Satisfying Consumer Experiences in Print and Online Fashion Magazines

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Abstract

The thesis seeks to explore the consumer experiences connected with the fashion magazines. This has lead to the following research question: **what are the drivers that lead to satisfying consumer experiences with the fashion magazines, and what differentiate an experience in the print from the online version?** The findings will help the magazines to improve their performance by focusing on the drivers that truly matter to the reader. Indeed, the industry is facing major challenges due to new technologies and the Internet, which are changing the reading patterns of the readers.

The methods used to answer the question have been first collected through qualitative researches including focus groups and in-depth interviews. These provided the foundation to the quantitative research, which was a survey. The literature review about consumer behaviour in fashion, the philosophy of the Web 2.0 and consumer satisfaction were aimed to provide explanations of the outcome of the survey.

The results of the survey lead to the conclusion that the main print requirements are: the tendencies of the season, quality photos and content, the cover, opinions from professionals, an appealing layout, a streetstyle section and diversity in the content. As for the online, the main requirements are: the ease of navigation that includes a well structure home page, a clear and simple menu, a slide show, a research bar and a zoom function on the pictures. Additionally, the website should report the new tendencies, be up-to-date, contain links to blogs and websites, videos, archives and present quality photos.

Regarding the differences between the two versions, the print performs better than the print regarding the relaxation effect, the appealing layout, the ‘selling dream’ factor, the quality of the photos, the appealing visual whole and the inspirational feature. On the contrary, the online is better than the print with the quality of the addresses, the mix of stars/VIP and models, and the updates.

It as been decided that further researches need to be held as to define the type of readers the fashion magazines wish to target. Indeed, their involvement has an impact on the development of the requirements.
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1. Introduction

The fashion magazines are without hesitation the key to the fashion system. They are at the heart of fashion lives and the most powerful pathway of its transmission. Nevertheless, since the beginning of the twenty first century, the industry is marked by the major influence of the Internet. The readers are migrating online, getting access to abundantly available and freely shareable information. Moreover, the advertisers, the main source of revenues of the print magazines, are pulling out to advertise online, resulting in magazines going out of business. The situation got worst in 2008 due to the economical crisis. Major fashion and luxury titles could not escape the blow of this decline. In the course of 2009, the outlook for powerhouse fashion publishers like Condé Nast looked grim. This worried many in the business and made people evaluate the industry’s place in the transition of print to digital.

With no choice, it is time for the magazine industry to grow and to adapt to the digital field. According to the blogger Diane Pernet- who is an important player in the online fashion scene- “the print magazines will never be the first to break the news”. The Internet’s ability to transmit information in a second has changed the way in which we create and consume content. However, the free and abundant information does not mean that it cannot be monetized. As Business of Fashion stated: “The demand is there. The people are consuming content more than ever. The problem is that the Internet is destroying the current business structure of the past faster than structure of the future are being created.”

For all these reasons affecting the fashion magazines, it is important that they start focusing on re-thinking themselves. The magazines have to move from a world of business A to a world of business B. If so, I believe that they should start by looking back at the core reason of their existence: the readers. Indeed, readers’ satisfaction leads to a higher readership that

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1 Kansara, V. A., (2009), Fashion 2.0
2 Ibid; Kansara, V. A., (2009), Part one
3 Kansara, V. A., (2009), Fashion 2.0
4 Telsa, L., (2010)
5 WWD, (2008)
6 Condé Nast is one of the biggest worldwide magazines publishing company. It is famous for publishing established magazines covering fashion, technology, food, and travel, like The New Yorker and Vogue (www.condenast.com).
8 Lane, T., (2009)
9 Ibid
10 Kansara, V. A., (2009), Part two
11 Kansara, V. A., (2009), Part one
12 Ibid
13 Kansara, V. A., (2009), Part one
might result in loyalty behaviour\textsuperscript{14}, attracting advertisers and leading to higher revenues.

Therefore, to make business efficiently and increase their performance, the magazines have to focus on their readers. As the Internet has become an integral part of their everyday life, it would be interesting to examine what the difference is between a print and an online consumer experience linked to the fashion magazines. Moreover, what are the drivers that lead the readers to buy a print fashion magazine and/or to go on the analogous websites? It needs to be clarified what the readers’ requirements are in the online and the print versions of the fashion magazines that will lead to consumer satisfaction, in order to maintain a high level of readership.

\textsuperscript{14} Hill et al, (2007), p. 32
2. Background

2.1. The rise of the digital media

The digital revolution, including the mechanical, electronic and digital technology, took off in the 1980s. This revolution brought tremendous changes due to the computing and communication technologies\(^{15}\). Analogous to the agricultural revolution and the industrial revolution, the digital revolution marked the beginning of the information age. The idea is that the current age will be characterized by the ability of the individuals to transfer information freely, and to have instant access to knowledge that previously would have been difficult or impossible to find\(^ {16} \). The main component of this revolution is the mass production of computers and mobile phones. As a matter of facts, the number of Internet users in 1990, being 2.8 million\(^ {17} \), increased by approximately 75.000% in the next eleven years, reaching 2.095 billion users in 2011\(^ {18} \).

The positive aspect of this revolution is that it enhanced society’s growth and development at an impressive rate\(^ {19} \). The economic impact of the digital revolution has been enormous. Without the World Wide Web (WWW), globalization and outsourcing would not be at the level it is today\(^ {20} \). Other positive aspects are the interconnectivity, the ease of communication and the exposure to information. These aspects have changed the industries and the everyday life. There seems to be a craving for more information at a faster pace. Radical changes have been noticed in the way people interact\(^ {21} \) with each other and their approach to information\(^ {22} \).

However, these new positive elements do not come without their drawbacks. The rise of the digital media created an information overload as the users are given the ability to produce as well as consume the data accessed on an increasing number of websites\(^ {23} \). Finding what you are looking for becomes harder.

One of the biggest protagonists in this digital revolution has been the development of the transmission technologies like the computer networking, the Internet and the digital

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\(^{15}\) Wikipedia, Digital Revolution

\(^{16}\) Ibid, Information Age

\(^{17}\) Worldmapper.com

\(^{18}\) Internet World Stats.com

\(^{19}\) Romano, F., (2009), p. 22

\(^{20}\) Wikipedia, Digital Revolution

\(^{21}\) Tan, Z. L., Tan, B. K., (2008), p. 1

\(^{22}\) Sicilia, M., Ruiz, S., (2010), p. 38

\(^{23}\) Bonfield, B. (2007), p. 26
The constant connection has created a certain dependency to fast updates, impacting on the quality of the content provided and our approach to integrating information.

### 2.2. The influence of the Internet on the fashion industry

The digital revolution has also changed the face of fashion. Initially suspicious about the trend, the fashion houses are nowadays fully committed to the digital world, constantly re-inventing themselves and telling more and more upscale stories. *Vogue* and *W Magazine*, creating the legendary *Style.com* website - virtual bible of the fashion sphere- have convinced the high-end brands to be present on the Internet to the detriment of their survival. According to a recent study, the shoppers are “accustomed to having new styles in the stores all the time, and this is forcing luxury brands to be more similar to Zara and H&M in the way they emphasize newness, entertainment and the in-store experience.” The brands have to start re-thinking the way they market their collection by creating new consumer experiences.

The introduction of the Internet in the fashion industry included the introduction of e-commerce. This market cannot be denied, knowing that in 2010, €81.3 billion have been generated by e-retail in Europe. The potential of this market is enormous. Moreover, the luxury brands noticed that potential clients did note dare to enter their stores due to intimidation. Thanks to the Internet, the consumer is being offered some intimacy. Another advantage of the e-commerce is a better control over the brand image. Indeed, the brands get a direct access to their consumers without passing by the department stores, which might deform their message.

Fashion has shifted from brand centric to customer centric. Attention has been drawn on what the people are wearing in the street, creating new jobs like fashion blogger. Fashion has become more accessible. There are new trends setters and influencers, doing so from their computer. Internet made possible not only to read about fashion but also to have a role in it by sharing your opinion through comments and pictures. The brands no longer work for the

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24 Wikipedia, Digital Revolution  
27 Impact Lab, (2009)  
28 Internetretailer.com, E-retail sales in Europe 2009-2015  
30 Pleeck, C., (2011), p. 34  
31 Impact Lab, (2009)  
32 Ibid
consumers but well with them. In addition, the trends seem to travel at a sharper speed due to
the interactivity within the consumers. There is a race to immediacy coming from their part\textsuperscript{33}
resulting in an increase of fashion information. The consumer becomes knowledgeable\textsuperscript{34}.

A fashion journalist said: “it’s time to re-think and look at what is working and what is not\textsuperscript{35}.”
The new technologies in information and telecommunication changed the way creative
products are produced, distributed and consumed globally\textsuperscript{36}. “The Web 2.0 has changed the
course of the fashion industry’s future. Is this the death of the runway or the birth of a new
way fashion designers and fashion houses market their collections?\textsuperscript{37}”.

2.3. The influence of the Internet on the publishing industry
As media continues to move into a digital realm, the publishing industries are forced to take a
hard look at itself\textsuperscript{38}. Their traditional position as information and entertainment providers is
being confronted. They need to establish transformations and transition strategies. This is due
to significant changes in the audiences’ reading patterns, as the number of content provider
increases, and the advertisers’ behaviour that challenge the long-term survival of the
newspapers, magazines and books industries\textsuperscript{39}. The publishing firms that wish to survive have
to adapt their role in creating, processing and storing content and they are forced to become
more digital\textsuperscript{40}.

Even though the industry is aware of those challenges, it is hard for it to change due to the
stiffness of their business model. Today, the publishing companies are struggling with
determining how to respond to the disruptive information and communication technologies\textsuperscript{41}.
Publishing firms have been trying substitute distributions like print-on-demand and e-books.
Nevertheless, these are short-term solutions\textsuperscript{42}. Picard believes that “the industries should
adjust to the new operating environment, to defend their currently strong position as
information and advertising providers, and to establish a portfolio of content-driven products
that will help develop their capabilities for survival and future growth\textsuperscript{43}.”

\textsuperscript{33} Pleeck, C. (2011), p. 34
\textsuperscript{34} Impact Lab, (2009)
\textsuperscript{35} Ibid
\textsuperscript{36} Romano, F., (2009), p. 22
\textsuperscript{37} Wright, (2009)
\textsuperscript{38} Business week, Publishing Industry
\textsuperscript{39} Picard, R.G. (2003), p.127
\textsuperscript{40} Ibid, p.128
\textsuperscript{41} Ibid, p.129
\textsuperscript{42} Ibid, p.131
\textsuperscript{43} Ibid, p.135
2.4. The importance of consumer satisfaction

In the business world, we know that without customers, there is no business. The customer is at the centre of companies’ interest. Therefore, in order to generate profit, a company has to focus on customers’ satisfaction by answering their wants and needs. Consumer satisfaction is the range of attitude and feelings that the consumer has with a company, based on their experiences. Satisfaction is simple. If you get what you want, what you required, then you are satisfied. Satisfaction is an important attitude as it is the first step leading to loyalty behaviours.

The digitalization is changing the existing market dynamics and requires new strategies. The communication within the fashion consumers is growing and impacts on the fashion trends, which are moving at a faster pace. Consequently, it becomes harder for the monthly print fashion magazines to be up-to-date as they are entitled to a periodical pace and they are forced to cut back in print run, to slash pay rolls and scale back on expenses in order to survive. Moreover, the consumers feel that they have to keep up with these trends’ accelerations otherwise there is a potential loss of valuable options and connections. The fashion magazines have responded to this acceleration by a digital presence. They no longer only rely on their physical presence but they are also accessible through their websites. This study aims at setting the ground for the foundation of a new strategy by discovering the drivers that lead to satisfying readers’ experiences in both the print and the online fashion magazines. This will help the fashion magazines to know on what features they specifically have to focus.

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44 Hill et al. (2007), p. 6
45 Ibid, p. 2
46 Ellonen, H. K., (2008), p. 1
47 Brook, S., (2009)
48 Kansara, V. A., (2009), Part one
3. Problem identification

The introduction and the problem identification lead to the following problem statement.

3.1. Problem statement and sub-questions

What are the main drivers for satisfying consumer’s experience in fashion magazine, and what differentiates an experience in the print version from the online version?

The above statement will be answered through a series of sub-questions:

- What are the readers’ experiences with fashion magazines?
  - What are the positive and negative readers’ experiences with the print fashion magazines?
  - What are the positive and negative readers’ experiences with the online fashion magazines?
- What are the consumers’ requirements with fashion magazines?
  - What are the consumers’ requirements with print fashion magazines?
  - What are the consumers’ requirements with online fashion magazines?

3.2. Problem statement elaboration

The questions above aims to discuss what the consumers experience with the fashion magazines and what opportunities the fashion magazines have to obtain satisfied readers. Bridging satisfying consumer experiences with online and print fashion magazines is still a new subject.

Novak, Hoffman and Yung as well as Koufaris, Kambil and LaBarbera are both tackling the online consumer experience. The first authors describe that: in order to create a competitive advantage on the Internet, the companies have to start to create experience for its users. It has been proposed that the flow construct is key in consumer behaviour on the Web. Flow results when both skills and challenges are at their maximum. The second authors are stating that control, enjoyment and the design of the system are the most important factors when influencing online consumer experience. Unfortunately, they do not approach the

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49 Novak et al., (2000)
50 Koufaris et al. (2002)
51 Arnould et al., (2005), p. 349
consumer experience in comparison to a print medium. Both are only focusing on the online consumer experience at a general level.

Ellonen, Kuivalainen and Jantunen\(^{52}\) are bringing an interesting approach by analyzing the influences of the Internet on the magazine industry. And so does Marie Bach Nielsen. She tackles the manner fashion magazines are overcoming the challenges of the Internet\(^{53}\). Nevertheless, both are approaching the magazine from a product, a company or an industry perspective. None has taken into consideration the consumer’s perspective and their satisfaction drivers.

Bailey and Seock\(^{54}\) have another interesting perspective. They concentrate on the magazine content impacting on the loyalty tendencies of different fashion consumer groups. Even tough the focus is on the consumers and the fashion groups, Bailey and Seock do not include the consumers’ reading experience linked the type of medium used (online or print). In addition, the emphasis is only applied to the content of the fashion magazines. But it does not analyze the other factors that might lead to consumer satisfaction.

Finally, Ytre-Arne\(^{55}\) in “I want to hold it in my hands: Readers’ experiences of the phenomenological differences between women’s magazines online and in print” and Shyi and Lasorsa\(^{56}\) in “An explorative study on the market relation between online and print newspapers » are analogous researches to mine. The first discusses about the feminine magazines and the second one about the newspapers. However, feminine magazines and newspapers are not comparable to fashion magazines. A clearer definition of the latter will be given in the presentation of the fashion magazines (Chapter 4).

Following the scope and the delimitation, where definitions and limitations will be given, the background of the fashion magazines will serve as the foundation of this thesis. Further on, I will cover the literature review that will provide a deeper understanding of the consumer behaviour in fashion, the philosophy of the Web 2.0 and consumer satisfaction. The focus groups and in-depth interviews will follow and will be the ground for the questionnaire, from which I will drag the results for the analysis. In the latter, I will uncover the fashion readers’

\(^{52}\) Ellone et al., (2008)  
\(^{53}\) Nielsen, M. B., (2010)  
\(^{54}\) Bailey, L. R. and Seock, Y. K., (2010)  
\(^{55}\) Ytre-Arne, B., (2011)  
main requirements that lead to consumer satisfaction and I will explain the differences in online and print consumers’ experiences. In the end, recommendations about what the fashion magazines should improve to create satisfactory readership in online and print versions will be provided.

3.3. The purpose
The purpose of this thesis is to discover the main drivers that lead to satisfying consumer experiences when reading online and print fashion magazines. The requirements in both versions will be strategically key for fashion magazines wanting to adapt to a new and more digitalize business model as well as to an increasing pace of the fashion trends. Moreover, the differences in consumer experiences in both versions will also be essential data as to know on what attributes the fashion magazines should get the best out of each version. The fashion magazines can further implement a strategy by bridging on those differences.

3.4. Scope and delimitation
The coverage of this study contains four subjects that are key in this thesis: the publishing industry, the fashion industry, the web 2.0 and the consumer experience (see figure 1). I will start this section by first defining these terms that are important to the understanding of this study. They will be further developed in chapter 4 - Presentation of the fashion magazines and chapter 5 - Literature review. After, I will move on to the different methodology limitations. The red dot in the centre represents the focus of this thesis. It incorporates the combination of the four subjects described here follow.

Figure 1: Delimitation
3.4.1. The publishing industry
Publishing is “to make information available to people, especially in book, magazine, or newspaper, or to produce and sell a book, a magazine or newspaper”. Publishing has different stages, including “the stages of development, acquisition, copy-editing, graphic design, production – printing and marketing and distribution of newspapers, magazines, books, literary works, musical works and other works dealing with information”. In connection to this thesis, I will only focus on the magazine defined as “a type of thin book with large pages and a paper cover which contains articles and photographs and is published every week or month”.

3.4.2. The fashion industry
The fashion industry has been defined in “Creating Agile Supply Chains in the Fashion Industry” as: “encompassing any product, services or market where there is an element of style and form that is likely to be short-lived, if not constantly changing, with trends. Fashion markets are synonymous with rapid change and, as a result, commercial success or failure is largely determined by internal and external factors, and to a reasonable extent, the organization's strategy, structure, flexibility and responsiveness.” Fashion is an art developed through lifestyles and the way people dress. It is a community of people striving to find the trend of tomorrow.

3.4.3. Consumer experience
Experiences are “physical, cognitive, and emotional interactions with an environment. They are at the heart of consumer behaviour and have an important impact on what consumers learn and remember.” Therefore, consumer experience is what a consumer feels with a product or a service provided by a supplier.

3.4.4. Web 2.0
Web 2.0 is: “the term given to describe a second generation of the World Wide Web that is focused on the ability for people to collaborate and share information online. Web 2.0 basically refers to the transition from static HTML Web pages to a more dynamic Web that is more organized and is based on serving Web applications to users. Other improved
functionality of Web 2.0 includes open communication with an emphasis on Web-based communities of users, and more open sharing of information. Blogs, wikis, and Web services are all seen as components of Web 2.0.62

3.5. Methodology limitations
In order to stay focused on the study question, I will narrow down the scope of the research by defining some limitations.

First, the only Web 2.0 element that I will analyze is the websites of the fashion magazines. Even though the blogs and wikis are part of the Web 2.0, I will not go into this case of the analysis. The reason is because I want to be able to compare the online fashion magazines with the print, and only the websites are analogous to the print version.

Secondly, even though the survival of the fashion magazine is dependent on the advertisers and the readers; I will restrict this analysis to the readers’ perspective. Indeed, I want to tackle this thesis by defining the consumers’ experiences with the fashion magazines. The reason for only taking the readers’ perspective is because the consumers and the companies do not see things in the same way. The consumers look at things from their own perspective, based on their evaluation if they received results, outcomes and benefits they were seeking63.

Thirdly, the analysis will focus on the readers that carry the following selection criteria’s: females and above the age of twenty. On a gender level, the reason why I mainly want to focus on women is because according to Goldsmith, Stith and White, women spend more time on fashion than men64. As a result, the female consumers value more the magazines as an information source than the male do because their involvement to fashion is higher65. On an age level, I want the respondents to be older than twenty years old because before that age, the consumers like to change their minds, which makes it hard to be representative66.

Finally, due to resources limitations, the kind of respondents collected in the questionnaire might bias the results of the analysis. Indeed, I mainly reached people in my surroundings,
which might not be representative of the general population. Moreover, the questionnaire has been sent through the social media Facebook. By doing so, I might have discarded a portion of the fashion readers if they are not using this social tool. In addition, I lacked resources to expand to wider regions. Thus, I will only be able to provide a European perspective.
4. Presentation of the fashion magazines

4.1. Historic of the fashion magazines

It is in France in 1672 that the first feminine magazine appeared under the name of *Mercure Galant*. The magazine provided information about the latest clothing styles and was read throughout Europe. The monthly issue appeared in 1677 when Louis XIV addressed the publisher of the *Mercure Galant* to print a monthly version to enlighten the minds of the court. First illustrated by drawing, the magazine slowly started to deliver photographs of new designs when this technique became more sophisticated in the twentieth century, bringing a new era in fashion. From the beginning, fashion and art were merged and represented by artists. Short articles on fashion written by modern writers were also included.

The most successful and long lasting of the hundreds of fashion magazines that have come and gone is *Vogue*, created in the United States in December 1892. An important feature of *Vogue*’s content was its duality. Indeed, it expresses information on the latest trends in “high fashion, art and photography” and run simultaneously advertisements for ready-to-wear clothing.

The fashion magazines experienced a real expansion after the two World Wars as the priorities of the women changed and the fashion styles started to turn at faster cycles of change. The success of these magazines really took off in the sixties when they started to target the teenagers, rather than their parents, that had a growing purchasing power and were having their own styles. Today, the most influential magazines in Europe are *Elle, Vogue, Cosmopolitan, Glamour, Marie Claire, Grazia* and *InStyle*.

4.2. Fashion magazines characteristics

The definition of the fashion magazine that has been followed throughout this thesis is: “A printed publication, issued on a monthly basis, providing information about the latest trends

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67 Fashion Encyclopedia, European Culture- 17th Century  
68 Kondratiev, M., (2010)  
69 Tirocchi dressmakers project- 514 Broadway  
70 Bailey, L. R. and Seock, Y. K., (2008), p. 41  
72 Ibid, p. 33  
73 Ibid, p.117  
74 Top 10 of fashion magazines, www.uk.cision.com
and news in fashion. It also incorporates articles, advertisements, photographs as well as information on clothing cosmetics, accessories and fashion forecasts."

In ‘More than just a fashion magazine’, Brian Moeran defines the fashion magazines as sociologically interesting on two aspects. On the one hand, magazines are both cultural products and commodities. As cultural products, they “circulate in a cultural economy of collective meanings”. Indeed, they deliver stories, experiential and behavioural models that reflect the readers’ ideal self, on which they can reflect on and act”. As commodities, the magazines are products of the publishing world and an important medium for advertising and sales. On the other hand, related to magazine production, the magazines are characterized by a ‘multiple audiences’ property. The fashion magazines negotiate relationships between their staff; the advertisers upon which they rely financially; the fashion world of which they play a part and with which they interact on a regular basis; and their readers (See figure 2).

![Figure 2: Fashion world value chain, Moeran, B., (2006, b), p.731](image)

However, the driving force behind the fashion magazines is fashion itself. It is a complicated system and to understand it, it is necessary to first comprehend the connection between the production and the consumption of fashion. This will be further developed in the next chapter under consumer behaviour in fashion (see chapter 5.1.).

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75 Bailey, L. R., Seock, Y. K., (2008), p. 42
76 Moeran, B., (2006b), p. 727
77 Ibid, pp. 725-726
78 Ibid, p. 728
In Moeran, the purpose of the magazine has been stated as “to teach the lay public why fashion should be important in their lives. In other words, it legitimates fashion and the fashion world in cultural terms. A fashion magazine helps to form a collective concept of what ‘fashion’ is.” He further declares that there is inseparability between fashion and the fashion magazines. Without the fashion magazines, there is no fashion. They are the linkage between the different actors of the fashion system.

The magazines are based on a bi-annual seasonality (spring/summer; autumn/winter). This cyclical variation is being threatened by the acceleration of fashion consumption linked to the digital technologies. Therefore, it is very important both for economical and cultural reasons that the cycle remains. Indeed, this tempo structures the production that will be able to plan in advance, attracts the advertisers, and reassures the readers. No seasons would be counterproductive for the magazines and consequently for the entire fashion system.

4.3. Multiple readerships
The fashion magazines are in constant interrelations of ‘competing forces’ with the internal (fashion editors, stylist, art director, photographers, the fashion world itself) and external (advertisers and readers) actors of the fashion world. Having different types of readers means serving different purposes (see figure 2).

As they address both readers and advertisers, the magazine editors have to satisfy two main audiences, creating a dilemma in their work. Indeed, the relationship between advertising and the editorial content has led to relevancy criticism. Therefore, the editors are torn between the interests of both the advertisers, and the readers, by representing a bit of everything.

Fashion magazines are not only about clothing. They are networks, where they represent people and institutions that constitute the fashion world and their relation must not be underestimated. Brian Moeran describes further functions:

1. They are important in linking the previous trends with the new ones in order to create a progressive logic.

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80 Ibid, p. 730
81 Ibid, p. 729
82 McCracken, E., (1993)
83 Ibid, p. 737
2. The magazines are connecting the different components of the fashion industry. They are the ones bridging the fashion editors, with the stylists, the photographers, models and so on.

3. They seek to link fashion with surrounding social worlds like the film, the music and the entertainment industries.

4. On a social level, the magazines introduce a system of names, which aims at getting the reader familiar with the professionals of the fashion world.

5. They provide the reader with an entry to the consumption of the fashion industry’s products\(^{84}\).

After providing the background information, the following chapter will elaborate on the consumer behaviour in connections with fashion in order to lay a foundation to understand the readers of the fashion magazines. In addition, I will develop the philosophy of the Web 2.0 that will contribute to the comprehension of the online users’ attitude. Finally, I will finish by specifying the consumer satisfaction as to grasp its mechanism and the advantages it provides.

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\(^{84}\) McCracken, (1993), pp. 735-736
5. Review of the literature

5.1. Consumer behaviour in fashion

Consumer behaviour in fashion is quite complex. As Coco Chanel said: “Fashion is not something that exists in dresses only. Fashion is in the sky, in the streets, fashion has to do with ideas, the way we live and what is happening.” Thus, it is essential to understand the concept, as it is the ground of fashion magazines. In the following section, a description of fashion, motivations, values, the self, involvement and fashion consumer groups will be elaborated.

5.1.1. Description of fashion

Stone describes fashion as “an art and a science and at the same time both personal and public”. Like art, fashion is creative. As a science, the industrial revolution allowed the technology to push the extremes of fashion. It is also a personal business, as it is very specific to someone’s personality. Finally, it is public because you see it everywhere: on the streets, in the movies, across the countries.

Thompson and Haytko analyzed the meanings that consumers use to interpret their experiences and conceptions with fashion. They believe that consumers are using fashion in order to express themselves. Fashion allows the consumers to interpret various aspects of their daily lives. It is a reference point that enables them to incorporate cultural meanings. It is a way to express their personality, values and beliefs. Fashion is the expression of a culture.

McCracken describes a culture in two fold: 1) as a lens through which the individual views phenomena, and 2) as a blueprint allowing determining the appropriate social behaviour. “In short, culture constitutes the world by supplying it with meaning.” Therefore, if fashion is the expression of a culture, it helps the consumers to see the fashion through a lens and provides them with the appropriate tools as how to behave in this fashion world. Moreover, he adds that meanings reside in the culturally constituted world and the fashion system is responsible for the transfer of these meanings from the culturally constituted world to the consumer goods.

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85 Romano, F., (2009), p.22
86 Stone, E., (2004), p.3
88 McCracken, G., (1986), p. 72
Based on Bourdieu, Moeran states that the reception of these meanings cannot take place “without a special institution that serves the reception and thus brings about a fruitful dialect between producer and consumer”. In fashion, this institution is the fashion magazines.

5.1.2. Consumer behaviour and fashion magazines

Important factors, in understanding consumer behaviour, are to know the motivations and values of the fashion consumers. Indeed the motivation helps to explain the “why” consumers behave the way they do. Why do people buy clothes? Why do they choose Louis Vuitton or Chloé over Zara or H&M? The values are our beliefs that direct and motivate our behaviour and decision-making.

Solomon has given a good definition of motivation: “it refers to the process that lead people to behave as they do. It occurs when a need (something that is lacking) is aroused that the consumer wishes to satisfy.” When this feeling appears, the consumer will try to get rid of it through products and services. For example: a girl who wishes to become more fashionable/trendy will buy a fashion magazine in order to get inspired and increase her knowledge about fashion.

There are several specific needs in fashion:

- **Need for achievement**: based on personal accomplishments.
- **Need for affiliation**: a person’s need to be part of a group.
- **Needs for power**: the feeling that a person has to control his/her environment.
- **Needs for uniqueness**: a person’s feeling that he/she has to distinguish him/herself from the others by his/her individual identity.

In the vein of fashion magazines, the fashion consumers might be reading for a need of achievement, affiliation, power and/or uniqueness. However, which need they will fulfil is specific from one person to another and it is based on the readers’ involvement with the fashion magazines which can be determined for example by sex, age, and status.

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89 Moeran, B., (2006b), p. 737
90 Solomon et al., (2009), p. 142
91 Ibid, p. 120
92 Ibid, p. 125
5.1.3. The Self

There is one section in consumer behaviour, which is extremely influential in fashion: the self. Such thoughts and feeling about oneself can fluctuate the fashion consumption practises. Fashion is a “method of announcement of one’s identity”. It helps a person to express his/her identity. The self-concept is the “beliefs a person holds about his/ her attributes and how he/she evaluates these qualities”. It is constituted of several components:

- Self as a **structure**: Process that structures the qualities of the self;
- Self as **process**: The self develops itself through social interactions;
- Self-**perception**, self-**image**: Self through the observations of oneself;
- Self-**evaluation**: Comparing oneself to others surrounding us;
- Self-**definition**: Definition about who we are;
- Self-**esteem**: Feeling of self-worth, which is linked to the acceptance by the others.

The self-concept is a complex structure influenced by what we consume. The purpose in buying a product of fashion is mainly to fulfil the tension created by the incompleteness of one of the components of the self-concept. Generally, the fashion magazines are responsible for creating this gap. As an example, the readers will, consciously or unconsciously, compare themselves to the representation of the mannequins in the magazines, which will impact on their self-image. But, in most of the cases, these images are not representative of the reality.

In the self-image models, it is suggested that the consumers are buying products that match their personality. There is a link between the attributes of the product and the consumer’s self-image. Some consumers even consider the product as being part of their personality. This is called the **extended self**. The product helps the consumers to form their identity. The extended self can also be applied to fashion magazines. Indeed, the readers select the magazine that fits their personality. Buying a certain fashion magazine (e.g. *Vogue*, *ELLE*, *Glamour*, and so on) can be a statement as to show what kind of women they are.

The self-image is also related to the **body image**, the evaluation of the physical self. I believe that in fashion, the body image has a huge influence on consumers, impacting on their

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93 Solomon et al. (2009), p. 157
94 Ibid, p. 157
95 Solomon et al., (2009), pp.166-168
96 Ibid, p. 176-179
satisfaction. There is a general feeling of disappointment, as fashion tends to show ideal of beauty that is not representative of the general population. For example, the fashion magazines display photos of beautiful and thin models in clothes fitting them perfectly.

5.1.4. Involvement

When buying a product, the consumer involves herself to a product or a service. Her involvement is based on her inherent needs, values, and interests. Generally, as it increases, the consumer processes more information about the product. The higher the commitment, the higher the consumer’s product knowledge will be. Nevertheless, another person might not pay attention to the same information, as it is not seen as relevant for her needs. **Low involvement** is based on a lack of interest in a product, as **high involvement** is the passion that drives the consumer to seek information about the product. This is the case for fashion magazines; a lot of people are involved in fashion and are spending time and money to know more about it; whereas for others, they do not even pay attention to them. So, low and high involvements are linked to the degree of a person’s interest in fashion and influence the decision-making process.

Consumer’s attitude towards fashion magazines is whether what the reader experiences with these magazines is good or bad. An attitude is an evaluation of people, objects, advertisement, or issues. Hair defined it as “a learned predisposition to act in a consistent positive or negative way to a given object, idea or set of information.” The three components of an attitude are 1) cognitive, referring to the consumer’s previous knowledge about a product; 2) affective, referring to feelings towards a product; and 3) behavioural, involving the consumer’s intention to do something. The three components are key, and their relative importance vary in function to the readers’ motivations towards the fashion magazines. These components are referred to the ABC model of attitudes. Attitudes researches have developed the concept of a **Hierarchy of Effects** (see figure 3).

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97 Ibid, p. 128
98 Hair et al., (2009), p. 368
99 Solomon et al., (2009), p. 281
In the **standard learning hierarchy**, the consumers approach the product decision as a problem-solving process. They start with a certain knowledge about the product. Next, they evaluate the product and through their experiences develop feelings or affects. Finally based on these experiences, the consumers engage into behaviours, which can be the purchase of the product. It is assumed that in this hierarchy of effects, the consumers are highly involved. The second hierarchy, the **low-involvement** one, takes also its point of departure in the beliefs about the product; but the attitude is based on a behavioural learning. It is after the purchase that the consumer will form affects. In the **final hierarchy**, the consumers act on the basis of their emotions and feelings, resulting into a belief about the product\(^\text{100}\).

With fashion magazines, depending on the type of fashion consumer the reader is, the consumers can fall into one of the three hierarchies, which will be developed in the next section. Moreover, attitudes are dynamic feelings as they can change over time and with experience. It is said that fashion defines high-involvements, but it is rather emotional than rational. According to Solomon fashion attitude are resulting from hedonic motivations, such as how the product make them feel\(^\text{101}\). Consumers could buy a fashion magazine just because they thought that the cover was attractive.

\(^{100}\) Solomon et al., (2009), pp. 281-283
\(^{101}\) Ibid, p. 283
5.1.5. The fashion consumer groups

Researches affirm that consumers can be classified into different fashion consumer groups, according to their level of fashion innovativeness and opinion leadership\textsuperscript{102}. Hirschman and Adcock divided the fashion consumers into four groups: innovative communicators; opinion leaders; innovators; fashion followers.

The three first consumer groups represent the fashion change agents. The fashion innovators are the first to buy new fashionable clothes and to wear them. The opinion leaders are consumers that legitimize fashion by giving their approval to the new clothing and influencing the others to adopt it. Finally, the innovative communicators are consumers with the attributes from both the innovators and the opinion leaders\textsuperscript{103}. These fashion change agents can be brought under the broader term: fashion leaders\textsuperscript{104}. These consumers are extremely interested in fashion and are key trendsetters. This makes them very knowledgeable and involved in keeping up with the fashion trends. They are highly aware and recognize fashion through visual fashion stimuli. Moreover, they use the clothing to express their individuality and uniqueness. Their involvement is high. These consumers are extremely important for fashion magazines as they are paying extreme attention to it. They believe that the magazines are reliable, complete and professional sources of information. Consequently, the fashion readership of the fashion magazines is linked to fashion awareness\textsuperscript{105}.

The last group, the fashion followers, represent the general population, which are also qualified as the fashion imitators. On the other hand, the fashion followers have no intention to express individuality. They use fashion as a method to show their social belongingness. They are not as interested in fashion as the fashion leaders presumably because they do not need as high mental stimulations for fashion products\textsuperscript{106}. These consumers are more likely to follow a low-involvement hierarchy when reading fashion magazines.

Consumer behaviour in fashion magazines will be essential when analysing the quantitative data as the motivations, the involvement and the fashion consumer groups can have an influence on the manner the respondent answered the questionnaire.

\textsuperscript{102} Hirschman, E. C. and Adcock, W. C., (1987), p. 303
\textsuperscript{103} Studak, C. and Workman, J., (2004), p. 67
\textsuperscript{104} Bailey, L. R. and Seock, Y. K., (2008), p. 43
\textsuperscript{105} Ibid, p. 54
\textsuperscript{106} Studak, C. and Workman, J., (2004), p. 68
5.2. Philosophy of the Web 2.0

Understanding the consumer of the twenty-first century includes looking at the factors affecting this era. As stipulated in the introduction, the century is marked by a series of events that is tremendously impacting on the consumer. The main reasons for these changes are the technologies and the Internet. The Internet gave the people the opportunity to cut across distances in no time and transformed every relationship on the planet. Nowadays, it is time to start thinking about the globe as a web of political, economic and cultural interconnections due to the technologies speeding up the delivery of information\textsuperscript{107}.

Data overload and data mining also describes this century. The huge amount of information created and absorbed by the consumer is the consequence of the development of the computer and telecommunication technologies. More organization are concerned with the spread and effective use of information within their organization. Nevertheless, data mining becomes an important tool to discover the trends and hidden patterns and relationships about consumer behaviour\textsuperscript{108}.

The fashion consumer is one of the most affected individual by these phenomena. Therefore, it is important to understand the effects on the consumers, as it will explain the pattern in their consumption of the online fashion magazines.

5.2.1. Consumer behaviour in the Web 2.0

The new shiny Internet of the twenty-first century is defined as the Web 2.0. It is the rebirth of the Internet as a social and interactive medium, originally rooted as a one-way communication from producers to consumers. The content is consumer-generated. This means that the people are sharing their opinions about products, brands, and companies on websites, blogs, and social networks like Facebook and MySpace. This new era embraces a two-way dialogue between the companies and the consumers. The latter can no longer be ignored. The easily available and inexpensive technologies as well as the Internet access allow the consumers to become experts in a matter of hours\textsuperscript{109}.

\textsuperscript{107} Arnould et al., (2005), pp. 214-215
\textsuperscript{108} Ibid, pp. 217-218
\textsuperscript{109} Solomon et al., (2009), pp. 137-138
5.2.2. Social acceleration

A possible explanation for the fast spread of the Web 2.0 is the social acceleration defined by Rosa. James Gleick once said: “acceleration is just about everything”. As many observed, modernity seems to be speeding up with all kinds of technological, economic, social and cultural processes and picking up on the general pace of life\textsuperscript{110}. This phenomenon is linked to the evolution of the Western societies. This can be explained by a “social phenomenon to which the concept of acceleration can be applied”. Social acceleration can be defined under three main categories (see figure 4).

![figure 4: The Motors of Acceleration, Rosa, H., (2003), p. 12](image)

The first category is a technological acceleration. This speed-up is within the society. The people are faster at communicating, at moving and at processing information. In the information age, time is conceived as compressing space\textsuperscript{111}. The second category is the acceleration of social change. This increases the speed of the society itself. The main idea is that the rates of change are themselves changing. The pace of the changes goes at a faster speed, impacting on the attitudes, values, fashions, lifestyles and social relations. The philosopher Hermann Lübbe calls this ‘contracting the present’\textsuperscript{112}. The last category is the acceleration of the pace of life. This is linked to the compression of actions and experiences in the everyday life. Time, becoming rare, has two effects on the individual. On the one hand, as the people consider time as scares, they constantly feel under time pressure and stress. On the second hand, we do more in less time, giving the impression that we have less time to

\textsuperscript{110} Rosa, H., (2003), p. 3
\textsuperscript{111} Ibid, p. 6
\textsuperscript{112} Ibid, pp. 7-8
experience each activity. This might result in reducing the pauses or doing several things simultaneously\textsuperscript{113}.

The fashion magazines are also affected by this acceleration. The Web 2.0 is a technological acceleration (1.), developed through the Internet and the technologies. This brings a new approach to social practices, communication structure and corresponding forms of life in the fashion world. This leads to an acceleration of the social change (2.), increasing the speed of communication exchange and the virtualization initiating new forms of social interaction and identity. So, the communication within the fashion consumers increases and impacts on the trends, which are moving at a faster pace. As a result, it becomes harder for the monthly print fashion magazines to be up-to-date as they are entitled to a periodical pace. Moreover, the consumers feel that they have to keep up with these accelerations of these trends otherwise there is a potential loss of valuable options and connections. This is resulting in an acceleration of the ‘pace of life’ (3.)\textsuperscript{114}. The fashion magazines have responded to this acceleration by a digital presence. They no longer only rely on their physical presence but they are also accessible through their websites.

There are three motors driving this social acceleration. First, the technological acceleration is due to an economic motor. Western societies are ruled by capitalism, where the key of this type of economy is profit making. Growth is linked to the acceleration of production, distribution, and consumption. The cultural motor is the second driver of social acceleration. The Western societies have this ideal that we have to live a fulfilled life and the world have more to offer than possible to experience in one lifetime. Therefore, there is an increase in the pace of life, as it seems to be the solution to experience twice as fast. The last driver is the structural motor. The people are no longer structured by classes but according to their functional system (e.g. politics, science, art, etc.), creating a growing complexity and leading to an abundance of social options and possibilities\textsuperscript{115}. The Internet has created new jobs and new relationships.

In the case of fashion magazines, this industry also bases its business model on a profit-making economy. Money is a crucial factor for the survival of the magazines and is the key to its success. The second motor, I believe, impacts when the fashion consumers are clicking

\textsuperscript{113} Rosa, H., (2003), pp. 8-10
\textsuperscript{114} Ibid, p. 10
\textsuperscript{115} Ibid, pp. 10-14
through thousands of websites, always wanting to see more in a shorter period of time. Then, the role of the fashion editors is to keep the consumer on the magazine’s website by interesting her with complete information. Finally, I think that the structural motor creates new relations in the industry. For example, the bloggers, who were in the beginning simple consumers with a high interest in fashion, are nowadays attending the fashion shows and influencing the tendencies. They became essential actors of the fashion world and they have to be included in the fashion magazines. It becomes a two-way dialogue between the consumer/readers and the magazines.

**5.2.3. Consequences of the Web 2.0**

The Web 2.0 has several consequences on the consumer and they are defined under ‘the cult of the amateur’ and the information overload and processing.

**5.2.3.1. The cult of the amateur**

Sir Francis Bacon, who was an English philosopher, once wrote: “knowledge is power”. In our digital age, “information is power”\(^{116}\).

While the Web 1.0 was linked to the retrieve of information through hyperlinks, the Web 2.0 is characterized as a consumer/participative-generated content. But what are the consequences of such participation on the consumers themselves? In ‘The Cult of the Amateur’, Andrew Keen is rather pessimistic towards this new evolution. He states that “user-generated media is contributing to misinforming our young people, corroding our tradition of physical civic participation, endangering our individual right to privacy, and damaging our sense of personal responsibility and accountability”. The digital revolution is characterized by the noble amateur\(^ {117}\). They are slowly replacing the professionals\(^ {118}\). Suddenly, we all become equal: amateurs are professionals and professionals are amateurs. In reference to the fashion magazines, this could imply that if you are actively commenting on the magazines’ websites, you could be a fashion journalist.

Most of the people think that they can trust the information available on the Web. But if the content is amateur-generated, trust can no longer be. The cult of the amateur is destroying the

\(^{116}\) Keen, A., (2008), p. 175  
\(^{117}\) Ibid, p. 35  
\(^{118}\) Ibid, p. 37
effect on the truth, the accuracy and the reliability of the information we get\textsuperscript{119}. According to Keen, the role of the media is to provide a high-quality information and entertainment delivered by professionals\textsuperscript{120}, but the amateur is stepping on their work\textsuperscript{121}. It becomes harder to distinguish the good content from the bad. Only a few of us have real training, knowledge and experience to generate a real perspective\textsuperscript{122}. David Volger talks about a potential danger when the media tools are in the hands of the untrained general public\textsuperscript{123}. The Internet is a great tool but it lacks gatekeepers to control the quality of the information, like for books. The truth seems to go away as the Internet grows\textsuperscript{124}.

Related to fashion magazines, people are creating blogs and websites where they expose their opinion about fashion. Unfortunately these are blurring the fashion experts’ advices and reducing the credibility and the role of the fashion magazines, which are professional reporters from the fashion world.

\subsection*{5.2.3.2. Information overload and processing}

Every year, a Web 2.0 Summit takes place in San Francisco where the leaders of the Internet Economy gather to talk about business strategies. This year, they are meeting to tackle the subject of “data frame”. Indeed, they believe that the consumers are creating a huge amount of data through their exchange in real time. This has an impact on today’s network economy and it is how the industries respond to this opportunity that will succeed or fail in the future\textsuperscript{125}.

As a matter of facts, the \textbf{data overload} has several consequences on the fashion readers, impacting on their attitudes and behaviours. Information overload can be defined as “the condition by which a person cannot process all communication and informational inputs, which results in ineffectiveness or terminated \textbf{information-processing}. This concept suggests that people have limited capacity for information storing and processing\textsuperscript{126}.” The limited processing capacity allows the human brain to only handle an adequate number of information simultaneously. If the inputs overtake this number, the information-processing

\begin{flushleft}
\begin{thebibliography}{9}
\bibitem{119} Keen, A., (2008), p. 63
\bibitem{120} Ibid, p. xvii
\bibitem{121} Volger, D, (2005)
\bibitem{122} Keen, A., (2008), p. 30
\bibitem{123} Volger, D. (2005)
\bibitem{124} Keen, A., (2008), pp. 71-75
\bibitem{125} Web 2.0 Summit.com
\bibitem{126} Beaudoin, C. E., (2008), p. 552
\end{thebibliography}
\end{flushleft}
level begins to decrease. Second, the overload impacts on concentration. The human brain is at its best when it processes information on a one by one basis. The overload forces it to multi-task, which reduces its efficiency, slows down the processing and increases the lack of concentration. Therefore, the fashion magazines’ web designers must take into consideration the processing capacity of their readers. The fashion reader cannot be overwhelmed by information at the risk of reducing the process of the message.

Nevertheless, a study proved that readers responded positively to high amount of information on websites, as it gives it a value and a persuasive character. Moreover, readers access more information as the amount of information provided on website increases. But they may not realize that the information available is exceeding their processing capacity. If we are accessing more websites, it does not mean that more is processed. On the contrary, we become more mentally superficial as we only skim through the information. According to Maryanne Wolf, we are what we read and how we read.

A study by Mark Bauerlein has found a relationship between the rise of the digital literacy and the decline of cultural literacy. He described that the “the Internet is undermining both our ability and our desire to read anything beyond short posts and instant messages.” Applied to the fashion magazines, this means that attention has to be drawn 1) on the amount of information available, linked to the persuasive character of the website, and 2) on the layout and the length of the information content to reinforce the processing of the message and to attract a skimming generation.

In addition, the data overload impacts differently on people depending on their ability and motivation. According to the Elaborated Likelihood Model (ELM), a message is processed differently according to the readers’ involvement. A message takes a central route to processing when the reader is highly involved with a product. This route is likely linked to the attitude following a standard learning hierarchy of effect. On the other hand, a message takes a peripheral route when the reader is not motivated to deeply think about the argument presented. Thus, the high-involvement fashion readers seeking for more information are

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127 Malhotra, N. K., (1982), p. 419
130 Koen, A., (2008), pp. 212-213
131 Ibid, pp. 212-213
132 Solomon et al., (1999), p. 170
less affected by the overload of data than the low-involved fashion readers. On the contrary, the lack of information is disturbing them\textsuperscript{133}. High-involvement readers need a lot of information about fashion to be aroused. This could explain why they would rather go online, where more information is available. Therefore, the information level in fashion magazines is crucial in catching users interest and attention, depending on the type of involvement. As a result, the magazines have to decide whom they wish to target.

The elements of consumer behaviour in the Web 2.0 are important to keep in mind when interpreting the results from the online fashion magazines because it might provide an explanation as why the respondents answered the way they did.

5.3. **Consumer satisfaction**

Consumer satisfaction is the last step in the literature review that needs to be developed to fully understand the scope of this study.

Consumer satisfaction may not have been considered as a key organisational goal in the eighties and most of the nineties but the concept is not new. Satisfaction is important as it has direct effects on a company’s performance. The main idea is that it puts the consumer on the top of the agenda. Satisfied consumers are easier to reach with communication, likely to increase purchase volume and more tolerant to price increase\textsuperscript{134}.

5.3.1. **Definition of satisfaction**

Many definitions of the concept “consumer satisfaction” have been developed throughout the years. The most straightforward definition was provided by the renowned Professor, Philip Kotler: “if the product matches the expectations, the consumers are satisfied; if it exceeds them, the consumer is highly satisfied, if it falls short, the consumer is dissatisfied\textsuperscript{135}.” The key in this description is that satisfaction is based on the consumers’ expectations and their judgement on the performance of a product or a service. Hence, Oliver Richard defined satisfaction as “a judgement of a pleasurable level of consumption-related fulfilment, including the levels of under-fulfilment or over-fulfilment\textsuperscript{136}.”

\textsuperscript{133} Sicilia, M. and Ruiz, S., (2010), p. 39
\textsuperscript{134} Arnauld et al., (2005), p. 758
\textsuperscript{135} Hill et al., (2007), p. 31
\textsuperscript{136} Oliver, R. L. (1997), p.13
Related to the fashion magazines, this definition has three implications:

1. The satisfaction **judgement** is the evaluation that the fashion consumers attribute to the online and/or print fashion magazines when reading. It is based on a variety of fashion magazines’ aspects like for example the layout, the content and the photos. Their opinion emerges across their experiences.\(^\text{137}\)

2. **Fulfilment** comes in different varieties.\(^\text{138}\) The fashion readers might feel fulfilled or satisfied when realizing that the magazine contains what they expected like pictures, articles and advertisements. Or the consumers may feel over-fulfilment when for instance the magazines is a special issue or when the website present an exclusive video of “behind the scene”. Finally, the consumers can experience under-fulfilment when, for example, the magazine is filled with advertisements.

3. Satisfaction is an **internal state**, meaning it is personal to each individual.\(^\text{139}\) It is based on the consumer’s own perceptions. Two fashion consumers who read the same fashion magazine may experience different level of satisfaction. This can be the case with the advertisements, some readers are highly amused by looking at them others think it is a waste of time and paper.

Other researchers believe that consumer satisfaction is simple if you meet the requirements of your consumers. It is a “measure of how your company’s total product performs in relation to a set of requirements.”\(^\text{140}\) There are two sides in measuring satisfaction. On the one hand, you need to measure the **expectations** of the consumers, which is linked to the importance rating. Identifying the consumers’ requirement is key and you have to attribute their relative importance. On the second hand, there is the satisfaction part, which is the **performance** rating related to the company’s performance. The consumer will compare, consciously or unconsciously, the products from different organizations.\(^\text{141}\)

In relation to the fashion magazines, the consumers’ expectations could be the beauty of a layout in the print or on the website. However, beauty is subjective and its importance might vary from one person to another. In terms of performance, the consumers might evaluate the ease of navigation of a fashion magazine’s website or the quality of a print. In other words,
satisfactions judgements related to the expectations are more subjective and emotional than the quality judgements related to the performance of the product.\textsuperscript{142}

Satisfaction can also be characterized in terms of feelings and attitudes. It is a relative concept. It is the consumers’ subjective judgement, feelings and attitude they hold about the extent to which the supplier has met their requirements\textsuperscript{143}. Linked to the fashion magazines, it would be the range of feelings that the consumers have when reading online and/or print fashion magazines.

The reason why it is important to define consumer satisfaction is because it is a key lead indicator to consumer behaviour, resulting in company performance. Satisfaction is an attitude, revealing how satisfied the fashion readers feel with the fashion magazines. This attitude could lead to loyalty behaviour\textsuperscript{144}. Even though consumer loyalty is extremely important for fashion magazines, I do not want to further explicit myself on this subject. One of the reasons is that online fashion magazine websites are not always profitable even though their readers are loyal\textsuperscript{145}. The magazines are challenged in their digital business model. What I try to define is what really satisfies the fashion readers and based on these characteristics, help the fashion magazines to build a new and profitable digital business model.

### 5.3.2. Causes of satisfaction

There are several basic points that contribute to consumer satisfaction.

#### 5.3.2.1. Quality

A key determinant and predictor of consumer satisfaction is the consumer’s perception of product performance. This is translated by the perceived quality of the fashion magazines by the readers. The more favourable the fashion magazines’ performance, the greater the readers will be satisfied\textsuperscript{146}. Many researches believe that quality is an ideal and that it paves the way to satisfaction\textsuperscript{147}, which is crucial to maintain a competitive advantage.

Quality can be distinguished by the design and the conformance. Quality of design reflects the extent to which a fashion magazine has the intended features. For example, magazines with think covers would be considered to have a better quality of design than the magazine

\textsuperscript{142} Hill et al., (2007), p. 31  
\textsuperscript{143} Hill et al., (2007), p. 32  
\textsuperscript{144} Ibid, p. 32  
\textsuperscript{145} Kansara, V.A., (2009), Part one  
\textsuperscript{146} Mahapatra, et al., (2010), p. 99  
\textsuperscript{147} Arnould et al., (2005), p.760
that do not. The quality of conformance reflects the extent to which a fashion magazine conforms to the intent of the design.\textsuperscript{148}

But there is no such thing as ‘objective’ quality. Perceived quality is based on comparative standards, differing among consumers and involves personal preferences.\textsuperscript{149} It represents the value that the consumers attribute to the fashion magazines. Quality perceptions are guided by how well the fashion magazines fulfil the fashion consumers’ drivers, motives, needs and wants.\textsuperscript{150} A satisfying fashion magazine quality meets the requirements of the fashion readers.\textsuperscript{151} Quality has both cognitive and affective aspects.\textsuperscript{152}

5.3.2.2. Expectations

Expectations provide the standards on which the consumers base their judgement. These expectations are mainly based on previous experiences with the product or communication about the product.\textsuperscript{153} The readers’ basic expectations are that the fashion magazine will fulfil their wants.\textsuperscript{154} Hence, fulfils their requirements.

Satisfaction occurs when the expectations of the readers are met or exceeded. This positive attitude towards a fashion magazine has to be reinforced as to create likelihood and trigger the readers to come back. Mahapathra defines the model of satisfaction as a linear function of outcomes with each one of them weighted by importance. Thus, the more important an attribute, the higher it will impact on the fashion readers’ satisfaction.\textsuperscript{155}

Under the Expectancy Disconfirmation Theory, the antecedents of satisfaction/dissatisfaction outcome are: expectations, performance and disconfirmation (see figure 5). In this model, it is suggested that the expectation and disconfirmation are working together to determine satisfaction levels. When the performance exceeds the expectations, a positive disconfirmation occurs and the likelihood of consumer satisfaction increases. When the performance fails to meet the expectations, a negative disconfirmation occurs and the consumer satisfaction likelihood decreases. When performance and expectations match, there

\textsuperscript{148} Hayes, B. E., (1998), p. 1
\textsuperscript{149} Arnould et al., (2005), p. 162
\textsuperscript{150} Fallon, P. and Scholfield, P., (2003), pp. 80-81
\textsuperscript{151} Hayes, B. E., (1998), pp. 1-2
\textsuperscript{152} Arnould et al., (2005), p. 162
\textsuperscript{153} Solomon et al., (1999), p. 257
\textsuperscript{154} Arnould et al., (2005), pp. 767-768
\textsuperscript{155} Mahapatra, et al., (2010), p. 100
is confirmation\textsuperscript{156}. To complete the Expectancy-Disconfirmation model there is assimilation and contrast effects, which are subjective cues felt by the consumer. The first effect implies that the consumer does not like differences in expectations and rationalize with a subjective report that the product is exactly as expected or even better. So, expectations function to increase satisfaction through assimilation. In contrast, the second effect tends to exaggerate. Thus, disconfirmation functions to overstate the positive or negative differences.

\begin{center}
\textbf{Figure 5: A simplified Expectancy- Disconfirmation framework, Oliver, R. L., (1997), p. 110}
\end{center}

In reference to the fashion magazines, readers might be satisfied because the magazine contains articles and pictures, as they expected. Nevertheless, they might be positively disconfirmed when realizing that the article is about their favourite designer. A negative disconfirmation can also occur when realizing that the photo reportage was actually badly executed.

\subsection*{5.3.3. The consequences of satisfaction and dissatisfaction}
In response to the consumption experiences, the fashion consumers might opt for different behavioural responses.

\subsubsection*{5.3.3.1. Exit}
If fashion readers have negative experiences when reading a print or an online fashion magazine, there are chances that they will never buy the printed version or will never return to the website ever again. The readers will exit as a consumer of a fashion magazine. This can be a disastrous impact on the magazine’s share and profit\textsuperscript{157}.

\begin{flushright}
\textsuperscript{156} Arnould et al., (2005), pp.768-769; Brookes, R., (1993), p. 39
\textsuperscript{157} Arnould et al., (2005), p.780
\end{flushright}
5.3.3.2. Voice

The voice of the consumers can be expressed through several shapes like compliments, complains and positive or negative word-of-mouth\(^\text{158}\). This outcome is very valuable for fashion magazine companies, especially in the web 2.0 era where every detail is instantly broadcasted to the world. Negative word-of-mouth could put fashion magazines’ reputation at stake and could create an increasing level of general dissatisfaction among the readers. However, positive word-of-mouth could create a buzz depending on the influence of the person who spreads it.

5.3.3.3. Loyalty

Even though I decided not to further elaborate on this subject, I still believe it is important to touch upon it as to understand one of the main consequences of consumer satisfaction. It is agreed that loyalty goes beyond satisfaction. A clear definition of this concept is given by Oliver: “customer loyalty is a deeply held commitment to re-buy or re-patronize a preferred product or service consistently in the future, despite situational influences and marketing efforts having the potential to cause switching behaviour\(^\text{159}\).”

In the vein of fashion magazines, loyalty indicates that the readers are buying every single issue or has a subscription. Regarding the online fashion magazines, loyalty is a bit more complex as the fashion readers is not buying a product. Moreover, the fast updates make it harder to define the ‘loyal consumers’. So, what defines a loyal online reader? Is it those who read everyday, every two days or once a week?

5.3.4. Consumer experiences

Research evidences indicate that product experience is important to create consumer satisfaction\(^\text{160}\). In addition, today’s consumers tend to be more interested in quality of life rather than material wealth\(^\text{161}\). One of the reasons is because experiences are more central to someone’s identity and brings greater value (that is to say, they are more interesting to talk about). Pine and Gilmore call it the “experience economy”. Consumer experience is “the sum of all functional and emotional benefits perceived by customers as a result of their

\(^{158}\) Arnould et al., (2005), pp. 780-781
\(^{159}\) Oliver, R. L. (1997), p.392
\(^{160}\) Solomon et al., (1999), p. 257
\(^{161}\) Hill et al., (2007), p. 23
experience with a supplier”. Indeed, the fashion magazines must be able to provide memorable experiences in order to satisfy their fashion readers.

The definition of an experience followed in this study is: “experiences are physical, cognitive, and emotional interactions with an environment.” They are at the heart of consumer behaviour. Positive experiences may lead to repeat purchase and negative experiences may lead to avoidance purchase. Nevertheless, the kind of experiences that consumer live when reading online or print fashion magazines can be quite different. Therefore, Mihaly Csiksentmihalyi helps by providing a typology of different types of consumer experience.

There are two key dimensions that characterize experiences: **level of challenges and level of skills** (see figure 6). When the skills and challenges are low, the experiences are boring. When the skills are high and the challenges are low, the consumer relaxes, as both high skills and challenges provide arousing experiences. The favourite activities of the people are when they reach flow experiences. This happens when both skills and the challenges are at their maximum. Csikszentmihalyi, calls it “the holistic sensation that people feel when they act with total involvement.”

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**Figure 6: A combination of Challenge and Skill, Arnould et al., (2005), p. 348**

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162 Arnould et al., (2005), p. 341
For fashion magazines, the print version would find its place as a relaxing experience with low level of challenges and high skills. As for the online magazines, according to Novak, the most important attribute to understand consumer behaviour online is flow\textsuperscript{164}. It has been proven that online consumer experience is positively correlated with fun, recreational and experiential use of the Web. Overall, playfulness can be an important indicator of flow\textsuperscript{165}.

The chapter developed above will help to create a foundation for the interpretation of the results and provide an explanation as why the respondents answered the way they did. The next chapter will cover the qualitative research. From this research, I will be able to get inputs from fashion readers on which I will base the questionnaire.

\textsuperscript{164} Novak et al., (2000), p. 22
\textsuperscript{165} Koufaris et al., (2002), p. 119
6. Qualitative Research

The thesis is seeking to get insights into relevant theoretical and empirical research, which can contribute an answer to the thesis’ questions. It has been chosen to develop primary data, as no preliminary researches have been conducted about this topic. Therefore, qualitative and quantitative researched have been conducted. In this section, I will begin with the exploratory research, the qualitative research.

The qualitative research seeks to understand research participants rather than to fit their answers into predetermined categories. One common objective to the qualitative research is to gain preliminary insights into the research problem, as being the satisfaction of the consumers experiencing the online and the print fashion magazines. Following this research, a quantitative research has been applied to verify the qualitative findings. An in-depth understanding of what’s important to consumers was essential, as a lot of information was needed to include the right questions in the questionnaire. To achieve this, it was important to get respondents talking in detail about their experiences, their attitudes and their emotions and feelings. Two types of qualitative research methods were adopted in this thesis.

First, I conducted focus groups. This means that a small group of five people was brought together for an interactive and spontaneous conversation. I formed two focus groups: one to discuss the online fashion magazines and one to discuss the print fashion magazines. The fundamental idea behind these focus groups was that one person’s response would spark comments from another member, thus creating synergy among participants. The main purpose for handling this research approach was to gather as much information as possible about consumer experiences with online and print fashion magazines, as well as defining what kind of vocabulary the respondents were using when discussing these topics.

Furthermore, personal in-depth interviews were conducted. Depth interviews are usually face-to-face and one to one. In this study, the interviews were conducted through Skype, which is similar to a phone call but through Internet. The main reason for using Skype was that the people were then more easily accessible when reached by phone, as most of them

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166 Hair et al., (2009), p. 154
167 Ibid, p. 155
169 Hair et al., (2009), p. 161
were on vacation (the interviews were conducted in August). This type of research approach involved an interviewer, myself, asking a respondent a set of semi-structured, probing questions. Same as for the focus groups, the main purpose was to gather information about the consumer experiences with online and print fashion magazines and supplement what had not been covered during the focus group sessions.

6.1. Focus group

6.1.1. Focus group methodology

As explained earlier, focus groups have been administered in order to reveal consumers’ hidden needs, wants, attitudes, feelings, behaviours, perceptions, and motives regarding the online and print fashion magazines. There are four major advantages in using this type of qualitative method, presented in Table 1, which explains the reason why it is appropriate to this study. Nevertheless, this technique presents some drawbacks like the limited reliability of the data and the lack of generalization.

<table>
<thead>
<tr>
<th>Advantages</th>
<th>Disadvantages</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Foster understanding of why people act or how they behave in certain market situations.</td>
<td>- Lack of generalizability</td>
</tr>
<tr>
<td>- Elicit wide-ranging participant responses.</td>
<td>- Limited reliability of the data</td>
</tr>
<tr>
<td>- Can bring together hard-to-reach subject groups.</td>
<td>- Misinterpretation of the data</td>
</tr>
<tr>
<td>- Grasping respondents’ vocabulary for further use in the quantitative survey.</td>
<td></td>
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</tbody>
</table>

Table 1: Focus group’s advantages and disadvantages, Hair et al., 2009, pp. 177-179

Later in the process, a quantitative survey will be carried to calculate the results from the focus groups. The combination of both type of research is strong as they are complementary. Therefore, the focus groups are pre-examinations that help to develop the frame of reference for the future quantitative survey.

6.1.1.1. Focus group planning

The key to a good focus group management resides in the planning. The purpose of the study had to be clearly defined with a precise definition of the problem and the type of data that needed to be collected. Moreover, key decisions had to be taken as to know who would constitute the groups, what size the focus group should be, and where to have the sessions.

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171 Hair et al., (2009), p. 158
172 Ibid, pp. 163-164
173 Andersen, B., Christensen, M., (2008)
174 Hair et al., (2009), pp. 165-66
Two focus groups were conducted with one group tackling the online fashion magazines and the second group the print fashion magazines. The main objective for each focus group, no matter what version, was to understand what the participants, as consumers, experience when reading fashion magazines.

All, in both groups, were familiar with the topic that was discussed, as they are readers of online and/or print fashion magazines. I selected the participants within my friends according to a sex and age group criteria’s. Each group were constituted of five female persons aged between twenty and thirty years old. According to Hair, Hill (2003) and Hill (2007), the discussion should be held with six to eight consumers. The only reason why I only selected five is due to resources restrictions.

I know that leading only one focus group in each version of the fashion magazine can be quite risky as it might diminish the accuracy of the data collected. Additionally, the print focus group was only constituted of Belgian girls as in comparison to the online focus group where the participants were from different nationalities. For these reasons, further in-depth interviews were conducted. They served to check if everything had been covered during the focus groups. It has proven that most of the data had already been gathered during the group sessions and that the nationality had no influence on the data collected.

### 6.1.1.2. Conducting the focus group discussion

The success of the focus groups session depends heavily on the moderator’s communication, interpersonal, probing, observation, and interpretive skills. In this study, the moderator leading the discussion was myself. My main focus was to ask the right questions, as well as stimulating and controlling the direction of the participants’ discussion over a certain set of predetermined questions. The advantage of being the moderator was that a quick comfort zone was established. However, this role was hard to perform, as I had to stay as objective as possible.

The sessions started with a five minutes presentation where I explained how the focus groups would happen. In addition, a couple of definitions were presented for a good understanding of

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175 Hair et al. (2009), p. 171
176 Ibid
the topic. Both focus groups took place at home so the participants would feel comfortable in an environment they already knew.

The **point of departure** of the focus group discussions started with the general question: “*what do you experience when reading online/ print fashion magazines?*” This first question is an open-question format to engage all participants in the discussion. Then I literally went round the group to let everyone answer. In order to start a brainstorming session and help them keeping their thoughts in mind, I asked them to write their ideas, feelings, attitudes and motives on post-it notes. The statements could not be longer than three words, to avoid misinterpretation. This part was done in silence to give the opportunity for everyone to write their opinion and not being influenced by the other participants.

The time of the focus groups was divided in two halves. In the first half, the participants expressed what they experience when reading online/print fashion magazines. Then, I dug up into the subject by asking about their positive and their negative experiences. The data of this first half time is crucial as it answers the second part of the main research questions: “*what differentiates an experience in the online from the printed version of the fashion magazines?*”

In the second half of the focus groups, I centred the attention on the participants’ requirements when reading online/print fashion magazines. Then I asked to give an importance ranking to these requirements. The data of the second half is also crucial as it answers the first part of the main research question: “*What are the main drivers for satisfying consumers’ experience in fashion magazines?*” Indeed, the drivers are the consumers’ requirements and their satisfaction means meeting those requirements.

### 6.1.2. Focus group results

In the following section, I outline the results from each focus group. For space reason, only the feelings, emotions and motivations that were the most recurrent and interesting are displayed. For further results, please refer to the appendix I.

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177 Hair et al., (2009), p. 174
178 Hill et al., (2003), p. 6
6.1.2.1. **Online focus group**

In the first half period of the focus group, experiences on a general level were expressed. From the first question: “*what do you experience when reading online fashion magazines?*”, two kinds of experiences came out. First, the consumers held positive experiences, which included the fast updates, a feeling of relaxation, glamour, the aesthetic layouts and the archives. Secondly, the consumer held negative experiences like a stress feeling due to the clutter, the information overload and the fact that the online fashion magazines is not as pleasant, enjoyable, stylish and alive as print fashion magazines.

As we moved more precisely on to the description of positive experiences, once again, the updates and the appealing layout were chosen, as well as the well-written articles. When coming to the question: “*what do you enjoy when reading online fashion magazines?*”, the ‘pictures fitting together’ and the videos behind the scene were the main good experiences. On the other hand, the bad experiences involved: the clutter, the stress linked to too many choices in the menu bar and the feeling of getting lost, considering the clicks dragging you away from your point of departure. When asking the purpose of reading online fashion magazines, the respondents unanimously answered: “for relaxation, pass time and inspiration”.

Moving on to the online requirements, the quality in the photos, the content, the layout, the interactivity (e.g. videos) and the opinions from fashion professionals were the main ones. Nevertheless, importance has been attributed to the ease of navigation, the quality of the pictures and the content, the unique looking models and the exclusion of the clutter and blogs.

6.1.2.2. **Print focus group**

Same as for the online focus group, the session started with the general question: “*what do you experience when reading print fashion magazines?*”. As it seemed hard for them to express what they were feeling, they preferred answering the reason why they read the print fashion magazines. The main purpose was to relax and “when you have nothing else to do”, which is similar to the online fashion magazines. Furthermore, they added that they were curious about the new tendencies.
Proceeding to the positive experiences, the respondent answered that they preferred looking at stars and VIP wearing the clothes rather than models, which they feel they cannot relate to. In addition, they declared that scrapbooking (e.g. ripping the pages you like) and the ability to keep the magazine after reading were real pleasures. Finally, the cover, as the visual attraction to the magazine aesthetics, seemed to be a key element in wanting to read the print fashion magazines.

The main negative experiences with the print fashion magazines were linked to the overload of advertisements, which they described as frustrating. Most had different opinions when it came to bad experiences. Here are some examples: too long photo reportage and articles, no good representation of the look in its entirety, the price of the magazine, and so on.

In the second half of the sessions accorded to the consumers’ requirements, the respondents had various suggestions but the main ones were: the tendencies of the moment, where are these tendencies coming from and where are they heading at; not only models but also streetstyles (i.e. how people dress in the streets), articles about designers and travel/entertainment reports (e.g. where to go in New-York, nice exhibitions) and mood boards (not only clothes). Finally, the importance has been attributed to the cover, the aesthetic visual, the quality content, the tendencies and the diversity on the subjects presented.

6.2. Personal in-depth interviews

6.2.1. In-depth Interviews Methodology

In-depth interviews are similar to focus groups, except that instead of having a discussion with five respondents, a talk is held with just one respondent. It is a formal process in which an interviewer asks a subject a set of semi-structured questions. Like in focus groups, the main interest is to discover preliminary insights into what respondents think, believe and feel about online or print fashion magazines. In this study, the depth interviews were mainly used in order to improve and increase the accuracy of the focus groups’ data.

6.2.1.1. In-depth interviews planning

Same as for the focus group, the preparation and planning is an important element for good in-depth interviews. The purpose of the study and the type of data needed had to be clearly defined. Eight personal in-depth interviews were conducted with four in the online fashion

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179 Hair et al., (2009), p. 158
magazines and four in the print fashion magazines. As Hill, Brierley and MacDougall stated: “Since exploratory research is not statistically valid, it is not necessary to use any complicated sampling techniques to select your small sample. You just use your best judgment to ensure you have a good mix of different types of consumers.” Therefore, I selected my respondents within my friends according to their high and low involvement with online or print fashion magazine, their business sector and their different geographical locations. In addition, the sex and age criteria’s were also applied.

6.2.1.2. Conducting in-depth interviews

The effectiveness of the data collected relies on the interpersonal communication, the interpretive and listening of the interviewer. Since I was the one asking the questions, it was easy for me to get an interpersonal communication with the respondents, as all were my friends. Likewise, knowing my respondents personally helped me to better understand their responses when expressing their feelings.

The duration of the personal interviews lasted around thirty minutes. The particularity and advantage of the personal interviews was the use of probing questions. This signifies: “specific questions that result when an interviewer takes the subject’s initial response to a question and uses that response as the framework for the next question in order to gain more detailed responses.” In addition, the interview questions had the same pattern as the focus group. It started with the general question: “what do you experience when reading online/print fashion magazines?” and moved to more specific questions like: “what are your main requirements when reading online/ print fashion magazines?”

6.2.2. In-depth interviews results

It has been very useful to conduct further in-depth interviews in addition to the focus groups. As expected, a lot had already been covered in the focus groups but some details have been overlooked, which will be presented below. So in these results, I will only tackle the details that were not covered in the focus groups (for further details, please refer to appendix II). As the interaction was on a one on one, the participants had very varied opinions about the online fashion magazines. Like for the focus group, it is impossible for me to cover all what has been

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180 Hill et al., (2003), p. 14
181 Ibid, p. 15
182 Hair et al., (2009), p. 159
183 Ibid, p. 159
said. Nevertheless, I will try to highlight the elements that stroked me and that are the most interesting for this study.

6.2.2.1. Online in-depth interviews
Some participants informed me that a positive consumer experience was linked to the simplicity of the home page. This means that the menu bar has not too many choices, the wording is clear and the element containing the websites are structured. Moreover, in order to increase the ease of navigation, the research bar and the scrolling down function, rather than clicking, were very important. Finally, all seemed to agree that if the online looked more like the print, the experience would definitely be more positive. Adversely, the negative aspects of the online fashion magazines were attributed to the lack of a table of content, leading to the problem that you never really know what a website contains in its entirety. In the end, the new requirements given by the participant from the interviews were the research bar tool, a slide show on the pictures and an easy menu (i.e. categories and words).

6.2.2.2. Print in-depth interviews
The additional elements that made the print fashion magazines a positive experience were the idea that a magazine is a compilation of articles, photos and trends that you do not need to search for, like you would have to do on the Internet. Moreover, the print magazine being a real tangible object definitely makes it a good experience. The contact of the product-consumer is important in this experience. On the contrary, the components that hinder the positive experience with fashion magazines were the party pictures, the focus on bloggers and the devotion to a single fashion style. Finally, most of the print requirements were the ones expressed during the focus groups. Nevertheless, one interviewee asked for more representation of non-famous brands and designers.

The output from the focus groups and the in-depth interviews will serve as a foundation for the development of the questionnaire. The following chapter, the quantitative research, will tackle the constructions of the questionnaire.
7. Quantitative research

Following the collection of qualitative data, I move on to the quantitative research. The main purpose of this research is to collect substantial information from a large number of consumers reading fashion magazines, so links can be made between consumer experiences in the print and the online fashion magazines\textsuperscript{184}. According to Hair, Bush and Ortinau: “One of the guideline for using quantitative research is to obtain detailed description or insights into the motivation, emotional, attitudinal, and personality factors that influence the marketplace behaviour\textsuperscript{185}.” This guideline perfectly connects to this thesis’ subject as being satisfying consumers’ experience.

The quantitative research method was a survey. This helped me to collect data from a large sample of people. The main goal of the quantitative survey is to provide specific facts and estimates from a large, representative sample of respondents\textsuperscript{186}.

There are four different types of survey research methods: the personal interviews, the telephone interviews, the postal surveys and the electronic surveys. For this study, the electronic survey research under which we find the web-surveys seemed to be the most appropriate method. Thanks to the Internet survey, a large amount of data can be collected in a relatively fast pace and it can provide a large panel of respondents\textsuperscript{187} (see Table 2).

\textsuperscript{184} Hair et al., (2009), p. 232
\textsuperscript{185} Ibid, p. 154
\textsuperscript{186} Ibid, p. 232
\textsuperscript{187} Hill et al., (2003), pp. 36-42
Table 2: Survey’s advantages and disadvantages, Hill et al., (2003), pp.48-55

<table>
<thead>
<tr>
<th>Method</th>
<th>Personal Interviews</th>
<th>Telephone Interviews</th>
<th>Postal Surveys</th>
<th>Electronic Surveys</th>
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</thead>
<tbody>
<tr>
<td>Advantages</td>
<td>- Face-to-face situation</td>
<td>- Quick way of gathering data</td>
<td>- Self-completion questionnaire</td>
<td>- Cost is minimal</td>
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<tr>
<td></td>
<td>- Easier to achieve respondent understanding</td>
<td>- Low-cost (less than personal interviews)</td>
<td>- No risks of interviewer bias</td>
<td>- It is quick</td>
</tr>
<tr>
<td></td>
<td>- Possible use of visuals</td>
<td>- Two-way communication</td>
<td>- Perfect when used after a ‘customer experience’</td>
<td>- Data automatically processed</td>
</tr>
<tr>
<td></td>
<td>- Possibility to gather qualitative information</td>
<td>- Possibility to gather qualitative information</td>
<td></td>
<td>- Possibility to use visual stimuli188</td>
</tr>
<tr>
<td>Disadvantages</td>
<td>- Most costly data collection</td>
<td>- Interview has to be short</td>
<td>- It is slow</td>
<td>- No interviewers to clarify the misunderstanding</td>
</tr>
<tr>
<td></td>
<td>- Respondent may be less franc</td>
<td>- Questions have to be short and straightforward</td>
<td>- The questionnaire has to be short</td>
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<tr>
<td></td>
<td></td>
<td>- People are less willing to provide time for the interview</td>
<td>- Lose control over who fills in the survey</td>
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<tr>
<td></td>
<td></td>
<td>- It requires good interviewers</td>
<td>- Problem of unrepresentative samples</td>
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7.1. Quantitative methodology

7.1.1. Questionnaire design

The design of the questionnaire has been created following the flowerpot approach (see appendix III). This approach is a specific framework for integrating sets of questions/scale measurements into a logical, smooth-flowing questionnaire. Moreover, it helps the researcher to take decisions regarding the construct development, the object approach, the various question/scale formats, wording of questions and scale attributes189.

The flowerpot notion is symbolically derived from the natural shape associated with a clay pot. The shape is wide at the top and narrower at the bottom. This symbolises the natural flow from the general data to specific190. The importance of this shape is threefold: 1) it allows to install a comfort zone between the two parties (general to specific), 2) it helps to create a logical order, and 3) it will ensure that the appropriate sequence of questions will be maintain so the respondent does not have to jump back and fourth between the pages. The end of the flowerpot represents the identification data.

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188 Hair et al., (2009), p. 257
189 Ibid, p. 411
190 Ibid
7.1.1.1. The flowerpot

The flowerpot concept is developed in eleven steps.

Step 1: Transform research objectives into information objectives

In this step, I transform the research objective into information objectives. This means that I develop the research objectives into my own/easier wording. This technique will help to define what I really want to study, how many information objectives I have to include and what order I should give to them. The initial research objectives (in bold) are rewritten into information objectives (in italic) as follow:

1. To determine the main drivers for satisfying consumers’ experience in fashion magazines. (Satisfying consumer experience means meeting the consumers’ requirements in the online and print versions of the fashion magazines. Thus, what are the consumers’ requirements in the online and print versions?)

2. To determine the differences in consumers’ experiences with fashion magazines in the print version from the online version. (Based on the positive and negative consumers’ experiences with fashion magazines, what are the differences between the print and the online versions?).

The two information objectives create two flowerpots. To keep the flow from general to specific, I decided that the first flowerpot will represent the second objective and the second flowerpot will represent the first objective. At the base, there will be questions regarding the identification information requirements.

Step 2: Determine the appropriate data collection method

The second key steps in the flowerpot approach are to determine who the sample respondents are and how to administer the survey. It has been chosen to distribute the survey online through the social media: Facebook. A link has been sent to a group of friends that I carefully selected according to the following criteria’s: female, above the age of twenty. Furthermore, I asked my friends to send the link to their friends (with keeping in mind the selection criteria’s), in order to create a pyramid effect.

Facebook has been chosen over e-mails because it was easier for me to get in contact with people. Nevertheless, I am aware that I might miss a part of the target group, as some might

not have a Facebook account. The main advantage of this tool is that I can select the respondents. Moreover, being friend with them means that a relationship of trust is already established. Therefore, they will be more willing to answer the questionnaire. One of the drawbacks might be that my friends might not be representative of the general population.

**Step 3: determine information requirements for each objective**

The third step of the approach helped to determine what specific data are needed to achieve each of the information objectives. The first flowerpot constituted of the second objective: “Based on the positive and negative consumers’ experiences with fashion magazines, what are the differences between the online version from the print version”, needed data about:

- The positive and negative experiences based on the similarities between the online and print versions of the fashion magazines
- The positive and negative experiences based on the differences of each fashion magazine version.

The second flowerpot, constituted of the first objective: “What are the consumers’ requirements in the online and print versions of the fashion magazines?”, needed data about:

- Consumers’ requirements in both versions of the fashion magazines

**Step 4: Develop specific question/scale measurement formats**

The flowerpot approach does not impact the activities that take place in this part of the development process. Nevertheless, these activities represent an important part of the questionnaire design. They constitute three key decisions: the type of data, the question/scale format and the question and specific scale point wording.

The type of data needed in both objectives have been determined thanks to the definition of the word ‘satisfaction’: “label for the range of attitude and feelings that customers hold about their experiences with an organization”, and the word ‘experiences’: “physical, cognitive, and emotional interactions with an environment. Indeed, these types of data are state-of-mind, as they are “mental attributes or emotional feelings of people.”

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192 Hair et al., (2009), p. 418
194 Arnould et al., (2005), p. 341
195 Hair et al., (2009), p. 341
The **scale measurement** allows determining the existence of various characteristics of a person’s response. They attempt to assign designated degrees of intensity to the responses done through scale points. There are four types of properties when developing scale measurements: assignment, order, distance and origin\(^{196}\). In connection to the thesis’ subject, the scale measurement contains the three first properties. The assignment property refers to the use of unique descriptors; the order property refers as the relative magnitude between the descriptors used as scale points; and the third property as the absolute difference between each of the descriptors or scale points.

The questionnaire contains three **scales levels**\(^ {197}\). The first scale helped to screen the respondents according to their sex and age. The ones that did not fit the selection criteria’s were directly discarded. The ordinal scale has been used to determine the data of the second objective; the consumers’ requirements. The respondents were asked to choose their five most important requirements for the online and/or the print fashion magazines from a list of twenty-five attributes. In the data analysis, I will be able to determine which requirements are the most important according to the number of hit each attributes has. Finally, the last scale measured the positive and negative experiences in the fashion magazines. This scale allowed establishing a hierarchical order in the data as well as identifying the actual differences between the data points\(^ {198}\) (i.e. the distribution of to what extend the people agreed upon a statement).

The questionnaire is constituted of **structured questions**, which are closed-ended questions that require the respondent to choose a response from a predetermined set of responses or scale point\(^ {199}\). This reduces the amount of thinking and effort required by the respondents. Interviewers bias is eliminated because it is the respondent who point and click a computer mouse that best represent their response to the question. Moreover, this approach secures that the statistic data handling will be more valid, because the answers do not have to be interpreted or decoded when the survey ends\(^ {200}\).

Nevertheless, there are some **unstructured questions**, which are open-ended questions that

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196 Hair et al, (2009), p. 342
198 Hair et al, (2009), pp. 344-348
199 Ibid, p. 407
allow the respondents to reply in their own words\textsuperscript{201}. These questions are mainly included in the requirements to make sure that all the drivers leading to the consumer satisfaction are obtained.

The common \textbf{scales} that proved to be useful in the attempt to understand consumer attitudes and feelings towards a product are the Likert and the Semantic Differential scale\textsuperscript{202}. Hair define an attitude as “a learned predisposition to act in a consistent positive or negative way to a given object, idea or set of information. Attitudes are state-of-mind- constructs that are not directly observable”. As we saw in the literature review, attitude is composed of three elements: cognitive, affective and behavioural. Therefore, these two types of scales are the appropriate ones in this thesis\textsuperscript{203}.

In the \textbf{Likert scale}, the respondents are asked to what extent they agree or disagree with a series of mental statements about the online and/or the print fashion magazines\textsuperscript{204}. The type of scale used in the questionnaire was the “completely agree- completely disagree” scale. Moreover, under each statement a number has been added for the respondent to associate a weight to each statement, transforming this scale into an interval scale. The advantage of this technique is that I will be able to tell whether the attitude towards the online and/or the print fashion magazines is positive or negative. The main purpose of the Likert scale is to identify and assess personal or psychographic (lifestyle) traits of individuals\textsuperscript{205}. The data will be used to identify what attributes are part of a positive and negative experiences in the online and print fashion magazines.

A \textbf{semantic differential scale} has also been used. This type of scale is using bipolar adjectives or adverbs as the endpoint of a symmetrical continuum\textsuperscript{206}. Typically, the online fashion magazines and/or the print fashion magazines are related to a set of features each with a set of bipolar adverbs to measure a cognitive element. In the questionnaire, there is a 6-point scale with the bipolar adverbs “not at all- extremely” have been chosen. A “non applicable” option has also been added, in case the respondent had no opinion on the feature. It has been consciously decided not to include a middle point in order to avoid any misinterpretations.

\begin{footnotesize}
\begin{itemize}
\item[201] Hair et al., (2009), p.406
\item[202] Ibid, p. 370
\item[203] Ibid, pp. 368-369
\item[204] Ibid, p. 370
\item[205] Ibid, p. 372
\item[206] Ibid
\end{itemize}
\end{footnotesize}
The data will further on be used to identify what differentiate an online experience from a print experience in the fashion magazines.

The words in the questions and scales have carefully been chosen in order to avoid unconsciously influencing the respondents’ answers. Slight changes in the wording can introduce different concepts or emotional levels into a questionnaire. This task is not easy especially when the data needed comes from mental attributes and emotional feelings. A simple wording has been the main reason for conducting focus groups. Indeed, this helped to use the same language the respondent did when expressing their feelings.

Step 5: Evaluate question/scale measurements
To evaluate the adequacy of my questions, I tried to follow fourteen guidelines given by Hair, Bush and Ortinau (see appendix IV)

When evaluating the questionnaire, I came to the conclusion that some words had to be described in order to avoid the misinterpretation of the respondent. Using the words expressed during the focus groups and the personal interviews were very useful but they might not be the words of everyone. Moreover, the questionnaire being in English might not be the mother tongue of a high number of respondents. So, the clarification of some words would help them to clearly understand the question.

According to the guideline number nine (see appendix IV); the questions should avoid undue stress of particular words. In this questionnaire, ‘online’ and ‘print’ have particularly been stressed because misreading these critical words in the questions would bias the whole study.

Step 6: Establishing flowerpot format and layout
This step is at the heart of the flowerpot approach to questionnaire designs. After taking all the individual questions and scales previously developed, I had to present them in a specific and logical order. Thus, I classified the questions under sections: ‘general experience’, ‘general opinion’, ‘general requirements’ and ‘miscellaneous’. Additionally, each question has been introduced with general instructions, prior asking the first question.

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207 Hair et al., (2009), p. 405
208 Ibid, p. 418
Step 7: Evaluate the questionnaire and layout

This step focuses on determining whether each question is necessary and whether the whole length is acceptable\(^{209}\). The questionnaire has been divided into three types of readers according to the kind of fashion magazines the respondents read (print, online or both). The first questionnaire included questions about both the print and the online fashion magazines, the second questionnaire was only questions related to the print fashion magazines and the last type of questionnaire contained only questions concerning the online fashion magazine. To lead the different types of readers to the right questionnaire, I used a skip logic option.

The amount of questionnaire varied from a maximum of eleven questions for the respondents reading both versions, to eight questions for the readers only reading one version and only one question for the non-readers of fashion magazines. In either case, the time for responding does not exceed five minutes. Certainly, this is key in maximizing the response rate\(^{210}\).

Step 8: Obtain the client’s approval

In the eighth step, it is asked that the client revise the questionnaire if necessary. As the questionnaire used in this study is for academic purposes, I have been asking my supervisor and a friend of mine who is familiar with data analysis to revise the questionnaire.

Step 9: Pre-test and revise the questionnaire

An appropriate pre-test involves giving the survey to a small, representative group of respondents\(^{211}\). The questionnaire has been sent to five people who were asked to pay attention to the words, phrases, instructions, and question flow patterns and point out anything they feel is confusing, difficult to understand, or otherwise a problem\(^{212}\).

Step 10: Finalize the questionnaire format

This step is about final touches on the questionnaire before sending it, like the colour of the background, the police of the questions, and so on.

\(^{209}\) Hair et al., (2009), p. 423
\(^{210}\) Hill et al., (2003), p. 51
\(^{211}\) Hair et al. (2009), p. 424
\(^{212}\) Ibid, p.424
Step 11: Implement the survey

The final step of this flowerpot approach was the implementation of the survey. The questionnaire has been sent to more than 1500 people in total via Facebook on August 17th, 2011.

7.2. Sampling

The study in this thesis follows a probability sampling. This means that there is a known probability of individuals that will be selected for the sample. Specific rules have been applied in selecting the members from the population to the inclusion in the sample. The representative target group are the respondents fitting in the ‘female’ and ‘older than twenty years’ criteria’s. These last will ensure an unbiased selection of the sampling units and a proper sample representation of the defined target population.

More precisely, a systematic random sampling has been applied. It is similar to the random sampling as it gives an equal chance to the people to be selected but it requires that the defined target population must be ordered in some way, usually in the form of a list. This is why, thanks to Facebook, defining the target population can be quit easily done. Among my friends, I can create an event where I select my respondents. Nevertheless, the degree to which the results from the sample can be generalized to the population is questionable. The main reason is that most of the respondents are my friends and friends of friends, which might not be representative of the general population.

Regarding the sample size, statistically the accuracy of a sample is based on the absolute size of the sample, regardless of how many people are in the total population. Logically, a larger sample will always be more reliable than a small sample, whatever the population size. Nevertheless, achieving a good response rate of minimum 200 responses is essential for a reliable result when measuring consumer satisfaction.
On the graph, we notice that close to 200 responses the line starts to flatten (see figure 7). Therefore it does not matter if the customer population is 500 or 500,000, the minimum is 200 responses. In addition, for statistical reliability, this means that 200 consumers sampled participated and completes the entire survey. With my own time and resource restrictions, I managed to collect 198 completed questionnaires.

The quantitative approach to developing the survey as now been specified and the next chapter will put emphasis on the data generated from the questionnaire. The focus will be on the output and how the data will be handled in order to answer the research question.
8. Analysis

The following analysis will examine what the fashion magazines’ readers are experiencing when reading online or print versions and what kind of characteristics leads to their satisfaction. The section is organized as followed. I will take my point of departure in the analysis methodology, and then I will move on to the results from the questionnaire. Finally, I will continue to the discussion where comparisons, relationships and patterns will be stated.

8.1. Analysis methodology

In order to initiate this analysis, I first had to proceed to a data preparation, which is transferring the information from the questionnaire to a data warehouse. Thanks to the survey provider that I used (Free Online Survey), I could easily gather the results from the questionnaire, all provided in an Excel sheet. The questions were already codified, allowing the data cleaning to be applied right away.

The data cleaning process consisted in defining the core data that would be used in the analysis. The questionnaire had been sent over to more than a thousand five hundred people but only 426 respondents started the questionnaire. The first screening process was to keep the respondents that completed the questionnaire in its entirety, which were 198. The second screening process was to remove the male respondents, which are excluded in my delimitation. Finally, the respondents in the age groups 31-40 and 51-60 have been removed, as they were not enough to be representative. Finally, the number of respondents left was 184, which are females that completed the questionnaire and are in the age groups 20-25 or 26-30. This number is close from the aim of the sample size. Therefore I evaluated this as satisfactory and sufficient for the data analysis. The main tools used to present the results from this study are exported from Excel.

8.2. Results

In this section, I will describe the outcome of the questionnaire. However, before doing so I would like to remind the research question of this study:

What are the main drivers for satisfying consumer’s experiences in fashion magazine, and what differentiates an experience in the print version from the online version?

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Hair et al., (2009), p. 454
After the screening question where the respondents were asked if they are reading fashion magazines, the consumers had to choose which type (print, online or both) of magazines they read. I will present the results according to these criteria. I will start with the consumers reading both the print and online fashion magazines, then move on to the ones that only read the printed version and finally, I will cover the ones that only read the online version.

8.2.1. Consumers reading both types of fashion magazines

The number of consumers reading both type of fashion magazines was 81 readers out of the 184 respondents (see appendix VI, Fig. A). Within these consumers, more than half of them read on a regular basis, with 9 respondents reading everyday and 35 respondents reading at least once a week. Finally, 20 respondents declare that they read a magazine every two weeks. This means that more or less 79% of this consumer group is reading fashion magazines at least twice a month (see appendix VI, Fig B).

In the following question, the respondents were asked to grade, based on their experience, the performance of the features common to the print and the online fashion magazines. They had to choose between ranges of 1-not at all to 6-extremely, where 1 to 3 indicates a negative performance and 4 to 6 a positive one.

<table>
<thead>
<tr>
<th>Feature</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appealing visual appearance (as a whole)</td>
<td>3 8 15 32 37 23</td>
</tr>
<tr>
<td>Content I can relate to</td>
<td>2 4 10 29 32 4</td>
</tr>
<tr>
<td>Up-to-date</td>
<td>2 4 13 29 33 21</td>
</tr>
<tr>
<td>Giving inspiration</td>
<td>2 4 13 29 33 21</td>
</tr>
<tr>
<td>Paying attention to details and the whole of looks</td>
<td>22 25 14 32 25 28</td>
</tr>
<tr>
<td>Showing the new tendencies of the season</td>
<td>22 25 14 32 25 28</td>
</tr>
<tr>
<td>Mix of VIP/stars and models</td>
<td>6 10 20 25 19 8</td>
</tr>
<tr>
<td>Good quality of addresses/ deals offered</td>
<td>8 15 21 25 15 6</td>
</tr>
<tr>
<td>Good quality articles</td>
<td>8 15 21 25 15 6</td>
</tr>
<tr>
<td>Good quality photos</td>
<td>8 15 21 25 15 6</td>
</tr>
<tr>
<td>Selling dreams</td>
<td>8 15 21 25 15 6</td>
</tr>
<tr>
<td>Appealing layout</td>
<td>8 15 21 25 15 6</td>
</tr>
<tr>
<td>Pass-time, distracting</td>
<td>8 15 21 25 15 6</td>
</tr>
<tr>
<td>Relaxing</td>
<td>8 15 21 25 15 6</td>
</tr>
</tbody>
</table>

Figure 8: Print performance

When looking at the graph about the printed fashion magazines’ performance (Fig. 8), the features striking at the highest level of performances were the inspiration factor with more
than 95% of positive grading, showing the new tendencies of the season with more than 90%, and the pass-time with more than 85%. On the contrary, the poor performing features were the quality of the addresses and deals with more than 40%, the mix of VIP/stars and model, and the quality of the articles. Nevertheless, the general performance of the print is rather positive, as almost all the features are reaching 80% of positive grading.

![Online Performance](image)

**Figure 9: Online performance**

Regarding the online fashion magazines’ performance (Fig. 9), the highest graded features were the updates, showing the new tendencies of the season and giving inspiration with all reaching more than 90% of positive grading. On the opposite, features performance like relaxation, good quality of the articles and the selling dream factor were negatively graded, with each reaching more than 40% of negative responses. However, the features linked to online fashion magazine tend to positively perform with an average of 65% of positive grading.

The next question was related to the readers’ experiences with features particular to each version of the fashion magazines. The respondents where asked to agree or disagree with the statements about positive experiences linked to the print and the online fashion magazines. As satisfaction generally results from positive experiences, this question helped to indicate if the consumers were satisfied or dissatisfied about the suggested features.
From Figure 10, I infer that the best positive experiences are the cover with more than 85% of agreement, the real tangible object and the quality of the paper. On the contrary, the bad experiences are linked to the price, the party pictures and the advertisements. For further details, the mean of each feature is available in the appendix (see appendix VI, Fig. H).

When it comes to the positive online experiences, I infer from Figure 11 that the highest agreements have been attached to the fast updates, the media mix and a well structured home page. On the other hand, the consumers showed dissatisfaction when it comes to reading on the screen, the advertisements and the clutter. For further details, the mean of each feature is available in the appendix (see appendix VI, Fig. J).
Finally the last questions focused on the fashion readers’ requirements. They were asked to pick their five most important requirements from a list of features associated to each version of the fashion magazines. These graphs are rather important as consumer satisfaction is about meeting the requirements of the consumers\textsuperscript{219}.

![Print Requirements](image1)

**Figure 12: Print requirements**

The requirements associated to the print fashion magazines (Fig. 12) that stand out in this question are the new tendencies, the quality of the photos (i.e. photos being stylish, well directed and creative), the quality of the content (i.e. linked to how it has been written and executed), and an attractive cover. For more requirements please refer to appendix VI, Fig. K.

![Online Requirements](image2)

**Figure 13: Online requirements**

In reference to the online fashion magazines requirements (Fig. 13), I infer that the main requirements are the ease of navigation, with more than 60% of the hits, followed by a well-

\textsuperscript{219} Hill et al., (2003), p. 7
structured home page, the new tendencies and a simple menu. For further requirements please refer to appendix VI, Fig. L.

8.2.2. Consumers only reading the printed fashion magazines

The number of consumers only reading the printed fashion magazines is 99 out of the total number of respondents of 184. The frequency (‘when’ the consumers read) is rather spread between everyday and rarely (see appendix VI, Fig. M). Nevertheless, 45% of the fashion readers read on a regular basis (from everyday to every two weeks) and the other 55% read the magazines on a more irregular basis (from once a month to rarely).

On the question related to the performance of the print (Fig. 14), the fashion magazines perform the best on delivering the new tendencies, being a pass-time and offering an appealing visual appearance as a whole with more than 95% of positive grading. On the other hand, the magazines scored rather badly when it comes to the quality of the addresses (with more than 30% of negative performance), the quality of the articles (20% of negative grading) and the content that readers can relate to (with more than 15% of negative grading). For further details about the mean of the features, please refer to the appendix IV, Fig. O.

<table>
<thead>
<tr>
<th>Features</th>
<th>1 Not at all</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6 Extremely</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appealing visual appearance</td>
<td>07</td>
<td>10</td>
<td>20</td>
<td>23</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>Content I can relate to</td>
<td>07</td>
<td>10</td>
<td>22</td>
<td>23</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>Up-to-date</td>
<td>17</td>
<td>10</td>
<td>20</td>
<td>28</td>
<td>14</td>
<td>9</td>
</tr>
<tr>
<td>Giving inspiration</td>
<td>07</td>
<td>14</td>
<td>21</td>
<td>35</td>
<td>30</td>
<td>8</td>
</tr>
<tr>
<td>Paying attention to details and the whole of looks</td>
<td>04</td>
<td>14</td>
<td>20</td>
<td>27</td>
<td>14</td>
<td>4</td>
</tr>
<tr>
<td>Showing the new tendencies of the season</td>
<td>05</td>
<td>17</td>
<td>38</td>
<td>36</td>
<td>36</td>
<td>5</td>
</tr>
<tr>
<td>Mix of VIP/stars and models</td>
<td>04</td>
<td>10</td>
<td>23</td>
<td>25</td>
<td>23</td>
<td>13</td>
</tr>
<tr>
<td>Good quality of addresses/ deals offered</td>
<td>10</td>
<td>21</td>
<td>22</td>
<td>23</td>
<td>14</td>
<td>4</td>
</tr>
<tr>
<td>Good quality articles</td>
<td>08</td>
<td>17</td>
<td>34</td>
<td>24</td>
<td>14</td>
<td>7</td>
</tr>
<tr>
<td>Good quality photos</td>
<td>07</td>
<td>14</td>
<td>20</td>
<td>25</td>
<td>19</td>
<td>15</td>
</tr>
<tr>
<td>Selling dreams</td>
<td>05</td>
<td>04</td>
<td>26</td>
<td>30</td>
<td>34</td>
<td>26</td>
</tr>
<tr>
<td>Appealing layout</td>
<td>04</td>
<td>09</td>
<td>24</td>
<td>34</td>
<td>34</td>
<td>26</td>
</tr>
<tr>
<td>Pass-time, distracting</td>
<td>05</td>
<td>14</td>
<td>20</td>
<td>25</td>
<td>19</td>
<td>15</td>
</tr>
<tr>
<td>Relaxing</td>
<td>08</td>
<td>17</td>
<td>34</td>
<td>24</td>
<td>26</td>
<td>8</td>
</tr>
</tbody>
</table>

**Figure 14: Print performance (Only print)**

Regarding the positive consumer experiences (Fig. 15), the respondents mainly agreed with the features regarding the cover, the fact that there is no need to look for something specific and the long photo reportage with more than 85% of positive grading. Nevertheless, I infer
from the graph that the consumers rather disagree that the price of 5 Euros, the party pictures and the advertisements are part of positive experiences. More than 45% of the readers associate them with negative experiences. For further details regarding the mean of each feature, please refer to the appendix IV, Fig. Q.

![Positive Print Experience (Print Only)](image)

**Figure 15: Positive print experience (Only print)**

Finally, the main requirements of the fashion readers that only read the printed version of the fashion magazines are the new tendencies, quality photos and an attractive cover (Fig. 16). For further requirements, please refer to the appendix VI, Fig. R.

![Print requirements (Only print)](image)

**Figure 16: Print requirements (Only print)**

**8.2.3. Consumers only reading the online fashion magazines**

The last group of consumers are the ones that only read the online fashion magazines. There were only four respondents out of 184. This means that unfortunately this group cannot be relevant for the analysis. Further research is needed to analyze the pattern that might occur with these fashion readers.
8.3. Discussion

This study focuses on two main questions, which are related to the consumer experiences with the print and the online fashion magazines. In the first half of this discussion, I will cover the difference in consumer experiences between the print and the online fashion magazines. In the second half, I will tackle the drivers leading to satisfying consumer experiences.

8.3.1. What differentiate an experience in the print version from the online version?

The first question of this study focuses on the differences in consumer experiences between the print fashion magazines and its online version. In order to answer this question, I will compare both versions based on the average of their performance in regards to similar features between the print and the online fashion magazines.

![Print and Online Performance Comparison](image)

**Figure 17: Print and online performance comparison**

I would like to start this first discussion with a general comment. Inferring from Figure 17, it seems that the print fashion magazines perform better on a general level than the online versions. This is a key element of observation for the fashion magazines’ companies. As explained in the problem identification, the magazines have to move to a more digitalized
business model\textsuperscript{220}. Hence, I will go through each feature and I will try to provide an explanation as to know why there is a difference.

First, based on the consumer’s own experiences with the fashion magazines, it seems that the best performing features in both kinds of magazines are the inspirational factor, showing the new tendencies, the updates and the quality of the photos. I am not surprised to realize that the inspiration factor as been graded as one of the most performing features in both versions. My interpretation is because fashion is a culture. As explained in the theory (chapter 5.1.), fashion tells you how to see the world and how to behave in it. Thus, the fashion magazines, as institutions of this culture, are helping the fashion consumers to understand how to see and how to behave in the fashion world. Moreover, I believe that this inspiration factor is linked to a need. Depending on the consumers’ involvement with fashion, the fashion readers might feel a need for affiliation if they wish to be part of the fashion world. As other consumers might use the fashion magazines as an inspiration because they wish to express a need for uniqueness. Secondly, it is reassuring to see that both versions of the fashion magazines are performing well when regarding the new tendencies of the season. Indeed, representing what is new is the primary purpose of these magazines. Thirdly, as expected, the magazines are highly updated. With common sense, the online version is more up-to-date than the print and also seen as a very positive attribute to the online version of the fashion magazines.

Even though both kinds of fashion magazines perform well on those features, there are differences between these two versions that I will now cover. The first difference is linked to the relaxation feature. Indeed, the print fashion magazines score higher than the online version. The result was expected, as the difference had been covered during the focus groups where the participants described a feeling of stress when going on fashion magazines’ websites. They concluded that the main reasons for this feeling are created by the overload of information and the clutter. This gap can also be explained according to Csikszentmihalyi’s graph (see Fig. 6). Indeed, reading print magazines is more relaxing than going online, as the readers encounter fewer challenges. For a positive online experience, the consumers would have to create flow, which is a combination of a maximum of challenges and a maximum of skills. In this case, the challenges are referring to the overload of information and the clutter. However, the fashion readers consider these as negative experiences (see appendix VI, Fig. I).

\textsuperscript{220} Kansara, V.A., (2009), Part one
The second difference is about the **appealing layout**, which had been defined as the fit between the typography, the pictures and the content. Again, the print fashion magazines scored higher than the online version. My interpretation is that the appeal of the layout is associated to the amount of information presented. The fashion magazines have more information (and updates) on their websites than in their printed version, which challenges our information processing and gives an impression of clutter. Moreover, according to Keen, we are becoming mentally superficial as we skim through the information due to the Internet and the increase of information\(^\text{221}\). Therefore, the layout becomes a key element for skimming. For these reasons, I believe that the augmentation in information increases the clutter impression, that consequently decreases the layout appeal and it becomes harder to skim.

A second explanation to this difference is linked to the expression of the fashion magazines’ personality. Indeed, during the focus groups and the personal interviews, the participants described the fashion magazines’ websites as lacking visual distinction between them. This means that the websites tend to look like each other, as on the contrary, the print versions are very particular to each magazine’s personality. The online fashion magazines’ creativity is not as prominent as the printed magazines.

The **selling dreams** factor is the third feature that distinguishes the print from the online fashion magazines. This result was rather unexpected. Indeed, participants in the focus groups have expressed positive statements, like ‘fashion magazines are representing glamour’. My interpretation to this gap is that this feature is connected to the self-image. Because the fashion magazines tend to show beautiful and skinny girls, the fashion readers are challenged in their self-conception and stress is created. Therefore, some fashion readers may feel that the magazines are destroying their self-definition and/or self-evaluation.

Fourth, there is a difference when it comes to the **quality photos**, which have been described as stylish, directed and creative. The performance of the print is again better than the websites. I believe that there are several explanations to this result. First, I believe that this is because the free website of the fashion magazines (it is different if you subscribe) does not contain the long photo reportage presented in the printed magazines. The reason for not displaying them is because it costs a lot of money to the fashion magazines to produce these

\(^{221}\) Keen, A., (2008), pp. 212-213
pictures\textsuperscript{222}. Therefore, the websites only provide pictures covering the catwalks and parties, which are not connected with expensive producing costs. Moreover, I think it is due to the fact that on the one hand, the fashion readers see the activity of ‘reading on the screen’ as a negative experience (see Fig. 11), as on the other hand, the quality of the paper makes it a positive one. So, the breach might just be linked to the medium itself.

The fifth gap is the \textbf{appealing visual as a whole}. The print fashion magazines have a more appealing visual than the websites according to the respondents. I believe the reason for this is because the fashion consumers associate the attributes ‘real tangible object’ (not virtual) and ‘when it looks like something precious’ as positive experiences. It can also be linked to the layout appeal that we saw previously. This can be explained through the extended self. Indeed, the fashion magazine allows the readers to express their personality. The visual of the magazine is appealing to them because they believe it reflects their personality. If the fashion magazines were to be lying on a table, the guests could have an idea as who that person is by just identifying the magazines. In addition, I assume this is also related to the cover, being the actual paper representing the magazines from a viewers view. The fashion readers (both consumers reading only the print and reading both) have been grading the cover as the best positive experience when reading print fashion magazines (see appendix VI, Fig. H, and Fig. Q). This means that the attraction is emotional. The involvement is following an experiential hierarchy in the Hierarchy of Effects. The fashion consumers feel a hedonic consumption towards the fashion magazine. This proof that fashion is emotional even though the people might be highly involved (i.e. their high interest in fashion forces them to acquire more information on the subject).

In this paragraph, the feature I would like to point out is the \textbf{quality of the articles}. Even though there is no major difference between the print and the online fashion magazines, I could not help but noticed that this attribute performs rather badly. This was quite unexpected as the participants in the focus groups and the in-depth interview expressed positive feelings about this attribute and its performance. This is a valuable observation for the fashion magazines. Indeed, the articles are important as they are taking part in the basic constitution of the fashion magazines. On top of that, these are also one of the most important requirements given by the fashion readers for both the print and the online fashion magazines.

\textsuperscript{222} Kansara, V.A., (2009), Part one, Moeran, B., (2006b), p. 734
A possible explanation for this negative grading might be because the readers are more interested in pictures rather than articles in general.

All in all, the dominant differences in performance between the print and the online fashion magazines based on the consumer experience are the relaxation factor, the layout, the ‘selling dreams’ factor, the quality of the photos, and the appealing visual appearance. There are additional, rather small, differences like the quality of the addresses and the mix of stars and models. These differences are in favour to the online fashion magazines. The first feature is better with the websites, as it might be due to the interaction among the readers that are more personalised advices and are faster updated. The reason for the gap of the second feature might be explained with the websites being less restricted in space and can afford to display more pictures about VIP/stars and models.

Finally, I would like to address two last features that are impacting on the consumer experience but that have not been calculated as a performance: the party pictures and the advertisements. I noticed that these two features have been graded rather negatively when asked about the positive consumer experiences. First, my interpretation to the party pictures is in reference to what have been said during the focus groups. The participants explained that they did not like party pictures because they did not attend these parties or because they are too low involved to recognize the people on the pictures. Secondly, I noticed that the online advertisements are worse in consumer experiences than the printed ones (see Fig. 10 and Fig. 11). According to Bailey and Seock, the likelihood to advertisement is linked to the involvement. They believe that advertisements are important to fashion change agents consumers so they can identify new trends.223 I have been measuring the link between the frequency of reading and the advertisements and I did not notice any preference for the advertisements from the highly involved consumer (the ones reading from everyday to every two weeks). On the contrary, they seemed to rather dislike it. (See appendix VI, Fig. T, U and V).

8.3.2. What are the main drivers for satisfying consumer experiences?

After defining the differences between the print and the online fashion magazines, the following question will elaborate on the main drivers for satisfying the consumer experiences.

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223 Bailey, L.R. and Seock, Y.K., (2008), p. 54
As Hill stated, consumer satisfaction is attained when the readers’ requirements are met. Thus, I will go through the main requirements of each fashion magazines’ version and I will try to provide an explanation as to why. I decided to present the requirements in two groups: the main requirements are features representing 25-60% of the hits by the respondents and the minor requirements are features having between 15-25% of the hits.

8.3.2.1. Print requirements

The requirements for the fashion consumers that read both kinds of magazines and the ones that only read the print have been merged, as their requirements are fairly similar. (See Fig. 12 and Fig. 16 and appendix VI, Fig. K and Fig. R). When there is a difference, it will be pointed out.

8.3.2.1.1. The main print requirements

The first main attribute required by the fashion consumers for the print fashion magazines is the presentation of the new tendencies of the season. This was rather expected, as it is one of the main roles of the fashion magazines and it has been expressed during the print focus group. Moreover, this confirms Bailey and Seock who stated that: “the most important is that fashion magazine content focuses on providing information on the latest trends and news in fashion.”

The second and the third requirements are quality photos and quality content. Quality is certainly very subjective and differs from one reader to another as it concerns personal involvement. During the focus groups, the participants were talking about a perfect fit between the models, the clothes and above all, the key element, the light. Regarding the quality content, it has to be well researched, written and executed. In the focus groups, the respondents were talking about a match between the articles and the personality of the magazines. Indeed, it is a matter as how and whom they present in the articles. For example, there are some celebrities that cannot be represented because they do not fit the personality of the magazine.

The fourth requirement is the cover, which has to be attractive. As I explained in the previous section, the attraction towards the magazine through the cover follows an experiential hierarchy of effects. The fashion readers want to be emotionally attracted by the magazine.

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before reading the issue and have an opinion about it. Indeed, the print focus group did point the importance of this major detail that would unconsciously lead them to read the fashion magazine. This attraction might be different among the readers due to their personal involvements. In addition, I believe that the cover is taking part in what makes the fashion magazines look precious, which has been described as a positive consumer experience (see appendix VI, Fig. G and Fig. P). The idea is that the fashion magazines should become fashion books that the readers are collecting.

The fifth requirement is different between the fashion consumer reading both fashion magazines and the ones that only read the print. In the first case, the fifth requirement is opinion from professionals. This contradicts Andrew Keen who believes that the amateur is slowly replacing the professionals. However, this requirement proves the opposite. The readers still care about professionals input. I assume that this is also linked with the fact that quality content is an important requirement. In the second case, the fifth requirement is an appealing layout. The appeal is a subjective matter and I believe it depends on the involvement of the reader. When looking at figure 17 (see appendix VI, Fig. C and Fig. N) we can see that the print already performs pretty well on this requirement.

The streetstyle section is the sixth print requirement. My interpretation is based on what has been said during the focus groups. Indeed, the fashion reader want content they can relate to. Most of the time, the fashion magazines present beautiful, skinny, glamorous people, which is far from the real world. So, the fashion readers want to know how regular people, with more realistic sizes, dress up. The everyday person can also be fashionable and stylish. This refers to the self and the body image. The streetstyle section allows the readers to evaluate their self-concept by comparing, defining and perceiving themselves with people more similar to them.

The two last main print requirements are the diversity and providing good addresses and deals. These are connected. Indeed, diversity represents the fashion magazines’ ability to tackle different subjects that are trendy. As expressed during the focus groups, this includes providing good addresses and deals about restaurants and exhibitions as well as presenting the fashion trends in other countries (e.g. How do trendy people dress in Milan, London or Stockholm? Where do they go? What do they read? And so on). Fashion is not only about clothes; it is also a lifestyle. The fashion readers want to be inspired.

8.3.2.1.2. The minor print requirements

These requirements have been qualified as minor because they have been chosen by less than a quarter of the whole sample. However, I believe that these still have to be taken into consideration because they might play an important part in the diversity of a magazine.

I noticed that the consumer granted more importance to the clothes showed on models over the clothes showed on the VIP/personalities. My interpretation is that fashion is intrinsically linked to top models. Their beauty is still what makes fashion attractive and glamorous. Nevertheless, this result contradicts what has been covered in the focus groups, as they ask for clothes showed on VIP/celebrities over the ones showed on models.

Another requirement is the presentation of new fashion designers. I believe that the people requesting so are highly involved readers. I have been measuring this link by crossing the reading frequency and the requirement. It has been confirmed by the consumers reading both types of fashion magazines as it as been rejected by the consumers that only read the print (see appendix VI, Fig. W and Fig. X). I suppose this is due to a lack of respondents.

Even though the readers like print fashion magazines, they still require links to blogs and websites (including the fashion consumers that only read print fashion magazines). Indeed, this proves that we are entering a more digitalized world. The Internet can no longer be ignored.

An additional requirement is the personality of the magazines. This one should be clearly stated. My understanding is that each fashion magazine is referring to a certain type of woman. For that reason, the fashion readers identify themselves to these women through their self-conception\(^\text{\textsuperscript{227}}\) and they also wish to express who they are by having the magazine as part of their extended self\(^\text{\textsuperscript{228}}\).

The final minor requirements are the catwalk section and the review of different styles. The former is requested as it might be linked to the requirement about the new tendencies. The catwalk allows the readers to have a straight overview on the main upcoming trends.

\(^{227}\) Solomon et al. (2009), p. 157
\(^{228}\) Ibid, pp. 166-168
Additionally, it could also include the involvement of the reader: the higher the involvement, the higher is the interest about the catwalk section. The latter requirement is attached to the inspirational factor and the diversity. My interpretation is that there is a need for uniqueness by getting inspiration from other styles (e.g. rock, gothic, sport, etc).

### 8.3.2.2. Online requirements

#### 8.3.2.2.1. The main online requirements

The first main online requirement is critical for the fashion magazines’ websites, as it has been chosen by more than 60% of the respondents (see Fig. 13 and appendix VI, Fig. L) and covered in the personal interviews. It is the **ease of navigation.** This request embodies further requirements which have also been defined as important, including: a **well structured home page**, a **clear and simple menu**, a **slide show** on the pictures, the **research bar** and the **zoom function**. I could not help noticing that these requirements, compared to the print, are first axed on the functionalities of the website rather than on its content. My interpretation is that the readers need to reach flow in order to truly enjoy what they read online. This confirms the theory of Novak, who believes that good online consumer experience is positively correlated to fun, recreational and experiential use of the Web. The playfulness, expressed through these requirements, is an important indicator of flow, which is key to attain positive online consumer experiences.

The next main requirement is the same as for the print fashion magazines: report the **new tendencies.** As explained earlier, this requirement is expected, as it is the primary role of the fashion magazines. I assume the reason is because the fashion readers wish to belong to the fashion world. Therefore, there is a need for affiliation by correctly behaving in this culture, which is to be dressed fashionably.

The third requirement is the **links to blogs and websites.** Indeed, the fashion magazines are not the only websites providing information about fashion. Nowadays, it is very trendy to read and get inspired by blogs and brands’ websites. My interpretation is that this is the consequence of the data overload. This requirement confirms what has been explained in the theory about the readers accessing more information as the amount provided on the websites increases. We are craving for more data and more updates, which have transformed us into a skimming generation. Moreover, this is also linked to the fact that bloggers are innovative.

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communicators. They are the first ones to acquire fashion clothing and to legitimize it by influencing the other to adopt it\textsuperscript{231}. This is why they are so popular.

Like the print fashion magazines, the \textbf{quality photos} are one of the most important requirements. Nevertheless, we saw earlier that the quality of the online photos performed worse than the print. This means that further research is needed; as to know what the fashion readers’ requirements are when it comes to the quality of the online pictures.

\textbf{The videos} are the fifth requirement for the online fashion magazines. Indeed, when asked about positive consumer experiences, the media-mix was one of the key elements. I believe this is one of the advantages of the online fashion magazines: it is not static. The fashion readers have the opportunity to hear and see fashion in movement. This brings a new perspective on the fashion world and is one of the reasons why the participants of the focus groups declared that they truly enjoy the “behind the scene” videos.

The sixth requirement is the \textbf{archives}. This is also an advantage of the online over the print fashion magazines. Indeed, the respondents consider this tool as being an element leading to a positive online consumer experience (see appendix VI, Fig. I and Fig. J). The readers have the opportunity to retrieve old pictures. The focus groups participants expressed this feature as an enjoyable experience, where you can observe the evolution of a person’s style.

Finally, the last main online requirement is a \textbf{quality content}, which is the same as for the print fashion magazines. Even though the magazines’ websites have the opportunity to display more information than in the print, the magazines still have to pay attention to the quality of the information provided. They should prefer quality over quantity. This is critical for the fashion magazines and they have to be able to define the specific readers’ requirements about the content.

\textbf{8.3.2.2.2. The minor online requirements}

Even if this is a minor requirement, the fashion magazines’ websites should not underestimate the importance of the \textbf{streetstyle section}. As I discussed in the print, the fashion readers wish to compare themselves to other fashion consumers through their self-conception. I suppose that \textbf{showing the clothes on VIP/stars}, which is also a minor requirement, is part of the

\textsuperscript{231} Studack, C. and Workman, J., (2004), p. 67
equation. Both help the fashion readers to compare themselves to people that are more similar to them. The fashion readers can relate to the celebrities and the people in the street. However, this case contradicts what has been said in the online focus group, where they specifically required the clothes to be shown on unique looking models.

The next minor requirement, which was defined as a main requirement in the print fashion magazine and during the online focus group, is the appealing layout. My interpretation is that the fashion readers want to be triggered by the layout before starting the lecture of the website content. I believe in fact that because the website are free, the involvement of the consumers to stay decreases. It is easier to switch website in a click. Therefore, the appealing layout has to strike right from the first second when the readers reach the web page.

**8.3.3. Further comments**

I would like to add a few comments based on my observation that I think could be useful for the fashion magazines. First, even though the magazine industry is moving towards a more digitalized business model, it seems that it is not the end of the paper. According to my results from the survey, more fashion consumers were only reading the print fashion magazines rather than reading both versions (see appendix VI, Fig. A).

Secondly, I have been comparing the answers between the fashion readers that only read the print and the ones that read both versions. I noticed that the first group of readers are harsher that the second group when grading the performance (see appendix VI, Fig. Y). Therefore, it would be exciting to hold further research as to know why there is such a difference.

Finally, I would like to draw the attention on the ‘up-to-date’ function in the online fashion magazines. This one performs extremely well and the respondents have been defining it as creating a positive consumer experience (See Fig. 9 and Fig. 11). Therefore, I would like to add this attribute as a last requirement for the fashion magazines’ websites. My interpretation to this success is because the fashion readers whish to keep up with the pace of fashion. As Rosa was saying, there is a general feeling that everything goes faster and the fashion consumers want to keep up with this acceleration otherwise there is a potentially loss of valuable options and connections with the fashion world232.

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232 Rosa, H., (2003), p.10
Based on the analysis above in this chapter, the following chapter will cover the recommendations that will focus on specific aspects of the analysis. Based on these, the print and the online fashion magazines will be able to improve their performance.
9. Recommendations

In this section, I would like to provide the fashion magazines with some suggestions of how to improve their performance and their consumer experiences. I base these on the gap between the performance of the fashion magazines and the requirements from the fashion readers. In my opinion, both versions are not competing against each other, but rather striving together to survive. However, the main improvements resulting from the analysis have to be done with the online fashion magazines.

First, the fashion magazines’ website should be easy to navigate. As I said previously, this feature incorporates several factors: a well structured home page, a clear and simple menu, a slide show on the pictures, the research bar, the zoom function and the layout appeal. I mainly would like to draw the attention on the structure of the home page and the menu. During the focus groups and the personal interviews and confirmed by the survey, I was told that the websites tend to be overloaded in information and the menus are so long that the readers no longer know where to go. Indeed, the websites have to pay attention to structure the pages by displaying a smaller amount of information in order to avoid the overload of data and the clutter, as well as providing a menu with a small amount of tabs and sub-tabs. Consequently, this will help the fashion readers to properly process the information and to relax.

Secondly, the online fashion magazines should bridge on its differences with the print version by playing on its advantages. 1) The websites should display links to blogs and websites. Indeed, by doing so, the fashion magazines’ websites will become the ‘main websites’ for online fashion. This means that they will be connecting all the dots of the fashion world. By going on the magazines’ websites, the readers have access to all the important features of the fashion system. 2) The magazines should enjoy the fact that they are interactive. The media-mix is definitely what makes the online fashion magazines a pleasure to read. Therefore, they should display a good combination of videos. 3) Thanks to the storage capabilities of the Web, the fashion readers have access to the unlimited fashion magazines’ archives. What was before physically impossible to reach can nowadays be easily accessible in one click. So, the magazines should promote this skill and find good ways to organize it.

Thirdly, the websites should improve the quality of their photos. As the photos in the print fashion magazines are a success, the magazines should benchmark these. I believe that the
reason why the online does not perform as good is due to the lack of photo reportage. I understand that this is a tricky situation for the magazines, because if they provide these images for free on the Web, they will not make any profit. Therefore, further researches have to be done as to know what the people are requesting from online quality photos.

Nevertheless, there are also improvements that should be brought to both kinds of fashion magazines. This includes the **quality of the content**, which has been graded as the worst performance for both the print and the online versions. This is important, as it is a main fashion readers’ requirement. The quality of the articles has to be improved and even more for the online than for the print. My suggestion is to hold further researches as to know what the fashion readers wish to read. The magazines have to perform their own research because quality is personal to the involvement of the fashion readers and it is also linked to the personality of the fashion magazines.

The fashion magazines should be able to **define the type of fashion readers** they wish to target. What is the involvement of their consumers? In this perspective, the magazines will have a clearer understanding about what layout they should display to make it look appealing, what type of cover criteria’s are attractive and what kind of articles/content (e.g. introduction to new designers, catwalk and so on) are interesting to these readers.

Finally, my last recommendation is that further researches have to be held on several points like: why is the print more inspiring than the online, and is there a relationship between the information overload that increases the clutter, which diminishing the layout appeal and the skimming ability?
10. Conclusion

Fashion magazines operate in a dynamic media market where the influences of the technologies and the Internet have changed the reading patterns of the readers. To secure their survival in the future, the fashion magazines need to re-think about their strategy and current situation. I believe their transformation or change in strategy should take its point of departure with their readers. Indeed, companies and consumers see things differently. Therefore, the purpose of this study is to discover the drivers that lead to satisfying consumer experiences with the fashion magazines as well as what differentiate an experience in the print version from the online.

The study focused on female readers in the age group 20-30 years old, as they were the most represented in the results. It also showed that more consumers tend to only read the print rather than both the print and the online fashion magazines. This proves that the printed fashion magazines still have an importance for the consumers and fully going online is not the solution to the changing situation. Both versions are complementary and it is only by working hand-in-hand that these magazines will remain.

As the key leading to consumer satisfaction is the fulfilment of the readers’ requirements, it can be concluded from this study that the main requirements for the print are: the tendencies of the season, quality photos and content, the cover, opinions from professionals, an appealing layout, the streetstyle section and diversity in the content. Regarding the websites, the main requirements are: the ease of navigation that includes a well structure home page, a clear and simple menu, a slide show, the research bar and the zoom function. These are important in order to avoid data overload and the clutter, which are considered as negative consumer experiences. In addition, the website should report the new tendencies, be up-to-date, contain links to blogs and websites, present quality photos, have videos, archives and present a quality content.

The differences in consumer experiences between the print and the online have been analyzed based on the performance of both versions. First, I noticed that the print performs better on a general level than the print. Secondly, it can be concluded that the main differences are that the print exceeds the websites on the relaxation effect, the appealing layout, the ‘selling dream’ factor, the quality of the photos, the appealing visual whole, and the inspirational
feature. On the other hand, the online beats the print when it comes to the quality of the addresses, the mix between VIP/stars and models, and the updates.

From this interpretation of the results, I was able to define the aspects on which the magazines should improve in order to adapt to new strategies. First, the online fashion magazines should pay attention to the ease of navigation and embrace their difference with the print. This means that the websites should outperform their ability to provide links to blogs and website, videos and archives. In addition, improvements have to be done with the quality of the online photos according to my study. Secondly, both the print and the online fashion magazines have to improve on the quality of their content/articles, which is a key element of their business. Finally, the magazines have to clearly define the type of fashion readers they wish to target. This will be key in enhancing the aspects dependent on the reader’s involvement.

The study presents some limitations. Therefore, this is not the final word about satisfaction drivers linked to fashion magazines. Further researches need to be held including more varied groups of respondents. Finally, This research could also serve as a foundation for future researches about loyalty drivers for the fashion magazines.
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12. Appendices

APPENDIX I

Focus Group Research Report.

Online

Why a focus group session? In order to acquire the appropriate vocabulary for the questionnaire, I proceeded to focus groups. This technique allows previewing how the consumer thinks and express herself when using online or printed fashion magazines.

1. Statement of the problem
Thesis’ research question: What are the main drivers for satisfying consumer’s experience in fashion magazine, and what differentiates an experience in the online version from the printed version?
Focus group theme: consumer experience with online fashion magazines

Questions
- What do you experience when you read online fashion magazines?
- What are for you good experiences when reading online FM?
- What are for you bad experiences when reading online FM?
- What makes you enjoy the online fashion magazines?
- Why do you go online?
- What are your main requirements when reading online fashion magazines?
- What are the most important things when reading online fashion magazines?

Methodology
What: Focus group about the CONSUMER’S EXPERIENCE WITH ONLINE FASHION MAGAZINES
Who: 5-6 persons, women, 18-30 yrs-old
When: Friday June 16th

Needed:
- Assistant
- Computer (to show the different websites)
- Recorder
- Post-its
- A1 piece of paper

Time: 60 min
- 5 min: explanation and a clear definition of the digital version (includes all the information available by the fashion magazines websites)
- 30 min: easy and general questions, brainstorming, words on post-its. Start by asking one person at a time what they think.
- 25 min: other words to add (?), priority and ranking
2. Results and findings

- What do you experience when you read online fashion magazines?

Main experiences: feeling stressed (due to the clutter), overwhelming, feeling lost - too many choices and information overload, not as pleasing/enjoyable/stylish/alive as a print FM, experiencing glamour, you are up-to-date, going on FM websites to relax.

You are confronted with the media of beauty, aesthetically layed out (not only women, also words, lay out), everything fits together, experience glamour and high flying lifestyle, body obsession, desire to be perfectly dressed and sexy, doing it for informative reasons, being up-to-date, it’s more informative, does not please the same way as the print, lose the touch of beauty, less stylish, don’t like reading on a screen, too many choices, feeling stressed, too much clutter, too fast up-dated, feeling that you are never done reading, information overload, feeling more modern, more secure about myself, feel more well dressed, lighter, feel like a goddess, bling-bling, not relevant to me, confusion, lose interest quickly, missing the ads when online, not visually appealing, not pleasant and relaxing like a print, have to watch what’s forced on you, easy to appeal to more people, formatic, like the details in photos, can see the videos “behind the scene”, more appealing than buying a print filled with ads, huge difference between the websites (e.g. Vogue it, fr, com), have to work it to access fashion, more open to read online when you want to take a break, it’s a pass-time, something dum instead of watching TV, puts yourself in different worlds, expensive clothes, unattainable images, models, design- web-layout-, media-mix that keeps you on the site, frigid models.

Reflexions:
- Online and paper serve different purposes
- Black and white lay out is more fashion for some
- talking about the different types of websites. Vogue and Elle are more in the same line than Vs. Magazine. The 2 first is more general, accessible to everybody. Vs. is a niche, for connoisseur (e.g. modern dance and ballet- you need to know the basic before moving to a specification)
- some prefer content, others pictures (“that’s why I can read Swedish magazines”)

- What are for you good experiences when reading online FM?

Something new, unique, be up-to-date, having the new information straight away, something well written (it catches my eyes), when the content fits with the images, a good layout aspect, the relevancy- something that I’m interested in.

- What are for you bad experiences when reading online FM?

Main bad experiences: clutter and bad articles, getting lost (click, click, click)

When spending too much time on the website- feeling guilty, too cluttered, information overload, articles not interesting- star presented not representative of the magazine. Some don’t like to read on a
screen, when it takes too much time to load the pictures, you get lost (click, click- where was I?), “when I’m moody- your self image changes and depends on what you feel”.

Reflexion:
- The person on the cover has to represent a bit the personality of the magazine. Cameron Diaz on ELLE was not a big success in this Focus group. Interplay between what fits in a Vogue and what Vogue can actually tell you what’s fitting.
- Vogue is on the top of the magazines. If you don’t buy a magazine often, the one you should buy is a vogue- fairly up-to-date and high fashion. Vogue is in the culture.
- Vogue // luxury product: communicated directly to you, a bit of reflexion of yourself in that lifestyle.

- What makes you enjoy the online fashion magazines?
Main ideas: good photos (it fits!), the videos “behind the scene”
Le mix of video/articles/photos, the videos with interviews and behind the scene, only women represented not the designers, the pictures: styled, and directed, artistic, some creativity from the photographer, the poses fit the clothes and good selection of cloths- not something that would look ridiculous on a person in the street. When you can see as fast as you want (not waiting for the download), the zoom- you can look at details, the archive, there are more pictures represented than in the print (selection of the pix), when there are clothes shown, beautiful photos.

Reflections:
- Two groups: some prefer the pictures in the magazine, some prefer it online. The first case, you can look at it in the light and hang it if you want. The second case, you can zoom and see the details.
- FM= luxury products? Need money and time to read it, appealing to senses, just looking at it but not buying it because too expensive // to luxury brands.
Why do you read online fashion magazines?
- They are complementary (online vs. print). They don’t serve the same purposes
- You have to identify the different needs that the people have with this product.
- Fashion is complex. FM are informative, self-esteem-building, substitutes to pocket books
- Buy a PFM to treat myself. “Only when I travel. Because I like to look at it rather using it for up-to-date/information”.

- Why do you go online?
Main ideas: relaxation and a pass-time
I go on there, to read mainly if I have a few extra minutes between doing other stuff...like for relaxation/easy read/don’t need to use any brain power etc., inspiration for what to do with own wardrobe, for the pleasure of beautiful pictures, relaxation, to ‘wind off’ sums it up pretty well!, to take a break, relax and be inspired, see what other people wear, what’s new with designers and what next season will bring. To "waste" time basically.

- What are your main requirements when reading online fashion magazines?
Main ideas (by ranking): quality photos, quality content, videos (interactive), opinion from professionals, layout
No in-your-face adverts, something new/unique each time, seeing beauty, very unique looking models, quality photos- work, it fits!, it tells a story, you believe in it, artistic-, editorial content, opinions from the people working at the magazine and fashion experts, review of different styles (punk, gothic..), less stupid articles, more adaptation to body types- different shapes of body, good quality of content-well research, written and executed, little/no advertisement, no clutter, appealing layout- white and plain, simplicity-, multi-media experience -good mix of photos, videos, texts-, up-to-date info, zoom function, interactive video, the dream factor, ease of navigation

- What are the most important things when reading online fashion magazines?
Main ideas (by ranking): no clutter, no blogs, easy to navigate, good quality pictures and content, unique looking models (no celebs).

Visual stimulation, visual layout, good media-mix, no blogs, “seeing something I could see myself in”, unique looking models, no clutter, easy to navigate, up-to-date, lots of visuals, customization/localization content, variety (in styles), high-fashion, photo archive, no information overload, no stressful colours and content, aesthetic images, less unwanted animation, videos.

3. Summary of themes (larger picture)
First, they were asked what their experience, in general, with the online fashion magazines is. Two types of answers came out: positive (up-to-date, relaxing and glamour) and negative feelings (too cluttered, information overload and not same feeling as a FM).

We moved on to the description of good experiences as being the updates, the well-written articles and nice layout aspects. Then the bad experiences as being the clutter, bad articles and getting lost (click, click, click).

Furthermore, what they enjoy is the good pictures fitting together and the videos behind the scene. Moreover, they go online to relax and pass-time.

We terminated by the requirements and importance of the online fashion magazines:
- Requirements: quality photos, quality content, videos (interactive), opinion from professionals, layout.
- Importance: no clutter, no blogs, easy to navigate, good quality pictures and content, unique looking models (no celebs).

4. Limitation and alternative explanations
The girls are aged between 23 and 28 years-old. They have different nationalities, leading to different educations (Russian/ Danish, Swedish/Norwegian/Canadian, German, Greek, American).
The girls are not true users of the online fashion magazines. They checked the day before the focus group in order to have a, opinion. They would rather go on Internet to shop or to check out some blogs and brand websites.
They are all students. This might not be representative of the population of girls between 20-30 years old.
5. Recommendations
Do another focus group to see if their opinion can be picked for the questionnaire or face-to-face interviews.

1. Statement of the problem
Thesis’ research question: What are the main drivers for satisfying consumer’s experience in fashion magazine, and what differentiates an experience in the online version from the printed version?
Focus group theme: Consumer experience in printed fashion magazines

Questions
- How would you describe your experience when reading print fashion magazines?
- What is it that you like in fashion magazines? What make you want to read it? What attracts you in Fashion magazines?
- What is it that you absolutely hate in magazines? What element could we take away?
- What are your main requirements when reading fashion magazines?
- Why do you read print fashion magazines rather than the online version? What make you read a printed version rather than a online one?
- What are the most important things when reading online fashion magazines?
- What is for you a good quality photo?

Methodology
What: Focus group about the CONSUMER’S EXPERIENCE WITH PRINT FASHION MAGAZINES
Who: 5-6 persons, women, 18-30 yrs-old
When: Wednesday June 29th

Needed:
- Assistant
- Computer (to show the different websites)
- Recorder
- Post-its
- A1 piece of paper

Time: 60 min
- 5 min: explanation and a clear definition of the digital version (includes all the information available by the fashion magazines websites)
- 30 min: easy and general questions, brainstorming, words on post-its. Start by asking one person at a time what they think.
- 25 min: other words to add (?), priority and ranking

Notes:
- Ask them to check some fashion magazines
- Invitation for dinner
2. Results and findings

“The word ‘Satisfaction’ is the most appropriate label for the range of attitude and feelings that customers hold about their experiences with an organization.”

- How would you describe your experience when reading print fashion magazines?

It seems that the girls have misunderstood the question. They answered the question: “why do you read fashion magazines” rather than explaining their experiences.

The main ideas that were said are: relaxing, when you have nothing else to do, pure distraction, be up-to-date with the new tendencies and curiosity.

Some isolated ideas: what happen in the fashion world (on a more business level), reading the magazine 2 times, mix of VIP and fashion, reading during the holidays because less concerned, new ideas to mix-match your clothes, preferred section is the photos, discover the new collections through the ads, it sells dreams, reading in my bath or in the sun, not just on holidays- subscription.

- What is it that you like in fashion magazines? What make you want to read it? What attracts you in Fashion magazines?

The main idea: the cover

Other ideas: when the magazine is thick, the pictures, the fact that it’s not on a computer- it’s more relaxing, love to rip the pages and keep them, keep some good editions, the good addresses, different than Internet, can put post-its, the quality, the support (paper), the pictures => the first visual step, the title (a scoop), the graphical research (more work in the layout), typography, the VIP section (how do the stars dress?). Pictures showing well the clothes with a nice setting, new ads that are beautiful and showing the new tendencies of the season.

- What is it that you absolutely hate in magazines? What element could we take away?

Main ideas: the commercials (frustrating), e.g. Vogue with it 15 first pages of commercial. Only like them if they are new and beautiful.

Other ideas: a 1000 things shown at the same time, everything on the same page (hard to read- too disorganised), too long photo reportage, too much ‘setting the scene’, not showing the clothes properly, showing assemblage of clothes that are too expensive and comparing it with an ugly cheap stuff, the typography that is too artistic and you cannot read anymore, too thick articles that are not breathing (like in a newspaper)- not attractive to read, the price of certain magazines, not telling how much and where the clothing come from.

- What are your main requirements when reading fashion magazines?

The new tendencies, tendencies of next season, beautiful ads (that are in relation to the spirit of the magazine), selection of the ads, importance of the back magazine ad, attraction of the cover, nice

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picture, where are the tendencies coming from, where are we heading and where are we coming from?, explanation of the world (atmosphere) of the moment, the “seen on the catwalks”, atmosphere pages (not only clothes), not only models, streetstyle, magazine containing the sum up of the collection of the season, an article of at least one designer, the good deals and addresses, the must-have.

Not everybody agrees: the accessories, the make-up (OK for the hair)

Reflexions: hard to go from the printed to the online version. Not in the same circumstances e.g. reading on the beach, it’s hard to reach a computer to see a website.

- Why do you read print fashion magazines rather than the online version? What make you read a printed version rather than an online one?

It’s nicer, some don’t like to read on Internet (on a screen), Internet is nicer if you are working (I guess then that the printed version is better when you are not working), you get lost on the Net as in the magazine you can easily come back on the pages that you liked, Internet is too often actualised, like to wait for your magazine at the end/beginning of the month (excitement, like a gift), Internet if you are looking for a precise thing, P. magazine if you are wondering around, you can create a library of magazine (nice on a shelf), you can keep it, you are attached to it because you read it, nicer to have your magazine in your bag to go to the beach/pool, the online and print version are complementary-used for different purposes: P=> no precise info, wondering around, relaxation I=> looking for something precise, there are more info, read a print only if she sees it, P. on vacation- when you have to “loose” time e.g. in transportation, lack of differentiation and personality in between the online FM-the P. is more specific to its own style

Reflexions:
- Prefer the bigger size of the magazines. There are ones offering a small version. They say it give less prestige to the magazine.
- Easier to access the FM websites when there are links on FB and Twitter.
- Mails from the FM with the news, it’s like the covers for the print. You’ll read what you think is interesting on the menu.
- Like the Internet version for the videos of the catwalks, interviews

- What are the most important things when reading online fashion magazines?
The visual of the magazine, needs to be attractive, original, the personality of the magazine, the cover (E.g. Self-Service magazine: you have the impression that you are reading the bible of the magazines)- sad that they are printing ads on such a nice paper (what a waste), different/ diverse new subjects (not “it’s summer, how to get a tan!”), do not like it if too fashion, a nice typography, the magazine that can make you believe that they have the solution, they like the extra edition with the catwalks (feeling they have more for the same price), the aesthetic of the magazine, not too much on the cover.

The most important element have been put on a piece of paper and ranked:
1. Cover
2. Visual/artistic/ Aesthetic
3. Article/content  
4. Tendencies  
5. Variety/diversity  
6. Photos  
7. Streetstyle  
8. Quality of the material  
9. Title/key words  
10. Extra/gifts

Reflexions:
- One of them said that she’s surprised by the variety of the magazine with glamour and Cosmo type, Vogue style, and then the more arty ones.  
- Some free magazines are really cool e.g. The Word.  
- They started to talk about the type of magazine referring to the type of person. “If you read this type of FM than you are “more intelligent” than if you read this type of magazine”. Being emphasized by the style of the magazine.  
- Some like stories, some like gifts.

- What is for you a good quality photo?
The quality of the paper (mat rather than shiny), depending on the photographer, the light!! the personality of the picture, pictures that are going well together, the atmosphere, the pause of the model, nice clothing, the setting.

3. Summary of themes (larger picture)
During this Focus group, I wanted to know what they experience is when reading printed fashion magazines. It seems that I got a hard time to get a hold of “experience”.  
The main themes were:  
- They read print FM in order to relax and in case you have some time on your hands.  
- They prefer VIP rather than models  
- Importance attached to the tendencies/up-to-date  
- Scrapbooking (keeping the magazines, ripping pages)  
- Explanation of the fashion atmosphere of the moment (not only clothes)/ atmosphere pages  
- The online and print version are complementary (used for different purposes(e.g. precise info) and during different period of time (e.g. on vacation, in the public transportation))  
- Talking a lot about the visual attraction to the magazine aesthetics.

4. Limitation and alternative explanations
The girls that were present during the focus group were all French-speaking Belgians. This can create a big bias as they are living the same culture. They are all students between 22 and 24 years-old. It means that the needs from a 29 year-old women are not the same than a 20 year-old girl. The sample is not wide spread enough. The good thing is that they are studying different subjects (fashion, marketing, communication, architecture, public relation). They are all students. This might not be representative of the population of girls between 20-30 years old.
5. Recommendations
Need to hold another Focus group to see if this one will not mislead me in my questionnaire or face-to-face interviews.
The perfect paper that would support this focus group is: Readers experiences: the difference between printed and online feminine magazines (Ytre-Arne 2011).
APPENDIX II

Personal Interviews Research Report

Table of content
1. Statement of the problem, questions, method
2. Personal interviews for the online fashion magazines
   a. Results and findings
   b. Summary of themes
   c. Limitations and alternative explanations
3. Personal interviews for the print fashion magazines
   a. Results and findings
   b. Summary of themes
   c. Limitations and alternative explanations

1. Statement of the problem, questions and method

Following the focus groups, I further wanted to proceed to a certain number of personal in-depth interviews. The main purpose is to check if everything has been said, tackled during the focus groups.

The reason for personal interviews instead of two other focus groups is the time limitation and the lack of resources. Indeed, I am currently writing during the period of the year where everybody is on vacation (August). This decreases my chances to gather a sufficient number of people in the same room on the same day and time. Moreover, the personal interviews allow me to reach a wider range of type of consumers across different countries.

The persons that were interviewed were selected according to their age, nationality, job and their frequency (high or low) of reading fashion magazines.

The questions asked were the same ones asked during the focus groups.
- What do you experience when you read online/print fashion magazines?
- What are for you good experiences when reading online/print FM?
- What are for you bad experiences when reading online/print FM?
- What are your main requirements when reading online/print fashion magazines?
- What are the most important things when reading online/print fashion magazines?

The method used was phone interviews (via Skype). Therefore, I could reach people from different countries. The nationalities are varying from Swedish, Belgian, Norwegian, Dutch to German. All respondents are my friends. Therefore this increases the chances of interpersonal communication. On top of that, as I know them, I have a better understanding at what they want to say when expressing their feelings.

The interview lasted around 15 to 20 minutes.
2. Personal interviews- online fashion magazines

a. Results and finding

- What do you experience when you read online fashion magazines?

Never go online, it’s not a fashion magazine, it’s filled with ads and articles, go if something specific that will interest me. Not nice to read online. Prefer the real magazine. Not really well done (online). Good if digital version of print FM you can read on your iPad=> reading like a real magazine. Too many things on the home page, information overload, pop-up, clutter, feeling up-to-date, for the knowledge of whom does beautiful collections, only go for the catwalks, where to find inexpensive things- for lower brands too, Tendencies, to relax, better application for iPhone than online, information overload- you don’t know where to look, pay attention to the layout, the menu is the most important in a website, the wording must be clear (especially for the menu bar), home pages needs to be more structured, it’s boring online, I’m expecting a more animated website, too long menu on ELLE.com, I prefer categories than when everything is spread out.

- What are for you good experiences when reading online FM?

Interesting articles, when you have a precise idea about what you are looking for, tendencies, like to chose my topic, like structure but also need some personality, personality of the magazine, when you can imagine (guess) what will come in fashion, digital version of the print fashion magazine, can put post-it, you can watch the catwalks in its entirety, a lot of photos, more photos than in print, looking for something specific, catchy images, KISS, more interaction with the Internet user, less ‘website’ and more ‘magazine’, fast website, scrolling down, the websites works properly.

- What are for you bad experiences when reading online/print FM?

Not as good as print, quickly giving up, can’t identify myself with the online version, online is less personal than print, you cannot guess what trends will come later, not wanting to go further on the website, too aggressive, too much ads- must wait for it to disappear, information overload, cannot be drawn on to something specific, when the website doesn’t work, it doesn’t go where you want, you don’t know what the websites contains, no slide show of the pictures (have to come back on the main menu to pick another picture), information overload, the more cluttered- the less I will stay, clicking instead of scrolling, too long download, too many categories (in menu)

- What are your main requirements when reading online/print fashion magazines?

Tendencies, something that inspires me- mood boards, photos, horoscope, be more original than the others, research bar, menu as a table of content- what to find-where?- to have an overview, the catwalks, news from the fashion world (on a professional level), ease of use, give links to blogs, content closer to what the print has, quality content, a good menu (not too many categories), slide show with the tendencies, up-to-date, to learn new things, not only pictures, also text-but not too long, originality.

- What are the most important things when reading online/print fashion magazines?

Similar to the requirements but they all gave different rankings. Here is the top 3 for each participant:

<table>
<thead>
<tr>
<th>Mood boards</th>
<th>Menu</th>
<th>Catwalks</th>
<th>Originality/ personality</th>
</tr>
</thead>
<tbody>
<tr>
<td>Table of content</td>
<td>Quality content</td>
<td>News</td>
<td>Tendencies</td>
</tr>
<tr>
<td>Tendencies</td>
<td>Layout (KISS)</td>
<td>Ease to navigate</td>
<td>Research bar</td>
</tr>
</tbody>
</table>
b. Summary of themes

Similar to what was said during the focus groups (See Focus Group Report)

New subjects that were not tackled during the focus groups: digital version of print FM

Too many things on the home page, application for iPhone, menu is the most important, wording must be clear, home pages needs to be more structured, expecting a more animated website, like to chose my topic, personality of the magazine, when you can imagine (guess) what will come in fashion, KISS, more interaction with the Internet user, less ‘website’ and more ‘magazine’, fast website, scrolling down, the websites works properly, can’t identify myself with the online version, too aggressive, you don’t know what the websites contains, no slide show of the pictures (have to come back on the main menu to pick another picture), clicking instead of scrolling, too many categories (in menu), mood boards, be more original than the others, research bar, menu as a table of content- what to find-where?- news from the fashion world (on a professional level), links to blogs, a good menu, slide show with the tendencies.

c. Limitations and alternative explanations

Like stated in the statement problem section, the respondents are my friends. This might reduce the credibility of the interviews. Moreover, they might not be representative of the whole target group in the population.

3. Personal interviews- print fashion magazines

a. Results and finding

- What do you experience when you read print fashion magazines?
Buy for special occasions- connected to holidays, to relax, to get away-, distraction, getting away from the daily routine, for inspiration, positive feeling, research approach to it, to check what I want, what’s for the next season that will fit my wardrobe, search for inexpensive stuff, it really interest me, it’s fun, buying to see the clothes (not text), like to know what’s next for general opinion, like to recognize clothes on people-where it comes from, new tendencies, how to combine different clothes, for small details and the whole look, make-up and hair, photos, it’s something special (because she doesn’t buy it regularly)- so I pay more attention to it, treated carefully

- What are for you good experiences when reading print FM?
Having a real tangible object in my hands, the way the pages are made, feeling the paper- it’s glamourish- it’s something special (because she doesn’t buy it regularly), see an outfit that fits me and my personality, glamour effect of the tangible object, the compilation of the photos, articles, no need to look for something (being served), statically layout, design magazine, good clothes, source of inspiration- Nº1-, relaxing, when I have a spare time, it’s not tv nor computer, presentation/opinions from relevant people of the fashion world, like to find things by myself, good quality pictures, good inspiration from expensive clothes, interesting interviews with VIP/stars, photo reportage, tips for holidays, beauty tips.

- What are for you bad experiences when reading print FM?
Price, advertisements- specially the ones brought by companies just to show the product, uninspiring, when the look of the FM is “cheap”, no news, disappointed when expectations are not met, irrelevant
things, retarded interviews, pop stars that nobody knows, don’t care about biography-I buy to look at fashion, don’t like when they show the obvious “how to dress up”, bad tips, when it’s not targeted to you, when FM is obsessed with one style, party pictures, when too obsessed with bloggers, same style all over, showing clothes that you are cannot wear in the street, when too stylish-too boring.

- What are your main requirements when reading online/print fashion magazines?
Diversity, get what you expected, some expensive ads- nice pictures with nice models-, fashion reports-trends- up coming ones-, inspiration, holiday tips, beauty tips, star in clothes so you can relate to the person, FM to the point, diversity in styles, good inspiration through photo shoot, aesthetic, other non famous brands and designers, trends not only in the outfit- also hair, make up-, not only haute couture, things I can relate to, info about designers, articles and stories, combo with print (giving good tips about nice websites).

- What are the most important things when reading online/print fashion magazines?
Similar to the requirements but they all gave different rankings. Here is the top 3 for each participant:

<table>
<thead>
<tr>
<th>Trends</th>
<th>Diversity</th>
<th>Fashion reports/trends</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not only haute couture</td>
<td>Inspiration</td>
<td>Get what you expect</td>
</tr>
<tr>
<td>References to blogs</td>
<td>Aesthetics</td>
<td>Other reports e.g. holidays</td>
</tr>
</tbody>
</table>

b. Summary of themes
Similar to what was said during the focus groups (See Focus Group Report)
New subjects that were not tackled during the focus groups: Getting away from the daily routine, research approach, search for inexpensive stuff, like to recognize clothes on people, how to combine different clothes, small details and the whole look, treated carefully, real tangible object in my hands, feeling the paper, compilation of the photos, articles, no need to look for something (being served), when the look of the FM is “cheap”, disappointed when expectations are not met, pop stars that nobody knows, party pictures, when too obsessed with bloggers, same style all over, other non famous brands and designers, trends not only in the outfit- also hair, make up-, combo with print (giving good tips about nice websites).

c. Limitations and alternative explanations
Like stated in the statement problem section, the respondents are my friends. This might reduce the credibility of the interviews. Moreover, they might not be representative of the whole target group in the population.
APPENDIX III

The flowerpot approach

Hair et al., (2009), p. 413
# APPENDIX IV

### Guideline for evaluating the adequacy of the questions

<table>
<thead>
<tr>
<th>Guidelines for evaluating the adequacy of questions</th>
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</thead>
<tbody>
<tr>
<td>1. Questions should be <em>simple</em> and <em>straightforward</em> whenever possible.</td>
</tr>
<tr>
<td>2. Questions should be <em>expressed clearly</em> whenever possible.</td>
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<tr>
<td>3. Questions should avoid <em>qualifying phrases or extraneous references</em>, unless they are being used as a qualifying (screening) factor.</td>
</tr>
<tr>
<td>4. <em>Descriptive words</em> should be avoided, unless absolutely necessary.</td>
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<tr>
<td>5. Questions/setups, attributes statements, and data response categories should be <em>unidimensional</em>, except when there is a need for <em>multi-response question</em>.</td>
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<tr>
<td>6. Data response categories (scale point) should be <em>mutually exclusive</em>.</td>
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<tr>
<td>7. The questions/setups and the response categories should be <em>meaningful to the respondent</em>.</td>
</tr>
<tr>
<td>8. Questions/setups measurements formats should avoid <em>arrangement</em> of response categories that <em>might bias</em> the respondents’ answer.</td>
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<tr>
<td>9. Unless called for, questions/setups should avoid <em>undue stress</em> of particular words.</td>
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<tr>
<td>10. Questions/setups should avoid <em>double negatives</em>.</td>
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<tr>
<td>11. Questions/scale measurements should avoid <em>technical or sophisticated language</em>, unless necessary.</td>
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<tr>
<td>12. Where possible, questions/setups should be phrased in a <em>realistic setting</em>.</td>
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<tr>
<td>13. Questions/scale measurements should be designed to <em>read logically</em>.</td>
</tr>
<tr>
<td>14. Questions/scale measurements should always avoid the use of <em>double-barrelled items</em>.</td>
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</tbody>
</table>

*Hair et al., (2009), p. 423*
APPENDIX V

Questionnaire

Thank you for your participation in this study for my Master Thesis. Your participation will aid in determining what consumers think about the ONLINE and PRINT fashion magazines. The results will provide my Master Thesis and the fashion industry with additional insights on the drivers satisfying consumers’ experiences in fashion magazines. Your attitude, preferences, and opinions are important to this study; they will be kept strictly confidential.

The questionnaire will not take more than 5 minutes.

Directions: Please read each question carefully. Answer the question by filling in the appropriate box(es) that represent your response or responses.

1) Do you read fashion magazines?
   - Yes
   - No

2) What type of fashion magazines do you read?
   - PRINT Fashion Magazines (~Fashion magazine printed on paper. E.g. Vogue, ELLE)
   - ONLINE Fashion Magazines (~Fashion magazine represented online. E.g. Vogue.com, Elle.com. This does not include blogs.)

   - BOTH PRINT and ONLINE fashion magazines
   - PRINT fashion magazines
   - ONLINE fashion magazines

3) How often do you read fashion magazines?
   - Everyday
   - Minimum once a week
   - Every two weeks
   - Once a month
   - Every two months
   - Rarely

1. General Experience
4) Based on your PRINT fashion magazines experiences, please rate each feature on its own scaling ranging from “one” (1) to “six” (6). Please choose the response number that best corresponds how PRINT fashion magazines performed on that feature. For any feature(s) that you feel is (are) not relevant to your evaluation, please choose the (NA): Not applicable response code.

<table>
<thead>
<tr>
<th>Feature</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7 (NA)</th>
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<tbody>
<tr>
<td>Relaxing</td>
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<td>Pass-time, distracting</td>
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<td>Appealing layout (i.e. fit of the pictures with content and typography)</td>
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<td>Selling dreams</td>
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<td>Good quality photos (i.e. stylish, directed, creative)</td>
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<td>Good quality articles (i.e. well researched, written, executed)</td>
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<td>Good quality of addresses/ deals offered (e.g. Restaurants, exhibitions...)</td>
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<td>Mix of VIP stars and models</td>
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<td>Showing the new tendencies of the season</td>
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<td>Paying attention to details and the whole of books</td>
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<td>Giving inspiration</td>
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<td>Up-to-date</td>
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<td>Content I can relate to</td>
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<td>Appealing visual appearance (as a whole)</td>
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</table>

5) Based on your ONLINE fashion magazines experiences, please rate each feature on its own scaling ranging from “one” (1) to “six” (6). Please choose the response number that best corresponds how ONLINE fashion magazines performed on that feature. For any feature(s) that you feel is (are) not relevant to your evaluation, please choose the (NA): Not applicable response code.

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<td>Good quality photos (i.e. stylish, directed, creative)</td>
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<td>Good quality articles (i.e. well researched, written, executed)</td>
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<tr>
<td>Good quality of addresses/ deals offered (e.g. Restaurants, exhibitions...)</td>
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<tr>
<td>Mix of VIP stars and models</td>
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<tr>
<td>Showing the new tendencies of the season</td>
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<tr>
<td>Paying attention to details and the whole of books</td>
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<tr>
<td>Giving inspiration</td>
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<tr>
<td>Up-to-date</td>
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<td>Content I can relate to</td>
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<tr>
<td>Appealing visual appearance (as a whole)</td>
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</tbody>
</table>
II. General Opinion

In this section, there is a list of general opinion statements for which there are no right or wrong answers. As such, the statements may or may not describe you or your feelings.

Next to each statement, please fill in the one box that best expresses the extent to which you agree or disagree with the statement. Remember, there are no right or wrong answers.

6) **A POSITIVE experience for the PRINT fashion magazines is:**

<table>
<thead>
<tr>
<th>Statement</th>
<th>1 Complety disagree</th>
<th>2 Disagree</th>
<th>3 Somewhat disagree</th>
<th>4 Somewhat agree</th>
<th>5 Agree</th>
<th>6 Completely agree</th>
<th>7 I don't know</th>
</tr>
</thead>
<tbody>
<tr>
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<tr>
<td>Waiting for the next edition at the end/beginning of the month</td>
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<tr>
<td>The real tangible object</td>
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<tr>
<td>No need to look for something specific</td>
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</table>

7) **A POSITIVE experience for the ONLINE fashion magazines is:**

<table>
<thead>
<tr>
<th>Statement</th>
<th>1 Complety disagree</th>
<th>2 Disagree</th>
<th>3 Somewhat disagree</th>
<th>4 Somewhat agree</th>
<th>5 Agree</th>
<th>6 Completely agree</th>
<th>7 I don't know</th>
</tr>
</thead>
<tbody>
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<td>The media-mix (i.e. videos, photos, articles)</td>
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<td>0</td>
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<td>0</td>
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<tr>
<td>If I am looking for something specific (e.g. Different type of hair styles)</td>
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<td>0</td>
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<td>0</td>
<td>0</td>
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<td>The advertisements</td>
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<tr>
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<tr>
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<tr>
<td>A small amount of tabs and sub-tabs (A clear and simple menu)</td>
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<td>Pretty pictures</td>
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<tr>
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<tr>
<td>Scrolling down instead of clicking</td>
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<tr>
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</tbody>
</table>

III. General Requirements
8) Could you please state your FIVE most important REQUIREMENTS when reading PRINT fashion magazines.

- Attractive cover (i.e. nice pictures, not overloaded by information)
- Quality photos (i.e. stylish, directed, creative)
- Appealing layout
- The new tendencies
- Quality content (i.e. well researched, written, executed)
- Review of different styles (e.g. Punk, gothic, rock...)
- Streetstyle section
- Catwalk section
- Advertisements
- Opinion from professionals (e.g. designers, stylists...)
- Providing good addresses/deals (e.g. Restaurants, exhibitions...)
- Showing clothes on models
- Showing clothes on stars/VIP
- Mood boards
- Personality of the magazine expressed
- Diversity
- Links to blogs and websites
- Introduction of new designers

Other (Please Specify): ____________________________

9) Could you please state your FIVE most important REQUIREMENTS when reading ONLINE fashion magazines.

- Ease of navigation
- Zoom function
- No clutter, disordered state
- Videos
- Archives
- Interaction with the Internet user
- Research bar
- A slide show on the pictures
- Scrolling down instead of clicking
- Well structured home page
- A clear and simple menu
- Quality photos (i.e. stylish, directed, creative)
- Appealing layout
- The new tendencies
- Quality content (i.e. well researched, written, executed)
- Review of different styles (e.g. Punk, gothic, rock...)
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- Showing clothes on stars/VIP
- Mood boards
- Personality of the magazine expressed
- Diversity
- Links to blogs and websites
- Introduction of new designers

Other (Please Specify): ____________________________
11) Based on your PRINT fashion magazines experiences, please rate each feature on its own scale ranging from “one” (1) to “six” (6). Please choose the response number that best corresponds how PRINT fashion magazines performed on that feature. For any feature(s) that you feel is (are) not relevant to your evaluation, please choose the (NA)-Not applicable-response code.

<table>
<thead>
<tr>
<th>Feature</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>NA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relaxing</td>
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<tr>
<td>Pass-time, distracting</td>
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<tr>
<td>Appealing layout (i.e. fit of the pictures with content and typography)</td>
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<tr>
<td>Selling dreams</td>
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<tr>
<td>Good quality photos (i.e. stylish, directed, creative)</td>
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<td>Good quality articles (i.e. well researched, written, executed)</td>
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<tr>
<td>Good quality of addresses’ deals offered (e.g. Restaurants, exhibitions…)</td>
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<td>Mix of VIP stars and models</td>
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<tr>
<td>Showing the new tendencies of the season</td>
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<tr>
<td>Paying attention to details and the whole of looks</td>
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<tr>
<td>Giving inspiration</td>
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<td>Up-to-date</td>
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</tr>
<tr>
<td>Content I can relate to</td>
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<tr>
<td>Appealing visual appearance (as a whole)</td>
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</tbody>
</table>

II. General Opinion

In this section, there is a list of general opinion statements for which there are no right or wrong answers. As such, the statements may or may not describe you or your feelings.

Next to each statement, please fill in the one box that best expresses the extent to which you agree or disagree with the statement. Remember, there are no right or wrong answers.

12) A POSITIVE experience for the PRINT fashion magazines is:

<table>
<thead>
<tr>
<th>Feature</th>
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<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scrapbooking (rip off the pages to keep them)</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>The advertisements</td>
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<td></td>
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<tr>
<td>The quality of the paper</td>
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</tr>
<tr>
<td>Keeping the magazine as a souvenir</td>
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</tr>
<tr>
<td>Waiting for the next edition at the end/beginning of the month</td>
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<tr>
<td>The cover</td>
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<td>The real tangible object</td>
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<td></td>
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<tr>
<td>No need to look for something specific</td>
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<tr>
<td>When it looks like something precious</td>
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III. General Requirements
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- Showing clothes on models
- Showing clothes on stars VIP
- Mood boards
- Personality of the magazine expressed
- Diversity
- Links to blogs and websites
- Introduction of new designers

Other (Please Specify): 

---

14) How often do you read fashion magazines?

- Everyday
- Once a week
- Every two weeks
- Once a month
- Every two months
- Rarely

---

15) Based on your ONLINE fashion magazines experiences, please rate each feature on its own scaling ranging from “one” (1) to “six” (6). Please choose the response number that best corresponds how ONLINE fashion magazines performed on that feature. For any feature(s) that you feel is (are) not relevant to your evaluation, please choose the (NA): Not applicable response code.

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<th>2</th>
<th>3</th>
<th>4</th>
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<th>(NA)</th>
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</thead>
<tbody>
<tr>
<td>Relaxing</td>
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<tr>
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<tr>
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<tr>
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<td>Up-to-date</td>
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<th>3</th>
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<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>The media mix (i.e. videos, photos, articles)</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
</tr>
<tr>
<td>The archives</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
</tr>
<tr>
<td>If I am looking for something specific (e.g. different type of hair styles)</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
</tr>
<tr>
<td>The fast updates</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
</tr>
<tr>
<td>The advertisements</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
</tr>
<tr>
<td>More information about fashion than in print fashion magazines</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
</tr>
<tr>
<td>A lot of photos</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
</tr>
<tr>
<td>Reading on a screen</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
</tr>
<tr>
<td>The zoom function on the photos</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
</tr>
<tr>
<td>The clutter (Definition)</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
</tr>
<tr>
<td>The information overload</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
</tr>
<tr>
<td>A small amount of tabs and sub-tabs</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
</tr>
</tbody>
</table>

III. General Requirements

17) Could you please state your FIVE most important REQUIREMENTS when reading ONLINE fashion magazines:

- Ease of navigation
- Zoom function
- No clutter, disordered state
- Videos
- Archives
- Interaction with the Internet user
- Research bar
- A slideshow on the pictures
- Scrolling down instead of clicking
- Well structured home page
- A clear and simple menu
- Quality photos (i.e. stylish, directed, creative)
- Appealing layout
- The new tendencies
- Quality content (i.e. well researched, written, executed)
- Review of different styles (e.g. Punk, gothic, rock…)
- Street style section
- Catwalk section
- Advertisements
- Opinion from professionals (E.g. designers, stylists…)
- Providing good addresses / deals (e.g. Restaurants, exhibitions…)
- Following clothes on models
- Following clothes on stars VIP
- Mood boards
- Personality of the magazine expressed
- Diversity
- Links to nice blogs and websites
- Introduction of new designers

Other (Please Specify):
IV. Miscellaneous

18) Sex
- Female
- Male

19) Age
- > 19
- 20-25
- 26-30
- 31-40
- 41-50
- 51-60
- 60+ 

THANK YOU for your participation in this study!

Best regards,
Astrid Regout.

THANK YOU VERY MUCH FOR YOUR PARTICIPATION IN THIS STUDY! YOUR TIME AND OPINIONS ARE GREATLY APPRECIATED.
Astrid Regout
APPENDIX VI

Analysis

![Figure A: What type of fashion magazine?](image1)

1) Readers of both printed and online fashion magazines

![Figure B: How often do you read both fashion magazines?](image2)
### Print performance

<table>
<thead>
<tr>
<th>Rating</th>
<th>0%</th>
<th>10%</th>
<th>20%</th>
<th>30%</th>
<th>40%</th>
<th>50%</th>
<th>60%</th>
<th>70%</th>
<th>80%</th>
<th>90%</th>
<th>100%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall</td>
<td>13</td>
<td>23</td>
<td>43</td>
<td>54</td>
<td>64</td>
<td>74</td>
<td>84</td>
<td>94</td>
<td>100</td>
<td>110</td>
<td>120</td>
</tr>
<tr>
<td>1. Not at all</td>
<td>2.</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td>2.</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
</tr>
<tr>
<td>3.</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
</tr>
<tr>
<td>4.</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
</tr>
<tr>
<td>5.</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
</tr>
<tr>
<td>6. Extremely</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
<td>17</td>
</tr>
</tbody>
</table>

#### Figure C: Print performance

### Print Performance- Average

- Giving inspiration
- Showing the new tendencies of the season
- Good quality photos
- Pass-time, distracting
- Appealing visual appearance (as a whole)
- Paying attention to details and the whole of looks
- Relaxing
- Up-to-date
- Appealing layout
- Content I can relate to
- Selling dreams
- Mix of VIP/stars and models
- Good quality articles
- Good quality of addresses/ deals offered

**Average**
Figure E: Online performance

Online performance

- Appealing visual appearance (as a whole)
- Content I can relate to
- Up-to-date
- Giving inspiration
- Paying attention to details and the whole of looks
- Showing the new tendencies of the season
- Mix of VIP/stars and models
- Good quality of addresses/ deals offered (e.g. Restaurants, exhibitions…)
- Good quality articles (i.e. well researched, written, executed)
- Good quality photos (i.e. stylish, directed, creative)
- Selling dreams
- Appealing layout (i.e. fit of the pictures with content and typography)
- Pass-time, distracting
- Relaxing

0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100%

Figure F: Online performance - Average
Figure G: Positive print experience

Figure H: Positive print experience- Average
The archives
The media-mix

Positive Online Experience- Average

Figure J: Online positive experience- Average
Figure K: Print requirements
2) Readers of only printed fashion magazines

![Figure M: How often do you read print fashion magazines?](image)

![Figure L: Online requirements](image)
Figure N: Print performance (only print readers)

Figure O: Print performance (only print readers)
### Positive Print Experience (Only print readers)

<table>
<thead>
<tr>
<th>Factor</th>
<th>1 Completely Disagree</th>
<th>2 Disagree</th>
<th>3 Somewhat Disagree</th>
<th>4 Somewhat Agree</th>
<th>5 Agree</th>
<th>6 Completely Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>When it looks like something precious</td>
<td>7</td>
<td>11</td>
<td>21</td>
<td>30</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>No need to look for something specific</td>
<td>14</td>
<td>8</td>
<td>24</td>
<td>31</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>The real tangible object</td>
<td>6</td>
<td>8</td>
<td>11</td>
<td>20</td>
<td>24</td>
<td>20</td>
</tr>
<tr>
<td>Party pictures</td>
<td>7</td>
<td>26</td>
<td>20</td>
<td>23</td>
<td>18</td>
<td>2</td>
</tr>
<tr>
<td>Long photo reportage</td>
<td>3</td>
<td>6</td>
<td>7</td>
<td>33</td>
<td>17</td>
<td>7</td>
</tr>
<tr>
<td>A price of 5€</td>
<td>23</td>
<td>2</td>
<td>19</td>
<td>17</td>
<td>17</td>
<td>15</td>
</tr>
<tr>
<td>The cover</td>
<td>15</td>
<td>14</td>
<td>8</td>
<td>23</td>
<td>31</td>
<td>22</td>
</tr>
<tr>
<td>Waiting for the next edition at the end/beginning of the month</td>
<td>13</td>
<td>17</td>
<td>11</td>
<td>24</td>
<td>21</td>
<td>12</td>
</tr>
<tr>
<td>Keeping the magazine as a souvenir</td>
<td>6</td>
<td>14</td>
<td>8</td>
<td>23</td>
<td>31</td>
<td>15</td>
</tr>
<tr>
<td>The quality of the paper</td>
<td>11</td>
<td>12</td>
<td>34</td>
<td>29</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>The advertisements</td>
<td>6</td>
<td>20</td>
<td>20</td>
<td>19</td>
<td>19</td>
<td>14</td>
</tr>
<tr>
<td>Scrapbooking (rip off the pages to keep them)</td>
<td>15</td>
<td>16</td>
<td>5</td>
<td>22</td>
<td>21</td>
<td>12</td>
</tr>
</tbody>
</table>

Figure P: Positive print experience (only print readers)

### Positive Print Experience (Only print readers)

- The cover
- No need to look for something specific
- Long photo reportage
- The quality of the paper
- When it looks like something precious
- The real tangible object
- Keeping the magazine as a souvenir
- The advertisements
- Waiting for the next edition each month
- Scrapbooking
- Party pictures
- A price of 5€

![Average](image-url)

Figure Q: Positive print experience (only print readers)
3) Readers of only online fashion magazines

**Print Requirements (Only print readers)**

- The new tendencies: 59
- Quality photos (i.e. stylish, directed, creative): 58
- Attractive cover (i.e. nice pictures, not overloaded by information): 55
- Quality content (i.e. well researched, written, executed): 47
- Appealing layout: 37
- Streetstyle section: 33
- Showing clothes on models: 27
- Diversity: 26
- Providing good addresses/ deals (e.g. Restaurants, exhibitions...): 25
- Links to nice blogs and websites: 19
- Opinion from professionals (E.g. designers, stylists...): 18
- Introduction of new designers: 17
- Showing clothes on stars/VIP: 17
- Personality of the magazine expressed: 16
- Catwalk section: 15
- Review of different styles (e.g. Punk, gothic, rock...): 11
- Mood boards: 10
- Advertisements: 7

**Figure R: Print requirements (only print readers)**

**How often do you read online fashion magazines?**

- Everyday: 1
- Minimum once a week: 0
- Every two weeks: 0
- Once a month: 2
- Every two month: 1
- Rarely: 1

**Figure S: How often do you read online fashion magazines?**
Comparison Frequency and advertisements

**Figure T: Frequency and Print ads**

**Figure U: Frequency and Online ads**

**Figure V: Frequency and Print ads (only print readers)**
Comparison Frequency and Request about the introduction of new designers

**Figure W: Frequency and Intro of new designers**

**Figure X: Frequency and Intro of new designers (only print readers)**
Comparison between the two types of print readers

![Comparison between the two kinds of print readers](image)

Figure Y: Comparison between the print (reading both) and print (only print readers)