Consumer Magazines in Flux: An investigation of internet adoption by women's fashion and beauty magazines in the United Kingdom.

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Summary

With the internet entering its teen years, the repercussions of this new media on the mass media industry has been enormous. The consumer magazine industry has also been subject to a number of changes as the internet gains momentum as a 'mass' media. Industry experts are now emphasizing the need for a consumer magazine to supplement the print magazine with a digital website. This is of course not to say that every print magazine should have a website but given an appropriate audience, monetary resources and suitable product, a website can work as a supplement to the core business both in terms of additional revenue and a strong brand image.

Given the surge in internet users across developed countries, the competition for users is enormous. Thus, magazine websites that would like to succeed must create a unique experience for their users that not only matches the product (print magazine) content and brand image, but also creates an interactive and enjoyable experience for today's veteran internet users. Nevertheless, little practical research exists regarding the existence of magazine websites for consumer magazines. Consequently, this study analyzed how print based women's fashion and beauty magazines in the UK have adopted the internet. A combination of quantitative and qualitative methods was utilized for the same.

First, a content analysis was conducted on all the websites of this particular group. The results of this study indicated that 11 out of 19 magazine websites were 'functional', in that they provided content and various services to their users. The remaining websites were primarily marketing websites, where only company and product information was available. The most common features among these 11 websites included interactive content in the form of daily updated content, image galleries, blogs, and to a lesser extent video and personalization features (save stories to profile etc). 9 out of 11 websites offered community features such as message boards, polls etc. While all functional websites[1] had external- 3rd party product and internal- magazine subscription commerce,

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[1] Although 11 out of 19 websites had content and community features, a 12th website had commerce features and was thus included for the commerce category of the content analysis.

a majority offered an interactive 'shopping' experience where users could browse and 'buy'[2] items.

Second, a qualitative case study analysis was conducted on 2 pre-selected magazine websites. The results indicate two rather different strategies undertaken by the two websites (InStyle and Cosmopolitan). While InStyle magazine focused on providing a highly interactive, image and video based experience for their user, their website followed a 'broadcasting' system where the website was just another form of a one-way communication with their users. Cosmopolitan website on the other hand, focused on community features where the website served as a platform for users to interact with one another. Hence, their website enabled a two-way communication between users and to a smaller degree between the editors and users. This study thus highlights that although magazine websites in the UK utilize certain basic tools and features, the articulations of these resources are very much dependent on the magazines' focus and brand.

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[2] For 'buying' items, users were redirected to the 3rd party website. Except in the case of Red Magazine website, where there was an internal online catalogue available.

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[3] All images taken from the print editions of InStyle and Cosmopolitan magazine- December 2007 editions

1. INTRODUCTION

In a world where the number of internet users around the world has crossed 1.1 billion[4], the potential reach and impact of this media is indeed revolutionary. Mass media corporations which have and still dominate almost every aspect of mass communication have also been strongly influenced by the near global acceptance of the internet as a vehicle for mass communication. The consumer magazine industry which has largely been associated with the print media has been slow to capitalize on this new media, but an increasing number of publications around the world are acknowledging the need for integrating the print with the internet media as part of their primary business strategy.

Recent research has shown that the power and reach of the traditional print publications is slowly becoming diluted in contrast to the hey-days of the 1980's and early 90's as younger audiences flock to the internet (Dominick, 2006; Reeves, 2007; Vivian, 2006 and Zarwan, 2006). As advertising revenue is static in the print media and rising rapidly in the internet media, it makes increasing business sense for print publications to expand their revenue source through an expansion into the web.

In the early days of the internet, the number of users far outnumbered the number of websites. In those days, creating a website was highly limited to those with technical knowledge; hence a static website which was not that user-friendly was a sufficient web-presence for most companies. With the move into what has been widely called the Web 2.0 era (Christopher, 2007c & Dearstyne, 2007), there has been an incremental shift of control from the traditional content producers to the content users. With the vast increase in the number of websites whereby a media user can gain access to information, the competition for gaining audience is extremely high. Naturally, the coming of age of the internet has had a huge impact on the closely knit conglomeration based mass media industry. Hence, traditional media producers must now adapt their products which were previously used in a 'push' framework, where content could largely be pushed to their users, to a 'pull' framework where content must pull users. In the traditional mass

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[4] Internet World Statistics, 2007, http://www.internetworldstats.com/stats.htm, Retrieved, August 26th, 2007.

communication based 'push' framework, information was largely communicated from a traditional few to a mass audience, the sender was seen as pushing the information to the media user. In contrast, the new internet based mass communication 'pull' framework suggests that the power lies in the hands of the media user who 'pulls' information, hence it is the user who decides when and how he would like to access the information (Dominick, 2006).

While there is no doubt that the print media is in no immediate threat of a demise (Reeves, 2007; Zarwan, 2007); publications are increasing expanding their brand presence and revenue base by including a forceful web-presence. These magazine publications use their web-presence to both draw new users via a strong web presence while at the same time, spread their revenue basis through earning money via the placement of advertisements on their website. Nevertheless, competition is fierce on the internet not only from their traditional competitors, .i.e. other magazine publications, but also 'web-only' publications[5] and weblogs. Publications that are interested in making their web presence a strong reflection of their brand strength, must take into account attributes that come into play when moving into this dynamic new Web 2.0 era. While certain magazine websites are more static and do not offer any facilities to their readers, their websites can hence be seen as only as a brand presence in the new media. Other websites are increasingly making their website an active front for their brand presence. These more active websites use a variety of features, engaging content etc to enhance the user experience and hence see their website as an extension of the primary business into a new media.

The phenomenon of magazine publications moving onto the internet media is fascinating and has not as yet been thoroughly analyzed by academics. An insight into the presence of magazine websites would indeed be beneficial, as research indicates that the importance of the internet for the mass media industry will continue to dramatically grow across the world in the coming years.

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[5] Web only publications are defined as web-based publications

Problem Formulation

Research from industry and academia indicate that magazines are indeed extending their hold into the internet media. Nonetheless, a thorough review of contemporary research indicates a lack of theory and research in the current practices within this relatively new paradigm. On the one hand, there appears to be a lack of scholarly work in this paradigm in many countries including the United Kingdom. On the other hand, as the internet and usage-patterns have greatly changed in the past two years, much of the research that has been conducted is already outdated. Given the rate of evolution of this media, it could be posited that much of the research conducted three years and earlier has already become redundant.

There have been some recent studies done on the correlation of website provision with demand for print magazines (Kaiser, 2002; Kaiser & Kongsted, 2005 and Simon & Kadiyali, 2006). While Kaiser's work on the German market indicated that the presence of a website significantly increases circulation rates of the print magazine. On the other hand, research from Simon and Kadiyali (2006) in the US market indicates that when magazine websites offer duplicate articles from their print version on their website for free, the circulation rates decline. Nevertheless they posit that the negative effects on circulation are largely diminished if duplicate content is not offered. A recent survey on publishing executives across the globe indicates that publishers across the globe see websites as a long term investment where the website would ultimately draw substantial revenue independently (Consterdine, 2005). Similarly, Simon and Kadiyali (2006) also conclude that publishers perceive the long-term benefits of a website to override the potential short-term losses. Kaiser (2006) further elaborates that companion websites may have 3 positive outcomes. First, internet users and advertisers may become aware of the quality print magazine. Second, the additional services provided by the website may increase brand loyalty towards the magazine. And third, the website may attract new print subscribers. Hence, research suggests that websites that do offer original and engaging content are a substantial addition to magazines.

While there have been a few studies (Gerpott & Wanke, 2004; Wurff, 2005) on the actual websites, the data for these studies were all collected in 2002 or earlier and the relevance of their findings in the current internet environment are somewhat questionable. These studies will be discussed in detail in section 4.3 in Chapter 4. The most recent study on the magazine websites focused on the US market and focused primarily on the different navigation and interactivity tools available to the media user (The Bivings Group, 2006), however an analysis on the actual content was missing. It is believed that an analysis of the actual website is vital in order to understand to what extent magazines have adopted the internet medium. It is only by looking at the content of the website itself, can one truly understand how print magazines actually use the internet media.

The goal of this thesis is to understand the nature of internet offerings of a specific sub-set of consumer magazines in the UK. The United Kingdom was specifically selected as an ideal candidate for research into this paradigm, particularly as there has been no recent study on the adoption of internet by consumer magazines in the UK. A pilot study (see chapter 5- Methodology) was also conducted to validate this selection.

The analysis was than conducted on a sub-set of consumer magazines in the UK, .i.e. women's fashion and beauty magazines. This subset was selected as it is not only a popular and highly circulated genre of magazines, but it is also a relatively 'focused' genre which makes cross- magazine analysis more viable. Furthermore, the researcher's unfamiliarity with this genre of magazines would make an analysis of the same more 'objective' as the researcher would be forced to see things in their context and hence avoid prejudices or pre-conceived notions (See chapter 5- Methodology).

This thesis attempts to understand this particular paradigm of internet adoption by a sub-set of magazines by first gaining a theoretical understanding of basic concepts which will later form the basis of two primary studies. Hence, the research question developed for this paper is "*How have print based women's fashion and beauty magazines in the UK adopted a new mass communication media such as the internet?*". This research question has been further split into 2 sub-questions, each of which addresses an empirical study. The first empirical study will address the research question "*What tools and features are*

magazine websites utilizing to communicate and interact with their readers?" and consists of a content analysis used to analyze the structure and facilities of the websites. Hence, the goal of this study is to first see whether magazines have 'functional' websites (websites that offer content to their reader) and than analyze these functional websites to see what facilities and tools are offered to their readers. It is believed that this content analysis of websites would provide an overview of the field, and thus create a wider picture of the different areas these websites lay emphasis on in their online ventures.

The second empirical study will address the question "*How are functional magazine websites using the previously discussed features and tools for enriching user experience*" The goal of this study is to understand the particular context of 2 magazines and see how these two magazines have particularly adapted their magazine content to the internet media. This case study analysis will consist of a comparison of the print and online of 2 magazines along with an in-depth analysis of the website features. While it is apparent that the expectations and gratifications users get by reading the same content is different across different media, the internet media is not to be understood as a replacement for the print but rather as a brand extension into a new media (Reeves, 2007 and Zarwan, 2007). By making a qualitative comparison of the same magazine across two media, it is believed that one can gain an understanding on differences in the content the publication is promoting across the two media. Furthermore, the in-depth analysis of the website itself will highlight how the particular website actually uses the different tools identified in the first content analysis. It is believed that the theoretical overview, the pilot study along with the two empirical studies will provide an in-depth understanding of this relatively new and under-studied paradigm.

At this point it should be clarified that it is the goal of the paper to understand **how** consumer magazines in the UK are adapting to the internet media. Contemporary research has shown that an online strategy is not always feasible and is perhaps best suited only to magazines that have a higher circulation and higher profits (Wurff, 2005). Hence, the empirical studies of this paper will analyze all magazines of this rather popular women's fashion and beauty magazine genre. Furthermore, it is not the goal of this thesis to provide a best case practice of what content and features should be present

in the magazine but rather to understand the issue of how magazines in the UK are currently adapting to the media. Hence, this thesis serves as an analysis of how far the magazines in the UK have come in integrating this media into their business strategy.

The objective of this thesis is to gain a deeper understanding of the internet offerings of consumer magazines in the UK. The resultant research question that has been formulated for this purpose is: "*How have print based women's fashion and beauty magazines in the UK adopted a new communication media such as the internet?*" In order to answer this research question two sub-questions have been formulated

1. "*What tools and features are magazine websites utilizing to communicate and interact with their readers?*".

2. "*How are functional magazine websites using the previously discussed features and tools for enriching user experience?*"

Research Design

This section will provide an outline of the research design of the paper. A research design is the overall map or blue print that guides the researcher in the scientific investigation of a given topic (Yin, 2003). Hence, this section will outline the role of the problem formulation, the literature, the methodology for the empirical study and the logic and basis of the interpretation of the results of the study.

The goal of the research question mentioned above is to shed light on how consumer magazines in the United Kingdom are addressing the internet media. In order to answer this research question, a theoretical understanding of key concepts is required. For this purpose, both quantitative and qualitative secondary data in the form of journals, textbooks, newspaper articles and industry reports will be utilized.

Following the theoretical discussion of the problem (see section literature review in this chapter), a two-fold empirical study will be conducted. When addressing such a contemporary phenomenon that is till date not well documented, it is deemed necessary to understand and explore the phenomenon from a multi-dimensional perspective While the focus of this thesis is to analyze the given phenomenon with a focus on qualitative methods (.i.e case study analysis), it is believed that a quantitative mapping of the current situation through a content analysis is vital in order to understand the relevance and context of the new paradigm. Hence, it is deemed necessary to approach the problem both from a quantitative perspective in order to map the phenomenon and from a qualitative perspective to gain a deeper understanding of the phenomenon. The successful combination of the two methods has also been well documented in literature (Jensen, 2002). Facilitation as a form of combining the two methods allows researchers to treat quantitative and qualitative methods as separate stages of a research sequence. "A mapping… can facilitate subsequent in-depth analysis of the interpretive categories.." (Jensen, 2002, p.272). The specific research methods for the two primary quantitative and qualitative studies will be further analyzed in chapter 5.

Scientific Approach

Scientifically, this paper will answer the research question through a hermeneutical approach to conducting social scientific research. Jensen (2002) argues that all social research is in fact "a hermeneutic, and doubly hermeneutic activity, interpreting the interpretation of others" (p.22). In other words, hermeneutics or the study of text interpretation is seen to be relevant when analyzing both theories and research findings of other scholars and of course when conducting research first hand on any form of data. Through applying hermeneutical philosophy to research one can gain a critical understanding of a text in its original context. This focus on contextual understanding helps a researcher attain "a valid and common understanding of the meaning of a text" in a given context (Kvale, 1996, p. 46). Thus, this approach is particularly useful for research in an area that is comparatively new as it encourages a researcher to develop context focused knowledge and academic insight within the new paradigm.

While there currently exists no singular theory of hermeneutics, the primary ideas of hermeneutical theory will be discussed. It should be clarified that it is not the goal of this section to delve into the history and development of hermeneutics but rather to reflect on the tenets of modern day hermeneutic philosophy and than see how it influences the social scientific method of this paper.

The origin of hermeneutics was to determine the meanings of religious texts and to understand it in the context of life. Over time, hermeneutics has been increasingly used as the social scientific method for all forms of textual interpretation (Arnold & Fischer, 1994). Contemporary proponents of hermeneutical theory believe that the goal of hermeneutic theory is to understand a text as was intended by the author of the text. In other words, the reader of the text should be able to "re-experience, re-cognize and re-think…what the other originally thought or felt" (Arnold & Fischer, 1994, p.56). Nonetheless, proponents of the theory do strongly stress that any form of humanistic research is always value laden as it is always subject to interpretation. Hence, it must be acknowledged that any interpretation of text is neither absolutely final nor correct as multiple interpretations are always possible (Arnold & Fischer, 1994).

An important concept highlighted in hermeneutic philosophy is the concept of pre understanding (Arnold & Fischer, 1994). Pre-understanding or prejudice is a term which

denotes that even before interaction and interpretation with a given text, people have subconscious meanings attributed to the themes in the text that is based on common history, traditions, myths etc. Nevertheless, these forms of prejudices are indeed inevitable and by following a correct hermeneutical process, one must acknowledge these prejudices as a starting point of interpretation and than further proceed. The ultimate goal is to come to a complete understanding of the text free of all contradictions which may in turn change the initial prejudices (Arnold & Fischer, 1994). Given that this paper is about the print magazine industry entering the internet media, hermeneutical philosophy is particularly applicable. The researcher is thus forced to question basic assumptions that include the viability of a print based product entering an electronic domain. It is only by questioning such basic assumptions, can one overcome basic prejudices.

A final main concept in hermeneutic philosophy that is relevant to this thesis is the central concept of the hermeneutical Circle. The basic idea of the hermeneutical circle is that a complete understanding of a text can only be gained when one consistently understands the separate parts of the text in relation to each other and in relation to the whole (Jensen, 2002). Hence the whole process of reading is actually incremental and one must constantly re-read parts with the gained knowledge, where each re-reading adds to the ultimate meaning of the whole text. The ultimate goal is to reach an understanding that is truly complete and free of contradictions (Kvale, 1996). The hermeneutical circle is particularly useful for this research paper as there exists no single theory within this new paradigm of print magazines entering the internet media. Consequently, the researcher aims to understand and apply different branches of theory in order to build a substantial basis for the 2 empirical studies in this paper. The process of building this theoretical foundation is indeed incremental, as the researcher must constantly put together various fragments of theory from the fields of communication, the magazine industry and internet media so as to build a basic foundation that is complete and relatively free of contradictions.

Naturally, the hermeneutic philosophy can be criticized as being very subjective as interpretation seems to very much depend on the skills and knowledge of the concerned researcher. Furthermore proponents of 'critical hermeneutics' argue that the unconditional acceptance of 'pre-understandings' could actually lead to a perpetuation of

certain agenda setting interests (Arnold & Fischer, 1994). Nonetheless, a hermeneutic approach with its emphasis on reaching a complete understanding of text can be deemed an invaluable addition to any scientific endeavor which involves a large amount of textual interpretation. This particularly as it promotes a research design that allows for constant rereading and harmonization of texts that may at first even seem contradictory in nature.

The hermeneutical approach as social scientific methodology is extremely appropriate to this paper for various reasons. First and foremost, a strong hermeneutical method should be considered a part of any good scientific endeavor as it encourages the researcher to be constantly critical and reflective. With its emphasis on the true understanding of text, irregardless of its form, it is particularly relevant to this thesis where a great deal of previous scholarly work along with primary research data text must be interpreted. The need for a thorough knowledge regarding the theme of the topic through literature review is also considered vital for a hermeneutical approach (Kvale, 1996). Given the research topic of this paper which deals with the relatively new paradigm of internet endeavors of consumer magazines, a hermeneutic approach is considered vital for an understanding of the various facets of this phenomenon. Furthermore, it must be acknowledged that while the researcher of this thesis brings subjective values in the process of interpretation, the hermeneutic method acknowledges this as a part of any scientific process. The key is to be critically aware of these prejudices and through a spiral process, re-examine the texts in a scientific and documented manner. In the case of this paper, while the researcher is familiar with the so called 'user' focused internet revolution, the researcher is aware of these pre-understandings and prejudices that it could bring to the paper. Hence, the researcher is very much aware that not every user is interested or engaged with interactive websites.

Finally, the hermeneutic method is seen to be conducive towards qualitative empirical methodologies (Jensen, 2002). While the focus of this thesis is to better understand the fore-mentioned paradigm through a hermeneutic influenced literature analysis and qualitative empirical methods, the thesis will also include a quantitative content analysis while mapping out current practices of magazines online. This form of convergent

methodologies has been increasingly seen in consumer research where "positivist, interpretive, critical and hermeneutic narratives can be sustained simultaneously" (Arnold & Fischer, 1994, p. 66).

Methodology for Literature Review

This section will detail the methodology for the literature review, .i.e. Chapters 2, 3 and 4. Chapter 2 focuses on the role of communication in mass media and has been split into 3 sections. The first two sections which focuses on the communication process as seen through different models of mass communication has largely been guided by the works of Dominick (2006), Fiske (1991), Foulger (2004), Meyrowitz (1997), Pavlik (1998) and Vivian (2006). The third section is an analysis on how the role of the user is evolving in relation to different media. It is believed that theoretical background on the communication process across different media would provide an understanding of how communication is different in the internet media as compared to the print media.

Chapter 3 provides an overview of the consumer magazine industry and its trends. The goal of this chapter is to provide an overview of how the magazine industry works and current global trends affecting the industry. Theoretical background on the magazine industry has been primarily based on the books by Dominick (2006) and Vivian (2006). The two authors were primarily chosen as they both have written comprehensive books on the dynamics of the media industry. The chapter was further supplemented by data from the Magazine Publishers of America (MPA) (2007), Project for excellence in Journalism (2006) and resources from the website of the Periodical Publishers Association [6] which is the organization for magazine and professional media publishers in the UK. Furthermore, insights from various newspaper articles from The Guardian, The Independent were also used to build an overview of current industry trends. These industry reports and newspaper articles were selected as they provided a much needed industry perspective on the issue.

The last chapter on the theoretical review focuses on the internet and the consumer magazine. The chapter is guided by academic work from Barsh et al. (1999), Christopher (2007a, 2007b & 2007c), Dearstyne (2007) and Zarwan (2007). This chapter which

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[6] Periodical Publishers Association, http://www.ppa.co.uk/ Retrieved, October 8th, 2007.

includes an overview of contemporary studies in this paradigm is based on research conducted on the topic from across the world. The particular studies were selected as they were the most recent on the topic and provided an overview of research being done around the world. It is believed that literature review on the interplay of the internet and the consumer magazine website would result in a blue print that would form the basis of the first empirical study.

The literature selection has followed four main strategies. First, broad literature scans on the selected topic were done on Aalborg University Library search engines and on Google scholar. Second, literature searches were conducted on relevant journal databases. Third, the references of current literature were further scanned to find new relevant papers. And finally, news databases were searched to find industry related articles and trends. These strategies allow for data to be found within the topic related networks as well as through a source specific procedure. Although much of the literature found is either US or Europe based, this is not seen as detrimental factor as the empirical studies in the thesis focus on the UK magazine industry.

Structure of the Thesis

Chapter 1 of the thesis is the introduction (current chapter). Here, a general introduction to the field will be made, followed by an overview of the problem formulation, the research design, the overall methodology of the paper, the methodology for the literature review and finally the structure of the thesis.

Chapter 2 presents an overview of the mass communication process. First, an overview of the mass communication process as seen in different models is provided, followed by an analysis of the role of the media user across different media.

Chapter 3 presents an overview of the consumer magazine industry. The workings of the industry and current trends are discussed.

Chapter 4 provides an overview on web-based communication. Here different elements of magazine websites are discussed.

Chapter 5 presents an overview of the methodologies for the two consequent empirical studies.

Chapter 6 presents the analysis and results of the first empirical study.

Chapter 7 presents the analysis and results of the second empirical study.

Chapter 8 is the conclusion chapter where the results of the study are discussed in light of the previous theoretical discussions and research questions.

2. THE ROLE OF COMMUNICATION IN MASS MEDIA

The goal of the chapter is to provide an overview of the communication process, with a focus on the differences between traditional and internet mass media. It is believed that theoretical background on the communication process and the role of the user across different media would be beneficial in order to understand the structure and competencies of the communication process in traditional (.i.e. print) as opposed to the internet media.

Communication is one of the basic activities that is absolutely essential for the socialization and well being of humans in a given society. At the very basic level, any communication process can be said to involve at least three basic features: the sender or the 'source', the message that is being communicated and the receiver or the 'referent' (Fiske, 1991). Initial models of communication such as Shannon and Weaver's linear model of communication (Beck, 2001, Fiske, 1991; Foulger, 2004) depict communication as a linear, one-way process where the receiver is a passive subject merely absorbing information that is 'pushed' by the information source. This model suggests that information flow is in a unidirectional flow and occurs directly or in real time between the source and destination. In reality, content is almost never directly 'absorbed' by the receiver; in the case of mass media, the receiver can choose to change channels or simply switch off or ignore the content. Furthermore, the message is often stored and there is significant lag time between when content is produced and when it is received. Further developments of this model focus on the role of the receivers and the possibility of feedback which makes the message transmission more efficient (Holmes, 2005). Some of these developments go so far as to disregard the role of the source and the receiver and replace both of their roles with generic 'communicators' who undertake both functions (Foulger, 2004). Naturally these models are not applicable to mass media contexts and are largely conceived to illustrate interpersonal communication.

While the previous Shannon and Weaver Communication model has highlighted key elements of the communication process, these elements often differ based on the communication setting. The communication process of face to face communication is

indeed very different from mass communication. Dominick (2006) highlights 3 major communication settings which in turn influence the communication process and the people involved. Particular emphasis will be paid on the 3rd communication setting 'Mass communication' as this will be the subject of empirical enquiry in this paper.

1. Interpersonal Communication

As the name suggests, this form of communication occurs directly and without the means of mechanical devices (E.g. Face to face communication). Here the information source encodes thoughts into speech and gestures which is received by the destination.

2. Machine assisted interpersonal communication

Here communication occurs with the aid of machines and may be sent to single or multiple receivers. Email, telephones are all forms of this communication setting.

3. Mass communication

Traditionally, mass communication occurs when messages are sent from an individual or an organization (with the aid of mechanical devices) to large audiences (Foulger, 2002). Mass communication was often the result of multiple 'sources' and complex 'encoding' procedures in formal organizations leading to the transmission of public messages. Hence formal organizations such as broadcasting companies or magazine houses have a number of people working in the production department who would collect information from various sources and put it together for a news broadcast or print magazine edition. The receivers in mass communication are often seen as a mass homogenous 'audience' and can be spread over a large geographical area. Feedback is often limited and much delayed because of the complex structure of mass media organizations. Nonetheless, with the advance of new technological devices, the lines between interpersonal and mass communication are increasing becoming blurred. New web technology in the 21st century has made it extremely easy for a single layman to potentially communicate to masses via online social media such as blogs[7], websites or even via mass email chains.

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[7] Blogs is the abbreviated form of weblogs which are online personal journals which accommodate features such as comments and hyperlinks (Fischer, 2006)

Hence, mass communication which was once the forte of media institutions, has increasingly come within the reach of the average person.

Mass media can be understood as the combination of the technology (print, electronic etc) as well as the institutions (publishing houses etc) that use these technologies for communicating to a large audience. The importance of mass media in an information and communication based society is undeniable. An important factor is the very omnipresence of media in every facet of all modern societies. Mass media also forms the basis of a large percentage of all the information we receive as we go about our daily chores, consumer patterns and in how we seek entertainment. Furthermore, as Vivian (2006) argues, mass media has an important role in how it "bind(s) people into communities, or even into nations" (p.2). The influence of mass media on culture is however a complete discipline by itself and will not be dealt with in this paper.

Traditional media organizations due to their very pervasiveness have a large impact on the creation of public opinion (Platon & Deuze, 2003). Furthermore, as formal media organizations must filter what information is actually sent out to the audiences, it acts as a gatekeeper and an intermediary source between the information that exists and that what reaches the public. While the editor is largely associated with the gate-keeper, Foulger (2002) identifies various other intermediary roles that have a large impact on the content, context and the time-frame in which audiences can access information. Nevertheless, the roles of these traditional gatekeepers are becomingly increasingly challenged with the rise of the internet. On the one hand, new web technologies in the internet have made it possible for organizations to provide 'unique' messages to media users, hence personalization of content is becoming increasingly possible via the interactive nature of the internet. Thus, users of mass media websites can increasingly personalize and filter through the content as per their wants and needs[8]. On the other hand, new web technologies such as blogs have become increasingly popular as platform for the average media user to potentially broadcast to a mass audience. It can thus be argued that new web technologies both allow users to personalize the content they receive and at the same

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[8] Amazon.com is a good example of website personalization. Once a user registers a profile, the website will tailor website content/advertisements and promote those products based on the purchasing history and interests of the user.

time allow users to bypass the traditional gatekeepers to seek information from other users. The next sections will continue with some of the key models of mass communication and a discussion of the role of the user in different media.
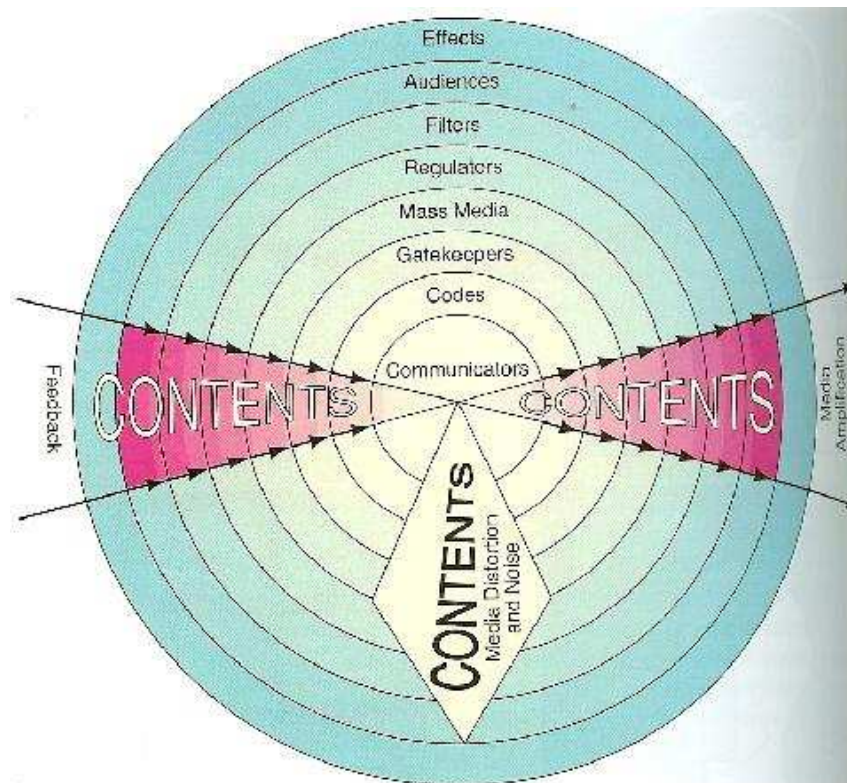
Models of Mass Communication

The previous section has suggested that even mass communication differs across different media such as the internet and traditional media (E.g. print media). Hence, the theoretical conception of the 'receiver' or user in mass media has also dramatically evolved over the years. This section will provide an overview of 2 models of mass communication that will further illuminate the process of traditional mass communication and internet mass communication.

Early models of mass communication such as the Hypodermic needle theory saw the audience as uniform, passive listeners simply absorbing information sent out through the mass media. Recent models on mass media such as the Gate-keeper model elaborates that the intermediary body such as editors, censors etc have a large role to play in determining the actual messages that are broadcasted to the public (Foulger, 2004). As discussed in the previous section, these gate keepers select a small amount from the vast information that exists in the environment, transform them into messages that are finally broadcasted through the mass media. Mass media organizations have a complex procedure for selecting and presenting information and the more complex the organization, the more gatekeepers the information finally passes through (Dominick, 2006). Furthermore, the selection process by the gatekeeper is obviously multi-dimensional as other factors include the current social and geographical environments, the policies of the organization where the gatekeeper works and of course the pressure and constraints of the media itself whereby the information will be broadcast to the general public.

Taking into account the above mentioned factors, Bohn's concentric circle model from 1974 is one of the most complete models of mass communication that sees communication as a circular process as opposed to a linear process (See Figure 1 below) (Vivian, 2006). In this model, a series of concentric circles depict the process wherein the inner most circle is the encoding source and one of the outermost, the receiving audience

and in between the various elements important to mass communication. The model can be understood as a pebble being dropped in a pond and the various rippling effects, the barriers that the message goes through before finally reaching the audience.

Chapter 2. Figure 1.

Concentric Circle Model

Note. From *The Media of Mass Communication* (8th ed.) (p.364), by J. Vivian, 2006, Boston: Pearson.

As illustrated in the diagram above, content flows outwards from the innermost circle of communicators to the audience, while content simultaneously flows inwards via feedback from the audience. Furthermore, the various concentric circles, which are 'ripples' or noise that influence and distort the original content represent gate-keepers, mass media, regulators etc. This rippling effect created by the various barriers often results in a large distortion to the actual message that was being sent out in the first place. Although this is a much simplified version of what actually occurs in reality but is an extremely useful model that accounts for various elements of the mass communication process including

feedback, media amplification (whereby a message reaches a large audience), noise and distortion.

Most recently, an increasing number of academics are focusing their attention on the rise of the internet as a mass communication media. As discussed earlier, the internet allows the average media user to potentially broadcast to a massive audience. With recent advances, even an average layman can create a website or a blog and thus avoid the technicalities and hassles associated with traditional broadcasting mediums. Subsequently, it could be argued that with the rise of the internet, many of the previous 'barriers' can be overcome such that the source could directly broadcast content to an audience. Hence, the internet has the advantage of becoming a 'user' friendly yet mass media. The internet media is relatively complex as it allows for new configurations of communication and shows the intricate link between interpersonal and mass communication (Morris, 1996). This new media has elevated the role of the users to a new high and many proponents of this cybernetic form of communication describe the role of internet as liberating the user. Holmes (2005) argues that proponents of the 'new media' form particularly focus on the liberating aspect of the media:

"In providing an alternative to the homogenizing structure of the broadcast communication, the Internet is said to offer almost unlimited democratic freedom to track down information, to correspond with thousands of other enfranchised individuals and spontaneously form virtual communities which would not otherwise be possible"
 (Homes, 2005, p.9)

Dominick (2006) has developed a working model of the role of internet in mass communication. (See Figure. 2 below) The model accounts for four major levels of communication that take place in this media. There is the one source communicating with one receiver (email or instant messaging), one source to many receivers (a mass media website or blog), a few communicating to few (chatroom) and many communicating to many (Ebay). The varied levels of communication highlight the various opportunities the internet offers for communication, from a more interpersonal to a 'mass' communication.

Chapter 2. Figure 2.

Internet Mass Communication model
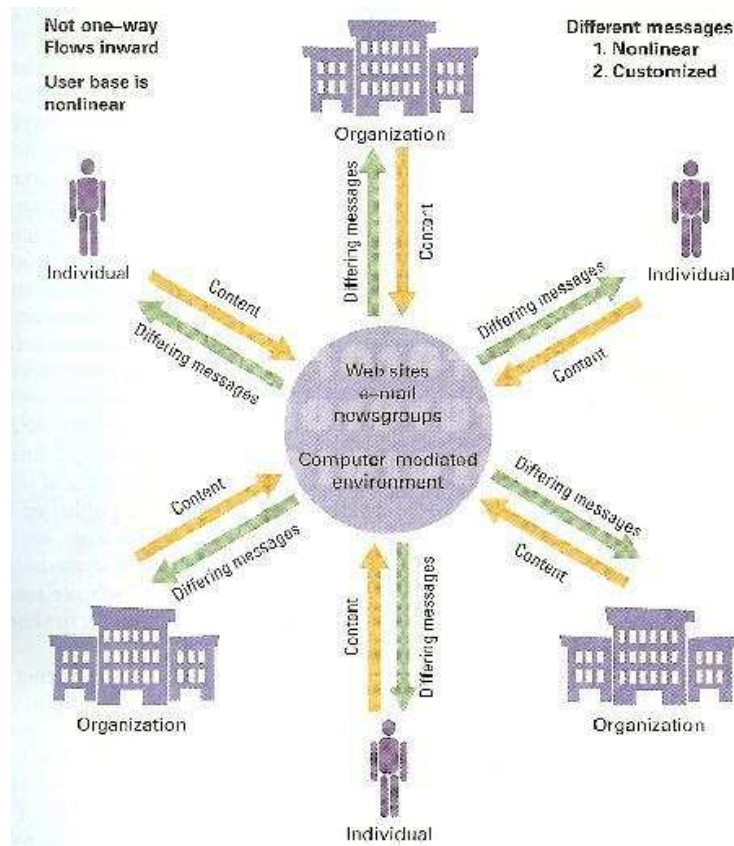
The figure above illustrates the various features of internet communication. First, as seen in the above diagram, one can see that it is both the organization and the individual that is sending out content. Hence, the communication content is not subject to hegemony as in traditional broadcasting media (Holmes, 2005). When content is provided by organizations, the content is subject to the many gatekeepers as highlighted in the previous model. However, when content is directly provided by individuals, there is no gate- keeping process involved, hence the message can potentially be broadcast in its 'true to form' direct to the public. The very opportunity for the average individual to broadcast signals a departure from traditional vehicles of mass media. Furthermore, it can be argued that the nature of producer/creator and receiver has further been intertwined through the fact that certain mass media websites such as bbc.co.uk allow their users to

actually add comments on the official articles on the website. This commenting feature has indeed taken the producer-receiver relationship to another level as this allows for an intensive public dialogue to take place between the two. Nevertheless, it should be noted that many news websites moderate user comments and in this fashion these news websites are largely able to even control which comments are allowed there. Hence, the moderator of websites often takes on the traditional 'gate-keeper' role.

Second, information flow does not occur through a one-way process. As depicted in the model above, communication flows 'inwards' rather than in a left to right manner where media users do not have much control over the process (Dominick, 2006). Here, the user is the one that completely initiates the process and has much more control over when and what he/she would like to see or hear. Rather than following the schedule of the broadcast or print organization, people can read or view or listen to news and content completely as per their desire. The content is thus available in the websites, it is placed there 'inwards', and it is the user who is in control and selects when or whether he/she would like to see it. This of course can be contrasted to 'television broadcasts' where the mass communicator initiates the process and the user must tune in or purchase the magazine publication at a given time.

Third, as seen in the model above, the messages that are sent out to each individual by organizations are not always identical. Many websites offer facilities to enhance the user experience, hence once you become a member, you can customize the information you would like to see on the front page of their website. They allow users to customize what kind of news, weather and business reports etc, they would like to receive when they enter the homepage of the portal. In this sense, when available, users can choose what they want to see in the website. Hence, it can be argued that here the power of the user is greatly enhanced as information sources must 'pull' its audience (Dominick, 2006). In contrast, in traditional mass communication, a uniform message is 'broadcasted' to an audience where the users have much less choice in what they would like to see within that broadcast.

Fourth, another major difference in this media is the shift from information being distributed from a linear sequence to a 'hypertext' (Dominick, 2006; Holmes, 2005; Pavlik, 1998 and Vivian, 2006). Thus, websites often offer no single trajectory that users

must follow but rather a multitude of options that increase user choice. Hypertexts are a form of presenting information such that you can skip from one source to another based on your convenience. Hence, while reading something on a certain website if particular words are hyperlinked, you can immediately redirect yourself to the web page linked to the hyperlinked word. The internet as a mass communication model is thus seen as a more democratic form of mass media communication where users play an active role by negotiating and individually selecting their path in collecting information.

Finally, the model accounts for the fact that individuals and organizations are linked to one another via a computer mediated environment (Dominick, 2006). Hence, buyers can interact with sellers, media companies can put out content to attract media users, and people can interact with one another via online communities, .i.e. social networks. Furthermore, even media organizations can offer facilities on their websites that increase a feeling of shared space and community through features like a message board, chat etc. This model projects the internet as a more democratic method of communication where it is as much the effort by an individual as it is by organizations that results in online interaction and communication.

Nevertheless, as discussed above, certain aspects of the model can of course be criticized. While there is no doubt that the internet offers the user an opportunity to perhaps exercise their own choices as a consumer, certain rules come into play. When the website is owned by a mass media organization, no matter what choices the users make within it, the outer limits are always predefined by the website itself. Given the continued persistence and growth of websites owned by media corporations, the importance of the gatekeeper model should be well understood even in this more 'democratic' media. Furthermore, one should always bear in mind that the role of the internet as a mass media is indeed culturally determined, as the usage and penetration of the same greatly differs from culture to culture. The view that the internet is already a 'global force' should be with treated some trepidation. This model also presupposes the role of consistently active and engaged consumers that is often not a reality. This point will be further discussed in the next section.

A last point that needs to be considered here is the gratifications users get out of the internet as compared to other media. The uses and gratification perspective suggests that individuals are both purposive and active, and they select and use media based on their individual needs and motivations (Flanagin & Metzger, 2001 and Stafford, Stafford & Schkade, 2004). These motivations can range from getting information, being entertained, interacting with others etc. Mass communication via print and television media is traditionally associated with information retrieval and entertainment while interpersonal communication channels including the telephone is used for social bonding/conversation etc. Flanagin and Metzger (2001) argue that the internet is indeed multi-dimensional and fulfill needs in novel ways. Their research indicated that the internet primarily fulfills both information retrieval and a 'social' function. It appears that when the internet was in its infantile stages, it was not a widely used or familiar tool that could be used to fulfill such needs. With people gaining increasing familiarity with the internet, they are now increasingly integrating internet based communication into their daily routine where it can potentially serve to fulfill both information retrieval (website browsing etc) and social needs (interpersonal: email, chat and community: social networking, message boards etc). Thus, these needs which were primarily within the domain of broadcasting media such as the television and interpersonal communication devices such as the telephone are now slowly being fulfilled via the internet. This uses and gratification perspective however presupposes an internet active population and is hence only applicable for that particular segment of the population.

Changing Nature of the User in Mass Media

One of the most useful ways of understanding the role of users as they have evolved in mass media theory is through the media age thesis. In the late 1990's and early 2000's the popularity of the internet led to increasing scrutiny being paid to the role of this new media in communication theory. In particular one could see the rise of a 'new media age' thesis where individuality enabled by the internet media played a pivotal role in contrast to the previous media age epitomized through the mass broadcasting nature of media (Holmes, 2005). These new media age theorists saw the rise of the internet media in the

new media age as a revolution against the previous more hegemonic style of mass communication epitomized through television broadcasting.

"the internet is redemptive in the way it is said to liberate the individual from centralized apparatuses of information, be they state- or corporate-controlled, as exemplified of the television" (Holmes, 2005, p. 9).

One could hence see historical distinctions between the two media ages where the first media age symbolized the broadcasting media for transmitting messages to the media users (Holmes, 2005). Here the broadcast media is seen as a centralized, one-way mechanism which could potentially be used as a form of determining cultural hegemony. Hence, it was posited that media users tended to look at the images broadcasted as a means for acquiring a collective identity. Furthermore, this form of media was seen to deny interactivity between users and to see them as a collective mass. In contrast, the new media age theorists see the internet as a redeeming media which promotes interaction and individualism among media users (Holmes, 2005). Here the media enables a two way communication that is more democratic, promotes individual choice and inter-connectivity. Furthermore, new age theorists posit that internet and interactive technologies will in due time completely usurp the reach and power of the broadcast media. This historical distinction between the two media ages almost invariably sees the first media age as the dark ages of communication while herald the second media age as liberating.

Nevertheless, the new media age thesis can be criticized as oversimplifications of both media as the distinction between the two is highly relative. On the one hand, while there is no doubt that the broadcasting media is largely controlled by a few conglomerates, independent broadcasting has coexisted for a long period of time. Furthermore, while there is no doubt regarding the rapid take up rate of internet technologies, this does indicate a direct link to the rapid abandonment of the other media. Holmes (2005) also argues that the two media ages are highly interlinked in various ways. Both the types of media are highly interdependent, hence broadcasting as method to transmit data from a central apparatus, does appear to a great degree on the internet media. Examples of this would include video broadcasting of live programs via internet channels along with mass distribution of content and information via a few popular websites. Hence, popular

websites which are owned by the same organizations that own other 'broadcasting' products in media such as the television, in turn 'broadcast' similar content in this new media. Similarly, the new media age thesis simplifies and reduces the broadcasting genre to a complete hegemony where people do not have any right or control over the content that is produced in contrast to a democratic and interactive internet media. The growing popularity of the 'reality' show genre is just a small example of a genre where the audience is more in control of the content. This rather interactive genre where the audience is both the participant and often the 'judge' of the outcome reflects the 'interactive' nature of modern television programming. It appears that while the two media ages do in fact differ in their structure and media usage, there is considerable overlap in their content, particularly, when the internet is used as form of mass communication.

Nonetheless, leaving aside the efforts at historically distinguishing between the two media, perhaps one of the greatest' quality of the internet as a media is its versatility and scope in transmitting messages in various configurations. On the one hand, it can be used for communication at a more interpersonal level, .i.e. emails, instant messaging etc. On the other hand, this media has the potential to also broadcast material to larger groups of people, .i.e. via websites, blogs etc. It is these two qualities of the internet which perhaps restore confidence in the central role of the user as potentially being the producer, distributor and consumer. Nevertheless, it is perhaps this very 'independence' of the media user that perhaps acts as an agent of potential demise for the mass media industry. While the industry survives on mass distribution rates which in turn leads to higher advertising revenue from the advertisers, the fragmentary nature of the internet precludes the possibility of a true 'mass' audience as permitted by traditional media such as the television and print magazines. The media users in the internet does appear to have greater control over what content they access while this is largely pre-determined in the broadcast genre. Nevertheless, one must approach with caution the current boom on user participation on the internet. A recent study conducted by Jones and Rafaeli (2004) suggests that when users are overloaded with information, there is an observable impact on the online participation discourse. On the one hand, when there is an overloading of

mass interaction, active participation goes down, on the other hand their responses tend to become simpler. These results suggest that the very increase of online interaction possibilities may lead to its own demise and although the internet may offer various opportunities for interaction, its own success could well result in its failure. Holmes (2005) suggests that on the internet, it is ultimately only a few central sources that are actually influential in that they reduce complexity and help users make judgments.

This theoretical discussion suggests that mass communication on the internet and traditional media seem rather similar. Nonetheless, the internet appears to allow interactive communication to a greater extent than traditional mass media. Given the intuitively interactive nature of the internet, even traditional media companies that use the internet for broadcasting messages can use certain aspects of this media to their advantage. While broadcasting based traditional media is primarily used for disseminating content, internet mass media can be used for the dissemination of content while maintaining an interpersonal interaction with users (personalization, community features etc). Thus, media companies that would like to extend their company into the internet media should be able to take advantages that this new media present. The challenge, of course, is to create a niche and ensure that one uses the advantages of the internet media in the best possible way for the website content.

The next chapter will continue with theoretical background on a specific form of mass media: the magazine industry.

3. THE CONSUMER MAGAZINE INDUSTRY- ISSUES AND TRENDS

The focus of this chapter is on the consumer magazine industry and it has been split into 3 sections. First, an overview of the magazine industry will be provided. Second, current economic trends in the industry will be analyzed with a focus on English speaking developed countries (United Kingdom and United States). Third, there will be a discussion of the industry with regard to digital trends and the internet. The goal of this chapter is to provide an overview of the industry itself and the direction it may take in the future as per academics and industry experts. It is by analyzing current issues and trends influencing this industry that the researcher can better understand the context of how the internet and digital revolution will come into play for this industry.

Consumer Magazine Industry- Issues

Mass media can be categorized into three main categories based on their technology: electronic, print and photographic. The primary institutions for each media are as follows: print- books, magazines and newspapers; electronic- television, radio, sound recording and the web; and photographic- movies (Dominick, 2006; Vivian 2006). The messages these various forms of media carry range from purely frivolous entertainment to hard-hitting news and facts to manipulative and persuasive commercial messages. The focus of this thesis is on the genre of consumer magazines that carry both frivolous information, as well as practical information for their audience. The magazine industry has been particularly selected as it has not been extensively studied by academics, and it is one of the many institutions that is undergoing a transitional phase because of the strong impact of the internet on the media industry as a whole.

The magazine is currently defined as a periodical containing articles and photographs or illustrations (Dominick, 2006). The magazine industry, especially in the United States has tremendous appeal to users where about 90% of the adults read on average ten magazines per month (Vivian, 2006). In particular, magazines cater to specific needs and interests of media users and hence have carved a niche for themselves in the media world.

Magazine reading has evolved into a culture by itself where readers can sift through luxuriously printed glossy pages in their leisure or free time. Figure 1 below provides a brief timeline of the evolution of magazines.

Chapter 3. Figure 1. Media Timeline (Magazines)

Magazines

1741 Andrew Bradford printed *American Magazine,* and Benjamin Franklin printed *General Magazines,* the first magazines in the colonies.

1821 *Saturday Evening Post* was launched, ushering in the era of general interest magazines.

1828 Sara Josepha Hale began editing *Ladies' Magazine,* the first women's magazine.

1860s *Harper's Weekly* introduced visual news with Civil War illustrations

1879 Congress gave discount postal rates to magazines.

1899 Gilbert Grosvenor introduced photographs in *National Geographic.*

1902 Ida Tarbell wrote a muckraking series on Standard Oil in *McClure's.*

1922 DeWitt and Lila Wallace founded *Reader's Digest.*

1923 Henry Luce and Briton Hadden founded *Time,* the first newsmagazine.

1924 Harold Ross founded the *New Yorker* and introduced the modern personality profile.

1936 Henry Luce founded *Life* and coined the term *photojournalism.*

1960s Oversize general magazines, including *Life,* folded as advertisers moved to network television.

1962 Hugh Hefner introduced the modern question-and-answer format in *Playboy.*

1996 Time Warner created the Pathfinder web site for its magazines. Others followed.

Note. From *The Media of Mass Communication* (8th ed.) (p55.), by J. Vivian, 2006, Boston: Pearson.

In its early years, both the topics and the number of magazines were highly limited and catered to the elite, educated reader. With the boom in the magazine industry between 1861 to1900 (an increase from 160 titles to 1800), magazines expanded to cover a variety of topics and due to lowering prices became accessible to the general population (Vivian, 2006). Today the world of magazine publishing is an enormously competitive industry, with over 19000 magazine titles existing in North America as of 2007. Despite its size, the industry itself has been plagued with difficulties. Stagnant reader growth rate (in contrast to new magazine growth rate), cut throat competition, the dramatic growth of the internet as an alternative source of information among other factors contribute to the volatile nature of this industry where only one in five survives past their third year (Vivian, 2006).

One of the most unique characteristics of magazines is that they are often specialized and cater to specific demographic, occupational, interest or even geographic groups. Consumer magazines are among the most visible forms of magazines and are available off the counter in stores, through subscription and even free. Asides from these consumer magazines there are also business or industry publications, academic journals etc., however, the focus of this thesis will be on 'consumer magazines' that are widely available and are purchased by the general public.

Within this broad division of consumer magazines one can find women and men's magazines where each is further subcategorized by different specialties that cater to different demographics and interests such as fashion, lifestyle, etc (Dominick, 2006). One can also find newsmagazines that cater to broader subjects (eg: Time, Newsweek) or that are specific to topics such as celebrity news. Other popular consumer magazine types include hobby or interest based magazines (eg: Motor Trend) and newspaper supplements. An interesting anomaly in this regard is the extremely popular *Reader's digest* which in the US alone has a circulation of 11.1 million, this is one of the few remaining popular 'mass' magazines that caters to an extremely broad interest group (Vivian, 2006).

Consumer magazines earn revenue from three primary sources: advertising, subscription, single sales. Statistics from the Magazine Publishers of America (2007) show that for the year 2005, the split between advertising and circulation revenue for consumer magazines in the United States is 55 to 45 in favor of advertising (Magazine Publishers of America, 2007). For the top 300 magazines in the year 2003, the split is even more dramatics, 70 to 30 in favour of advertising (Dominick, 2006). Dominick (2006) highlights that while the split between the two sources is more even for magazines such as readers digest; for fashion and beauty magazines such as cosmopolitan, 72% of their revenue come from advertising. In line with the these trends is the fact that on average in US based consumer magazines in 2006, 53% of total pages consists of editorial pages while 47% consists of advertising pages (Magazine Publishers of America, 2007). The dominant position of advertisements in the magazines is reflective of their contribution to magazine bottom

lines. Similarly, a study conducted by Kaiser and Wright (2006) on German consumer magazines supports this finding where they find evidence supporting that publishers do in fact highly subsidize the cover prices of magazines to lure and maintain readership, as the value of readers to advertisers is significantly more valuable than merely as source of income via magazine sales. Furthermore, the very fact that contemporary magazines are indeed highly specialized, advertising in such markets "fit the bill" (Vivian, 2006, p.67) as advertisers can directly target their desired market group.

As with other forms of mass media, the magazine industry has also been subject to the rise of large conglomerations. These media conglomerates often have interests and holdings in various other forms of mass media. As of 2004, the biggest five magazine publishers in terms of revenue in the US are each the print subsidiary of multiple interest media groups: Time Warner, Advance publications, Hearst Corporation, Meredith Corporation and Primedia.

An interesting strategy undertaken by both American and European publishers is to expand internationally due to home-market saturation (Dominick, 2006 and Hafstrand, 1995). Given that certain high profile magazines such as Cosmopolitan and Forbes already have an established brand name, this often guarantees them a good source of advertisements in the new markets. Asides from international conglomeration, another interesting form of conglomeration occurring is 'operational convergence' (Dominick, 2006). This form of convergence occurs when different formats of media are acquired under a single corporate umbrella, such as when a traditional publication company buys an online website. An excellent recent example of this form of convergence was when Condé Nast Publications Inc, an international magazine publishing company, bought online news website reddit.com in 2006[9]. On one hand, Conde Nast Publications has one of the most renowned magazine portfolio including publications such as Vogue, Vanity Fair, Conde Nest Traveler. On the other hand reddit.com is an extremely popular news aggregator website where users submit and rate news stories taken from other sources on

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[9] Tech Crunch, 2006, http://www.techcrunch.com/2006/10/31/breaking-news-conde-nastwired-acquires-reddit/ Retrieved, August 19th, 2007.

the web, and where the most highly rated story goes to the home page and thus gets maximum user traffic. Through this acquisition, Conde Nast made a formidable addition to its more traditional journalistic based portfolio by purchasing a non-print, service based website.

Consumer Magazine Industry- Trends

The last 2 years have indeed been turbulent for the magazine industry with a variety of changes. The focus of this section will be on English speaking western countries (particularly US and the UK) as the subsequent subject of empirical enquiry is the UK. Given the global domination of US based media corporations on magazine industries around the world, data on the US industry is seen to be relevant for any study on the magazine industry.

Overall, current figures from the magazine industry in the United States show, that after years of continuous growth, revenues for the magazine industry actually declined in 2001-2002, while the year 2004 show a small increase (Dominick, 2006). A more recent study conducted by the Bivings group[10] indicates that in the US, the circulation of the top 50 magazines in 2004-2005 again declined by 0.4% (The Bivings Group, 2006). See Figure 2 below for an illustration of total circulation pattern of all magazines in the US for the past 35 years.

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[10] The Bivings group is an international communications firm focused on internet communication. They are also a source of research and analysis on web-based communication industry (The Bivings Group, 2006, http://www.bivings.com/ Retrieved, August 28th, 2007)

Chapter 3 Figure 2.

Total Circulation for all magazines in the US as per the Audit Bureau of Circulations

Annual Circulation (Subscription and Single Copy) Per Issue of all Audit Bureau of Circulations Magazines
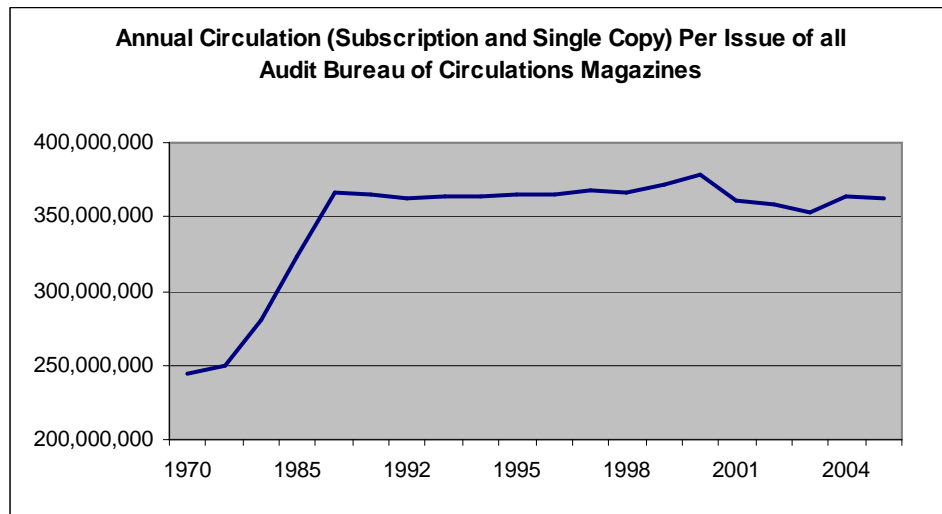
Note. From *Analyzing the presence of American Magazines on the Internet* 2006
http://www.bivingsreport.com/2006/the-presence-of-magazines-on-the-internet/
Retrieved, August 19[t,h]2007.

The above figure clearly illustrates that the 1970's through till mid 80's was a period of massive growth for magazines in the United States. The period between the late 80's through till late 90's was a relatively stable period with little growth in circulation. However the early 2000's has marked a rapid decline in magazine circulation levels with patterns stabilizing only around 2004. However recent data post 2005 again shows a small decline in circulation numbers (The Bivings Group, 2006).

Similarly, industry patterns are somewhat on the down run for the UK for the first half of 2007, with the big brands in the industry losing out in circulation in almost all genres. Total circulation figures for the top 100 magazines were 31 million in August 2006 and are down to 24 million in August 2007, a drop of 20 percent (Reeves, 2007). Nevertheless, the total expenditure on magazines on a whole is slightly up from last year, it appears as though media users are spending the same amount but due to rises in cover prices and the vast number of new titles being launched in the market, the share of each magazine in the market is going down.

Dominick (2006) argues that one of the reasons total circulation rates in developed countries is rather stagnant or in some cases going down is because supermarkets and discount stores are becoming increasing strict on the number of magazines they display on their racks. There appears to be ever greater competition for the limited rack space in these stores. Vivian (2006) argues that previously, 45% of magazine sales were from small grocery stores, however in the new millennium these sales fell dramatically as users moved from making frequent grocery store visits to less frequent visits in large supermarket chains. Another reason put forward is that in the 1990's, sweepstakes were very popular where users could participate in these lotteries by simply entering the bar code number of magazines. However, with legal problems associated with these sweepstakes, they have largely been discontinued resulting in lower circulation rates (Dominick, 2006 and Vivian, 2006).

On a more recent scale, the internet has largely been blamed for the stagnation of the print industry. Whereas magazines were seen to be catering towards specific needs of their readers, users are increasingly taking to the internet for searching for content that is both free and highly customized (The Bivings Group, 2006). This coupled with the near saturation rate in the market for magazine titles, a number of teen-targeted and young adult magazines have shut down over the past year including the popular magazines Teen People, Elle girl and Jane Magazine. It is interesting to note that while all three magazines have shut down in the United States, the website for Elle and Teen People (merged with People magazine) continues to exist. Given the increasing usage of internet around the world, it is interesting to note that the market for 'teen' oriented print media is going down or perhaps even being replaced by the internet media. This data along with the general industry stagnation trends would suggest the internet is an important media player and the industry must be prepared for taking appropriate measures.

Another vital aspect of this trend has been attributed to stagnating growth levels of advertising revenue in the print magazine industry. Leading magazines such as Newsweek, Sports Illustrated and People have seen a decline of between 11 to 21 percent of their total ad pages between 2005 and 2004 (The Bivings Group, 2006). While it has been speculated that the dry up of advertising revenue can be attributed due to the growth

levels in revenue in the online advertising industry, a direct link between the two is almost impossible to ascertain.

Within the consumer magazine industry, one can witness separate growth patterns associated with different magazine genres within the consumer magazine domain. Traditional big news magazines in the US have seen stagnant circulation growth rates along with a decline in ad pages and total revenue, while non-traditional news magazines such as The Economist and The New Yorker seeing slight growth in ad revenue patterns between 2004 and 2005[11]. The decline in traditional weekly news magazines can be seen both as reflection of changing consumer tastes and also the change in the ability for media users to receive top news in a timely manner. Zarwan (2007) suggests that news related publications will be affected the most in the future as the web will become the top source for new seeking media users. Naturally, one of the advantages of the internet is the ability for news to reach users on a real time basis, furthermore users can choose between reading the news, listening to audio or even video on the same. The flexibility of the internet as discussed in the previous chapter (internet model of mass communication) is perhaps one of the major advantages over print publications.

According to an article in The Independent (Reeves, 2007), circulation rates in women's magazines in the UK are slightly waning with top selling magazine Glamour down 7 percent from last year, with a similar pattern for magazine Yours which also went down 14 percent. The market leader in weeklies for the women genre Take a Break is also down 6 percent. The Men's magazines have seen similar dismal figures with big brand names such as FHM down a quarter of their circulation compared to last year, along with similar patterns for Loaded and Maxim.

In a reverse pattern, the number of low cost and speciality magazines targeting very narrow user groups is rising and overall the number of magazines is increasing despite high chances of failure in this highly competitive environment. Magazine types receiving maximum growth in the United States are in the celebrity genre including People, In Touch, The Star and the Europe import OK! The rising stars in the UK consumer

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[11]Project for excellence in Journalism, 2006, *http://www.stateofthenewsmedia.org/2006/narrative_magazines_economics.asp?cat=4&media=8* Retrieved, August 19th 2007.

magazine industry are the free magazines that are distributed on street corners including the magazines Sport, and the magazines that come free with loyalty cards. Certain newly started niche magazines are also on the rise including the titles Doctor Who Adventures (based on a long running science fiction Television show), and the woman's monthly Psychologies.

The most recent industry data reveals that the print magazine industry is facing industry troubles. Although there are a record number of new publications appearing annually, a majority of these new publications do not last more than a year. Furthermore, it appears that the biggest losers in market share for the first half of 2007 are the traditional big names across all genres and in particular the news genre, while newly started specialist magazines are doing rather well. While there are a number of factors to blame for this change, many people are attributing this to the rise of the internet as a vehicle for mass media. The next section will continue with a discussion on the response of the print magazine industry to the internet.

Magazine trends in the digital age

"We are in the midst of a major shift in the media landscape that is being fueled by changes in technology, end-user behaviors and the response by brand marketers and communications companies."

James Rutherfurd, Executive Vice President and Managing Director at VSS (Veronis Suhler Stevensen- Private Equity Firm) http://www.vss.com/news/index.asp?d_News_ID=166
Retrieved, August 21st, 2007.

The last few years in the consumer magazine industry has indeed been tumultuous where industry problems, stagnant growth, the coming of age of the internet as a mass media have further driven the evolution of the business model of magazines. In particular, if one were to identify the single largest trend that has impacted the mass media industry as a whole, it would have to be the rise of the internet as a new platform for content dissemination. The advantages of electronic dissemination of content distribution are numerous and include the elimination of printing and postage/distribution costs. As subscription based users are a major portion of media users of a magazine, the postage/distribution costs are a large part of a magazine's expenditures. In particular,

smaller publications feel the impact of this as they do not have various options open to larger publications (Zarwan, 2007). Apart from consumer titles, increasing number of business to business publishers are also moving online where a large part of their revenue is generated via their website (Zarwan, 2007).

According to Merrill Lynch (Ives, 2006) for the first time in UK history, total internet advertisement dollars will exceed advertising in magazines for the year 2006. Furthermore, in the UK, the internet is the second most consumed media after television[12]. There is little doubt that online advertising is growing to be an enormous industry and is here to stay. The inherent potential for online advertising revolves around the fact that new internet technology is allowing websites to become highly customizable for the individual user in the sense that different readers can customize the content they wish to see and are simultaneously exposed to the most relevant advertisements. Online advertising can thus target extremely specific groups and is in this sense rather lucrative to advertisers. It is interesting to note that as of 2006 in the UK, online advertising exceeded the 2 Billion pounds mark which represents 11.6% of total advertising expenditures while in the United States the comparative figure is 7-7.5% (Allen, 2007). Allen (2007) argues that one of the reasons why this figure is so high in Britain is because of the large number of people having access to faster Broadband connections that allow for faster page access along with high quality video and audio streaming. If advertising revenues in the years coming are migrating to the online media, publishers must consequently also take their presence there. Hence, even magazine websites should integrate advertisements onto their website as an additional source of revenue.

Magazine publications are also using their websites as an important source of recruitment of paid print-subscribers. It is not the demise of the print journalism that is at stake here but rather an extension of business model to this new media, where the most successful adaptors will as always lead the way.

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[12] Internet Advertising Bureau, 2007, http://www.iabuk.net/en/1/iabadspend2006.mxs Retrieved, August 20th 2007.

In this race of expansion, we can delineate two separate strategies that magazine publishers are engaging in to both lure in new users and/or maintain their current ones. These two strategies are not mutually exclusive and can co-exist.

1. They are offering a variety of services online via their website
2. They are going completely digital, hence offering their original magazine as an electronic version for their subscribers

It is clear that the magazine industry as a whole does not have a cohesive strategy for the type and amount of content that is available in their online counterparts (Project for excellence in Journalism, 2006[13]). In a study by The Bivings Group (2006), it was determined that as of 2006, all but two of the top 50 commercial magazines in the United States had active websites, nevertheless the quality and service offered by each of these showed high variations (the results of this study will be discussed in detail in Chapter 4). In particular, news based publications are increasingly embracing the web and integrating various technologies that allow for immediate dissemination of news to their subscribers, e.g. users can get alerts when a new headline on a particular theme is posted.

Non-news consumer magazines on the other hand that are not experiencing the web as a direct threat to their existence (Zarwan, 2007), are trying to maintain a strong online brand presence through offering a variety of ancillary services that can enhance user experience and hence maintain engagement between the publication brand and their users. Among the publications that are more active via their website, one can witness various transformations including the change in their treatment and role of media users. Websites are increasingly becoming more interactive and allowing increasing user contribution through features like forums, community and a comments section. Magazine websites are also integrating audio and video capabilities, online quizzes etc as an extension of their text/image based articles.

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13 Annual Report of American journalism, 2006,
http://www.stateofthenewsmedia.org/2006/narrative_magazines_ownership.asp?cat=5&media=8 Retrieved, August 19 2007

On the other hand, certain publications around the world are completely available at a cost in a digital format, which users can download to their computer and hence view in a digital format as per their convenience. This method is in a way completely replacing the print version of the magazine as users can read the complete magazine in an electronic format. Dominick (2006) elaborates that this digital format of the magazine is actually an exact replica of the print magazine in digital format. The magazine format is also the same where one page is displayed at a time in contrast to most digital documents where one has to scroll down. The digital magazine hence replicates the exact experience and is merely an optional media for readers that prefer it. The advantages for the publisher of course includes the removal of print and delivery costs; furthermore digital versions allow for easy accessibility to the user and the hyper-linking possibility, where with an internet connection, users can directly navigate to other linked pages for further reading. This digital option is of course not a viable option to everyone, particularly readers that savor the physical act of reading. Nevertheless, increasing number of consumer magazines are offering this form of service along with academic, business and corporate magazines. This service is particularly being offered to international customers who can thus receive a digital copy of the magazine in a timely manner without the additional postage costs[14]. Furthermore studies indicate that readers of the digital editions of magazines are indeed quite satisfied with the same and a digital magazine format simultaneously increases usage of the print magazine, magazine website and other companion products[15]. Naturally, this is not to say that the digital version is the future but rather that offering these facilities may increase brand loyalty among a particular group of users who are inclined towards such products in the first place.

These two different methods of embracing the internet are indeed very different in terms of the opportunities and experiences offered to the readers. While the first method revolves around creating an additional experience to the print readers, the second is in fact an option to replace the print magazine itself. The two methods are not mutually exclusive and can work in harmony. Hence, a magazine website can offer both these

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[14] [15]Circulation Management, 2005, http://www.circman.com/viewMedia.asp?prmMID=1748 , Retrieved, August 19th 2007.

services, where readers can both subscribe to an online version of the magazine while also using ancillary services via the website.

The results from this UK and US based print magazine industry analysis have revealed that the print media industry as a whole is slowly undergoing a revolution in the digital age. While circulation rates in the print industry are rather stagnant, advertising revenue is stagnant or also declining in certain sectors. With the steady increase of advertising migrating to the internet, magazines have widely acknowledged the importance of a web presence and are consequently catering to the needs of this media so as to reap benefits from this alternative revenue source. While certain types of publications including the news genre see the web as a very threat to their existence due to lower print circulation rates and advertising pages, as media users flock to the new media to read or listen or even view live news as per their convenience. These publications are reacting to such changes by changing their business model to account for the importance of their website as an extremely important feature of their product. Other publications, particularly non-news publications are using their website as an addition to their primary product to both capitalize on this new revenue source as well as use the media to increase brand engagement with their media users. On the other hand, there are other publications that do not see a web presence integral to their business model and hence do not have a website or only use the website for marketing purposes.

Given the genre of magazines (women's fashion and beauty magazines) that will be analyzed in this thesis, it would hence be interesting to see whether these magazines take a more active or passive front on the internet media. The next chapter will focus on reviewing factors that can determine success for magazine websites.

4. CONTEMPORARY WEB TECHNOLOGIES AND THE CONSUMER MAGAZINE

This chapter will focus on elements and features of consumer magazine websites in the current online environment. The structure of this chapter is as follows: the first section will address general elements that are a necessity for a magazine website to become a competitive entity online. The second section will address the concept of a website in the Web 2.0 era, including the definition, elements and tools of Web 2.0 era websites. The final section will summarize the key results from contemporary studies on the websites of magazine publishing companies.

According to Tim O'Reilly[16], the widely accepted 'guru' of web technology, the web used to be primarily about publishing content, but it has since moved on to focus on participation (Omidyer, 2006). Hence, consumer magazine websites that wish to remain competitive in the current online environment must try to provide their users with a unique experience by enhancing their website with tools for a clear navigation, increased interactivity and a customized experience. In accordance with the goal of this thesis, that is to understand how consumer magazines in the UK have adopted the new internet media; it is believed that this chapter on website elements and tools will provide a guideline that will later serve as the basis to measure the facilities that consumer magazines in the UK offer to their users.

Elements of Consumer Magazine Websites

Much before the onset of the Web 2.0 generation of websites, Barsh et al. (1999), outlined three primary elements that are needed for the success of magazine websites. The article posits that three elements: Content, Community and Commerce are each required for a magazine website to be successful among their users. These three elements are essentially the core of a magazine website without which the possibility for the

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[16] Tim O' Reilly is considered to be among the top experts in the world with regard to Web 2.0 topics (Dearstyne, 2007; Levy, 2005, Omidyer, 2006, and Wired Magazine, http://www.wired.com/wired/archive/13.10/oreilly.html?pg=2&topic=oreilly&topic_set= Retrieved September 25, 2007.)

website to gain acceptance among media users is rather low. Furthermore, it can be argued that these three elements are at the core of a media content based product, irregardless of whether it is the print or online version.

1. Content: By content is meant the repository of theme related content that must be accessible to the media user coming to the website. For a food related magazine website, content would include the basic articles (textual articles, photo-galleries etc) revolving around the concept of food. Barsh et al. (1999), distinguishes between internal and external content, where internal content relates to articles within the website, while external to links on the topic that are external to the website (E.g. a link to a recipe on an external website).

2. Community: By Community is meant the possibility for media users to interact by posing questions, getting advice and finding out about theme specific events etc. Barsh et al. (1999), again distinguishes between internal and external community, where internal community reflects on the opportunity for media users to interact with one another via forums and message boards, while external community refers to the possibility for media users to interact with the publishing team (E.g. Finding out about culinary events, getting cooking advice etc).

3. Commerce: By Commerce is meant the possibility for users to buy products, subscriptions etc. Here again, commerce can be internal where media users can buy products created by the publication itself (E.g. Subscriptions) or external where links are provided to sellers to buy an advertised product.

Chapter 4. Figure 1.

General Characteristics for a Consumer Magazine Website

CONTENT	COMMUNITY	COMMERCE
• Theme related information - External (outside) - Internal	• Interaction - External (website publishers) - Internal (users)	• Commercial activity - External (outside products) - Internal

These 3 elements are of course a simplification, but nonetheless provide a basic blue-print for categorizing the facilities offered by a consumer magazine website. Wurff (2005) in his study of the presence of magazine websites in the Netherlands, uses a five dimensional scale. In addition to the three main elements mentioned above he also adds 2 other categories 'display' and 'archive'. By 'display' is meant that the website only consists of marketing information on the publisher and the print product. Here, the website is only a platform to 'display' marketing information in contrast to other dimensions ('content', 'community' etc). By 'archive' is meant the possibility to search through the archive of the magazine and is a measure of content accessibility and interactivity. These 5 dimensions in total mentioned by Barsh et al. (1999) and Wurff (2005) can together serve to measure the basic presence of magazine websites.

The Nature of Web 2.0

Omidyer (2006) argues that the web has seen a three step evolution over the past few years. While the websites in the Web 1.0 version comprised primarily of static HTML pages that were extremely boring and difficult to navigate, the dot com boom in the late 1990's saw a dramatic increase in "the use of content management systems and plenty of dynamic, often flashy, HTML web pages " (Omidyer, 2006, p. 22). He terms this second boom the Web 1.5 version. With the internet coming into its teen years, connection speeds have vastly improved and broadband internet connections have been widely utilized in developed countries across the world. Due the overwhelming amount of information available, media users have become increasingly picky on the websites they visit and the information they gain (Gerpott & Wanke, 2004). Hence, websites must be careful both with the content of the website, along with the tools they provide media users so as to maximize the user enjoyment of the website. If one were to compare the evolution of websites from prior to the dot-com boom and post it, one can clearly notice a single major trait that has deeply influenced various trends, that is the acceptance and rise of user-participation and user involvement. This trait has manifested itself in various trends.

First, one can witness a dramatic surge in user created and collaboration based content such as weblogs, Wikipedia etc. Hand in hand with the rise in user created content has been the rise of online social networks such as Facebook.com and youtube.com etc which each have 100's of millions of page views per month from users around the world. These online social networks and communities enable internet users to interact with each other and exchange content in the form of video, audio etc (Dearstyne, 2007). Second, one can witness a dramatic growth in the adaptation of new technologies that are interactivity focused and simultaneously enable a more productive use of information for the media users (Dearstyne, 2007). This is of course not to say that users are universally allowed to contribute to the content and design of major websites but rather that users are increasingly allowed to customize how and what they view in a website. As an example, one can take amazon.com; once a user registers with the website, amazon.com takes on an increasingly smart or intuitive interface. Based on the previous purchases, the users are recommended titles that they would like to purchase in the future. Furthermore, users review, add books to their online 'bookshelves' etc, these features all encourage user control and make the user have an active experience of the website. Hence, Web 2.0 can be thought of as part of web (network of sites) reflecting the above mentioned aspects. As time passes, one can witness an increasing trend of websites shifting from being Web 1.0 to Web 2.0.

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The term Web 2.0 has as yet not been clearly defined in the current literature as it is indicative of a network of websites that incorporate both a concept, as well as tools and technologies that sustain the concept (Treese, 2006). The term itself has widely been credited to Tim O'Reilly where it was derived in a conference in 2003 (Christopher, 2007 and Moon, 2007). The Web 2.0 era website can hence be understood as a website which is based on the core idea of user participation sustained through a highly interactive website.

"Web 2.0 is participatory, collaborative, inclusive, creator-/user-centric, unsettled and very information sensitive" (Dearstyne, 2007, p. 25).

This definition clarifies that websites participating in the Web 2.0 concept are indeed user focused and are built on user collaboration and participation. Nevertheless, as users are so

highly involved in the process, the website is in some ways 'unsettled' because it is constantly subject to intense information flow. The core idea is to maintain an "architecture of participation" (Omidyer, 2006, p.22). The web 2.0 concept has gained a large momentum in many countries primarily through the increase in popularity of Blogs, Wikipedia, Social Networking etc by the main stream audience.

It is important to note that while there are certain Web 2.0 era websites that are completely user-focused (including Wikipedia- which is a user contributed encyclopaedia), there are other websites that are not user created by rather utilize certain Web 2.0 era tools and technology in order to increase user participation.

While traditional broadcasting websites can never truly encompass all aspects of a web 2.0 website as it consists of a main source broadcasting information, these websites can use certain website 2.0 era tools and features. Next, an overview of the primary tools that are shared by many Web 2.0 era websites and at the same time may be relevant for content providing websites, such as, consumer magazines will be provided. The table below should help illustrate the concepts of interactivity and customization as practiced in the Web 2.0 era of websites.

Chapter 4. Table 1.

Web 2.0 Tools and Features: A brief overview

Media 'Streaming'	A new addition to various media websites is the inclusion of dynamic and engaging audio/ video material[17]. A popular form of internet-specific original digital media is known as 'Podcasts'. Podcasts are the audio or video equivalent of blogs where a 'podcaster' hosts the 'show' and presents news/information that is specifically created for a website.

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[17] New metrics for new media, 2006

Weblogs or blogs	A personal, journal style collection of textual articles/posts (can be a part of a larger website). For example, the website of The New York Times apart from its regular repertoire of news-related articles has a complete section dedicated to blogs[18]. The articles written in the blog section are more informal, directly represent the point of view of the writer and users are able to add comments, give feedback on the story.
Commenting Feature	This basically refers to whether media users are allowed to leave comments. The comments section can be added to both the regular articles and more popularly to the blog articles. The commenting features can be moderated where only after approval from the moderator is it published on the website.
Most Popular Category:	A most popular/most read/most emailed category is where the most popular story or topic at the given time is displayed. Hence media users get an idea of the most popular stories/topics currently being read by other readers.
Bookmarks:	Feature allows users to bookmark or save a particular story. Bookmarks can be internal, hence users can save the article to their personal account on the website or external, or they can be external, and save the article on an online bookmarking website. Bookmarks customize the experience with the website as media users can save the story for future reference and view all their saved stories from any internet enabled location.
Tagging System:	A tagging system allows the media user to browse through the stories based on the tags associated with them. Hence a story on 'travel tips for India' can be tagged as 'travel' 'India' 'exotic'. Furthermore, a story can be tagged and saved on the

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[18] Blog section, New York Times, http://www.nytimes.com/ref/topnews/blog-index.html

	online bookmarking website 'del.icio.us'[19].
RSS (Really Simple Syndication) Feeds:	RSS is a method of describing news or other Web Content that is available for "feeding" (distribution or syndication) from a website to alternative destinations. Regular internet users might have a number of websites that they like to visit on a daily basis. With this tool, readers do not need to separately visit each website but can use a RSS reader and get automatic updates from the selected sites. For instance, if one subscribes to RSS feeds from 5 major news sources (BBC, CNN, FOX, The New York Times, The Guardian), one can get all the updates from the 5 sources in one location: the RSS reader.
Mobile Phone Version:	A mobile version is a website version that can be easily viewed on the mobile phone. This version is often simpler to use and is designed for viewing via mobile devices.

The tools in the above table provide a brief glimpse into what is meant by interactivity and ease of navigation in the Web 2.0 era of websites. While the tools mentioned above certainly do not cover all tools used in the Web 2.0 era, they are nevertheless considered to be the most relevant ones for consumer magazine websites (The Bivings Group, 2006).

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[19] Del.icio.us is an extremely popular website that lets users bookmark their favorite web-pages through a tagging system (tags for the aau.dk could be 'education', 'Denmark') and save them on their account page. Hence users can see their search through their saved bookmarks from any location with an internet connection. Furthermore, Del.icio.us also allows users to see which are the most popular websites for a given tag (Hence the most popular website for the tags 'education', 'Denmark' was the website for 'Copenhagen Institute for Interaction Design' which was saved by 153 other users)

Contemporary studies on consumer magazine websites

A literature review on contemporary studies on the content and features offered by consumer magazine websites has revealed large differences in the efforts of publishing companies. On the one hand, it appears that magazine publishers around the world are recognizing the increasing importance of having an online presence which can supplement their print edition. On the other hand, the actual efforts of these publications widely differ. This section will focus on summarizing the results from the most recent and relevant studies from around the world.

One of the most comprehensive studies conducted on this topic was a global survey conducted by the International Federation of the Periodical Press in 2005 (compiled by Consterdine, 2005). The study consisted of a survey of 71 magazine publishers who operated 'successful' magazine websites around the world. The 'success' of the website was determined by the publishers themselves and was not clearly defined (success could be defined in terms of monetary profit, successful brand image, increase in print subscriptions etc). Although the survey included websites from all inhabited continents (Africa, Asia, Australia, Europe and The Americas), the sample size was relatively small and only reflects the endeavours of subjectively measured 'successful' websites.

An interesting finding from the study was that the four main objectives for publishers to have an operational website was to gain a new audience, to gain new readers for their print publication, to gain revenue in the long term from the website itself and to build a community around the magazine brand. 82% of the publishers surveyed expected to expand their online efforts in the next year. Furthermore the target audience for these websites consisted of both the same audience as their print publication, and a new audience comprising of a similar type of audience that currently did not read their magazine. With regard to the website itself, publishing executives believed that audiences wanted five main things from the website: regularly updated content, interactive content (online games, polls etc), easily searchable database archive (including web specific articles that were concise and image galleries), personalized content and free access to the website. With regard to the state of the magazines itself, 72 % updated information on a daily basis, and approximately half offered interactive facilities such as a forum and e-

commerce possibilities. About a third of the websites offered tools such RSS feeds, a mobile friendly version and games. Furthermore one third of the publications were prepared to publish articles or blogs submitted by media users on their website. Nevertheless, the results from this study must be treated with somewhat caution for a variety of reasons. First, the data collection methods itself was somewhat subjective as only those publishers were included in the survey that considered their magazine website as 'successful'. Hence, it could well be that subjectivity led to the inclusion or exclusion of sample population that would have otherwise been inappropriate/ appropriate for the study. Second, as the study consisted of questionnaire results from publishers, the validity of their opinion and hence survey results, needs to be considered. Given that much of the results were based on what publishers 'believed', an objective measure on what the actual readers wanted was lacking. Third, an in depth analysis of the publisher's website itself was lacking. Although the questionnaire included questions on the features of the websites, an actual analysis of the website itself would have benefited the study. Finally, as the results from the study addressed a wide variety of issues, an in-depth analysis of any specific issue was rather lacking. Nevertheless, the results from this study provided an interesting insight into the mindset of publication executives from around the world and gave an overview of how they themselves defined and achieved success online.

The Bivings Group which is a pioneering US based consultancy firm on online communication conducted a study in 2006 on the online strategies of the top 50 most circulated magazines in the United States (The Bivings Group, 2006). Their study indicates that the magazine industry in the US is not making use of online features and tools that are indicative of the contemporary Web 2.0 era environment. The results of their content analysis indicate that approximately half of all websites surveyed offer RSS feeds and online message boards. Approximately 40 percent of all magazines offer blogs where in almost all the cases, users are allowed to add comments to the story and a third offer video facilities. Most of the other Web 2.0 features (mobile version, podcasts, most popular articles) were offered by only a tenth of the websites. The results of the study clearly indicate that Web 2.0 era characteristics are yet to catch on even in the net-savvy environment of the United States. Nevertheless, the results do indicate that magazines are

seriously developing a web-strategy complementary to their print publication. While this particular study is indeed a concise summary of the Web 2.0 strategies of consumer magazines, it would have been interesting if the study went beyond the tools of Web 2.0 and also focused on the actual content of the website. Hence, whether the websites actually developed new and unique content for their website and what forms these new types of content took. Furthermore, an objective measure of tools available to the user on each website is rather incomplete unless one analyzes how these tools are particularly used by each magazine. Different tools may be better suited to different content and it would have been interesting to see how different tools/features can compliment the content and style of individual websites.

Wurff (2005), provides an interesting overview of the state of affairs of the online efforts of newspapers, magazines and journals in the Netherlands. Of the total 8268 print titles available in the Netherlands, only 16 percent have their own website in 2001. His analysis further indicates that newspapers and consumer magazines are more likely to have websites in comparison to free weeklies, church magazines and non-daily newspapers. Furthermore, it is the more popular and profitable publications that are likely to go online. With regard to consumer magazines in the year 2000, only 12 out of 22 actually have a web presence and the amount of traffic these websites get is also extremely low. Wurff in 2002 further conducted a content analysis of the websites of the 10 largest consumer magazines on five different types of online content: display informational content, transaction opportunities, searching/archive function and community. His analysis clearly indicates that although 9 of the top 10 magazines have a presence only 5 actually display informational content, 3 provide transaction services, 2 provide community facilities and one an archive function. Although the study does not provide an in-depth view of how each of the magazine website functions, it does provide a general if somewhat outdated overview of Dutch media. The results of this study with regard to consumer magazine clearly indicate that the both the web-presence of consumer magazines and the actual number of visitors they gain in The Netherlands is very low. Nevertheless as the data for the studies was primarily collected between 2000 and 2002, these results may not be representative of how things stand today.

In 2002, Gerpott and Wanke conducted a content analysis of 101 most highly visited German language press titles websites- both newspapers and magazines (Gerpott & Wanke, 2004). They analyzed the websites on 30 interactivity conducive features ranging on the following five dimensions: 1. the complexity of features available on the website (greater interaction and ease of navigation for the website). 2. The interaction between the user and the editor. 3. The publication of user contribution. 4. User interaction with one another. 5. Usage pattern (determined through collection of user data, whether users need to register, the display of number of current users on the website homepage). Whereas the 1st dimension refers to greater interactivity and ease of navigation within the website, the 2nd, 3rd and 4th dimension refer to a community oriented interaction.

Their results indicate that magazines and newspapers websites do not significantly differ in the amount of interactivity they offer to the users. In particular, over 50 % of the websites analyzed implemented approximately half of the interactivity features of the five dimensions and none of the sites offer more than 75% of the interactivity features. Furthermore, the results of their study also support previous findings that the higher circulating publications implement a larger number of the interactivity dimensions. Finally, on comparing the interactivity dimensions to overall website usage by the media user (how frequently and heavily they use the website), their results show a stronger correlation for newspapers than magazines. In other words, newspaper websites are more likely to show higher media usage values if they implement more interactivity dimensions compared to magazine websites. In the case of the magazines, only the first dimension 'complexity of features available to the media user' (greater interaction through features such as audio, video, games and ease of navigation) is significantly used. In contrast, the other dimensions that comprised of the community oriented aspect of interactivity did not appear to significantly influence the website usage by the magazine website users. Interactivity dimensions, particularly those that facilitate interaction between readers and the editing staff seem to be only of interest to users of newspaper websites. These results would suggest that for magazine websites, only content related complexity of features appears to be of relevance for readers as they use these selection technologies to navigate through the numerous pages of a website. Gerpott and Wanke

(2004), thus, suggest that merely adding more interactivity features does not proportionately result in an increase in number of users and editors must objectively analyze what sort of features are appropriate for their content and their readers. Nevertheless, given that usage patterns (how users/ readers use the website) in this study was analyzed by looking at their log- files, an actual survey or a qualitative analysis of reader motivation and behaviour was lacking. By interviewing the users directly, the researchers would have gained an in-depth understanding of expectations and motivations which would supplement technical data on the same. Furthermore, this study was conducted in 2002 when cheap broadband connection was not widely available. An updated study given current internet usage patterns should provide interesting results.

A slightly different study by Ko, Cho and Roberts (2005) on the relation between the website interactivity construct in terms of user motivation indicated that the users motivation has a strong impact on the usage of interactivity features. It is important to note that this study focused on a single corporate website and the sample consisted of university students and having as the stimulus, a printer website.

Taking their basis on the previously described uses and gratifications perspective (See Chapter 2), their study suggests that the internet can fulfill both information retrieval and social needs and that people who are motivated by the former will significantly use features that facilitate human-message interaction. Similarly, people who are motivated strongly by social needs tend to use features that facilitate human-human interaction more. Here human-message interaction is defined as interactivity between message and user in terms of choice, level, navigation, structure etc, while human-human interaction as a two-way communication between senders (the advertiser) and receivers. Hence, consumers who were motivated by information needs on the product (.i.e. the printer) were more likely to engage in human-message interaction, while the same was true vice versa. Furthermore, their results indicate that consumers who engaged in these interactions tend to have a more positive brand evaluation and purchase intention.

While this study did not analyze press or magazine websites but rather focused on a product website, it does reveal some interesting insights into the motivations of online users. The study further brings into perspective that users cannot be categorized into a

single uniform mass, and individual motivations have a large role to play on their subsequent actions on any website.

In conclusion, the above mentioned recent studies have indicated that the internet offerings of consumer magazine publications significantly differ from publication to publication and indeed from country to country. Nevertheless, bearing in mind many of the studies on this paradigm were conducted prior in 2002 and earlier, their results on current offerings of the website must be taken with caution. A contemporary study that focuses on the current practices of websites outside the United States would be highly desirable and should add to the small amount of research being done in this area. This chapter thus concludes the theoretical part of the paper and the next chapter will address the methodology for the two empirical studies that are to follow on the adoption of the internet by UK consumer magazines.

5. METHODOLOGY FOR EMPIRICAL STUDIES

The goal of this chapter is to provide an overview of the methodology for the empirical studies that will be conducted as a part of this thesis. The structure of this chapter is as follows: First, there will be a section titled general considerations that provides the reasoning behind the selection of the given sample case (.i.e. UK magazine industry) along with the role of the research questions for the two empirical studies. Second, there will be a theoretical discussion of the methodologies for the first quantitative study. Third, there will be a theoretical discussion of the methodologies for the second qualitative study.

General Considerations/Sample Selection

The previous theoretical chapters have provided insights into the various attributes that come into play for magazines entering the internet domain in the contemporary media environment. Nevertheless, there exists no united or cohesive strategy that magazines are undertaking in their online ventures (Annual report of American journalism, 2006[20]). By looking at previous studies that have been conducted in the last year, data from the United States suggests that virtually all magazines have an online counterpart (The Bivings Group, 2006) and hence this pattern should also be relevant for other English-speaking highly developed countries such as the United Kingdom. When looking at online advertising industry in the United Kingdom, data suggests strong growth potential with online industry worth 11 % of total advertising expenditure, where the corresponding figure for the United States is 7-7.5 % (Allen, 2007). These figures would also suggest that the magazine industry would be as active online as their counterparts in the United States.

Nevertheless, it can be argued that online activity is indeed very case dependent. It depends on the type of magazine, its circulation, type of audience and of course the policy of the magazine itself. If one looks at the magazine industry of a particular country

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[20] http://www.stateofthenewsmedia.org/2006/narrative_magazines_ownership.asp?cat=5&media=8
Retrieved, August 19th 2007

as a whole, certain patterns do emerge. As mentioned above, almost all magazines in the United States have an online counterpart (The Bivings Group, 2006) A thorough literature analysis on contemporary studies (as documented in Chapter 4) has revealed that there has been practically no empirical study done recently on this new paradigm of print magazines entering the online sphere in the United Kingdom (UK). In order to validate the necessity of doing an independent analysis of the UK market, a pilot study was conducted in the first two weeks of November, 2007 on the 50 most highly circulated 'purchased' magazines in the UK[21]. The goal of this pilot study was not to make an extensive review of the online activities but rather to illuminate the nature of this paradigm in the United Kingdom both as no such study currently exists and also to provide guidance for the empirical studies that are to follow.

The sample for the pilot study was the above-mentioned magazines as per data available from the first half of 2007 (January- June). For this and subsequent analyses, magazines that deal with television and radio listings ('What's on TV', 'TV Choice' and 'Radio Times') were left out as they were not considered to be like the traditional consumer magazine that consists of content to read. The magazines were hence categorized into 3 main categories. Note: these categories are data driven and were created by the thesis writer.

1. **Type of magazine:** Refers to the topic of magazine- Women's general interest/lifestyle (covers a range of topics- travel, food, home etc), Tabloid (primarily focusing on celebrity gossip and real life 'shocking'/sensational stories), Fashion & Beauty, General interest (Magazines on topics ranging from food, home, travel, etc) Men's interest.

2. **Frequency of publication:** Refers to whether the magazine was a monthly, weekly or bi-monthly.

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[21] Circulation data for the UK was taken from independent audit watchdog service for printed publications, (ABC , 2007) http://www.ppamarketing.net/cgi-bin/go.pl/data-trends/article.html?uid=269
Retrieved, November 1st, 2007.
This list was originally compiled based on data from actively 'purchased' magazines (both in terms of single and subscription buys) and hence does not take into account magazines that are distributed for free

3. **Website type:** Refers to website functionality 1.Functional website (Has free content or commerce section) 2. No Website, 3. Partially-functional website (Reader is re-directed to another website for content)[22] 4. Non-functional website (Website is for marketing/subscription/communication with editorial team purposes)

The first category was specifically sub-divided into broad genres so that they would cover a wide range of magazine topics. Furthermore, the genre was determined based on the primary focus of the magazine (Eg: 'Marie Claire' magazine was determined to be part of fashion/beauty and not general interest as the primary focus of the magazine was on the two topics). Data for this and the second category (publication frequency) was ascertained from the magazine website (if it existed) and from the corporate websites of the corporation that owned the specific publication. The last category 'website type' was also specifically sub-divided into these 4 broad categories as they give an overview of the type of direction a magazine can take when planning to expand into the internet media. Data on the existence of the website was ascertained from a wide internet search, along with data from the website of media corporations that owned the specific publication.

Type of Magazine:

The results from the pilot study provided a good insight into the magazine industry of the UK. In the first place, when looking at the division of the top 50 circulated magazines in terms of their types, we can see that the most popular categories are the Tabloids, General Interest and Women's fashion and beauty numbering 16, 11 and 11 respectively (See Figure.1 below). In subsequent order are Women's general interest (8) and men's interest magazines (4). This data suggests that tabloids are in fact the most highly bought magazines (in terms of sheer volume) in the UK.

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[22] Partially functional website denotes that although there is no free content on the website itself, there is a link provided to an alternative website (E.g. OK! Magazine website redirects reader to DailySnack.com for latest news/stories/gossip)

Chapter 5. Figure 1

Overall Distribution: Types of Magazines

Legend:
- 1/woman's general interest
- 2/tabloids
- 3/fashion and beauty
- 4/general
- 5/men
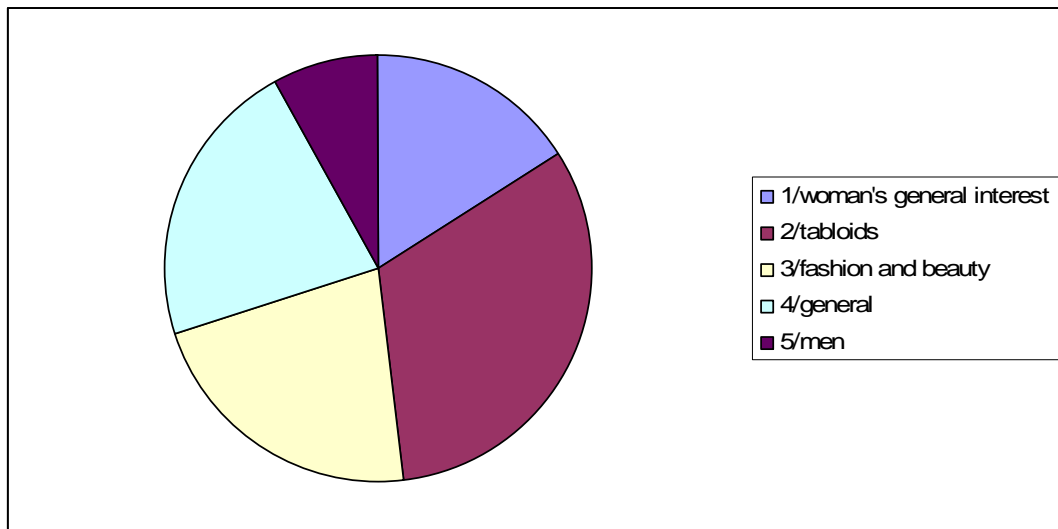
Frequency of publication:

With regard to the Second category which dealt with magazine frequency, the data suggests that the weekly and monthly formats are equally popular. Out of the top 50 magazines, 25 were weekly and 23 monthly, with the remaining two in bi-monthly format. Correlating magazine types (1st category) with their frequency, certain trends also clearly emerged. All 16 tabloid magazines were in weekly format, the remaining weeklies were women's general interest (5), men's interest (2) and fashion/beauty (2). The magazines in monthly format on the other hand, were distributed over all topics.

Website Type:

When looking at the data from the third category which dealt with website type, one can also see the emergence of a certain trend. The largest category (26) was the functional website, which suggests that half of the top 50 magazines in the UK offer a functional website alongside their print edition. 12 magazines do not have websites at all and 10 offer 'non-functional' websites or websites primarily for publicizing company details. Finally, there were 2 websites that redirected readers to a completely different website for

content (partially functional website[23]). (See Figure 2 below for illustration) This data suggests that magazines in the UK have adapted different overall strategies when addressing the internet. While a majority of the top 50 magazines do have websites (38), only about half of all magazines (26) actually use the website as a supplement to their print edition by providing their online readers actual content, commerce among other facilities. The other magazines that do have websites, only use them as a marketing front (10).
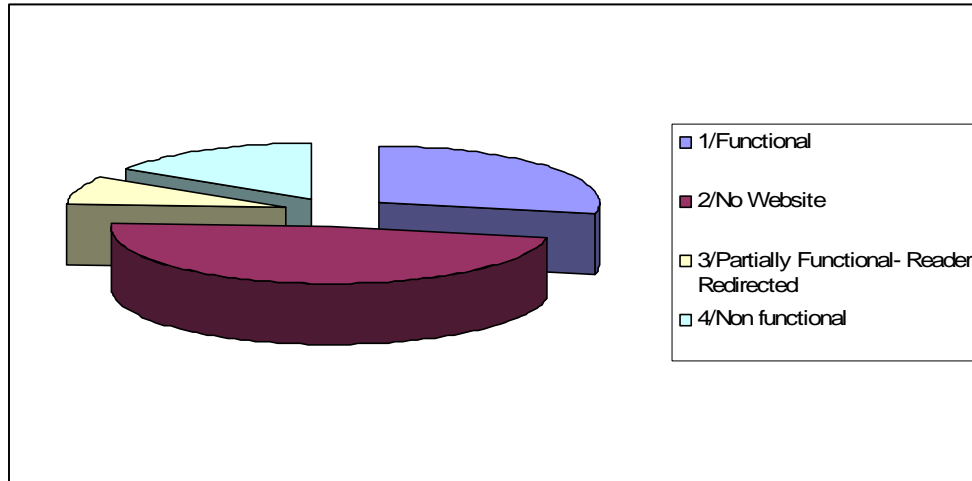
Chapter 5. Figure 2

Overall Distribution: Website Type
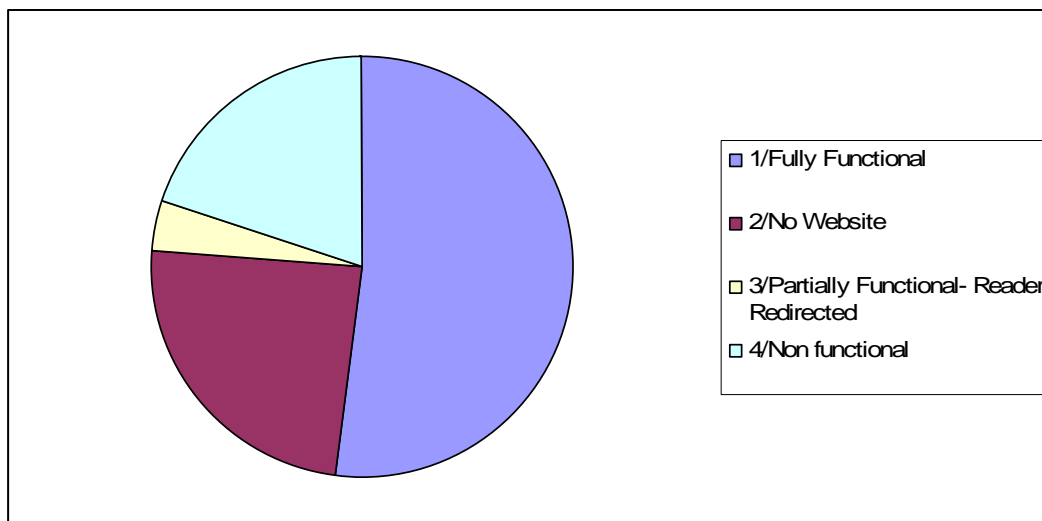
Finally, the pilot study provided an overview of the overall web strategies of weeklies versus monthly magazines. For the overall weeklies, one can see interesting patterns (See Figure.3 below). Out of the 25 weeklies, the largest category was no website (12), followed by functional websites (7). When looking at the monthlies, a completely different picture arises (See Figure. 4 below). All 23 monthly magazines have websites where a clear majority is functional (19) and 4 non-functional. These findings suggest that weekly magazines that primarily take a tabloid style of journalism have a much lower rate of adaptation compared to monthly magazines that cater to a wide range of topics.

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[23] Partially functional website denotes that although there is no free content on the website itself, there is a link provided to an alternative website (E.g. OK! Magazine website redirects reader to DailySnack.com for latest news/stories/gossip)

Chapter 5. Figure 3.

(Weekly magazines split by Website Functionality)

Legend:
- 1/Functional
- 2/No Website
- 3/Partially Functional- Reader Redirected
- 4/Non functional

Chapter 5. Figure 4.

(Monthly magazines split by Website Functionality)

Legend:
- 1/Functional
- 4/Non functional
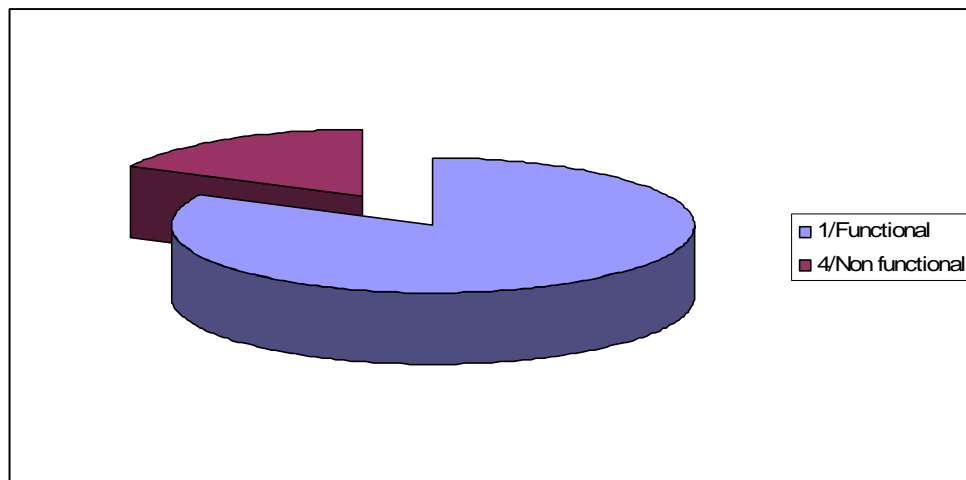
In conclusion, this pilot study identified three main categories (magazine type, publication frequency and website type) which will form the basis for the subsequent empirical analysis. The results from the pilot study also indicate that the magazine industry itself is quite unique with its own characteristics. When comparing the results of this pilot study with those of the top 50 magazines from the US (The Bivings group, 2006), one clear difference emerges. While in the US, 48 of the 50 magazines in late

2006 had websites, the corresponding number in the UK is much lower. Even disregarding the degree of 'functionality' of the website, only 38 of the 50 magazines in November, 2007 have websites. This difference between the two markets suggests a unique pattern for internet adaptation by magazines in the UK. The complete results of the pilot study are attached in the appendix (Appendix, Table 1). Bearing in mind such differences and the unique nature of the magazine industry in the UK, it was determined that the UK presented itself as an interesting case study for the enquiry into the state of internet adaptation by print magazines.

The subsequent empirical analyses of this paper will focus on a sub-set of magazines: women's fashion and beauty magazines. While there is no doubt that a study that looked in-depth at all magazine websites in the UK would be the ideal situation, such a research design would be impractical for a limited page thesis. Consequently, only a sub-set of UK wide magazines, .i.e. a particular magazine type or genre was selected for this analysis (see next section for more on sampling).

This subset of magazines will be further analyzed to see how exactly they communicate with their readers in the highly competitive web environment. In order to this, the following two empirical studies will focus on two sub-questions: 1. "What tools and features are magazine websites utilizing to communicate and interact with their readers?" In other words, what facilities are magazine websites providing to facilitate an interactive communication with their readers. The second sub-question is "How are functional magazine websites using the previously discussed features and tools for enriching user experience?". While the first sub-question addresses the existence of tools and features on magazine websites, the second sub-question addresses how these tools and features can be optimally used for a given topic (E.g. how a runway fashion show can be addressed in the print verses online version of a magazine).

Selected methodologies in any scientific study must emanate from the goal of the research as well as the accompanying research questions (Jensen, 2002). Thus the "how of research depends on its 'what' and 'why'" (Kvale, 1987 as quoted in Jensen, 2002, p.256). Given the goals of the two research question, two appropriate research methodologies were also selected. The first research question is more descriptive of

nature and calls for a code-based analysis. A code-based analysis assumes that data can be categorized into pre-defined categories for a systematic analysis (Jensen, 2002). Furthermore, given the large amount of facilities that need to be measured, a systematic categorization of the same into codes was deemed the best method for a cross magazine analysis. Subsequently, quantitative content analysis was the chosen methodology for a systematic analysis of the facilities offered in the 19 fashion and beauty magazine websites in the UK. On the other hand, the second research question is more qualitative and calls for the possibility to focus on specific cases and thus reflect on the how these selected magazine websites are using the competencies of the internet media to best suit the content. This research question calls for a more qualitative-case based analysis. Hence case-study analysis was chosen as the selected methodology to do a qualitative in-depth comparison of print and online editions of two selected magazines.

It should be noted that the researcher believes that no single methodology within the domain of communication studies can be purely objective both as the topic of study is communication which is human created and the data collection and analysis can be subject to human error. Rather than focusing on being a purely 'objective' study, it is the aim of this thesis to document and analyze data so as to provide a comprehensive understanding of this contemporary yet largely understudied phenomenon. The next section will dwell on the two selected methodologies.

Content Analysis Study: Method and Data Collection

In order to answer the first sub-research question "What tools and features are magazine websites utilizing to communicate and interact with their readers?", content analysis was the method of choice. It is the goal of this first empirical study to systematically go through the websites of a selected sample of magazine to determine what tools and features are available that enable an interactive communication platform for media users. Content analysis as a methodology has been used for a wide variety of purposes even within the field of communication including analysis on the antecedents of communication (source and encoding process), the communication itself (message, channel and recipient) and consequence of communication (decoding process) (Holsti,

1969). In this thesis the content analysis will be focusing on the attributes within a channel of communication, consequently content analysis will be used to analyze the style of communication for the internet channel.

Definition

Content Analysis has been defined as "..a research technique for the systematic classification and description of communication content according to certain usually predetermined categories. It may involve quantitative or qualitative analysis, or both.." (Wright, 1986 as quoted in Berger, 2000, p.173). Krippendorff (2004) defines content analysis as "..a research technique for making replicable and valid inferences from text (or other meaningful matter) to the contexts of their use" (p.18). It thus allows the researcher to systematically shift through data and thus identify its properties. Riffe, Lacy and Fico (2005) give a comprehensive definition of quantitative content analysis that also summarizes the methodology it follows:

"Quantitative content analysis is the systematic and replicable examination of symbols of communication, which have been assigned numerical values according to valid measurement rules, and the analysis of relationships involving those values using statistical methods, in order to describe the communication, draw inferences about its meaning, or infer from the communication to its context, both of production and consumption" (Riffe et al., 2005, p. 20)

This definition suggests that a content analysis must be both systematic and replicable. The research design must be clearly outlined and the researcher must be systematic about each step of the process; furthermore the research terms and variables used in the process must be clearly and exactly stated such that other researchers can replicate the study if necessary (Riffe et al., 2005). This definition also clarifies that content analysis can be used for analyzing almost any aspect of communication, such that the previous two requirements are satisfied. The above definition further suggests that the examination of the symbol of communication is done through assigning numerical values for different measures of a given unit. This coding scheme must naturally be transparent where each number accurately represents the corresponding measure. Finally, the above definition suggests that content analysis enables the researcher to both describe the communication situation and draw inferences about its meaning in its given context.

Sampling:

The goal of sampling is to collect a small sub-set from a larger population group for the purpose of analysis (Wang, 2006). Although in an ideal situation, data should be collected from the entire relevant population, lack of time and resources often makes this an impossible venture. Sampling can be both non-probabilistic and probabilistic. Convenience and purposive sampling are the most common types of sampling associated with non-probability sampling. For this empirical analysis, purposive sampling was used whereby a sub-set of 19 women's fashion and beauty magazines in the UK was identified[24]. This particular genre of magazines was selected as a method of purposive sampling as it reflected a small yet viable proportion of magazines (19 magazines in total) of the UK magazine industry. Furthermore, these magazines also tend to be within a rather 'focused' genre and are widely popular with the general female population. Magazine genres such as men's or women's general interest would cover a vast range of topics which would render a cross magazine analysis non-viable, while very specialized genres such as health magazines are only a rather small sub-set of all magazines.

By fashion and beauty magazines are meant magazines that either exclusively deal with these two issues or extensively use them as part of their content (as reflected on their cover page and corporate website). It should be noted here that only UK wide 'purchasable' magazines were included in the sample. Hence magazines that were either distributed only in a particular store (Debenhams Desire Magazine available only in Debenhams store) or were area focused, such as magazines only available in Wales or Ireland (Eg: Image, Ladies First- available only in Wales; Irish Tatler, U magazine- only Ireland) were ignored from the data. Furthermore, teen and pre-teen magazines including Sugar, Bliss, Shout and Mizz were not included in the sample as it was believed that websites specifically targeting teenagers and pre-teens would be very different in content and style, hence a cross-magazine analysis would be invalidated. Further, it should at this point be clarified that even the selection of a single genre of magazines (.i.e. fashion

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[24] Data on magazine industry of UK was collected from independent audit watchdog service for printed publications, (ABC,2007) http://www.abc.org.uk/cgi-bin/gen5?runprog=nav/abc&noc=y Retrieved, November 1st, 2007.

and beauty) is somewhat subjective as some magazines selected as part of this genre do cover a range of other topics such as health and relationships. Nonetheless, it is believed that these 19 magazines are all the magazines published in a UK wide basis that primarily focus on beauty and fashion, or cover these two issues substantially[25].

At this point it should be noted that the researcher was not an expert in this genre of magazines. Nonetheless, it was determined that the lack of previous knowledge in this genre of magazines was a positive influence as it allowed the researcher to start research 'tabula raza' (with a clean slate) and build all knowledge from the existent theory as well as field data. Thus the issue of preconceived notions or biases would not influence the analysis and results of the study.

Unit of Coding:

The coding scheme for the analysis consisted of general information and 3 major categories.

General Information:

In the first place, general information on the website is collected; the individual units of analysis include the title name, circulation figures, frequency of publication, website address[26] (if any), online subscription possibility and the basic type of website (inspired by the pilot study – non-functional website or functional website). If the website is categorized as non-functional, the particular analysis is concluded there, as the main purpose of this content analysis is to understand the style of communication of functional websites (See table 2 in appendix for individual units of coding).

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[25] Two other UK wide magazines that do cover beauty/fashion but were not included in the analysis are 'Good Housekeeping', 'Woman and Home'. These magazines were disregarded as beauty/fashion was only a minor part of the editorial content of the magazine

[26] Website existence was determined through a wide internet search which included analyzing data from the ABC (Independent Magazine Audit Bureau- UK) website as well as a search on the google search engine.

Following the general information, the functional websites were measured on 3 major categories consisting of altogether 34 units of analysis These 3 categories were inspired by the paper by Barsch et al. (1999) where they point out that a successful magazine website should consist of three main components: content, community and commerce. The categories also act as guides to navigate the reader through the large amount of data. The units of analysis for each of the 3 categories were inspired by literature in the field of Web 2.0, previous studies on magazine websites (Consterdine, 2005; Gerpott & Wanke, 2004 & The Bivings Group, 2006) and most importantly based on knowledge acquired by browsing through important web portals (msn.com, yahoo.com), influential blogs (techcrunch.com, perezhilton.com, makeuseof.com) and also magazine websites in the United States and the United Kingdom. These units of analysis (34 in total) measure the presence or absence of various tools and features as appropriate for the 3 categories. It should be noted that these 3 categories are not mutually exclusive and some units of analysis could be featured under 2 categories. In an attempt to overcome coder bias, the categorization system and the measurable units have been clearly defined and the logic explicitly stated.

1. Content

This category pertains to the style of communication with regard to the topical content of the magazine and consists of 15 units of analysis (See table 3 in appendix). It can be further divided into three categories: Navigation - external, Navigation- internal, Interactivity.

Navigation external comprises of individual units with regard to whether media users can gain access to the content of the website externally, .i.e. whether content from the magazine website is available to the reader outside of the website. Hence the individual units include presence of RSS (really simple syndication)[27] , newsletters, mobile-phone text messages etc. RSS is similar to newsletters except that whereas newsletters are sent to emails of subscribers, RSS 'feeds' are sent to feed-readers.

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[27] For a description of RSS, see chapter 4 Table 1

Navigation internal comprises of individual units focusing on the internal navigation features of the website, hence whether users can browse through the content in an interactive and intuitive manner. The individual units include 'most popular/most read' category, the possibility to store or bookmark the particular store to your profile and whether there are hyperlink to other related stories from the current story.

Interactivity comprises of individual units focusing on whether the content is available in an interactive manner to the user. Hence whether information is updated regularly, audio or video format is available, a blog section is available and quizzes/competitions are available to the reader.

2. Community

This category pertains to the possibility of users interacting with each other, with the magazine staff and with magazine content and consists of 13 units of analysis (See table 4 in appendix). It is divided into three categories: user to user, user to magazine staff, user to magazine content.

User to user refer to users interacting with each other via a chat and form/message board function.

User to magazine staff refers to whether users have easy access to contact the magazine staff via displayed contact information and also via an advice section (fashion or personal advice) etc.

User to magazine content refers to whether users can directly contribute towards the content of the website by submitting stories/photographs, commenting on stories, participating in polls etc.

3. Commerce

This category pertains to different possibilities and options available to the user for commerce purposes and consists of 6 units of analysis (See table 5 in appendix). The units of analysis range from whether commerce is possible, whether users can browse through items via categories, whether they can buy 'hot' items that are specifically recommended to users etc. Finally there are also units focusing on whether there are

banner advertisements on the website (from external sponsors) and whether there are incentives such as gifts given to readers on purchase of subscription.

It is believed that the general information along with the data from the above mentioned 3 categories will provide a comprehensive understanding of the features and facilities of the websites and hence the style of communication the website initiates with the online media user.

Limitations:

Although quantitative content analysis as a method has been criticized as being very 'positivistic', much of the criticism has revolved around the issue that quantitative content analysis only allows for an analysis of the manifest content (Krippendorff, 2005). When one attempts to make inferences based on the content analysis, one moves from the manifest content to the implied meaning thus raising issues of validity. Furthermore, quantitative content analysis assumes that meaning resides within the text and thus does not take into consideration the context of the text. (Krippendorff, 2005). While these criticisms are indeed invaluable, it can be argued that they can be overcome in the context of this particular empirical analysis. This empirical analysis will be used to analyze the objective existence of certain features and hence the style of communication for the internet channel, the question of implied meaning does not arise. Furthermore, the second empirical study which is more qualitative in nature will also allow the researcher to go beyond the manifest content and thus put into perspective the context and meaning of the findings of the results of the content analysis. The methodologies of the second study will be discussed next.

Case Study Analysis: Method and Data Collection

In order to answer the second sub-research question ""How are functional magazine websites using the previously discussed features and tools for enriching user experience?", case study analysis was the method of choice. The goal of this second empirical study is to qualitatively analyze two magazine websites to understand the specific usage of these features. The previous content analysis aims to provide an overview of the main tools and features that are currently being used by fashion and beauty magazines, nevertheless the focus of the study is on manifest content as they currently exist on magazine websites. This second, qualitative study on the other hand allows the reader to go beyond the existence of manifest content and focus in detail on how they (features and tools) are being utilized on a selection of two magazine websites.

Case study research allows for an in-depth analysis of a case where a case can be an individual, a group, an industry or even a profession (Gillham, 2000). A Case study analysis is "an intensive examination, using multiple sources of evidence of a single entity which is bounded by time and place." (Daymon & Holloway 2002, p.105). The case study method is often appropriate when the case and its context are particularly intertwined. Subsequently, data needs to be collected from a wide range of evidence, as no single source of evidence is likely to be sufficient by itself (Gillham, 2000). According to Yin (2003), case study methods are most appropriate when asking the "why" or "how" questions, "..when the investigator has little control over events, and when the focus is on contemporary phenomenon within some real life context (Yin, 2003, p1). Through this method, the researcher can thus generate new theory or even explore new insights into contemporary phenomenon that have not been documented before. The case study method was particularly selected as a methodology as it allowed the researcher to go deeper into the context of magazines that are widely utilizing tools and features to interactively communicate with their readers. This approach thus allows the researcher to use the findings of theory along with the results of the first empirical study to build and understand the case of specific magazines and in turn understand how it has used specific features and tools to highlight magazine content.

Case study research can be both single or multiple case based. For this study, 2 particular cases were selected. Sampling in case study research is always purposive, and for multiple case study research, cases are chosen which ultimately highlight similarities or contrasting results (Yin, 2003). In this study, the cases of InStyle and Cosmopolitan magazines were selected based on the results from the content analysis. Although both magazines have functional websites and similar amounts of features and tools on their website, they each have rather different approaches towards utilizing these features and tools on their website. Both InStyle and Cosmopolitan magazines are similar in terms of the number of content interactivity, user contribution and commerce features. Nonetheless, their approach to how they utilize some of these features to highlight the actual content is quite unique. By comparing these two cases, it is assumed that one can gain a more in-depth picture on how magazine websites are optimally utilizing their website.

Yin (2003) identifies a multitude of methods to gather data in case study research. In particular he identifies analyzing documents, archival records, conducting interviews, direct observation, participant observation and physical artifacts. For this thesis all methods excluding interviews were selected for data collection. Thus data was collected from the corporate website, news articles, and particularly the magazine website and the current print edition.

The goal of this case study analysis is to provide an in-depth account of how two magazine websites are optimally using various tools and features to enable an interactive communication with their media users. The subsequent analysis has been split into 3 parts. First there will be a company and print magazine description. Second, there will be cross comparison of the print and online version of the magazine for a given segment of the magazine. This comparison should provide an understanding how similar magazine content can be portrayed online versus in print. Third, there will be an analysis of the previously identified tools and features on the website to understand the different contexts of how each magazine website enriches user experience. This analysis should

provide an understanding of how the previously identified manifest features are actually used by these websites

The next section details the exact data collection method of this study.

Data Collection

Given that actual analysis was conducted on data collected from various sources, particular emphasis was paid in carefully monitoring the data collection steps.

i) Collection of company and magazine information

In the first place, back ground company information was collected on the respective magazine. Here data was collected from a variety of sources including the print magazine, the magazine website, the corporate website of the respective media corporation that owned the magazine and news articles. Than the print magazine itself was scanned to see the different topics the magazine deals with. It is believed that this data on the magazine would enhance a subsequent discussion of how the magazine uses its website to enrich its target user's experience.

ii) Print versus Online

Here a cross comparison was conducted between the print and online version of the magazine for the category 'fashion'. This particular category has been selected as it represents one of the biggest categories for all fashion and beauty magazines, a subsequent online versus print comparison for the same should be both relevant and should reveal interesting findings applicable to the entire group.

This section of the print magazine was analyzed to see the type and structure of articles on this topic that were printed in the magazine (E.g. photo spread, interview, get celebrity look, season must buy's etc). Next, a comparison was made to see what the equivalent of the same was in the website. For instance, interviews are a common form of article in the print and perhaps not so in the website.

Finally, a single article was selected that was present both on the website and the print magazine and a structural comparison was made to see how the exact same content was depicted on the two media.

It should be noted that while the categorization of the articles here is data driven and is naturally somewhat subjective. Nevertheless, it is not the purpose of the analysis to come up with an exact categorization of the article types but rather to build a picture and compare the structure and style of articles that appear in the two media.

iii) Website-only analysis

In this part of the analysis an in-depth analysis of the previously defined notions of content, community and commerce was conducted to see how they were specifically used in the context of the 2 magazines.

6. **E**MPIRICAL **S**TUDY 1: **C**ONTENT **A**NALYSIS

As mentioned in the previous chapter, the content analysis of the magazine websites was based on the presence or absence of tools/features pertaining to 3 main categories (content, commerce and community). The results of the study will be presented in the following manner. First, an overview of the 19 magazine websites will be given, detailing the general trends. Second, results for each of the three main categories across the magazines will be presented. This will be followed by the discussion of the results.

Results

Overview- General Information

The sample of 19 magazines represents almost every consumer magazine published in a UK-wide basis that either deals with fashion and beauty exclusively or covers the topics extensively. These magazines cover a wide range of audience based on age: from i) young women including late teens to young adults (Dare, Glamour) ii) women in their 20's and above (Instyle, ElleUK, Cosmopolitan) and a wide range of interests. i) Cosmopolitan women (Vogue) and ii) family oriented women (Prima, She, Red).

A total of 18 out of the 19 magazines have some form of a website, and only 1 magazine (Harpers and Queen) does not have a website (but owns domain name and redirects users to magazine subscription portal). It is perhaps interesting to note that even this magazine does have a functional US version, and readers in the UK who are genuinely interested in the magazine can utilize the American website (harpersbazaar.com).

Going into details of website functionality, out of the sample of 19 magazines, 11 magazines had functional websites, 6 had non- functional websites, 1 magazine did not provide any content but had a shopping portal and 1 magazine did not have a website at all. Subsequently the full content analysis was conducted only on the 11 functional websites, but the commerce section was analyzed for 12 websites. The results of this

content analysis confirm that virtually all magazines in the genre do take part in some form of online activity but only 58 % or 11 magazines actually have functional websites.

Chapter 5. Figure 1

Website functionality
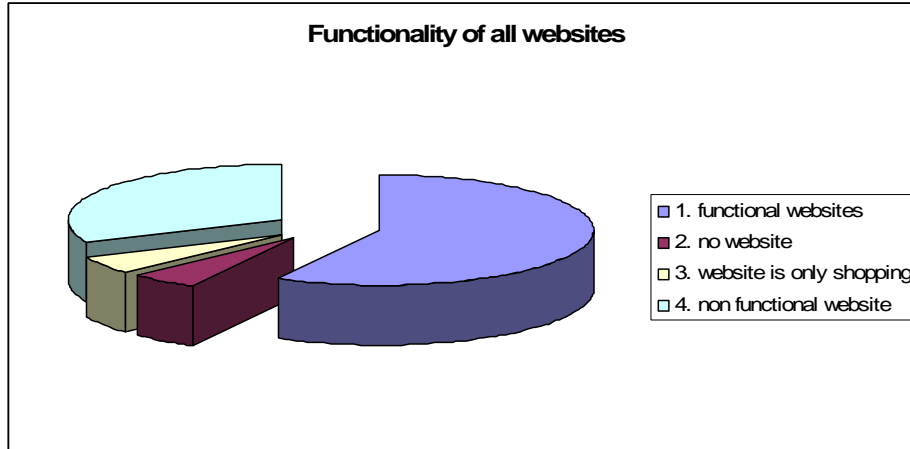
When looking at the frequency of publication, 16 out of the 19 magazines were monthlies and 3 were weeklies. This perhaps does not come as a surprise as the pilot study supports the findings that weeklies primarily cover sensational or tabloid news. Out of the 16 monthlies, 10 had functional websites, 4 had non-functional websites, 1 had no website and 1 only a shopping website[28]. Out of the 3 weeklies, 2 had non functional and 1 had a functional website. This finding also supports the previous findings from the pilot study that weeklies are relatively less web-savvy compared to consumer monthlies.

All 19 magazines are owned by 7 media corporations. National Magazine Company owns 5 of these 19 magazines, IPC Media 4, Conde Nast and EMAP 3 each and so forth. This data suggests that the magazine industry is indeed conglomerate based as all 19 magazines are owned by media corporations.

All 19 magazines websites allow for readers to subscribe for the print version via their website. Even the 1 magazine (Harpers and Queen) which did not have a website actually

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[28] This website did not provide any content but had a link to another section 'online shopping'

owns the domain name (http://harpersandqueen.co.uk) which redirects to a third party website where users can subscribe to this and other print magazines online.

Content

1. Navigation External

All 11 websites have a newsletter option. Hence, readers need only submit their email address whereupon newsletters are emailed to them. This is the primary mode of external communication with users.

Out of the sample of 11 functional websites, 5 provided readers with the option to get news 'feeds' via an external feed reader such as RSS (really simple syndication)[29]. Out of these 5 websites, only 1 website (http://www.instyle.co.uk/) provided RSS for separate sections. RSS for separate section indicates that readers can choose what topic they would like to get RSS feed for, hence a reader can select to get RSS feed only for fashion or gossip or beauty etc. All 5 websites provided 'partial feeds'. Partial feeds indicate that the user can only read the headline of the topic in the feed-reader. Hence, if the reader would like to read the full issue, they would be redirected from the feed-reader to the magazine website. Full feeds on the other hand allow readers to read the full article directly from the feed reader. This suggests that magazines that have adapted this technology use it such that users are driven directly to their website. Although Full- feeds are maybe more convenient for readers who browse through a large number of websites and would hence like the entire content available in the feed reader. However, by providing full feeds, users would not be required to visit the actual website and hence this feature is not enabled by any magazine.

The image below is a snap-shot of a personal RSS feed-reader of the researcher (see footnote for further explanation)[29] . This feed reader allows the user to get feeds from multiple websites. In the lower left hand of the page are the various websites, from which the feeds are coming. Text box 1 indicates all different magazine websites from which the feeds are coming (Glamour, InStyle, Marie Claire). In the right hand side of the page

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[29] RSS is a method of describing news or other Web Content that is available for "feeding" (distribution or syndication) from a website to alternative destinations. Regular internet users might have a number of websites that they like to visit on a daily basis. With this tool, readers do not need to separately visit each website but can use a RSS feed reader and get automatic updates (news as soon as it published in the website) from the selected sites to their personal RSS feed reader.

is the opened 'inbox' or all the individual feeds from a selected website. Text box 2 indicates that this is the opened 'inbox' of the InStyle party news feed. Hence all the latest stories on party news that is published on the website, is directly sent as 'feeds' to this feed-reader. InStyle as mentioned above allows for RSS feeds from separate sections, and this is the opened inbox for the 'party' section (there also exists feeds for celebrity news). Text box 3 indicates that this is the partial feed. If the reader, would like to read the entire story, he would have to click on the headline and will be re-directed to the InStyle website. (See image below)

Figure 2

Sample of a user's RSS feed-reader with RSS feeds from InStyle Magazine (on the right)
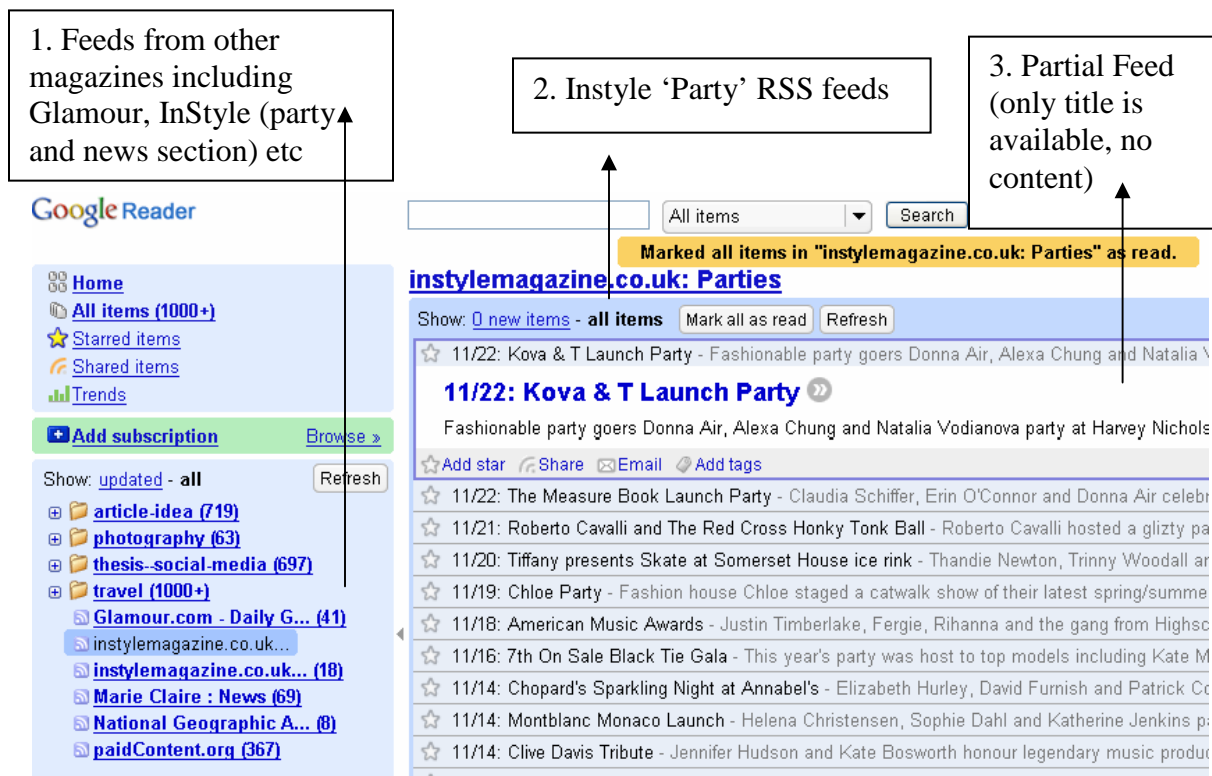
2. Navigation Internal

While all functional websites allow readers to browse by basic category based navigation (browse by fashion, beauty, news, gossip, diet etc), 2 of 11 websites allow readers to browse by a most popular/read/visited section. Hence, these 2 websites (Glamour and Cosmopolitan) allow readers to browse through articles that are the most popular among

the readers. Depending on the strategy of the website, users are presented with a section where the content was determined based on its popularity either via number of page use, a voting system etc.

6 out of 11 websites enable readers to save an article/image gallery/blog post as a bookmark. Out of these 6 websites, 4 allow readers to save the content to their own profile for future reference, 1 to a social bookmarking website[30] and one to both of these. Given that only 2 from the 11 functional websites allow users to browse through articles that are explicitly selected based on user- popularity and/or allow for bookmarking of the content in external websites, it can be concluded that UK magazine websites do not consider the social networking aspect of users to be of high importance yet. In other words, it appears that this genre of magazines in the UK, does not utilize a user based network promoting a website's content externally or internally. Nevertheless, the fact that 6 out of 11 websites allow users to 'save' stories is a clear example of websites enhancing user experience by allowing them to customize their experience of the website. All 11 websites have internal hyperlinks to other stories from the story currently being read. Consequently, if a reader is reading a particular story, hyperlinks are provided to other stories that are similar in content or related to the current story. All 11 websites also provide hyperlinks to stories external to the website. While 4 of these are to third party websites such as commerce websites (clothes, cosmetics etc), 7 provide links both to third party websites as well as interlink to other magazine websites owned by the same media corporation. While the high degree of interlinking between content within the website is generated to maintain the users interest by promoting content that is interesting to them. The high degree of cross-linking between different websites that are owned by the same corporation allows websites to promote each other and even share users.

3. Interactivity
All 11 websites update news on a daily basis, either through a daily 'news'/ 'gossip'/'tip' section, a daily 'product'/ 'buy' of the day, or a general today's 'highlight'/'special'

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[30] Social bookmarking/news websites are websites where content/stories are uploaded by users for viewing by other users. Hence, it is the user who uploads news to the website.

section. They highlight this daily aspect of the news in the front-page of the website. The fact that all 11 websites update news on a daily basis on their homepage is a clear indication of the 'activeness' of these websites. All websites also have an image gallery of some form, where users can browse through images one at a time. The obvious advantage of image galleries being that users can easily control the pace of information and that these galleries are best suited to display content in the form of imagery. These two features encourage media users to come on a regular basis and to read specially designed content on the website that may be of interest to them.

With regard to video content, 6 out of 11 websites have exclusive video Podcasts. In other words, 6 websites independently create interactive content for their website. This finding is quite interesting as it clearly indicates that these magazines invest heavily in their website by preparing exclusive video shows specifically for this media.

6 out of 11 websites also provide non-original video content in the form of movie trailers/product highlights or embed content from other video sites such as Youtube.com. Only 2 websites (Glamour and Marie Claire) provide both original and non-original content, as the other 4 either provide original or non-original content.

9 out of 11 websites have blogs which are written by editorial staff. These blogs are web diaries kept by member of the editorial staff who write small dated entries on a specific topic (E.g. a fashion show) or even about daily fashion related trivia. Users are allowed to comment on 6 out of the 9 magazine blogs, thus engaging readers by encouraging a bi-lateral, non-formal conversation. Nonetheless, the fact that in 3 of the 9 blogs, users are not allowed to add comment is an interesting finding as one of the key purposes of a blog is to have an informal dialogue with the reader and by disabling this feature, one is reducing the blog to an informal but one-way communication.

Finally all websites have some form of competitions or quizzes online where users can participate and win prizes.

Community

1. User to user

9 out of 11 websites offer message boards, where users can post a topic or question on a forum and discuss or get the opinion of other users. Only 1 website however has a dedicated chat function where users can chat live with other users. However, this can be explained to a certain degree by the fact that once members join the message board, they are able to send messages to all users via the message board or on a one on one basis via private messages to other users.

2. User to magazine staff

All 11 websites provide a variety of methods to contact the magazine staff. All 11 provide email address of the editor or the editorial department, provide contact details for different departments (E.g. Marketing, advertising, subscription departments). All provide postal addresses of the respective magazines.

5 out of 11 magazines allow users to ask fashion/beauty/personal questions which are than addressed in a specific section of the website. 1 out all 11 magazines have a section

where the magazine publishes an email or letter from the user addressing specific magazine content or the magazine itself.

3. User to Content

4 out of 11 magazines allow users to submit content to the website. All 4 of these are in the form of photographs/pictures. For example, Instyle, More, Prima and New Woman have a user contributed section where users can upload their own photographs and other users can view them while in the case of Prima and New Woman users can even rate them (uploaded images). 2 out of 11 magazines allow users to make comment on the articles/image gallery and none allow for rating or ranking (except the above 2 magazines where users can rank user contributed images). All other magazines do not allow commenting or only allow users to contribute via the message board or blog section. This finding, that few websites allow for user participation with regard to the content of the website is in line with some of the earlier findings on low 'social networking' features. The data suggests that although magazines are slowly starting to enable users to submit content to a website, this has been delegated to user contributed 'photographs'.

8 out of 11 magazines allow users to sign in and register their profile in the website and hence customize their entire viewing experience to a certain degree (.i.e. 6 allow you to save stories for future reference). Out of the remaining, 2 allow readers to register themselves only to participate in the forums and 1 (Instyle) doesn't allow for any registration.

6 out of 11 magazines extensively use audience polls on topics. These polls are often image-based, hence users can view a set of images and vote on which image they like the best (E.g. 'which product/clothing do you like the most'). After participation, users can immediately see the results of the poll and thus witness what other users think on the same topic. User participation in such polls are not mandatory, hence they can skip past the poll to continue viewing images if they prefer. 3 of the remaining websites have polls but to a lesser degree (no dedicated space). It appears that the key area where user participation has indeed been strongly encouraged is the usage of polls. This involvement of the 'user' with regard to their opinion via polls can perhaps be further utilized by the

magazine to see what content the user is both interested in and also for users to see what other users are interested in.

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Community: Section Summary

- *All websites have magazine contact details*
- *9 out of 11 websites have message boards*
- *9 out of 11 have polls on websites*
- *8 out of 11 allow users to register profile*
- *5 out of 11 websites have users ' personal questions' section*
- *4 out of 11 allow users to post content*
- *2 out of 11 allow user commenting on general section*

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Commerce

For the commerce category, 1 extra magazine website (Red Magazine) was included in the analysis as this magazine only had a functional commerce section. All 12 websites allow readers to engage in some form of commerce via the website, both through display of products and through magazine subscription option. Hence, all 12 websites offer readers product guides or a buying gallery from where they can buy products. Similarly, all websites sell print subscriptions online and hence extensively utilize their website as a platform for increasing their print circulation.

11 out of 12 magazines redirect users to external websites for commerce. All of these 11 websites provide product guides/recommendations, and either link directly to the homepage of the website of the product, or where not available, they provide the brand name/show location. Only 1 magazine (Red Magazine) allows users to directly shop from the magazine website as they have their own inventory. This data suggests that nearly all magazine websites (11) collaborate with 3rd party websites for product related commerce activity. Only a single website actually has product inventory so users can directly shop from the magazine website itself (Red Magazine).

10 out of 12 magazines allow users to buy products from a product dedicated section. In other words, 10 magazines have a specific section where they profile products in a

gallery, and users can browse through the extensive gallery for shopping purposes. 10 out of 12 websites have a celebrity style guide, where users can get tips on how to dress or get the look of a celebrity/model.

Finally all apart from Red magazine have banner advertisements from external sponsors on their website. Aside from these banner advertisements on the website, product related commerce features are perhaps the most important elements for commercial activities via a magazine website and the results clearly indicate that these magazines view commercial activity a key part of their online presence. All 12 websites also offer free gifts and offers to users as an incentive for subscribing to their print magazine.

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Commerce: Section Summary

- *All 12 websites have some form of external (product) and internal commerce (magazine subscription with gift)*
- *11 out of 12 redirect users to external site*
- *11 out of 12 have banner advertisements*
- *11 out of 12 have dedicated section for product commerce*
- *10 out of 12 have reader guides to 'best' products*
- *10 out of 12 have get celebrity look section*

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Discussion of Results

While the previous results summarize the presence of key features and tools across magazine websites, it would perhaps be interesting to also take a quick glance at magazine websites individually. Glamour magazine, which is the highest circulating magazine in this genre has the highest number of content interactivity and external navigation features and tools in comparison to the other magazines. New Woman magazine, which has the 4th lowest circulation overall and lowest in terms of magazines with functional websites, has the highest number of user –magazine content contribution features (user comments on article, submitting images, polls, user ranking images etc).

Marie Claire, Company, InStyle and She magazine also rank high on content interactivity and external navigation.

Looking back at these results, an answer to the sub-question "What tools and features are magazine websites utilizing to communicate and interact with their readers?" can be formulated. On the one hand, various features and tools that enhance an interactive experience for users with the content of the website are extensively used. These include image galleries, blogs, online competitions, user profile registration (thus the possibility to customize and save stories to profile), external and internal hyperlinking and video (to a lesser degree). The popularity of such features clearly indicates that magazine websites that are functional are slowly capitalizing on the interactivity aspect of the internet media. On the other hand, user participation in the actual content is somewhat limited. While 'polling' is perhaps the most extensively used feature of user-participation, other features which allow users to contribute content or utilize social networking to explicitly promote content both internally and externally are low. Quite surprisingly, users in 3 out of 9 websites which have blogs are not allowed to comment on blog posts. These findings suggest that although websites are interested in initiating a bi-lateral communication with their readers, this is often delegated only to the forum and polls and to a lesser extent the blog section. Furthermore, more traditional features including email based newsletters and message boards are still very popular and indicate the importance of these features on magazine websites. Finally, commerce is an extremely important part of a magazine website and all 12 websites are functional in this regard, they all utilize various features of this category extensively. Furthermore, all 19 magazines in this genre (including non functional websites) encourage users to subscribe to the print magazine via the websites.

The results further hint at some discrepancies between magazines that target different age groups and interests. The 6 magazines that were not specifically fashion and beauty magazines and perhaps targeted family oriented women (Prima, Red, She, Eve, Essentials and Tatler), only 2 websites were fully functional (Prima and She) and 1 (Red) only for commerce activities. In contrast, the remaining 13 magazines that were fashion and beauty focused and addressed a wider range of audience by age, 9 websites were fully

functional. Nevertheless, further research needs to be conducted specific to this area to further validate these initial findings.

When comparing the results of this content analysis to the results of Wurff's (2005) content analysis of the 13 biggest women's magazines in the Netherlands, a different pattern is noticeable. Wurff's (2005) study indicates that only 2 of the 13 magazines websites are fully 'developed' as of 2002, however he does not elaborate on his classification of 'development'. As part of the same study, he conducts a content analysis of the 10 largest consumer magazines in the Netherlands in 2002. This second study suggest that while 9 out the 10 magazines have websites, only 5 offer content, 3 product based commerce facilities, 2 communities (for communication between users) and 1 an archive function with search opportunities. His results suggest that only half the websites of the 10 largest consumer magazines in the Netherlands offer content on their website and only a few offer facilities like commerce (3) and community (2). These findings are quite different from the findings of this content analysis, where although 11 out of 19 magazines have functional websites in terms of content, all 11 offer commerce and 9 out 11 offer community features such as a message board. There appears to be a large discrepancy between this study and both the findings of his study on women's magazines and to smaller degree on his findings on the largest 'consumer' magazines. The discrepancy of results may be attributed both to the dated results of Wurff's study and perhaps the difference in the magazine industry in the UK and the Netherlands. The difference in results further validates the necessity of conducting contemporary research on the influence of internet on mass media.

In conclusion, the content analyses of beauty and fashion magazines in the UK have brought up interesting findings. The results indicate that the magazine websites that are functional, are widely utilizing certain content interactivity and commerce related features, and to a lesser degree user focused features. Nevertheless, the content analysis also indicates that there exist large differences between the magazines in both the number of features available and how they each use these features to best suit the content. While this content analysis has provided a good overview of some of the trends existing among

the beauty and fashion magazine websites, the results are completely bound to the pre-determined 'units of analysis'. Thus, the next section will continue with the results of the in-depth case-study analysis that should provide a more comprehensive understanding for a sample of 2 magazines to see how they specifically utilize these features.

7. EMPIRICAL STUDY 2: CASE STUDY ANALYSIS

Results:

The goal of this second empirical study is to qualitatively analyze two magazine websites to understand the specific usage of the features raised in the previous content analysis. As discussed in the methodology section, the case study analysis will consist of 3 parts for each of the 2 magazines. First, there will be a company and print magazine description. Second, there will be a print versus website comparison for a specific category, .i.e. fashion. By using the print magazine as a base, it will be possible to highlight the uniqueness the web offers for similar content. Third, there will be a detailed analysis of the previously identified notions of content, community and commerce to see how they are specifically used by the 2 magazine websites.

InStyle Magazine

Company/ Magazine Description

InStyle Magazine UK is owned by one of UK's leading consumer magazine publishing group IPC Media group which itself was acquired by Time Inc, in 2001[31]. Other fashion and beauty magazines among the portfolio of IPC media include Marie Claire, Essentials and Look.

InStyle magazine has a circulation of 178, 699 with a total readership of 315,000 (IPC Media[32]). In the previously conducted content analysis, it ranks 9th out of 19 magazines within the beauty and fashion genre in terms of total circulation. The IPC media website[32] states that it has an up-market readership profile with 79% percent of the readers coming from the three highest income groups 'ABC1' who have maximum expendable income . It further states that in terms of media usage, the average reader spends over an hour reading the print magazine. The magazine itself can be classified as focusing on celebrity fashion and personal shopping guide. The IPC media website describes the magazine as:

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[31] Time Warner Incr, as retrieved on November 25, 2007 from
http://www.timewarner.com/corp/newsroom/pr/0,20812,668881,00.html
[32] IPC Media, as retrieved on November 25, 2007 from http://www.ipcmedia.com/mediainfo/instyle.pdf

"… best magazine to help you optimise your personal style. As an insider to the celebrity world, In Style brings you access to all the best kept style secrets. In Style is your personal shopper and friend to the stars." (IPC Media, retrieved from http://www.ipcmedia.com/brands/instyle/ on November 30, 2007).

The content of the magazine is divided into 6 main sections as outlined in the table of content. These are the Cover stories (stories mentioned in the cover page), Features articles (textual articles including interviews), Fashion (mixture of product reviews, interviews/articles, photo spreads etc), Beauty (mixture of product reviews, beauty articles etc), What's hot (what is 'hot' in December including product reviews, parties etc), Life and home (feature articles, food recipe). In addition to the editorial content there are extensive full page advertisements, a specific advertisement promotion section at the end of the magazine, and a full page web directory which provides the website of different retail brands. Finally, there are advertisements for InStyle print subscription (and for other magazines owned by the same corporation), along with full page promotions of specific competitions for InStyle readers. There also exists a full page promotional advertisement specifically for the InStyle website.

The next section will continue with an analysis of the section fashion in both the print and the InStyle magazine website.

Print versus Online: 1

The InStyle print magazine has an extensive fashion section. The fashion related articles can be subdivided into 7 main types of articles. Here each type of article will be briefly discussed along with whether there exists an online counterpart.

1. Product Recommendations

Print Magazine | Online Website

Print Magazine	Online Website
- Article highlight fashion trends and must buy's as per the clothing/ accessory, trend or even occasion (Eg: dresses, glitter, leather, parties) - Visual based - Consists of pictures of the specific item, its price tag, brand name and telephone number (of the company) - Very commercial, aim is to highlight	- Similar structure as print version - Selection of items by category (jackets, dresses, shoes etc) - Uses can browse through items by category, and once a category is selected they can further view the items sorted by price - For each item, the respective price, brand name, and date when it was

and promote product	featured in the print magazine is given - Users can further click on the item to get a larger view of the same and also click on "buy online" link upon which they are redirected to the store where they can buy the item

Chapter 5 Figure 1

Hot Buy section: InStyle Magazine[33] website
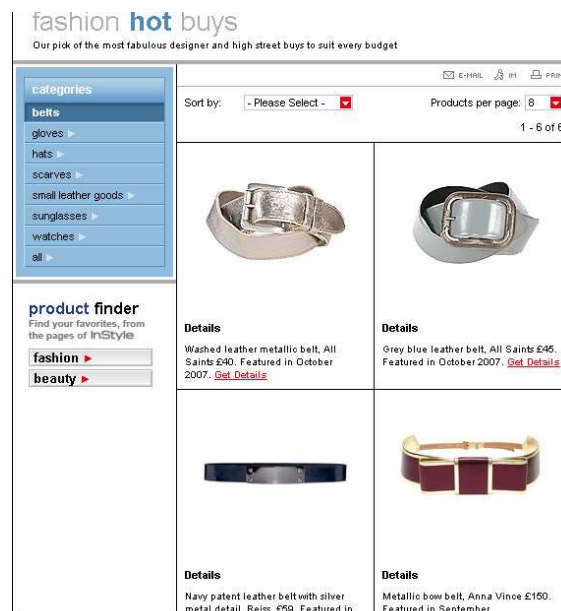
This particular category promotes particular products. While the print version takes on the form of product promotion, the website seems to support practical shopping opportunities (See Figure 1 above). Although this commercial section in the website is quite vast, it should be noted that for some categories such as watches or jewelry, less than 10 products were listed.

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[33] All images of InStyle magazine website were taken from http://www.instyle.co.uk/ as retrieved on November 30, 2007

2. Buyer's Guide

Print Magazine	Online Website
- Reader is given guidance on how to 'correctly' shop for a piece of clothing/accessory - Article is a text-image combination, where a small textual section is accompanied by a photo display of various pieces with their advantages and disadvantage	- Similar online 'buyer's guide' - Readers can choose from a list of basic items (bags, shoes, watches etc) and are provided guidance on how to shop correctly for these items (.i.e. the essentials aspects one should consider when buying a selected item) - Once an item type (e.g. watch) is selected, an image gallery appears where an image is presented on one side and a short text is provided next to it.

For this particular category, the focus of the article is product promotion along with some buyer's tips. Here again, the web version article is designed to promote product sale as for each tip, an accompanying product example (along with link to product website) is provided.

3. Celebrity clothing:

Print Magazine	Online Website
- Numerous articles that highlight celebrity trends or guide users on how to get celebrity look-alike clothes - One type of article titled 'The Look'[34] which shows picture of celebrity along with details on the clothes worn - 'Celebrity Transformation'[35] articles which show a series of images documenting change (along with short text on when and where the image was taken) - Get Celebrity Look article (how to get the look of celebrity at bargain prices) Here, there is picture of a celebrity	- Online counterpart for all the different types of articles - 'The Look'[36] consists of image galleries of latest celebrity pictures where the image is accompanied by a small text including the brand of the items worn - 'Transformation'[37] articles also take the form of image galleries; however the focus here is on the transformation in the style of the celebrity - Get Celebrity titled 'Look for less'[37] - The section is structured slightly different from the print counterpart.

[34,] 35 InStyle Magazine, 2007 December, p 37.
36, 37InStyle Magazine, http://www.instyle.co.uk/

[34] InStyle Magazine, http://www.instyle.co.uk/

along with a short description on each item of clothing that is being worn. Near the image of the celebrities are images of clothing items that are similar but much cheaper.	Here fewer details are given on the actual clothes the celebrity is wearing and emphasis is laid on the cheaper counterpart
	- For each replacement item, there is a short description along with the possibility to get details. On clicking on get details, a bigger picture of the product opens and there is a link to buy the good online (whereupon the reader gets redirected to a new website).

Chapter 5 Figure 2

Look for less section: InStyle Magazine

As with other types of articles, while the print version focuses on brand promotion and glossy images, the online articles are geared towards product sales. For the online version of celebrity 'Look for less' articles, users can immediately purchase the displayed 'cheaper' options (see figure 2 above) and can also browse through an archive of other celebrity 'look for less' galleries.

4. Fashion News:

Print Magazine   Online Website

- Focus is on snippets of information on various topics - Near equal emphasis on text and image where a single page is a collage of information on different items	- Structured around image galleries - Updates on events/parties/products all in form of image galleries where image is on one side and text on the other

Here, while the print version is a form of a collage, the online version, like almost all the other articles, takes the form of an image gallery.

5. Articles/Features:

Print Magazine   Online Website

- This type of article is an extended written article on a specific topic or interview with a person/people - Essentially text based and accompanied with photographs	- No online equivalent

In the print magazine, the underlying commonality between such articles is that the focus is on the concerned person/event/activity and hence the article is text driven and accompanied by visuals.

6. Personal queries:

Print Magazine   Online Website

- User asks personal queries and is answered by a fashion expert - Pure text based article with focus on user- magazine interaction	- No online equivalent

This type of article in the print magazine is text based and emphasizes a personal relationship where users are encouraged to ask questions to the staff.

7. Photo Spread:

Print Magazine	Online Website
- Focus is on full page visuals, emphasis on art form - Each photo occupies full page or even 2 pages	- No online equivalent

Similar to all fashion magazines, InStyle magazine has photo spread section which displays a female model modeling clothes/shoes..

Print versus Online: 2

For this part of the results, a single article has been selected that has an online counterpart and a structural comparison was made between the online and print versions of the article. For the purpose of this analysis, the article "The Look" was selected from the December 2007 issue of InStyle UK.

The Look article in the print magazine is the first article in the December edition of the magazine and comes immediately after (not including advertisements) the table of contents/editor's note/staff contact information pages. The article titled "The Look" has the tagline "star style to inspire" (InStyle, 2007 December, p 37). The article consists of full length images of 'stars' taken from recent events or outings and the article in the December issue is 6 full pages long, not including the full page advertisements that come in between. In this article, there were 3 full page advertisements that came in-between.

Each page consists of 3 or 4 full length images of female stars in vertical columns next to one another. Under each image is a single line of text consisting of the name of the celebrity and the brand being worn. At the bottom of each page is a short text in the form of a paragraph, which is a commentary on the outfits and the makeup of the stars featured on the page. (See Image 5, Appendix for a scanned version of the first page of this article) Furthermore each page dwells on a certain theme and the 3 or 4 images on the page all follow the same theme. The themes used included 'sparkly sparkly' where all images in the page consisted of stars wearing 'sparkly clothes', similarly the remaining pages in the article had corresponding themes ('white spirit', 'a bit of ruffle' etc). On the bottom of the 4th thematic page and across the lower half of the images on the 2nd

thematic page, there is a little text box stating "Check out Look of the Day at InStylemagazine.co.uk).

The online version of this article is titled 'Look of the day' and the link between the print and online version of the article is sustained through the fact that there existed 2 references to the online version from the print version of the article. This article is permanently featured on the left side of the home page of instyle.co.uk website. (See Figure 3 below)

Chapter 5 Figure 3

Homepage InStyle magazine
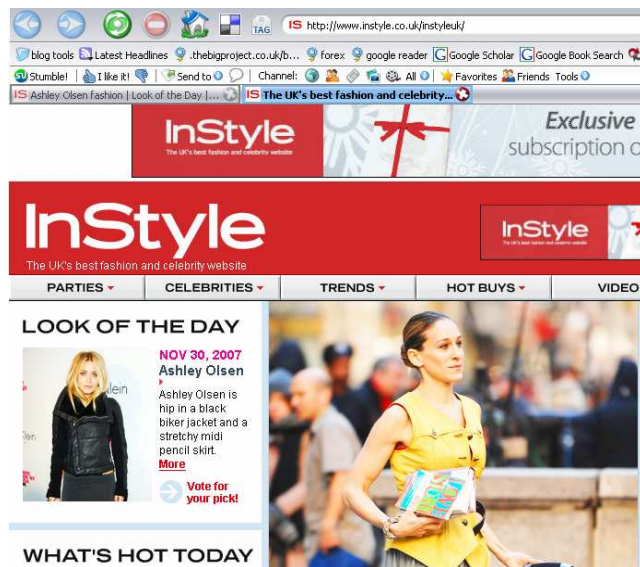
Apart from the home page, the article can also be accessed from the top navigation tab, under the 'celebrities' tab. See Figure 4 below which illustrates the celebrity category in drop-down mode.

Chapter 5 Figure 4

InStyle UK magazine website- celebrities categories in drop down mode

The article in the web version is titled 'look of the day' and the article is updated on a daily basis. The article itself consists of a single full length photograph of a celebrity; on the right side of the image is the title which mentions the date, the name of the celebrity and the brand name of the product. Under the title is a short textual commentary on the outfit/make-up and location where image was taken. Further, under the title and text are small images of all celebrities' featured in the 'look of the day' article for the particular day. Each small image can be further clicked, upon which a new page opens where a similar format is presented for the celebrity (image, title and short commentary). (See Figure 5 below)

In the lower part of the page is a poll, where one can vote on the most appealing look of the day from all the celebrities featured on that particular day. Once a person participates in the polls, the results are provided along with total number of poll takers. Furthermore, for each day, there is a pink star located over 1 from the featured celebrities which indicates the editor's pick of the day. This polling aspect is an important form of interactivity as it allows the reader to communicate with the content and also see the opinions of fellow readers. Users can also browse through all the previous looks of the day via a vertical side tab on the left side of the page which mentions the date, the

featured and pick of the day celebrity. Finally viewers can also "see all looks" via a slide show, where all the pages refresh automatically.

Chapter 5 Figure 5

Look of the Day- Article on InStyle UK Website

In addition to the above, users are allowed to email, instant message (IM), and print out the current day's article. These three features are presented via an icon at the top of the article page. When one clicks' on the email icon, a new page opens where users have to fill out their own and recipients email address along with an option to add a message. Similarly, the instant message icon indicates that if the user is currently using any chat

function such as MSN messenger, ICQ, the reader can simply drag and drop the icon onto an open chat box and the recipient will receive the article as an image file. By print option, the article appears in a print-friendly format. All these features enable the readers to spread the selected content within their social circle, and can be considered a form of 'word-of-mouth' advertising for the website. It should also be noted that a number of these above mentioned features capitalize on the 'daily' aspect of this article which in turn encourages readers to come regularly. Furthermore, even the print version of the article emphasizes the 'daily' aspect of the web version of the article "Check out Look of the Day at Instylemagazine.co.uk"[38] and thus, uses it as an effective form of cross media promotion.

The previous comparison of the print and online version of InStyle magazine has highlighted a few key differences in the presentation of similar content in the 2 media. At the most basic level, the data suggests that the online version is indeed more image based with less emphasis on textual articles. The most common formats of articles online are image galleries of products and people, while the text based articles are generally topic specific 'news' snippets, often accompanied by images. Other text based feature articles that document an issue or event are rather few and far between, but this can be explained to a certain degree by the fact that the focus of the magazine is indeed fashion and beauty which is perhaps more conducive towards visual content.

Coming back to the print version, while it is also image focused, there are quite a few textual articles including interviews and features on different topics. It should also be noted that the physical dimensions of this print magazine are also somewhat unique (11.8 x 8.9 versus 11.4 x 8.5 for Cosmopolitan[39]). This rather large size allows the readers to see imagery in greater detail. When contrasting the physical dimension of the print and online version, there is no doubt that most of the images in the print version are of higher resolution and are also bigger relative to the size of the page one is viewing. Hence, while in the print magazine, an image can occupy the entire page of the magazine, the size (and quality) of the image in the online version is limited due to restrictions imposed by

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[38] As quoted in InStyle Magazine- UK, December 2007, p38.
[39] All measurements in inches.

internet connection speed and website design. This finding presents an interesting dilemma indeed, as on the one hand, the print magazine provides opportunities for higher resolution images, and on the other hand the website uses imagery to a greater amount. This dilemma can perhaps be explained by the fact that the print version is perhaps more appealing visually and designed to be browsed through leisurely. Hence, readers who do read the magazine expect to get the highest quality images. Reading the magazine online on the other hand, is more difficult, therefore the website uses visuals along with other interactive features to gain the attention of the reader. Most importantly, the website also serves as a shopping portal and imagery for this purpose is absolutely vital. It, thus, would appear that while the print magazine uses visuals to appeal to the senses, the website uses images more out of the necessity of doing so on the internet media.

There is a good amount of cross-linking between the two forms of media as evident from the promotion of the website in the print version and the online advertisements for print subscription. In particular, one can see promotion of the website at the end of various articles in the print magazine and also a full page dedicated to same. It is interesting to note that while the promotional content in the print version explicitly refers readers to advantages (see video or 'daily' news), the cross linking of the website to the print is largely delegated to the subscription offer. This data suggest that the website is designed to be both a supplement to print readers and also an online platform for recruiting new print subscribers. Furthermore, given that the magazine does spend a large amount of resources in regularly updating the website along with providing various web-only features, it seems obvious that they consider the website a substantial asset.

One of the most interesting results from the comparison between the two media is the emphasis on direct shopping on the magazine website. While this of course goes hand in hand with the fact that direct shopping is immediately possible via the internet and not so via the print version, the emphasis on product commerce on the website is interesting. When looking at the results of the cross media comparison for the category fashion, the online version appears to provide product commerce links to third party websites at all possible opportunities. Hence irregardless of whether the article is a product recommendation, buyers guide, celebrity clothing or even fashion news, the articles generally take the form of image galleries where the product is described and links to

external websites provided. This further suggests that product commerce is indeed a major goal of this website and probably a source of revenue (via commission fees). This emphasis on direct shopping is indeed unique to the web and is an indication of how magazine content has been adapted to suit the advantages of the new media.

Finally, the previous analysis and especially the in-depth analysis revealed that the InStyle website is very interactive in terms of the links it provides both externally and internally. Apart from the external links to product websites, the website facilitates the printing of articles and sharing of articles between users via chat function. Furthermore, as mentioned earlier, there is a very good linkage system between the print and the online version which in turn increases the number of users to the website. Similarly, there is a good linkage between content internally. Furthermore, the website itself is easy to navigate through. While The Look article is easily accessed in the print magazine via the table of contents, it is also easily located in the website both via the homepage and the top navigation bar (under the tab-celebrities). The clear navigation of the website is indeed extremely beneficial for readers. The in-depth analysis has further revealed that this website uses various interactive features to constantly maintain user engagement. Features like the polls and archive maintain a constant dialogue between the user and the content which is again an advantage of the internet media.

While this analysis has provided an in-depth understanding of presentation of content on the two media, the next section will continue with the analysis of website only features.

Web only Analysis

As previously discussed, the in-depth analysis of the magazine website will follow the same structure as that of the content analysis, however emphasis will be paid on those features that were not discussed in detail before.

1. Content

The InStyle website has an extensive external navigation system. The website allows readers to access content via RSS feed which is split into 2 categories: celebrity news and parties. Users can choose to get either or both of the feeds via an RSS feed reader. As illustrated in the content analysis, the RSS feeds are partials and hence users get redirected to the website if they would like to read the entire story. Users can choose to

also get information as newsletters via email, here again they can choose between the above mentioned categories. There is no specific content available for mobile devices including cell phones or PDAs (Personal Desktop Assistant). In addition to these features measured in the content analysis, the InStyle website allows readers to send or distribute the online articles via email or Instant Messaging. Each article also has a print friendly version which enables users to print out the selected article. All these different features indicate that InStyle magazine supports an extensive external navigation system for its users including the opportunity for content to spread via a user to user network which could potentially work as form of word of mouth marketing.

In terms of internal navigation, the website has a clear category based navigation system. As can be seen in the above images, the website has 6 drop down menus (party, celebrity, trends, hot buys and video) in the top navigation tab (See Figure 3 in this chapter). This clear navigation is vital to enhance a user's control and experience of the website so as to prevent a feeling of being overwhelmed by data. The website does not allow users to register their individual profiles. Subsequently users cannot bookmark articles for future reference or personalize the content of the website including viewing other user's profiles etc. There is also no option for users to browse through user-generated selection of articles, .i.e. there is no category for most popular among readers. This result is quite interesting as although there are features that promote a one-on-one sharing of content between users, there are no features that support a social networking distribution of data. Similarly, the website does not allow users to personalize the content of the website but rather provides a universal interface that is easy to navigate through.

There are various hyper linking features present on the website. For any given article that is being read, a multitude of links are provided to other articles that are similar in content or maybe of interest to readers. These include links to similar articles on different topics, more articles on the particular celebrity or product that is being viewed etc. Hyperlinks are also provided to videos where available on similar topics (E.g. video to an interview with the concerned celebrity). There are also external hyperlinks provided to other magazines, specifically to Marie Claire and Now Magazine which are all owned by the same media corporation. Just as a good navigation system allows a reader to get a grasp

of the content of the website, a good internal linkage system elongates the period a reader can spend on a website.

In terms of the category content interactivity, the website is updated on a daily basis. All the latest news from various subsections including news, video, 'Look of the Day' is highlighted on the home-page of the website. This specific article type as discussed previously, focuses on providing the latest celebrity style on a daily basis. Image galleries are extensively used on the website, and from each article, where possible, there is a link to an image gallery where users can browse through images via an automatic slide show. The website also has an exclusive category for videos in the top navigation bar in the website (See Figure 3 in this chapter). The video page consists of Podcasts and exclusive videos. Podcasts here take the form of an InStyle journalist giving commentary on a particular topic, exclusive videos are video's created exclusively by the InStyle magazine for usage on their website. The videos include backstage access to fashion shows, interviews, fashion show highlights, make-up tips, fashion week highlights etc. Furthermore, there are also video's available on 'behind the scene' cover shoots of the magazine. For instance, the cover of the print version of InStyle Magazine January was a feature on actress Jessica Biel, the video section included a video on the shooting of the cover page with Jessica Biel. This video was promoted both on the home page of the website as well as in the print edition of the magazine. There is no embedded content[40] available in the video section. The video aspect of the website is indeed promoted and given importance both through its being assigned a separate category and with it being linked to other articles in the website and the print edition.

Blogs as written by InStyle professionals are also available as a separate category on the website. Users can browse through the various posts either by 'most recent' or 'all posts' and allowed to comment on the post. Users can comment without signing up with the website, they must enter their name, email address along with the comment and the comment is immediately added to the bottom of the blog post. The 'blog' aspect however, does not appear to be an important part of the website as the number of blog

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[40] Embedded content indicates content that is hosted on a third party website and legally embedded into the website (E.g. a video from Youtube, BBC etc).

posts are few and irregular. Given that users are allowed to easily comment on blog posts suggests that the blog is used a platform to promote informal conversation between the magazine and its users, however the lack of content in the blog section shows the lack of dedication to this aspect of the website.

Finally, there is also a separate category for competitions where users must fill out details, answer a question and participate in the competition. These competitions are highly promoted both on the homepage of the website and the print magazine itself. In fact, print readers who want to participate in competitions are directed to the website itself or can optionally send a text message via the mobile phone.

2. Community

There are no community features available in terms of user to user contact, .i.e. forums/message boards or chat rooms. The website provides various contact details for staff and personnel but there are no features available for contact with magazine staff for content related articles (E.g. Asking personal questions, published letter). There are features that allow users to contribute content to the website. Users can submit content in the form of photographs for specific section called 'Your Style'. Here users can submit pictures of private parties or events along with captions that can be viewed by other users. Other users are not able to comment or rank either user-submitted or InStyle website articles (except for commenting on blog). As described in the previous section, there are also various polls users can participate in if interested. The lack of community features further corroborates with the previous data on low website personalization features and suggests that the website is indeed focused on promoting a universal interactive website rather than a platform for users to communicate with each other.


3. Commerce

InStyle magazine supports all the features previously described in the content analysis. In particular users are allowed to shop via the website, but for the actual purchase they are redirected to the website of the actual product. The website has an exclusive category for commerce accessible from the top navigation tab in the website (See Figure 6 below).

The category in the top navigation bar is titled 'Hot Buys' and is a drop down menu, which has 5 subsections.

Chapter 5 Figure 6

Hot Buys- commerce category
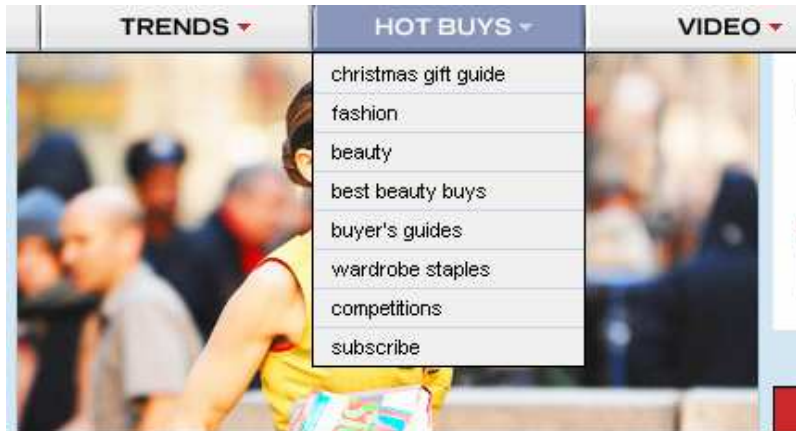
The first sub-section titled Christmas gift guide is a seasonal category listing gift options in a variety of categories (gadgets, household products etc). The 2nd, 3rd and 4th categories are items for sale in the domain of fashion and beauty featured as per category. The 5th and 6th category (buyer's guide and wardrobe staples) are text based image galleries where the magazine provides advice along with a corresponding best case product. These features along with the findings from the cross media comparison clearly indicate that product commerce is a substantial part of the website.

The InStyle website also has banner advertisements that promote print subscription to the magazine (along with a gift incentive). Similarly, all videos in the website have a short banner promoting the website before the start, and all image galleries have banner advertisements for the website placed intermittently between images. There are also 3rd party banner advertisements in the website.

This in-depth analysis of the features and tools provided in the InStyle magazine website has provided an interesting perspective of how this particular magazine tries to enrich a user's experience of the website. On the one hand, the website has excellent external and internal navigation systems. Users are provided with a number of features that allow them to access and spread the content of the website. The print version also links frequently to

the online website and directs users there for utilizing the various internet media friendly features. Similarly, internal linking between content is very strong and users can navigate through the website in a systematic and intuitive manner. There is interactive and updated content available via videos and image galleries. Finally, the commercial aspect of the website is extensive both for product and print subscription

On the other hand, the website does not allow for users to customize their experience of the website as users can neither maintain a profile nor save stories etc. The 'community' aspect is also not a focus of this website as users cannot communicate with each other. These features together with the lack of dedication to the blog section indicate that although the focus of the website is on providing engaging content, the process itself remains a one-way communication with the readers. Hence it appears that the website pays just lip-service at creating a personalized communication paradigm but is in fact merely broadcasting information, albeit in an interactive presentation. Given that the magazine is a fashion and beauty magazine with the aim of providing guidance on the same, the clear focus of the website is also to provide visual and interactive content for the user with a focus on product shopping. The website, thus, works as a supplement to the magazine and acts as a platform for users to shop and also peruse the internet media friendly features such as daily content, video and image galleries.

Cosmopolitan Magazine

Company/ Magazine Description

Cosmopolitan magazine is owned by the UK subsidiary of Hearst Corporation: The National Magazine Company. Other women's fashion and beauty magazines owned by the corporation are Harper's Bazaar, She, Company and Prima. The same corporation also owns a digital media subsidiary called 'Hearst Digital' who is responsible for the creation of the UK based Hearst magazine websites. Cosmopolitan magazine has a circulation of 450,952 along with a total readership of 1,730,000[41]. In the previously conducted content analysis, it ranks 2nd out of 19 magazines within the beauty and fashion genre in terms of total circulation. It has an up-market readership profile with approximately 62% of the readers belonging to the three highest income groups 'ABC1' who correspondingly have maximum expendable income[5].

Data from the Hearst Digital website[42] indicates that Cosmopolitan website has 100,000 unique visitors a month who together browse through 1.5 million web pages. In other words, the average user browses through 15 web pages per visit. The average age of the visitor is 25 years and similar to the print magazine, they come from the top 3 high income groups 'ABC1'[43]

The National Magazine website states that the brand statement of the magazine is:

"To celebrate fun, glamour and a passion for life, and inspire young women to be the best they can be. A magazine for Fun, Fearless, Females." [41]

The content of the magazine as evident in its table of content is divided into 7 sections. These are 'Cosmo News' (latest monthly news on a variety of topics), 'Celebs' (celebrity related content), 'Love, sex and success' (relationship articles, personal queries), 'News and real life' (real life inspirational stories), 'Fashion and Beauty' (product information, personal queries, photo spreads), 'Health', and 'Cash and Careers'. Cosmopolitan also has

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[41] National Magazine Company as retrieved on November 25, 2007 from
http://www.natmags.co.uk/index.php/v1/Cosmopolitan/12289

[42] Hearst Digital, as retrieved on December 1, 2007 from http://www.hearstdigital.co.uk/
[43] Hearst Digital, as retrieved on December 1, 2007 from http://www.hearstdigital.co.uk/

a reader feedback section, where readers can provide feedback on the editorial content of the magazine. In contrast, InStyle magazine does not have this section.

As with all other consumer magazines in this genre, there are a large number of full page advertisements, along with a specific advertisement and classified section at the end of the magazine. Apart from the editorial and 3'rd party advertisements, there exists promotional material for print subscription to the magazine and other magazines owned by the same corporation, as well as a special 'offers' promotion to cosmopolitan readers. Finally, there is also a specific full page promotion for the cosmopolitan website.

Print versus Online: 1

The fashion section of the Cosmopolitan print magazine can be subdivided into 7 main types of articles.

1. Product recommendations

Print Magazine   Online Website

| - Similar to InStyle magazine, focused around product recommendations
- Visual based and each article revolves around a particular theme/clothing style (dresses, bags etc) or occasion.
- Structure is full page article in collage style, filled with images of products along with product information | - Extensive online equivalent.
- 2 types of product recommendation article
- First: 'Cosmopolitan boutique'. Users can browse through a variety of products through an online boutique which features various clothing types (.E.g. Tops, trousers, dresses etc)
- Users can browse through items in an interactive manner
- Second: 'Cosmo Shops' where editor selects 10 fashion favorites revolving around different clothing types.
- This section is a more true to form alternative to the print version as products have been hand picked |

Chapter 5 Figure 7

Cosmopolitan Boutique- Fashion Product recommendation category[44]

The above image is a snap shot of the cosmopolitan boutique, here users can click on a particular category (tops, jackets etc) and a group of images opens. When the user hovers over a particular item, that item opens in a larger format on the right, along with product details. Furthermore, on clicking on any item in the group image, the other smaller items are replaced with those that are similar in style or color.

Similar to InStyle magazine, the print version of the article is a form of brand promotion while the online version makes this into a direct shopping experience. The first type of article online, the 'cosmopolitan boutique' is rather a shopping catalogue with a vast collection of products. Nonetheless, both online sections work as a marketplace for products where users get product details and a link to the original website where the product can be purchased.

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[44] All images of Cosmopolitan magazine website were taken from http://www.cosmopolitan.co.uk/ as retrieved on December 3, 2007

2. Buyer's guide:

Print Magazine   Online Website

- Similar to InStyle magazine, focused around a buyer's guide - More textual than the previous 'product recommendation' as users are guided on how to shop correctly - Although the article is again product based, the focus here is on giving style advice to users	- Similar online article - Users are guided on 'how to….wear a belt/skinny jeans etc' - Structure is in the form of image gallery with short textual advice on the right and image of 'ideal' product on the left

 The buyers guide is also a product commerce related category that is used by both InStyle and Cosmopolitan magazines. The difference between the previous and this section being that this section is more textual and guides readers on how to 'correctly' shop. While the print magazine often has one such article in this category, in the online version users can get advice on a variety of articles on different topics. Nevertheless, the textual data in the print version is more substantial than the online version, as the online version focuses on providing different imagery.

3. Fashion News:

- Snippets of news - Equal emphasis on image and text - Articles consist of images of a product or celebrity, along with a text on the same.	- Online version is also about Fashion News and is image or text based depending on the topic at hand. - Some articles take form of image gallery while others are more textual

This type of article provides equal balance on image and text. In the online version, the articles are either in the form of image galleries or textual articles where they describe the particular event/occasion or product in somewhat detail. This is in contrast to the InStyle website news section, where irregardless of the topic at hand, the news is always presented in an image gallery format. This difference between the two magazines highlight that InStyle website is indeed very much focused on imagery and all online content is restructured so as to fit this format, while the Cosmopolitan website also provides 'news' which is more textual.

4. Photo Spread:

Print Magazine	Online Website
- Focus is on full page visuals, emphasis on visuals and imagery	- No online equivalent

These articles are full page photo spreads focusing on a model displaying clothes.

5. Personal queries:

Print Magazine	Online Website
- User asks personal queries and is answered by a fashion expert	- No online equivalent

This type of article takes a question and answer format. In the same page, other products are featured that perhaps solve certain users fashion dilemmas (E.g. Boots for different styles, a 'fashionable cell phone').

6. Articles/Features:

Similar to InStyle, the print version of Cosmopolitan has a number of textual articles that both directly and indirectly address fashion related topics including interviews, feature articles on events, and topics etc. These articles are almost exclusively textual and are only supplemented by images.

There exists no online version of this type of article, nevertheless there are a number of shorter articles which include the typical 'top 5' (the top 5 products/solutions etc) or 'how to' format. While these articles are text based, they are much shorter in length and cannot be considered an online alternative to print articles.

7. Celebrity clothing:

This rather popular type of article is a guide on how to get similar clothing as seen on celebrities or models for a cheaper price (no online equivalent).

Print versus Online: 2

For this part of the results, a single article has been selected that has an online counterpart and a structural comparison made between the online and print versions of the article. For the purpose of this analysis, the article "Ultimate Women of the Year Awards 2007" was selected from the December 2007 issue of Cosmopolitan UK.

The print article was an extensive feature article on women who had won award of the year 2007 for various categories both in the 'real' life and 'celebrity' genre ('Ultimate' campaigner, businesswoman etc). The article was promoted both on the cover page of the magazine and was also specially mentioned in the table of contents of the print magazine. Nevertheless, there was not a single mention in the print article of the supplemental information available on the same topic on the website. The article which features profiles of the 18 winners in various categories consists of 20 pages (with 13 full page advertisements in between). The article was structured as the following: each winner had a single or double page profile dedicated to her, where the text was superimposed with an image of the award winner. The text portion of each winner focused on why the winner was selected, a 'cosmo' moment (an exceptional thing she did), the winner's philosophy on life etc. (See Image 6, Appendix for scanned picture a winner- profile)

This particular story has an entire subsection in the website with various types of articles dedicated to the award ceremony of the event itself. This particular article specific subsection was promoted on the home-page of the website and one could further access it, by clicking on the 'in the know' tab in the top navigation bar and than the 'Ultimate women of the year' section on the left hand side of the page (See Figure 8).

Chapter 5 Figure 8

Ultimate Woman of the year- location in Cosmopolitan Website
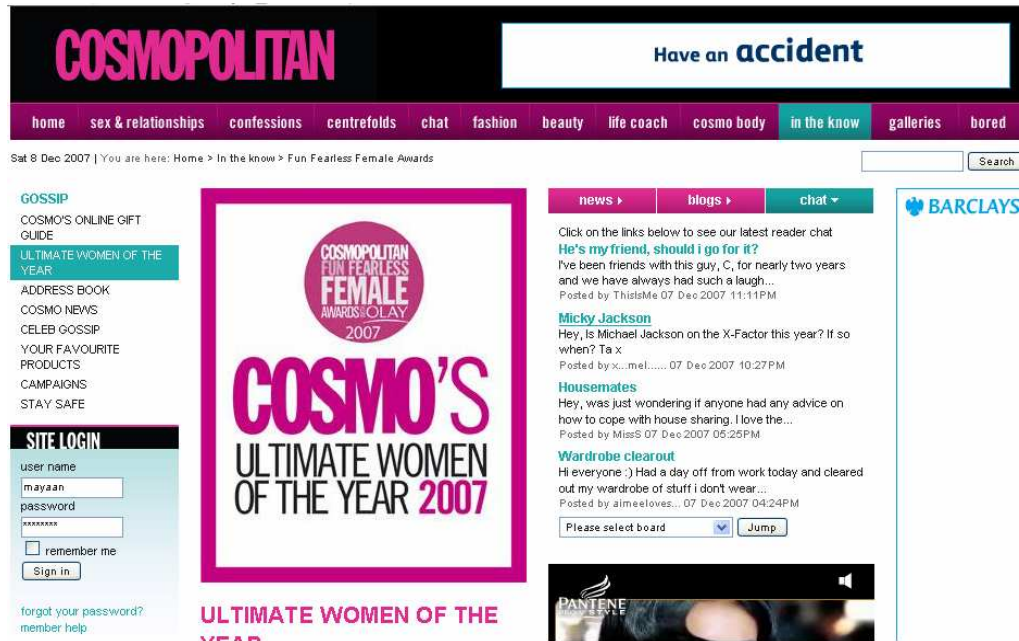
Looking in detail at the particular section, there are 6 types of articles included in the 'Ultimate Woman of the Year Award' section (See Figure 9 below). The first article titled 'The Party' links to an image gallery where users can browse through a selection of images that document the actual award show. Users are allowed to print the article by clicking on the print icon and if they are registered users, they can email the article to other users. Links are also provided to other image galleries. The second article on the topic was titled 'video' and consisted of a video on the award ceremony. Here again links were provided to the other articles on the award ceremony. The third article was titled 'And the winners are' and linked to a page which contained a simple list of winners, and links to other articles on the award ceremony. The fourth article titled 'the real heroines' was an image gallery with accompanied text on different real life winners. Nonetheless, given the format of the article, the textual data provided was limited. Like other image galleries, users could print/email the same and could see hyperlinks to other galleries. The fifth article titled 'Cosmo's ultimate women of the year 2007' was basically a short report on the event and covered issues like the celebrities who attended along with what they wore. The last article on the topic titled 'Fun, famous and fearless' was an image

gallery on the different celebrities who attended the event accompanied by short texts on their attire. The image gallery as before was accompanied by the usual features (print, email and hyper links).

Chapter 5 Figure 9

Sub-category: Ultimate Woman of the year

The variety of articles that were provided for readers based on this single event is a clear indication of how content in a print magazine can be supplemented by data on the internet media. On the one hand, the website allows for users to browse through image galleries and videos, on the other hand time-critical information can also be uploaded on the website for immediate reach to the users.

The previous comparison of the print and online version of Cosmopolitan magazines has highlighted a few key differences in the presentation of similar content in the 2 media. On the one hand, while most fashion related articles online are image dependent, there are also a number of articles that are text based. Given that cosmopolitan magazines covers a range of topics including relationships, health and work apart from the beauty and fashion

segments, most of the articles on the former topics are text based. Nonetheless, as it was previously noted, even these textual articles are short in length and are not comparable to the written articles in the print magazine. Furthermore, 'news' based articles which always take an image gallery structure in the InStyle website, are more diverse in this website and include 'textual' snippets of news.

Commerce is an important feature of the Cosmopolitan website, especially for the beauty and fashion segment. Here users are provided both with an interactive marketplace platform as well as given advice through more textual 'recommended product' guides. Thus similar to the InStyle website, this website uses the advantage of the internet media by integrating various direct shopping features. An interesting feature of the website is the presence of a centerfold section where users are able to download high quality screensavers and desktop wall papers. This feature allows users to download high resolution images and further print them, which perhaps brings the experience of viewing images online to another level.

An important finding from the cross media analysis was the relative lack of cross linking between the two media. While there does exist a full page promotional advertisement of the website, along with the website title given at the bottom corner of each page, there exists no connection between individual articles and the website. For example, there was no mention of the only supplemental information available online for the 'Woman of the Year' award ceremony in the print article, and only on analyzing the website itself, was it revealed that there was an abundance of interactive information available on the same. Thus while the print article provided substantial textual content on the award winners, the website was used to provide fresh images, videos and news from the event itself. This in-depth analysis clearly highlighted how the 2 media can be used to compliment each other and create a fuller experience for the user.

Web only Analysis

1. Content

Cosmopolitan has a relatively limited external navigation system as users can access website content primarily via newsletters. Once on the website, users are provided with features including a print and email option. Users are however only allowed to email articles once they register their profile with the website. This is in contrast to the InStyle website, where users are not given an option to register their profile and hence all features in the website are available to every reader. This data suggests that Cosmopolitan website is strongly trying to create a community around its brand where readers must in a sense 'join' the community in order to fully participate. In terms of inter media linkage, although the print magazine does have a full page promotion for its website and also mentions the website in the bottom of every page (near the page number), there is no explicit linkage between individual articles and the website. InStyle magazine on the other hand, explicitly links individual articles to the website and hence heavily promotes the website as a source of supplemental material to the print version.

In terms of website navigation, the website does provide an outline of what is contained within. Users can navigate through the website in a hierarchical manner via the top navigation bar (See Figure 10 below), however the individual tabs on the bar do not have drop down capability. Hence in order for readers to understand what is contained within each of these tabs, they have to click on it and a new page reloads for the selected tab. Furthermore, a few of these top navigation tabs are somewhat obscure in terminology and hence first time users could be potentially confused as to what they indicate.

Similar to InStyle website, the home-page of Cosmopolitan serves as a gateway to the content of the website. Apart from the above mentioned navigation bar which serves as a hierarchical method to browse through the website, the homepage highlights the daily content as well as provides links to special articles (.i.e. Woman of the Year). What is perhaps quite fascinating is that the homepage also provides dynamic links to the latest blog, news and chat posts (See Image 10 below). The presence of this 'community' links on the homepage suggests the importance of this category on the website.

Chapter 5 Figure 10

Home page of Cosmopolitan Website

In terms of personalizing the internal navigation, the website is very strong as users can save stories/blog posts to their profile. Users are also encouraged to directly contribute towards the content of the website through sections such as 'favorite products'. Here readers can upload information on their favorite product, rate it and browse through other favorite products of users on various categories (books, music, beauty, fashion etc). Finally, there is a strong linkage system as all articles provide links to relevant internal and external articles.

The website has extensive interactivity features including daily updates, various image galleries and a few videos. However, there is no separate section for videos so readers can not directly access them, but rather stumble across them while reading other articles (as in the case of 'The ultimate woman of year' articles). Nonetheless, these videos are few and far between and their presence is not emphasized in the website.

The website has an extensive blog section, accessible both through the 'chat' and 'bored' top navigation tab. An interesting aspect of this section is that these blogs are written both by an editorial staff and regular users. In a sense, the cosmopolitan website serves as a platform for users to blog about different issues. Hence any reader can create their own blog and communicate with other readers. In the blog section, users can browse through

the latest blogs, most active blogs, rated blogs (most highly rated blogs) and finally by 'Bloggers Lists' which is a list of all active bloggers on the cosmopolitan website. Registered users can comment and rate all blog posts which again facilitates a two way communication between the various writers.

2. Community

In terms of community, there is a specific message board function where users can post an item and get replies from all other registered users. Once a person enters the 'chat' room which is actually a message board/ forum, they can choose from a variety of topics (Beauty, gossip, general etc) and starts their own message thread. Users that are interested in the topic, must go to the started thread and can reply to the same. The previous mentioned blog feature also serves a similar function for the community aspect, however the difference between the two is while the blog allows users to write 'posts' or lengthy articles, this 'chat' function is rather an opportunity to discuss a problem or dilemma. Similarly, there are a number of other community oriented features including polls, quizzes etc.

In relation to users asking personal questions via a question and answer section, although this feature is not available for fashion, it is used in the relationships and health category. Here, reader questions are posed and answered by an expert, and users can browse through a number of previously answered question and answers. It should however be noted that while readers are encouraged to ask questions, there is no contact details provided for the same. While in the print version, details are provided on who to contact for the same. It appears that while in the print version, an expert directly answers questions posed by the readers, the online version is a sort of archive where popular question and answers are posted. On a similar note, there is also a confessions section online where registered users can immediately pose a problem, and other users can comment/advise on the same. Thus the online version strongly supports a user based 'personal queries' section and facilitates communication between users.

3. Commerce

In terms of commerce, the website is extremely interactive and serves as a good marketplace platform for users. Users can access a product marketplace via the beauty and fashion navigation tabs. As mentioned earlier, under the fashion tab users have 2 specific product related commerce categories: the Cosmopolitan boutique and Cosmo Shops. Similarly for the beauty section, there is an online beauty boutique and range of product related articles.

The website also has extensive banner advertisements from 3rd party businesses (Beauty, hygiene products etc) as well as various promotional advertisements for the print subscription of the magazine.

This analysis of website only features has revealed interesting trends in the cosmopolitan magazine website. It must be acknowledged that Cosmopolitan magazine and the website have an extensive number of categories and importance is paid to each of them in both the media. With regard to fashion and beauty categories in the Cosmopolitan website, the focus is on products, product guides and news on the same. For other categories, the articles are more textual but nonetheless are limited and not covered as in-depth as in the print magazine. Although InStyle is more beauty and fashion focused, they do cover other issues in the print magazine however this coverage is not extended to the website.

Cosmopolitan magazine has various community related features. Although less emphasis is paid on dialogue between the magazine staff and the users, there is great emphasis on user to user features. These include the presence of user blogs, chat and a 'confessions' section where users can communicate with each other. Furthermore the importance of this is highlighted given the dynamic presence of latest 'posts' or comments from these pages (blogs, chats) on the homepage of the magazine. It appears as though the magazine wants to create a community oriented brand around its website, hence users are encouraged to register their profile both to participate in these community oriented features and also to personalize their experience of the website (save stories to profile). Thus features do indeed facilitate a two-way communication with the readers.

InStyle website in contrast does not have this aspect of a community and hence user registration is not needed or available in order for users to participate in all aspects of the website. Finally, users are strongly encourages to contribute to the actual website content through various features including a 'users favorite' section where users can upload reviews, rate products and browse through favorite products of other users.

The navigation system of cosmopolitan website is not very user friendly. Certain tabs in the top navigation bar are obscure, furthermore they do not have a drop-down system, and hence users must click on each tab to see what is contained within. Similarly, there is no separate section for videos in any part of the website, hence users come across cosmopolitan exclusive videos in a rather haphazard manner. Given that the website invests money in the video function by creating exclusive videos, the lack of a section for this feature is somewhat surprising. There is also less emphasis on external navigation as users can only get content externally via newsletters. There is no support via features such as RSS, mobile version, IM (instant messaging) etc.

General Discussion

The previous case-study analysis allows us to formulate an answer to the sub research question "How are functional magazine websites using the previously discussed features and tools for enriching user experience". Given that print magazine websites are intuitively linked to the print magazines itself, it is perhaps natural that the two media work as extension of each other. Previous research has indicated that when magazine websites duplicate content from the print edition, this creates financial losses to the parent company. An alternative is to create an online brand that both works as an extension and is complimentary to the print magazine.

The two magazine brands that have been studied in the paper cater to young, affluent readers yet take different approaches as to how they enrich their user's experience of the website. Although both magazine websites for the fashion and beauty segment use images and limited textual data in their articles, InStyle website structures almost all content around image galleries. Cosmopolitan website on the other hand uses both an image gallery format and textual articles for their content. This difference can partially be

attributed to the fact that Cosmopolitan magazine covers a range of topics that are better suited to textual articles.

Similarly, the 2 websites have different internal navigation systems. A clear navigation is perhaps of even greater importance than the table of content page in the print magazine. While a print magazine is a physical entity, users are hence in complete control over the entire contents of the magazine and know that all the information is contained within the single physical object. A website on the other hand, is an intangible object and the user does not have control or a complete awareness of all that is present in the website. Hence, a good navigation system ensures that a user is more in control and can navigate through the system to get to the goal in a short period. While both websites allow users to browse through data in a linear hierarchical pattern, certain aspects such as a drop-down menu and video category in the InStyle website makes the navigation easier for the user. Both websites also support communication in transverses through the various hyper linking features. In this regard, InStyle also appears to promote the sharing of content external to the website via Instant Messaging and RSS features which is perhaps an indication of things to come in the so called 'social web' of the future. Furthermore, InStyle website also uses cross media linking in a better manner which allows the website to be truly presented as an extension of the print magazine online.

Cosmopolitan website on the other hand, uses various community features such as user blogs, chat etc which strongly encourage the user to affiliate themselves with the website. Users here are also encouraged to contribute content and opinions via product rating systems. The presence of these tools on the homepage of the website, further reiterate its importance in the website. It appears that the InStyle website presents content in a single universal 'voice' while Cosmopolitan allows content to come from different sources.

While this seems to be a specialty of the relationship focused Cosmopolitan magazine, this does not mean that fashion and beauty websites in general cannot have these community features. The previous content analysis clearly indicates that out of the 11 functional websites, only 2 (InStyle and Elle UK) did not have community features such as message boards/forums.

Commercial activity on the other hand which is well suited to the internet media is extensively used by both websites. Similarly both magazines use the advantages provided

by the internet medium for providing time critical information such as news along with video and extensive article archives.

Chapter 5. Table 1

Key Findings of the 2 websites analysis

InStyle Website	Cosmopolitan Website
• All content in form of image galleries	• Content both in form of image galleries and short textual articles
• Separate video section • Very focused in terms of topic (Fashion and Beauty) • Promotes sharing of content outside website- social web (RSS, Instant Messaging)	• No separate video section • More diverse topics (Including Relationships, Health etc) • Users not able to share content outside the website
• Very clear navigation system	• Somewhat obscure internal navigation system
• No Community or Personalization features • Emphasis on commerce • Excellent cross-media promotion	• Highly integrated community and personalization features • Emphasis on Commerce • Poor cross-media promotion

In conclusion, this case study analysis has provided an in-depth analysis of how different magazines can use different articulations of similar digital resources. Given that the magazines have certain niches, it makes sense that they use these digital resources to build a specific direction for their online ventures. The next chapter will be a conclusion of this thesis and will bring together the various findings from both theory and the different analysis on this relatively new paradigm of print magazines entering the internet media.

8. DISCUSSION AND CONCLUSION

With the internet growing dramatically in popularity across the world, the mass media industry has also tried to cash in and adopt this form of media. While a magazine website can result in new subscribers to the print edition, an additional brand value and advertising revenue. At the same time, if websites provide free duplicate content from the print magazine, the website may cannibalize some of the print traffic. However, given the current growth rate of the internet, along with the dramatic growth of online advertising in contrast to stagnant or decline advertising revenue in the print medium, it makes increasing business sense for magazines to expand to the internet. Nonetheless, an online strategy is not always advisable or possible for all publishers, and when it is undertaken, through research must go into the process.

The adoption of the internet by consumer magazines highly differs across countries and even within a single country one can notice different adoption rates and styles by different publications, however, there is a lack of contemporary research in this field. Given that the attitude and behavior of people along with technology such as broad-band high speed internet is evolving in developed countries, the goal of this paper was to try to answer the question of "*How have print based women's fashion and beauty magazines in the UK adopted a new communication media such as the internet?*

Theoretically speaking, if and when broadcasting companies decide to incorporate internet media as an extension of more established products (Eg: print magazines), they need to consider the various aspects of the new media. Naturally the communication process on the internet is very different in comparison to more traditional media such as print magazines. While the print media is generally regarded as a broadcasting media where there is a one way communication with its readers, the internet media can be used both for interpersonal/interactive as well as broadcasting oriented mass communication. Hence, traditional broadcasting companies must utilize the advantages and disadvantages of the internet media in order to facilitate an enjoyable experience by the user.

The pilot study on the internet offerings of the top 50 magazines in the UK has provided interesting results. While a majority of magazines have websites (38), only about half (26) provide content to read while 12 maintain the website for marketing purposes. Furthermore, when looking at the results separately for the weeklies and the monthlies, for the 25 weeklies only 7 had 'functional' websites where content was available for readers to read. In contrast, out of the 23 monthlies, 19 had 'functional' websites. This clear discrepancy of results indicates that internet adoption is highly dependent on the type of magazine and their audience. Weekly magazines are primarily tabloids that provide latest celebrity gossip and real life absurd stories and are not interested in extending their brand online. A reason behind this could be either that the audience is not interested in an internet offering or that a website would not be suitable for the business. By setting up a website, these magazines would have to provide new or duplicate content which could perhaps drive the audience away. In contrast, monthly magazines often have a valuable brand around the publication and a website could perhaps serve as an extension of the brand online. Furthermore, these magazines often do not provide time-critical information and hence can use the website to provide supplemental, interactive or even time-critical information that is not possible via the print magazine.

The content analysis of women's fashion and beauty magazines also provided a good overview of the internet offerings of this category of magazines. The 11 functional websites (from a total of 19 magazines) widely utilized content interactivity and commerce related features. Furthermore, community features such as message boards and polls were present in 9 out of 11 websites. Nevertheless, user participation in the core content of the website was quite low, users are largely unable to submit content, make comments (except on the blogs) etc. The magazines, thus, largely focus on providing both a one-way communication with the readers and at the same time provide a platform where users can interact with other users via community features. Given that one of the advantages of the internet media is that it can be used for interpersonal communication, it is indeed interesting to see a majority of websites providing a platform where readers can communicate with one another via message boards, blogs etc. This additional aspect is indeed unique to the internet and is not possible in the print media.

Furthermore, the content analysis on different aspects of content and commerce indicated that most websites do indeed use the core competencies of the internet. On the one hand, all 11 websites have image galleries and update information on a daily basis. 6 websites allow users to customize their experience by saving stories on their profile etc and 6 websites have videos. On the other hand, all 12 (one extra website was included for the commerce section, see chapter 6 for details) have commerce features. These content and commerce features indicate that magazine websites are indeed using some of the core advantages of the medium.

When looking in detail at 2 selected magazine websites, interesting patterns also emerged. The InStyle website clearly focused on providing a universal yet content interactive experience for the user. Hence, users could intuitively navigate through the website and peruse various content interactive features such as image galleries, videos etc. However, this website does not allow for users to customize information or indeed communicate with each other via community features. The focus is rather on a one-way communication that is easy to navigate through. The Cosmopolitan website on the other hand, focuses on creating a community around its website. Its users are encouraged to blog, use message boards etc to communicate with one another. These community features can fulfill a social interactive function that is well suited to the internet.

The InStyle website is also highly interlinked with its print version, much of the content style of the website is also very similar to the print version. The Cosmopolitan website, on the other hand, creates a unique brand that is quite independent. This difference can perhaps also be attributed to different expectations from the readers of the two magazines. Hence, it is possible that while InStyle readers perhaps expect or want fresh, image focused fashion and beauty content on the website, readers of Cosmopolitan would rather have a platform to communicate with one another. However, further research is needed on the same.

The relevance of these findings is quite high as although a few studies on the internet offerings of magazine websites exist, none of these studies have looked in-depth at individual websites. The second analysis in particular has highlighted how individual magazines can utilize the internet to create very different experiences for their readers.

Thus, magazine websites must indeed know the key motivations and expectations of their readers when expanding into this media. A limitation of this study was that it was focused on analyzing a contemporary phenomenon on a specific sub-section of magazines, an investigation of the uses and gratifications of the different magazines, as well as across the media would have highly benefited the study.

Consumer magazines are a unique product and they cannot be easily exchanged or replaced by a new media. They are also tangible and well-structured products that are easily transportable. Hence, users have full control over the product and know that all the information is contained within that single product. The magazine website on the other hand is an extension of the product brand and is much more flexible. While the user is the recipient in the print magazine, the internet allows the reader to make conscious selections. On the internet, a clear navigation system is thus vital for maintaining the user's interest. Furthermore, keeping in mind the advantages of the internet, this media can be integrated with other media to create a good brand extension. While the internet cannot yet gratify the same needs of the reader as the print magazine, it does have its own set of advantages. As this paper suggests, magazine websites need to adopt the internet based on their individual niches and hence create a unique experience for their users. People, their needs and wants appear to be evolving with time, and the internet appears to be a major force that will drive media consumption in the future.

APPENDIX

Table 1:
Top 50 magazines in terms of circulation (except TV and radio guides)

Magazine Title	Type of Magazine*	Frequency**	Type of website***	web address
Take a break	1	2	4	http://www.takeabreak.co.uk/
Readers digest	4	1	4	http://www.readersdigest.co.uk/
Saga Magazine	4	1	1	http://www.saga.co.uk/saga-magazine/
Closer	2	2	1	http://www.closerdiets.com/closer.aspx
Heat	2	2	1	heatworld.com
Chat	2	2	2	n
OK!	2	2	3	http://www.ok.co.uk/
Now	2	2	1	http://www.nowmagazine.co.uk/
Glamour	3	1	1	http://www.glamourmagazine.co.uk/
That's life	2	2	2	n
Pick me up	2	2	3	http://www.pickmeupmagazine.co.uk/
New	2	2	2	n
Good Housekeeping	1	1	1	http://www.goodhousekeeping.co.uk/
Love it!	2	2	2	n
Cosmopolitan	3	1	1	http://www.cosmopolitan.co.uk/
Woman	2	2	2	n
Sainsbury the magazine	4	1	4	http://www.sainsburysmagazine.co.uk/
Reveal	2	2	2	n
Yours	1	3	4	http://www.yours.co.uk/
Woman's own	2	2	2	n
National Geographic Magazine	4	1	1	http://magma.nationalgeographic.com/ngm/ngm.html
Best	1	2	2	n
Woman's weekly	1	2	2	n
BBC's good food	4	1	1	http://www.bbcgoodfood.com/
Look	3	2	4	http://www.look.co.uk/
Woman and home	1	1	1	http://www.womanandhome.com/
People's friend	1	2	2	n
Real People	2	2	4	http://www.realpeoplemag.co.uk
Prima	3	1	1	http://www.prima.co.uk
Hello!	2	2	1	http://www.hellomagazine.com/
Candis	1	1	1	http://www.candis.co.uk/
FHM	5	1	1	http://www.fhm.com/
BBC garderners world	4	1	1	http://www.gardenersworld.com/magazine/
Marie Claire	3	1	1	http://www.marieclaire.co.uk/
Nuts	5	2	1	http://www.nuts.co.uk/
Dare	3	1	4	http://www.dare-magazine.co.uk/
More!	3	2	1	http://www.moremagazine.co.uk/
Company	3	1	1	http://www.company.co.uk/
Slimming World Magazine	4	1	4	http://www.slimmingworldmagazine.co.uk/
Weightwatchers Magazine	4	1	1	http://www.weightwatchers.com/shop/mag/index.aspx
Bella	2	2	2	n
Star	2	2	2	http://www.starmagazine.com/

Ideal Home	4	1	1	http://www.idealhomemagazine.co.uk/
Healthy	4	1	1	http://www.healthy-magazine.co.uk/
Grazia	3	2	4	http://www.graziamagazine.co.uk/
Red	3	1	1	http://www.redmagazine.co.uk/
Men's Health	5	1	1	http://menshealth.co.uk/
Private Eye	4	3	4	http://www.private-eye.co.uk/
Zoo	5	2	1	http://www.zooweekly.co.uk/
Sugar	3	1	1	http://www.sugarmagazine.co.uk/

*Type of magazine: 1= women's general interest (all inclusive), 2= tabloid 3= fashion, beauty, 4= general interest both sex, 5= men's interest

** Frequency: 1= monthly, 2= weekly, 3= bi-monthly

**Type of website: 1= functional website, 2=no website, 3= partial functional (reader redirected), 4= non-functional (only marketing) 5= duplicate content from print magazine

Table 2

Category 1: General Information

UNIT of CODING + (explanation)	NUMERICAL VALUE
Title (title of magazine publication)	n/a
Circulation (circulation for the period January – June 2007)	n/a
Frequency (frequency of publication)	1. Monthly 2. Weekly 3. Bi-monthly
Online subscription (the possibility for users to subscribe to print magazine from the website)	1. yes 2. no
Publication Group (the publication group that owns the particular magazine)	n/a
Website Address	n/a
Type of website (non functional websites do not offer content to their readers)	1. Non-functional 2. Functional

Table 3

Category 2: Content

SUB-CATEGORY	UNIT of CODING + (explanation)	NUMERICAL VALUE
Navigation- External	1. RSS/ google ireader (Whether this feature is available for individual sections or overall for the website)	1. Overall 2. Section 3. Both 4. None
	2. RSS feed (Whether the 'feed' that is received is partial- hence only headline-, or is complete – hence the entire story is available via the 'feed-reader'	1. Partial 2 complete 3 n/a
	3. Newsletter	yes or no
	4. Content for mobile/PDA (whether there is specific content for the mobile including stories as text messages or a mobile-friendly website version)	yes or no
Navigation- Internal	5. Browse by 'most popular' (whether readers can browse through 'most popular/read' category)	yes or no
	6. Bookmark/save story/blog or offers (whether readers can save story or blog post to their profile for reference)	1. social media 2. to your own profile 3. None
	7. Hyperlinks to other stories from story currently reading story	yes or no
	8. Hyperlinks to content external to site	1. To other magazines owned by publication 2. to other websites 3. both 4. none
Interactivity	9. news update	yes or no
	10. Image gallery	yes or no
	11.Video Files- Original/Podcasts	yes or no
	12.Video-Ads/trailors/embedded content (content not produced by the magazine itself)	yes or no
	13. Blog style section	yes or no
	14.Blog style section- User commenting	yes or no
	15.Online Games/quizzes/competitions	Yes or no

Table 4

Category 3: Community

SUB-CATEGORY	UNIT of CODING + (explanation)	NUMERICAL VALUE
User to User	16. Message Boards (Forums where readers can discuss topics)	yes or no
	17. Chat Rooms	yes or no
User to Magazine Staff	18. Contact via email or form to editor/ editorial department	yes or no
	19. Contact via email/form to different personnel/department (advertising, subscription, website department etc)	yes or no
	20. Telephone or mail address available	yes or no
	21. Ask magazine-User asks fashion/personal question (agony aunt section)	yes or no
	22. Published letter to editor	yes or no
User to Magazine Content	23. User submits content/article/story/photo (user can submit content for polls, rating etc)	yes or no
	24. User makes comment on article	yes or no
	25. Option to register profile for increased interactivity (user can become a 'member' and gain access to different facilities)	yes or no
	26. User polls on image gallery/topics	yes or no
	27. User can browse same image without participating in poll	1yes 2 no 3 n/a
	28. Feature to rank stories or blogs	yes or no

Table 5

Category 4: Commerce

UNIT of CODING + (explanation)	NUMERICAL VALUE
29. User can buy clothes/cosmetics	yes or no
30. User can browse through items for sale via category (whether items are sub-divided into categories)	yes or no
31. User can browse through most popular/hot/recommended items (whether there are magazine recommended 'hot' /'must buy' commerce items)	yes or no
32. User can buy same or similar clothes/makeup of image gallery of celebrity	yes or no
33. Banner advertisements on website	yes or no
34. Special gift with Print subscription option	yes or no

Table 6

Content Analysis Results

Name of publication	Glamour		Cosmopolitan	
Circulation		544,653		450,952
Frequency	M		m	
Online subscription		1		1
Publication group	Conde Nest		National Magazine Company/ Hearst	
website	http://www.glamourmagazine.co.uk/		http://www.cosmopolitan.co.uk/	
Basic type of website		2		2
Unit of Coding (See table 3,4,5 in appendix)[45]				
1		1		4
2		1		3
3		1		1
4		1		2
5		1		1
6		3		2
7		1		1
8		3		3
9		1		1
10		1		1
11		1		3
12		1		2
13		1		1
14		1		1
15		1		1
16		1		1
17		2		2
18		1		1
19		1		1
20		1		1
21		1		1
22		2		2
23		2		2
24		2		2
25		1		1
26		1		1
27		1		1
28		2		2
29		2		2
30		1		1
31		1		1

---

[45] Units of Coding correspond to Table 3,4 and 5 of this appendix

	Look		Prima		Marie Claire	
			32	1		1
			33	1		1
			34	1		1
Name of publication	Look		Prima		Marie Claire	
Circulation		318,907		300,025		332,705
Frequency	w		M		m	
Online subscription		1		1		1
Publication group	IPC media		National Magazine Company/ Hearst		IPC	
website	http://www.look.co.uk/		http://www.prima.co.uk/		http://www.marieclaire.co.uk/	
Basic type of website		1		2		2
Unit of Coding (See table 3,4,5 in appendix)						
1				4		1
2				3		1
3				1		1
4				2		2
5				2		2
6				2		3
7				1		1
8				3		3
9				1		1
10				1		1
11				2		1
12				2		1
13				1		1
14				1		2
15				1		1
16				1		1
17				2		2
18				1		1
19				1		1
20				1		1
21				1		2
22				2		2
23				1		2
24				2		2
25				1		2
26				1		2
27				1		3
28				1		2
29				2		2
30				2		1
31				1		1

		Company	More!
32		2	1
33		1	1
34		1	1

	Dare	Company	More!
Name of publication	Dare	Company	More!
Circulation	271,263	264,494	260,331
Frequency	m	m	W
Online subscription	1	1	1
Publication group	River Publishing Limited	National Magazine company/Hearst	Emap
website	http://www.dare-magazine.co.uk/	http://www.getlippy.com/	http://www.moremagazine.co.uk/
Basic type of website	1	2	2
Unit of Coding (See table 3,4,5 in appendix)			
1		1	4
2		1	3
3		1	1
4		2	1
5		2	2
6		4	2
7		1	1
8		2	2
9		1	1
10		1	1
11		2	2
12		1	1
13		1	2
14		1	3
15		1	1
16		1	1
17		2	1
18		1	1
19		1	1
20		1	1
21		1	2
22		2	2
23		2	1
24		2	2
25		1	1
26		2	1
27		3	1
28		2	2
29		2	2

	Grazia		Red		Vogue	
30				1		1
31				1		1
32				1		1
33				1		1
34				1		1

	Grazia		Red		Vogue	
Name of publication	Grazia		Red		Vogue	
Circulation		220,125		225,053		220,084
Frequency	w		M		M	
Online subscription		1		1		1
Publication group	Emap		Hachette Filipacchi		Conde Nast	
website	http://www.graziamagazine.co.uk/		http://www.redmagazine.co.uk/		http://vogue.co.uk/	
Basic type of website		1		2		2
Unit of Coding (See table 3,4,5 in appendix)						
1						4
2						3
3						1
4						2
5						2
6						3
7						1
8						3
9						1
10						1
11						1
12						2
13						1
14						2
15						1
16						1
17						2
18						1
19						1
20						1
21						2
22						2
23						2
24						2
25						2
26						2
27						3
28						2
29				1		2

135

30	1	1
31	2	1
32	2	1
33	2	1
34	1	1

	Elle	InStyle	She
Name of publication	Elle	InStyle	She
Circulation	203,302	178,699	169,112
Frequency	m	M	M
Online subscription	1	1	1
Publication group	Hachette Filipacchi	IPC Media	National Magazine Company
website	http://www.elleuk.com/	http://www.instyle.co.uk/instyleuk/	http://www.allaboutyou.com/
Basic type of website	2	2	2
Unit of Coding (See table 3,4,5 in appendix)			
1	4	2	1
2	3	1	1
3	1	1	1
4	2	2	2
5	2	2	2
6	2	3	1
7	1	1	1
8	2	3	3
9	1	1	1
10	1	1	1
11	1	1	2
12	2	2	1
13	1	1	1
14	2	1	1
15	1	1	1
16	2	2	1
17	2	2	2
18	1	1	1
19	1	1	1
20	1	1	1
21	2	2	1
22	2	2	1
23	2	1	2
24	2	2	1
25	1	2	1
26	2	1	2
27	3	1	3
28	2	2	2
29	2	2	2
30	1	1	1
31	1	1	1
32	1	1	1

		Eve		New Woman	
33	1		1		1
34	1		1		1

Name of publication		Eve		New Woman	
Circulation			163,415		126,805
Frequency		M		m	
Online subscription			1		1
Publication group		Haymarket		Emap	
website		http://www.evemagazine.co.uk/		http://www.nwdaily.co.uk/	
Basic type of website			1		2
Unit of Coding (See table 3,4,5 in appendix)					
	1				4
	2				3
	3				1
	4				2
	5				2
	6				3
	7				1
	8				2
	9				1
	10				1
	11				2
	12				1
	13				2
	14				3
	15				1
	16				1
	17				2
	18				1
	19				1
	20				1
	21				2
	22				2
	23				1
	24				1
	25				1
	26				1
	27				1
	28				1
	29				2
	30				2
	31				1
	32				1
	33				1

Name of publication	Harpers and Queen	Essentials	Tatler
Circulation	105,834	100,047	90,125
Frequency	m	M	m
Online subscription		1	1
Publication group	National Magazine Company/Hearst	IPC media	Conde Nest
website	n	http://www.essentialsmagazine.co.uk/	http://www.tatler.co.uk/Magazine/
Basic type of website		1	1

Image 1

Cover page of InStyle Magazine- December 2007

Image 2

Cover page of Cosmopolitan Magazine- December 2007

COSMOPOLITAN

DECEMBER 2007 £3.20

INSTANT PARTY CONFIDENCE

Sex secrets
Men confess what makes a woman brilliant in bed

Tess & Vern
'Our red-hot rules of love and lust'

304 PARTY PERFECT FASHION BUYS

SHOCKING DISCOVERY
'So that's why my dad didn't love me'

Stay safe
WHAT NOT TO DO ON A NIGHT OUT

Your Ultimate Women of 2007
Amazing stories
(Tissues at the ready)

COSMOPOLITAN FUN FEARLESS FEMALE 2007

COSMO'S CHRISTMAS GIFTS TO YOU
SAVE UP TO 20% at Warehouse • Nine West • John Lewis
Plus discounts on haircuts, undies and 2 for 1 spray tans
Limited availability

WWW.COSMOPOLITAN.CO.UK

Image 3

Full page website promotion advertisement- InStyle Magazine

Image 4

Full page website promotion advertisement- Cosmopolitan Magazine

Image 5

Front page of the article titled "The Look"- InStyle Magazine (December, 2007)

the look

Star style to inspire By Sarah Morgan

Naomi Campbell in Prada

Cate Blanchett in Dries Van Noten

Jennifer Lopez in Roberto Cavalli

DARKLY SPARKLY

Who is it that dares to dream of the perfect LBD? One that is elegant, semi-understated and timeless? One that requires no accessorising because it's already encrusted with bling? These ladies dare and fortune favours the bold. We love the Art Deco fringing of **Jennifer Lopez**'s Roberto Cavalli dress, **Cate Blanchett**'s half-length sleeves are so elegant, we can't stand it and as for **Naomi**'s tiara – good work Ms Campbell. We'll be borrowing the look for our Xmas party (in plastic, of course...). ▶

Image 6

A winner profile ('Ultimate Business Woman') from the article titled "Ultimate Woman of the Year"- Cosmopolitan Magazine (Dec, 2007)

COSMOPOLITAN'S ULTIMATE WOMEN OF THE YEAR 2007

Ultimate business woman

CLARE MOLYNEUX

COSMOPOLITAN FUN FEARLESS FEMALE AWARDS FOR OLAY 2007

She rocks Cosmo's world because: Clare, 28, is entirely responsible for her own success, building not one but two brilliant businesses from scratch. Not only has her work made her own family more secure, but it's also played a key role in shaping a brighter future for younger generations in Merseyside.

She's picked herself up from the hardest times: Clare grew up in a tough part of Liverpool, where many kids turn to drugs or are unemployed. She says she

was dyslexic and overweight at school, yet always had a burning desire to be successful. She took inspiration from her dad, Leslie. "I was born with his entrepreneurial spirit," she explains. Clare was one of only five in her school year to go to university and, while studying drama in Manchester, won a Prince's Trust award for the acting workshops she ran for children.

Her dad died of cancer soon after she graduated and, months later, she was made redundant. That's when her entrepreneurial drive kicked in. "I had to make a success of

my life; I vowed not to let anyone take my wage from me again."

She's a one-woman whirlwind: After her dad's death, Clare, then 21, and her mum moved to a better part of Liverpool. But the house they'd bought was run down and needed major work. "I took books out of the library and read up on DIY," she explains. "I learnt how to plaster and fit bathrooms and kitchens." Once finished, the house trebled in value, so they sold it and started again, buying, renovating and selling properties. Seven years on, Clare runs a very successful company, Molyneux Estates, and owns several buy-to-let properties. But that's not the only thing keeping her busy.

Clare's also written a number of educational plays for school children on subjects ranging from drugs to teen pregnancy. Through Liverpool Compact, an organisation that links schools with businesses, she took her plays to schools across Liverpool. Her second business, Open the Door – Theatre In Education, now gets 500 commissions a year and most of the schools in Merseyside have seen her plays.

She's a businesswoman with a big heart: "Clare is great with the young people she works with," says Mike Corley of Liverpool Compact. "She plays a big part in encouraging them to get jobs." And Clare's mum, Lily, is her biggest fan. "She starts work at 6.30am and finishes at 10pm. She turns every negative into a positive. I'm so proud of her and I know her dad would be, too."

Clare also writes for TV and radio and, in 2006, was awarded the Best New Business award by the Liverpool Chamber of Commerce for Open the Door. "Every day I do what I do for Dad," she explains.

Her Cosmo words of inspiration: "My businesses are my life and I really enjoy it when I finish writing a play or doing up a house. All the hard work is worthwhile!"▶

Clare doing what she does best – renovating a house

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