

# **Picture of a Beauty Queen, on the Cover of a Magazine:**

**A Content and Discourse Analysis of the Use of Celebrity on the Cover of *Vogue Australia*.**

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A thesis submitted to Auckland University of Technology in partial fulfilments of the  
requirements for the degree of Master of Communications Studies (MSC)

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### **Attestation of Authorship**

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the qualification of any other degree or diploma of a university or other institution of higher learning, except where due acknowledgment is made in the acknowledgments.

Hannah Jensen

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# 1. ‘COME ON, VOGUE’

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## Introduction

In 1990, Madonna released a song titled ‘Vogue’ on her second album *I’m Breathless*. The disco-house inspired song was the best-selling single of the year and created lasting cultural influence that continues to the present day.

Madonna’s ‘Vogue’ was not directly inspired by *Vogue* magazine; rather, it was inspired by the ‘Voguing’ dance style. Voguing was a type of dance created within the queer community in Harlem, New York during the 1960s. This dance style is an ode to flamboyance, fashion, and the art of striking the perfect pose (Harlem Voguing, 2021). The Voguing dance style was named after *Vogue* magazine, whose fashion models had come to be seen as represented by and emblematic of ‘striking perfect poses’ throughout popular media. Madonna’s attendance at the extravagant ‘Love Ball’, a Voguing dance competition to fundraise for HIV/AIDs in 1989, inspired her own song ‘Vogue’. The song continues to have a legacy in popular culture, acting in tandem with the Voguing dance style. Madonna’s ‘Vogue’ is now referenced throughout popular media as a representation of camp culture, *Vogue* magazine, models, and fashion, and their associated lifestyle.

Madonna’s ‘Vogue’ creates the starting point for my research project. Specifically, the song’s bridge, where Madonna lists sixteen ‘golden age’ celebrities in spoken word:

*Greta Garbo, and Monroe,  
Dietrich, and DiMaggio  
Marlon Brando, Jimmy Dean  
On the cover of a magazine*

*Grace Kelly, Harlow, Jean  
Picture of a beauty queen  
Gene Kelly, Fred Astaire  
Ginger Rogers, dance on air*

*They had style, they had grace  
Rita Hayworth gave good face  
Lauren, Katherine, Lana too  
Bette Davis, we love you  
(Madonna, 1990)*

This bridge refers to actresses Greta Garbo, Marilyn Monroe, Marlene Dietrich, Grace Kelly, Rita Hayworth, Lauren Bacall, Katherine Hepburn, Lana Turner, Jean Harlow and Bette Davis; actors Marlon Brando and Jimmy Dean; baseball player Joe DiMaggio; dancer Fred Astaire; and Gene Kelly and Ginger Rogers, who acted and danced.

The bridge of Madonna's 'Vogue' ties iconic celebrities and their representations as beauty queens, with the importance of being featured on the cover of magazines. The relationship is so literal and deliberate that the interacting elements exist within each other during the bridge in Madonna's song. When considering this more closely, it is clear that the central

significance is the relationship between celebrity and the cover of *Vogue* magazine and what this relationship means within society. The layered, multi-importance of Madonna's 'Vogue' in popular culture and as a cultural marker representing *Vogue* magazine, underpins the central point of my research: this magazine is a highly important site of cultural meaning and a perfect place from which to research matters relating to celebrity.

## 1.1 Situating this Thesis

My thesis, titled ‘Picture of a beauty queen, on the cover of a magazine’ , investigates the relationship between three interacting agents in the contemporary communications: celebrity endorsers, celebrity magazine covers, and *Vogue* magazine. My project is situated in two fields of research. The first research field is the Celebrity Endorser (Gibson, 2016; Williamson, 2016; Hamad & Taylor, 2015, 2015; McCracken, 1989; Barron, 2018; Okonkwo, 2016). The second research field is the impact of digitisation of media channels (see, Hermie, 2009; Latzer, 2013; Lorenzo, 2017). While the interaction of these two research media fields is beginning to feature in scholarship (see, Belch & Belch, 2013; Barron, 2018; Schimmelpfennig, 2016). Details of the interaction between these two research fields are not well developed. Given this, my research thesis falls within an area of research that is relatively underdeveloped.

The purpose of this project is to understand the use of celebrity as a branding tool on the cover of *Vogue Australia* by showing the quantity and use of celebrity across two different time periods. Focusing on magazine covers from 2002 and from 2022 as a function of time will allow me to understand how this relationship has evolved, by understanding what has remained the same and what has changed. My hypothesis is that any changes that I can point to in the use of celebrity between these two time periods will be due to changes in the media and attitudes in society. My aim is to be able to identify and explain such changes through the lens of *Vogue Australia* precisely because it occupies a central place as a well-established, high-end magazine and because of its power as a cultural marker.

Note: As I will be using the term ‘Vogue’ in a number of different contexts throughout my thesis, I will now outline these uses to ensure that various uses of this term are clear. ‘Vogue’ refers to the international presence branding of the magazine, across their physical and digital channels. *Vogue* magazine refers to international physical printed editions of the magazine. *Vogue Australia* refers to the Australian edition of the printed magazine and ‘Vogue’ refers to Madonna’s 1990 song.

### 1.1.1 Situating the Researcher

I want to acknowledge myself as the researcher, as the significance that I highlight in my project is influenced by my whakapapa, my interests, and what I consider to be significant within the context of this project. I value fashion as an important component of identity, as it represents an expression of self-identity. As a person who is interested in the fashion industry, *Vogue*, and identity created through popular media, it is important to acknowledge that the significance of ideas in this project may differ from a person who does not share the same interests. As a Māori woman, living in Aotearoa New Zealand, I acknowledge that my understanding of society is similar in many ways to the Australian society that is investigated in this project. However, as I am not Australian, it is important to acknowledge there may be references within Australian society that I will not be able to identify in my project. As a member of Gen Z, I acknowledge that I have a strong understanding of the media landscape that operates in 2022, as it is the landscape that I live in; however, I have a weaker understanding of the media landscape in 2002, as I was not a participant in it at that time. These factors both enrich and hinder the construction of my thesis, as my own construction of society and identity is strongly influenced by my interests, ethnicity, and age.

## 1.2 Rationale and Significance of this thesis

Celebrities have importance within society because celebrities usually represent the values of and general environment of society within a particular point in time. As Milly Williamson (2016, p. 1) notes, ‘famous figures from history can tell us a great deal about their period, the values of their society, the shape of power and challenges to it’. Magazine covers have an identity-forming function for the audience, as well as operating as an advertisement for the magazine (Taylor & Brody, 2006). Given this, placing celebrities on a magazine cover can be seen as a marker of what is important to a society at a given point in time. *Vogue*, as a tastemaker, is a component in creating society’s criteria for sophisticated lifestyles and high-class perceptions of beauty, most notably through the use of various signs of high cultural capital (Bourdieu, 1992; Kopnina, 2007). *Vogue* occupies a leading position in the industry, which should allow me to analysis patterns of influence. *Vogue* also highlights the significance of the circular relationship between celebrities and magazines.

The intersection of the ideas of celebrity, magazine media, and media influence can be identified through critical analysis of the construction of *Vogue* magazine covers. Based on existing literature about the interacting influence of these agents, I argue that this project is significant as it contributes to knowledge about the execution of these ideas in the context of *Vogue Australia*. The purpose of this project is to understand the use of celebrity as a branding tool on the cover of *Vogue Australia* by showing the quantity and use of celebrity across two different time periods. Specifically, I will analyse the magazine cover of *Vogue Australia* because they are a category leader, and therefore can be argued to lead patterns of influence within the magazine sector. Although celebrity endorsements are used in many different contexts across contemporary media, understanding this particular relationship will

create insights about how the use of celebrity has changed across the media and social landscape.

## 1.3 Research Design

To guide my research design, the research question for my thesis is, *How has the tool of celebrity been used on the cover of Vogue Australia between 2002 and 2023?* To answer this research question, my thesis is organised into six chapters, and each chapter is titled after a lyric in Madonna's 'Vogue'.

In Chapter One, *Come on, Vogue*, I identify the inspiration for my research project, the song 'Vogue' by Madonna which highlights a relationship between celebrities, magazine covers, and *Vogue* magazine. I then describe the significance of my research and my intended contribution to the existing research fields of the celebrity endorser and the digitisation of media, providing insights as to how the relationships between these elements have changed over time.

In Chapter Two, *Look Around*, I review the existing literature and commentary on the agents within the parameters of my project: celebrities, magazine media, and *Vogue* magazine. First, I cover the creation and transformation of the contemporary celebrity and their influence, outlining the relationship between celebrity and the fashion industry. Next, I critically explain magazine media and the significance of magazine covers before I outline the impact of digitisation on magazine media and the outcomes on the magazine industry. Finally, I provide a background to *Vogue* magazine and its place within the media and

fashion industries, using popular press commentary to situate the magazine's history and impact on these industries.

In Chapter Three, *Finest Inspiration*, I outline the methodology and design of my research project. First, I show how the two methodologies that were selected to answer my research question, content analysis and discourse analysis, were used. Specifically, how I used and adapted the two frameworks: Neuendorf's (2017) process of content analysis with Belch and Belch's (2013) coding scheme for celebrity, and Dryzek's (1997) framework for discourse analysis. Next, I outline the specific design of my project to answer my research question *how has the tool of celebrity been used on the cover of Vogue Australia between 2002 and 2023?*

Chapters Four and Five are my data analysis chapters. In Chapter Four, *Strike a Pose*, I report on the data resulting from my content analysis. This chapter reveals patterns in the change of celebrity occurrence, and celebrity type on the cover of *Vogue Australia*. In Chapter Five, *Beauty is Where You Find It*, I report on the qualitative data insights gained from my discourse analysis. The discourse analysis allows me to understand how the use of celebrity on the cover of *Vogue Australia* has changed.

In Chapter Six, *You've Got to Just... Vogue*, I critically discuss the data collected in my data analysis. I place my findings in context to show how they add to the existing literature and also outline the implications and limitations of my project, identifying potential areas of future research.



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## 2. ‘LOOK AROUND’

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### Literature Review and Background

This chapter positions ‘Picture of a beauty queen, on the cover of a magazine’ as a product of three interacting agents in the media landscape: celebrities, magazine media, and Vogue. This chapter situates each of these agents within existing academic scholarship and the popular press.

The first section of the chapter situates celebrity, and the interacting factors that have led to the creation of the contemporary celebrity and that are relevant to this project. The first section is a literature review that outlines the creation and transformation of celebrity up until the present day, along with the external factors that have influenced the phenomenon of celebrity. Next, the literature review situates the perspectives in scholarship about the consumer influence that celebrities have within the current media landscape. Finally, this section situates the relationship between celebrity and fashion, and how this relationship has transformed to include celebrities as a central communication tool in fashion branding.

The second section firstly situates the history and transformation of the magazine media industry, and the elements that have influenced this evolution. Next, this section outlines the impact of the digitisation of media on the industry, and specifically the outcome that digitisation has had on the development of the print media industry. Finally, this section situates the significance of magazine covers as a function of communication to the audience,

and how magazine covers have evolved over time to act as an advertisement for the magazine itself.

The third section of this chapter situates *Vogue* magazine as a business and a brand. Firstly, it situates *Vogue* magazine as a publication entity in the media landscape and uses popular press to provide background to Vogue's influence. Next, the section explains the impact that the current famous editor Anna Wintour has had on *Vogue* within the media industry. Finally, the section outlines the transformation of *Vogue* magazine as a reflection of the evolving social landscape.

## 2.1 Celebrity

### 2.1.1 The Creation of Celebrity

While the concept of celebrities has arguably existed within societies for centuries, the meaning and significance of celebrity are not static (Gibson, 2016). As Williamson (2016) argues, 'famous figures from history can tell us a great deal about their period, the values of their society, the shape of power and challenges to it' (p. 1). The origin of the concept of celebrity has been debated in scholarship (see for instance Garrett, 2022; Gibson, 2012; Williamson, 2016), and this is understandable given the multiple interacting factors that have led to the understanding of the contemporary celebrity. One position is that the origin of celebrity lies in the concept of monarchy, as monarch were the first widely known, notable, public figures who could be recognised across a population (Garrett, 2022). For instance, it could be argued that Marie Antoinette might be understood to be the first contemporary celebrity (Gibson, 2012), especially because of her attempts to define taste in society. It is important to consider that when royalty is seen as symbolising the first 'celebrity', it is an

outcome of their role due to their bloodline or marriage, and not necessarily because of any notable action(s) that created their fame.

Williamson (2016) further suggests that the French Revolution created the social conditions that made the creation of an individual into a celebrity possible. Here, her argument is that before the Revolution, celebrities were defined by monarchs, lords, and court society, but after it, new forms of power suggested that ordinary people who had achievements could gain status within society. Moreover, the French Revolution created a new sense of self for 'ordinary' people, acting as the foundation for an individualistic culture (Williamson, 2016).

The concept of an individualistic culture was a factor in creating contemporary society and continues to underpin current ideas of celebrity. While a very select few non-royals achieved fame during the Renaissance period, they did so through patronage and within a specified social hierarchy (examples such as Leonardo Di Vinci and Michelangelo) (Nussbaum, 2005). The developing society after the revolution of 1789 was one in which the individual and collective accepted that 'normal' people could gain status and fame through their individual achievements, in and of themselves. It was now theoretically and practically possible for an individual to 'break through' from 'nowhere' and rise quite literally to the top. Their contemporary economy and its accompanying power structure further disrupted pre-existing societies, establishing the meaning of 'famous' people and creating an opportunity to use fame to gain power and influence (Williamson, 2016). For example, although Napoleon Bonaparte adopted many of the royal trappings of pre-revolutionary France, also demonstrated the kinds of charisma and power through fame commonly used now by celebrities now. Furthermore, the rise of capitalism after the Industrial Revolution created new classes of power through social mobility.

The rise of popular British theatre in the 18<sup>th</sup> century, in conjunction with new industrialised cities, established a commercial culture that allowed people to develop fame and have social power (Williamson, 2016). This phenomenon occurred at a time where the aristocracy was being superseded within a contemporary urbanised national landscape (Nussbaum, 2005). One outcome was that the social status of celebrity was developed further, leading to the commercialisation of celebrities through the circulation of media, which lead in turn to the creation of new media systems, such as cinema and radio (Rojek, 2001), that then employed the notion of celebrities to support themselves.

Public acceptance of celebrities who were created through their own achievement, laying the foundation to create the contemporary celebrity, began with the creation of the Hollywood cinema industry (Gibson, 2016). Actresses in Hollywood cinema created a public interest and engagement in films that had not been seen with previous popular entertainment, operating in conjunction with the print media industry to create curiosity about the actresses themselves (Nussbaum, 2005). Actresses engaged in a new form of connection to audiences, as relationships were created with the actress and the character that they portrayed, expanding connection, engagement, and publication fascination (Gibson, 2016). As a response, the Hollywood industry began to name actors and actresses, as a method to commercialise public interest and engagement in their films, resulting in the creation of the Hollywood star system (Braudy, 2021). Gibson (2016) suggests that there was a shift in the transformation of connection from a character played by an actor to a celebrity who played similar character types in different films. The outcome of this public fascination and the increased accessibility to media, created the foundations to establish the contemporary celebrity that exists in the contemporary landscape.

The mass circulation of press from the end of the 19<sup>th</sup> century played an important role in the expansion of the contemporary celebrity. The creation of journalism as a channel to report on people's lives meant that those lives became a component of the news. (Williamson, 2016; Rojek, 2001). The media began to focus on the private lives of public figures to communicate the 'real life' behind their image and performance. This reporting created a journalism convention that is still prevalent in the contemporary media landscape. At the turn of the 20<sup>th</sup> century into the 21<sup>st</sup>, mass media advertising played a crucial role in the creation of the contemporary celebrity (Braudy, 2021). The dependence of media publishers to create an income from advertisements placed a stronger focus on the inclusion of celebrity in media publications to cater to public tastes (Williamson, 2016). The rise of cable television in the 1960s and the development of the internet from the early 1990s made more channels in which to create and publicise celebrities. In the early 2000s, it became even more accepted that celebrity 'gossip' was a mainstream in contemporary media, allowing celebrity to become more central to the population (Gibson, 2016).

This outcome was amplified by the growing competition in the news media landscape that resulted from the distribution of digital media in the first decade of the 21<sup>st</sup> century (Gibson, 2016). In the current contemporary media landscape, the entire environment allows the creation of a constant news cycle across innumerable physical and digital platforms. The increased connectivity of the world through phenomena such as social media, in conjunction with other media distribution platforms, created a space that has allowed strong relationships to be created between celebrities and society. The 'para-social' relationship can be defined as one where audiences feel like they know celebrities, because they know so many details about their life through reporting in the media. Para-social relationships are 'nonreciprocal

socio-emotional connections with media figures such as celebrities and influencers’ (Hoffner & Bond, 2022, p. 1). Social media has altered the way that people interact with celebrities, creating a sense of realism within their nonreciprocal relationships. Celebrities have used their influence through para-relationships for reasons beyond consumption, such as activism to create social change, creating a powerful tool in the contemporary social landscape (Hamad & Taylor, 2015) and now it is common for celebrities to employ staff or agencies to deliberately curate their social media presence to further these para-social relationship goals.

### 2.1.2 Celebrities Influence on Society

Celebrities endorsing products in magazines has been a tool to communicate to the mass market since the early years of the twentieth century. Scholarship suggests that celebrities are an effective way to transfer meaning to a brand and the messages that the brand wants to communicate to their audience (McCracken, 1989). At first, celebrity endorsement was not used as a tool to communicate to the mass market, rather it targeted niche areas of society through low circulation media, for products such as the opera (Barron, 2018). One early example of celebrity endorsers is from 1902, when Italian composer Giacomo Puccini endorsed a mouth wash called ‘Odal’ in *L’Illustrazione Italia* magazine to advertise affordable product to the mass market (Barron, 2018). The phenomenon of celebrity endorsement expanded further throughout media and industries during the twentieth century in tandem with the development of media channels and the role of celebrity. The creation of digital media platforms in the 2010s such as Twitter, Facebook, Instagram and TikTok increased the channels that celebrities could use to create influence. This created the phenomenon of celebrity influencers, who are ‘people who first gained their reputation from traditional media channels, and then started to actively create content on social media’ (Eksioglu, 2021, p. 3). Celebrity influencers further increased the volume of people who use their fame to

create influence. The power of this evolving relationship can be explained using scholarship in the field of ‘consumer behaviour theory’.

Consumer behaviour theory suggests that celebrity endorsement can help position a brand, sustain its aura, aid it in reaching international markets, and promote its brand appeal (Okonkwo, 2016). Applying the lens of fashion, celebrities create an appeal to the audience to replicate their image by purchasing the clothes and accessories they endorse (Keel & Nataraajan, 2012). Brands invest significantly with celebrities to draw attention to the brand, transfer value to it, engage audiences, and create positive influence (O’ Mahony, 1998). The use of celebrity in advertising has been a ubiquitous feature of contemporary marketing (McCracken, 1989), where they are employed by media communication entities to lend their personality to a product or brand (Kaikati, 1987), because the market has positive associations with their success, their beauty, and what they represent in the media landscape. This is supported by the ‘source attractiveness model’, suggesting that celebrity appeal strongly impacts the brand appeal to an audience (DeBono & Harnish, 1988).

Using celebrity in various media creates a relationship between communication in the media and an audience member’s own lives and values system. Luxury communications appeal to the audience’s relationship to success, wealth, and social achievement, building their identity and enhancing their self-concept as they integrate these communications into their lives (Hudders & Pandelaere, 2012). Furthermore, ‘social comparison theory’ explains that self-evaluation occurs through the comparison of perceptions, behaviours, and abilities with others (Pillai & Nair, 2021). Social comparison between the self and others creates an individualistic society, through the contrast in different value systems. Social comparison theory also suggests that similarities within groups of people who share perceptions,

behaviours, and abilities, results in greater engagement and increased likelihood of purchase in collectivist communities (Pillai & Nair, 2021). Celebrity aids in creating strong collectivist communities – for example, creating, leading, strengthening and/or expanding brand tribes and influencing consumption habits.

The relationship between celebrity and advertising is not always viewed as successful. Schimmelpfennig (2016) argues that the use of celebrity in advertising no longer has the stopping power that it once possessed. This suggestion is attributed to the saturation of celebrity and influencers in the contemporary media landscape. Moreover, the relationship between a celebrity and a brand can be perceived as ingenuine, as audiences have become more aware of the impact a celebrity has on audience appeals (Schimmelpfennig, 2016). To an extent this perspective is a valid understanding of the risk created from using a celebrity for brand creation, because a celebrity holds a responsibility to the brand to maintain a positive relationship with the audience beyond their brand communications (Belch & Belch, 2013; Schimmelpfennig, 2016; Erdogan, 1999). The scholarship on this relationship between celebrities and their audience, therefore, shows that its success or failure as a branding tool depends on a range of factors.

Since the development of contemporary mass media, the fame of celebrities has been used to influence and shape societies' opinions and consumption. As the social landscape has evolved to heighten celebrity culture, the ability that celebrities hold to influence society has also grown. As an outcome, there is a greater understanding in scholarship and an increased frequency of celebrity being used as a branding tool in society, as well as an increased understanding of what makes a successful relationship between a celebrity and a brand.



### 2.1.3 Celebrity and Fashion

The fashion industry has a strong relationship with celebrities that extends beyond using them as a tool for communication. This relationship was first established from the use of celebrity for high-end fashion design inspiration, more commonly known as ‘the muse’. The muse is a person (real or mythical), who acts as a source of artistic inspiration. The idea of the muse dates back to ancient Greek religion and mythology, where the muse was an inspiration for art, poetry, and science (Murray, 2020). Including the muse to create and sell fashion is a way of co-opting an ancient tradition into popular culture. In this context, a fashion designer equates themselves to a sculptor, poet, or artist, and the celebrity represents the muse, embodying in contemporary form the role and significance the muse had in ancient art. The inclusion of the muse in the fashion industry does not have the singular purpose of inspiration – it also acts as the representation of a divine and aspirational person. In this fashion context, the muse represents divinity not only through their appearance, but also through their possessions and lifestyle, thereby appealing to the aspirations of the audience and motivating engagement and consumption.

Transformation in the fashion industry in the 1960s resulted in high-end designers taking popular celebrities such as Audrey Hepburn, Jackie Kennedy, and Jane Birkin as design inspiration (Koda, 2009). Fashion designers drew inspiration from their muse’s lifestyles to create their designs. For example, Jackie Kennedy was a symbol of an ‘elite background, education, cultural acumen, taste, and style’ (Dunak, 2018, p. 51) and inspired the designs of Oleg Cassini in the 1960s. The expansion of media communications has created an environment where models have become international celebrities, with the creation of the Supermodel that dates from the 1980s. This has blurred the line between a model acting as a design muse, and a celebrity acting as one. This transformation of the relationship between

celebrity and the fashion industry is highlighted in the contemporary media trend of using international celebrities with cultural status and visibility as muses for design (Koda, 2009). For example, Karl Lagerfeld, creative director for Chanel, has used international celebrity supermodels Kate Moss, Alexa Chung, and Cara Delevingne as muses for his designs as well as non-models such as Catherine Deneuve, Rihanna, and Willow Smith (Hastings, 2023).

In the contemporary media landscape, the relationship between celebrity and the fashion industry has expanded beyond celebrity being a design inspiration, to being used as an advertising tool for fashion brands (Gibson, 2012). The diffusion of the role of celebrity within the fashion industry has positioned them to act as a designer's muse, a fashion model, and a tool for media communication through advertising, brand endorsements, and brand relationships. In the current landscape, international celebrities such as Kim Kardashian, Emma Stone, Miley Cyrus, Anne Hathaway, and Jennifer Lawrence embody the work of fashion houses, representing the brands across many components of their communication channels.

## 2.2 Magazines

### 2.2.1 Situating Magazines

The first magazine, *The Gentleman's Magazine*, was published in 1731 by Edward Cave (Das, Stam, & Blake, 2021). Since then, magazine publications began to be created and distributed within society, and they have been used as channels to communicate to target audiences, characteristics that are consistent with media channels in the contemporary media landscape. Males were the target audience for magazine media until the 1850s when magazines targeting females began to be published as an alternative to the formal news that was published in daily newspapers (Stam, 2014). Magazines are not a form of mainstream journalism or hard news; rather, fashion magazine media operates to create media ideals in the industry that are then diffused across society (Weiss, 2014). The growth of the magazine industry during the 19<sup>th</sup> century was attributed to the developments in technology, increased capital investment, and improved distribution channels. Social changes at the turn of the century created further growth in the magazine media market, emphasised by the end of the First World War (Das, Stam, & Blake, 2021). The 1950s saw the development of printing technology to create higher quality publications, allowing colour to be used in printing. Moreover, the mid-1950s saw an increase in global literacy that resulted in the mass consumption of media text (Barron, 2018). In the 1970s, growth magazine media resulted in the creation of competition within magazine categories, a phenomenon that has continued to expand to niches within the market in the contemporary media landscape. The diversification of categories of publishing was an outcome of social and economic revolutions within society, and the demand for media to reflect the new ideas that existed within society.

During the early years of the twenty-first century, two challenges were faced in the magazine media industry. Firstly, there was a substantial decrease in the amount of money spent on

magazine advertising. Between 2003 and 2015, the magazine sector faced a crisis due to a drop in advertising investment in traditional media channels caused by digitization (Lorenzo, 2017). This created a challenge to maintain the profits that the industry had relied on for decades. Secondly, there was a shift towards the consumption of digital media; commentary in popular press suggests ‘the printed magazine industry is declining, so every penny invested into production must be carefully thought out to maximise profit’ (Dee, 2013, p. 8). However, it is argued that digitisation of media, although a challenging transition, has created opportunities for magazine media brands (Latzer, 2013).

The transformation that allowed digital media to be a predominantly free form of content has changed the market’s attitude towards consumption of print media – although there is evidence that the market has an extent of preference, demand, and action for consumption of magazines to remain in their physical form (Hermie, 2009). There is an opinion that magazines need to converge with digital platforms to grow their publication into multi-platform media brands. Media convergence is ‘the process whereby new technologies are accommodated by existing media and communication industries and cultures’ (Latzer, 2013, p. 3). Media convergence has expanded the ability for magazine brands to communicate with their audience, increasing engagement and branding, and – importantly – allowing them to use online platforms to generate revenue from online advertising.

The digitisation of media has created several new sources of content for audiences to consume. Media entrepreneurs have used online platforms to increase competition across categories to provide content to consumers. According to Hermie (2009), brands that have a physical publication retain the associated trust between the brand and the consumer, attracting readership to their online platforms. Given this, there is an opportunity for brands

to expand their readership and engagement within a category. The digitisation of magazine media brands has allowed publications to be flexible to social changes over time, hence physical covers of magazines are becoming more streamlined to reflect the overall worldview that is communicated throughout all channels of media (Lorenzo, 2017). This outcome of the digitisation of media has created a challenge for traditional media, including magazines, television, and radio to respond quickly to trends and ideas in the market, and as a result the timeframe of creation, publication, and distribution to operate within the contemporary media landscape has decreased. This further displays the importance of media convergence, which allows magazine media to respond to trends. As an outcome of this phenomenon of media convergence, magazine media has become the strongest communicator of the perspective of the brand, because it is not influenced by trends and fast-moving changes in the market.

### 2.2.2 Magazine Covers as an Advertising Tool

Magazines are a form of media within the media landscape, and unusual in that the physical magazine covers acts as an advertisement for the magazine itself (and indeed the medium overall). A magazine cover is the first representation of what is most important, both visually and verbally, to the publication and what it represents (Held, 2005; Deepali, 2016). Magazine covers have a unique job in the market, as they must appeal to the audience at the point of sale, being displayed in their home, and appeal in public settings as they are transported and consumed in front of other members of society, hence signalling the importance of the cover's design (Taylor & Brody, 2006). Magazine covers are designed to dynamically adapt to these needs of the audience, whilst also appealing to an individualistic consumer in a highly competitive media category.

Taylor and Brody (2006) suggest that the phenomenon of celebrity, like magazine covers, is a concept that was created in the 20<sup>th</sup> century. It was the production of mass media in tandem with the understanding that celebrity identity can create differentiation in media production that resulted in the phenomenon of celebrity fame. Celebrities on magazine covers can be seen throughout many genres of magazine media, each helping to produce an individual identity for the publication. The use of celebrity on the cover of a magazine can create reinventions for a cover's brand identity by integrating both new-style and old-style celebrities in tandem with the overall brand of a publishing entity. As Taylor suggests, 'the celebrity magazine cover is still a powerful vehicle for fantasy and reinvention' (Taylor & Brody, 2006, p. 77). This idea has strong connections to the discussion in Section 2.1.2., *Celebrity's Influence on Society*, suggesting that the influence that celebrities can create through brand endorsement can also be used in magazine cover design to create new associations between the publication and the audience.

Deepali (2016) suggests that magazine covers have an identity-forming function for the audience, as well as their role as an advertisement for the magazine. Since they first developed, magazine covers have been transformed through the creation of successive technologies, for example, photography, colour printing, text manipulation, and image manipulation, that have enhanced the appeal of their cover design. This transformation has been curated by publishers since the 1950s, with the engagement of psychologists to create designs to ensure purchase and create positive reader response (Taylor & Brody, 2006). The development of image manipulation technology created desires between images and consumers, publishers, advertisers, marketers, and fashion manufacturers, creating a new phenomenon within the market that brought power to the use of celebrity on magazine covers.

In summary, magazine covers are a central tool of branding and expression in the print media industry. The function of a magazine cover acts as an advertisement for the magazine itself, communicates what is important to the publishing entity, and appeals to the normative and individualistic components of the audience's identity.

## 2.3 *Vogue*: Creation, Transformation, and Impact

*Vogue* magazine is an American daily life, design, and fashion magazine (Endres & Lueck, 1995). *Vogue* magazine communicates these themes through articles about viewpoint, culture, beauty, features, fashion, news, and weddings in their monthly magazines. *Vogue* magazine has acted as a recorder and innovator of fashion and lifestyle within the industry since its creation. *Vogue*'s impact as a tastemaker has been engraved in society for decades, a function that has been regarded as the central criterion to the social basis of good taste (Bordieu, 1992).

### 2.3.1 *Vogue*: An International Brand

*Vogue* was first published in New York City by Arthur Baldwin Turnure in December 1892, as a broad social sheet targeted at America's female upper classes. The publication's influence on society was immediate, with commentary in scholarship suggesting that '*Vogue* has been hailed as the world's most influential fashion magazine since its debut in 1892' (Lauridsen, 2014, p. 3). In 1902, *Vogue* was recast as a weekly fashion publication for women (Lebovic, 2019). In 1909, *Vogue* was purchased by Conde Montrose Nast after the death of Arthur Baldwin Turnure.

The acquisition led to the international distribution of the magazine amongst the upper class, and further transformed the magazine to appeal to all woman of 'good taste' (Taylor & Brody, 2006). *Vogue* aims to represent a sophisticated lifestyle, and has an important role in fashion, exclusivity, and high-class perceptions of beauty (Kopnina, 2007). *Vogue*'s appeal to a market of 'good taste' is created on many levels. The magazine is not expensive, considering the strong relationship to the luxury fashion industry (in Aotearoa New Zealand, *Vogue Australia* costs \$11). Therefore, the appeal to the upper class is not created through



purchase, as arguably the magazine is not a luxury item. I argue that the appeal to the audience is created through *Vogue's* viewpoint. The brand is accepted as a leader in many components of an aspirational lifestyle, and the consumption of the magazine appeals to an audience who seeks to understand and reflect the representations created through *Vogue's* viewpoint on their own lifestyles. This way, the audience can act as a leader in lifestyle in their actual self, ideal self, and public self.

In 2023, *Vogue* magazine has a monthly readership of 1.1 million. Globally, *Vogue* publishes 26 international editions of their magazine. International editions of the magazine are consistent with *Vogue's* themes, while geographic-based segments in the magazines create domestic influence. The aim of international editions is to appeal to the target audience in a domestic market. For example, *Vogue* targets beauty aspirations in a domestic market, featuring cultural styling, local models, and communicating social landscape trends and transformations relevant to that market (Cartner-Morley, 2012). Until the 1960s, the available international issues of the magazine were: U.S., U.K., France, Italy, Australia. The creation of targeted magazines is a form of domestic targeting, which existed in the communications market before the contemporary digital targeting that operates in the current media landscape. 'As the growing middle classes became more accustomed to the luxury market, and increasingly interested in luxury fashion, *Vogue* was motivated to create domestic issues that would appeal to this audience.' (Cartner-Morley, p. 6, 2012).

*Vogue* magazine has a strong relationship with the dramatic arts, films, actresses, and celebrities who have become more central to *Vogue* magazine over time as an outcome of the transformation of the entertainment industry and the role of celebrity. In 1940, Gene Tierney became the first Hollywood actress to be photographed for the cover of the

magazine. Celebrities have featured on the cover of the magazine since 1940; however, it was not until 2002 that the number of Hollywood actresses on the cover surpassed the number of models on the cover of *Vogue* magazine (Borrelli-Persson, 2017). Given previous discussion on the diffusion of the role of celebrity in the fashion industry, *Vogue* magazine was perhaps relatively slow to integrate celebrity in the magazine. In a 2023 YouTube video, Anna Wintour gave commentary on an image taken in 2001 featuring Renee Zellweger at the front row of a Chanel show. Wintour comments that 2001 was ‘a moment when celebrities were rarely in attendance of front row [of couture shows]’ (Wintour, 2023, 2:45). Wintour further refers to celebrities as ‘outsiders’ at the time, giving context to the relationship between *Vogue* magazine and celebrities in 2001.

When Wintour became editor and chief of *Vogue* magazine in 1988, she aimed to maintain and amplify the magazine’s role as an influential brand within changing social attitudes and media landscapes. Wintour has led *Vogue* through this landscape to maintain the magazine’s role as an influence in the industry. Although *Vogue* uses a simple cover layout, the name of the magazine is clearly displayed, and contains the central image of a cover star or cover stars. Most notably, Wintour changed the layout of the *Vogue* magazine cover. Wintour began to include more full-body images of cover celebrities to display more jewellery and clothing on the magazine cover, expanding the scope for creativity in the design (Lorenzo, 2017). *Vogue* uses consistent imagery, font, and typography. This has enabled the magazine to create a consistent, strong, and recognisable brand image (Hackney, 2014). Although there are small variations between different issues of covers, *Vogue*’s brand identity remains consistent across issues of the magazine. The creation of the strong brand identity is supported by a 2014 study that presented participants with five different edited variations of *Vogue* covers, and

participants consistently preferred the original when compared to an edited version of the cover that strayed from the *Vogue* identity (Hackney, 2014).

Although *Vogue* tends to be positively accepted by society, the magazine has been criticised for promoting beauty expectations that are being rejected in the contemporary social landscape and has had to consistently adapt to ensure their publication is well received by their audience. The second wave of feminism after the Second World War led to a transformation in the messaging in *Vogue* magazine. Competitors in the segment used the second wave of feminism to embrace female sexuality publicly; *Cosmopolitan Magazine*, for example, ‘put female sexuality right out there on the front page, where everyone could see it at the grocery store ... people could no longer act like it did not exist’ (Das, Stam, & Blake, 2021, p. 46). In response to the second wave of feminism, *Vogue* transformed their magazine themes to a fusion of fashion and female empowerment, in comparison to their competitors such as *Cosmopolitan* or *Sports Illustrated* that embraced the positive sexual and provocative representation of woman (Lebovic, 2019). Lebovic suggests that *Vogue* received, understood, and recalibrated during the second wave of feminism. *Vogue* has also expanded the type of celebrity on the cover of the magazine to respond to the transformation in the social landscape. In 2001, Marion Jones became the first athlete to be photographed for the cover of *Vogue*. Since 2001, nine other athletes have been on the cover, including Serena Williams who has featured on the cover of *Vogue* three times. Since the early 2000s, *Vogue* has created covers featuring pregnant women, princesses, families, and groups of models (Borrelli-Persson, 2017). The increased diversity of people featured on the cover of *Vogue* magazine is an adaptation response to the changing social landscape the magazine operates in.

As a publication, *Vogue* has established itself to influence good taste within society. The background in this section has situated the creation, transformation, and impact of *Vogue* magazine, supported by commentary in the background. It has outlined the relationship that *Vogue* has with celebrities, and adaptations that it has executed to maintain its role as a leader in an industry.

### 2.3.2 Vogue Australia

My research project focuses on the publication *Vogue Australia*. *Vogue Australia* is an extension of the *Vogue* brand, with the magazine operating in an Australian context, reflected in the issues' taste, themes, personality, and trends. *Vogue Australia* was established in 1959 and is the fourth oldest *Vogue* in the world (*Vogue Australia*, 2020). The predominant focus of *Vogue Australia* is 'Women' and 'Women's Fashion'. *Vogue Australia*'s current editor-in-chief is Christine Centenera, who replaced Edwina McCann in 2022. Similar to the international *Vogue* brand, *Vogue Australia* has adapted to many transformations in the media and social landscape. The initial creation of *Vogue Australia* aimed to integrate luxury fashion into the Australian landscape, as an outcome of the growing economy and tastes in Australia. In the contemporary media landscape, *Vogue Australia* aims to include more ideas that are important to the Australian people, such as sustainability, First People's creations, and diversity (*Vogue Australia*, 2020). The investment in imagery reflects what matters to Australian women in that moment. '*Vogue Australia* is understood by the popular press to be a local extension of the international *Vogue* brand' (*Vogue Australia*, 2020). *Vogue Australia* has close relationships with local Australian celebrities Cate Blanchett, Margot Robbie, and Nicole Kidman, as well as international celebrities such as Emma Watson and Victoria Beckham. For this research, *Vogue Australia* has been chosen to be included in my sample set. *Vogue Australia* is also distributed

domestically in Aotearoa New Zealand, and therefore the domestic appeals will have the closest relationship to myself as the researcher and the construction of the media and social landscape that I understand.

It is important to consider that *Vogue Australia* does not represent all the components of the international *Vogue* brand. Therefore, the insights created in the project are reflective of a component of the brand, but does not reflect all issues of *Vogue* magazine, nor does it reflect the construction of the international *Vogue* brand. However, for the purpose of my research it was determined that, given the domestic targeting of the magazine, the inclusion of *Vogue Australia* for my research project would create the strongest insights to answer my research question, *How has the tool of celebrity been used on the cover of Vogue Australia between 2002 and 2023?*

In the fashion media landscape, the September issue is understood to be the most extensive and innovative publication of the year. This is a result of the Autumn-Winter collections presented during fashion weeks hosted in New York, Milan, Paris, and London during the month of September. These collections are advertised for the first time in the September issue of fashion magazines (Borrego, 2021). *Vogue* magazine leads the industry in the assortment of these advertisements, analyses the most important pieces, and influences taste on the colours and trends of the fashion season. Borrego further suggests that the September issue of *Vogue* magazine interprets insights into consumer habits, influences, and relevant topics.

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# 3. ‘FINEST INSPIRATION’

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## Methodology and Research Design

The previous chapter developed an understanding of the three interacting agents in my research project: celebrities, magazine media, and *Vogue* magazine. In particular, the previous chapter situated the relationship between these three agents and showed the significance of these ideas interacting in the contemporary media landscape. The purpose of this project is to understand the use of celebrity as a branding tool on the cover of *Vogue Australia* by showing the quantity and use of celebrities across two different time periods.

This chapter will be organised into three sections. The first section situates the research question and outlines the selection of methodological frameworks and the application of mixed methods that will answer the research question. The second section establishes the two analysis methods that I have chosen to answer my research question. First, I will outline content analysis as a method to gather quantitative data to aid in understanding the change in quantity of the use of celebrity. Next, I will outline the quantitative method using Dryzek’s (1997) discourse analysis framework, which I will use as a method to understand changes in the use of celebrity on the cover of *Vogue* magazine. This section provides background to the methodology frameworks of content analysis and discourse analysis, outlining what the methodology is and what it is used for. It will also outline the strengths and weaknesses of the methodology that has led to the decision to use this framework for the purposes of my

project. The final section will outline the design of my research project, explaining the application of the analysis frameworks I will use to answer my research question. This section will outline the ideas in scholarship that have inspired my research decision, and the sample selection for my research project.

### 3.1 Research Question

The purpose of this project is to understand the use of celebrity on the cover of *Vogue Australia* as a branding tool by showing the quantity and use of celebrity across two different time periods. Given the purpose of my project, my research question is:

*How has the tool of celebrity been used on the cover of Vogue Australia between 2002 and 2023?*

I will be using the term ‘tool’ when describing the use of celebrity in my thesis and will now outline what I mean to ensure that the term is clear. A tool is a technique that is employed by a brand, as a component of their marketing strategy, to develop and promote the brand to an audience. It is important to note that a tool exists within a toolbox, meaning that brands execute many different techniques and strategies to develop. The term tool acknowledges the many interacting components are used to create a brand – examples include social media, events, analytics, advertisements, design aesthetics, and distribution channels. The mix of tools such as these is what ultimately creates a brand’s success. My project considers 'celebrity' to be a tool - a component used, alongside other techniques and strategies, to develop and promote a brand.

My research question uses two key components to gain insight: the changes in frequency of celebrity and celebrity type occurrence, and the change in the use of celebrity. The first component of my research question aims to understand the change in the quantity of celebrity occurrences on the cover of *Vogue* magazine. To answer this component, quantitative data will be used to create patterns that indicate the change in quantity of celebrity, whereas qualitative analysis will be used to collect data that provides meaning in context to non-numerical data, such as imagery. The data will aid in understanding the change in frequency of celebrity occurrence and type on the cover of *Vogue* magazine. The second component of my research question aims to understand the change in the use of celebrity on the cover of *Vogue* magazine; to answer this part of the question, quantitative data will be created to offers insights as to how the use of celebrity has changed over time. The insights from the data will aid in understanding the use of celebrity, given the understanding of external media and social environment over time.

## 3.2 Content Analysis

Quantitative analysis aims to collect data that is numerical, measurable, and statistically comparable using ordinal values. In comparison, qualitative analysis aims to collect data that provides meaning in context to non-numerical data. In tandem, both forms of analysis support each other to understand the frequency of an occurrence and provide meaning to the occurrence within context. Content analysis bridges the gap between quantitative and qualitative research frameworks because it involves counting, identification of issues, and interpretation of the content of a text (Weber, 1990). Content analysis is also described as ‘a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use’ (Krippendorff, 2018, p. 24). Moreover, content analysis is defined as ‘the systematic, objective, quantitative analysis of message characteristics’



(Neuendorf, 2017, p. 17). Content analysis has been applied to many forms of ‘texts’, a choice of diction that is more expansive than ‘words’. Although, historically, content analysis has been used to analyse text (Krippendorff, 2018), the framework can be applied to many forms of media text such as audio recordings, television, movies, images, and social media, to code unstructured data into data that can be quantified and analysed (Drisko & Maschi, 2016). Although background can be given on the many forms of media that content analysis methodology can be applied to, for the purpose of this project, the methodology will be focused on the application of content analysis to the design of the cover of *Vogue* magazine.

The application of content analysis on images is an empirical and objective procedure to quantify representation in a media sample (Bell, 2001). When analysing images, in particular magazine covers, many elements of the image can be investigated using the application of content analysis, for example, text, colour, person, hair, styling. For the purpose of my research, I am focusing on the coding of whether the person on the cover of the magazine could be defined as a celebrity, and the celebrity type. In this context, scholarship highlights the importance of clear variables in the outcome of the analysis, which in the application of my project is executed through clear functional definitions. Importantly, Bell argues that content analysis of visual media ‘should be seen as a part of the methodological armory’ (Bell, 2001, p. 34), supporting the further use of content analysis to create meaning of the media text in the sample.

### 3.2.1 Strengths and Weakness of Content Analysis

The strength of content analysis is that it allows the production of quantitative data from media samples that have unstructured data. For the purpose of my project, this is important as it allows comparable data to be created from the sample to produce clear data to

determine patterns from the analysis. Content analysis uses coding that can be defined to fit the scope of my project, so I can withdraw quantifiable data from the sample to aid in answering my research question. The use of content analysis allows an evidence-based approach to answering my research question.

A potential weakness of content analysis is that the media in the sample can fit into multiple coding categories during the coding process, although this outcome of the method's framework is mitigated by clear functional definitions in the coding form. In my research project it is difficult to clearly categorise all members of the sample to one celebrity type, even when clear functional definitions are applied. Celebrities can be coded into multiple types due to changes during their career, and the subjective nature of coding during content analysis. For example, Victoria Beckham gained celebrity through her music career as a part of the Spice Girls, but maintains this status as a media personality. To mitigate this weakness, both celebrity types will be recorded in the content analysis of this project, as it is reasonable to assume that without both components of Victoria's celebrity type, she would not have the international status of celebrity.

Producing quantitative, comparable, and evidenced based data from my sample is the key reason that the method of content analysis has been chosen. Given the potential weakness that celebrities in the sample can fit into multiple types during coding, my project will use this outcome to enrich the data and expand the understanding of what type of celebrity is featured in the sample, and the change in this phenomenon over time.

### 3.2.2 Framework for Content Analysis

I have chosen to use Neuendorf's (2017) framework of content analysis, as it can be easily applied to the media type and parameters of my research project. The nine stages of Neuendorf's content analysis methodology framework are outlined in *The Content Analysis Guidebook*, and are listed in Table 3.1 below:

**Table 3.1 – Typical Process of Content Analysis**

Typical Process of Content Analysis
1. Theory and Rationale
2. Conceptualisation
3. Operationalisation
4. Coding Scheme: Codebook and Coding Form
5. Sampling
6. Training and Pilot Reliability
7. Coding
8. Final Reliability
9. Tabulation and Reporting

Neuendorf suggests that at least two coders are needed to undertake a content analysis to increase the reliability of the research but due to time and resource constraints for my project, I am the only coder. I will adapt this process of content analysis to fit the parameters of my research project. Given this, stages 6, 7, and 8 will not be executed in the content analysis for this project, as these stages are used when there are multiple coders undertaking the analysis. Therefore, the process I will use is outlined in Table 3.2 below.

**Table 3.2 – Process of Content Analysis**

<b>Process of Content Analysis: ‘Picture of a beauty queen, on the cover of a magazine’</b>
1. Theory and Rationale
2. Conceptualisation
3. Operationalisation
4. Coding Scheme: Coding and Coding Form
5. Sampling
6. Coding
7. Tabulation and Reporting

Given the decision to adapt Neuendorf’s framework, I will use seven stages to conduct content analysis in my research project. The first stage is theory and rationale: this establishes the content analysis within a theoretical framework, allowing the topic and its significance to fit within relevant literature. The second stage, conceptualisation, outlines and defines the variables that will be measured in the content analysis. ‘Measurement is the assignment of numerals to objects or events according to rules’ (Stevens, 1951, p. 1); Neuendorf suggests that within the context of content analysis, measurement is the allocation of units to messages in media text (Neuendorf, 2017). The third stage, operationalisation, outlines how the measurement of the variables in the project will be recorded.

The fourth stage is the coding scheme, involving two materials: the codebook and the coding form. The fifth stage of the analysis is sampling, which is the process of narrowing the available sample to create a set of data that is an accurate reflection of the larger sample. The sixth stage is coding, the process of executing the outlined measurement of the variables using the coding form (see Table 3.6). The final stage is tabulation and reporting, presenting the data collected in the analysis to identify patterns to aid in answering the research question for the project.

### 3.2.3 Belch and Belch

A foundational study using the content analysis research field of celebrity in magazine media is Belch and Belch's research titled 'A content analysis study of the use of celebrity endorsers in magazine advertising' (Belch and Belch, 2013). The purpose of Belch and Belch's (2013) study was 'to use content analysis to examine the prevalence of celebrities in magazine advertising and to have a better understanding of factors related to their use, including the type of product or service and magazine category' (p. 370). The sample of Belch and Belch's study was magazine advertisements included in eight different magazine genres. These magazines varied in publication frequency; however, in total the study reviewed the advertisements in 37 magazines. Belch and Belch's definition of a celebrity endorser was taken from McCracken's definition that 'any individual who enjoys public recognition and who uses this recognition on behalf of a consumer good by appearing with it in an advertisement' (McCracken, 1989, p. 310). Belch and Belch have a strong coding scheme for the content analysis of celebrity in media text. The coding scheme uses functional definitions of types of celebrity and the application of these definitions to create data through coding.

**Table 3.3 – Type of Celebrity**

Type of Celebrity; Belch and Belch (2013)
Actor/Actress
Athlete
Fashion Model
Entertainer
Business Executive
News Personality
Other

Belch and Belch had a detailed coding scheme that was used for the analysis of celebrity in advertisements in a broader category of the magazine genre, but this scope does not translate to the coding required for my research project. For the purpose of my research project, I will adapt their coding scheme to use the celebrity types that are featured in my sample, which will be determined in the test analysis of my sample. The definitions of each celebrity type are outlined in Table 3.7 in section 3.5.

**Table 3.4 – Type of Celebrity**

<b>Type of Celebrity:</b> ‘Picture of a beauty queen, on the cover of a magazine’
Actor/Actress
Supermodel
Musician
Content Creator
Media Personality

As previously mentioned, I made the decision that a celebrity could be coded into multiple types. This is an opportunity to enrich the data and expand on the discussion of the type of celebrity that is featured on the cover of *Vogue Australia*, and how this phenomenon has changed over time. For example. Victoria Beckham would be coded as a musician and a media personality.

### 3.3 Discourse Analysis

Discourse is ‘a particular way of talking about and understanding the world (or an aspect of the world)’ (Jørgensen & Phillips, 2002, p.3). When applying the understanding of the world to a methodological framework, discourse analysis in scholarship is understood to be a qualitative analysis method that understands the social construction of text and the interconnectivity of how texts interact (Small, Harris, & Wilson, 2008). Discourse analysis is not simply about understanding the text itself, but the selection and rejection of communication tools, and the hidden meanings of texts (Hannam & Knox, 2005). Given these definitions, we understand that discourse analysis is a way to create understanding about the relationship between the text, the discourse, and the context. Discourse analysis is an outcome of media text analysis extending beyond traditional quantifiable and qualitative data conducted in media analysis. Discourse analysis creates a relationship between the data in the sample, the social context, and what the data signifies (Jørgensen & Phillips, 2002).

#### 3.3.1 Strengths and Weaknesses of Discourse Analysis

A strength of the discourse analysis method is that it allows strong themes to be drawn on the relationship between the media text, the discourse, and the context of the project. This methodology is an appropriate framework to answer my research question, because it aids in deconstructing media text to create insights about the changes in the use of celebrity over time and allows these insights to be compared between the time periods 2002 and 2022.

Jørgensen (2002) suggests that discourse analysis is a labour-intensive and time-consuming form of analysis. This is a weakness for this project as there are time constraints with my research project. Given this consideration, for my project I will only be conducting discourse analysis on two magazine media in my sample. The themes created from the analysis will act

as a reflection of the year's themes of the magazine's construction. Another weakness in discourse analysis is that subjective assumptions can be created about the motives of media design, based on a researcher's perceptions. This is a weakness to discourse analysis that is difficult to mitigate based on the time and resource limitations of this project. However, with these limitations in mind, the use of discourse analysis in my research will still be able to provide valuable insights into the relationship between celebrity and magazine texts.

Discourse analysis provides an in-depth understanding about the construction of *Vogue* magazine covers and allows the data to be used in conjunction with the data produced in the content analysis section of my project. Despite its weaknesses, discourse analysis provides the strongest data to aid in answering my research question.

### 3.3.2 Framework of Discourse Analysis

I chose to use Dryzek's framework of discourse analysis because it can be applied to the parameters of my research project to create meaningful insights from media text in the sample. Dryzek's research field specialises in environmental scholarship, however his framework for analysis can be applied to other areas of communication studies as a framework to analyse media text to unpack their multi-layered messages. Dryzek's framework operates in four interacting stages as outline in his 'checklist of elements for the analysis of discourses' (Dryzek, 1997). These elements are listed in Table 3.5.



**Table 3.5 – Checklist of Elements Discourse Analysis**

**Checklist of Elements for the Analysis of Discourses**

1. Basic Entities Recognised or Constructed
2. Assumptions about the Natural Relationship
3. Agents and their Motives
4. Key Metaphors and Other Rhetorical Devices

The four interacting stages of Dryzek's (1997) framework of discourse analysis create insights to provide meaning to media texts. The first stage, Basic Entities Recognised or Constructed, recognises the elements that are present in the media text, and how they interact in the construction of it. Understanding these elements creates the foundation to understand the intention of the text. The second stage, Assumptions about the Natural Relationships, situates the elements in the media text within the discourse and acknowledges connections between the elements of the media text and the assumed perception of these elements to the audience.

The third stage, Agents and their Motives, aims to understand the content, form, and distribution channels that the text uses by exploring the motives of the agent to construct the media text, given the understanding of the elements within the discourse. This stage creates connections between the elements to understand the motivations of the construction.

The final stage of the analysis is Key Metaphors and Other Rhetorical Devices, creating insights about how the agent's motives and the construction of the media text are used to persuade the audience. This stage aims to understand how the tools in the media text's construction aid in achieving the agent's intention, and how these motives are situated within the greater understanding of the communication of the text.

### 3.4 Research Design

The inspiration of my research project was the song ‘Vogue’ by Madonna. The song highlights the relationship between celebrities, magazine covers, and *Vogue* magazine. This research project is situated within two key research fields: the celebrity endorser and the digitisation of magazine media. The interaction between these fields is understood in scholarship; however, the relationship between the agents in the parameters of my research project are under-researched. This project aims to understand how the relationships between the three key agents has been transformed by the media and social landscape. My project is situated within commentary in the popular press that *Vogue* magazine acts as a leader in its category, and that a magazine cover acts as an advertising tool that communicates what is important to a publishing entity to their audience.

The inspiration for this project is guided by scholarship that provided understanding about the use of celebrity in media: in particular, the use of celebrity in the contemporary media landscape and the role of the celebrity endorser; transformation in the media landscape and the resulting outcomes to the print magazine media; and finally, background created through commentary in popular press situating *Vogue* as an influential taste maker for the fashion media industry. In particular, I am interested in the role of *Vogue Australia* as an international edition of the magazine that is designed to appeal to the domestic market. Given this, previous studies will inspire components of my study, however many frameworks will be adapted to fit the parameters of my research project.

The method of *Picture of a Beauty, on the Cover of Magazine*, is influenced by the previously discussed methodology frameworks of Neuendorf (2017), Belch and Belch (2013), and Dryzek (1997). The extent to which this scholarship has influenced the design of my

research is determined by the parameters and purpose of my thesis – to understand celebrity as a branding tool on the cover of *Vogue Australia* by understanding the quantity and use of celebrity in different time periods, and my research question:

*How has the tool of celebrity been used on the cover of Vogue Australia between 2002 and 2023?*

To answer this, I will use Neudendorf's (2017) framework of content analysis to create quantitative data in order to identify patterns in the quantity of celebrity occurrence and celebrity type in 2002 and 2022. I will use a version of Belch and Belch's (2013) coding of celebrity type that I have adapted to fit the parameters of my thesis; this data will be used to identify the frequency of different celebrity types. Discourse analysis, inspired by Dryzek's (1997) framework will be used to understand how celebrity on the cover of *Vogue Australia* has been used as a tool in 2002 and 2022. In conjunction, the two analysis methods will display data to identify patterns and insights that will allow me to answer my research questions and contribute to the context of the research field.

### 3.4.1 Sample Selection

The sample for my research was selected based on accessible copies of *Vogue Australia* in the nearest geographic landscape to Aotearoa New Zealand. The sample will include issues published from *Vogue Australia*, because these issues are distributed domestically in Aotearoa New Zealand, allowing the themes from the data to be more relevant to the consumer of the publication and the relevant media landscape, that myself, the researcher can appropriately interpret. Being interpreted within a similar domestic market (the Australian market) will allow the patterns and insights created from this research project to be generally applied to

other countries' editions of *Vogue* magazine. It is reasonable to assume that the tool will be applied to many countries, as international editions of *Vogue* have a role of creating the *Vogue* brand within their different domestic markets. Accepting that insights can be applied generally to different domestic markets aids in responding to the purpose of my project.

The sample has been selected to capture data that can most strongly display insights and patterns that can be measured over a period of time. The decision to select two time periods in my project's sample, 2002 and 2022, is an outcome of the time constraints of my master's project. Time constraints have prevented me from using a larger sample of *Vogue Australia* covers in my sample. My research project's sample for analysis will include 12 magazine covers from issues published by *Vogue Australia* in the year 2002 and 12 magazine covers from issues published by *Vogue Australia* in the year 2022. As it is a monthly publication, 12 covers reflect a full year of issues published by *Vogue Australia*, reflecting the global fashion calendar and the changes in branding and communication methods throughout the year. The year 2022 was selected for my sample as it the most recent full year of issues published by *Vogue Australia*, and therefore creates the strongest relationship with the operating media and social landscape. 2002 was selected as the second period in order to measure patterns and insights over time. This year was selected as an outcome of a trial analysis that determined 2002 to have the data to create the most accurate patterns and insights to measure change over time.

My sample will solely include the *Vogue Australia* magazine covers, as I determined this channel of media contains the strongest source of branding themes from which to derive the patterns and insights to answer my research question. The sample excludes other magazine issues and channels controlled and operated by *Vogue* and *Vogue Australia* that use celebrity as an advertising tool. It is important to acknowledge the two applications of celebrity that

are not included within the parameters of my project, and the influence of these channels on the use of celebrity as a branding tool.

The first application is the use of the celebrity on the cover of *Vogue* magazine between 2003 and 2021, as these in-between years are not included in the data set. To understand the transformation over time, a trial analysis of the sample was conducted. A full year of *Vogue* magazine was analysed from the year 2012, as this is in the middle of the two sample sets. After this trial analysis, however, I determined that the changes within a ten-year period did not yield strong enough insights into the transformation of the use of celebrity. Given this, in tandem with the time constraints of the project, it was determined that the best data set to answer my research question with was to have one full year from 2002 and one full year from 2022; this would let me draw strong themes, show transformation over the relevant period within the changing media landscape, and derive patterns from the data.

The second application is the use of celebrity in other *Vogue*-operated media platforms, which has strengthened the relationship between featured celebrities and the *Vogue* brand. These media channels include social media such as Instagram and YouTube, and *Vogue*'s website. It seems likely in the current media landscape, in particular the 2022 data set, that the audience could be influenced by these media channels because they strengthen and define a celebrity's relationship with *Vogue* magazine. Although these impressions about *Vogue*-controlled and digital media platforms strengthen the relationship and create an impression and influence on the market, these influences are not in the print media medium, and are therefore outside the scope of my research project. Moreover, given the transformation in the media landscape between 2002 and 2022, for the purpose of this project it would be inconsistent to consider external influences in the contemporary media

landscape, because they did not exist in 2002, I was unable to analyse them. Although it is reasonable to assume that these channels impact the construction of the magazine's brand, because they were not an influence in both time periods, for the purpose of this research they will not be included in the analysis.

The exclusion of the two applications that influence the *Vogue* magazine brand, and the outcome of that influence, are limitations of the data set for my research project. I have chosen to exclude them from the data set for the reasons I have discussed of project scope and outcomes, and of having consistency between the chosen sample years. However, it is important to highlight that these influences may impact the creation and construction of celebrity within these channels as a branding tool, and this could be explored in future research on this subject area.

### 3.4.2 Analysis: Coding Celebrity

The content analysis is influenced by the process created by Neuendorf (2017). The coding form (see Table 3.6) for this project was inspired by Belch and Belch (2013). The first section of the coding form determined whether the person on the cover of the magazine is defined as a 'celebrity'. The functional definition of celebrity is inspired by McCracken's definition of that Belch and Belch used in their 2013 study: that a celebrity is 'any individual who enjoys public recognition and who uses this recognition on behalf of a consumer good by appearing with it in an advertisement' (McCracken, 1989, p. 310).

This definition has been selected deliberately to fit within the normative definition of what a celebrity is; it is reinforced by the *Vogue* brand, and the construction of celebrity on the cover of *Vogue* magazine. This definition has been chosen because the aim of the project is

to understand the construction of the magazine cover from Vogue's perspective, and therefore having a definition that is reinforced by their world-view fits within the parameters of my research. It is important to consider that although this definition fits within the parameters for my research project, it does not define all occurrences of celebrity that could be interpreted using different definitions. Using a different definition that incorporated other interpretations of celebrity, or that diverged from Vogue's conception of it, would have created different insights. Understanding what it means to be a celebrity will alter due to the subjective nature of the term 'celebrity' and an individual's own understanding of what a celebrity is in an individualistic culture.

Table 3.6 – Coding Form

<b>Featured Person</b>		
<b>Celebrity</b>	Celebrity	
	Not a Celebrity	
<b>Number of People</b>	1 person	
	2 people	
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	
	Celebrity and Not a Celebrity Cover	
	Not a Celebrity Cover	
<b>Gender</b>	Female Only	
	Male and Female	
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	
	Supermodel	
	Musician	
	Content Creator	
	Media Personality	
<b>Celebrity Threat</b>	Single Threat Celebrity	
	Multiple Threat Celebrity	



The second section of the coding form codes the celebrity type, from the people who were coded as a celebrity in the first section of the content analysis. The sample was reviewed before the content analysis was undertaken to ensure that the coding form outlined the relevant celebrity types in the sample. Functional definitions were outlined for each celebrity type determined to be in the coding form (see Table 3.7). For the purpose of this project, functional definitions were primarily determined for each coding outcome. The functional definitions were gathered from sources that I determined to be widely accepted and to have clear functional meaning that fit within the parameters of my research project. The coding of ‘Celebrity Threat’ is used to present the two sample sets, allowing comparisons to be made between the occurrence of people being coding in more than one celebrity type category and providing data to understand how the occurrence of ‘Celebrity Threat’ has changed over time.

**Table 3.7 – Celebrity Type Function Definition**

<b>Celebrity Type</b>	<b>Definition</b>
Actor/Actress	‘A person whose profession is acting on stage, in films, or on television’ (Oxford English Dictionary, 2023). Example: Sarah Jessica Parker; Jennifer Aniston
Supermodel	‘A successful fashion model who has reached the status of celebrity’ (Oxford English Dictionary, 2023). Example: Miranda Kerr; Gigi Hadid
Musician	‘A person who plays a musical instrument, especially as a profession, or is musically talented’ (Oxford English Dictionary, 2023). Example: Lorde; Harry Styles
Content Creator	‘a person who creates appealing and awe-inspiring content for the viewers’ (Henderson, 2021). Example: Emma Chamberlain; Bretman Rock

Media Personality	‘A person with a prominent or celebrity profile who commands some degree of public fascination and influence in day-to-day media’ (McManus, 2023) Example: Paris Hilton; Victoria Beckham
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### 3.4.3 Discourse Analysis

The discourse analysis section analyses two covers from the sample. The September cover of *Vogue Australia* was selected from 2002 and 2022, to create insights that aid in understanding the use of celebrity as a tool on the cover of *Vogue Australia* over time. The decision to select two media texts in the sample, rather than conduct discourse analysis on multiple media texts from both sample sets, is an outcome of the time constraints of my research project. It is reasonable to assume that there is not a significant change in the use of celebrity between months during a year of issues. It is also reasonable to assume that the change in the use of celebrity on the cover would occur between years. These assumptions support the sample I have selected for my discourse analysis, given the potential limitations of the sample. The September issue was deliberately chosen to draw the strongest thematic outcomes from, to aid me in answering the research question. The September issue of the magazine is understood to be the most important in the popular press; therefore, it can be understood to have the strongest *Vogue* brand themes in comparison to other months published throughout the year. Moreover, the same month has been chosen for both years because it will operate the same way within the annual fashion calendar. For my research project, it is a positive coincidence that both media text selected feature a celebrity on their cover; however, this occurrence of celebrity was not deliberate during the sample selection for this section of analysis. The two magazine covers were analysed using the four stages of Dryzek’s (1997) discourse analysis framework to gain insights about the interacting agents on the covers and to create insights into the deployment of celebrity as a branding tool.

In combination, these two methods of analysis will provide data that will aid in answering my research question. The analysis created an understanding of the relationship between contemporary media celebrity and magazine media in the current landscape through the lens of *Vogue Australia*. This chapter outlined the two analysis frameworks that will be used to answer my research questions: content analysis and discourse analysis. It outlined adaptations to existing frameworks used in scholarship that will be used for my project. This chapter also outlined how I will apply these frameworks to answer my research questions.

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# 4. ‘STRIKE A POSE’

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## Content Analysis

The purpose of this chapter is to analyse the data to answer the research question: *how has the tool of celebrity been used on the cover of Vogue Australia between 2002 and 2023?* This section of my analysis focuses on understanding the ‘quantity of change’ component of my research question. In this section I will conduct content analysis on two key coding categories: celebrity occurrence and celebrity type occurrence.

Note: The application of definitions and coding in my project are created to fit the parameters of my thesis. I want to acknowledge the different perspectives and ideas of functional definitions, and the resulting coding that could have been created if I had used different definitions.

### 4.1 Content Analysis

#### 4.1.1 Coding Celebrity

This section discusses the outcomes of the content analysis findings of the number of celebrities featured on the cover of *Vogue Australia*. I applied McCracken’s functional definition to create two coding outcomes for the first section of my content analysis. The outcomes of this section of coding are ‘Celebrity’ or ‘Not a Celebrity’. The functional definition and related coding outcomes are displayed in Table 4.1 below. The purpose of this section of the content analysis is to display data to look for patterns. These patterns will aid in understanding the frequency of the occurrence of celebrity in the two sample sets, and

how this occurrence has changed over time. The outcomes and the functional definitions were a component of my coding form. The people featured in the media text were coded using the functional definitions. The outcomes of the data are recorded in frequency of occurrence. I have outlined the key observations from the data in Table 4.2.

**Table 4.1 – Coding Celebrity**

Code	Definition
Celebrity	The person on the cover of the magazine is an individual who enjoys public recognition and who uses this recognition on behalf of a consumer good by appearing with it in an advertisement.
Not a Celebrity	The person on the cover of the magazine is not an individual who enjoys public recognition and who uses this recognition on behalf of a consumer good by appearing with it in an advertisement.

**Table 4.2 – Celebrity**

Code	Frequency 2002	Frequency 2022	Percentage Increase
Celebrity	4	10	150%
Not a Celebrity	8	2	-75%

The first observation from this data is the evidence of occurrence of celebrity in both sample sets. Celebrities were defined and recorded in *Vogue Australia* 2002 (n = 4) and *Vogue Australia* 2022 (n = 10). Given this, the data suggests that the use of celebrity has been used throughout the period of the sample. Further, the data shows an 150% (n = ((10-4)/4) x 100) increase in the occurrence of celebrity on the cover of the magazine from 2002 to 2022.

In the year 2002, *Vogue Australia* had more people defined as ‘Not a Celebrity’ ( $n = 8$ ), than ‘Celebrity’ ( $n = 4$ ). The data shows that 33.3% ( $n = (4/12) \times 100$ ) of the magazine covers in 2002 featured a celebrity on the cover. In comparison, in the year 2022, *Vogue Australia* has more people defined as a ‘Celebrity’ ( $n = 10$ ), than people defined as ‘Not a Celebrity’ ( $n = 2$ ). The data shows that 88.3% ( $n = (10/12) \times 100$ ) of the magazines in the sample featured a person that was defined as ‘Not a Celebrity.’

The difference in the data creates the insight that there are more occurrences of a person being defined as a ‘Celebrity’ on the cover of the magazine ( $n = 14$ ), than occurrences where the person featured on the cover of the magazine is defined as ‘Not a Celebrity’ ( $n = 10$ ). The data shows that 58.3% ( $n = (14/24) \times 100$ ) of the magazine covers in the sample featured a celebrity. Given this, throughout the sample, it is identified that there is a preference to feature celebrities on the cover of *Vogue* magazine throughout the sample.

#### 4.1.2 Celebrity And Not a Celebrity Cover

The purpose of this section of coding is to identify patterns in the occurrence of celebrity and non-celebrity, both being featured in the media text. Functional definitions and coding outcomes were created for each coding outcome in the sample. The first stage of this section of analysis was to collect data to understand the frequency with which more than one person was featured on a cover, and these outcomes are recorded in Table 4.3.

**Table 4.3 – Number of People**

Number of People	Frequency 2002	Frequency 2022	Percentage Increase
1 person	12	8	-50%
2 people	0	3	Undefined
3 people	0	0	NA
4 people	0	1	Undefined

The outlier in the data of four people being featured on the cover of *Vogue* magazine ( $n = 4$ ) occurred in May 2022. None of the people featured on this particular cover were defined as a celebrity but were instead fashion models who were also Australian First Nations women: Elaine George, Cindy Rostron, Charlee Fraser, and Magnolia Maymuru. These models are First Nations Peoples of Australia. It is important to acknowledge that although these models do not fit the definition of celebrity within the parameters of my research, their feature on the cover of the magazine is a deliberate move away from the *Vogue* brand's mould. This outlying occurrence will be discussed in further detail in Chapter Six of my project.

**Table 4.4 – Coding Celebrity and Not a Celebrity**

Code	Definition
Celebrity Cover	The person/people featured on the cover of the magazine are defined as a celebrity.
Celebrity and Not a Celebrity Cover	The people featured on the cover of the magazine included a person that has been defined as a celebrity, and a person that has been defined as not a celebrity.
Not a Celebrity Cover	The person/people on the cover of the magazine are defined as not a celebrity.

**Table 4.5 - Celebrity and Not a Celebrity**

Code	Frequency 2002	Frequency 2022	Percentage Increase
Celebrity Cover	4	7	75%
Celebrity and Not a Celebrity Cover	0	3	Undefined
Not a Celebrity Cover	8	2	-75%

All occurrences of more than one person being featured on the cover of *Vogue* magazine are from the year 2022. The data shows that of all occurrences that feature two people on the cover of *Vogue* magazine ( $n = 3$ ), one person is defined as a ‘Celebrity’, and one person is defined as ‘Not a Celebrity’ ( $n = 3$ ). Given, this, there are no occurrences of two celebrities together on the same magazine cover.

For my research project, the decision has been made to consider a magazine cover in the sample that features both a ‘Celebrity’ and ‘Not a Celebrity’ to be a member of the ‘Celebrity’ cover data set. This decision is guided by the assumption that it would be highly unlikely that the cover of the magazine would feature the person defined as ‘Not a Celebrity’, if they were not photographed alongside a person defined as a ‘Celebrity’. Given this assumption, it is understood that the construction of the magazine cover is focused on the featured celebrity in the sample set.

### 4.1.3 Gender

The purpose of this section of coding is to understand the representation of gender in the sample set and present my findings from the coding of gender. This section of data aims to create insight into the presentation of gender diversity over time and identify whether there



are patterns of change in gender diversity on the cover of *Vogue* magazine. Functional definitions were firstly defined to create coding outcomes of the analysis. The definitions and outcomes are defined in Table 4.6 below, followed by the conceptualisation insights from the data. The coding of gender was applied to the full sample set of media text. The frequency of each occurrence was recorded in the coding form. Outcomes of this coding are recorded in Table 4.7 below.

It is important to acknowledge that the definitions and coding outcomes are based on widely accepted perceptions and interpretations of gender. The section of coding is limited to these perceptions of gender, as they are the deliberate, constructed perceptions that *Vogue* has included to communicate to their audience, and further investigation sits outside the parameters of my thesis.

**Table 4.6 – Coding Gender**

Code	Definition
Female Only	The person featured on the cover of the magazine is identified as a female.
Female and Male	One person on the cover of the magazine is identified as a female, and the other person on the cover of the magazine is identified as a male.
Male Only	The person featured on the cover of the magazine is identified as a male.
Gender Diverse	The person featured on the cover of the magazine does not identify as a female or a male.

**Table 4.7 – Gender**

Code	Frequency 2002	Frequency 2022	Percentage Increase
Only Female	12	9	-25%
Female and Male	0	3	300%
Only Male	0	0	NA
Gender Diverse	0	0	NA

The data shows there are more occurrences of only females being featured than other genders: female-only magazine covers occurred in 87.5% ( $n = (21/24) \times 100$ ) of the sample.

There are three occurrences in the data ( $n = 3$ ) where a male was featured on the cover.

These occurrences are from April 2022, June 2022, and August 2022. There are no occurrences ( $n = 0$ ) of males on the cover of the magazine in the year 2002. The occurrence of a male being featured is concurrent with a celebrity also being featured on the cover. Two of these occurrences are male celebrities, Austin Butler and The Kid Laroi, being featured alongside people who are not defined as celebrities in this research project, Olivia DeJonge and Katarina Deme. The third occurrence of a male featured on the cover of the magazine is non-celebrity Evan Spiegel, photographed with his wife, the celebrity Miranda Kerr.

Although in his own right Evan Spiegel is well-known for founding Snapchat, for the purposes of this research project he does not match the definition of celebrity. From the previous section of coding, we can draw conclusions about occurrences of a celebrity and non-celebrity, which are that this coincides with a male being featured on the cover.

There were no occurrences ( $n = 0$ ) of Gender Diverse people being featured on the cover of *Vogue* magazine in the sample. It is important to acknowledge that this observation is a

reflection of the sample of my project – Gender Diverse people have been featured on the cover of *Vogue*, for example, Bretman Rock for *Vogue* Philippines in June 2023.

#### 4.1.4 Coding Celebrity Type Data

Given the data displayed from the coding of ‘Celebrity’ in the first section of the content analysis, it has been determined that 12 covers of Australian *Vogue* magazine featured ‘Celebrity’. The 12 magazine covers featuring a celebrity will be further coded in this section of the content analysis to create data to understand the ‘Celebrity Type’ that has been used.

The functional definitions used to code celebrity type were outlined in Chapter Two, *Research Design*. Functional definitions were used to create outcomes in my coding form, and these are outlined in Table 4.8. Data outcomes from coding are outlined in Table 4.9.

**Table 4.8 – Coding Celebrity Type**

Code	Definition
Actor/Actress	The celebrity on the cover of the magazine’s profession is acting on stage, in films, or on television.
Supermodel	The celebrity on the cover of the magazine is a successful fashion model who has reached the status of celebrity.
Musician	The celebrity on the cover of the magazine plays a musical instrument as a profession or is musically talented.
Content Creator	The celebrity on the cover of the magazine creates appealing and awe-inspiring content for their viewers.

Media Personality	The celebrity on the cover of the magazine has a prominent or celebrity profile and commands some degree of public fascination and influence in day-to-day media.
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**Table 4.9 - Celebrity Type**

Code	Frequency 2002	Frequency 2022	Percentage Increase
Actor/Actress	3	4	33.33%
Supermodel	2	1	-100%
Musician	1	3	200%
Content Creator	0	1	100%
Media Personality	0	3	300%

In the sample of *Vogue Australia* 2002, three coding outcomes of celebrity type were present in the sample; ‘Actor/Actress’, ‘Supermodel’, and ‘Musician’. In the sample of *Vogue Australia* 2022, five celebrity type coding outcomes were present in the data; Actor/Actress, Supermodel, Musician, Content Creator, and Media Personality. From the data collected in this analysis, there is an observation that there is a greater variety of Celebrity Type between the years 2002 and 2022.

### **Actor/Actress**

Actor/Actress is the most common celebrity type in the full data set ( $n = 7$ ). Furthermore, Actor/Actress the most common occurrence of celebrity type in *Vogue Australia* 2002 ( $n = 3$ ), and *Vogue Australia* 2022 ( $n = 4$ ). The occurrence of a celebrity featuring on the cover of *Vogue* magazine increased by 33.33% between the sample periods. A member of the sample Actor/Actress ( $n = 1$ ) has also been coded as a ‘Multiple Threat Celebrity’: Natalie Imbruglia in September 2002 (see table 4.11 below).

## **Supermodel**

The celebrity type Supermodel occurred in the full data three times ( $n = 3$ ). *Vogue Australia* 2022 featured fewer occurrences ( $n = 1$ ) of a Supermodel on the cover of the magazine, in comparison to *Vogue Australia* 2002 ( $n = 2$ ). Supermodel is the only celebrity type that has a negative percentage increase in frequency between 2002 and 2022 ( $n = -100\%$ )

The only occurrence of a Supermodel in 2022 was Miranda Kerr, and it is important to note that Kerr is a Multiple Threat Celebrity, as she was also coded as a Media Personality. This indicates a change in the use of the celebrity type Supermodel on the cover of *Vogue Australia*, as it occurs less frequently between 2002 and 2022.

## **Musician**

Musician was the second most common occurrence of celebrity type in the full data set ( $n = 4$ ). *Vogue Australia* 2022 featured more occurrences ( $n = 3$ ), in comparison to *Vogue Australia* 2002 ( $n = 1$ ).

Two occurrences of Musician being coded as a celebrity type were also coded as Multiple Threat Celebrity. One occurrence of this was in September 2002, Natalie Imbruglia; the other occurrence of this was in July 2022, Victoria Beckham.

## **Content Creator**

Content Creator is the celebrity type that occurs the least on the cover of *Vogue Australia* ( $n = 1$ ). There were no occurrences of the celebrity type Content Creator on the cover of *Vogue Australia* 2002 ( $n = 0$ ). The occurrence of a Content Creator being featured on the cover of Australian *Vogue* magazine was in September 2022, Emma Chamberlain.

## Media Personality

In the full data set the celebrity type Media Personality occurred three times ( $n = 3$ ). No occurrences of this celebrity type occurred in the sample set of *Vogue Australia* from 2002 ( $n = 0$ ); all occurrences were from the *Vogue Australia* 2022 sample set ( $n = 3$ ).

All occurrences of a celebrity being coded as a Media Personality occurred when the celebrity was also coded as another celebrity type meaning all celebrities coded as a Media Personality have also been coded Multiple Threat Celebrity (see Table 4.11).

It is important to note that Media Personality is a celebrity type category that can be coded as a ‘Single Threat Celebrity’ (for examples, Paris Hilton, Nigella Lawson, and Kris Jenner); however, it was not present in the sample for my thesis.

### 4.1.5 Coding Multiple Celebrity Types

A limitation in the research design for the application of the content analysis framework was the observation that celebrities in the sample can fit within multiple celebrity type coding outcomes. It was determined, given the scope of my project, that this data will be included to enrich the understanding of how the use of celebrity has transformed over time. Given that this data was included, functional definitions and coding outcomes were created for this section of coding, displayed in Table 4.10. The coding for this section of the analysis was applied to the fourteen celebrities in the sample, determined by the first section of coding.

**Table 4.10 – Coding Celebrity Threat**

<b>Code</b>	<b>Definition</b>
Single Threat Celebrity	A celebrity who is defined as one celebrity type.
Multiple Threat Celebrity	A celebrity who is defined in multiple celebrity type categories.

**Table 4.11 - Celebrity Threat**

<b>Code</b>	<b>Frequency 2002</b>	<b>Frequency 2022</b>	<b>Percentage Increase</b>
Single Threat Celebrity	4	7	75%
Multiple Threat Celebrity	1	3	200%

According to the full data set, we can see there are more occurrences of celebrities being defined as a Single Threat Celebrity (n = 10), in comparison to a Multiple Threat Celebrity (n = 4). There are four celebrities in the data set that were defined as Multiple Threat Celebrities. Multiple Threat celebrities in my research projects are those who fit into multiple celebrity type categories: Natalie Imbruglia, Victoria Beckham, Miranda Kerr, and Emma Chamberlain.

**Table 4.12 – Name of Celebrity and Celebrity Type**

<b>Celebrity Name</b>	<b>Celebrity Type Coding Outcome</b>
Natalie Imbruglia	Actor/Actress; Musician
Victoria Beckham	Musician; Media Personality
Miranda Kerr	Supermodel; Media Personality
Emma Chamberlain	Content Creator; Media Personality

In the 2002 sample, five people were defined as celebrities on the cover of *Vogue Australia*. There are more occurrences of Single Threat Celebrity (n = 4) in comparison to Multiple Threat Celebrity (n = 1). Comparatively, in the 2022 sample, ten people were defined as a celebrity. There are more occurrences of Single Threat Celebrity (n = 7), in comparison to Multiple Threat Celebrity (n = 3).

Within the coding of Celebrity Type, Media Personality is the most common occurrence of a Multiple Threat Celebrity (n = 3). Musician is the second most common occurrence of Multiple Threat Celebrity (n = 2).

A celebrity was not coded in more than two celebrity type coding outcomes.



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# 5. ‘BEAUTY IS WHERE YOU FIND IT’

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## Discourse Analysis

The purpose of this chapter is to use discourse analysis to create insights to answer my research question *How has the tool of celebrity been used on the cover of Vogue Australia between 2002 and 2023?* This chapter of analysis aims to understand the second component of my research question, change in the use of celebrity over time. There are two magazine covers in the sample for this discourse analysis: *Vogue Australia* September 2002, and the *Vogue Australia* September 2022. The four stages of Dryzek’s (1997) framework for discourse analysis will be applied to the media text in the sample.

The first element of Dryzek’s analysis, ‘Basic Entities Recognised’ identifies the elements of the media, and whether these elements exist in the media’s discourse, or if they are new elements that have been created for the purpose of the text. The second element of Dryzek’s framework for discourse analysis, ‘Assumptions about the Natural Relationships’ provides understanding about the entities presented in the text and the assumptions in the discourse that exists about them. The third element, ‘Agents and their Motives’, discusses the agent’s deliberate use of the entities, given their assumptions about the entities in the discourse. The fourth element is ‘Key Metaphors and Other Rhetorical Devices’.

## 5.1 Discourse Analysis *Vogue Australia* 2002



### 5.1.1 Basic Entities Recognised

#### Entity One – Text

##### **Masthead**

The masthead of the magazine is ‘Vogue’, the name of the magazine. The masthead is printed in the top fifth of the magazine and covers the width of the cover. The font of the text is the classic *Vogue* font that has been used by the magazine since 1955. The central person in the magazine is partially covering the letters ‘O’, ‘G’, and ‘U’ on the masthead, which is printed in a bright red colour. The word ‘Australia’ is placed in the middle of the ‘O’ in the masthead. The font of the text of ‘Australia’ is the same as the text used for the word ‘Vogue’.

##### **Subtitle and Taglines**

There are two subtitles on the cover of the magazine and five taglines. One subtitle is situated on the left side of the magazine, with two taglines below. The second subtitle is situated on the right, with three taglines below. The subtitles and taglines are printed in a contemporary font. The colour of the text is duller red, in comparison to the bright red used in the masthead. The text covers the person on the cover, apart from her face and the V-neck plunge on her garment, which are not covered in text. The taglines outline the content of articles in the magazine.

#### Entity Two – Featured Person

Australian singer and actress Natalie Imbruglia is featured as the sole visual focus on the cover of the magazine. Imbruglia is situated in the centre of the magazine design and the image captures the top quarter of her body. It is not possible to determine whether her garment is a top or a dress. However, she wears a black garment that has a V-neck, low plunge, with

cutouts on both shoulders, the plunge extending beyond the bottom of the magazine. Imbruglia has her hair styled in a blow wave that is draped over her shoulders. She wears no jewellery. Her makeup is simple, but she has a bold, smoky eye with a neutral-coloured glossy lip. These elements interacting together create a subtle, provocative presentation of Imbruglia. Her style can be described as vamp, a styling term used to describe women who use charm to seduce and exploit men. Vamp is a styling technique under the umbrella of sex appeal; however, vamp is focused on confidence and seduction, rather than explicit sexual representation.

### **Entity Three – Background**

The background of the image is white and because of this we can assume the central image was taken inside, in a photography studio or similar environment.

## **5.1.2 Assumptions about the Natural Relationships**

### **Assumption One – Text**

The text of the masthead on the cover is bright red. Bright red has connotations of power, passion, confidence, and love. This enhances the subtle provocativeness that is created on the magazine cover. The subtitles are printed in a duller red which, although more muted, maintain the colour associations.

The font of the text of *Vogue* and *Australia* uses the same style. At the time of publication, there was a transformation of the font of the word *Australia* in the masthead of the magazine, with a combination of contemporary font style and classic font style used. In contrast, the subtitles and tag lines of the text use a contemporary font. The use of font creates the

assumption that the articles within the magazine are contemporary, despite being published by a traditional media communication platform.

The tagline ‘Natalie Imbruglia, Beauty on Fire’ supports the sex appeals in her styling, enforcing that Imbruglia’s appeal is deliberately sexual. The diction communicates to the audience that her beauty is beyond the description of ‘hot’, she extends beyond that to be ‘on fire’.

### **Assumption Two – Person**

Natalie Imbruglia is an internationally recognised Australian musician and actress. Imbruglia created her celebrity status in the 1990s while she was acting on the Australian television show *Neighbours*. Subsequently, she became a house-hold name and local celebrity in Australia. Imbruglia’s status expanded to international celebrity through her music career in the early 2000s, leading to her receiving Grammy nominations and appearing in tabloid magazines that followed her high-profile relationships with Silverchair singer Daniel Johns and *Friends* actor David Schwimmer. Imbruglia has continued to create music and be involved in the music industry until the present day. Importantly, although she is accepted as an international celebrity, Imbruglia is from Australia and there is, therefore, a natural assumption in the discourse that she will be well known within the market that the magazine is distributed in, and have an ability to relate to and be understood by the local Australian market. Imbruglia’s first time being featured on the cover of *Vogue Australia* was in August 1998, and September 2002 was the second.

Imbruglia is styled glamorously. Her hair, make-up, and outfit styling are fitting for her perceived indoor environment. Given the discourses and assumptions about *Vogue* magazine,

it is reasonable to assume that Imbruglia is styled in designer clothing. This communicates to the audience that she is a woman of high taste, in conjunction with the sexualisation of her styling communicating to the audience that she is confident. She is wearing heavy eye makeup, with lighter face makeup, creating the assumption in the audience that she is naturally beautiful, and makeup has added to her existing beauty. This idea is emphasised by her hair styling, which has been blow dried and styled, but has an element of 'naturalness', due to the face-framing style. These elements acting together communicate a beauty standard and a beauty aspiration to the audience. Her posing, with a slightly raised chin, and slightly opened mouth in the image indicates to the audience that the image is posed and deliberate for the cover of the magazine and does not communicate any elements of candidness. Given Imbruglia is Australian, the styling for the magazine cover contrasts with the perceived casual culture of the domestic Australian market. Her styling creates an aspirational beauty standard to the audience.

### **Assumption Three - Background**

The background of the central image is white. This background draws attention to other elements of the magazine design such as Natalie Imbruglia, the subtitles and taglines, and the masthead.

### 5.1.3 Agents and their Motives

The magazine design has been constructed to create a strong relationship between the *Vogue* brand, and the Australian issue of the magazine. The font used for ‘Vogue’ and ‘Australia’ have the same font style and text colour. Given that at the time of publication there was a transition where the magazine used both contemporary text and classic text for the word ‘Australia’, the design decision to use the same font strengthens the intentional relationship between the *Vogue* brand and the Australian issue of the magazine. Font style has been used as a tool to create contrast between the *Vogue* brand and the content of the magazine. The choice to contrast fonts can symbolise to the reader that the *Vogue* magazine brand is traditional, recognised, and accepted, but the ideas within it are more contemporary and reflective of the values of the Australian market.

*Vogue* constructed the magazine cover with deliberate consideration for an Australian context. Natalie Imbruglia is an international celebrity, but importantly she is also Australian. Imbruglia is a well-known celebrity in her country of origin, and her use on the cover of the magazine amplifies the influence and impressions that the magazine would have to the Australian market. Within the media landscape at the time of publication, there was little creation of targeted communications, and the inclusion of a recognised Australian creating a relationship with the international *Vogue* brand is a method to target the domestic market, in order to increase engagement and consumption.

Imbruglia’s styling is sexualised, deliberately drawing attention to her eyes, lips, and chest. These are areas of a female that have associations with sexualisation. This is amplified by all the text on the magazine cover being red. Given colour associations with red in the discourse, *Vogue* has used colour to communicate power, confidence, and love. The choice

of colour in conjunction with the styling of Imbruglia uses sexualisation to engage the audience. These ideas are amplified by the framing of these elements in contrast to the white background used in the cover design.

#### 5.1.4 Key Metaphors and other Rhetorical Devices

The September 2002 cover of the *Vogue Australia* magazine is a content-centric, sexual, and exclusive presentation of the brand designed to appeal to the audience's ideal self at the time of publication. Content-centric explains the way in which the cover design focuses on the engagement and consumption of the magazine. The use of Imbruglia on the cover of the magazine highlights its content-centric construction.

The construction of the magazine cover is a representation of the media landscape at the time of publication. Typography is also a tool on the magazine cover used to communicate the tone of the brand and the content of the magazine. Given the limited media communication channels at the time, there is high need to create engagement through the consumption of the physical magazine.

The inclusion of Natalie Imbruglia is a tool to bring a connection between Australia and the world. Given that Imbruglia is a member of the domestic market who also has a strong relationship with the international *Vogue* brand, there is a relationship between the Australian market and the international *Vogue* brand. Imbruglia is used as a tool to communicate relatability to the audience, and given this, there is an element of engagement that is motivated by the domestic market thinking 'she is like me' or 'that could be me'. This creates an aspirational element to the relationship between the audience and the *Vogue* brand.



The idea that the cover is a tool to create an aspirational ideal self is created through the beauty appeals in the magazine cover's design. The styling and presentation of Natalie Imbruglia on the cover of the magazine is very glamorous, in comparison to the more casual styling of an Australian. Given the relationship created through Imbruglia's relatability, the design of the cover creates beauty appeals to the audience. The creation of beauty appeal in communication is reflective of the social landscape at the time of publication.

## 5.2 Discourse Analysis *Vogue Australia* 2022



## 5.2.1 Basic Entities Recognised

### Entity One – Text

#### Masthead

The masthead of the magazine is ‘Vogue’. The masthead is printed in the top fifth of the magazine. The masthead covers the width of the cover. The central person in the magazine is covering entire the letter ‘G’ on the masthead. The masthead text is printed in a bright pink colour. The font of the text is the classic *Vogue* font that has been used by the magazine since 1955. The word ‘Australia’ is placed in the middle of the ‘O’ in the masthead. The text of the word ‘Australia’ is a contemporary text style, rather than the classic *Vogue* font. It is important to acknowledge that these design elements are similar to the 2002 cover, indicating consistent brand themes over the 20-year time period.

#### Subtitle and Taglines

The 2022 magazine cover has one subtitle at the bottom of the cover. The subtitle is situated in the middle of the magazine, overlapping the bottom of Emma Chamberlain’s dress. The magazine cover has four taglines on the left of the design. The subtitle and taglines are printed in white. The text for the subtitles and taglines is the same classic *Vogue* font that has been used for the masthead.

### Entity Two – Featured Person

The sole visual focus of the cover is American content creator and media personality Emma Chamberlain. Chamberlain is situated in the centre of the magazine cover. Three quarters of her body is photographed in this photo. She is wearing a bralette, a pink skirt, and mid length gloves, and all elements of her outfit are in bright pink. She also wears a gold chain around her neck, silver earrings, and nose ring. Her hair is tied back in a low bun, with face-

framing layers imperfectly falling out of the bun. Chamberlain has light makeup on, representing the idea of natural beauty and candidness, but also reflecting the make-up trends at the time of publication. Chamberlain has tanned skin in the photo, and given what the audience understands about her, it is a fake tan.

### **Entity Three - Background**

#### **External Background - Central Park**

The background of the main image is outside. We can assume that Chamberlain is situated in a park, and by a quick investigation into this issue's cover, we know that she is in Central Park in New York City. The background is out of focus. We can see the grass on the foreground, a row of trees, and a grey sky. In the left midground of the cover we can see three people in a circle sitting on the ground. These three people are wearing black, red, and white t-shirts. We can also see two people sitting on a park bench on the right midground. Both people are wearing black. The background of the image adds an element of approachability and realism to the cover and also suggests that she is confident in a public environment in her extravagant outfit.

## **5.2.2 Assumptions about the Natural Relationships**

### **Assumption One – Text**

Both elements of the magazine cover's masthead; 'Vogue' and 'Australia' are printed in bright pink. Bright pink has associations with feelings of love, kindness, and femininity. There is a clear distinction between the two fonts used in the masthead of the magazine. The 'Vogue' is in the classic font that has been used since 1995, in comparison the contemporary font that the word 'Australia' is printed in.

There is symmetry between the masthead, the subtitles, and the taglines of the magazine cover. The subtitles and taglines of the magazine are printed in white. White has connotations of purity, freshness, and cleanliness. However, it can also be argued, given the bold contrast between the bright pink in the foreground of the magazine and the dark green in the background of the image, that white has been used as the colour of the text for aesthetic purposes and to create contrast in the media presentation. The diction in the subtitles of the magazine is deliberately feminist and positive.

### **Assumption Two – Celebrity**

Emma Chamberlain is an American content creator and media personality. She created her celebrity status as a content creator through her personal YouTube channel where she created videos about herself for a Gen Z audience. Her status as a celebrity has grown through her relationships with fashion brands such as Louis Vuitton and Lancôme. Chamberlain owns her own business, ‘Chamberlain Coffee’, and uses her platform to endorse her brand. She has a strong relationship with *Vogue* magazine, created through the Met Gala, where she interviews celebrities at the event that are then posted on *Vogue’s* YouTube channel. The September 2022 *Vogue Australia* is the first time Chamberlain has been featured on the cover of the magazine.

She is wearing a bright pink bralette, skirt, and gloves designed by Valentino, in the distinct colour produced by this designer at the time of publication. Because her garments can be recognised as being made by a high-end fashion house there is a clear relationship between Chamberlain and luxury. Her outfit is provocative, as the bralette exposes most of her upper body. This provocativeness is contrasted by the gloves, which create the idea of conservatism and modesty. This contrast suggests that the styling aims to be feminine,

confident, and stylish while mitigating these sexual appeals by also including the modesty of wearing gloves. Chamberlain's head is slightly tilted, and her gaze in the image is not directed toward the audience, so her head positioning contrasts with the bold fashion that she is wearing in the image. While the central positioning of Chamberlain is direct and confrontational, her gaze contrasts with this. This communicates to the audience that the magazine, although bold and influential in its ideas, is not designed to intimidate to the audience.

### **Assumption Three - Background**

The magazine cover is photographed in a public space, in Central Park, New York City. Situating the cover in a public space creates an assumption in the discourse that to an extent the image is relatable, as it is an accessible location. The magazine cover is shot in an outdoor location. Shooting outdoors creates a strong relationship with the Australian domestic market, as Australia has an outdoors culture, meaning they spend significant periods of time outside and are perceived to have a close relationship to nature. There is a deliberate intention to create a relationship with the outside setting of the magazine cover and the audience's relationship to outdoor environments.

### **5.2.3 Agents and their Motives**

The typography creates two layers of understanding when communicating natural assumptions to the audience. The first component of understanding is that *Vogue* magazine is a long-standing entity with audience assumptions in the discourse that have been described in Chapter Two of my project. The use of this font communicates to the audience that the content of the magazine 'the content will reflect their assumptions about an influential fashion magazine. In contrast, the use of contemporary font for the word 'Australia' is reflects

the idea that the Australian edition of the magazine is a modern, unique perspective within an Australian context. This idea is supported by the design of the contemporary 'Australia' text sitting within the traditional font used for the word 'Vogue'. The bright pink colour is used to create a clear relationship between these two components of the magazine design, communicating to the reader that the traditional and contemporary are both considered and executed in the magazine.

Pink is further used to create a relationship on the cover of the magazine between the masthead and Emma Chamberlain's outfit, and hence creating a relationship between *Vogue* and Chamberlain to the audience. Given that Chamberlain is seen as an icon for Gen Z, emphasised by the tagline of the magazine cover that she is 'Gen Z's fearlessly candid main muse', we can understand that *Vogue* is creating a relationship with Chamberlain with multiple motives to be more accessible to the consumer. Firstly, Chamberlain has an influence on Gen Z, a market that do not tend to consume print media. Secondly, she is described as 'candid' by the magazine, extending her natural and relatable personality that she presents through her content creation. Finally, Chamberlain's styling is of a classic style using high-end designer garments, but with elements of her styling such as her nose piercing and her 'imperfect' hair style suggesting the idea of accessibility. The relationship between *Vogue* and Chamberlain is deliberately emphasised by the colour contrast between the bright pink used in the masthead of the cover, and the dark green of the background.

Further to the idea of accessibility, the background of the magazine establishes a relationship between Chamberlain and the outside world. The decision to situate the magazine cover in an outdoor environment communicates to the reader ideas of inclusivity and accessibility between the celebrity and *Vogue's* audience of 'normal people'. There are strong associations

between Chamberlain's style of content that has made her feel accessible, personable, and relatable, further extending the idea of *Vogue's* being accessible. Moreover, the people situated in the background of the cover have been deliberately included to create a theme of accessibility. The inclusion of background people in an outdoor setting are elements that appeal to the Australian market. The relationship aims to resonate with the audience, given their lifestyles, and to expand the appeal of the content in the domestic market by making the magazine seem more accessible.

It is important to consider that Chamberlain's outfit is out of context with her environment. It can be argued that *Vogue's* decision to contrast the elements of luxury and an accessible public is a deliberate construction to create a relationship between the three agents on the magazine: the *Vogue* brand, Chamberlain, and the public. *Vogue* has deliberately constructed this cover design to communicate two concepts of luxury and accessibility existing together in *Vogue's* world view. The decision to feature Chamberlain to communicate this idea is an extension of her personal brand in the discourse, and this is used as a channel to create a relationship between two contrasting ideas.

#### 5.2.4 Key Metaphors and other Rhetorical Devices

The September 2022 cover of *Vogue Australia* is a bold, feminine, and uplifting cover design that forms a relationship between the exclusivity and luxury of *Vogue* magazine and what it represents to a Gen Z audience and 'normal people', using Emma Chamberlain as a channel to create this relationship.

*Vogue* magazine has designed this cover to situate itself within the social environment, balancing elements of femininity and feminism, and appealing to the social landscape at the



time of publication. The relationship between femininity and feminism are created using three agents in the magazine: colour, styling, and diction. The feminine element is created through the design decision to use bright pink in the masthead of the magazine and in Chamberlain's outfit. This colour has strong associations in the discourse with femininity. Secondly, through the styling of Chamberlain on the cover of the magazine: she is deliberately styled in a high fashion outfit wearing a classic gold chain, contrasted with elements that are not typically 'feminine', such as her nose piercing and the imperfection of her hair styling. These elements acting in tandem appeal to the culture within the domestic market, and appeal to the aspirational beauty standards that fit within the social landscape at the time.

The design of the magazine cover has strong connotations to the Renaissance period's Botticelli woman, who represented a connection between earthly beauty and the divine in art (Sandro Botticelli Paintings, and Biography, 2015). Characteristics of the cover design that create these connotations is Chamberlain's styling: hair being slightly pulled back, her angled face with her slightly turned gaze, and her gold necklace. Moreover, she was 21 at the time of publication, indicating her youth; the outdoor setting represents her connection to nature. A further connection can be made because Valentino is an Italian designer. This reference represents *Vogue's* intention to communicate the idea of an admirable and aspirational young woman, and to an extent presents her as a divine being. These characteristics are central to the creation of Botticelli paintings and are mimicked in the design of this magazine cover. This reference also highlights *Vogue's* connection to the arts, and the influence that cultural references have on the communications of a traditional *Vogue* brand.

The use of Emma Chamberlain on the cover of *Vogue Australia* 2022 explores the idea of para-social relationships in the contemporary media landscape. Para-social relationships are when an audience believes that they know a celebrity personally (Hoffner & Bond, 2022), based on their interaction with a content creator. Chamberlain is perceived to have a strong para-social relationship with her audience, who are predominantly Gen Z. Given this, *Vogue* magazine has used this existing relationship in the discourse as a tool of communication in order to extend the brand to a new audience, creating a closer relationship by using Chamberlain's brand as a channel.

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# 6. ‘YOU’VE GOT TO JUST ... VOGUE’

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## Discussion

This chapter, *You’ve Got to Just ... Vogue*, is the conclusion of my thesis. First, I outline my research question and the patterns and insights that were created in my project to answer it. I discuss the theoretical insights of my project, with reference to Belch and Belch’s (2013) research on the celebrity endorser. I outline practical insights to situate my findings within existing scholarship. Next, I apply the insights from my project to the context, creating meaning from them. Implications for further research are outlined, guided by the discussions from previous sections. Finally, I conclude my research project.

### 6.1 Research Question

The purpose of ‘Picture of a Beauty Queen, on the Cover of a Magazine’ is to understand the use of celebrity as a branding tool on the cover of *Vogue Australia* by showing the quantity and use of celebrity across two different time periods. The project was led by my research question *How has the tool of celebrity been used on the cover of Vogue Australia between 2002 and 2022?* The previous two chapters used two methods of analysis, content analysis and discourse analysis, to create insights and patterns to understand how the ‘celebrity tool’ has been used between 2002 and 2022.

### 6.1.1 Answering the Question

The data showed that celebrity has featured on the cover of *Vogue Australia* in both time periods, 2002 ( $n = 4$ ) and 2022 ( $n = 10$ ). This insight indicates that the existing relationship between celebrities and *Vogue* in media communications from 2002 remains in 2022. In response to my research question, this data indicates that the celebrity tool has been used by *Vogue Australia* between 2002 and 2022.

The data identified the pattern of an increase in the quantity of celebrity being featured on the cover of *Vogue Australia*. Chapter Four, *Strike a Pose*, showed that the quantity of celebrities being featured on the cover of *Vogue Australia* has increased by 150% from 2002 to 2022. In 2002, four covers featured a celebrity, in comparison to 2022 where 10 covers featured a celebrity. In response to my research question, this data indicates that there has been an increase in the use of the celebrity tool on the cover of *Vogue Australia* between 2002 and 2022.

Data created in the analysis indicated there is a strong preference to feature females on the cover of *Vogue Australia*, with all media text in the sample featuring either a female ( $n = 21$ ), or a female and a male together ( $n = 3$ ). Primarily, this data creates insight that there is a strong female target audience for the publication. All male inclusions on the cover of *Vogue Australia* occurred in the year 2022. It is important to highlight that the inclusion of gender diversity on the cover of *Vogue Australia* is changing. Data displayed in Chapter Four, *Strike a Pose*, showed the pattern that all males featured on the cover of *Vogue Australia* were featured with a female. This pattern occurred despite the recognition of the male being defined as a celebrity. This indicates that there is a transformation, and there is still an existing pattern of predominant female inclusion on the cover of *Vogue Australia*. In

response to my research question, this insight indicates that the celebrity tool is used to increase gender diversity on the cover of *Vogue Australia*.

The data showed that in 2002 three celebrity types were featured on the cover of *Vogue Australia* (n = 3). The celebrity types were Actress, Musician, and Supermodel. This is in comparison with 2022, in which there were five celebrity type coding outcomes (n = 5). The celebrity types included all those featured in 2002, with the additional inclusion of Media Personality and Content Creator. It is reasonable to assume that this pattern reflects the digitisation of media, and that this digitisation has established these celebrity types into mainstream media consumption. In response to my research question, this insight indicates that the use of different celebrity types has changed between 2002 and 2022, as the data indicates that 2022 has used more celebrity types on the cover of *Vogue Australia*.

The data displayed that there were more Multiple Threat celebrities featured on the cover in 2022 (n = 3), in comparison to 2002, which had featured only one Multiple Threat Celebrity (n = 1). The insight indicates that the use of celebrity has changed to reflect the celebrity types that have influence in the media landscape at the time of publication.

Chapter Five, *Beauty is Where You Find It*, created insight to the change in this relationship over time. Both magazine cover designs have elements that act as an advertising tool for the magazine. *Vogue Australia* 2002 uses the featured celebrity, Natalie Imbruglia, as a tool in the magazine cover design to create a content-centric message, with the design motive of immediate engagement and consumption. The layout, styling, and text colouring of the magazine design suggests that the aim was to motivate engagement and consumption of the media. *Vogue Australia* 2022 uses the featured celebrity, Emma Chamberlain, as a tool in the

magazine cover design to communicate to the audience *Vogue's* brand as an extension of Chamberlain's personal brand. *Vogue* used her strong personal brand as a tool to extend and influence the audience's perception of the *Vogue* brand, with a goal of making *Vogue* feel more accessible to the audience. This insight indicates that the use of the celebrity tool has transformed from a primary motive to increase consumption in 2002 to a way to communicate brand attitudes to the audience in 2022.

In Chapter Five, *Beauty is Where You Find It*, the insights indicated a change in tone of the cover design from provocative in 2002 to feminine and aspirational in 2022. This transformation indicates *Vogue Australia's* response to the audience's changing social attitudes at the time of publication. This insight indicates that the celebrity tool is used to reflect the social attitudes of the audience.

In summary, my research identified patterns and insights that displayed the ways in which the quantity and use of celebrity has changed between 2002 and 2022. The quantity of celebrity occurrences and celebrity type has increased over time. The use of celebrity as a tool has changed to include more diversity, through the inclusion of men. Moreover, the use of celebrity has changed as a tool to reflect the social attitudes of the audience.

## 6.2 Theoretical and Practical Insights

### 6.2.1 Theoretical Insights

Belch and Belch's (2013) study, 'A content analysis study of the use of celebrity endorsers in magazine advertising', was a key source of inspiration for the coding of celebrity type in my content analysis. Belch and Belch's celebrity type coding scheme has been adapted in this field of research to understand the prevalence of celebrity in magazine advertising.

My project also adapted this coding to fit the parameters of my project. Belch and Belch's project aimed to understand 'the prevalence of celebrity in magazine advertising and to better understand factors related to their use' (p. 370). In contrast, the purpose of my thesis was to understand the use of celebrity as a branding tool on the cover of *Vogue Australia* by showing the quantity and use of celebrity across two different time periods. Although the purpose of the projects was different, the application of the coding scheme successfully displayed patterns in my data, indicating that this coding is successful in this field of research.

A theoretical insight created in my project, was the inclusion of multiple celebrity types in the data. This was important to my project, as it was determined that both components of a celebrity type needed to be considered, in order to represent the celebrity's career. This decision created more insights in my data, highlighting the pattern of the increased occurrence of celebrities who had more than one celebrity type. This pattern guided discussion about how the digitisation of media may have increased this occurrence and affected the cover of *Vogue Australia*.

Given the increased occurrence of multiple celebrity types in the contemporary landscape, I encourage projects applying this coding scheme to critically analyse members of their samples who have had changes in their career, as this insight aids in creating relationships with the media environment, particularly as the definitions of celebrity type are becoming broader.

## 6.2.2 Practical Insights and Their Implications

My thesis, 'Picture of a beauty queen, on the cover of a magazine', contributes understanding in the research field about the celebrity endorser. Scholarship suggests that the frequency of celebrity endorsers is increasing in media communications (see Okonkwo, 2016; Hudders & Pandelaere, 2012; Schimmelpfennig, 2016). Patterns from my project showed a 150% increase in the occurrence of celebrity being featured on the cover of *Vogue Australia*. This contributes to existing scholarship about celebrity endorsers in advertising, and my project extends the application of the celebrity endorser to magazine covers.

Taylor suggests that celebrity is a powerful tool of reinvention for a traditional media communication brand (Taylor & Brody, 2006). Popular press situates *Vogue* as a media communication brand that has adapted to transformation in the social landscape by transforming their themes to fuse fashion and female empowerment (Lebovic, 2019). Insights in my project support these existing ideas in scholarship. In 2022, there is evidence to suggest that the magazine design was created to communicate accessibility and modernism. In addition, my project contributes to the understand that celebrity is used as a tool to communicate social changes, suggested in my project through the increased frequency of gender on the cover of *Vogue* magazine. My project aligns with current literature and has provided examples of this phenomenon within the context of magazine covers.



‘Picture of a beauty queen, on the cover of a magazine’ contributes to existing knowledge in the digitisation of media research field. Scholarship suggests that digitisation is motivating response by traditional media communication brands through ideas such as media convergence, the process where new ideas are accommodated by existing media brands (Latzer, 2013). The increased frequency of celebrity types as an outcome of digitisation suggests that media convergence is also influencing the content of traditional media brands. This idea contributes to existing knowledge and could be explored in future research. Furthermore, it is understood that the impact of the digitisation of media creates the retention of associated trust with traditional media brands (Hermie, 2009). Insights created in my research suggest that *Vogue* has used its brand to retain its influence, evident in the inclusion of celebrity to reinforce the significance of the brand.

## 6.3 The Study in Context

### 6.3.1 Significance of *Vogue*

My project is important to me because I am a person who critically thinks about communication tools that exist in media, and the influence that these tools have on shaping attitudes. The theory that explains and supports these ideas has enriched my understanding throughout my tertiary study. I am also a person who has a deep connection and appreciation for fashion. To me, fashion is a form of communication that is deeply personal and is used by society to communicate identity, values, and attitudes between people. The intersection of media communication and fashion exists in fashion media communications. *Vogue* is a brand that leads the fashion communication category. Although it has significance as a successful business, it also has significance in areas of popular culture that shape the perception of fashion. For myself, as a member of Gen Z, these popular cultural references are enforced in

films such as *The Devil Wears Prada*, television such as *Sex in the City* and *The Kardashians*, music such as 'Vogue' by Madonna, and events such as the Met Gala. Although as a member of Gen Z, I am not a person who lives in a time where magazine media is the focal point of media consumption, the significance of *Vogue* and what it represents in society has been reinforced to me through these popular cultural influences. These ideas are supported by commentary in popular press, suggesting that *Vogue* is a tastemaker and has been engraved in society for decades to create the criteria of good taste (Bourdieu, 1992). These ideas interacting together identify *Vogue's* cultural capital within society. This cultural capital has allowed *Vogue* to reinforce its influence to maintain its role as a leader in the fashion communication industry.

Commentary in the scholarship suggests that digitisation has transformed consumption of media away from physical channels (Lorenzo, 2017). It could be argued that magazines are not important to a Gen Z audience, as this audience does not exist in a landscape where magazine media is a key channel of consumption. I would argue that *Vogue* is important to this audience given the magazine's cultural capital. It is reasonable to assume that the significance of *Vogue* is accepted by the Gen Z demographic: to communicate with them, *Vogue* has adapted to create engagement by using channels, such as Instagram and TikTok, that are more familiar to the consumption habits of Gen Z. In saying this, the significance of the physical *Vogue* magazine, in particular the magazine cover, is reinforced on these platforms. Evidence of *Vogue's* ability to engage with Gen Z is found in my project, with the inclusion of celebrities such as Emma Chamberlain and The Kid Laroi, who are both members of Gen Z and both feature on the cover of *Vogue Australia*. Importantly, as discussed in my discourse on Emma Chamberlain, her inclusion represented accessibility to *Vogue*. Given these ideas, I argue that *Vogue* continues to have a significant role in society

that is reinforced by cultural references and the digitisation of its communication channels to enforce its influence despite the media trend shifting away from the significance of magazine media.

### 6.3.2 Celebrity and *Vogue*

Celebrities reinforce the significance of *Vogue* to society, as celebrities themselves communicate to audiences the importance of being featured on the cover. Personally, the significance of *Vogue* is most frequently reinforced in the television show *Keeping Up with The Kardashians* and *The Kardashians*. In these television shows, plots of episodes are focused on a Kardashian family member being photographed for the cover of *Vogue*. The significance of the magazine is further reinforced by celebrity's communication on social media, indicating to society that being featured on the cover of *Vogue* is a personal achievement and an 'honour'. It is interesting to note that the significance of a *Vogue* magazine cover is celebrated, often regardless of which country's edition the celebrity is featured on. This is significant as it shows the importance of *Vogue's* international editions, which are supported by international celebrities. This idea is supported by scholarship in the field of the celebrity endorser, suggesting that celebrities draw attention to a brand, transfer their value, and engage audiences (O'Mahony, 1998). The interaction of these ideas indicates that celebrities act as endorsers for *Vogue*, allowing the celebrities brand to maintain influence over society. The significance of international celebrities acting as endorsers for *Vogue* is further solidified by para-social relationships. Para-social relationships have created a sense of realism in the non-reciprocal relationships between celebrities and their audience (Hoffner & Bond, 2022). Para-social relationships have created a phenomenon in which people accept and value what a celebrity accepts and values. This relationship represents the power of the reinforcement of *Vogue* to an audience when celebrities act as a celebrity endorser.

The digitisation of media has allowed celebrities to use their fame and influence to create more career opportunities, increasing the phenomenon of the Multiple Threat Celebrity, which is becoming more popular. This is supported by patterns identified in my project. *Vogue Australia* has adapted to the digitised media landscape; this is evident in the inclusion of more celebrity types on its covers, where categories such as media personality and content creator now occur more frequently. Although these categories were both included in 2022, I suggest that the increased frequency of these celebrity types reflects their increased influence, rather than being an outcome of the creation of the categories. An example of this is media personality Paris Hilton, who was featured on the cover *Vogue Paris* (now *Vogue France*) in 2006. Their increased occurrence in *Vogue Australia* reflects the way these categories have become more important in the wider media landscape.

The digital world has transformed the way that society defines celebrity, and it is important to consider that the observation of celebrity frequency could be different if another functional definition of a celebrity was used for this project. This consideration was identified in the content analysis of my project, as my sample included people who could be identified as a celebrity but did not fit my functional definition – for example, businessman and creator of Snapchat, Evan Spiegel and TikTok star Katarina Deme. It is reasonable to assume that the application of a different functional definition would identify both Spiegel and Deme as celebrities. In previous chapters, I outlined why I selected the functional definition I used for my project, with consideration of the media landscape in both time periods and capturing the *Vogue* context. The application of a broader definition of celebrity could be used in areas of future research; I would guide this definition to aim differentiate a person who has a relationship with fame in contrast to someone who has no relationship to fame.

Highlighting the importance of the functional definition for celebrity guides my discussion towards the motives for selecting this definition within the context of my project. The functional definition for celebrity was selected to withdraw the strongest data, as it fits the perception of celebrity through the lens of *Vogue*. A key consideration in selecting this definition was *Vogue's* 'traditional' identification of celebrity. It is interesting to note the relationship between this understanding and the history of celebrity. The creation of contemporary celebrity has a strong connection to the arts, with actresses becoming the first category of celebrity that resulted in public fascination and reporting (Gibson, 2016). This connection is reflected in *Vogue's* identification of celebrities who are predominantly actresses, musicians, and supermodels. This is supported in my project, as Actress was the most common celebrity type that occurred in my sample. *Vogue's* relationship to the arts is also evident in the references to Botticelli women on the September 2022 *Vogue Australia* cover. Given this, we understand that the construction of celebrity through the lens of *Vogue* is traditional, having a strong relationship to the arts, and a weaker relationship to less traditional forms of celebrities, such as athletes, businesspeople, and politicians. The inclusion of these celebrities are outsiders of *Vogue's* mould, which will be outlined in the next section of discussion.

Given these ideas and the patterns and insights in these discussions, I suggest *Vogue* uses celebrity on their magazine covers as a tool to maintain their role and influence in society. The role of celebrity has diffused in the fashion industry from a design muse to a model and brand endorser (Koda, 2009). The transformation was highlighted by Anna Wintour, identifying that 2002 was not a time when celebrities were involved in luxury fashion (Wintour, 2023). Given this transformation of the role of celebrity in the fashion industry,

and the pattern of *Vogue* reflecting its environment, it is unsurprising that celebrities have become more central to the magazine. Moreover, the power of the celebrity endorser has increased as an outcome of the digitisation of media and the formation of para-social relationships. There is evidence that the use of celebrity is a tool that reinforces the *Vogue* brand throughout media in popular culture, media references, and brand endorsement, enforcing the influence of *Vogue* on society. This means that celebrity is a branding tool for *Vogue* to maintain influence within the fashion media category and use celebrity engagement as a tool to reinforce the significance of the magazine within landscape that is dominated by digital media.

### 6.3.3 The *Vogue* Mould

The insights and patterns in my research have helped me identify strong, consistent occurrences on the cover of *Vogue Australia*. Given this, I suggest that *Vogue* has constructed a design mould for their magazines cover. The key component of this design mould is the inclusion of a normative, aspirational woman being featured on the magazine cover. Within the context of this research project, my definition of a normative aspirational woman for *Vogue's* mould is female, white, aged between 20–40, who is aspirational within the functioning beauty standards, confident, and successful in her chosen career. She is immersed in fashion and beauty as represented through her relationship with *Vogue* and in her personal brand. Patterns identified in my project support the idea of the *Vogue* mould. Female-only magazine covers occurred in 83.3% of covers in my sample. I believe it is reasonable to assume that a similar pattern would be present within a larger sample of *Vogue Australia*, and other editions of *Vogue* magazine.

In popular press, *Vogue* is often suggested to be a brand that has received, understood, and recalibrated in response to social changes, most notably the second wave of feminism (Lebovic, 2019). *Vogue* has been interpreted as a brand that has adapted to changing trends within the social landscape and that it has reflected these changes through the construction of its magazine cover. I accept these ideas, and they are supported by the insights created in my project. My project indicates that the quantity and use of celebrity on the cover has changed and that this has been motivated by changes in the media and social landscape, allowing *Vogue Australia* to be perceived to be a progressive magazine.

However, I argue that despite *Vogue Australia*'s transformation, the mould of the normative aspirational woman remains a key component of the cover design. This idea is supported by all 2002 covers featuring a solo female, and solo females being featured on 75% of 2022 magazine covers. This insight suggests that there is a common format for the magazine cover. When applying the *Vogue* mould of the normative, aspirational woman to the identified magazine covers, there is a change in who the normative aspirational woman is between the two time periods, most notably in the change in beauty standards portrayed on the cover of the magazine. Importantly, this mould can still be identified to exist. This suggests that *Vogue* continues to influence the audience's perceptions of the aspirational woman, but the adaptation of how it is portrayed has allowed *Vogue Australia* to be perceived as progressive. Given this, I suggest that *Vogue* still aims to influence the audience's ideal self by presenting aspirational beauty and transforming their magazine cover to situate this aspiration within the social attitudes at the time of publication.

### 6.3.4 Divergence from Vogue's Mold

I believe that *Vogue Australia*, and the wider *Vogue* brand, has an important role as a category leader to pave the way in the inclusion of diversity in media, particularly as diversity and representation are becoming central to the social landscape. It is encouraging to identify a pattern of increased diversity in my project, and it is reasonable to assume that increased diversity would also be identified throughout international *Vogue* editions of the magazine. This insight is undoubtedly positive.

Given discussion outlining my argument of the constructed *Vogue* mould, I have used the term 'divergence from the *Vogue* mould' in discussions focused on diversity. I have created this term to highlight the mould that I have argued exists in the construction of *Vogue*, and to that diversity inclusions are not a part of this identified construction. A divergence from the *Vogue* mould is deliberate and aims to communicate a socially influenced idea to the audience. The insights in my research project indicate that the occurrence of divergence from the *Vogue* mould is becoming more frequent, as a reflection of the changing social attitudes of society. I suggest that a divergence from the normative mould is a tool to communicate social ideas, rather than transformation in fashion or media. Examples of this divergence from the normative construction that occurred in my project are racial diversity, gender diversity, and celebrity type diversity. It is important to highlight that the diversity on the cover of *Vogue* can extend to the inclusion of pregnant women, older women, athletes, families, and royalty (Borelli-Persson, 2017). An occurrence of divergence on the cover of *Vogue* magazine is clear when it is compared to the mould of the magazine cover.

Divergence from the *Vogue* mould is seen through the inclusion of three men featured with women on the cover of *Vogue Australia* in 2022. It is important to highlight that these



gender insights are highly dependent on the sample that has been selected for the purpose of this research. Although it is reasonable to create commentary on this social change being reflected in the use of celebrity on the cover of *Vogue* magazine, it is not a reflection of the use of gender and gender diversity through all brand media communication. The aim of this commentary is to highlight that there is evidence from the data collected that there is a change in gender diversity on the cover of the magazine.

Harry Styles was the first man to be photographed on the cover of U.S. *Vogue* in December 2020, followed by Timothee Chalamet for British *Vogue* in September 2022, and Kim Taehyung for *Vogue* Korea in October 2022. All three of these represent the expansion of traditional masculinity. This transcendence, first referred to as metro-sexuality, can be identified throughout time, but was made mainstream by celebrities such as Prince, Mick Jagger, and David Bowie. Masculinity has continued to evolve to remove the patriarchal barriers of masculinity and femininity. This idea encases more than visual representation and encompasses the role of transforming masculinity within all gender roles; however, when considering visual representation it can be identified in the more feminine styling of the men featured on the cover. The evolution of traditional masculinity appeals to the female gaze, as it removes the barrier of traditional masculine appeals. Given this, it is unsurprising that *Vogue* is beginning to reflect this phenomenon in their magazine covers. In contrast, it is important to acknowledge that *Men's Vogue*, a magazine established in 2005, was discontinued in 2008 by Conde Nast. The magazine aimed to communicate ideas about, art, culture, and sport from a man's perspective, seeking to extend the existing influence of *Vogue* to a male demographic. This was not a successful publication, and the reasons why are outside of the parameters of my project. However, for the purpose of this research, *Men's*

*Vogue* solidifies the importance of *Vogue* appealing to the female gaze, as the brand does not resonate with a traditional masculinity.

I suggest that the inclusion of men on the cover of *Vogue Australia* reflects the transformation of social attitudes about men's engagement with fashion, gender diverse inclusion in fashion, and feminism, motivated by the inclusion of the female gaze. Insights in my project showed that all the males featured on the cover of *Vogue Australia* were also featured with a female. Given previous discussion about the inclusion of men and the perceptions of masculinity on the cover of *Vogue*, I suggest that male inclusion must appeal to the female gaze. Within my sample, the males featured on the cover of *Vogue Australia* fit within the parameters of traditional masculinity. The inclusion of a female transforms the appeal to fit within the female gaze.

US *Vogue* December 2020



The same can be said for the representation of femininity in *Vogue Australia*. Inclusivity in the presentation of woman has transformed over time to remove barriers between patriarchal constructs of masculinity and femininity. Within my sample, the representation of women in 2002 can be identified as fitting within traditional femininity, in particular feminine fashion and styling. The 2022 editions have presentations of woman that also fit within the construct of femininity; however, they have small inclusions of elements that present the transformation of femininity, such as jeans, sneakers, and street wear. These inclusions aim to remove the highly feminine presentation of woman in media.

Racial diversity can be identified on the cover of *Vogue Australia* as a form of divergence, present through the inclusion of First Nations People. It is important to acknowledge that the relationship of cultural diversity and inclusion will vary depending on the country that *Vogue* is published in, and this commentary is situated within an Australian context only. Within this context, there is deep history of the representation of First Nations People, and it is important to acknowledge that this relationship is negative, as an outcome of Australia's treatment of First Nations People. The role of First Nations People is increasingly being integrated into *Vogue Australia* and reflects the changing attitudes of First Nations' acknowledgement within Australian society. In my project, I noticed the inclusion of First Nations people on the cover of the May 2022 cover, featuring Australian models Elaine George, Cindy Rostron, Charlee Fraser, and Magnolia Maymuru.

Importantly, Elaine George was the first First Nations Person to feature on the cover of *Vogue Australia* in September 1993. Upon initial consideration, this inclusion in 1993 can be perceived as progressive and positive. However, in the September 1993 cover, George is presented to be European, characterised by her light skin, her outfit styling, and her hair and makeup. I would argue that unless the audience had a previous understanding of George's heritage, they would not be able to identify her as a First Nation Person. Therefore, upon critical analysis, the inclusion of George in 1993 should not be championed, this is further emphasised by the direct inclusion of First Nations People in 2022 (almost 30 years later).

*Vogue Australia* September 1993



The inclusion of First Nation People is undoubtedly positive; however, within the context of Australian history, there are clear indications that the inclusion is a tool for *Vogue Australia* to be interpreted as progressive, because of the decades in which First Nations People have not been represented in media. This idea is incredibly personal to me as Tangata Whenua to Aotearoa New Zealand. I have a strong connection to Indigenous representation as a Māori person. I believe that Indigenous inclusion and representation in media should be authentic and act as a reflection of respect and inclusion, rather than a tool to be perceived as progressive. It is important to acknowledge my own perspective on this issue, as it is reflected in my critical interpretation of Indigenous people in media, given the treatment of my whakapapa in a colonial environment.

I argue that the inclusion of First Nations People on the cover of *Vogue Australia* is a deliberate token gesture to be perceived as diverse and progressive, rather than a natural inclusion that reflects Australian social attitudes. My argument is supported by the outlying number of people featured on the cover of the magazine. Four people are featured in *Vogue Australia* May 2022, and this number is a saturation to communicate the socially motivated message that *Vogue Australia* is including First Nations People. Indirectly, however, this communicates to the audience that fewer First Nations People on the cover (one or two people as are on every other text in my sample) would have less significance. Furthermore, upon critical reflection, I interpret the messaging as *Vogue Australia* suggesting that four First Nations People holds the same significance as one American celebrity on the cover. Given this evidence, I question the authenticity of the magazine's diversity, and to what extent it is reflective of social issues or acts as a tool to be accepted as progressive. My argument would gain more strength through a greater investigation of the relationship between *Vogue Australia* and First Nations People.

Previous discussion gave examples of characteristics of *Vogue* covers that could be interpreted as part of its mould or a divergence. There are also instances where these ideas occur at the same time. I suggest that these occurrences represent transformation of the *Vogue* brand, rather than a key social idea. An example of an intersection was Emma Chamberlain's September 2022 cover, addressed in the discourse analysis section of this project. To a large extent this cover fitted within the mould of a *Vogue* magazine cover, but to an extent it diverged from it by including a Gen Z content creator who does not fit the identification of celebrity in the lens of *Vogue*. Characteristics of the magazine cover created relatability, for example using a solo female, and having the image in an outdoor setting that resonates with

Australians. The contrast of characteristics that intersect the ideas of a mould and a divergence mean that *Vogue Australia* is transforming and using its cover design to introduce new ideas to their audience in a way that feels familiar to them, allowing it to be accepted.

Insights created in the project have guided my argument that there a mould for the design of the cover of *Vogue Australia*, and it is reasonable to assume that these patterns would be reflected in international editions of *Vogue*. A key component is the normative aspirational woman, and examples of this can be identified in both time frames of my sample. The mould has adapted to reflect the social landscape at the time of publication to allow *Vogue* to be perceived as progressive, although they are ultimately still aiming to influence the audience's ideal self. There are divergences from this mould, which are motivated by *Vogue's* reflection of social values. This divergence exists in many forms, but within my project was identified in gender, race, and celebrity type. Characteristics of the magazine cover aim to reflect social attitudes within a design format that feels familiar to *Vogue's* audience.

## 6.4 Implications and Future Research

This section of the project outlines the limitations of my research project. When considering the potential outcomes of ‘Picture of a beauty queen, on the cover of a magazine’, time constraints of the master’s project resulted in a limited scope of this research project. The scope was selected to create insights and understand patterns from the data in the sample set. Two methodologies were applied to the sample to gather data to create these insights and provide structure to the areas of my research question I was aiming to answer.

It could be suggested that a key limitation of this project was the sample used. Although my project created insights about the use of celebrity on the cover of *Vogue*, it is a small sample in the scope of potential magazine covers and additional media texts that have been published by *Vogue*, both domestically in an Australian context and globally. The data I generated created insight into patterns to aid in answering my research question; however, it can be argued the application of these research methods in a larger sample of media texts would create richer insights and have a better reflection of the construction of the international *Vogue* brand.

Areas of further research have been identified throughout the discussions in this chapter. This section aims to further explain those areas that could be guided by the patterns identified in this project. The first area of future research is the expansion of the sample used to answer the research questions. The purpose of this project was to understand how the use of celebrity has changed over time, but could be extended to understand the patterns in a large sample of *Vogue* covers. There are many potential variations of sample scope selection to investigate different areas that have been explored in this research project. One sample scope could be the full published issues of *Vogue Australia*. This sample selection would extend the



understanding of the creation of a world view within a domestic context. Understanding both frequency and use of the phenomenon would create a greater understanding of the insights created in this research project. The second sample scope would be the September *Vogue* from all international issues of the magazine. This sample selection would remove the domestic context of the project, and extend the insights created in the project to an international context. This builds on the understanding of this research project, as *Vogue* is an international brand, and an international collection of data would create stronger insights into the use of celebrity. The third sample scope would be all international issues published by *Vogue* magazine. The selection of this sample would create insights that are the most reflective of the aim of *Vogue's* construction of celebrity in the magazine design.

The second area of future research seeks to understand perceptions of celebrity on the cover from the audience's perspective, examining how the construction of the magazine engages with the target audience, and how the audience reacts to this construction. The research would aim to understand how this construction is perceived by the audience, and whether these perceptions align with the intended goals of the magazine cover that have been understood from this research project. I believe this future research will create further understanding about the perceptions of beauty aspirations created by *Vogue Australia* and determine whether these standards are a true reflection of the social attitudes of society. Moreover, the true reflections of gender and race would also be determined in this future research.

An important area of future research would seek to understand the relationship between First Nations People and *Vogue Australia*. The motive for this project would be guided by the discussion of racial diversity, aiming to understand the changing representation and inclusion

of First Nations People and *Vogue Australia*. Further to observational data, I would suggest this area of future research includes the perceptions of First Nations People of this relationship. An example of an influential perspective would be model Elaine George who has represented this relationship in media over time. I believe understanding this relationship is incredibly important to understand the true purpose and representation of First Nations People in *Vogue Australia*, as I believe that *Vogue Australia* have a responsibility to lead inclusion and representation within Australia media communications.

## 6.5 Conclusion

‘Picture of a beauty queen, on the cover of a magazine’ provided an understanding of the interaction of celebrity and magazines in the contemporary media landscape, using *Vogue Australia* as a publication to create insights about how these agents interact. The purpose of this project is to understand the use of celebrity as a branding tool on the cover of *Vogue Australia* by showing the quantity and use of celebrity across two different time periods. The purpose of my project guided my research question *How has the tool of celebrity been used on the cover of Vogue Australia between 2002 and 2023?* The research created an understanding of celebrity and magazine media in scholarship, while also creating background to the role *Vogue* has in the media landscape.

Two methodology frameworks, content analysis and discourse analysis, were applied to the sample to display data to answer this research question. The data collected created patterns and insights to understand the use of the celebrity tool by displaying the frequency of celebrity occurrence and the frequency of celebrity types, creating meaning about the use of the celebrity tool to communicate to an Australian audience.

The data derived from the analysis showed that there has been an increase in the frequency of celebrity on the cover of *Vogue Australia* between 2002 and 2022, and an increase in the number of different celebrity types. The insights into the use of celebrity suggest that it is used to increase diversity and reflect the social attitudes of the audience in media, and this use has transformed to reflect the landscape at the time of publication. In response to my research question, my analysis determined that the celebrity tool has been used more between 2002 and 2022. Moreover, my analysis determined that the increased occurrence of the celebrity tool has been used to maintain the influence of the *Vogue* brand and reflect changing social attitudes.

*Vogue* is a transforming brand that seeks to maintain their influence by adapting to the changing media and social landscape. The use of celebrity on the cover of *Vogue Australia* reinforces the influence of the international *Vogue* brand, by using celebrities as endorsers. The cover of *Vogue Australia* aims to maintain the *Vogue* brand to the consumer by using celebrity within their communication of normative aspirational woman, while also diverging to reflect the social attitudes of the Australian market. As a leader in the fashion media industry, it is undoubtedly positive that transformation has occurred to reflect the social landscape's attitudes on gender, race, and celebrity type.

I argued that there is a positive change in representation; however, the *Vogue* mould to influence aspirational beauty remains at the core of the *Vogue Australia* cover, and further diversity inclusions must be made to have an authentic representation of diversity. Areas of potential future research to support or contrast my arguments have been suggested to further explore these ideas within the research field.

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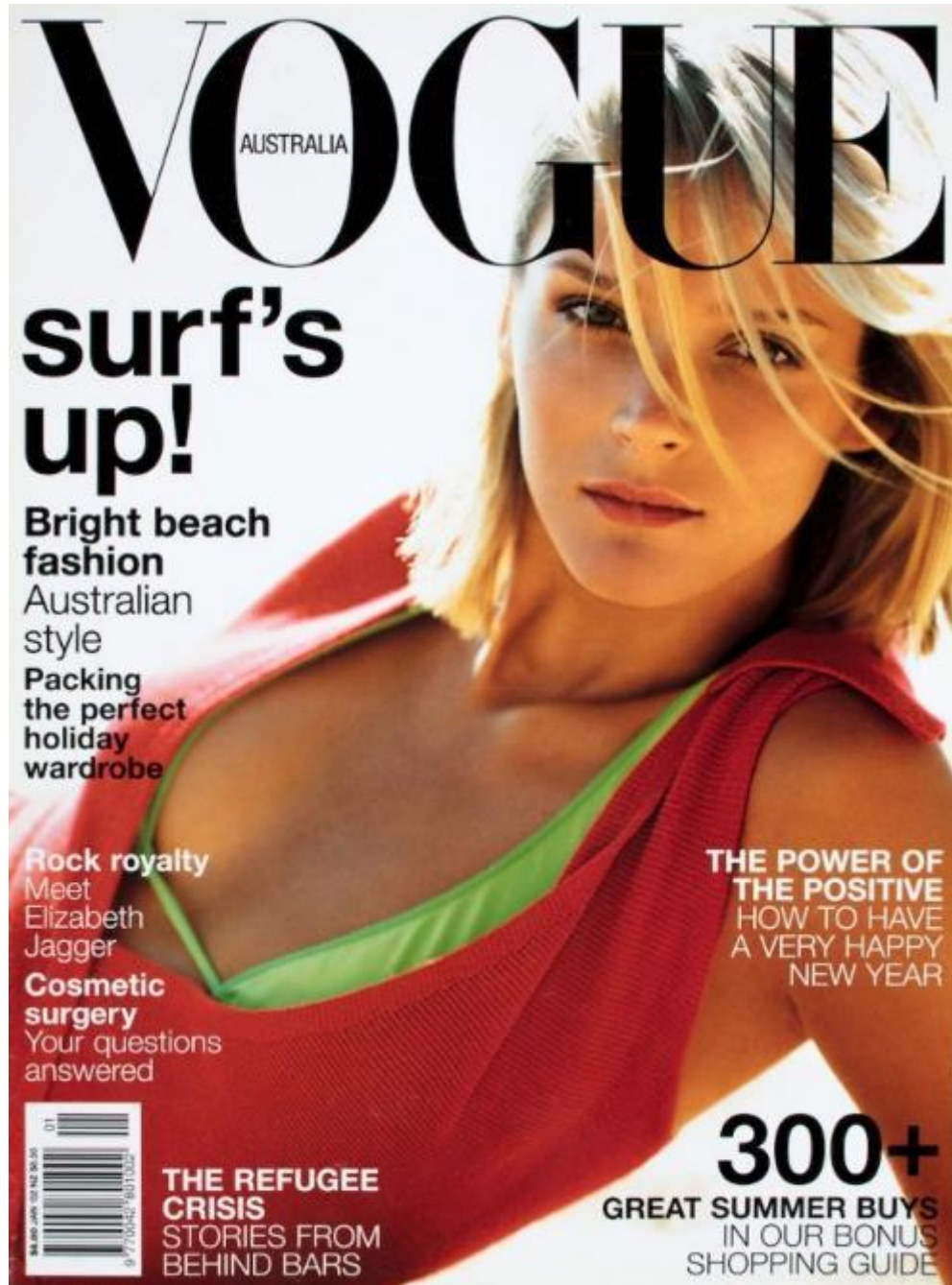


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## 8. APPENDIX

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### 8.1 *Vogue Australia* Cover January 2002



Sourced from [portrait.gov.au](http://portrait.gov.au)

## 8.2 *Vogue Australia* Cover February 2002



Sourced from [portrait.gov.au](http://portrait.gov.au)



### 8.3 *Vogue Australia* Cover March 2002



Sourced from [portrait.gov.au](http://portrait.gov.au)

## 8.4 *Vogue Australia* Cover April 2002



Sourced from [portrait.gov.au](http://portrait.gov.au)



## 8.5 *Vogue Australia* Cover May 2002



Sourced from [portrait.gov.au](http://portrait.gov.au)

## 8.6 *Vogue Australia* Cover June 2002



Sourced from [portrait.gov.au](http://portrait.gov.au)



## 8.7 *Vogue Australia* Cover July 2002



Sourced from [portrait.gov.au](http://portrait.gov.au)

## 8.8 *Vogue Australia* Cover August 2002



Sourced from [portrait.gov.au](http://portrait.gov.au)



## 8.9 *Vogue Australia* Cover September 2002



Sourced from [portrait.gov.au](http://portrait.gov.au)

## 8.10 *Vogue Australia* Cover October 2002



Sourced from [portrait.gov.au](http://portrait.gov.au)



## 8.11 *Vogue Australia* Cover November 2002



Sourced from [portrait.gov.au](http://portrait.gov.au)

## 8.12 *Vogue Australia* Cover December 2002



Sourced from [portrait.gov.au](http://portrait.gov.au)



## 8.13 *Vogue Australia* Cover January 2022



Sourced from models.com

## 8.14 *Vogue Australia* Cover February 2022



Sourced from models.com



## 8.15 *Vogue Australia* Cover March 2022



Sourced from [models.com](https://models.com)

## 8.16 *Vogue Australia* Cover April 2022



Sourced from [condenastworldwidenews.shop](https://condenastworldwidenews.shop)



## 8.17 *Vogue Australia* Cover May 2022



Sourced from models.com



## 8.18 *Vogue Australia* Cover June 2022



Sourced from models.com

## 8.19 *Vogue Australia* Cover July 2022



Sourced from [Vogue.com.au](https://www.vogue.com.au)



8.20 *Vogue Australia* Cover August 2022



Sourced from models.com

## 8.21 *Vogue Australia* Cover September 2022



Sourced from models.com



8.22 *Vogue Australia* Cover October 2022



Sourced from [condenastworldwidenews.shop](https://condenastworldwidenews.shop)

8.23 *Vogue Australia* Cover November 2022



Sourced from models.com



8.24 *Vogue Australia* Cover December 2022



Sourced from models.com



## 8.25 Coding Form

<b>Featured Person</b>		
<b>Celebrity</b>	Celebrity	
	Not a Celebrity	
<b>Number of People</b>	1 person	
	2 people	
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	
	Celebrity and Not a Celebrity Cover	
	Not a Celebrity Cover	
<b>Gender</b>	Female Only	
	Male and Female	
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	
	Supermodel	
	Musician	
	Content Creator	
	Media Personality	
<b>Celebrity Threat</b>	Single Threat Celebrity	
	Multiple Threat Celebrity	

## 8.26 *Vogue Australia* Coding Form January 2002

<b>Featured Person</b>	Carmen Kass	
<b>Celebrity</b>	Celebrity	
	Not a Celebrity	<b>X</b>
<b>Number of People</b>	1 person	<b>X</b>
	2 people	
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	
	Celebrity and Not a Celebrity Cover	
	Not a Celebrity Cover	<b>X</b>
<b>Gender</b>	Female Only	<b>X</b>
	Male and Female	
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	
	Supermodel	
	Musician	
	Content Creator	
	Media Personality	
<b>Celebrity Threat</b>	Single Threat Celebrity	
	Multiple Threat Celebrity	

## 8.27 *Vogue Australia* Coding Form February 2002

<b>Featured Person</b>	Shirley Mallman	
<b>Celebrity</b>	Celebrity	
	Not a Celebrity	X
<b>Number of People</b>	1 person	X
	2 people	
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	
	Celebrity and Not a Celebrity Cover	
	Not a Celebrity Cover	X
<b>Gender</b>	Female Only	X
	Male and Female	
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	
	Supermodel	
	Musician	
	Content Creator	
	Media Personality	
<b>Celebrity Threat</b>	Single Threat Celebrity	
	Multiple Threat Celebrity	

## 8.28 *Vogue Australia* Coding Form March 2002

<b>Featured Person</b>	Fernanda Tavares	
<b>Celebrity</b>	Celebrity	
	Not a Celebrity	<b>X</b>
<b>Number of People</b>	1 person	<b>X</b>
	2 people	
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	
	Celebrity and Not a Celebrity Cover	
	Not a Celebrity Cover	<b>X</b>
<b>Gender</b>	Female Only	<b>X</b>
	Male and Female	
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	
	Supermodel	
	Musician	
	Content Creator	
	Media Personality	
<b>Celebrity Threat</b>	Single Threat Celebrity	
	Multiple Threat Celebrity	

## 8.29 *Vogue Australia* Coding Form April 2002

<b>Featured Person</b>	Sarah Jessica Parker	
<b>Celebrity</b>	Celebrity	<b>X</b>
	Not a Celebrity	
<b>Number of People</b>	1 person	<b>X</b>
	2 people	
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	<b>X</b>
	Celebrity and Not a Celebrity Cover	
	Not a Celebrity Cover	
<b>Gender</b>	Female Only	<b>X</b>
	Male and Female	
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	<b>X</b>
	Supermodel	
	Musician	
	Content Creator	
	Media Personality	
<b>Celebrity Threat</b>	Single Threat Celebrity	<b>X</b>
	Multiple Threat Celebrity	

## 8.30 *Vogue Australia* Coding Form May 2002

<b>Featured Person</b>	Carmen Kass	
<b>Celebrity</b>	Celebrity	
	Not a Celebrity	<b>X</b>
<b>Number of People</b>	1 person	<b>X</b>
	2 people	
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	
	Celebrity and Not a Celebrity Cover	
	Not a Celebrity Cover	<b>X</b>
<b>Gender</b>	Female Only	<b>X</b>
	Male and Female	
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	
	Supermodel	
	Musician	
	Content Creator	
	Media Personality	
<b>Celebrity Threat</b>	Single Threat Celebrity	
	Multiple Threat Celebrity	

## 8.31 *Vogue Australia* Coding Form June 2002

<b>Featured Person</b>	Caroline Riberio	
<b>Celebrity</b>	Celebrity	
	Not a Celebrity	<b>X</b>
<b>Number of People</b>	1 person	<b>X</b>
	2 people	
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	
	Celebrity and Not a Celebrity Cover	
	Not a Celebrity Cover	<b>X</b>
<b>Gender</b>	Female Only	<b>X</b>
	Male and Female	
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	
	Supermodel	
	Musician	
	Content Creator	
	Media Personality	
<b>Celebrity Threat</b>	Single Threat Celebrity	
	Multiple Threat Celebrity	

## 8.32 *Vogue Australia* Coding Form July 2002

<b>Featured Person</b>	Vivie Solari	
<b>Celebrity</b>	Celebrity	
	Not a Celebrity	<b>X</b>
<b>Number of People</b>	1 person	<b>X</b>
	2 people	
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	
	Celebrity and Not a Celebrity Cover	
	Not a Celebrity Cover	<b>X</b>
<b>Gender</b>	Female Only	<b>X</b>
	Male and Female	
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	
	Supermodel	
	Musician	
	Content Creator	
	Media Personality	
<b>Celebrity Threat</b>	Single Threat Celebrity	
	Multiple Threat Celebrity	



## 8.33 *Vogue Australia* Coding Form August 2002

<b>Featured Person</b>	Georgina Grenville	
<b>Celebrity</b>	Celebrity	
	Not a Celebrity	<b>X</b>
<b>Number of People</b>	1 person	<b>X</b>
	2 people	
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	
	Celebrity and Not a Celebrity Cover	
	Not a Celebrity Cover	<b>X</b>
<b>Gender</b>	Female Only	<b>X</b>
	Male and Female	
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	
	Supermodel	
	Musician	
	Content Creator	
	Media Personality	
<b>Celebrity Threat</b>	Single Threat Celebrity	
	Multiple Threat Celebrity	

## 8.34 *Vogue Australia* Coding Form September 2002

<b>Featured Person</b>	Natalie Imbruglia	
<b>Celebrity</b>	Celebrity	X
	Not a Celebrity	
<b>Number of People</b>	1 person	X
	2 people	
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	X
	Celebrity and Not a Celebrity Cover	
	Not a Celebrity Cover	
<b>Gender</b>	Female Only	X
	Male and Female	
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	X
	Supermodel	
	Musician	X
	Content Creator	
	Media Personality	
<b>Celebrity Threat</b>	Single Threat Celebrity	
	Multiple Threat Celebrity	X

## 8.35 *Vogue Australia* Coding Form October 2002

<b>Featured Person</b>	Jennifer Anniston	
<b>Celebrity</b>	Celebrity	X
	Not a Celebrity	
<b>Number of People</b>	1 person	X
	2 people	
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	X
	Celebrity and Not a Celebrity Cover	
	Not a Celebrity Cover	
<b>Gender</b>	Female Only	X
	Male and Female	
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	X
	Supermodel	
	Musician	
	Content Creator	
	Media Personality	
<b>Celebrity Threat</b>	Single Threat Celebrity	X
	Multiple Threat Celebrity	

## 8.36 *Vogue Australia* Coding Form November 2002

<b>Featured Person</b>	Lizzy Jagger	
<b>Celebrity</b>	Celebrity	X
	Not a Celebrity	
<b>Number of People</b>	1 person	X
	2 people	
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	X
	Celebrity and Not a Celebrity Cover	
	Not a Celebrity Cover	
<b>Gender</b>	Female Only	X
	Male and Female	
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	
	Supermodel	X
	Musician	
	Content Creator	
	Media Personality	
<b>Celebrity Threat</b>	Single Threat Celebrity	X
	Multiple Threat Celebrity	

## 8.37 *Vogue Australia* Coding Form December 2002

<b>Featured Person</b>	Delfine Bafort	
<b>Celebrity</b>	Celebrity	
	Not a Celebrity	<b>X</b>
<b>Number of People</b>	1 person	<b>X</b>
	2 people	
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	
	Celebrity and Not a Celebrity Cover	
	Not a Celebrity Cover	<b>X</b>
<b>Gender</b>	Female Only	<b>X</b>
	Male and Female	
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	
	Supermodel	
	Musician	
	Content Creator	
	Media Personality	
<b>Celebrity Threat</b>	Single Threat Celebrity	
	Multiple Threat Celebrity	

## 8.38 *Vogue Australia* Coding Form January 2022

<b>Featured Person</b>	Adut Akech	
<b>Celebrity</b>	Celebrity	
	Not a Celebrity	<b>X</b>
<b>Number of People</b>	1 person	<b>X</b>
	2 people	
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	
	Celebrity and Not a Celebrity Cover	
	Not a Celebrity Cover	<b>X</b>
<b>Gender</b>	Female Only	<b>X</b>
	Male and Female	
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	
	Supermodel	
	Musician	
	Content Creator	
	Media Personality	
<b>Celebrity Threat</b>	Single Threat Celebrity	
	Multiple Threat Celebrity	

## 8.39 *Vogue Australia* Coding Form February 2022

<b>Featured Person</b>	Kristen Stewart	
<b>Celebrity</b>	Celebrity	X
	Not a Celebrity	
<b>Number of People</b>	1 person	X
	2 people	
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	X
	Celebrity and Not a Celebrity Cover	
	Not a Celebrity Cover	
<b>Gender</b>	Female Only	X
	Male and Female	
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	X
	Supermodel	
	Musician	
	Content Creator	
	Media Personality	
<b>Celebrity Threat</b>	Single Threat Celebrity	X
	Multiple Threat Celebrity	

## 8.40 *Vogue Australia* Coding Form March 2022

<b>Featured Person</b>	Lorde	
<b>Celebrity</b>	Celebrity	<b>X</b>
	Not a Celebrity	
<b>Number of People</b>	1 person	<b>X</b>
	2 people	
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	<b>X</b>
	Celebrity and Not a Celebrity Cover	
	Not a Celebrity Cover	
<b>Gender</b>	Female Only	<b>X</b>
	Male and Female	
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	
	Supermodel	
	Musician	<b>X</b>
	Content Creator	
	Media Personality	
<b>Celebrity Threat</b>	Single Threat Celebrity	<b>X</b>
	Multiple Threat Celebrity	



## 8.41 *Vogue Australia* Coding Form April 2022

<b>Featured Person</b>	The Kid Laroi and Katarina Deme	
<b>Celebrity</b>	Celebrity	<b>X</b>
	Not a Celebrity	
<b>Number of People</b>	1 person	
	2 people	<b>X</b>
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	
	Celebrity and Not a Celebrity Cover	<b>X</b>
	Not a Celebrity Cover	
<b>Gender</b>	Female Only	
	Male and Female	<b>X</b>
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	
	Supermodel	
	Musician	<b>X</b>
	Content Creator	
	Media Personality	
<b>Celebrity Threat</b>	Single Threat Celebrity	<b>X</b>
	Multiple Threat Celebrity	

## 8.42 *Vogue Australia* Coding Form May 2022

<b>Featured Person</b>	Elaine Georgie, Cindy Rostron, Charlee Fraser, Magnolia Maymuru	
<b>Celebrity</b>	Celebrity	
	Not a Celebrity	<b>X</b>
<b>Number of People</b>	1 person	
	2 people	
	3 people	
	4 people	<b>X</b>
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	
	Celebrity and Not a Celebrity Cover	
	Not a Celebrity Cover	<b>X</b>
<b>Gender</b>	Female Only	<b>X</b>
	Male and Female	
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	
	Supermodel	
	Musician	
	Content Creator	
	Media Personality	
<b>Celebrity Threat</b>	Single Threat Celebrity	
	Multiple Threat Celebrity	

## 8.43 *Vogue Australia* Coding Form June 2022

<b>Featured Person</b>	Austin Butler, Olivia DeJonge	
<b>Celebrity</b>	Celebrity	<b>X</b>
	Not a Celebrity	
<b>Number of People</b>	1 person	
	2 people	<b>X</b>
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	
	Celebrity and Not a Celebrity Cover	<b>X</b>
	Not a Celebrity Cover	
<b>Gender</b>	Female Only	
	Male and Female	<b>X</b>
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	<b>X</b>
	Supermodel	
	Musician	
	Content Creator	
	Media Personality	
<b>Celebrity Threat</b>	Single Threat Celebrity	<b>X</b>
	Multiple Threat Celebrity	

## 8.44 *Vogue Australia* Coding Form July 2022

<b>Featured Person</b>	Victoria Beckham	
<b>Celebrity</b>	Celebrity	<b>X</b>
	Not a Celebrity	
<b>Number of People</b>	1 person	<b>X</b>
	2 people	
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	<b>X</b>
	Celebrity and Not a Celebrity Cover	
	Not a Celebrity Cover	
<b>Gender</b>	Female Only	<b>X</b>
	Male and Female	
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	
	Supermodel	<b>X</b>
	Musician	
	Content Creator	
	Media Personality	<b>X</b>
<b>Celebrity Threat</b>	Single Threat Celebrity	
	Multiple Threat Celebrity	<b>X</b>

## 8.45 *Vogue Australia* Coding Form August 2022

<b>Featured Person</b>	Miranda Kerr, Even Spiegel	
<b>Celebrity</b>	Celebrity	<b>X</b>
	Not a Celebrity	
<b>Number of People</b>	1 person	
	2 people	<b>X</b>
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	
	Celebrity and Not a Celebrity Cover	<b>X</b>
	Not a Celebrity Cover	
<b>Gender</b>	Female Only	
	Male and Female	<b>X</b>
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	
	Supermodel	<b>X</b>
	Musician	
	Content Creator	
	Media Personality	<b>X</b>
<b>Celebrity Threat</b>	Single Threat Celebrity	
	Multiple Threat Celebrity	<b>X</b>

## 8.46 *Vogue Australia* Coding Form September 2022

<b>Featured Person</b>	Emma Chamberlain	
<b>Celebrity</b>	Celebrity	X
	Not a Celebrity	
<b>Number of People</b>	1 person	X
	2 people	
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	X
	Celebrity and Not a Celebrity Cover	
	Not a Celebrity Cover	
<b>Gender</b>	Female Only	X
	Male and Female	
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	
	Supermodel	
	Musician	
	Content Creator	X
	Media Personality	X
<b>Celebrity Threat</b>	Single Threat Celebrity	
	Multiple Threat Celebrity	X

## 8.47 *Vogue Australia* Coding Form October 2022

<b>Featured Person</b>	Anna Taylor-Joy	
<b>Celebrity</b>	Celebrity	X
	Not a Celebrity	
<b>Number of People</b>	1 person	X
	2 people	
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	X
	Celebrity and Not a Celebrity Cover	
	Not a Celebrity Cover	
<b>Gender</b>	Female Only	X
	Male and Female	
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	X
	Supermodel	
	Musician	
	Content Creator	
	Media Personality	
<b>Celebrity Threat</b>	Single Threat Celebrity	X
	Multiple Threat Celebrity	

## 8.48 *Vogue Australia* Coding Form November 2022

<b>Featured Person</b>	Catherine McNeil	
<b>Celebrity</b>	Celebrity	X
	Not a Celebrity	
<b>Number of People</b>	1 person	X
	2 people	
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	X
	Celebrity and Not a Celebrity Cover	
	Not a Celebrity Cover	
<b>Gender</b>	Female Only	X
	Male and Female	
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	
	Supermodel	X
	Musician	
	Content Creator	
	Media Personality	
<b>Celebrity Threat</b>	Single Threat Celebrity	X
	Multiple Threat Celebrity	



## 8.49 *Vogue Australia* Coding Form December 2022

<b>Featured Person</b>	Elizabeth Debicki	
<b>Celebrity</b>	Celebrity	X
	Not a Celebrity	
<b>Number of People</b>	1 person	X
	2 people	
	3 people	
	4 people	
<b>Celebrity and Not a Celebrity Cover</b>	Celebrity Cover	X
	Celebrity and Not a Celebrity Cover	
	Not a Celebrity Cover	
<b>Gender</b>	Female Only	X
	Male and Female	
	Male Only	
	Gender Diverse	
<b>Celebrity Type</b>	Actor/Actress	X
	Supermodel	
	Musician	
	Content Creator	
	Media Personality	
<b>Celebrity Threat</b>	Single Threat Celebrity	X
	Multiple Threat Celebrity	