

CULTURAL DIFFERENCES IN FASHION MAGAZINES

– Targeting Vogue

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Textile Management

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Abstract

The purpose of this study is to examine how different cultures within clothing and fashion are featured in the magazine Vogue's fashion reportages. The aim is to enlighten editors within fashion media of these cultural differences in order to increase diversity. To pursue the purpose of the study a qualitative approach was chosen where photographs were used as the data that later on was studied through an image analysis. The study looks at six different editions of the fashion magazine Vogue, which indicates a chosen research design as multiple case studies. The six Vogue editions are: US, Japan, Paris, Arabia, India and Brazil, in which clothes, color and context have been analyzed in each edition's reportages. The editions Vogue US, Vogue Japan, Vogue Paris, Vogue Arabia, Vogue India and Vogue Brazil reportages were analyzed and compared, and distinct cultural differences were seen in terms of color, cultural clothing and fashion contexts. While Vogue US, Vogue Japan and Vogue Brazil had a wide range in diversity regarding models with different appearance, which were light-skinned and dark-skinned, Vogue Arabia, Vogue India and Vogue Paris had not. Vogue Arabia, Vogue India, Vogue US and Vogue Japan were however diverse in the cultural clothing, where clothes that was shown in the reportages was a mix of different cultural clothes. The researchers therefore found Vogue US and Vogue Japan the most diverse.

Keywords: Culture, Identity, Clothing, Fashion, Vogue, Diversity, Visual communication, Visual aesthetic, Fashion magazines, Cross-cultural.

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1. Introduction

The outline for the introduction chapter will start with background for the chosen topic of the study, followed by problem discussion. Further, purpose and research questions of the study are presented and lastly delimitations of the study.

1.1 Background

The world is today becoming smaller in terms of the amount of time it takes to move information, people, goods, investment capital and fashion; it is an epoch of globalization (Jameson & Miyoshi 2003). The epoch of globalization is often described with the emergence of capitalism, however, even before capitalism there was an exchange between Europe and Asia, Rome and India and among the Hellenistic empires that arose after Alexander the Great (Pieterse 1997). Hence, globalization is not recent; in fact, it's a process with an immemorial origin. The different conquest of Muslim and Mongols put large parts of the world in contact, as well as the western colonial imperialism (Jameson & Miyoshi 2003).

In the 19th and 20th centuries we have seen the introduction of new technologies of transportation: railroads, automobile, airplanes and above all; new technologies of communication such as, photographs, telephones, movies, television, radio and satellite delivery systems. They are all an ongoing process that led to the digital processing and Internet (Pieterse 1997). Communication across distances has never been faster and there has never been this much of it; it is in fact, the fast leap in our communicative resources, for every dimension of culture, that convinces us that there is an emergence of a different kind of globalization upon us, which creates the idea of one world (Jameson & Miyoshi 2003).

The meaning of culture is something that can be described through different locations around the world, which is influenced by collective and efforts of advertisers, producers, designers, rituals and consumers. The cultural meaning is therefore drawn from a culturally founded world and transferred to a consumer good; culture constitutes our world, by supplying us with it's meaning (McCracken 1985).

Our different cultural principles are however confirmed by human practices, different cultural principles are described as charter assumptions that allow all cultural phenomena, such as goods, to be distinguished, ranked and interrelated (McCracken 1985). Goods confirm both categories and principles, which is why they enter the culturally constituted world as both the object and objectification of this world. Goods become the creations and the creators of the cultural world. The goods of fashion system therefor invent cultural meaning, where it reshapes and reforms existing cultural meaning and encourages the reform of cultural categories and principles (McCracken 1985).

Fashion affects culture in visual ways. The global market is encouraged to change by movies and television, which is why these technologies belong to the category of communicative media that are making the world a smaller place (Barnard 2014). Different types of artworks have crossed cultural and ethnic boundaries for years, and since the audience and the artist share similar assumptions about each other's expectation regarding the matter, they are able to have a conversation. It can be described as having a "transnational conversation" between the

artistic sender and the receivers who speak different languages and belong to different cultures. When the artwork derives from different cultures, they stand side by side and are not art worlds apart. There are connections between galleries, museums, fashion magazines and exhibitions due to the explosion of communication (Meyer 2003).

Some would say that fashion is a type of artwork, which is expressed in various ways. Others, such as Diana Vreeland, previous editor of both fashion magazine *Vogue* and *Harper's Bazaar*, has stated that fashion is not art (Barnard 2014). Though, there are those who disagree, Martin (1999) states in the journal *Fashion Theory* that fashion and art have distinct similarities of impulses. What can be interpreted from different statements of what fashion is there is not one but multiple issues in the definition of fashion. Style, emotions, culture, the mind, expression, and spirit are some of the references that are drawn to understand fashion, and there is no doubt that fashion is a way for people to communicate in different ways, as their identity, emotions and cultural associations (Barnard 2014).

As fashion is a term with many definitions, the researchers of this study have chosen to define fashion in the same way as Barnard (2014) does above. This definition and reflection will be discussed throughout the study when speaking of fashion. One of the areas, in which fashion is expressed, is through visual communication where different looks are portrayed according to specific cultures.

1.2 Problem discussion

Cultural and national factors have seen to influence the content and the visual expression in fashion magazines. It has been revealed that there are distinct differences in how different publishing countries of the fashion magazine *Vogue* present the content to the readers. Example of these differences that has been noted between UK, France and Russian editions are the perception of what is truly feminine and masculine, and how the editions present gender and sexuality (Kopnina 2007). The area of how different publishing countries present the content to the readers have however not further been explored.

An issue related to communication and culture in general is the simplistic conclusions that are drawn out from national and local standards, such as “images of the naked female body is taboo among the Muslim population”, and therefore might not be accepted in fashion communication. Further, the readerships polls of international fashion magazines, usually do not represent the average citizen but are usually western-oriented, socially liberated and relatively economically well off (Kopnina 2007). This could indicate that simplistic conclusion about national and local standards needs to be taken with caution, and that international fashion magazines could share visual expressions, which stretches over nations and across cultures.

Globalization is resulting in people coming into contact with other cultures and practices and people are in generally skeptical of that which does not apply to their standards. This in turn has resulted in that people still have difficulty to accept and tolerate each other's differences (Pike 2015). This takes it's expression in the fashion industry, both internal and external, where criticism is given from the public for having marketing campaigns showing girls with veils (Rogers 2015; Khan 2015), but also public criticism of lacking cultural and ethnical diversity in fashion communication such as fashion shows and magazines (Fenwick Elliott, 2015; Diamond, 2015; Pike, 2015). The contradiction, which this indicates, is a challenge for

the industry and fashion communication could gain having the knowledge how to manage this in a way so that people are more open and acceptant to each other's differences.

The need of diversity in fashion communication is important in today's society because of the globalization. Fashion dialogs create different versions of fashion in different cultures, but in order to understand a national fashion culture more work needs to be conducted; work to describe the global field of fashion (Diamond 2015). Fashion magazines are caught in a network of international relationships where the meanings they invest in fashion are built by a structure of national differences. These differences are parts of “the international struggle for the domination in cultural matters” (Bourdieu 1999, p.171), a struggle that has its roots in the struggle within each national camp, in a world where the dominant national definition and foreign definition are themselves involved (Bourdieu 1999).

The luxury market is the least divers segment, which is reflected in fashion shows, campaigns and magazines (Pike 2015) where women of color are still clearly underrepresented (Diamond, 2015). Nevertheless, consumers who buy luxury fashion are more divers than ever and that two of the fastest growing markets are the Middle East and Africa (Pike 2015). Hence, the luxury fashion segment would gain to communicate with a more diverse approach, which reflect the consumer segment better.

1.3 Purpose

The purpose of this study is to examine how different cultures within clothing and fashion are featured in the magazine Vogues fashion reportages and how they reflect diversity. Our aim is that editors within fashion media will be enlightened of cultural differences within clothing and fashion, in order to increase diversity in fashion magazines.

1.4 Research questions

1. How are different fashion cultures expressed by Vogue magazines fashion reportages various signs?
2. How do different editions of Vogue magazine reflect cultural diversity?

1.5 Delimitation

The researchers will study fashion photographs, and the research is delimited to the Vogue magazines *United States (US)*, *Japan*, *Paris*, *Arabia*, *India* and *Brazil*. The various editions were chosen in accordance to cover distinctive fashion cultures from various geographical locations in the world. Vogue US is located in North America, Vogue Japan in East Asia, Vogue Paris in Europe, Vogue Arabia in the Middle East and North Africa, Vogue India in South Asia and Vogue Brazil in South America. The photographs that will be analyzed in the different issues are the photos portrayed in the magazines fashion reportages. The visual expressions that will be analyzed when looking at Vogue reportages are the clothes, colors and context, where context is in terms of background, models, body language, and facial expressions. In addition to the visual expressions, the written statements, such as the meaning of the reportage will also be analyzed.

2. Literature review

In the chapter literature review, a summary of chosen literature is given. In order to understand the meaning of fashion, which has been defined as a combination of style, emotions, culture, the mind, expressions and spirit, the researchers present definitions and reflections regarding culture, clothes and identity. Further, the researchers present different fashion cultures in US, Japan, Paris, Arabia, India and Brazil. The literature gathered constitutes the literary framework for this study. In order to have relevant literature, the researchers have used scientific articles but also other sources that the researchers have considered valid and needed to obtain richness in the description of the different fashion cultures. This is due to the fact that research of certain cultures within fashion is a relatively new researched topic.

2.1 The relationship between culture, clothes and identity

Culture can be defined in different ways; Emile Littré defined it as cultivation, which is the meaning to grow in terms of farming activity (Usunier & Lee 2013). The abstract meaning of culture has its origins in the German language where the word “*kultur*” was used during the eighteenth century when referring to civilization. Today, Oxford English Dictionary defines culture as “the arts and other manifestations of human intellectual achievements” (Oxford Dictionary, 2011). Another definition is “the shared ideas, customs and social behavior of a particular people or society” (Geertz 1973, p.12).

We live in a world today that contains an ethnic, religious and linguistics puzzle; a world where one of the toughest challenges of the modern societies is to respond to different demands that emerge from different cultural groups, where all attempt to protect their cultures and identities (Kymlicka 1996). Culture is described as the control mechanism of society. It is the recipes, plans, rules and instruction of behavior; in fact, some would say that without culture people would have difficulty living together (Geertz 1973). Our cultural rules make it feel as if our own cultural norms are naturally right and that other cultural norms are odd (Kluckhohn & Strodtbeck 1961)

There is a strong link between culture and identity. It is said that culture creates identity and that when thinking of identity, we immediately link it to language, ethnicity, religion and various symbols. When sharing a common language, faith or belonging to the same ethnic group it is said that people feel bound to each other (Constantin & Rautz 2010).

The way we dress and our identity are intimately linked to each other. Clothes display, shape and express identity while filling it with a direct material reality (Twigg 2007). Identity is described as a process that develops through one's life span and is shaped during the stage of adolescence (Kroger 1996). Further Cushman (1990) suggested that various things, such as consumer products and advertising, affect one's adolescence. Chaplin and Roedder (2005) conducted an investigation of the development of self-brand connection in children and adolescents, which showed that identity is intrinsically linked and even and can be defined by

products in adolescence. The products that were described are many, and one of them was clothing.

Even though clothing is a basic human need, it is often interlinked to fashion. Fashion itself can be a confusing term, since it is a word that stands for the clothes of the designers, manufacturers, magazines etc. (Ribeiro 2003). Expressing yourself through fashion and clothes is a way of expressing your emotions, in the way that the body relates to cloth (Mouret 2003).

From the time when sociologists, such as Veblen (1918) and Simmel (1904) studied the meaning of clothing, it was seen that clothing operates as a part of class identity (Veblen 1918; Simmel 1904, see Twigg 2007, p. 2). Today clothing and fashion are moving down the social hierarchy and lower groups take up fashion. Class rivalry was however the engine of fashion, where clothing was the marker of class distinction, where a dress was a proof of cultural and capital establishment. The new form of fashion today is however seen in the rise of street style and the result that other aspects of identity are increasingly highlighted, such as social and cultural aspects (Davis 1992).

2.1.1 Clothing as communication tool

Clothes and fashion work to communicate our identity and there is a relationship between them, the link is representation; clothes represent identity. Representation means that one thing stands for another thing, and in this case clothes stands for, or represent, one's identity (Barnard 2002). Our clothes can be described as the communication tool, which sends out information about our identity and both give and give off impressions (Goffman 1959). As Twigg (2007) noted, Clothing mediates the relationship between the body and the social world, forming a tool that contain and makes the body, offering means whereby it is experienced, presented and given meaning. Hence, what we wear stands for something about us, and that is a part of what clothing and fashion do. Further, one's personality or identity on the inside can therefore be externalized with clothing so it appears on the outside (Barnard 2002).

McCracken (1988) discuss clothing and fashion as a metaphorical language, which lacks the ability to communicate new messages. This means that what we wear can only communicate already existing messages and if fashion tries to be “original” and used for the first time people will be confused and not understand what they see. Though, that fashion and clothing could not be novel and original has been argued against, and the confusion about how the messages first come to existence is not explained (Barnard 2014). However, Campbell (1997) points out that a message that is spoken through clothes also needs to be of a known language to the receiver, in order to be understood correctly. This means that clothing can have different meaning to people depending on who sees it, and between some people the communication will work successfully and be understood correctly, while others might understand the intended message all wrong. Further, Campbell (1997) states that successful communication through clothes will be founded in the shared values and knowledge between people.

2.1.2 Shared meanings and interpretation of clothing creates cultural groups

The meaning of clothing and fashion vary to people depending on different beliefs and values. People, who share the same or similar beliefs and values as other people, can understand the same meaning of what clothing and fashion can convey. Hence, understanding the same meaning of clothes is one of the conditions to belong to the same cultural group, and to share the understanding of clothes and why it is worn is therefore fundamental. Thus, this gives people an identity (Barnard 2014).

The same piece of clothing can be interpreted differently depending on identity and cultural background. A blouse can generate different meanings between different cultural groups, but also be interpreted differently. The background knowledge of the blouse is important, and knowing who the designer is and what the blouse might represent will for some make the interpretation of the blouse in one way, while some might interpret the blouse in a total different way (Campbell 2007). The relation of the values to the same blouse can therefore generate different meanings, and it is the process of the expression and interpretation that generates the membership of different cultural groups. Hence, identity is to know and understand the meaning of the performance and the clothing is a part of that performance. Identity can therefore be seen as a product of knowing and understanding the meanings of the process of expressions and interpretations, as the meanings are the product of values that people of different cultural groups hold (Barnard 2014).

2.2 Different fashion cultures

In this section of the literature review the chosen fashion cultures are presented; US, Japan, Paris, Arabia, India and Brazil. Paris stands instead of France as the edition of the Vogue magazine has the name Paris and not France as the country, whereas Arabia stands for the Gulf-states and the Middle-east/North Africa (MENA)-region.

2.2.1 US

When analyzing the American dress culture, it is clearly seen that different elements has influenced fashion. Class, race, gender, politics, sport, war, business, popular music and movies are some elements that have influenced how women in America dress (Welters & Cunningham 2005).

Political movements that started in the 1960^s have influenced fashion. Liberated women demonstrated against the normative gender roles, and the clothing during this time in America stretched beyond clothing and became a way to express political statements. People dressed in liberated and comfortable clothing and rejected on the stereotyped dress codes. Women started to wear clothing that men used to wear and the blue jeans and T-shirt became an essential for every-day use (Luther Hillman 2015). Blue jeans were celebrated for its comfort and utility, and as the jeans became fashion, it was also an anti-fashion symbol during the time of anti-consumption movements (Salazar 2010), and so was the T-shirt. The T-shirt was originally used as an undergarment for men in the 19th century and became a symbol for

America and individualism during the World War II. Now the T-shirt was not only used as underwear, but also solely as outerwear (Neal 2014). Sportswear has been influenced the American fashion as well, and comfort, relaxed and functional cuts became to influence fashion with help from Hollywood (Welters & Cunningham 2005).

The leisure wears and the hippie era, which had previously influenced the US fashion, took a step back in the mid 1970^s to the “power dressing” and the more dressed up business suits. Women started to be more prominent in the business field and their positions required clothing that was equal to men's suits at work, this became the “skirted” suit (Welters & Cunningham 2005). The “skirted” suit according to Molloy’s, who wrote *The Women's Dress for Success Book* in 1977, was a plain conservative suit with a skirt length slightly below the knee, worn with a simple blouse, nude colored panty hose and a pair of simple pumps. This was the way for women to dress to gain respect and become equal to the men in the man dominant business world (Welters & Cunningham 2005).

Television shows during the 1980^s, as *Dynasty*, portrayed a fantasy world of the upper class and gave an ideal picture of the rich and famous, never wearing the same close twice. The clothes worn became what every American strived for in these days and the clothes on the show could not be described in another way the glamorous. Bold and bright colors on well-cut suits for women or simple black and white gave impression of power and wealth. Broad shoulders and silk blouses were essential. MTV had impact as well and aimed at the youth and younger people. Rock stars influenced fashion and made motorcycle jackets popular and Madonna introduces the rebellious and provocative anti-mainstream look, and inspired girls to challenged the older generation. The hip-hop fashion culture also arises with baggy clothes, sneakers and tracksuits. Further, the female stars began to wear more revealing clothes as lycra-tight, cropped tops and stilettos (Welters & Cunningham 2005).

2.2.2 Japan

Tokyo has emerged to be one of the most prominent fashion cities in the world and is known for the citizen’s unique and innovative street style (Kawamura 2012). Some of the most innovative designers establishing themselves here and Japan have gone from a fashion culture consummating western fashion, to becoming a center of unique styles and fashion ideas (English 2011).

The western clothing culture came to Japan in the late 19th century and became a sign of higher class and sophistication. This replaced the kimonos that now became only a traditional ceremonies dress (Kawamura 2012). Tokyo was not considered as a potential fashion city for the western society until the fashion designer Kenzo Takada brought Japanese clothing culture to Paris in the 1970^s. He became known for his color combinations and the mixing of patterns as stripes, flowers and checks. Takada also used the kimonos straight lines and square shape as an inspiration to his designs (Kawamura 2012). Kenzo's designs were in total contrast to the current western fashion at that time. Other famous fashion designers that followed was Yohji Yamamoto, Issey Miyake and Rei Kawakubo, which also introduced completely new ideas of what fashion could be (English 2011). They presented different ways of wearing a garment and offered flexibility for the user to experiment. This created a new aesthetic, challenging the narrow and fitted western clothing and instead experimented with asymmetric designs and large and loose fitting shapes (Clark 2012; Kawamura 2012) The designers did not fear designing clothes that might raise an eyebrow or bring a smile (Clark 2012).

The unique street style that Tokyo is in particular known for today, emerged out from the popular culture and the norm-breaking attitude of the youth, which was due to the economic slowdown in the beginning of the 21th century (Kawamura 2012). School uniforms and subcultures have influenced the Japanese street style: Sweet Lolitas, Gothe Lolitas, the Ganguro style, as well as manga and anime characters (Clark 2012). Japan has also been using teenagers as a marketing tool and teenage girls in particular, which has become a key to any trend (Kawamura 2012).

2.2.3 Paris

Paris is well known for being the world capital of fashion and haute couture, and the country is as well acknowledged for their French cuisine and beautiful language. Hence, Paris has become a symbol for the refined civilization (Steele 1998). French culture is distinguished by high class and cultivated life, and French culture is actually more defined by a culture seen as a product of the mind and the human spirit, and less about symbols, representation and social rules (Rocamora 2006).

Some of the most prominent designers and couturiers in the twenties century as Coco Chanel, Christian Dior and Yves Saint Laurent, were established in Paris and are still the designer labels leading the fashion scene. These designers has all influenced the Parisian fashion today and how the classic Parisian dress. Hence, French fashion culture is known for the influences of high fashion with quality fabrics and sophisticated cuts, and less of the pop fashion entering the fashion world due to the music era in the 1960^s and 1970^s (Steele 1998).

As the Parisian style can be very feminine it is also characterized by the influences of menswear and masculine cuts. Coco Chanel introduced this in her designs in the early 20th century and made trousers and more comfortable clothing for women, also using jersey fabric to gain better movement (Morand 2009). This was in contrast to what earlier couturiers in the 19th century and Charles Fredrick Worth was associated with, which were feminine shapes, simple but flattering cuts and rich fabrics (Montagné & Hardill 2010). Yves Saint Laurent introduced in the 1960^s the “Le Smoking”, a tuxedo suit for women (Potvin 2010). At first this was received with skepticism but eventually popularized by the fashion photographer Helmut Newton, featuring androgynous models with suit and slicked-back hair, and has pioneered the androgynous fashion of today (Potvin 2010).

2.2.4 Arabia

When referencing to Arab women’s dressing, one can hardly avoid mentioning veiling, which is called the hijab. The hijab is a headscarf that is worn to cover the hair, and can be described as a symbolism for Muslim women (Kelly 2010). The hijab is in many Arabian countries complemented by the traditional abaya, which is an ankle-length robe that covers all but the head, face, hands and feet (Kelly 2010). The abaya is loose fitting and open down the middle so that the wearer must hold the two sides together. The abayas material is light, which gives it an elegant look and a dress-like appearance (Moors 2007). It is worn in public areas, but is removed at private gatherings. When removed, women reveal anything from shorts and jeans to formal gowns (Kelly 2010). The traditional kaftan mostly influences the gowns of the Arabic traditional clothing. The kaftan is a variant of a tunic or robe that is made of wool, cashmere, silk or cotton. The kaftan is worn as a lightweight, loose-fitting garment, that

origins from protecting the body against the sun and the dehydrating effects of low humidity (Heiden 2001).

In most Arabic countries, religion plays a big part in the clothing (Yamani 1997). Islam is one of the biggest religions in the Arabic countries (Kelly 2010) and fashion may be seen as standing in a tense relation to Islam. As Islam is described as the realm of the sacred and spiritual that belongs to timeless values and virtues, it does not sit easy with fashion, which is characterized by rapid changes and volatility (Yamani 1997).

However, as the globalization is developing, the traditional clothing of the Arabic women is changing. The women of the Arabic part of the world are constantly being influenced by western fashion and are developing their traditional clothes to modern versions (Lewis 2006).

2.2.5 India

When speaking of India, one must keep in mind that several things have influenced the country. One of these things is the British colonization, which had a severe effect on the traditional clothing of women. It is said that the clothes forced by invasion, trade and commerce by the initiatives of nobles or local kings, all in order to mark that the traditions of Indians were not influenced by the British colonization (Bhattacharjee 1992).

The traditional Indian clothing was a loose fitting dress above the knee, which was tied to the waist with a girdle. However, with the Muslim rulers in the 12th century, the sewn clothes came to India (Sharar 1973).

The way you dress in India gives a message about your gender, age, ethnicity, nationality and class of the audience. The focus on local identity and authentic ethnicity has increased over the last decade in India and the meaning of authentic Indian dressing has changed. The regional dress called salwar kameez and the sari has attained a national status. The salwar kameez is a three-piece outfit that consists of a long shirt, loose pants and long scarfs (Sharar 1973). However, women's clothing styles are becoming more fashionable in the design and salwar kameezes are abandoned by young Indian girls (Nandwani & Seth 2001). Indian sees their traditional regional dress as "backward" and too "exotic", and the more fashionable new versions of the clothes as "progressive and modern" (Bhattacharjee 1992).

Several things, such as acceptance and comfortableness, affect the way Indian women dress. Styles and colors are one of the many things that are cautiously considered when an outfit is chosen (Sharar 1973). Color codes are often based on religion and ritual; for instance, Hindu women wear white when mourning, while parsis and Christians wear white to weddings (Bhattacharjee 1992).

Indian clothes are well known by the variety of fabrics, colors, embroideries and embellishment that are available. Due to the rich culture and centuries in the textile industry there are many high-end designers and daily street wear fashion. The Indian fashion usually consists of long length material, which is draped around the waist and then swept over the shoulder. The color choices of the outfits do however vary (Joshi 1991). As mentioned earlier, the symbolism of color controls many aspect of life in India depending on religion, politics and culture. In addition to color and fabric, leather is highly restricted. As the cow is described as holy in India due to the Hindu-religion, clothing in leather is highly strange (Joshi 1991).

2.2.6 Brazil

As Brazil is the most populated country in South America and the fifth largest in the world, there are many changes in climate, culture and clothing. There is everything from conservative dress codes to traditional clothing. There is a common sense nothing in the country, which considers the value placed on appearance and sensuality, especially on the Brazilian women, a famous phrase of the 20th century by Vinicius de Moraes is “As feias que me desculpem, mas beleza é fundamental”, which means “I don’t mean to offend the ugly women, but beauty, I’m afraid, is fundamental” (Segatto & Frutuoso 2006, p.558). The reflection of this can be seen in the participation in the international market of fashion models, the growing Brazilian industry of beauty and cosmetic surgery and development of the fashion industry (Segatto & Frutuoso 2006).

Traditional Brazilian clothing varies on location and profession; the so-called “gauchos/cowboys” wear bombachas, which are ponchos and baggy pants complemented by straw hats. These more traditional clothes are however more likely to be seen on the countryside while the more modern clothes are seen in areas with greater population (Segatto & Frutuoso 2006).

Native Brazilians that live closer to the Amazon wear minimal clothes, that consists of simple tunics. The native Brazilians do however decorate their bodies with body paint and different hairstyles (Segatto & Frutuoso 2006).

What Brazilian women have in common is said to be their proudness of their bodies and colorful choice of clothing (Segatto & Frutuoso 2006). Brazilian women prefer shirts that are halter and often wear dresses and skirts that are tight fitting, even in business attire. The feminine side is often shown and complemented by colorful patterns (Segatto & Frutuoso 2006).

3. Theory

In the theory chapter, different theories of visual communication will be presented divided in the headings; Visual aesthetic, Cultural influence on visual communication, Culture and color, and Visual communication in fashion magazines.

3.1 Visual communication

When thinking of communication, the verbal mode of communication might come first in mind. Verbal implies words and sentences, which is mostly spoken rather than written. Language is often described as something explicit; where actual words can contain a full message that differs by culture. Another form of communication is visual messages, through photos or/and advertising. Differences exist for the simple reason that there are so many different languages, through words and images (Dake 1995).

3.1.1 Visual aesthetic

Visual communication and aesthetics go hand in hand and are defined by several things (Dake 1995). Different disciplines, philosophy, art and science have been used to study visual aesthetics. Philosophy refers to an area that deals with art and forms, its creative sources and effects. Newton (1962) said that beauty cannot be described and can therefore not be defined. In response to the observation the German philosopher Kant unified theory in the realm and aesthetic theory. In this unify a cognitive and affective responses appeared (Dake, 2000).

As there are several descriptions of aesthetic responses, the discipline of art provides a unique visually based perspective on the role of aesthetic communication. The creators of visual messages are connected to subtle aesthetic signs: their manipulation, selection and ultimate refinement. The knowledge of aesthetic relationships is gained through visual performance.

In the scientific perspective, a term has been defined, which is "collative properties" (Zeki 1999, see Smith et al. 2005, p.5). It defines stimulus qualities that are dependent on comparative apprehension with present or past stimuli. Zeki (1999) stated that all kind of visual art is expressed through the brain and must therefore follow the laws of the brain, whether in execution, conception or appreciation. No theory of aesthetics that is not substantially based on the activity of the brain will ever be complete or profound, he states.

When speaking of art there is no separate eye-to-brain connection of the process of images. By analyzing what is scientifically known, the way the brain processes visual information, one can discover more about the functions of aesthetic aspects of perception and the role that aesthetic phenomena have in visual communication.

Visual communication and aesthetics are a system of relationships and the process that creates these relationships and supports their interpretation are different factors. The main factors in the balance are: the visible object itself, the maker of this object and above all: the intended viewer. Every shape, value, line and color is related to the other visible elements and creates a meaningful connection between the visible form and the goal of the maker (Dake 1995). These interactions may not reveal the intentions of the creator at once, but the intentions of

the maker and the viewer will appear in a perspective of the imagistic meaning. Eventually, knowledge will become clearer in a process of analysis and interpretation. The first step in accessing this deeper aesthetic aspect of visual communication is by increasing awareness of one's own imagery (Dake 2000).

However, in order for visual communication to take place (parsed and detailed) and whole (holistic and global), information needs to be mixed in the viewer's brain. Previous studies state that the local details of the image are processed in a module within the brain that is separate from the module for handling global information. The left and right part of the hemisphere work in different ways, while the right part tends to direct attention toward extrapersonal space from the body, the left hemisphere directs attention to visual information taking place close to the body. The mix of the two hemispheres is therefore what shapes a successful visual and aesthetic message, through a process of creative visual thinking (Dake 2000).

3.1.2 Cultural influence on visual communication

Visual culture focuses on people's ability to interpret and understand visual images (Mirzoeff 1999) and social and cultural aspects influence how people perceive and interpret visual communication. People are exposed to visual communication as advertising, magazines and television everyday and these images are perceived differently depending on values and cultural backgrounds (Schroeder 2002). Hence, symbols that are represented in a photograph needs to be culturally acceptable by the audience for the communication to be effective (Moriarty & Rohe 2005). Furthermore, the makers of a photograph influence the result by the own cultural background and personal aesthetic preferences (Moriarty & Rohe 2005). Aspers (2004) points out that fashion photography in fashion reportages are highly influenced by the photographer, who are rather free to influence the final result, but of course are chosen by the magazine in the first place for the specific style and visual expression the photographer is known for.

Culture has a big influence on the communication. The mix of nationalities, social stratification and the globalization has to be considered. Emerge of worldwide advertising media has open communication between cultures that previously was separated geographically and cultural. The two successful factors in cross-cultural communication are therefore the choice of appropriate media and language (Usunier & Lee 2013).

Cross-cultural communication is the concept of how an image is influenced by the cultural filters of the creator and the receiver. Cultural differences that tend to be the most prominent in cross-cultural communication are the notions of colors, symbols, graphic layouts and artistic style. The process of cross-cultural communication can be described as encoding and decoding. Encoding is the creation of the message and the design, starting with notion of who will be the receiver of the intended message and what is the objective. This will further be influenced by the encoder's cultural filter, which will shape the message and the aesthetic frame. Hence, the message design will be presented in accordance to the creator's cultural lens. Decoding is the perception of the message by the receiver, which is encountered by different kind of symbols modified by the creator. Further, these symbols are processed by the receiver's cultural filter and aesthetic preferences to make meaning. Through the receiver's cultural filter, the notion of inappropriate symbols will also be noted. If the cultural filters of

the encoder and the decoder are similar, the receiver will be able to proceed and make meaning of the intended message (Moriarty & Rohe 2005).

3.1.3 Culture and color

In cultures, there are many different aspects that differ, as clothing and symbols might seem like the only ones, they are not. Color is another aspect and the association of different colors is socially constructed; different colors have different meanings and symbolic representations in cultures (Gage 2000). One can move people with the usage of color and get your message across (Feisner 2001).

COLOR	CULTURAL MEANINGS
RED	Red can have several meanings, some of these are: danger, passion, heat, romance and importance, which are a common association in the West (Wang 2015). In the Hindu religion it however symbolizes joy and creativity, which is associated to the Hindu goddess Durga and is therefore the color of wedding garments (Joshi 1991). While in Asian cultures, red is a color that symbolizes prosperity, celebration and happiness (Wang 2015).
WHITE	White is often interlinked to innocence, simplicity and purity in West, which is why most wedding dresses in the west are worn in white. However, in other cultures, such as the Indian culture and Asian culture, it is the color of mourning and at the same time the universal symbol of sophistication (Feisner, 2001; Wang 2015).
BLACK	Black is associated with power, sophistication and mystery. Western culture would say that black is never out of fashion (Feisner 2001) even though the color is associated with negativity, tragedy and bad luck across many cultures and worn during mourning (Wang 2015).
BLUE	Blue is considered calming, which is why in certain cultures it is known as the color of mourning. However, in Greece and the Middle East blue is used to ward off the evil eye, and in India it represents beginnings and happiness (Joshi 1991). At the same time, blue is related to depression in the west, which is why "feeling blue" is an expression that is used when feeling down. The color can however also represent trust, security and authority in the Western culture (Wang 2015).
GREEN	As green is associated with nature and grass it is also a universal symbol for safety (Feisner 2001). In western cultures green represents luck, wealth, spring and freshness (Wang 2015) As green is considered to be relaxing across many cultures it has recently been associated with ecological and environmental issues. In the Middle East green represents luck and wealth, and has been considered as the traditional color of Islam (Wang 2015).
PURPLE	Purple indicates wealth and power in Japan, and is the color of royalty in the west while it can be associated to creativity (Feisner 2001). Purple is also associated with faith and penitence in Catholicism, however in Brazil it is the color of mourning (Wang 2015).
ORANGE	Orange is a color that in the west is considered a happy and social color that represents autumn (Feisner 2001). In Hinduism orange is considered to be sacred and auspicious (Wang 2015).

YELLOW	In the West yellow is considered as a cheerful color that signifies hope and happiness, but it can also be a color of warning when combined with black (Feisner 2001). In North Africa it is said that yellow conveys good fortune (Wang 2015).
PINK	Pink is associated with femininity and romance and said to be stimulating (Feisner 2001).
GREY	Grey is associated with intellect, authority and conservatism. As it's a fashion staple it is often used in men's business suits. However, in the west grey can also be associated with pessimism, which is why the term is called "grey day" (Feisner 2001).

Table 1, Colors and cultural meanings

3.1.4 Visual communication and debates in fashion magazines

Fashion media is described as being addressed to the same consumer, who reads and who consumes fashion, a consumption not only by buying clothes in shop but also by reading fashion magazines (Rocamora 2006). Barthes (1990) describes fashion magazines as "written clothing" where the magazines are consumer guides and fashion is the object of material consumption. Fashion magazines, such as Vogue, are acknowledged to lead and define fashionable subjects; they can also be described as platforms for critical debate and public opinion. Vogue is described by Rocamora (2006) as a magazine with prestige and authority, a forum for higher cultural capital that is a "first class magazine".

Above being consumer guides, the magazines work as forums where critical discussions take place in the indirect voice of the readers. Some argue that the voice eventually becomes a function of public opinion (Habermas 2003). In French Vogue, there is even a section called "La parole est á vous", which means "over to you". The section calls for debate and discussion (Breton 2000, p. 35). Charon (1999) said that in order to create a successful fashion magazine, one should "create a relationship to the reader by making her know and recognize the possibility of engaging in this relationship" (Charon 1999, p. 80).

What fashion magazines communicate is therefore more than written clothing, it is as Hartley (1996) observes: structures that makes the reader question things such as substance vs. style, words vs. photos and culture vs. consumerism. Vogue is always present, where it can be revisited, providing a smooth entry into a new Vogue which is never completely new, but that has established presence in the field of fashion. The magazine makes the reader see things differently, which although is dependent on when the magazine is revisited (Rocamora, 2006). Vogue does not only address and affect the fashion connoisseurs, but to all who are open for a critical discussion that is produced by the products of culture (Habermas 2003). As one reader stated in French Vogue, 1996 "I'm not one of those women (I'm not criticizing) who wear what you show . . . but I value 'seeing,' 'knowing,' 'judging'" (Vogue Paris 1996, see Rocamora 2006, p. 162).

Hartley (1996) stated that journalistic and visual communication is a combination of its meanings: what it says, with its readership and who reads it, but in the end it's the readership, both real and imagined that matters the most.

4. Methodology

The methodology chapter starts with presenting the research approach and research design. Furthermore, data collection and image analysis methods will be described, followed by reliability, validity and credibility. Finally limitations of the data will be brought up. Arguments are presented, as motivations for decisions and problems that have been encountered during the work.

4.1 Research approach

A qualitative approach is preferable when conducting a study based on social science or when photographs are used as data (Aspers, Fuehrer & Sverrisson 2004). The researchers have therefore chosen a qualitative approach, since the data that is being analyzed are photographs. The qualitative method is necessary to gain a deeper understanding and knowledge about a topic and is suitable for investigations that are based on analysis and interpretation as empirical work (Bryman 1988).

Researchers of qualitative studies have usually gone into the investigation with a relatively open mindset, and then specified a purpose. Results of qualitative studies usually get criticized due to this, because the researchers emphasize what they thought was the most prominent and important in the end (Bryman & Bell 2010). Hence, qualitative studies can often be perceived as subjective. The researchers have analyzed the photos with an aim of being objective, however, the analysis has been based on the researchers own view and pre-understanding, which has made the analysis to some extent subjective. This means that the analysis of the photos have been affected by the researcher's own cultural backgrounds and interpretation. The researchers of the study have previous acquaintance with fashion photography and visual expressions in Vogue magazine. Hence, the researchers have a good pre-understanding within the field of research and have good qualifications to see and understand possible differences between different editions.

Further, the study took an inductive approach, which begins with observing the reality, discovering patterns and then determining a theory. The final theory thus, becomes the result of the study and not as the starting point, which a hypothesis would have been (Bryman & Bell 2010). This means the approach takes a position as discovering, rather than to make proof of something. Further, based on the analysis of the photos and further discussion, conclusions are drawn about how cultural differences are expressed and visualized in Vogue magazines. This leads us to contributing to new theory due to the lack of earlier research within the area of how Vogue reflects cultural differences and diversity.

4.2 Research design

4.2.1 Case study & Comparative design

The basic form of a case study holds a detailed study of a single case. What distinguishes a case study from other approaches is that the researcher is usually interested in highlighting unique features for a specific case. It is usually called idiographic approach. When the dominant research strategy is qualitative, the case study tends to establish an inductive approach to the relationship between theory and research (Bryman & Bell 2010).

Those who work with case studies mean that their goal is to complete an in-depth study of a case, and from this they make a theoretical analysis. The crucial question of a case study is not whether the results can be generalized to a broader context, but how well the theoretical statements are that the researcher can generate based on the results (Mitchdell 1983; Yin 1984). Such an approach explicitly places case study research in the inductive tradition regarding the relationship between theory and practical research.

Another form of design is the comparative design. The research design applies to two different and contrasting cases. The design houses compares the logic by requiring that we get a better understanding of a particular social phenomenon, if we compare it based on two or more opposite cases or situations (Bryman & Bell 2010).

4.2.2 Multiple Case Study

A comparative design can also be used in conjunction with a qualitative research strategy. In that case, the design assumes the form of a multiple case study (Bryman & Bell 2010); a design the researcher of this study has applied, as there are six different cases that are being analyzed.

The researchers main argument for using multiple case studies is that the development of theory is facilitated. By carrying out six cases, the researchers will get a better starting point to determine the conditions under which a theory strikes and when it does not (Yin 1984; Eisenhard 1989). In addition, the comparison of the six cases can give rise to concepts that are relevant to a theory in development. As Bryman & Bell (2010) states: the basis for the comparative design is its ability to get the distinctive features in two or more cases to serve as the starting point for theoretical reflections on contrasting results.

4.3 Data collection

Vogue is declared to be one of the most influential fashion magazine in the world with different publication countries and regions that are spread all over the world, with Vogue Arabia as the most recent edition. The first Vogue magazine was published in US 1892, and today's editor in chief Anna Wintour is claimed to be one of the most prominent fashion profiles in the business. Aspers (2004) pints out that editorial fashion photography, namely fashion photography published in fashion magazines is influenced by the identity and history of the fashion magazine they will be published in. Vogue targets the most fashionable people,

which characterize the brand name Vogue (Rocamora 2006). To use Vogue as the source of data is founded on the fact that Vogue is one of the leading and most influential fashion magazines and is widespread over the globe. Hence, the study has specifically look into the fashion reportages published in different editions of Vogue magazine.

The sample of the study has been six different editions of the fashion magazine Vogue: *US, Japan, Paris, Arabia, India* and *Brazil*, all chosen to cover different clothing and fashion cultures. The analysis has been based on fashion photographs in reportages and related text and statements. What have been analyzed are the clothes, colors and context.

4.3.1 Process

Gaining access to all the different editions of Vogue magazine was difficult. Initially, the starting point was to find them as “physical” magazines and the researchers found Vogue US, Paris and Japan as physical magazines. Vogue Arabia, India and Brazil, was however bought as online magazines, which worked equally well to gain the result as physical magazines. Further, an overview of the magazine issues in 2016 and in the beginning of 2017 was made for the different editions to gain knowledge how the different editions have expressed themselves earlier and knowing that the latest issues of 2017 that was analyzed in depth correlates with previous issues.

After the data was gathered in form of the magazines the researchers had in mind certain questions, which are stated in upcoming chapter, *Methodology for cultural studies in visual communication*. These questions lay as a foundation and guidance what to look for in the photographs, to fulfill a result that would lead to answering the purpose. Further, the researchers had an open mindset of the analysis and what the photographs might convey to gain a rich photo analysis.

4.4 Image analysis method

To use photos as data in empirical research can be a good way to gain knowledge about the world. Through a methodological view, a photo has a story behind it and the photographer has made a photo analysis in several steps. The photographer will chose to take a photo in a certain way, with a certain kind of lightning, position and arrangement. Further, some photographs will be selected and others discarded and the wanted photos will be displayed in a context (Aspers, Fuehrer & Sverrisson 2004).

Visual analysis, as a method, is characterized in the way that a visual object as a photo constitutes the source of data, which can be used to make a further interpretation of the society. This means that you are able to make a social analysis with help from photos (Edling 2004) Fashion photography becomes a reflection of our time and mediate generally a dream world to the viewer. Aspers (2004) refer to fashion photography as central to understand fashion during that time the photo is taken.

The approach that has been applied in order to analyze the photographs is through a semiotic perspective, which is the basic model for all photo analysis. The photo is viewed for its content and is decoded by the viewer to make meaning (Rasmussen 2004). Semiotic theory is the study of signs. Signs are anything that stands for something else, as an object or a concept and used to produce messages (Hoopes 1991; Eco 1986).

4.4.1 Denotation and Connotation

The foundation to the researchers analysis of the fashion reportages was a semiotic analysis, which can be extended to include the two concepts denotation and connotation. Denotation is the direct and literal meaning we understand from signs, which will be interpreted approximately the same for most people. That is, what an image contains and the building blocks through an objective point of view (Moriarty 2005). Connotation, on the other hand, is the indirect associations of a sign and the meaning evoked to people. What a sign symbolize on a subjective level will be different to people depending on cultural background and demographic differences (Moriarty 2005). These two concepts are used to distinguish the different parts of an image. Denotation is the starting point when we look at a photo and the connotation will give a deeper and richer meaning to us (Moriarty 2005). These two concepts has been the foundation when we have analyzed the photographs, as we have seen the clothing and the expressions in the photos in an objective way to start with and then made meaning of this by doing our own interpretation of what we saw.

4.4.2 Methodology for cultural studies in visual communication

When cultural study analysis in visual communication is conducted there is a method by O'Donnell (2005) that has been useful for this study. The method structured where certain questions are to be answered in order to understand the cultural implications of a photograph. As some of the questions by O'Donnell were not useful to answer this study's research questions and purpose, the following questions below has been chosen from O'Donnell's questions and reworked in order to fit this study and gain relevant questions to reach the purpose and a good result. Following questions have worked as a guiding tool for the researchers in the analytical process of the photographs and the result of the study.

1. What is present in the photo?

In the first question, the researchers focused on what was present in the photo that was relevant for the study. The researchers analyzed the women, in context of her appearance and behavior. In addition to the appearance and behavior the researchers analyzed the make up, the clothes, the colors of the clothes and the backgrounds.

2. What are the codes in the image? a) What social codes are present in the image by the encoding? (Appearance, behavior, setting) b) How do the representative codes work together to encode a preferred meaning that supports the ideology?

When analyzing the second question regarding the codes, question one became a foundation on which the interpretation was based upon. The researchers reflected upon the model's appearance and behavior, in context of body language and facial expressions and how the setting affected the viewer's interpretation of the image. These codes developed the researchers statements regarding the ideology of the photo.

3. What is the dominant ideology embedded in the image?

The dominant ideology of the image made the researchers reflect upon what the message of the photos in the reportage was. Written statements helped the researchers interpret the message behind the photos, which can be interpreted as the embedded ideology.

4. *How is the image related to the shared living condition of the time?*

When reflecting the last question, the researchers thought of how the cultural aspects in clothing and fashion have been modernized. The researchers reflected on how aspects such as if traditional clothing was worn in the photos and how the reportages reflected upon current topics within society.

4.5 Reliability, Validity & Credibility

Many qualitative researchers have had discussions about how relevant validity and reliability are for qualitative surveys. For example, validity refers to whether you observe, identify or measure what you say you will do. Kirk and Miller (1986) however discuss that reliability and validity of qualitative research has a different meaning. Further, LeCompte and Goetz (1982) agrees and argues that reliability distinguishes between external reliability that stands for if the survey can be repeated, which is often difficult in a qualitative study and internal reliability which means that the researchers in the study have agreed on how to interpret what they see and hear. Whereas validity is a matter of internal validity which means that there is a match between the researcher's observations and the theoretical ideas that it develops and external validity that regards the extent to which the results can be generalized to other social environments and situations.

The researchers have agreed upon what should be analyzed in the photographs in order to match the observations and theoretical ideas, hence the internal reliability have been taken into account. Further, the external reliability refers to the repeatability of the research. A qualitative study can be repeatable to a certain degree, due to the explanation of how the study is conducted and the process. However, it will always be questionable if other researchers will end up with the same end result because of the interpretive nature of a qualitative approach.

The external validity or generalizability of a case study research is often discussed. Questions asked are: how can a single case be representative? How can it give results that can be applied more generally even in other cases? It usually does not work. It is important to be aware that case study researchers do not make any illusions about finding a case that can be used to represent a particular class of objects. Although many researchers emphasize that they are interested in the details in a particular case, they may sometimes assert some degree of theoretical generalizability (Bryman & Bell 2010).

There is also the concept credibility in a qualitative approach, which refers to the credibility regarding the collected data and the analysis. To contribute to credibility of the study it is important to demonstrate that data has been gathered in a relevant way according to the investigations problem setting and reflect up on ethical aspects that are connected to gathering of data (Given 2008). The researchers have not been able to present the analyzed photographs to make it more transparent due to publication rights, hence the result have been more descriptive and the sources of the reportages has been stated clearly both in the text and at the end of the report under *References*. Further, the researchers have declared the gathering of data and the process in the section *Data collection* above, and the chosen magazines are based on prominent and divers fashion cultures. The analysis was conducted of the latest accessible issues in 2017 for each chosen edition. In order to determine that the reportages analyzed and described was representable for each region, an overview of the 12 launched issues in 2016

was made for each edition as well. The photographs in the reportages were relevant to analyze because the magazines in this section is open for creativity and able to define different visual expressions of fashion. This approach was considered valid by the researchers in order to obtain richness and depth in the analysis.

4.6 Limitation

The researchers had restricted access to the latest Vogue-issues, because of the overall difficulty to find the different editions and because the editions were launched during different time frames. The result was conducted during March and April 2017, some editions are the March issue, while others are April, and even May. However, Brazil's January issue was the latest issue the researchers could access. Due to legal reasons the researcher could not include the photos from the different issues reportages that were analyzed. The researchers have however extensively described the reportages photos. Further, the researchers are of western origin, which means the analysis will be biased. The researchers have however been as objective as possible when analyzing the photos of the Vogue editions reportages.

5. Analysis & Result

The result and analysis of the study is divided into the different Vogue magazine editions; Vogue US, Vogue Japan, Vogue Paris, Vogue Arabia, Vogue India and Vogue Brazil. Every edition starts with a summary of the over view of the 2016 issues reportages for every edition, followed by an in depth analysis of the reportages of each editions issue in 2017 and ends with a summary of the reportages of each editions issue in 2017.

5.1 Vogue US

Vogue, or as in this report referred to as Vogue US to distinguish the edition from the others, was the first published edition and launched in 1892. The magazine is characterized to acknowledge, not only fashion, but also reflect upon current topics, as social subjects in general and the power of women in particular. In the December issue 2016, Michelle Obama was on the cover of the magazine and interviewed about her years as First Lady in the White house and how she has become a role model for the women in the US. The women on the covers are usually current women in the society or the entertainment business as politicians, singers and movie stars. Further, this brings different appearances to the magazine.

The fashion reportages in the magazine often have a story behind theme with photographs taken in an environment and not always in a photo studio, the impression is that context is important and to convey a greater expression. Colors, patterns and fabric of the clothing vary extensively as the visual expression is not distinctly coherent. This applies to clothing and cuts as well. The modern western clothing is significant as well as westernized dresses, but there are influences of other cultures in patterns and cuts as well. In the October issue 2016 Vogue US had a reportage featuring African clothing in Kenya with the actress Lupita Nyong'o.

5.1.1 Vogue US, March 2017 “Women Rule”

Reportage #1

The first fashion reportage for the March issue in Vogue US is named *The Great Beauty Shake-Up*. This reportage presents women's differences and the diversity in the next generation of models. The Great Beauty Shake-Up reportage starts of with discussing how models in fashion magazines come to defy stereotypes of how women “should” look like in order to be seen as beautiful. This reportage takes a stand, bringing us different faces and figures of models for an unconventional and divers expression of beauty.

The models have different and unique appearance. Some of the models are dark skinned and others light skinned and the models hair colors vary from each other. Plus-size models bring light to the fuller figures in contrast to the slender ideal. The models that have tattoos are letting theme show and the makeup is natural looking with variance of nude and blushing colors. Their hairstyles vary a lot, lose hair, tight buns, afro, long hair, short hair and slicked back hair are some of the appearing styles.

The models in this fashion reportage come of as happy, strong and free women that have their own unique styles and appearances. They are not hiding their sexuality and bodies which shows off depending on what they are wearing and how they are posing in the photos. The colors of the clothing the women are wearing vary a lot. Black and white appears together with all kind of other different colors and there is no coherent color theme. Different materials and clothing vary: jersey, tulle, lace, silk and leather are some of the materials, and the clothing the models wear also varies in different ways but recurrent are western clothing as shorts, cropped tops, dresses with high slits and tailored jackets. Common are tight fitting clothing where the body silhouettes are highlighted and marked waists. The visual aesthetic of clothes vary in different styles, but what is highlighted are narrow waists and long legs and exposed through what you wear and how you wear clothes. In some of the photos, the models are portrayed together wearing almost identical minimalistic clothing, which enhance the individual feature of the models; impression is that the unique individual appearance of the models should be in the focus.

Reportage #2

The second fashion reportage for the March issue in Vogue US is named *Home Chic Home*. The model Caroline Trentini is modeling together with her kids on a “quick trip” to Rio de Janeiro. The story is about a chic and loving mother traveling and spending time with her kids alone.

Caroline Trentini is a light skin, freckled model with blond hair and blue eyes. She has a natural looking makeup and her hair varies in different relaxed hairstyles, as hanging down loose, buns and braids. She is not troubled traveling alone with them as there is no man or father figure appearing in the photos. When her kids are in the photos her attention is mostly aimed at them. Her body speaks of a strong but relaxed woman confident in her mother role. In the photo she seems to be an independent and happy young mother, playful and loving spending time with her kids.

Materials that appear are cotton, lace and light weighted fabrics. The colors and prints of the clothing vary but the most common are the colors red and pink combined with white. Black is seen on belts and details. Prints are common and are floral and bohemian. The style of the clothing she is wearing is feminine and relaxed, with skirts and dresses marked in the waist but otherwise flowy. Bathing suits and white crisp shirts in different cuts are also appearing in some of the outfits and give a fresh feeling. One notable appearance is also the combination of a duchesse skirt combined together with sneaker shoes that give a fun combination. Some of the outfits are worn together with different headscarves and a hat as well, covering her hair.

Reportage #3

The third fashion reportage for the March issue in Vogue US is named *Spirited away*, where the model Karlie Kloss explores Japan's geisha culture. She is photographed in Japan's Ise-Shima National Park, a calm Spa resort, honoring the countries bathing rituals. Materials in the settings are wood, stone, water and vegetation. The landscape is allowed to have a great deal in the photographs and given place, and perceives as important to tell the story. Further, the photos convey a quiet and calm surrounding by Japanese nature and architecture.

Karlie Kloss is in this photo-shoot very light and pale skin and has black hair. Her hair in the photos is done in a geisha inspired hairdo and decorated with Japanese trimmings. The

makeup is pale with contrasting dark eyebrows and red lips. Her expression is calm and focused, with a notion of mystic and her body language is relaxed, but still strong. From the photos she radiates as quiet and silent, but also strong and confident, convey strength both physically and mentally.

The colors of the clothing are few. Black, white and red are almost the only colors of the clothing worn throughout the reportage and the prints are Japanese inspired flower prints and symbols. Materials and textures are varying, yet mostly lightweight fabrics. Robes, dresses, volume pants and tunics are some of the clothing worn by Kloss in delicate fabrics. The clothing is not traditional Japanese from the geisha culture, but western clothing inspired by the Japanese silhouettes, wrapping and cuts. When Karlie do not appear barefoot, she is wearing pokkuri sandals, which is traditional Japanese footwear, a simple sandal with a high platform in wood.

Reportage #4

The fourth fashion reportage for the March issue in Vogue US is called *Desert Flowers*. Model is Kendall Jenner. She has light skin, dark eyes and dark brown hair. Kendall has a natural makeup and bold red lips. She has a youthful and soft appearance and express confidence and ease in the photos. The setting for the report is by the roads in the California desert both at night and in daylight. In focus are the bags worn by the model, which are prominent as they are big and in bright colors, compared to the earthy tones of the western clothing. The bags are in one single color or in combination of two. Red is very prominent as well as blue and the material is leather. In many of the photos the clothing is white or light beige and cohere with the desert that surrounds. There are no prints on the clothes either, which increase the minimalistic feeling. The surrounding and clothes stands in great contrast to the bags and are toned down to give focus to the big and bright colored bags. This seems to be the overall intention with the reportage, to highlight and make the viewer focus on the bags, which have been given a central role.

Summary of “Women Rule” reportages:

The four reportages in Vogue US reflected various clothing and styles. Most common was western styles but with influences from other cultures such as Japan. The colors varied a lot and there were no distinctive colors that were used more or less. The reportages context featured strong women, highlighted other cultural expressions and the models had different appearances.

5.2 Vogue Japan

The Japan edition of Vogue was launched in 1999, *Vogue Japan*. The magazine is characterized by its modern, youthful and futuristic expressions, which can be seen in the combination of clothing, material and designs, and i.e. in the reportage “*Fantastic in Plastic*” in the March issue 2016. The youthful appearances of many models and their light makeup and pale faces enhance the youthful impression as well, yet either they come of with a rebellious attitude or as very fragile. Though, if makeup is used the expression is bold and futuristic focusing on the eyes, usually with a graphical character in black or radiant colors.

The use of colors and prints vary considerably. They can be colorful and mixed extensively, or monochromatic and neutral. The impression is that as long you make a bold statement with

your clothing in some way or your appearance, there are no rules. Bags and shoes are important elements to an outfit as well in order to make a bold statement. They usually come of as extreme and youthful, i.e. a bag in metallic with attachments of symbols on or platform boots is not unusual.

The different looks vary considerably and the westernized clothing culture is essential in the reportages, but with a modern and unique touch to it. The clothing is fearless; having interesting combinations, textures and materials mixed together, but the whole expression is well composite and put together. Other cultures are embraced as well, seen in the reportages “African Vibration” in the May issue 2016 and “Jamaican Journey” in the July issue 2016, where these different clothing cultures are emphasized.

5.2.1 Vogue Japan, May 2017 “Go Glam”

Reportage #1

The first fashion reportage for the May issue in Vogue Japan is called *Power Glam*. The model is Imaan Hammam. She has dark eyes and skin complexion, and big curly hair that surround her face. The makeup is natural with a strong glow and blush to the face. In the pictures Imaan is modeling with two tanned and cheerful male models at her side. The male models are very athletic with sharp facial bone structures.

The fashion report is taken with a completely white background and gives a distinct contrast to the colors of the models and clothing they wear. The angles the photos are taken at are straight from the front and make a neutral commitment to the viewer. The models expressions are very expressive, playful and frisky. The male models are goofy, modeling with Imaan in the middle, as she becomes the center of attention. They all have big smiles on their faces and the models enjoy themselves and appear flirty and cheerful, both towards each other and the viewer.

The clothing the models wear in the photos is western styles. The clothing Imaan wears appears bold and daring in how they are combined, as well as fabrics and prints. Colors, prints and combinations are eye-catching. Black is a color that appears on Imaan, but there is always something to it that makes it striking, as a dress made of a fabric that is transparent and embellished with silver sequins and combined with shiny silver stilettos. As Imaan wears this in one photo the two male models matches each other's in bathing trunks printed as the American flag, combined with sneakers and tube socks. This give a bold and fun contrast to what Imaan is wearing.

Imaans clothing is bold, fun and youthful. One dress has a check pattern where the stripes appear as neon light with black feather boa down at the hem, combined with a broad strass belt in the waist. She also wears a daring tiger printed bodysuit with a matching jacket where the black tiger stripes are made of black sequins, together with embellished stilettos. In another photo a light blue frill and ruffle dress is combined with pink sequin tights, which is a fun contrast. Another ensemble is a mini length dress in tight white lace with pattern and contrasts on, worn together with over-the-knee boots with high platform and shiny metallic pattern.

The clothing Imaan wears stands in contrast to the male models, which are dressed, almost the same, in different kinds of sportswear outfits. Besides the bathing trunks mentioned earlier they also wear ski and snowboard outfits, as well as bicycling shorts and taekwondo outfits. What the male models wear is in darker and more neutral colors as black, white and dark blue. This stands in great contrast to Imaan, which outfits are sparkling, shiny and colorful with different textures and materials combined. Throughout the reportage there is a notable focus on legs; high slits and short dresses. The bags are eye-catching as shiny mini bags in metallic color in gold and silver, or mini bags designed as animals or with text messages like “Le freak c'est chic”, which means *The freak is chic*. The overall expression of the reportage gives the viewer the impression that fashion is and should be fun; Clothes should make a bold impression and not go unnoticed, and using clothes to convey statements.

Reportage #2

The second fashion reportage for the May issue in Vogue Japan is named *Celebrating Fantasy*. The models are Ruth Bell and Mia Brammer and both have western appearances. Ruth is most prominent in the photos. She has short ash-blond hair in a short haircut, light eyes and light skin complexion. She has a round face with marked cheekbones and eyes wide apart. Ruth appearance reminds of a doll and her facial expression is lenient and fairy like, with a slightly open mouth and soft gaze. Mia has long blond curly and frizzled hair, light eyes and fair skin complexion. Mia's facial expression is more plain and hidden as Mia wears a mask that covers parts of her face and has a closed mouth. Their makeup is natural with pale faces and light pink lips. The two models appear in a traditional feminine manner.

The reportage takes place in the countryside at what seems to be a chateau of old European style. It is a fairytale story and the surroundings are dreamlike and unrealistic. In one photo Ruth and Mia are outdoor sitting on two white horses that are portrayed as unicorns with horns on their foreheads. The horses are prominent in the photo and Ruth and Mia appear delicate, yet strong and powerful on the high horses. The photo is taken in a garden with topiary and pillar, which give an interesting contrast to the more rough vegetation in the background and impression of a damp, misty and thriving autumn. In other photos they have combined indoor with outdoors and the photos are taken in a dull and soft lightning. The impression is within doors, at an old chateau, where white walls and ceiling are high and flamboyant decorated in gold, but they have placed high topiary bushes and have the floor covered with grass or roses. In one photo Ruth also sits on a swing with climbing vine indoor. Some of the images are also taken from an angle below and shows of the high ceiling and the décor. This also makes the impression of the models as taller and unproportional, though with an interesting and surrealistic outcome.

Clothing worn is western and in some photographs dreamy dresses in tulle and sheer fabrics. Black or pastel colors in green, yellow and coral are seen. The pale colors and the flowy dresses give a soft and harmonious expression. A thicker quilted dress in sharp red and a simple white dress are also seen on Ruth. The dresses are floor length and flowing. In one photograph a masquerade ball is held, the men appear in black capes and masks and the women are wearing long tulle dresses.

Reportage #3

The third fashion reportage for the May issue in Vogue Japan is called *Glamour Delux*. The model has ash-blond hair, light skin complexion and sharp facial structures. Her makeup in the photos is a clean lustrous face, black bold eyeliner and her hair in a tight bun. Her eyebrows are transparent and make them almost invisible, which give her an intense gaze and

an edgy look. The photographs are taken in a photo studio with backgrounds in strong colors as green, blue, red and white and the photos are taken close and from a straight front angle, making the connection to the model more intimate. The models' postures are strong, standing straight or holding her hands in her pockets, which make her appear effortless, yet confident and cool.

The clothes are western and colors of the clothing are black, red, pink, purple and brown, all plain as there are no patterns at all. The combination of colors are either monochromatic or at most two colors matched together, this gives a coherent and minimalistic impression. Throughout the reportage, the materials of the clothing are shiny leather and vinyl, which increase the rough and edgy style. In one photograph though, the model wears a long transparent dress with a high slit up to her waist, and shows her shiny thigh-high boots. Otherwise the focus is the jackets and coats worn by the model, which are shiny leather jackets and coats in different cuts. The strong focus is on the shoulders that are wide or volumized and the marked waists. The reportage is giving a bold, yet sophisticated expression through the combination of clothes, appearance and context.

Reportage #4

The fourth fashion reportage for the May issue in Vogue Japan is named *Contemporary Cool*. The models in this reportage have different appearances and come from different ethnic backgrounds. One model has dark skin complexion, dark eyes and a thick afro. Another is Asian with black straight hair. The remaining four models have red, blond, brown or dark brown hair and different skin complexion. Overall the models appear as young and youthful, as they have a soft appearance and facial features. The makeup is natural skin and lips with focus on the eyes. One model is wearing pink eye shadow up to her eyebrows, which also appears as pink. All models have sharp eyeliner around their eyes and some have their eyeliner worn over their eyelids as well. This makeup gives the model a different and futuristic appearance.

The photographs are taken straight from the front, in a building with a rough and minimalistic design in colors of black and white, and grey concrete. The postures of the models are all the same and very simple, standing relaxed and not posing with their arms on their sides and the weight on one foot.

The clothes are western and coherent in the colors that are black, white and grey mixed up with gold, silver and blue accents. Different materials and textures appear as transparent black dresses with high slits and silver or golden sprinkle on, a transparent black and blue lace outfit and leather worn underneath tailored jackets and waistcoats. Coherent are the marked shoulder pads in the different outfits and the high boots in snake or crocodile embossed leather. The impression of the reportage is futuristic and conveys a minimalistic expression with the few colors and the rough background.

Summary of "Go Glam" reportages:

The four reportages in Vogue Japan featured western clothing in different cuts and styles. The expressions were usually modern and youthful. The colors were strong and varied a lot, commonly put together monochromatic. The contexts had a futuristic and innovative tone and featured models with different appearances.

5.3 Vogue Paris

In 1920 the French edition of Vogue was launched, *Vogue Paris*. The magazine is characterized with a sexy, yet elegant expression and conveys in particular the French fashion culture and aesthetic. What is significant for the magazine is the coherent visual expression of color and western clothing. The models wear masculine influenced clothing with strong silhouettes, yet feminine. It is not uncommon they are wearing well-tailored clothing as jackets, suits and shirts with bold shoulders and prominent waists. Hats are also common in many outfits. Lace and leather are materials that have a prominent part in many outfits as well.

Further, to work with contrasts is a distinct feature, Black against white, feminine against masculine. Nudity is a recurrent element as well in the visual expression of the magazine, but managed subtle as an aesthetic enhancer. Bare breasts are exposed, yet usually through a transparent fabric. Vanessa Paradis was on the cover of the January issue 2016 wearing a long black dress, fully covering her upper body, however with an extreme cutout completely exposing one side from waist and down of her lower body.

The color scheme of the magazine is characteristic as well, and the colors are frequently few in each photograph. There are dull and dark colors in general, and essentially black, grey and white. Red is a regular accent color though, seen on details in clothing or a pair of red lips. Different colors do occur, however usually in a monochromatic composition. Noticeable are the lack of prints as well, yet more use of metallic influences, which are seen in silver and gold details.

5.3.1 Vogue Paris, March 2017 “La beauté transgenre”

Reportage #1

The first fashion reportage for the March issue in Vogue Paris is named *Valentina*. The model in this reportage is Valentina Sampaio. Valentina was born a boy and she is has become the first transgender model on the cover of Vogue. This reportage takes a stand for fashion and beauty beyond prejudice.

Neon disco lightning of the color red and purple gives a contrast to the darkness and gives a bold and futuristic impression. The model gives a sensation of confidence and ease with her feminine side, which appears in her expression and body language. Valentina poses with the legs wide apart, in comfortable positions when she sits down. In one photo she performs topless covered in gold paint, and black and gold leopard printed pants.

Valentina has a western appearance and the makeup is dark and smoky around her eyes, natural lustrous or deep red lips and a glowing face. She wears western clothing, which are dresses, trousers, jumpsuits and a bikini. The clothing is mostly in dark colors of purple and black together with metallic and sparkling fabrics, which gives a strong contrast and futuristic feeling. Prints and cuts are seen as well and the shoes are high-heeled boots and stilettos, giving the impression of power and edge.

Reportage #2

The second fashion reportage for the March issue in Vogue Paris is named *Un certain Sourire*, meaning “a smile”. The model has a portrays the classic French essence of beauty, with long brown hair, medium skin complexion, green blue eyes, and a sharp facial bone structure.

The photo-shoot takes place in a studio with white or grey background with focus on the model and the clothing, or in what appears to be in a sun parlor with vegetation outside and natural lightning. The feeling the reportage conveys seems to be a modern attitude and interpretation of the history and historical western clothing. The model appears as playful in the photos and gives the impression of liveliness and sweetness, yet bold. In several photos she is posing topples or in transparent lace or tulle fabrics. The poses are strong and confident, in the same time tender and flirty.

The model's makeup is natural and lustrous with focus on the lips in different red colors. The impression of this give a sense of softness but the red lips give the look a confident edge. Black, white and red is the consistent coloring of the clothing worn together with golden and sparkling big earrings and necklaces. Materials and cuts of the clothing are volume trousers in vinyl or tailored pants, with high waist. These are worn together with volume shirts with ruffles in cotton or sheer lace and tulle, and sometimes a black waistcoat. Further, prominent waists, bold shoulders and large hats are prominent elements as well. Some of the clothes can be seen have been inspired by pirates or ancient clothing. The volume sleeves and pants, ruffles and hats are giving these impressions.

Reportage #3

The third fashion reportage for the March issue in Vogue Paris is called *Sur la route*, meaning “on the road”. The fashion reportage portrays the story of Anne-France Dautheville, a French journalist known to be the first woman to have motorcycle around the world alone in the 1970s, and has becoming an inspiration of fashion and a fashion icon. The model in the reportage has a western appearance, freckled, blond and blue-eyed.

The fashion reportage is shoot in the heat of a dry desert, along a deserted road surrounded by bare branches and hills. The viewer follows the story where the model rides on an old motorcycle and stays for pit stops along the road, carrying a big pack and food canteens along on her bike. The story expresses a woman who seems strong and free, capable taking care of herself and not afraid of taking risks. The models expression is mysterious and secretive, appearing with ease and as a vagabond but in a fashionable and beautified way.

The makeup is natural; the model appears almost not wearing any makeup at all except for some blush on her cheeks and a lighter smoky eye to give her some edge. The hair, which is dyed blond and released in a stripy and hazy hairstyle, together with a bang, reinforces the mystery and wildness in the photographs. The western clothing appears as comfortable and free, as dresses and functional uniforms. The colors that are dominant are earthy as different brown tones, white, deep orange and red. The dresses are flowy and airy and the jumpsuits are designed and inspired by motorcycle uniforms and made in both leather and lighter fabric. Knitted cardigans and a poncho give a bohemian impression and chunky boots are often worn with bare legs.

Reportage #4

The fourth fashion reportage for the March issue in Vogue Paris is called *L'oeil d'un tigre*, meaning “the eye of a tiger” and is a contribution to the designs of Valentino and the creative director Pierpaolo Piccioli. The model has brown hair, light eyes and skin complexion, marked jawline and high cheekbones. Her makeup is natural and glowing with light pink lips and her gaze is very intense, as she has squeezed eyes. The photographs are taken in a photo studio and the background is either white or grey. The model is jumping in some of the photos and the dresses she wears then gives the impression of movement and liveliness in the photograph. The same happens with her hair, which stands out from her head when she moves and you understand by the models expression the parallels that can be drawn to a tiger.

The colors in the photographs are dull, but not dark. Purple, pink, military green and black are the colors of the clothing, which are in western designs. The focus is on only one garment per photograph, as a military green jacket, a sheer purple dress or a multicolored dress with a pleated skirt and lace details.

Reportage #5

The fifth fashion reportage for the March issue in Vogue Paris is called *Roller Girl*. The model has ash-blond hair, light eyes and skin-complexion. Her makeup is glowing with blush on her cheeks, bright red lips and metallic eye shadow ready for a night out. The photo shoot takes place at night, at a disco roller skate park and the surrounding feel very authentic and real. The photographs are taken from a straight from the front angle or above when the model sits on the floor. The model appears youthful and rebellious, as she poses in one photo with one leg on the table or ties her roller blades on the floor.

Colors that are most prominent are vibrant red, pink, orange, black and blue. The western clothing she wears is tight and athletic, yet shiny and sparkling; a combination of classic roller-skate outfits and youthful disco glam. The trousers are usually tight and high in contrast to the volume at the top, and the waist therefore gets marked, also with help from belts. In one photo the model is wearing a bold shiny fringe dress together with red metallic tights and roller skates. Other prominent clothes are a jeans jacket with a shiny coating and a metallic shiny bomber jacket. The roller skates also take a prominent stand in most photos together with sporty tube socks.

Summary of “La beauté transgenre” reportages:

The five reportages in Vogue Paris reflected western clothing with influences from masculine cuts and clothes. The colors are usually dark and dull. Black and white are featured a lot but other colors as well. The context is towards androgynous and the mixes of feminine expression together with masculine are prominent in the reportages. The models appearance are westernized and not very divers.

5.4 Vogue Arabia

In March 2017 Vogue Arabia was launched as a print magazine with Deena Aljuhani as Editor-in-Chief. In the launched issues of Vogue Arabia, it was clear what the different

statements was trying to convey throughout the reportages, one of the strongest statements was the portrayal of the women in Vogue Arabia. Vogue Arabia states that women, power and the Middle East are a dynamic between constantly being mischaracterized by the rest of the world. The women of the Middle East are described as being undeniably strong, in which the Middle East is made up of matriarchal strength of women, grandmothers, sisters and politicians. As the magazine states in the April issue “*If you want to uncover the trail of a woman’s power, let her influence be your guide*” (Vogue Arabia April 2017, p.34).

The essence of the powerful women is shown in the reportages, where the women are looking fierce, unique and bold. The photos are often taken from beneath, with models that have Arabic appearances. The looks are often styled in numerous ways, always in colorful ways with all kinds of clothes. Most of the clothes are of Arabic originality, but clearly have been mixed with western fashion, and therefore has been modernized with time. The classic kaftan and the classic abaya are worn in color with embellishments on and are styled with accessories, such as golden necklaces and earrings. They are modernized in a way that shows more skin, and are styled in manners that seem more westernized. The kaftan is for instance worn in reportages in April with a turtleneck underneath and in other photos the kaftan is designed with low cleavage and high slits. The hijab is often worn, but styled in a way that makes it look like a fashionable accessory, rather than a religious expression. In the march number the hijab is styled and worn in nine different ways for each outfit in each photo. The hijab is designed with bow ties, colorful prints, as a turban etc.

As stated earlier, the first Vogue Arabia in print was launched in March 2017, where the super model Gigi Hadid with Arabic roots was the star of the cover. She was photographed in a sparkly hijab that covered her hair and parts of her face. Editor-in-Chief, Deena Aljuhani Abdulaziz, said “there is no better first face to lead the charge for Vogue Arabia than Gigi, a model who defines tomorrows entrepreneurial and dynamic Generation” (Vogue Arabia 2017, p.116).

5.4.1 Vogue Arabia, March 2017 “Reorienting perceptions”

Reportage #1

In the first reportage of the issue, that is called *Shape Shifter*, an Arabic-looking model is photographed in eight different outfits. While none of the outfits consists of an abaya, kaftan or other Arabic piece of cloth they all have a “middle eastern” twist. The model is wearing everything from pants, shirts, blazers, dresses, skirts and blouses in blue and white colors. All of the outfits are however “loose” fitted, which makes it hard for the reader to see the shape of her body, until she is photographed in a wide skirt, that shows her legs. The pants are wide, the shirts are loose, the blazers are oversized and the dresses are in full-length, which makes the dress look like a modernized kaftan and the shirts as kaftan-looking shirts.

The model is serious in her facial expressions and is always photographed from beneath, which makes the reader interpret her as powerful. She is always “walking” in the photos, which makes it look like she is on her way, and given the business clothing, she looks like a businesswoman. Her big eyes and sharp eyebrows are always staring into the camera, she is telling the reader to look at her and nothing else. The strong expressions and body language makes the model of the reportage stand out more than the outfit, the statement of the

magazine “If you want to uncover the trail of a women’s power, let her influence be your guide” (Vogue Arabia April 2017, p.34) is clearly applicable.

Reportage #2

The second reportage is called *Gigi*, and is a story about the supermodel Gigi Hadid. The model is portrayed in the reportage in the magazine with written statement next to her, such as “dynamic, empowered and unforgettable” (Vogue Arabia March 2017, p.116) she is photographed in a lilac and pink hijab with heavy makeup that makes her look like a Middle Eastern princess and she is staring powerfully in the camera, while a quotation is written next to her “*Its not where YOU are, its WHO you are*” (Vogue Arabia March 2017, p.117). As stated in the first reportage Gigi's pictures communicates a thousand words to a region that been waiting too long for its Vogue voice to speak, she’s telling her readers to “Lean in, listen in and be heard” (Vogue Arabia March 2017, p.116).

In her other photos she’s wearing a diamond-embellished hijab that covers half of her face, but shows her eyes. The photo is in black and white, but does somehow speak loudly. She looks royal and mysterious and the hijab does nothing more than strengthen her powerful expression.

Reportage #3

In the third reportage, that is called *The Clash* the model is portrayed in several different outfits, outfits that consist of skirts, dresses and kaftans. Her dark skin, full lips, olive shaped eyes, sharp features and bold body language are clearly speaking directly to the reader. Her hijab is styled in numerous ways, making the veil look like a fashionable accessory belonging to the outfits, outfits which mostly consists of dresses and kaftans in several bright colors, such as, orange, pink, green, blue and colorful prints. She is however fully covered, in loose silhouettes, with the quotation saying “*strong silhouettes, to look for in spring*” (Vogue Arabia March 2017, p.122). Her body language is cocky and strong, making her seem powerful, regardless if she’s staring into the camera or not.

The model looks powerful and intimidating, but she also looks very appropriate where her poses and sexuality are more restricted than open. This is however due to more reasons than her appropriate pose, loose fitted clothes and full coverage, it is also due to the photographs. The model is always photographed from below, which gives an impression that she is staring “down” on the viewer.

Reportage #4

In the fourth reportage that is called *Curtain Calls*, the viewer is encouraged to “choose sculptural volumes, sequins and fur pieces to stir up a cinematic mood” (Vogue Arabia March, P.129). The North African-looking model featured in the reportage has her hair slicked back, making her big dark eyes stand out.

The photos are taken indoors, making them look private yet modern. The photos are taken in a living room, in a bedroom and what seems to be a doorway. The environment does however look like an ottoman-palace, with its crystal crowns, heavy curtains and velvet decorating. Regardless if where the model is standing: she is the focus of the photo. Her hands are either strongly placed on her hips or placed towards the sealing.

The model is featured in pants, blouses and kaftan-looking dresses, making her look westernized, yet Arabic. The clothes colors are vibrant and happy, they are red, white blue and lilac. With the model in focus in each photo, and with photos taken from beneath, the model looks mysterious and powerful.

Reportage #5

The last reportage of March issue is named *All eyes on me*, where a dark model is featured in seven different outfits, all from the Italian brand Fendi. The photos taken are always taken from the front and the full photos are mostly not shown, where some of the photos are cropped so that only the head to hips are shown. The model is wearing coats, pants, shirts and dresses. Three of the photos are in black and white, which is a contrast to the rest of the four photos where the model is wearing strong colors, such as red, green, black, pink, blue and orange. The model is either looking fun, with a smile on her face, or serious as she squints with her eyes, a look that is affected by her long and strong eyeliner in each photo. The model is as in the earlier reportages, fully dressed. In one photo, she is however wearing a short dress, a photo that is cropped, which makes her legs barely show.

Summary of "reorienting perceptions" reportages:

The five different reportages have shown a mix of different clothes, clothes that consist of traditional Arabic clothes and western clothes. The colors have often been colorful, in mostly blue, pink and white, with loose silhouettes that was mostly fully covering. The context was to show empowering Arabic women, which was shown in the models body language, facial expressions, the way the photographs were taken and the reportages written statements.

5.5 Vogue India

Vogue India was launched in 2007 and is a magazine that is characterized by colorful prints and photos that address fashion in a colorful way. The colors that are used in the outfits are usually red, pink, blue and green, whereas the color black was often absent. The many colors that are used, either in the background or in the choice of clothing, are often motivated with statements that explains the message and contribution of the reportage. In the March issue of Vogue India (2017) a statement was said in a reportage, which is "*sensuous yet unapologetically bold, it's the color of female empowerment. Whether its Elle Woods, the Gulaab Gang or the universal struggle for women's rights, if there's one thing we know for sure, it is that pink never fails to make a statement*" (Vogue India March 2017, p. 258). Female empowerment is an expression that came up during several reportages; in another reportage the magazine covers a whole story about how "we all should be feminists" (Vogue India March 2017, p. 276). The women are not afraid to be sexy and powerful in their body language and facial expressions. In several reportages in the different issues, the women are posing next to men. The intimate poses make the models featured in the reportages look like couples, rather than two colleagues working.

The outfits worn in the reportages mostly consisted of Indian clothing, which were saris, kurtas, salwar and kameez. As stated earlier, the Indian clothes were always in color and/or with embellishment of different diamonds and pearls. In contradict to the Indian clothing that was worn, several westernized clothes was featured in the reportages. Denim was one of the

many pieces that constantly were shown in the reportages, if it wasn't a denim jacket, it was the pants, or the skirt or all of the mentioned. In fact, in Vogue India February in 2017, a whole reportage was made where an Indian model was only photographed in different denim outfits with blue backgrounds.

5.5.1 Vogue India, April 2017 "Make In India"

Reportage #1

The first reportage of Vogue India is called *Sabyasachi Calcutta*, and begins with a photo of two Indian flat slippers in green silk with red embellishments, placed on a colorful mosaic floor. The reportages other pictures are of a dark Indian model, with dark mysterious eyes and high cheekbones and portrayed in an evening gown. Her evening gown is embellished with hundreds of diamonds and pearls in blue, red, white and pink colors. The mosaic floor is printed with flowers in brighter colors.

The model is either lying down, and having her picture taken from above, or standing up and having her pictures taking from the front. This makes it easier for the reader to connect to the model. When standing up, the photos portray other environments. Either in a green garden with flowers that match the mosaic printed floor, or an environments with fruits. The light in the pictures, the green plants and the fruits makes the pictures look like summer, which gives a subtle summer feeling to the pictures. The models poses are powerful, yet her body language is very elegant and appropriate; she has a straight back and her arms in cross while she is staring straightly into the camera.

Reportage #2

In the second reportage, that is called *Wild Card*, Vogue follows the young Bollywood star Kriti Sanon in to the jungle where the tall actress is photographed in different jungle environments, with and without animals such as giraffes, zebras, lions, tigers and elephants. She walks boldly beside the animals, with pictures taken from the front, making her look fearless while lyrics from Paul Mccartney's song Blackbird is written beside her:

"Blackbird singing in the dead of night, take these broken wings and learn to fly. All your life, you were only waiting for this moment to arise
Blackbird singing in the dead of night, take these sunken eyes and learn to see. All your life, you were only waiting for this moment to be free".

(Vogue India April, p.217)

The reportage is about Sanon, "learning how to fly" in the Indian show business and shows the reader her powerful state today. She wears colorful dresses, kaftans, saris, shorts and kurtas: all with Indian style in color. The colors are pink, blue, white, orange, green and beige. Sanon is portrayed in numerous styles, and she also shows skin. When wearing her kurtas, parts of her stomach and legs are shown, and when wearing her kaftans, legs are showing. Her body language screams confidence and her poses shows us she is relaxed and she is powerful.

Reportage #3

In the third reportage, that is called *Sound The Alarm*, a story was made about six European-looking models that were traveling through Cape Town. All the models were wearing different types of Indian clothing in colorful prints and/or happy colors such as blue, lilac,

orange, pink, yellow, green, red. The two colors, white and black, were never worn unless they were combined with the colors mentioned above. The combination was flower prints, stripes or other kind of prints. In the nine different photographs the models were wearing turbans in three of the photos, turbans that were complemented by kaftans, saris, salwar, kurtas and other loose-fitted dresses.

The Indian clothing followed the whole reportage and the models showed a lot of skin. The kaftans had high slits or low cleavage, short shirts that showed the stomach complemented the kurtas, and the Indian pants, salwar, were complemented by short tops. The models poses were open and relaxed, a feeling that was reinforced by the summer background of Cape Town. The backgrounds were either out in the nature of the green Cape Town, the high mountains, in the market or the by the sea. The photos are often taken from the front, which gives the reader a more comfortable relationship to the models; it makes the reportage look more fun and energetic, rather than intimidating and powerful.

Reportage #4

In the fourth reportage of Vogue India that is called *Spring To Life*, a model is photographed in a studio, a studio with white background that is complemented by bright and colorful clothes. The model is dark and tall with long thick hair that begilds her chest in each photo. The model's face is round and the makeup she is wearing is lilac eye shadow and pink lips: colors that match her clothes. She is wearing western clothing brands, such as Steve Maddens and Marks & Spencer in all kinds of colors. She is wearing blouses, pants, a lot of denim, in jackets and pants, dresses and sneakers.

The clothes colors are in orange, pink, blue, green, red, white and floral print, while the color black is absent. The model is cool, relaxed and fashionable, she matches different prints and different colors, the slogans of the reportage are everything from "make a mark" to "show and tell" (Vogue India April 2017, p.237). The model clearly leaves a mark, her fun and energetic poses are happy even when her face is serious. Her body language tells a story that is complemented by the colorful prints and the photographs are taken from beneath, which makes her look powerful.

Summary of "Make in India" reportages:

The four reportages in the magazine displayed a variety of clothes, clothes that were both Indian and western. The clothes were however always in color, where the Indian models often wore pink, red and blue. The colors reflected a meaning, which was shown in the context. The context reflected strong women, which was strengthened by the body language of the models and the pink color that represented femininity.

5.6 Vogue Brazil

Vogue Brazil was launched in 1975 and reflects fashion, beauty and lifestyle. The magazine is known for not being afraid of showing skin, a fact that can be ensured by nude photos in several reportages. The supermodel Gisele Bundchen was the star cover of Vogue Brazil in the 40 years edition, where she was photographed naked. It is clear that the women of Vogue

Brazil are portrayed as sexy and confident, which is why some of the reportages have a greater focus on the model, rather than clothes.

The photos are often taken in beach-environments, where the models are tanned and photographed in mostly swimsuits. If they are not wearing swimsuits, they are wearing sweaters with bikini bottoms, or pants with bikini tops. The models look comfortable and open with their sexuality. In addition to the swimwear, the models are often wearing daring clothes, which is a match between all kinds of materials: Fur, leather and other fabrics. In several reportages the models were styled in short summer dresses, leather dresses and hats or jackets in fur. The colors that reoccurred during several reportages in several magazines were yellow and green. If the models weren't wearing yellow or green, it was other strong colors, such as pink, orange or red, the colors were however always strong. In some reportage the photos were in black and white, the women photographed did however still look sexy and playful, and never dull.

5.6.1 Vogue Brazil, January 2017 "New Wave"

Reportage #1

In the first reportage of Vogue Brazil January, that is named *Guns and Roses* the photograph is characterized by the strong background in red and the model with light skin complexion that is photographed in green, brown, black and floral printed clothes such as shirts, jackets and short skirts with slits. The model matches leather boots with summer clothes and the reportage explains that green-military regions are supreme this summer, and dark backgrounds need floral softness. The models wet brown hair covers part of her face in most photos; her poses are cocky and flirty. The cocky poses are complemented by photographs taken from above, which make the viewer look at the photo from above.

Reportage #2

In the second reportage, named *Nova Onda*, Vogue Brazil covers a story of the model Irina Shayk in several outfits.

In the reportage, the model is mostly wearing bathing suits, in pink, black and green. Pants, hoodies and jackets are however always complement the bathing suits. The colors are often combined together, if the model is not wearing something in stripes that is colored in green, black, pink, blue and other colors, she is wearing a yellow jacket, black bikini or blue pants in denim or sweaters in other colors, such as pink, grey or black.

When the model is wearing pants, the pants are buckled up to show the bikini bottom underneath. The models poses are sexy, flirty and sensual, she squints her eyes, has a slightly open mouth and a serious body language. Her hair is always wet in the photos, which makes it seem like she has just gotten out of the ocean and that the photographs are taken during summer. A contradict to the summer vibe is however that the model sometimes is wearing a turtleneck to her bikini or a knitted sweater.

The model is however comfortable in showing her skin as her chest, stomach, bum, legs and hips are proudly portrayed in the photos. She poses while standing in front of the camera, with hands placed on her hips or her head, and regardless of where her head or look is facing, her body is turned towards the camera.

Reportage #3

In the third reportage, named *Musa Fora Da Caixa*, the model Anna Cleveland is photographed in Jean Paul Gaultier's clothes, with the designer himself in one of the eight photos. The model's light skinned is complemented by her pink lips and curly wet hair that frames her face. Her body language is elegant and extravagant, like the couture she is wearing. She is wearing long evening gowns in silver, red, black, green and orange. In two of the photos, red and black leather gloves complement the green and red evening gowns. The model stands in front of the ocean on the beach, her long arms are posing in different ways, often placed on her head or face.

The evening gowns are long, and cover her legs. They are open from the front and show parts of her chest and arms. An orange dress is transparent in the hips area, which is why the model poses with her side-body placed in front of the camera. In another photo, the model is photographed in a close up, where she is wearing a feather cap that is wrapped around her face. She is looking elegant, and fun. The feathers appear in another photo, although this time embellished on an emerald green dress, the photo is taken from behind and the model holds her dress and has turned her head around towards the camera. When the designer, Jean Paul Gaultier, is featured in one photo, he is wearing black pants, a black shirt and black sunglasses that cover his eyes. He holds the dress, and makes the viewer focus on the dress instead of on the model and the designer. The photos are all taken from beneath, which makes the reader look up on the model, the model does however hold her couture in a way that makes the reader focus on the couture.

Reportage #4

In the fourth reportage, named *Ele Reina*, five different models are featured, the models are diverse in their hairstyle; they have black hair, blond hair, curly hair, straight hair, short hair and long hair. The models are all customers of the designer Reinaldo Lourenco, which clothes are featured in the reportage. The models have all light skin complexion with sharp facial features. They are cocky and bold in their body language and are sometimes photographed as a group; it is always at least one of the models that is staring straightly into the camera, making the whole group feel powerful. They are photographed in what seems to be a wood-built studio; the beige wood makes the dark-colored clothes stand out.

The models clothes are a mix of evening wear and daily wear, which is a mix of blazers, dresses, suits, pants and blouses. The colors of the clothes are shimmery black, red, floral prints, blue, gold and stripes. The clothes are extravagant and funky, the dress, shoes and bags match in a floral pattern. The models look serious and sharp, which is complemented by sharp body language while posing in front of the camera. A lot of outfits are styled with low cuts and skin revealing fabric, some of the blouses and dresses are transparent, which shows the models chest.

Reportage #5

In the fifth, and last reportage that is named *Ritmo Proprio*, two models are featured. The models are wearing colorful daily-wear, which consist of sweaters, pants, vests, dresses, skirts and blouses. The reportage is sensual, with models posing in relaxing poses. The two models are standing closely next to each other, with squinting eyes and relaxed facial expressions. The reportage itself feels bohemian with a touch of cowboy, an expression that's complimented by the choice of colors. In knitted, the models are wearing a color combination of red, blue, yellow and black print to denim pants, and the dresses and skirts are in squared

blue and white. All the outfits are loose-fitted, with low cleavage and high slits, which shows a lot of skin. The background is off-white and the photos that are taken from beneath are blurry, all in which contribute to a sensual feeling.

Summary of “New wave” reportages:

In the five reportages of the magazine a variety of the models appearance was shown. The models were portrayed in strong colors, wearing clothes that showed a lot of skin. The models hair was wet throughout most of the reportages, and the poses were sensual and relaxed.

6. Discussion

In this chapter a discussion of the analysis and theory will take place. The chapter is divided in Clothes, Context, Color and Diversity.

6.1 Clothes

There are many factors that affect the way humans dress and how humans refer to clothing and fashion, some of these factors are discussed according to Barnard (2014) to be: beliefs and values. In the analysis of clothing and visual expressions for each edition, it was clear that both beliefs and cultural values have a distinct affect on how the different editions represent the reportages.

As belief and cultural values affect the way women dress, a clear pattern of historic development can be seen throughout each editions reportages. Twigg (2007) stated that clothes display, shape and express identity while filling it with a direct reality. The US has a history of using clothes to display individualism, political statements (Luther Hillman 2015) and different subcultures in the society (Welters & Cunningham 2005). In the reportages of Vogue US, it was clear that clothes were portrayed in order to differentiate yourself from others and to enhance individualism. The expressions of clothes vary distinct from each other in different cuts and how they were worn.

In India clothing was affected by everything from the British colonization to invasion and trade. Traditional Indian clothing became a mark that showed that the Indians were not influenced by the British colonization and the western clothes (Bhattacharjee 1992). Further, in Vogue India this has a great impact on the visual expression and the clothing in the reportages. The clothes are mostly from the Indian culture as saris, kurtas, salwar and kameez. Even though Vogue India has maintained its historical clothing culture, the westernized influences have made its mark as pants and jackets in denim. However, Kawamura (2012) stated that Japan adopted the western clothing culture in order to become modernized. The youth have had a great impact on the clothing culture and expressions (Kawamura 2012; Clark 2012) This historical background has come to affect how women dress today, which is clearly westernized and seen in the reportages of Vogue Japan. In fact, there is no trace of the traditional clothes from Japan as Kimonos in the reportages. Further, Japan's dress culture did not stop to only adopt the western clothing, but developed western expressions to an own unique expression by prominent Japanese designers and subcultures (Clark 2012; Kawamura 2012). In the reportages this is clearly seen in makeup and the bold expressions of the clothing.

Arab women's dressing is however often linked to belief, as in most Arabic countries Islam is one of the biggest religions. The symbolic veil, hijab, is often referenced when speaking of women's clothing in accordance to Islam (Kelly 2015). Earlier research has discussed that fashion stands in a tense relation to Islam (Yamani 1997). The portrayal of Islamic woman, that is wearing a hijab, in the reportages, was however modernized in terms of fashion, where the hijab was styled in numerous ways. The numerous styles of the hijab communicated another message of women's clothing in Arabia, a communication that contradicts McCrackens (1988) theory, where McCracken states that clothing and fashion lacks the ability to communicate new messages. In difference to the portrayal of the hijab, which can be

described as a religious symbol, Rocamora (2006) stated that French culture is more of a product of the human spirit and mind, rather than symbols and social rules, which is seen in the Parisian dress culture. As seen in the reportages in Vogue Arabia the women are wearing traditional Arabic clothing consisting of kaftans, abayas and other loose-fitted garments, yet modernized in the appearance and how they are worn, the Parisian dress culture on the other hand has an androgynous nature; clothes that enhance femininity with lace and sheer fabrics, nevertheless clothes inspired by menswear and masculine cuts as well-tailored clothing and broad shoulders. In Vogue Paris as well as Vogue Japan, this was prominent and seen in several reportages how the combinations of feminine and masculine came to enhance visual expressions.

In contradict to the dress culture in Arabia with loose-fitted and full coverage clothes, Vogue Brazil presented clothes that enhanced the female bodies in bikinis, tight clothes and skin revealing clothes. According to Segatto and Frutuoso (2006) Brazilian women prefer clothes that enhance the feminine appearance and signal sensuality, which can be explained through Goffman (1959) theory that clothing are a communication tool that sends out information about our identity. Nudity has been a recurrent element in several editions; it was however mostly recurring in Vogue Brazil and Vogue Paris, where bare breasts and other parts of the body are exposed in the reportages. Vogue Paris and Vogue Brazil did however portray the nudity in different ways, where Vogue Paris portrayed nudity in a more clothing and fashionable way, which made the reader focus on the clothing. Whereas Brazil portrayed nudity in a way that made the reader focus on the model, rather than the clothes.

6.2 Context

Vogue is acknowledged to lead and define fashionable subjects and is also described as an open platform for critical debate and public opinion (Rocamora 2006), a matter that is seen in the magazines in the US, Paris, Arabia and India. The context of the reportages varied. Vogue US is characterized by reflecting current topics, such as power of women. The US edition had clear intentions to reflect the reportages to current social topics of our time, such as the diversity of models that was seen in one of the reportages. The reportage presents women's differences and diversity, where women with different appearance, such as light skinned, dark skinned and different hair colors, and figures are photographed. Vogue US was also inspired by Japan in another reportage, where a mix of western culture and traditional Japanese culture was seen.

Further, Vogue Arabia had other contexts in mind; to show the world what Arabic women stands for. The March magazine is named "Reorienting perceptions" and has a clear context throughout the reportages to show the world the power for Arabic women. The reportages have Arabic looking models, which are wearing everything from hijabs to cultural clothing. The models poses were powerful and strong, which contributed to the context of showing the world the power of Arabic women. As Constantin and Rautz (2010) discuss, culture creates identity and when thinking of identity we immediately link it to language, ethnicity, religion and various symbols. As Vogue Arabia enlightens the readers of the power of Arabic women, the magazine also inspires women in Arabic countries to address an identity as a powerful woman. Constantin and Rautz (2010) further states that when people share a common language they feel bound to each other.

Vogue India expressed and reflected the matter of female empowerment as well. On the other hand, Vogue Paris had in their issue the first transgender model that has been on the cover of

Vogue and brought up prejudice about beauty and fashion. Vogue Paris therefore contributes to a normalization of the portrayal of transgender and the normalization eventually takes part of the culture, which is what affects people's identity (Constantin & Rautz 2010). Vogue Japan mediated through their reportages a futuristic and innovative expression with inspiration from the youth cultures and the boldness to combine and use certain materials, colors and silhouettes and not holding back that fashion can be fun and energetic.

Moariarty and Rohe (2005) states that the process of cross-cultural communication can be described through encoding and decoding, whereas the cultural filters of the encoder and decoder need to be similar in order for the receiver to be able to proceed and make meaning of the intended message. However, the researchers found the context of Vogue Brazils reportages, in difference to the other country's Vogue editions, confusing. The different outfits, styling, backgrounds and body language in sensual poses were not coherent, which gives a confused message about the meaning of the reportage. The confusion was based on reoccurring models in wet hair, beachwear that was combined with winter clothing, dark backgrounds and the styling that combined leather, fabric and fur. The confusion can further be explained in the difficulty to decode the intended message.

6.3 Colors

As Dake (1995) stated, every shape, value, line and color is related to the other visible elements and creates a meaningful connection between the visible form and the goal of the maker. Vogue India did not only get the statement of female empowerment across by using written statements such as "we all should be feminists", but by the usage of certain colors. As previous research state, one can move people with the usage of color and get your message across (Feisner 2001). Vogue India had a reoccurring usage of colors in red, blue, green and pink. In India, red is associated with joy and creativity, blue is considered calming, green is associated with nature and pink is associated with femininity (Feisner 2001; Joshi 1991). When using the color of pink in the reportages, the magazine states "sensuous yet unapologetically bold, it's the color of female empowerment. Whether its Elle Woods, the Gulaab Gang or the universal struggle for women's rights, if there's one thing we know for sure, it is that pink never fails to make a statement" (Vogue India March 2017, p. 258). Unlike Vogue Paris, Vogue Japan and Vogue US, the color black is often absent in the clothing, if not worn in combination with other colors.

In Vogue US, Vogue Japan and Vogue Paris, the color black was used widespread. Black was used in the photos to express sophistication and mystery; this is also supported by how Feisner (2001) explains the association of the color black. Black was not seen in Vogue India, Vogue Arabia and Vogue Brazil in that degree as in the other editions, which was in these cases always used in combination with other colors. The color black could in these cultures instead be associated with negativity and sadness, also mentioned by Wang (2015), hence, not something that is worn commonly.

In Vogue Arabia blue and white was a reoccurring color in the clothing, where white symbolizes simplicity and purity, while blue is worn to ward off the evil eye (Feisner 2001). The reoccurring colors in Vogue Brazil are yellow and green, whereas green, as mentioned earlier, symbolizes green environment and yellow is associated with hope and happiness (Wang 2015).

6.4 Diversity

Usunier and Lee (2013) stated that culture has a big influence on the communication, where the mix of nationalities, social stratification and globalization needs to be considered. Cultures were previously separated geographically and cultural, whereas today the merge of worldwide advertising media has open the communication between cultures (Usunier and Lee 2013). Usunier and Lee (2013) therefore state that the choice of appropriate media and language are two successful factors.

In the choice of appropriate media and language, the different Vogue editions reflected different things in terms of culture in clothing and fashion. Vogue US, Vogue Japan and Vogue Brazil had distinct cultural diversity in a context of models with different appearance from different parts of the world, that contained light-skinned and dark-skinned models with hair colors in blond, brown, black and red, whereas Vogue Paris did not have a wide range amongst cultural appearance in the choice of models as most models had westernized appearance. Vogue Paris did however feature a transgender model in the cover photo and in the reportage “Valentina”, something that no other Vogue edition had included. In the choice of models, Vogue Arabia featured mostly Arabic looking models, and Vogue India mostly had Indian looking models. However, Vogue Arabia and Vogue India reflected diversity in cultural clothing, where the reportages of Vogue Arabia consisted of clothing in traditional Arabic wear that had western influences in terms of cuts and styling. Vogue India had reportages that consisted of clothing in traditional Indian wear, which was worn in combination to western clothes, such as denim pants and denim jackets.

Vogue US and Vogue Japan had a combination of clothes that represented different parts of the world’s cultural clothing in addition to western clothes. Vogue US had reportage with influences from Japan, and both Vogue US and Vogue Japan had reportages featuring African clothing. Further, Vogue Japan had reportage from Jamaica with influences from there cultural clothing as well. Vogue Brazil had westernized clothes in addition to Brazilian traditional wear, such as modernized bombachas. This contradicts to Vogue Paris, where Vogue Paris cultural clothing was mostly western.

7. Conclusion

In this section a conclusion to answer the purpose of the study based on the theory, analysis, result and discussion will be presented.

The study has examined how different cultures within clothing and fashion are featured in the magazine Vogues fashion reportages, and have discovered distinct differences between the reportages in US, Paris, Japan, Arabia, India and Brazil. These differences within the cultural and fashionable expressions were many, whereas the distinct differences were the clothes, colors and contexts.

Vogue US showed a clear pattern of having an open platform in terms of current topics and diversity within clothes, whereas Vogue Paris showed the French cultural clothing as androgynous and with a fashionable expression that was open to nudity. Vogue Japans cultural expression was characterized by clothing inspired by futuristic and innovative expressions, whereas Vogue Arabias cultural clothing expression was characterized by modernizing traditional Arabic clothes and hijabs, with contexts that reflected female power in the Arabic countries. Vogue India was characterized by traditional Indian clothing that could be worn in combination to western clothes, that was mostly colorful. Brazil was however characterized by models with sensual poses and clothes that revealed a lot of skin.

In usage of color, the distinct difference was the use of black, whereas Vogue Paris had superior usage of black and dark colors, while Vogue Arabia and Vogue India had a superior usage of other colors, such as pink, blue and red, the color black was however not often used. Further, in Vogue US, Vogue Japan and Vogue Brazil a distinguish mix of black, pink, blue and other colors was seen.

As each edition of Vogue had their own cultural expression when it came to clothing and fashion, some editions reflected diversity more than others. Vogue US, Vogue Japan and Vogue Brazil had diversity amongst the look of models. The diversity amongst the models contained light-skinned models and dark-skinned models, with hair colors in blond, red, brown and black. Vogue Paris featured a transgender model although, which made them more diverse in the usage of transgender people. However, Vogue Arabia, Vogue Paris and Vogue India was least diverse when it came to the appearance of the models. The models of Vogue Arabia had Arabic-looking appearance, while the models of Vogue India had Indian-looking appearance and Vogue Paris had mostly western-looking models.

When reflecting diversity in clothing Vogue Arabia, Vogue US, Vogue Japan and Vogue India featured clothes that were inspired and influenced by different cultures. Vogue Arabia had mixed expressions from traditional Arabic clothes together with western influences. Vogue US had however taken inspiration from the traditional Japanese culture and clothing as well as African styles. Vogue Japan featured cultural clothing in terms of African and Jamaican. Further Vogue India had maintained their traditional clothing culture but approached the western influences as denim. However, Vogue Paris and Vogue Brazil featured clothing that was less divers regarding different cultural expressions. The clothing for these editions maintained a western expression with lack of influences from other cultures.

When reflecting cultural diversity, Vogue US had the most diverse reportages together with Vogue Japan that included both models and clothes, with different cultural clothing and fashionable expressions.

In order for the different Vogue editions to increase diversity the portrayal of clothing, color and context could change, and instead address other cultural differences. When portraying a fashionable woman wearing a hijab, an Indian outfit in combination to western clothes, models with different appearance and transgender models, the magazines normalize existing cultural differences. In order to meet the globalization, the fashion media has to address these cultural expressions further, in terms of portraying more dark-skinned models and other models with different appearance. A further combination of different cultural clothing with various cultural and religious symbols could be addressed more; the androgynous French cultural clothing could be portrayed in combination to a colorful hijab. Another issue is the representation of transgender models, where transgender are clearly underrepresented and could be featured in more Vogue editions.

7. 1 Further research

The study reflects existing cultural differences in the reportages of the chosen issues of Vogue US, Vogue Japan, Vogue Paris, Vogue Arabia, Vogue India and Vogue Brazil, but does however not reflect the reasons behind the content of the magazines. An option for further research can therefore be to examine the reader of the different Vogue editions, in order to find an answer to why the content of the magazines are structured as they are.

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