presented a color duality, and in this edition, the logo overlaid the model. This cover had also more cover lines.

In 1965, this logo appeared different from the other two editions with slight modifications. This logo was bigger, set in a pinkish tone, and the strokes in the letters “V” “O” and “U” reduced their size. Some consistencies were the spacing and the regular downward-pointing and upward-pointing serifs used. This logo is visible despite overlaying the model, having cover lines, and having the color of the logo used in the bigger cover line.

A difference among all three editions and their logos is that in the first edition from 1955, despite the once thin strokes growing from the edition in 1950, the logo still appeared slim overall. The new serifs and the size of the strokes, with the color allowed to show these modifications at first glance. In 1960, the logo appeared a bit thicker, due to the size modifications in letter strokes, although the serifs became very much visible when the strokes grew. At last, in 1965, although the serifs and strokes were altered, and some strokes were extremely slim, these new minor elements were overshadowed at first.



Figures 16, 17, 18. Vogue covers in 1955, 1960, 1965, respectively, retrieved from Vogue Archive Website (Vogue, 1955, 1960, 1965).

Since Vogue around the 1950s, had decided on a definitive style model for the logo and cover, the covers of 1970, 1975, and 1980 became more cohesive, with fewer changes. Figures 19, 20, and 21 show Vogue examples of visual consistency, although to maintain a fresh style, the logo would vary in colors.

These editions began to show more cover lines and present titles at the bottom center of the publication, titles left aligned a sized to occupy the lower limit of the magazine. Minor information such as the date and the price of the publication were elements near the left side of the logo and the publication.

The only modifications created by Vogue in the logo are the colors and the new element in the edition in 1980. While, these logos had the colors hot pink, orange, and neon pink respectively, an interesting visual addition in these editions, created by Vogue was adding new colors in the cover lines, rather than the typical black and white, in fact, Vogue already did this around 1915. The other modification was in 1980, the cover and logo had a new add-on, a cover line below the logo in the left corner, with a word saying “special!” in the color bright yellow.

The logos in 1970, 1975, and 1980 were consistent and had no modifications, regarding the size, position, spacing, and serifs alongside their visibility. The logo was also in the regular position and all three covers had the logo overlay the models. The logo still presented the contrast between thick and slim strokes on the letters on letters “V” “O” and “U”, and still had a combination of triangular serifs and linear serifs. The letters “G” and “E” had a downward-pointing and upward-pointing serifs, used regularly. Although the serifs did not suffer any alteration, some contrast of the strokes in the letters overlaid the model’s face, overshadowing these minor elements at first glance.



Figures 19, 20, 21. Vogue covers in 1970, 1975, 1980, respectively, retrieved from Vogue Archive Website (Vogue, 1970, 1975, 1980).

Vogue had created a definite logo style for their magazines, altering only their colors. Figures 22, 23, and 24 show that despite having a coherent logo, few details were added. These modifications would only add information for the reader and offer insight into the content on the publication pages. The covers are in order, from 1985, 1990 and 1995. The first model cover is Isabella Rossellini and in the last cover, models Shalom Harlow, and Amber Valletta appear together. Whilst the first cover was created by Grace Mirabella, the last two were by Vogue's current editor-in-chief, Anna Wintour therefore, it is possible to observe two complete visions on the cover and logo as well.

The edition created by editor Grace Mirabella with a white logo, still maintained the element of information attached, the cover line below the logo in the left corner, the word saying "special!" in the color bright yellow. Minor information such as the price and date were still located on the left-center side of the logo. This cover had cover lines located in the inferior area of the magazine that shared the color of the logo (black) and had titles left aligned to occupy the lower limit of the magazine.

In 1990, an edition created by Anna Wintour, the logo was bright red and had a small banner/strip in the tones of gold saying Vogue in Russia with black ink, to present readers with a new region the Vogue brand has expanded. This cover was stripped of abundant cover lines, leaving three cover lines in total, overlaid on the right and left shoulder of the model, and another one in the inferior right corner of the publication. The cover line was created using all three colors presented in the logo such as red, black, and gold. Minor information such as the date and price were in the right inferior corner of the logo.

In 1995, the logo was almost in a pinkish tone and was stripped of the gold banner. Minor information such as the date and price were in the left corner of the logo near the letter “V”. This cover appeared more crowded in terms of cover lines, than before, and had cover lines in the middle center and left, and right aligned to occupy the side limits of the magazine. The cover lines were excluded from sharing the colors of the covers, having new colors added for the cover lines.

The logos in all three editions were consistent and had no modifications, regarding the size, position, spacing, and serifs alongside their visibility. The logo also was in the regular position and still presented the contrast between thick and slim strokes on the letters, with the combination of triangular serifs and linear serifs, and downward-pointing and upward-pointing serifs, used regularly. In addition, by observing these covers, one can affirm that the logo would be overlaid, as seen in the first editions, or the models would overlay the logo instead, as seen in the second and third editions overshading some letters. Although the logo did not suffer any modifications by adding new elements such as cover lines attached to the bottom left and a mini banner in the letters “U” and “E”, a new version of the logo would be created.



Figures 22, 23, 24. Vogue covers in 1985, 1990, 1995, respectively, retrieved from Vogue Archive Website (Vogue, 1985, 1990, 1995).

The covers are from 2000, 2005, and 2010 and were created by a single editor-in-chief, Anna Wintour. Despite this fact, these covers and logos still had modifications. The second cover model is actress Sarah Jessica Parker, and the third cover model is actress Halle Berry. As shown in Figures 25, 26, and 27, around this period, Vogue covers appeared more crowded in terms of cover lines, than before. All three magazines had cover lines incorporated left and

right aligned, overlaying the models. Overall, each edition has more cover lines than the previous.

A difference from all three logos is from the last edition, which adds a new element a banner/strip in the first letter “V”, located at the left superior corner of the publication, with a white background and black, announcing Fashion's big night out with Stars! Shopping! Parties!

In terms of the logo, the only modification was adding new colors, bright red, gold, and pastel red. The logo was consistent and had no modification, regarding the size, position, spacing, and serifs alongside their visibility. The logo also was in the regular position and still presented the contrast between thick and slim strokes on the letters, with the combination of triangular serifs and linear serifs, and the downward-pointing and upward-pointing serifs, used regularly. Despite Vogue creating a visual coherence, by using at least one color of the logo in some cover lines, these editions had the regular colors added. In addition, when observing these covers, the model would overlay the logo, overshadowing some letters or some parts of the letters, although in the last edition, with actress Halle Berry, the logo overlays the model.

Although the logo did not suffer any modifications by adding a mini banner in the letters “V” and “E”, a different version of the logo was created.



Figures 25, 26, 27. Vogue covers in 2000, 2005 and 2010 respectively, retrieved from Vogue Archive Website (Vogue, 2000, 2005, 2010).

The covers are in order, from 2015, and 2020 and presented once again a visual consistency in terms of the logo. Figures 28 and 29 show singer Beyonce and an illustration by Kerry James Marshall, according to Kazanjian (2020).²¹

²¹ Available: <https://www.vogue.com/article/september-issue-cover-2020-global-hope>

Beginning in 2015, instead of the cover lines pattern observed in previous covers, Vogue covers started to reduce their cover lines. Despite having the same editor as previous editions analyzed, these covers still had modifications throughout the years. A distinctive feature of these covers is the location of the cover lines. While the first edition incorporated the same pattern - cover lines right and left aligned to the side limits of the magazine, it also added a lower center cover line, nevertheless, the last cover was stripped of almost every cover line, leaving only one in the lower center.

In terms of the logo, the only modification was adding new colors – gold and white, respectively, although the cover of 2015 presented a shadow in the logo. The Vogue logo in these editions used at least one of the colors in their cover lines. The logo had no modifications, regarding the size, position, spacing, serifs, and their visibility. The logo also was in the regular position and still presented the contrast between thick and slim strokes on the letters on letters “V” “O” and “U”, and still had a combination of triangular serifs and linear serifs. The letters “G” and “E” had a downward-pointing and upward-pointing serif, used regularly. As discussed, Vogue would switch the position of the logos with the photograph on the cover, in this case, the models overlaid the logo overshadowing some letters or some parts of the letters, such as “O” and “G”.



Figures 28, 29. Vogue covers in 2015 and 2020, respectively, retrieved from Vogue Archive Website (Vogue, 2015, 2020).

4. CHAPTER IV – RESULTS ANALYSIS

In this part of the thesis, the online survey was carried out to comprehend the brand recognition of the Vogue Logo, despite the multiple modifications it has suffered, also having in mind, the importance of a consistent element – the logo has for consumers and brands overall.

4.1. Sample characterization

In the first category defined as sample characterization, the participants answered four questions regarding gender, age group, region, and highest degree or level of school completed.

In the first question, regarding gender, as shown in Figure 30, 71,17% n=79 is female, whilst 27,93% n=31 is male, then 0,9% n=1 preferred not to say. Regarding Age, this is questioned in age groups (by classes). Figure 31 shows that the predominant age of this sample is from 18 – 24 years with 67,5% n=75, then 25 – 34 years with 17,12% n=19, then 35 – 44 years with 4,5% n=5 individuals, at last, 45-54 with 10,8% n=12.

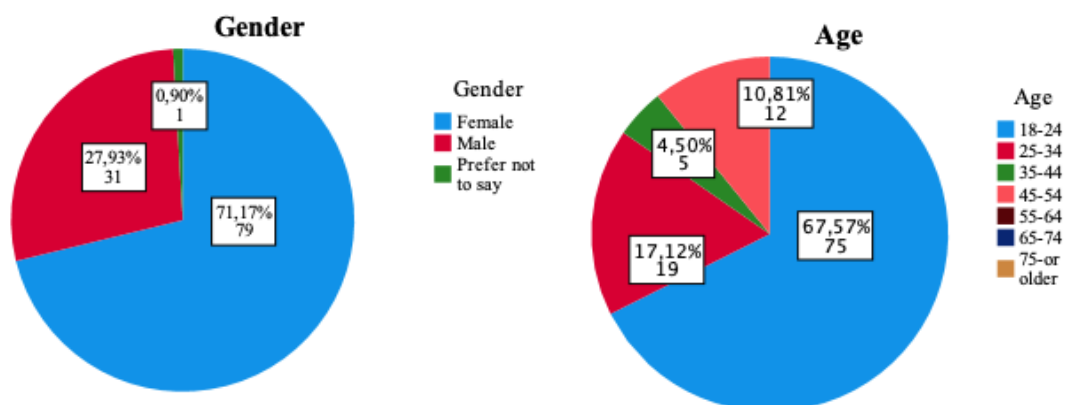


Figure 30, 31. Gender and Age of the participants. Created by the author.

When comparing the means, by crossing gender and age groups, the age group of 18-24 has more females, while in the age group of 25-34, 35-44, and 45-54 there are more males. In other words, the females' participants are younger, and the males' participants are older (see Table 2).

Table 2*Mean cross variables of gender and age group.*

Age	Mean	N
18-24	1,20	75
25-34	1,53	19
35-44	1,60	5
45-54	1,42	12
Total	1,30	111

Note. Table created by the author, with the gender and age groups responses given in the survey.

In the third question, regarding the region participants live, Figure 32 shows the predominant is Lisbon with 79,28% n=88, then Center and Algarve with 6,3% n=7 each. Following is outside of Portugal and North with 3,6% n=4 each. At last, Alentejo with 0,9% n=1.

Regarding education, this is questioned through the level individuals have completed. Figure 33 shows the predominant level of education is a bachelor's degree with 50,45% n= 56. A master's degree follows with 19,82% n=22. 15,32% n=17 are high school graduates, then some college credits with 11,71% n=13. In this sample, a doctorate's degree has 1,8% n=2, and no school completed has 0,9% n=1.

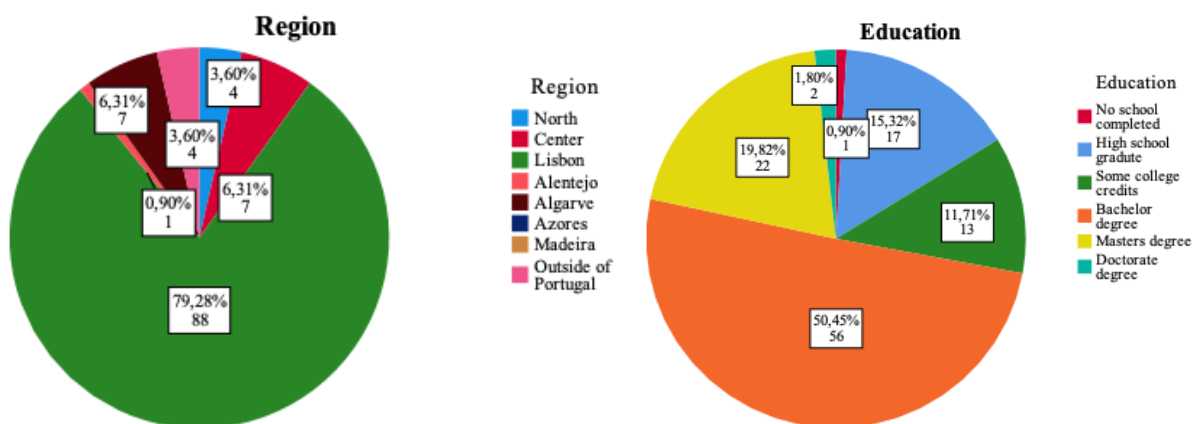


Figure 32, 33. Education of the participants and Region of the participants. Created by the author.

4.2. Brand Elements – The logo

In the second category, participants were inquired regarding the brand element of Vogue – the logo. This category was intended to analyze the brand recognition of the Vogue logo. In specific by showing a letter of the logo would participants identify the Vogue brand, without the entirety of the logo shown. Other questions focused on what moment, participants

recognized the Vogue logo and if presenting old variations of the logo, done by Vogue around the 1900s till the 1950s, if it was recognized as well.

The first question in this category was question five, mandatory and open, and asked about the letter “V” shown, from the Vogue logo, and which brand came to mind. Since Vogue combines both elements as the name and the logo into one, showing it would immediately help participants recognize. For that reason, and to comprehend the brand recognition of the Vogue logo, first, the survey inquired about the first and then the two letters of the logo. Nevertheless, the participants were only introduced to themes that may hint at the brand, after this category.

Figure 34 shows that 89,19% n=99 of the sample wrote Vogue as the “V” letter brand presented in the question, while 0,9% n=1 wrote do not know, Louis Vuitton, Veja, and Victoria Secret, for each. Other brands were 1,8% n=2 with Valentino and Vans, then 3,6% - with Volvo n=4.

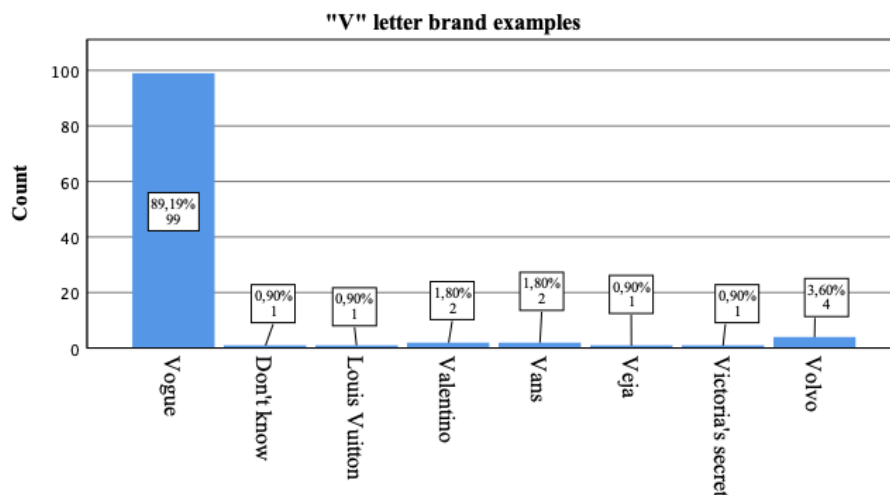


Figure 34. "V" letter brand examples given by the respondents. Created by the author.

When crossing variables, 66,67% n=74 females identified Vogue from the “V” from the Vogue Logo, 21,64% n=24 was male, and 0,9% n=1 preferred not to say. Other responses and brand examples from females are do not know with 0,9% n=1, Louis Vuitton, Vans, Veja, and Victoria’s Secret with 0,9% n=1 each.

Other brand examples, males gave as a “V” letter brand, Valentino with 1,8% n=2, Vans with 0,9% n=1, and Volvo with 3,6% n=4.

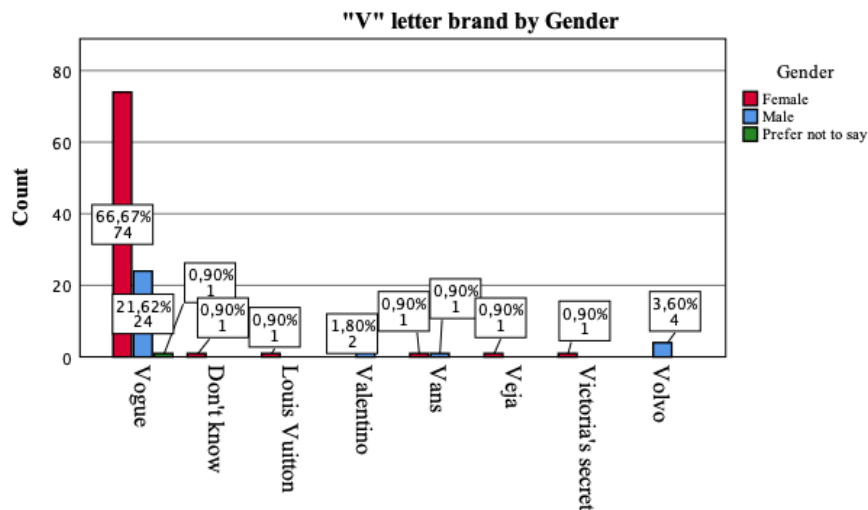


Figure 35. "V" letter brand examples given by the respondents, crossed with gender of the respondents.
Created by the author.

Question six with the same basis as the previous question, also mandatory and open, showed a red letter "V" from the Vogue logo, and inquired if the red letter reminded participants of the same brand or a new one. This was done to comprehend the color changes, which Vogue usually does since 1901, participants could identify the Vogue logo.

As shown in Figure 36, 86,49% n=96 individuals said that the red letter "V" reminded them of the same brand presented in question 5, and 13,51% n=15 individuals said No to the same brand "V" red letter shown prior.

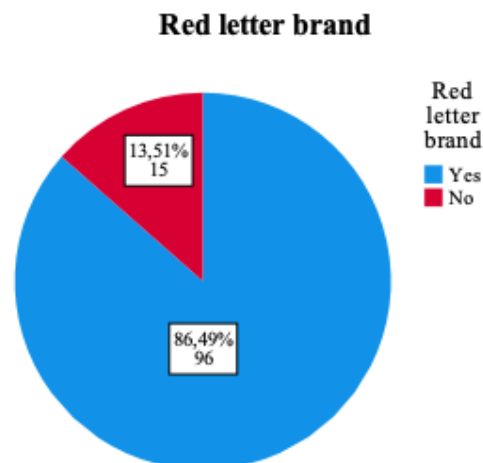


Figure 36. Red "V" letter brand examples given by the respondents. Created by the author.

Question seven was a follow-up question and inquired which brand they believed it to be when observing the "V" red letter. Since this question was a non-mandatory question, there are 93 missing responses, therefore only n=18 was analyzed.

In this way, since this question is a follow-up from question six, by cross analyzing, Figure 37 shows that 27,78% $n=5$ responded Yes as the same brand and gave Vogue as an example. Of those who responded no, 5,6% $n=1$ wrote Louis Vuitton, Volvo, Valentino, Versace, Vileda, and Vogue each, while 22,2% $n=4$ wrote Vanity Fair, then 16,7% $n=3$ wrote Vodafone.

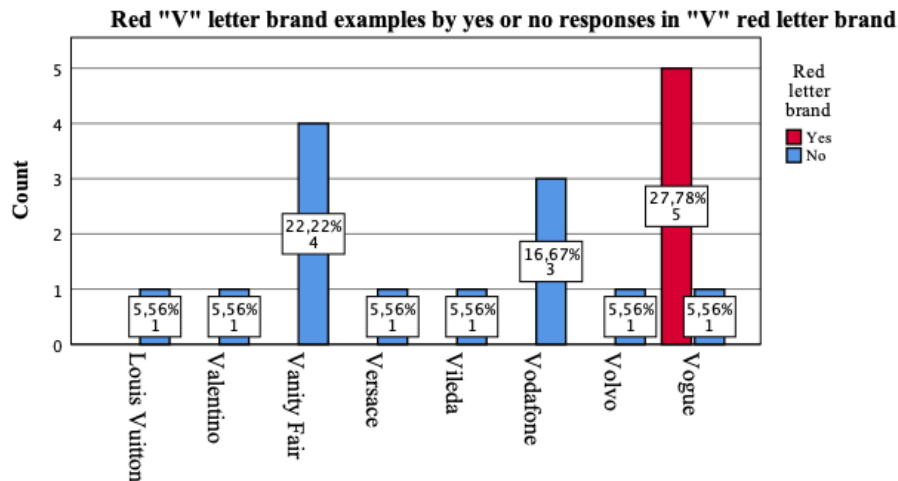


Figure 37. Different "V" red letter brand given by the respondents * with Red "V" letter brand. Created by the author.

Question eight with the same basis as question five also mandatory and open, showed the last two letters "UE", from the Vogue logo/name to participants and asked about which brand came to mind when observing these letters. This was done to comprehend if adding another letter, and showing the last two letters of a brand, would facilitate or confuse the respondents and if Vogue still has brand recognition. Since the questions are extremely similar, and a new letter was added to participants, an initial analysis is that the data from this question, shifts, and participants also write other brands. One participant did not respond therefore this sample is 110.

Figure 38 shows that 82,73% $n=91$ responded Vogue as a "UE" letters brand, then 7,3% $n=8$ for do not know. Other "UE" letters brands examples are Guess with 1,8% $n=2$, Uterque with 2,7% $n=3$, YSL/Louis Vuitton, and UEFA with 0,9% $n=1$ each. Ending with brand Subdued with 3,6% $n=4$.

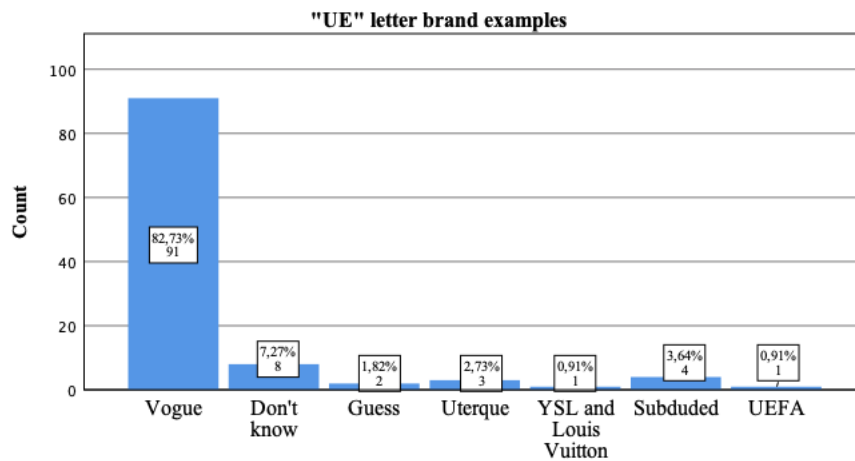


Figure 38. "UE" letters brands examples given by the respondents. Created by the author.

To see, if those who wrote Vogue as a "V" letter brand, also said Vogue as a "UE" letters brand, the data from both questions will be crossed analyzed.

As shown in Table 3, Vogue was a response with 80,9% n=89 in both questions. While 4,5% n=5 identified Vogue as the "V" letter brand and did not know a "UE" letter brand. Vogue was also a "V" letter brand, although, for a "UE" letter brand, there were other brand examples with Guess, Uterque, YSL and Louis Vuitton, and UEFA with 0,9% n=1 for each. Although in these responses, the brands Vans and Victoria's Secret were "V" letter brands, Vogue was a "UE" letter brand with 0,9% n=1 for each.

Other brand examples rather than Vogue are, first 0,9% n=1 that did not know, in both questions. Louis Vuitton as "V" letter brand, and the response does not know, with 0,9% n=1. Volvo was a "V" letter brand, with the response do not know, and brand Guess was a "UE" letter brand with 0,9% n=1 for each. 1,8% n=2 said Volvo was a "V" letter brand, although Subdued was a "UE" letter brand.

Valentino was a "V" letter brand with Uterque and Subdued a "UE" letter brand with 0,9% n=1 each; Vans was also another "V" letter brand with Uterque "UE" letter brand, with 0,9% n=1. At last, Veja was a "V" letter brand, with Subdued as a "UE" letter brand with 0,9% n=1.

Table 3

*"UE" letter brand examples given by the respondents * "V" letter brand examples given by the respondents.*

		"UE" letter brand							
									Total
"V" letter brand	Vogue		Vogue	Don't know	Guess	Uterque	YSL and Louis Vuitton	Subduded	
		Count	89	5	1	1	1	0	98
		% of Total	80,9%	4,5%	0,9%	0,9%	0,9%	0,0%	89,1%
	Don't know	Count	0	1	0	0	0	0	1
		% of Total	0,0%	0,9%	0,0%	0,0%	0,0%	0,0%	0,9%
	Louis Vuitton	Count	0	1	0	0	0	0	1
		% of Total	0,0%	0,9%	0,0%	0,0%	0,0%	0,0%	0,9%
	Valentino	Count	0	0	0	1	0	1	2
		% of Total	0,0%	0,0%	0,0%	0,9%	0,0%	0,9%	1,8%
	Vans	Count	1	0	0	1	0	0	2
		% of Total	0,9%	0,0%	0,0%	0,9%	0,0%	0,0%	1,8%
	Veja	Count	0	0	0	0	0	1	1
		% of Total	0,0%	0,0%	0,0%	0,0%	0,0%	0,9%	0,9%
	Victoria's secret	Count	1	0	0	0	0	0	1
		% of Total	0,9%	0,0%	0,0%	0,0%	0,0%	0,0%	0,9%
	Volvo	Count	0	1	1	0	0	2	4
		% of Total	0,0%	0,9%	0,9%	0,0%	0,0%	1,8%	3,6%
Total		Count	91	8	2	3	1	4	110
		% of Total	82,7%	7,3%	1,8%	2,7%	0,9%	3,6%	100,0%

Note. Table created by the author with data crossing from responses "UE" letter brand examples given by the respondents * "V" letter brand examples given by the respondents. Created by the author using software SPSS Statistics.

Question nine inquired participants what the three images observed represented, while question ten inquired for a contextualization of when the brand recognition happened (see Figures 39 and 40 respectively).

As shown in Figure 39, the logo of a brand was selected by 36,9% n=41, while the logo of a fashion magazine was the predominant option selected by 56,76% n=63, then Just Letter with 6,31% n=7.

Figure 40 shows that most participants were able to identify the brand in the first image, with 89,19% n=99, while only 3,6% n=4 was Vogue identifiable in the second image red letter, then I did not identify the brand with 7,2% n=8.

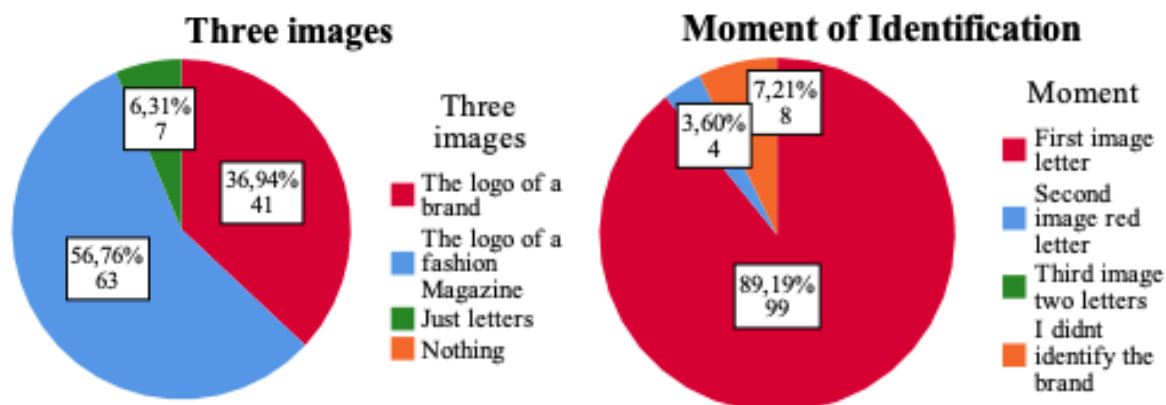


Figure 39, 40. Options selected by the respondents and moment of identification of the logo selected by the respondents. Created by the author.

This way, to get a better perspective and analysis of this sample, the data will be crossed, to see, if individuals who selected the logo of a fashion magazine, were the ones who also identified the brand in the first image shown. As Figure 41 shows, there's a predominance and link between, those who selected the logo of a fashion magazine, identifying the logo right on the first image letter, with 54,95% n=61. Then, there's also a lesser predominance among those who selected the logo of a brand and identified the brand in the first image letter, with 31,5% n=35. This way, it is possible to observe, that a great part of this sample, believed the logo to be from a fashion magazine and from a brand, all having identified the brand, in the first image letter. Still, 2,7% n=3 selected Just Letters, although identified the Brand in the first image letter.

The logo of a fashion magazine was selected with 0,9% n=1 with those who identified the logo, on the second image red letter, while 0,9% n=1 could not identify the brand. Option the logo of a brand, while 1,8% n=2 identified the logo, on the second image red letter, 3,6% n=4 did not identify the brand. Then, the last option just letters was selected with the second image red letter, having 0,9% n=1, and with those who did not identify the brand, 2,7% n=3 (see figure 41).

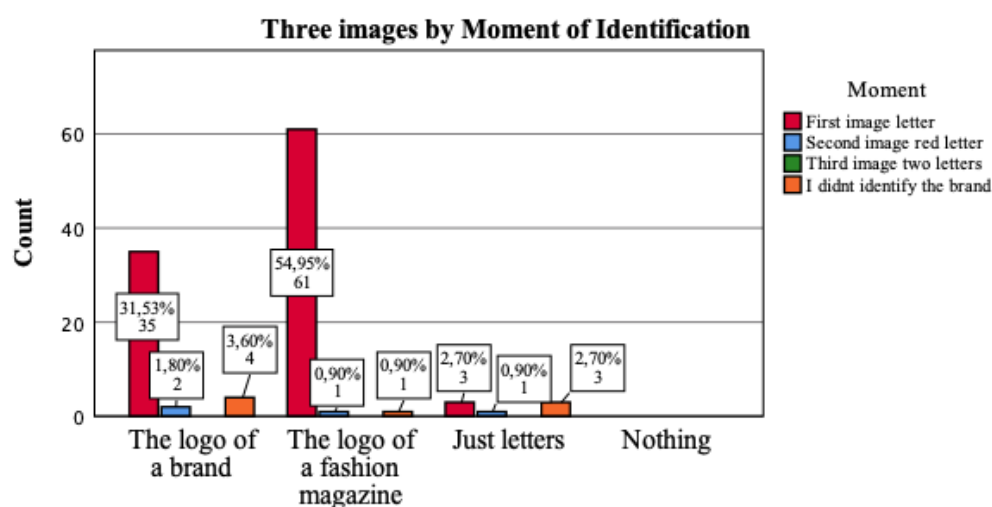


Figure 41. Three images selected by the respondents * Moment of identification selected by the respondents.
Created by the author.

Question eleven a follow-up question inquired participants who responded that were not capable of identifying the Vogue logo and the motives for not being able to identify the one/two letter logo shown. There were two options, and each asked if (A) You don't know the brand; (B) A part of the logo was shown and not the entire logo.

Whilst option A accounted for 56,41% or n=22, of not knowing the brand, option B noted that due to only a part of the logo was shown and not the entire logo, with 43,59% n=17 (see Figure 42).

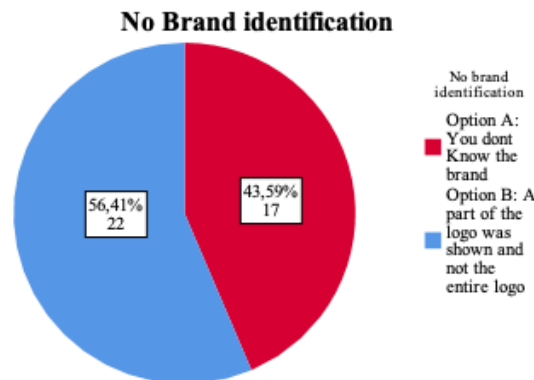


Figure 42. Motives for not identifying the brand selected by the respondents. Created by the author.

This way, to see, if there are more males or females when part of the logo is shown and not the entire logo, these variables are crossed. Since this was not mandatory, there were 72 missing responses, therefore, only 39 were accounted for.

While Option A: you do not know the brand only 33,33% n=13 was female, and 10,26% n=4 was male. Option B: A part of the logo was shown and not the entire logo, was the most selected option and had 25,64% n=10 females and 30,77% n=12 males.

In summary, although option B was selected more times, more females did not know the brand in option A and overall responded to this question.

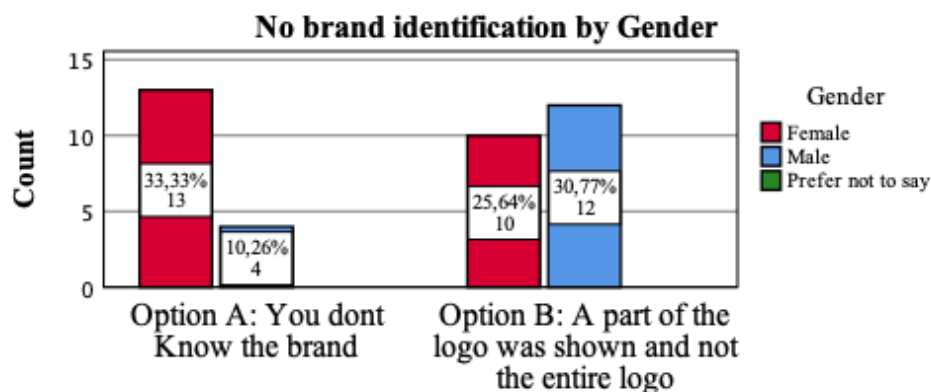


Figure 43. Motives for not identifying brand selected by the respondents * Gender of the respondents. Created by the author.

Since the Vogue logo would change its style design frequently, around the 1950s it stabilized, question twelve shows six images, each with letters “VO” from old variations of the Vogue logo, inquiring if participants could identify these from the Vogue brand.

As shown in Figure 44, 42,34% n=47 could identify the former “VO” letters from Vogue, while 32,43% n=36 could not, and 25,23% n=28 maybe could identify former “VO” letters from Vogue.

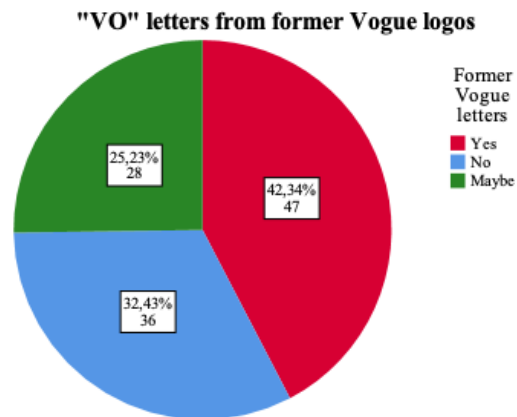


Figure 44. Identifying former "VO" letters from Vogue logo, selected by the respondents. Created by the author.

To see if there is a link between those who identified former “VO” letters from Vogue and the recent “V” letter from the Vogue logo, Figure 45 shows that 41,4% that identified the “V” from the Vogue brand, could also identify the former letters from Vogue. In addition, 0,9% n=1 said yes to identifying former “VO” letters from Vogue, although giving the example of Victoria’s Secret as a “V” letter brand.

Those who could not identify the “VO” letters from Vogue, answered as a “V” letter brand, Vogue with 25,23% n=28, Louis Vuitton, and Veja with 0,9% n=1 each, Valentino with 1,8% n=2, and Volvo with 3,6% n=4. For those who maybe could identify “VO” letters from Vogue, 22,52% n=25 also gave Vogue as a V” letter brand, although 0,9% n=1 and 1,8% n=2 gave Veja and Vans as examples for a V” letter brand.

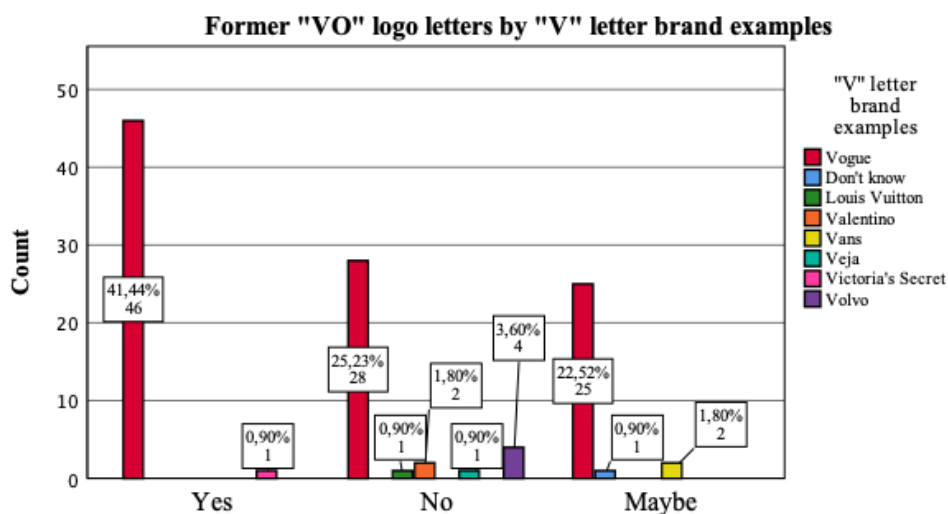


Figure 45. Identifying former "VO" letters Vogue logo selected by the respondents * "V" letter brand examples given by the respondents. Created by the author.

Question thirteen is also a follow-up question and inquiries about the motives for not being able to identify these logos, with only two letters. Since this question was not mandatory, there were 49 missing responses, therefore, only 62 were accounted for.

Figure 46 shows in that option A: you do not know the brand had 12,9% n=8, then option B: a part of the logo was shown and not the entire logo with 22,58% n=14, and option C: I have not seen this logo anywhere, with 64,52% n=40.

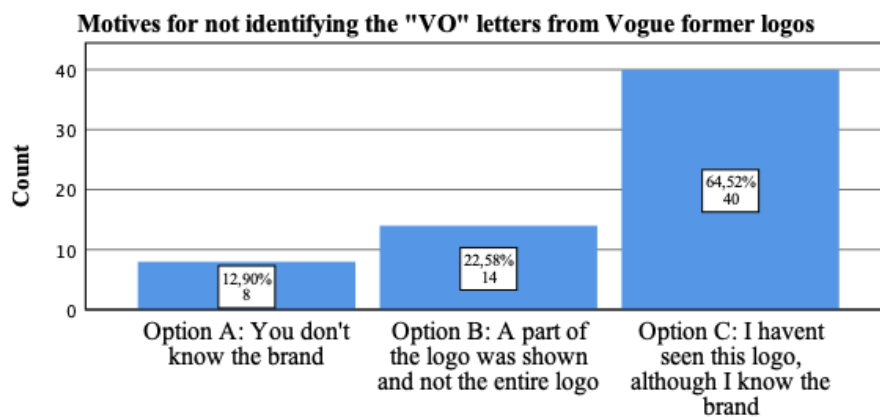


Figure 46. Motives for not identifying the former "VO" letter from Vogue logo selected by the respondents.
Created by the author.

When cross analyzing the previous two questions (12 and 13) some participants gave opposite responses, whilst being able to identify the former Vogue letters and answering in options A and B, with 4,84% n=3 each, and option C, 9,68% n=6.

For those who could not identify former Vogue letters, 6,45% n=4 was due to not knowing the brand (option A), 12,9% n=8 was due to a part of the logo being shown and not the entire logo (option B), and the other 33,87% n=21 due to a part of the logo was shown and not the entire logo.

While, for those who could maybe identify former Vogue letters, 1,61% n=1 was due to not knowing the brand (option A), 4,84% n=3 due to a part of the logo being shown, and not the entire logo (option B), and the other 20,97% n=13 due to a part of the logo was shown and not the entire logo (option C).

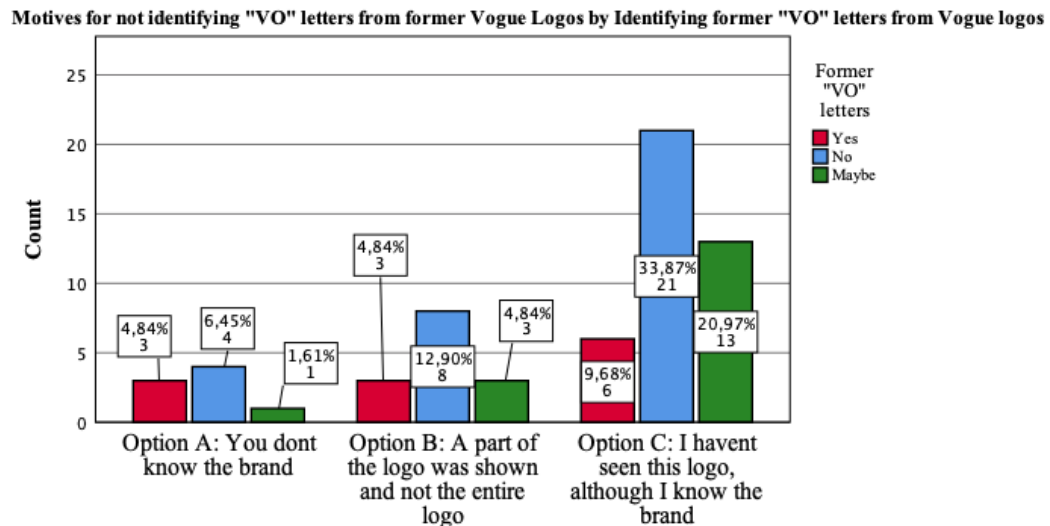


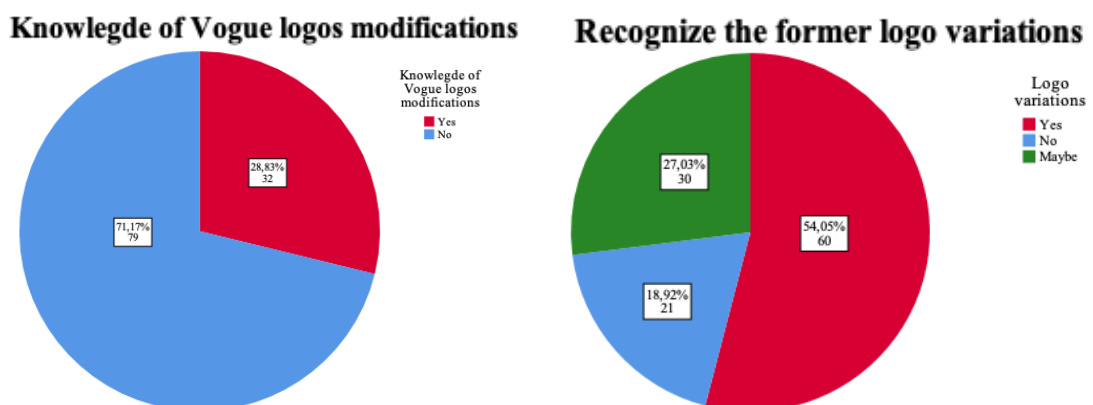
Figure 47. Motives for not identifying the "VO" former logo letters from Vogue, selected by the respondents * Identifying former "VO" logo letters selected by the respondents. Created by the author.

4.3. Vogue Logo

The third category named Vogue focused on collecting information regarding the knowledge, participants had of the magazine and the brand, specifically the acquaintance with logos and their modifications created and used by Vogue.

Question fourteen inquired the participants if they knew Vogue would use logo variations since 1901. 71,17% n=79 did not know about these variations, although 28,83% n=32 knew about the logo variations (Figure 48).

Following, question fifteen showed six magazines, each having a different Vogue logo, and inquired participants if they would be able to recognize the Vogue magazine and brand. 54,05% n=60 said yes, while 27,03 n=30 responded with maybe and 18,92% n=21 said no (Figure 49).



Figures 48, 49. Knowledge of former Vogue logo modifications & Ability to recognize the former logo variations shown. Created by the author.

Question sixteen, with the same basis as the previous question, presents six covers again inquiring participants if they would be able to recognize the Vogue magazine and brand. Although in these covers the difference is a visually coherent logo with subtle differences. As Figure 50 shows, 83,3% n=97 were familiar with these logos and 12,61% n=14 were not familiar.

Familiarity of former visually coherent Vogue logos with minor modifications

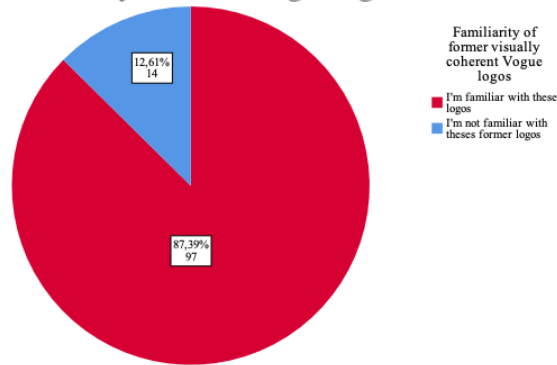
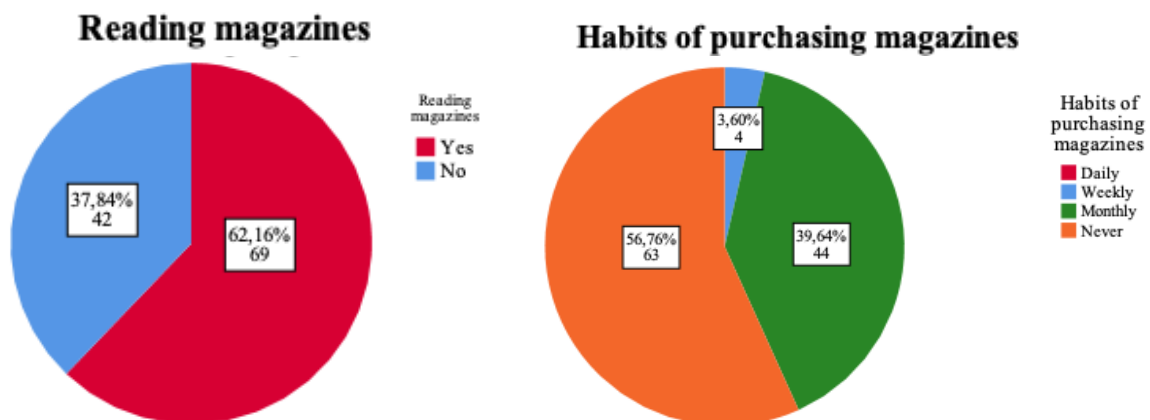


Figure 50. Familiarity of these former visually coherent logo with minor modifications shown. Created by the author.

4.4. Print Industry

In the fourth and final category defined as the print industry, participants were inquired regarding their habits/preferences in the print industry, as well, in specific, the most familiar fashion magazine.

Question seventeen inquired whether participants read magazines or not. Figure 51 shows that 62,16% n=69 of the respondents read magazines, while the other 37,84% n=42 do not read magazines. Following, question eighteen inquiries about the habits of purchasing magazines. Figure 52 shows that 56,76% n=63 never purchase magazines, while 39,64% n=44 purchase monthly, and weekly 3,6% n=4.



Figures 51, 52. Reading magazines & Magazine purchase habits of the respondents. Created by the author.

This way, to see, the type of education the respondents have according to their magazine purchase habits, these variables are crossed (see Figure 53).

As shown in Figure 53, those who purchase weekly, have a master's degree and are high school graduates, with 1,8% n=2 each. For monthly purchasing habits, 5,41% n=6 are high school graduates, 3,65 n=4 have some college degree, 25,23% n=28 have a bachelor's degree, 4,5% n= 5 have a master's degree and 0,9% n=1 also have a doctorate.

For those who never purchase magazines, 25,23% n=28 have a bachelor's degree, while 0,9% n=1 has no school completed or has a doctorate, 8,11% n=9 are high school graduates or have some college credits, and last, 13,51% n=15 has a master's degree.

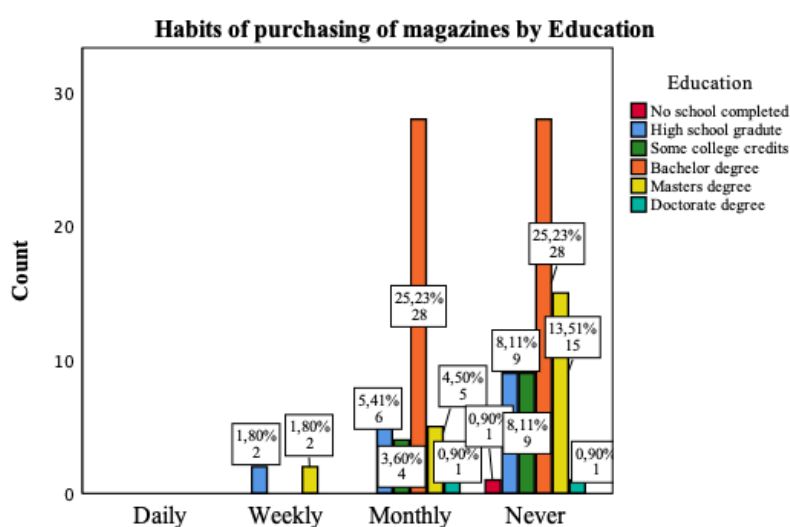


Figure 53. Magazine purchase habits * Education. Created by the author.

In question nineteen, the survey inquired about the type of magazines the participants read. As shown in Figure 54, the first most selected type of magazine was Fashion with 18,25% n=52. Although this question inquired participants about their preferences in magazines, not reading magazines was the second most selected option, with 11,93% n=34. Other types of magazines were news with 9,47% n=27, décor with 9,12% n=26, then travel with 8,77% n=25, then famous people with 8,42% n=24, then sports with 7,02% n=20, then online 6,67% n=19, science with 5,61% n=16, technology with 3,86% n=11, then politics with 3,51% n=10, then others and cars with 2,81% for each, then finance with 1,75% n=5.

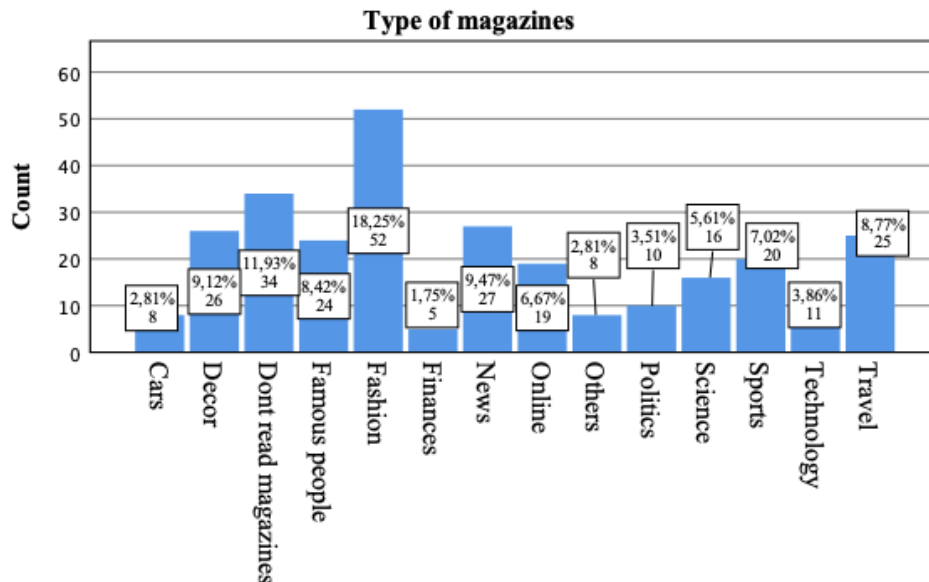


Figure 54. Type of magazines respondents read. Created by the author.

Question twentieth asked to select from the seven name fashion magazines their most acquainted one. Initial data search from Watson & Statista (2020)²² and Moeran (2002) was carried out in advance regarding popular fashion magazines.

As Figure 55 shows, the most popular fashion magazine selected was Vogue with 77,48% n=86. Following, Cosmopolitan was the second most fashion magazine respondents acquainted with 10,81% n=12% of them.

Magazine Elle with 6,31% n=7, Teen Vogue with 4,50% n=5, Harper's Bazaar with 0,90% n=1. Magazines InStyle and Marie Claire were magazines that participants were not acquainted with.

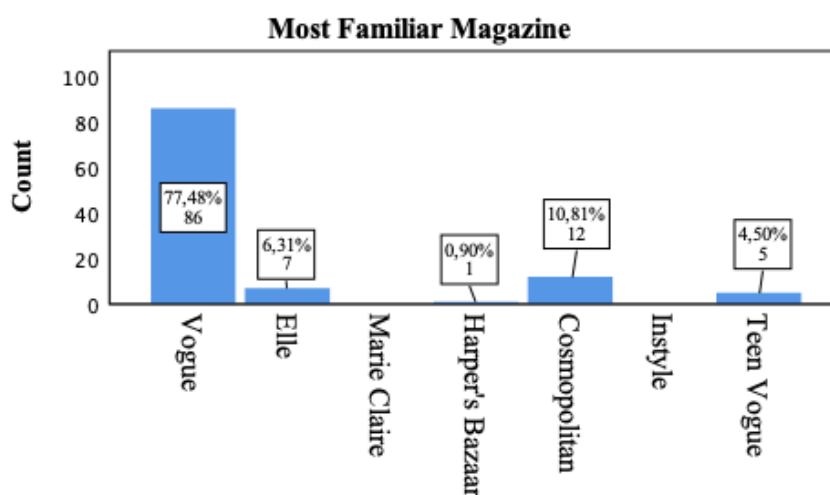


Figure 55. Most familiar fashion magazine. Created by the author.

²² Available: <https://www.statista.com/statistics/1202857/fashion-media-outlets-and-magazines-worldwide/>

5. CHAPTER V – CONCLUSION

The present thesis entitled the importance of brand elements in a fashion magazine despite print sales steadily declining, Vogue case study was based on how brand elements such as the name and the logo are extremely important to a brand, as these elements can influence consumers as well build an enduring and beneficial relationship (Keller & Swaminathan, 2019; Machado et al., 2015; Mendes, 2014). In specific, the way Vogue American magazine uses its logo and name, on its covers since 1892 by Edward Turnure as a publication centered on the interests and contents within this upper elite class in New York, till 2022 as a magazine that defines fashion with nine million print readers in 2022, according to Olivia & Angeletti (2012) and Vogue (2022). Whilst taking into consideration the new shift in the digital and new habits of consuming news and sharing information faster, leading to an overall decrease in sales and many other negative measures in the print industry according to Abernathy (2020), Cagé et al. (2020), Houston (2021) and Scherer & Cho (2022).

In addition, the name and logo are key elements for brands, according to Keller & Swaminathan (2019) and Kohli & Suri (2002). For companies having a brand name can help expand while maintaining a consistent design for all their products, while the logo serves as a visual identity (de Chernatony, 2006; Keller et al., 1998).

This way, since the elements have these benefits and importance on consumers and brands, modifying them could alter or diminish their influence, according to Keller & Swaminathan (2019) and Kohli & Suri (2002). Therefore, this study also focuses on the logo element of Vogue, which has been modified numerous times, and had multiple versions and styles, all having in mind, that these modifications could have a significant impact on consumers' memories and relationships. Moreover, since Vogue has altered and updated its elements, this study also focuses on the brand recognition of the Vogue logo element, amongst consumers and non-consumers.

The central point of this thesis was the theme of the logo and name elements in American Vogue magazine and how it is used in their magazines, whether on the cover on the right, center or left side position, the modifications it has gone through to reach a consistent and visual coherency logo, to understanding the brand recognition it has amongst consumers. Considering these points and based on the results obtained in the first phase, the qualitative analysis, Vogue uses the logo and name elements, combined into one, having a typographic

logo according to the definition and other examples given by van Grinsven (2016), having the logo as the only brand element Vogue shows in their covers.

Since the first minor research question inquired how U.S. Vogue uses these elements – the logo and name in their magazine covers, through the analyses presented in chapter three, one can affirm that the logo/name would be used in the top part of the publication, and never on the inferior part. In addition, Vogue would adjust the logo closer to the limit of the publication or closer to the middle center, and if the illustration or photograph model occupies the entire cover, the logo would move to a space, most of the time the logo was located on the left side of the cover to give momentum and attention to the cover model/illustration. Overall, only the logo/name element appeared on the cover, with the addition of some cover lines, and illustrations or photographs.

The second minor research question focused on the modifications the logo element of American Vogue had gone through since 1892, this way, through the analyses of the September covers to respond to the first minor research question, the changes, and modifications U.S. Vogue did on this element, can also be analyzed. The first general observation regarding the Vogue logo is that until 1901 it remained intact in its design style.

Only in 1901, did Vogue start to vary from their standard design pattern, creating a few different graphic styles covers followed by a unique logo as well. Although these covers had a singular style and design, used occasionally till 1909, they said double numbers or special numbers at the top of the publication, with titles such as autumn/spring/winter announcements.

Moreover, after an initial observation, and with a more in-depth analysis, Vogue did not present a clear or coherent pattern for the logo design. U.S. Vogue would use different logos whenever, therefore, there were no clear guidelines observed as to when Vogue would publish and create these logos.

The logos would initially have elements such as ribbons and two gowned illustration models, although remained simple with the serifs, space, and sizing till 1905. Around 1910, these elements disappeared, and only the logo existed. Till 1940, these logos would change in their size, spacing, colors, location of the magazine, serifs, and even their design entirely having no clear guidelines or evolution from one edition to another.

This visual inconsistency is attributed to Condé Nast, which wanted each logo to accompany the illustrations' identity, often leaving to the illustrator the form and location, according to Olivia & Angeletti (2012).

Around the 1940s, one would see a shift in these covers, as Vogue started to use and produce a coherent aesthetic logo. An interesting observation is the design style Vogue started

to produce consistently, although in a refined and improved design, was similar to the editions of 1915s and 1920s.

This visual consistency is attributed to the art directors of the publication according to Olivia & Angeletti, (2012) pushing for a similar aesthetic at Vogue. From the 1940s till today, one can observe similar logos, although around the 1950s, the logo shown on the cover, would be later transformed into the definite style logo Vogue still uses in 2023. Before 1965, through the analyses, one can observe that Vogue would create similar versions of the now definitive logo for each edition, although each having minor alterations, in terms of the serifs, thickness or thinness of the strokes, or overall size.

The third minor research question is regarding the brand recognition of the Vogue logo, taking into consideration the importance and the impact, and whether in terms of changing or modifying the name and logo element can ultimately endanger the positive impact it brings to customers and brands altogether. Considering these points and based on the results obtained in the second phase, the quantitative analysis, an online survey, it is possible to affirm the brand recognition of the Vogue logo is indeed easy amongst general consumers.

In terms of the sample, it is possible with the data analyses that, there were more females in general, than males, and that the age group from 18 to 24 years old predominated. As mentioned, this analysis used the program SPSS, therefore cross variables were possible, to have broader information regarding the sample analyzed. This way, in the age group of 18-24 more females responded, although in the age groups older, more males responded.

Since this survey showed letters, rather than the entire logo, the first letter “V” from Vogue was immediately recognized as having almost 90% in exact responses, and with no prior background or bias questions. An interesting note, more females identified the Vogue logo, than men.

Although if the color changed to red, from a recent cover in 2023, some believed it to be from another brand. In addition, those who correctly knew the “V” from the brand, also identified the letters “UE” from the Vogue brand. Moreover, the old “VO” letters from former Vogue logos were also identifiable, although the difference between being able to identify and not identifying was not considerable. The sample that identified these old “VO” letters from Vogue logos, also knew the initial “V” letter shown from Vogue. In terms of the complete former logos, most respondents were not aware that Vogue would create and design or even had this type of logos, although it was possible for the respondents to be able to recognize Vogue as the magazine, they know today.

Lastly, in terms of magazine habits, most individuals read magazines, although in terms of their purchase habits, a great amount never purchase or if they do, it is mostly monthly. In addition, a great sum of these participants had a bachelor's degree in both purchase habits. In terms of the genre of the magazine they prefer, fashion is the main although sports, travel, news, famous people, and décor were also other options that were shared through the respondents. An observation is that although fashion was the most selected genre, the second option selected was not reading magazines. To finish, eight of seven fashion magazines, Vogue was the most familiar with almost 80%, and magazines such as Cosmopolitan and Elle were also other minor selected options.

Summing up, Vogue has been engaged in the fashion culture since 1892, transforming into a current reflector of the fashion culture to millions of readers, according to Olivia & Angeletti, (2012) and Vogue (2022). In contrast, the print industry is declining every year, and many parts of the business are also suffering, as shown by Scherer & Cho, (2022). Many academics wonder if the role of branding in this new future indeed represents a priority for companies. In addition, a great part of branding involves brand elements as they are considered the visual of a brand and a product, which also serve as a differentiator and a recognizer factor amongst the competition and consumers (Keller & Swaminathan, 2019; Machado et al., 2015; Mendes, 2014).

This thesis focused on the importance of the logo and name of the fashion magazine Vogue, considering the adverse circumstances of the print industry. With research questions focusing on how Vogue uses the logo/name in their covers, combining into one element, always in the upper region of the publication and never below, to experimenting with new types of logos as the magazine expands and evolves as time passes, to creating and designing a logo that remained consisted around 1950 till 2023, that by simply showing a letter of the logo, it would easily lead to recognizing Vogue magazine, with no prior information, to the general audience.

5.1. Limitations

During this research, some limitations appeared. Firstly, the case study carried out, had difficulty to find academic information regarding Vogue brand elements, or the brand history. This way, there were numerous articles and research on this topic, although most of them were dated, and not useful for the intended purpose of this research. Therefore, for investigating Vogue, there was a need to use websites, although these had to be from credible sources.

Another limitation that occurred when analyzing the logos, was whether the illustrators or art directors were responsible for designing these logos. The information available affirmed that the first logo created in 1892 and used until 1906 was designed by Harry McVicker the first art director of Vogue in that period, and the illustration was created by A.B. Wenzell, reported by Olivia & Angeletti (2012). When logo variations occurred, it was not reported who created these modifications. In addition, Olivia & Angeletti (2012) affirm that a year later when acquired by Condé Nast in 1910, the illustrator was given the power to modify the logo, although Olivia & Angeletti (2012) also say that around the 1940s, when Vogue logo became consistent, this was due to the art directors Mehemed Fehmy Agha and Alexander Lieberman.

Finally, another limitation was the collection of data from the online questionnaire, due to the difficulty in the collection of responses. Having more responses could help for a more accurate representation, and it was preferred more outside of Portugal participants responded.

5.2. Recommendations for future academic research

Future research should investigate and analyze brand elements used by Vogue not only on their cover but on the magazine pages, to see how the logo/name it is used and how it is used, since 1892. For instance, in the edition of May 2023, Vogue uses its logo on its two index pages, on a page letting readers know Vogue has a website that shares more fashion content, on another page sharing the new podcast Vogue has, and on many other pages.

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7. ANNEX

The importance of brand elements in a brand, despite print sales steadily declining

Dear participant, this study aims to understand the recall of a brand whose name is not disclosed.

This survey supports one of my research questions, part of my dissertation entitled: The importance of brand elements, despite print sales steadily declining, which investigates brand elements - the logo and name, how they are used, and at the same time analyzes the modifications these elements have suffered since the brand was created.

The estimated time to answer this survey is approximately 5 minutes. All data are anonymous and confidential, used only for academic purposes of processing and analyzing in the field of this dissertation.

Thanks you for the collaboration.

Participant identification

What gender do you identify as? *

- ☐ Female
- ☐ Male
- ☐ Prefer to not say

Select your age group *

- ☐ 18 - 24 years old
- ☐ 25 - 34 years old
- ☐ 35 - 44 years old
- ☐ 45 - 54 years old
- ☐ 55 - 64 years old
- ☐ 65 - 74 years old
- ☐ 75 years or older

Where do you live? *

- ☐ North
- ☐ Center
- ☐ Lisbon

- ☐ Alentejo
- ☐ Algarve
- ☐ Azores
- ☐ Madeira
- ☐ Outside of Portugal

What is the highest degree or level of school you have completed? *If currently enrolled, highest degree received.* *

- ☐ No school completed
- ☐ High school graduate, diploma or the equivalent
- ☐ Some college credit, no degree
- ☐ Bachelor's degree
- ☐ Master's degree
- ☐ Doctorate degree

Brand elements

Please write a brand that starts with this "V" showed bellow. If you don't know please write - Don't Know. If possible, please write one example, with the first letter in upper case and no punctuation, for instance: Vans *



A sua resposta _____

If the color is changed to red, does this remind you of the same brand? *



- ☐ Yes
- ☐ No

If answered No in the previous question, can you please write the brand it reminded you? If possible, please write one example, with the first letter in upper case and no punctuation, for instance: Vans

A sua resposta _____

Please write a brand that has these red letters "U" and "E". If you don't know please write - Don't Know. If possible, please write one example, with the first letter in upper case, as previous. *



A sua resposta _____

Three images were shown to you, regarding the Vogue logo and brand, can you tell me the first thing that came to your mind? *

- ☐ The logo of a brand
- ☐ The logo of a fashion brand
- ☐ Just letters
- ☐ Nothing

At what moment, did you identified the Vogue brand? *

- ☐ First image letter.
- ☐ Second image red letter.
- ☐ Third image two letters.
- ☐ I didn't identify the brand.

If you couldn't identify the brand with two letters of the logo, is it because you don't know the brand or because only a part of the logo was shown and not the entire logo?

- ☐ Option A - You don't know the brand.
- ☐ Option B - A part of the logo was shown and not the entire logo.

Can you identify the brand with this former logo? *



- ☐ Yes
- ☐ No
- ☐ Maybe

If you couldn't identify the brand in those logos, with only two letters, is it because you don't know the brand or because only a part of the logo was shown and not the entire logo, or you simply because you haven't seen this logo anywhere?

- ☐ Option A - You don't know the brand.
- ☐ Option B - A part of the logo was shown and not the entire logo.
- ☐ Option C - I haven't seen this logo, although I know the brand.

Vogue Logo

Did you know that the Vogue logo above has suffered multiple alterations since 1892? *

- ☐ Yes
- ☐ No

Would you be able to recognize this magazine as Vogue, with these variations of logos? *





- ☐ Yes
- ☐ No
- ☐ Maybe

Around 1940 - 1943, the Vogue logo was established. Although it had minor alterations in the letters as you can see below. Have you seen these former logos? *



- ☐ I'm familiar with this logos.
- ☐ I'm not familiar with this logos.

Print Industry

Do you read Magazines?

- ☐ Yes
- ☐ No

How often you purchase magazines? *

- ☐ Daily
- ☐ Weekly
- ☐ Monthly
- ☐ Never

Which type of magazines do you read? *

- ☐ I don't read magazines
- ☐ Fashion
- ☐ Sports
- ☐ Famous people
- ☐ News
- ☐ Cars
- ☐ Science
- ☐ Technology
- ☐ Decor
- ☐ Online
- ☐ Finances
- ☐ Travel
- ☐ Politics
- ☐ Others

Which one of the seven magazines are you more familiar with? *

- ☐ Vogue
- ☐ Elle
- ☐ Marie Claire
- ☐ Harper's Bazaar
- ☐ Cosmopolitan
- ☐ InStyle
- ☐ Teen Vogue