

# A CONTENT ANALYSIS OF ADVERTISER INFLUENCE ON EDITORIAL CONTENT IN FASHION MAGAZINES

by

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(Under the Direction of Jose F. Blanco)

## ABSTRACT

The purpose of this exploratory research is to address and analyze the amount of influence that advertisers have over editorial content in the media, specifically men's and women's fashion magazines. The sample consisted of a total of sixteen fashion magazines, with four different magazine titles (two targeted towards women and two targeted towards men) representing two different publishers. A survey was also conducted with a member of the editorial staff of one of the publications in the sample. Descriptive statistics (percentages) and SPSS correlation tests were used to test relationships among the variables and answer the research questions. The results yielded percentages that pointed towards editorial independence from advertisers, however, significant correlation was found between advertisers and editorial content as well.

INDEX WORDS: Fashion magazines, advertisements, editorial, advertorial, brand mentions

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## CHAPTER 1

### INTRODUCTION

#### *Purpose and Goals*

Fashion magazines are important and relevant to consumers, even in the internet age. These magazines remain a source of information as well as entertainment for consumers. Hard copies of these magazines have advantage over electronic mediums because they allow consumers to peruse through at their convenience over various periods of time and can be taken anywhere. Magazines have a pass-along audience as well. Additionally, past fashion magazine issues are important in studying the history of fashion because they allow a glimpse into life through photographs and articles during different historical time periods.

In order to remain in publication and profitable, fashion magazines have always depended on the financial support of advertisers. However, the distinction between advertising and editorial departments is becoming increasingly obscure. The public assumes that editorial pieces are written in an objective manner; however, previous research shows that many editorial pieces are in fact subject to advertiser influence and control due to various factors. The purpose of this exploratory research is to address and analyze the amount of influence that advertisers have over editorial content in the media, specifically men's and women's fashion magazines. I have found that little specific research geared towards fashion magazines has been conducted on this issue. This research is intended to inform the public and the industry about the control that advertisers may have over editorial departments in the publications they support. My goal



through this research is to shed light on a serious problem that is threatening the ethics and integrity of the journalism industry.

### *Research Objective and Questions*

The objective of this study is to analyze different men's and women's fashion magazines through content analysis and explore the amount of advertiser influence on editorial content. Advertisers and magazine editors use various strategies, such as advertorials, theme features, editorial credits, etc., to try to seamlessly incorporate advertisements with editorial features. The main goal of this study is to explore the influence advertisers have over editorial content in fashion magazines. In order to do this, I will focus on the following research questions:

1. Is each brand that is mentioned in the editorial content also an advertiser?
2. Is each advertiser in the magazine also mentioned in the editorial content?
3. What percentage of the total advertisements are advertorials? Which brands use the advertorial format? Which specific editorial styles are imitated by the advertorials?
4. Is there a correlation between the number of advertisements placed by an advertiser and the number of editorial mentions for that advertiser?
5. Which magazine titles, and ultimately publishers, in the sample appear to be most influenced by advertisers? Is gender a factor?

I hope that this exploratory research will allow insight into the problem at hand and also provide a solid foundation for future research to be conducted in this area.

### *Justification*

There seems to be a void in current studies analyzing the relationship between advertising and editorial content. Several articles have been published regarding this subject matter, however, the majority of them are dated and the issue is still very much a current one in both the

advertising and journalism industries. I find this to be a very interesting area of research because the issue at hand could very well affect the consumers in their beliefs, purchase decisions, opinions, etc. I believe that by shedding light on this issue, consumers will be better informed and knowledgeable about the editorial content in which they are exposed to.

Much of the past research in this area is devoted to advertiser influence on editorial content in newspapers and how advertisers influence the publishers of major publications. Very few articles focus on the advertiser and editorial issue within magazines, especially fashion magazines. Therefore, by concentrating this research on fashion magazines, the various strategies implemented by advertisers in fashion magazines' editorial content can be brought to light and further understood. Also, the vast majority of previous studies in this field have been conducted through surveys. Most of the surveys conducted have been through questionnaires directed towards newspaper or magazine editors, publishers, advertisers, and/or subscribers. I feel that this study will add to the existing field of knowledge by using a content analysis approach examining primary sources and analyzing the material firsthand rather than only discussing the advertiser and editorial conflicts through various surveys. A content analysis approach will also be useful because the study will be conducted from the perspective of a consumer rather than from individuals in the journalism or advertising industries.

The findings from this study could be very beneficial to the readers of fashion magazines as well as the fashion industry itself. This study could help the readers of fashion magazines become more knowledgeable about what it is they are actually reading and learn to question the objectivity of the editorial content. It could lead them to make better purchase decisions by teaching them to look in multiple sources for the "best" products for all of their needs. This study could also benefit the fashion industry since fashion journalism is a significant part of the fashion

industry. If fashion journalism loses credibility among consumers, then the fashion industry could suffer as well. Fashion magazines are often one of the first sources in which consumers see new styles or ideas as well as editorial praises and critiques; therefore, it is very important that consumers continue considering fashion magazines as credible sources for objectively reporting new trends and other information relating to the industry.

### *Limitations*

The sample for this study included four different fashion magazines from two different publishers. *Vogue* and *GQ* were chosen as the women's and men's fashion magazines, respectively, from the Condé Nast publishing company. *Harper's Bazaar* and *Esquire* were chosen as the men's and women's fashion magazines, respectively, from the Hearst publishing company. The issues from March, June, September, and December 2009 were analyzed for each magazine title in the sample for this study.

Limitations for this research include the magazine sample size, the lack of multiple interviews, the time frame allowed for the study, and the lack of previously published research using content analysis in similar studies. The fashion magazines in the sample were limited to the titles and dates which were available in the University of Georgia main library. The time frame allowed for data collection limited the variety and amount of fashion magazines that could be analyzed in this study. The lack of similar studies limits the availability of instruments used previously in similar content analysis studies with magazines.

Ideally, if time were not an issue, a study analyzing and comparing advertising and editorial issues across media forms (newspapers, magazines, internet, etc.) would greatly contribute to this field and allow further insight into how advertising departments affect editorial departments across various media disciplines.

### *Definitions*

The following are basic definitions of terms that will be used throughout this research.

1. Magazine: A periodical that is published at regular intervals and contains a collection of various items such as articles, photographs, advertisements, etc. A “fashion magazine” is a magazine whose contents are generally geared towards fashion and/or beauty (Merriam-Webster, N.D.).
2. Editorial Content: The content in a periodical that is featured or written by the staff of the publication. In fashion magazines, it can include fashion spreads, trend reports, articles, etc.
3. Advertisement: In the case of this research, it is any part of a publication that is paid for by a third party and not by the publication itself.
4. Advertisers: Companies who pay for advertisements within a publication.
5. Advertorial: An advertisement that is disguised as editorial content and masquerades itself to look like the editorial through similar text, images, and page layouts (Beard, 2007; Dix & Phau, 2009). Advertorials are labeled as an “advertisement” in some publications.
6. Theme Feature: Often used to present a product as a ‘news feature’ to readers.  
“Thematically related products in short texts often accompanied by sales information and pictures of the products. (Reijmersdal, Neijens, & Smit, 2005, p. 39).
7. Brand Mention/Product Call-out: Brand or product mentionings throughout editorial text.  
(Example: Mentioning a specific brand or product in an article).
8. Editorial Credit: Brand or product credits for pictures or images featured within the editorial part of a magazine

## CHAPTER 2

### LITERATURE REVIEW

#### *Advertiser Influence on Editorial Content*

#### *Advertising and Editorial Content*

Editorial content consists of any articles or images featured in a publication that are written or constructed by the staff of the publication. Advertisers help sponsor publications and are responsible for promotional messages within the publication; (Dix and Phau, 2009) advertisements are not constructed by the editors or journalists of the publication and are separate from editorial content. The relationship between journalists and advertisers is a challenging and complex one. According to Collins (1992), “the free press in America is not free at all – at least from the influence of advertisers on the content of the news” (Collins, 1992, p.1).

A survey study by Lacher and Rotfeld (1994) found that consumers generally place more trust in editorial content than advertisements. If the media allows advertisements to simulate editorial content, consumers could mistake advertisements for editorial and this could lead to them having a lack of trust in both editorial and advertisements (Lacher & Rotfeld, 1994). It is vital that consumers be able to determine what is editorial content and what is advertising so that trust in the media will be maintained (Cameron & Haley, 1992). A survey study by Becker, Martino, and Towers (1976) found that consumers’ use of a particular type of media or publication is heavily related to how credible the source is perceived by the reader. Readers generally question advertisements because they know that they are trying to sell a product whereas they trust editorial because they feel it is objective (Reijmersdal, Neijens, & Smit,

2005). Therefore, when an advertisement is perceived as part of the editorial it may receive more unbiased attention from consumers.

### *Merging of Editorial and Advertising Departments*

According to Risser (2000), the difference between advertisements and editorial content is becoming increasingly vague due to the close proximity of some editorial and advertisement departments. The division between editorial and advertising is not always black and white, it has actually become an increasingly gray area. This gray area is often a result from the publications' dependence on revenue from advertisers. Advertisers, in return, often try to influence the editorial material that will appear next to their advertisements (Angus, 2000). For example, an automobile advertiser may attempt to persuade a publication to avoid publishing any negative articles about automobiles in the section in which their advertisement is featured. Angus (2000) admits that the editorial and advertising departments are blurred, however, he also states that this must not become a "blatant" and accepted practice.

Editorial independence is difficult due to the influence that advertising revenue has over publications (Collins, 1992). Most publications depend on advertising revenue to maintain profits and therefore actions are taken to lure advertisers and appease them by publishing articles and supplementary material related to the advertiser(s) (Collins, 1992). An article by Lipman (1991) provides a specific incident where *Healthline* magazine was trying to persuade Weight Watchers to advertise within their magazine by offering them "favorable coverage in its pages" (Lipman, 1991, p.B1). The magazine was offering to advertise two separate Weight Watchers' products in different areas of the magazine with favorable coverage throughout the magazine for a \$25,000 sponsorship fee from Weight Watchers. Weight Watchers declined the offer, however, their competitor NutriSystem accepted a similar offer from the same magazine and soon

thereafter the magazine came out with a “diet ranking” and unsurprisingly NutriSystem was ranked as the best diet, beating Weight Watchers in the ranking. *Healthline* denies that the magazine is at risk of losing its credibility for featuring favorable articles on its advertisers, but this is clearly not objective reporting (Lipman, 1991).

An article from the Project Censored organization claims that the public is suffering from unethical journalism because they are being influenced to make purchase decisions based on biased reporting (Collins, 1992). According to Collins, if the influence of advertisers over editorial content is not addressed and made known to consumers, then the problem will continue to worsen. Without pressure from consumers, many editors and reporters will continue to soften, kill, or create stories for their advertisers and readers will be denied objective reporting (Collins, 1992). An historical analysis study by DeLorme and Fedler (2003) claims that the main cause of advertiser and editorial disagreements results from a conflict of interests. Advertisers believe that publications should cater to them since they provide the majority of a publications’ revenue. Editorial staff, however, believes that they should cater to the subscribers and provide independent and unbiased articles. Increased advertiser influence on editorial content can seriously threaten editorial integrity and the quality of the publication (DeLorme & Fedler, 2003).

DeLorme and Fedler (2003), found that advertisers often disapprove of unfavorable articles that may appear in a publication in which they advertise. The struggle between editors and advertisers has a long history. For example, even over a century ago in 1881, American editor Charles Warner stated, “Nothing more quickly destroys the character of a journal, begets distrust of it, and so reduces its value, than the well-founded suspicion that its editorial columns are the property of advertisers” (DeLorme & Fedler, 2003, p.8). According to Elizabeth Crowe,

President and Editorial Director of Gruner + Jahr, U.S.A., twenty years ago the mass media industry was completely different from what it is today. She stated that it “was thought that any contact between advertising and editorial would result in hopeless corruption” (Soley & Craig, 1992, p.3). This statement, along with the research available in the area, points to the fact that conflicts between advertisers and journalists are becoming worse and more complicated. DeLorme and Fedler provide several specific examples of advertiser influence on editorial content. The study reported that a New York City reporter even said that editors often keep a file of people and businesses that contribute to the publication and are to always be represented favorably.

The pressure advertisers sometimes exert on editors to filter editorial content has received some attention in the media and in academic studies. A survey by *Folio* magazine found that more than forty percent of magazine editors had experienced some degree of pressure from advertisers to modify editorial content (DeLorme & Fedler, 2003). Soley and Craig (1992) conducted a similar survey study on 147 newspaper editors and found that about ninety percent also had experienced pressure from advertisers in relation to editorial content. This included pressure to write stories pleasing to advertisers and modify or completely exclude stories unpleasing to advertisers, thus often putting advertisers in a major role in deciding what is and what is not published in the media. This study also found that over ninety percent of advertisers completely removed their advertisements from publications in which the editor did not ‘appropriately’ filter editorial content (Soley & Craig, 1992). In some circumstances, journalistic principles are being completely ignored and the separation between editorial and advertising is extremely vague in order to accommodate advertisers’ requests and demands (Lipman, 1991). The pressure on editors to appease advertisers often stems from either the publisher or the



advertising department of the publication itself. Researchers agree that the amount of influence advertisers have over editors is usually determined by the size of their account with the publication, therefore publications often cater to larger advertisers, overlooking the smaller advertisers' requests or demands (Soley & Craig, 1992; Collins, 1992). Also, a survey study by An and Bergen (2007) found that "experts" interviewed for articles in certain fields of interest are often pulled from that publication's advertiser pool and other genuine "experts" in the field of interest are ignored.

Subscribers increasingly provide less and less of a publications' revenue, and advertisers are increasingly paying more and providing the majority of a publications' revenue (DeLorme and Fedler, 2003; Mastin, 1996). Sarah Stein (N.D.) stated that, "Magazines make most of their revenue from advertising not from newsstand sales and subscription income, so the publishers can keep the cost of the magazine down" (Stein, N.D., p.3). To maintain profitability and attract advertisers, publications must achieve high circulation numbers, and to achieve high circulation the costs of the publications must be low (DeLorme and Fedler, 2003). Therefore, publications are essentially increasing circulation for the primary purpose of attracting advertisers.

A publications' dependency on advertisers also makes it susceptible to changes according to the state of the economy. The amount of money advertisers spend often depends on the state of the economy, and if advertisers withhold spending, then publications will suffer in a weak economy (DeLorme & Fedler, 2003). In a survey and content analysis study, Haley and Cunningham (2003) also found that advertiser influence may increase in unstable economic times when publications may become more dependent on advertisers due to overall decreasing revenues. Parsons, Rotfeld, and Gray (1987) found that in economically strong times publishers tend to be more selective of advertising but in difficult economic times publishers are much more

willing to accept any or all advertising requests. In reference to advertiser's influence on journalists in difficult economic times, Betsy Carter, Editor in Chief of New York Woman Magazine, stated, "Advertisers know they've got us. We're up against the wall, and we will acquiesce more now than we would formerly" (Lipman, 1991, p. B1). This illustrates the dependency magazines usually have on advertising revenue.

In difficult economic times, magazines often offer advertisers other incentives such as product call-outs (free mentions in the publication) in lieu of rate discounts (Sandler & Secunda, 1993). The survey study done by Sandler and Secunda (1993) found that a majority of advertisers feel that the trend of blurring advertising and editorial is growing; over half of the respondents claimed that the medium most likely to be affected by blurring practices was magazines. Most of the respondents of the study felt that blurring practices negatively affected the credibility of publications as well as consumer's opinion of advertising, yet they felt that the effectiveness of advertising overall remained unchanged (Sandler & Secunda, 1993).

An and Bergen (2007) conducted a survey study on newspaper editors and the effects advertisers have on editorial content. The study found that the editorial reporting side of newspapers often has conflicts with the business side of newspapers. The study also found that smaller publications that are less financially stable are at more risk for increased advertiser influence on editorial content because they cannot afford to lose advertisers and therefore must appease them. Leo Wolinsky of the *Los Angeles Times*, stated, "Money is always the first thing we talk about. The readers are always the last thing we talk about" (Risser, 2000, p. 26). Since revenue primarily comes from advertisers, this statement further illustrates why they may influence editorial content.

According to Edwin Baker (N.D.), “the issue [between journalists and advertisers] often boils down to business, profit, and money” (Baker, N.D., p.1). Baker claims advertisers attempt to influence editorial content because they want to try and promote their company and/or sell their products in a conducive, non-controversial environment that stimulates a buying mood from readers. However, according to “Mixing News and Advertising” (N.D.), a recent survey measuring consumer opinions on advertising influences, found that less than ten percent of people surveyed thought that advertisers should be able to influence editorial content. According to a study conducted by Haley and Cunningham (2003), when advertisers attempt to control editorial content it has a negative impact for both the publication and the advertiser. Consumers often associate credible publications with credible advertising. Therefore, a decrease in editorial independence leads to a decrease in editorial credibility and ultimately a decrease in advertisement credibility (Haley & Cunningham, 2003).

A survey study by Dix and Phau (2009) agreed with previous research by stating that if the editorial and advertising departments continue to merge, both could lose credibility with the public. The study, however, found that credibility in the media and advertising has not been significantly reduced among consumers and that advertisers are less concerned about the negative effects from blurring the lines between editorial and advertising. The study did find that consumers do prefer for some type of regulation to be in place concerning this issue. It was concluded that consumers have possibly come to accept the “blurring” of lines between advertising and journalism and are better able to recognize the differences between editorial and advertisements (Dix & Phau, 2009).

Lacher and Rotfeld (1994) found that newspapers view advertisers relatively the same way that they view their subscribers, as customers. Therefore, newspapers generally seek to

appease their advertisers, even if this may include sometimes unethical practices, for example, altering a story to provide a better atmosphere in the publication for the advertiser (Lacher & Rotfeld, 1994). Newspapers, however, also seek to provide readers with truthful, non-deceptive material, so it was found that advertising was only combined with editorial in a modest degree in the newspaper industry (Lacher & Rotfeld, 1994). Newspapers are the only print medium whose primary goal is to provide news and information, whereas magazines often seek entertainment as a primary goal (Lacher & Rotfeld, 1994).

A content analysis study by Mastin (1996) focused on advertisers' influence on the content of the magazine, *Essence*. According to Mastin, magazines compete for a limited number of advertising dollars and therefore advertisers have the ability to make certain requests or demands to the magazines that they advertise within. Kessler (1989) found that magazines often perform self-censorship to monitor content and ensure that it does not offend any of its' advertisers. The blurring of advertising and editorial lines in niche market magazines, such as *Essence*, is troublesome because readers depend on these magazines for information that is related to their specific needs and they expect it to be truthful and honest (Potter, 1995).

Mastin (1996) found that magazines which carried cigarette advertisements were less likely to include articles on the dangers of cigarette smoking. Mastin (1996) determined that *Essence* included numerous cigarette advertisements throughout the issues in the sample with very few or no articles on the health hazards of smoking. However, the one issue in the sample that did not include any cigarette advertisements featured a lengthy article on the dangers of cigarette smoking. Therefore, this study found it very likely that advertisers influenced the content of the magazine under study (Mastin, 1996). The magazine's need for revenue from advertisers has caused it to somewhat overlook or ignore the needs and wants of its readers.

Mastin's study focused on tobacco companies' influence over the content of a particular magazine, however, previous research has provided evidence that several other advertisers such as cosmetics, apparel, food, etc. have heavy influences over editorial content in magazines (Steinem, 1990).

Reuter and Zitzewitz (2003) studied several possible factors that could contribute to the bias of advertiser products and services featured in editorial pages. These factors included the idea that journalists may read their own publications and due to being exposed to its advertisers they are unconsciously biased towards these advertisers. Another possibility studied was the idea that subscribers are interested in past advertisers, so journalists are prone to include them in editorial pages. An additional possibility presented was the idea that editors "suggest" stories that are biased towards certain advertisers and reporters compose these stories without consciously knowing they are biased towards an advertiser of that publication. However, this study ultimately agreed with former studies and found that editorial content is generally influenced predominantly by the advertisers themselves and journalists are more prone to include biased information during difficult economic times when the publication is heavily dependent on advertising dollars (Reuter & Zitzewitz, 2003). This study also found that the magazines in the sample, such as *Fortune* and *Forbes*, were more likely to succumb to advertiser influence than the newspapers included in the sample and that product mentions in editorial pages have increased over the time period of the sample (Reuter & Zitzewitz, 2003). Reuter and Zitzewitz (2003) conclude that the conflict between publications and advertisers is a tricky one because revenue and ultimately success in the long-run depends on the amount of subscribers because advertisers come when subscription volume is high to ensure they reach a large number of people. Subscribers are maintained by offering truthful and legitimate content; however, short-run pressure to gain

revenue and please and/or attract advertisers can pressure journalists to modify editorial content (Reuter & Zitzewitz, 2003).

Reuter and Zitzewitz (2003) conclude that some editorial content could be a disservice to readers because the content is biased and does not necessarily recommend the best product or service for the problem at hand, and it instead is biased to its advertisers and recommends a product of theirs. However, if magazines were to cease favoring advertisers, revenue would suffer and the magazine could ultimately fail. Therefore, while readers may benefit from unbiased content, the utmost effects of the separation of advertising and editorial is uncertain in the success of the publication (Reuter & Zitzewitz, 2003). Reuter and Zitzewitz (2003) claim that this is a difficult issue and is in need of further insight and research.

### *Ethics and Standards*

According to Reuter and Zitzewitz (2003), “the independence of editorial content from advertisers’ influence is a cornerstone of journalistic ethics” (Reuter & Zitzewitz, 2003, p.2). Reuter and Zitzewitz found that several publications are more likely to refer products or services of its advertisers within the editorial pages, even if those products or services are not necessarily the best option for the matter at hand. This study quotes two different ethical guidelines in reference to the blurring of advertising and journalistic fields. According to Reuter and Zitzewitz (2003), The Society of Professional Journalism’s Code of Ethics states that journalists should “distinguish between advertising and news and shun hybrids between the two” (Reuter & Zitzewitz, 2003, p.3). Reuter and Zitzewitz (2003) also quote the American Business Media’s Code guidelines as stating: “Selection of editorial topics, treatment of issues, and interpretation and other editorial decisions should not be determined by advertisers” and “advertisers and potential advertisers should never receive favorable treatment as a result of their economic value

to the publication” (Reuter & Zitzewitz, 2003, p.3). Reuter and Zitzewitz (2003) claim that ethical guidelines are necessary particularly due to the development of advertorials and other blurring practices, such as brand mentions, that could confuse consumers and are prevalent in many publications.

Magazine audiences are very segregated and this is often appealing to advertisers because it provides a venue that is sure to be seen by the target audience (Parsons, Rotfeld, & Gray, 1987). The American Society of Magazine Editors (ASME) seeks to maintain a complete distinction between advertisements and editorial content. ASME claims that readers should be assured of editorial independence from advertiser pressures. ASME has set guidelines for the following magazine components and topics: magazine designs, covers, advertisement/editorial adjacencies, logos, sponsorship, advertisement sections, product placement/integration, editorial staffing/titles, editorial reviews, and advertising reviews. Each component and topic has a clear set of guidelines for editors to follow in order to maintain distinctiveness between editorial content and advertisements. However, editors are often tempted to stray from these guidelines because of extensive pressure from advertisers (ASME, 2008). Researchers Ju-Pak, Kim, and Cameron (1995) found through their content analysis study that it was likely for editors to stray from ethical guidelines as well and stated that several other studies have found that ASME guidelines are frequently not followed in full by magazines. A survey study by Parsons, Rotfeld, and Gray (1987) found that outside organizations, such as the American Advertising Federation or the Better Business Bureau, have little influence on most magazines’ advertising standards, and the publisher is most often the deciding figure in the acceptance or rejection of advertisements.

Magazines either have formal written policies, informal policies (publisher's opinion), or no policies at all in regards to advertising. In general, products or services being advertised should have some relevance to the magazine's overall editorial and readership and should be presented in an appropriate and tasteful manner according to several magazines mentioned in the Parsons, et al. (1987) study. One magazine publisher who was interviewed in the Parsons, et al. study stated that his standards for advertising were in accordance with the First Amendment and that his magazine would carry "any advertisement provided sale of the product is legal in the United States" (Parsons, et al., 1987, p. 209). The publisher expanded by saying that controversial advertisements may be debated, but ultimately if the advertiser wanted the advertisement published, then it would be published.

A study done by Parsons, et al. (1987), stated that there has been a lack of published material in regards to advertising standards in print publications, especially magazines. This study also stated that many magazines avoid questioning advertisers whose claims may seem infeasible because they do not want to risk offending the advertiser and thus losing the advertiser's money. Policies often concerned two aspects: "the nature of the presentation of the advertisement and the nature of the product being advertised" (Parsons, et al., 1987, p. 204).

Self-censorship of magazines seems to be a questionable form of censorship for consumer protection against biased reporting (Parsons & Rotfeld, 1989). Collins (1992) stated that seventy-five percent of reporters polled by the Society of American Business Editors and Writers were aware of an increasing pressure to cater to advertisers and over fifty percent claimed that the pressure had indeed affected the way in which they reported stories. A survey study conducted by Parsons and Rotfeld (1989) claimed that information regarding advertising censorship in magazines is sparse. Decisions on whether to accept or reject advertisements in a



publication are most always made solely by the publisher and their main concern is to maintain advertising revenue.

Some publishers do consider certain details when reviewing advertisements such as how the readers may perceive the advertisement and if the overall image of the advertisement is cohesive with the image and editorial content of the publication (Parsons & Rotfeld, 1989). Publishers believe that readers perceive the quality of the publication to be tied with the quality of the products advertised and therefore the type of advertising they most often question is that which seems to make deceptive claims. However, the editorial theme of the magazine and audiences' profile influence the publisher's decision of accepting or rejecting an advertisement over all other factors (Parsons & Rotfeld, 1989).

Editors are often put in difficult situations by trying to please their publishers, who are focused on achieving high profit margins, while trying to maintain their own journalistic ethics at the same time. An anonymous editor mentioned in the article by Collins (1992) claimed that he lost his job because he disagreed with his publisher while trying to maintain ethical standards concerning advertising. An editor of *Philadelphia* magazine also claims to have lost his job after accusing his publisher of "meddling with the magazine's editorial integrity" (Lipman, 1991, p.B1).

According to an article titled "Mixing News and Advertising" (N.D.), advertiser influence on editorial content is detrimental to democracy because the news consumers receive becomes slanted or biased based on advertisers' opinions. The 2000 Fair and Accuracy in Reporting Project on Excellence in Journalism found that three out of four surveyed journalists had dealt with pressure from advertisers related to editorial content and sixty percent had dealt with advertisers trying to eliminate a story that negatively portrayed their company or products

(Mixing News, N.D.). According to the “Mixing News and Advertising” (N.D.) article, many publications do in fact have ethical morals and responsibilities; however, it was agreed among researchers that the overall trend reflects journalists catering to advertisers’ wants and needs (Parsons & Rotfeld, 1989; Reuter & Zitzewitz, 2003).

“Mixing News and Advertising” (N.D.) claims that editors will often give advertisers an advance notice of what material will be included in an issue and if advertisers disagree with some material, they have the option of rescheduling the appearance of their advertisement(s). This allows editors to be sensitive to advertisers without letting them alter editorial content. Editors must provide advertisers with some control because if not, advertisers will not support the publication, and decreased advertising results in decreased revenue and profits (Mixing News, N.D.). However, the thin line between having input and having control of editorial content is often blurred (Baker, N.D.). Terry Eastland, editor of *Media and Politics*, claims that it is possible for magazines to publish special editions or sections with advertisers’ interests in mind, but yet maintain editorial integrity and independence. This option, however, may not always appease advertisers (Eastland, 1997).

Soley and Craig (1992) also claim that the issue of advertisers and their influence in the media is rarely discussed in advertising courses or text books. The influential role that advertisers play in the information available to the mass public is a significant factor in the field of advertising as well as journalism and should be addressed in text books on the subject(s) (Soley and Craig, 1992). According to Soley and Craig (1992), editors are very often faced with the conflict of either publishing unbiased information to the public or giving in to advertiser demands in order to maintain a profit and altering editorial content. This issue of editorial values in relation to competition for advertising dollars should be addressed in publications on the

subjects so future individuals in the field will be knowledgeable about the various issues and conflicts surrounding the matter at hand (Soley & Craig, 1992).

Although editorial and advertising departments are supposed to be separate, Saltz (1995) admits that compromises must be made between both departments in order for publications to remain profitable and ethical. Saltz, however, states that publications must develop stricter policies to guard against advertorials and protect the integrity of journalism. Saltz agrees that by adopting stricter policies most publications would lose money from advertisers at first, however if unethical practices continue the journalism industry will be “jeopardized” (Saltz, 1995, p. 48). According to Saltz, “the public reads newspapers and watches television news not because [we] present information but because [we] present credible information” (Saltz, 1995, p. 48). Therefore, if the public begins to feel that the information presented is not credible, then the journalism field could face serious problems (Saltz, 1995).

According to newspaper editor Scott Angus (2000), the core of journalism ethics are based on credibility. Angus claims that when publications allow advertisers to influence the content of the news then the credibility of journalism is compromised. It is essential that readers be able to separate objective reporting from paid advertisements (Angus, 2000). Angus claims that steps are being taken to trick readers into thinking that advertisements are objective content reported from an editorial standpoint, and this is the opposite direction in which the journalism field should be moving. Publications should be taking steps, such as different fonts, disclaimers, style elements, etc. to distinguish editorial content from advertisements and thus attempt to uphold the credibility of journalism (Angus, 2000).

*Advertorials, Theme Features, Editorial Credits,  
and Brand Placements*

Magazine cover exposure, advertisements disguised as editorial content, and an increase in editorial credits are all points of pressure on editors from advertisers according to Moses (2008). Advertisers are beginning to increase pressure on editors to include brand mentions and credits throughout the editorial content of the publication. This type of pressure is most prevalent in fashion and beauty publications. Haley and Cunningham (2003) found that women accepted advertiser influence in the form of credits and brand mentions because it provided them with information and they also considered it simply “part of the business.” Women were much more accepting of “complimentary editorial”, such as credits, than the complete deletion of a controversial article. Women believed “complimentary editorial” provided additional information whereas censorship withheld information. Pressure for editorial credits increases when advertisers tighten their budgets. Some advertisers even cancel advertisements if they feel they do not receive enough credits and exposure in an issue (Moses, 2008).

Advertorials, or advertisements disguised as editorial content (Beard, 2007), have become increasingly popular because the public generally trusts editorial content more than advertisements (Beard, 2007). Advertorials “masquerade” themselves as editorial pieces (Dix & Phau, 2009). Therefore, advertisers feel that by disguising advertisements as editorial, the advertisements have a better chance of being seen or heard (Beard, 2007). Some publications make large revenues from advertorials by charging premium prices for them and they use them to lure new advertisers or persuade current advertisers to purchase more advertisement space (Bounds, 1999). However, the issue of whether or not advertorials violate ethical standards of

advertising and journalism has yet to be fully resolved and is a controversial area between journalism and advertising fields (Beard, 2007).

Newspaper editor Howard Saltz claims that newspapers and magazines get away with essentially lying to readers on a routine basis by publishing advertorials (Saltz, 1995). Saltz agrees with researchers that advertorials are designed by advertisers to intentionally deceive the readers and make them believe that the advertisement is in fact objective editorial content (Beard, 2007; Dix & Phau, 2009). It is important for editors to know if blurring the line between advertisements and editorial in their publications will diminish the value of their publications because if readers feel that they have been misinformed then readership may decrease (Reijmersdal, Neijens, & Smit, 2005).

A study by Ju-Pak, Kim, and Cameron (1995) claims that advertorials are one of the fastest growing types of advertisements and magazines are increasingly dependent upon them for revenue. Magazines are read for the editorial content so the editorial portion of magazines receives more attention than advertisements; thus advertisers are attempting to disguise their messages as editorial content so that the advertisements will receive the same attention as the editorial (Reijmersdal, Neijens, & Smit, 2005). Ju-Pak, Kim, and Cameron (1995) found that “women’s/fashion/parenting magazines feature advertorials more often than any other category or genre of magazine and that fashion and cosmetic advertisements are the category most likely to advertise in the form of an advertorial” (Ju-Pak, Kim, & Cameron, 1995, p. 117).

According to a study by Sandler and Secunda (1993), since the inclusion of advertorials in publications is blurring the line between editorial material and advertisements, then the editorial content is in danger of losing its credibility due to this practice. Advertorials have gained popularity in recent times because advertisers want to find innovative methods to gain the

consumer's attention and thus present advertisements as part of the editorial and they feel as if the consumer is more likely to view the advertisement with this set-up (Sandler & Secunda, 1993). Publications have been accepting of advertorials and other advertiser requests because, as mentioned previously, advertisers are the major source of a publications livelihood.

In addition to advertorials, "theme features" are also a popular method used by advertisers to mix in advertising content with editorial content. Theme features are "thematically related products in short texts often accompanied by sales information and pictures of the products. Theme features are common and present products as a 'news feature' to readers" (Reijmersdal, Neijens, & Smit, 2005, p. 39). The Reijmersdal, Neijens, and Smit (2005) survey study found by a content analysis of twenty-six magazines, which included popular Dutch home and garden and women's magazines, that theme features and advertorials took up thirty percent of all advertising pages. The researchers found that readers pay significantly more attention to theme features and advertorials than to conventional advertisements. Furthermore, this study determined that the readers pay more attention to theme features than to advertorials because theme features seem more similar to editorial than do advertorials. Theme features can be placed on the same page as editorial and integrated seamlessly into the text whereas advertorials appear on separate pages and are often labeled "advertisement".

The appearance of brand or product placements (also known as editorial credits), is increasing in popularity in several types of publications (Karrh, 1998). Brand placements include the placement of brands throughout any media form (Karrh, 1998). For example, a brand placement in a magazine would be if an article mentioned that Chanel deep red lipstick was the hottest hue this season instead of just saying 'deep red hued lipstick is hot this season.' However, the practice of brand placements in publications has brought up several issues concerning

journalistic ethics because some readers do not perceive brand placements as advertising and believe them to be a part of unbiased reporting (Karrh, 1998).

According to a study by Dix and Phau (2009), advertisers are being challenged to “cut through the clutter” of editorial pages and establish new and creative ways to reach the public. Advertorials and brand mentions are examples of how the wall between advertising and editorial is being broken down. Reijmersdal, Neijens, and Smit (2005) agree with many researchers that one of the leading reasons advertisers are masking advertisements as editorial content is because it is thought to be an innovative way of reaching the audience. This ‘masking’ method allows an advertisement to flow more naturally with the editorial material and so readers are more inclined to read through the advertisement than skip over it.

### *Fashion Magazines*

According to an article by Jon Fine (2002), advertisers have a snug relationship with favored publications. In fashion magazines, advertisers often exert influence on the number of times (‘credits’) their products are featured in photo spreads throughout the magazine. Fine suggested that an increase in the number of credits can lead to an increase in the number of advertisements from that advertiser in future issues (Fine, 2002). Fashion journalist Hywel Davies claims, “...It is well known that successful fashion magazines are driven by advertisers...it is accepted that editorial is created to endorse the advertisers’ products” (Davies, 2008, p.1). Davies says that many of the current successful fashion magazines are very similar to advertising catalogues. According to Davies, fashion journalism discourages editorial independence. Davies claims that fashion journalists are often provided with excellent seats at fashion shows or other exhibitions and a favorable review is expected in return. If the journalist dare write anything unfavorable, they are often left off of future guest lists (Davies, 2008).

According to a review study by Kenny (2007), fashion journalism has been deeply affected by advertiser demands. Kenny claims that fashion journalism is no longer a medium communicating independent thoughts and ideas. Instead, fashion journalism is controlled by advertisers with large budgets that have heavy influence on what appears in a fashion publication. Kenny states that fashion journalism is in a threatening position due to advertiser control, and may soon have to “react to the consumer instead of forecast new trends and ideas the consumer may wish to follow” (Kenny, 2007, p. 2). According to Kenny, advertisers are interested in commercialism and not risks, and a large part of fashion journalism is including new, creative fashion risks to show consumers; therefore fashion journalism is suffering due to heavy advertiser influence.

Women’s fashion and health magazine writer Marilynn Larkin (2000) claims that her assignments revolved around creating a supportive atmosphere for the featured advertisers of a particular issue. Larkin stated that women’s magazines rarely contained conflicting views in order to appease advertisers. Haley and Cunningham (2003) found that women in their study identified with both sides of the advertiser-editorial conflict, but ultimately believed that the magazine should have the final word and responsibility of what appears in the editorial content (Haley & Cunningham, 2003).

According to Steinem (1990), women’s fashion magazines fall well below the ethical standards of news and general interest magazines. Steinem claims that women’s fashion magazines can get away with devoting all of their editorial pages to advertiser’s products, however, if a news magazine’s editorial solely consisted of supporting material for advertisers it would be a ‘scandal.’ Steinem claims that eighty-five percent of editorial in women’s fashion magazines is editorial supporting advertisements (Larkin, 2000). Women’s fashion magazines



are not well respected by advertisers according to Steinem and are not held to equal ethical and journalistic standards (Steinem, 1990). Haley and Cunningham (2003) found that women believed that the context in which advertiser influence occurs is important. The women surveyed agreed overall that advertiser influence was more acceptable in a fashion magazine than a general interest magazine because they believed fashion magazines were less serious in content and thus advertiser influence was acceptable. According to Reijmersdal, Neijens, and Smit (2005), magazine readers' reactions to the mixture of advertising and editorial content varies according to the "informational value" of the magazine as perceived by the reader. For example, if a reader reads a magazine specifically to gain information, then they are more likely to pay attention to advertising and editorial mixture features because these strategies provide the reader with information they want. This study also found that the mixture of advertising and editorial content is becoming more and more common in women's magazines and that the context in which the advertisement appears is important in how effective the advertisement will be.

Steinem (1990) reported that advertisers often incorporate written policies demanding certain product placements, editorial content, etc. in their contractual agreements with women's fashion publications. Two primary questions which advertisers usually ask a publication are the following: "What are you going to charge and what else are you going to do for me" (Steinem, 1990, p. 13)? Advertisers know that they are a publication's main source of revenue and so they expect something more in return from a publication.

Most of the material relevant to conflicts and issues in advertising and editorial content, especially in regards to fashion magazines, is quite dated. This is still, however, an important and ongoing issue. The studies and articles that have been published about fashion magazines regarding this issue seem to suggest that fashion magazines are highly susceptible to advertiser

influence, perhaps even more so than other genres of magazines or publications. Additionally, many of the publications concerning this matter are based on newspapers. Therefore, a current study focused on advertising and editorial issues in non-newspaper publications, such as fashion magazines, using primary sources to better illustrate the problems needs to be conducted.

## CHAPTER 3

### METHODOLOGY

#### *Goals*

Magazines are an important part of the fashion industry. Consumers depend upon magazines to report the latest trends and news concerning fashion topics while people in the industry depend on trade magazines for relevant information and news occurring in their field. Therefore, objectivity in the editorial content of fashion magazines is crucial for the medium to remain a credible source for fashion knowledge. The objective of this exploratory study is to analyze different men's and women's fashion magazines through content analysis and explore advertiser influence on editorial content. The following are research questions set for the study:

1. Is each brand that is mentioned in the editorial content also an advertiser?
2. Is each advertiser in the magazine also mentioned in the editorial content?
3. What percentage of the advertisements are advertorials? Which brands use the advertorial format? Which editorial styles are imitated by the advertorials?
4. Is there a correlation between the number of advertisements placed by an advertiser and the number of editorial mentions for that advertiser?
5. Which magazine titles, and ultimately publishers, in the sample appear to be most influenced by advertisers? Is gender a factor?

#### *Sample*

The sample for this study included two women's fashion magazine titles and two men's fashion magazine titles. The women's magazines chosen were *Vogue* and *Harper's Bazaar*. The

men's magazines chosen were *GQ* and *Esquire*. Publishers, editors, or their assistants from the magazine titles in the study were also contacted and asked to participate in a four question survey about advertiser influence on the editorial content of men's and women's fashion magazines. Men's and women's fashion magazines were chosen for the sample in order to determine if gender could be a factor in the advertiser influence over editorial content in fashion magazines.

*Harper's Bazaar* and *Vogue* were chosen as women's fashion publications for the sample because they are both well-established and reputable fashion magazines. *Vogue* claims to be the "eye of the culture, inspiring and challenging them [women] to see things differently, both in themselves and the world" (Condé Nast Media Kit-Vogue Mission Statement, N.D.). *Harper's Bazaar* claims to be America's first fashion magazine and it focuses "strictly on fashion and beauty, and covers what's new to what's next" (Hearst Corporation-Harper's Bazaar, N.D.). Endres and Lueck (1995) described *Vogue* and *Harper's Bazaar* as "co-bibles of the fashion industry" (Endres & Lueck, 1995, p.140). According to the Audit Bureau of Circulations (2009), for the six month period ending June 30, 2009, *Vogue* had an average circulation of 1,298,480 and *Harper's Bazaar* averaged 711,483 for the same six month period. The reader demographics for *Vogue* are as follows: 88.1% women and 16.3% men with the median age being 35.1 years and the median household income being \$65,908 (Condé Nast Media Kit-Vogue Demographics, 2008). Reader demographics for *Harper's Bazaar* are as follows: 79% women and 21% men, with the median age being 34 years and median household income being \$88,234 (Harper's Bazaar Media Kit, 2008).

*GQ* and *Esquire* were chosen as the men's fashion magazines for the sample because they focus on men's style and culture. Both of these men's magazines are also well known among the public and have been established as reputable publications. *GQ* focuses on men's

fashion, but includes many lifestyle articles and features about traveling, food, relationships, etc. *Esquire* is classified as a general-interest lifestyle magazine for men. It is similar to *GQ* in that it includes many features on culture, relationships, and fashion for men as well. According to the Audit Bureau of Circulations (N.D.), for the six month period ending June 30, 2009, *GQ* had an average circulation of 934,033, and *Esquire* averaged 712,942 for the same six month period. The reader demographics for *GQ* are the following: 77% men and 23% women with a median age of 35 years and a median household income of \$156,820 (MediaMax, 2009). The reader demographics for *Esquire* are the following: 69% men and 31% women with a median age of 44 years and a median household income of \$64,465 (Esquire Media Kit, 2009).

These four publications represent two different publishers; *Vogue* and *GQ* represent Condé Nast publishing company and *Harper's Bazaar* and *Esquire* represent Hearst publishing company. Condé Nast and Hearst publishing companies were chosen because they are both well known and established publishing companies. The Hearst Corporation claims to be “one of the nation’s largest diversified media companies” (Hearst Corporation, N.D.). According to the Condé Nast website, they are “committed to journalistic integrity, influential reporting, and superior design” (Condé Nast, N.D.). Both Condé Nast and Hearst are publishers of many well known magazines and other media forms as well. Because publishers often influence editors to accept advertiser demands, it is important to analyze magazines from different publishers in order to be able to see if magazines from one publisher are susceptible to more advertiser influence than magazines from another publisher.

The magazine issues analyzed for this study were the 2009 March, June, September, and December issues for each of the four magazine titles in the sample, for a total of sixteen

magazines. Quarterly dates were chosen so that the sample would be representative of all the different seasons and of the 2009 year as a whole.

Since the sample for this study was only representative of the year 2009, one issue of *Vogue* from June 2007 was also analyzed and compared to the June 2009 *Vogue* issue to check for any major differences in advertisement and editorial correlations. This will be useful in determining if the recession of 2008 and 2009 could be affecting the amount of advertiser influence on the editorial content of fashion magazines.

Publishers, editors, or their assistants from the magazine titles in the study were also contacted and asked to participate in a four question survey about advertiser influence on the editorial content of men's and women's fashion magazines. The survey questions are as follows:

1. Do you experience pressure from your publishers to tailor editorial to your advertisers?
2. Do you provide editorial incentives for advertisers to advertise within your publication?
3. Do you feel pressure to accept more advertiser demands during unstable economic times?
4. What types of incentives do you provide advertisers?

### *Data Analysis*

Advertisements and brands mentioned within the editorial content of each magazine in the sample were analyzed. Fashion apparel/accessory and beauty (cosmetics, skincare, hair products, etc.) brands were used in this study; all other brands, such as home goods and medicinal brands, were not included in the analysis. Due to the lack of similar content analysis studies in this area, I developed my own table to use while analyzing each magazine issue in the sample. The table consisted of four sections: page number, brand, advertisement, and editorial. As I went through each magazine, I would fill out the table for each brand featured in the magazine. For example, if Ralph Lauren had an advertisement on page 2, I would write "2"

under the page column, “Ralph Lauren” under the brand column, and then under the advertisement column I would write which type of advertisement category it fell under (ex. advertorial, insert, etc.). The editorial column would be left blank for this example since it was an advertisement. The same process would be conducted for brands mentioned in editorial content, except the advertisement column would be left blank and the editorial column would describe how the brand was mentioned (ex. theme feature, editorial credit, etc.).

After all of the issues for the four magazines were analyzed and the tables were complete, I then compiled a master table for each magazine in the study. The master table basically combined all four issues analyzed for each magazine in the sample. Therefore, I would have one master table each for *Vogue*, *Harper’s Bazaar*, *GQ*, and *Esquire*.

The data in each of the master tables was used to determine the percentage of brands advertised in the magazine that were also mentioned in the editorial content. This was determined by counting the total number of advertised brands and then counting the amount of these brands that were mentioned in the editorial content. Descriptive statistics were used to calculate the percentage of advertised brands featured in the editorial content from this data.

Data gathered from the master tables was also used to calculate the percentage of advertisers in each magazine title that used an advertorial style format. This was calculated by taking the total number of advertisers who used the advertorial format and dividing it by the total number of advertisers listed in the master table for that magazine title. The resulting number was then converted into percentage form. Brands that used advertorial formats were reported and also the editorial styles that were most imitated in the advertorials were determined and reported from the data gathered in the master tables.

The master tables were also used to compare the women's magazines to each other, men's magazines to each other, women's magazines to men's magazines, and finally publisher to publisher in terms of advertiser influence on editorial content. Comparisons were made based on the percentages of advertised brands that were also featured in the editorial content.

To determine if any correlation existed between the number of advertisement pages placed by an advertiser and the number of editorial mentions for that advertiser, a statistical computer software program (SPSS) was used. The null hypothesis for this test was that there would be no correlation between number of pages placed by an advertiser and number of editorial mentions for that advertiser. The alternative hypothesis was that there would be a correlation between the number of pages placed by an advertiser and the number of editorial mentions for that advertiser. The results from the statistical program were then used to draw conclusions concerning the correlations between the number of pages placed by an advertiser and the number of editorial brand mentions for that advertiser.

### *Pilot Study*

A pilot study using the September 2009 issue of *Vogue* was conducted prior to the actual content analysis to test for any confusion or questioning in the types of advertisements and brand mentions in the editorial content. The pilot study was helpful in differentiating between the various kinds of strategies that advertisers use to incorporate their advertisements in with the editorial as well as determining the types of brand mentions use within editorial content (theme features, editorial credits, etc.). The pilot study was also helpful in determining the size of the sample for this study.



### *Validity Test*

A validity test was also used in order to make sure that the study was not skewed due to researcher bias. Roughly ten percent of the sample (two magazines) was used and two different fashion scholars were asked to analyze the issues using the same table used by myself. Their results were compared with my own results for those particular magazines to ensure that we perceived the different types of advertisements and brand mentions within the editorial in the same manner.

## CHAPTER 4

### RESULTS AND DISCUSSION

Results were computed from the master tables of each magazine title (*Vogue*, *GQ*, *Harper's Bazaar*, and *Esquire*). The master tables combined the results for all four issues (March, June, September, and December 2009) of each magazine title that was analyzed. The master tables can be found in appendix one. Descriptive statistics were used to obtain results for research questions one through three. The statistics program, SPSS, was used to calculate correlation results between advertisements and editorial mentions for question four. More specifically, a two-tailed Pearson Correlation test (from SPSS) was used to check for significance between the two variables: advertisements and editorial mentions.

Question one asked, "Is each brand that is mentioned in the editorial content also an advertiser?" Percentages were used to answer this question. For all combined issues of *Vogue* (March, June, September, and December 2009), a total of 469 brands were mentioned in the editorial content. A total of 337 of those 469 brands mentioned did not advertise in the magazine. Therefore, approximately 72% of brands mentioned in the editorial content of *Vogue* did not advertise within the magazine. For all combined issues of *GQ* (March, June, September, and December 2009), a total of 312 brands were mentioned in the editorial content. A total of 249 of those 312 brands mentioned did not advertise within the magazine. Therefore approximately 80% of brands mentioned in the editorial content of *GQ* did not advertise within the magazine. For all combined issues of *Harper's Bazaar* (March, June, September, and December 2009), a total of 592 brands were mentioned in the editorial content. A total of 442 of those 592 brands

mentioned did not advertise within the magazine. Therefore, approximately 75% of brands mentioned in the editorial content of *Harper's Bazaar* did not advertise within the magazine. For all combined issues of *Esquire* (March, June, September, and December 2009), a total of 199 brands were mentioned in the editorial content. A total of 176 of those 199 brands mentioned did not advertise within the magazine. Therefore, approximately 88% of brands mentioned in the editorial content of *Esquire* did not advertise within the magazine. Table 4.1 below presents a summary of the results for question one.

Table 4.1. Percentage Results of Non-Advertising Brands Mentioned in Editorial

Title	Total number of brands Mentioned in editorial content	Total number of brands mentioned who did not advertise	Percentage Result of non-advertising brands mentioned in editorial
<i>Vogue</i>	469	337	72%
<i>GQ</i>	312	249	80%
<i>Harper's Bazaar</i>	592	442	75%
<i>Esquire</i>	199	176	88%

Since all of these percentages are rather high (all are 75% and up), it appears that fashion magazines do in fact mention several non-advertising brands in their editorial content. This seems to contradict material discussed in the literature review. Specifically, Collins (1992) mentioned that editorial independence is difficult due to the influence that advertising revenue has over publications. Collins stated that publications often feel the necessity to publish favorable material in the editorial in order to appease advertisers; however, the results of question one appear to point towards editorial independence. It is interesting to note that the two men's magazines (*GQ* and *Esquire*) both had higher percentages of mentioning non-advertising

brands in the editorial than the two women's magazines. This leads to the idea that men's magazines may be more inclined to mention non-advertising brands in their editorial content than women's magazines. Steinem (1990) claimed that women's magazines were not held to the same ethical standards as other magazines and this finding appears to support Steinem's claim. Nevertheless, the percentages for each magazine title were high so it can be concluded that these magazines do mention several non-advertising brands in their editorial content, at least during the year 2009.

Question two asked, "Is each advertiser in the magazine also mentioned in the editorial content?" Percentages were used to answer this question as well. For *Vogue*, a total of 227 brands advertised within the magazine. A total of 95 brands who advertised were not mentioned in the editorial content. Therefore, approximately 42% of advertisers in *Vogue* are not mentioned in the editorial content. For *GQ*, a total of 122 brands advertised within the magazine. A total of 61 brands who advertised were not mentioned in the editorial content. Therefore, approximately 50% of advertisers in *GQ* are not mentioned in the editorial content. For *Harper's Bazaar*, a total of 192 brands advertised within the magazine. A total of 42 brands who advertised were not mentioned in the editorial content. Therefore, approximately 22% of advertisers in *Harper's Bazaar* are not mentioned in the editorial content. For *Esquire*, a total of 83 brands advertised within the magazine. A total of 39 brands who advertised were not mentioned in the editorial content. Therefore, approximately 47% of advertisers in *Esquire* are not mentioned in the editorial content. Table 4.2 below presents a summary of the results for question two.

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Table 4.2. Percentage Results of Advertising Brands Not Mentioned in Editorial

Title	Total number of brands advertised	Total number of advertising brands not mentioned in editorial	Percentage Result of advertising brands not mentioned in editorial
<i>Vogue</i>	227	95	42%
<i>GQ</i>	122	61	50%
<i>Harper's Bazaar</i>	192	42	22%
<i>Esquire</i>	83	39	47%

These percentages mostly all fell around the mid-range of 50%, with the exception of *Harper's Bazaar*, which was exceptionally lower at 22%. These results illustrate that around half of each magazine title's advertisers are also mentioned in the editorial content, with the exception again of *Harper's Bazaar*. Almost 80% of advertisers in *Harper's Bazaar* are mentioned in the editorial content as well, making it the magazine title with the highest percentage of advertising brands that are also mentioned in the editorial content. Almost 60% of *Vogue's* advertisers were also mentioned in the editorial content, making it the magazine title with the second highest percentage of advertising brands being mentioned in the editorial content. It is interesting to note again that both of the women's magazines have a higher percentage of advertising brands being mentioned in the editorial content than the men's magazines. This also points to the idea that women's fashion magazines may be more susceptible to advertiser influence than men's magazines. The results of this question concerning the difference between men's and women's magazines appear to support Steinem's (1990) claim that women's fashion magazines are not well respected by advertisers and are not held to equal ethical and journalistic standards. However, results of this question also seem to contradict material discussed in the literature review. Reuter and Zitzewitz (2003) found that

publications often mention their advertisers' products in the editorial content and refer advertising brands to its readers. Baker (N.D.) stated that the line between advertising and editorial content is very blurred; however, these results, depict a different picture with several non-advertising brands being mentioned in the editorial content, which seems to point towards a somewhat clearer line between the editorial and advertising departments.

Question three asked, "What percentage of the advertisements within each magazine are advertorials?" Which brands use the advertorial format? Which editorial styles are imitated by advertorials?" For *Vogue*, there were a total of 861 pages of advertisements. A total of 32 pages of those advertisements used an advertorial format. Therefore, approximately 4% of advertisements in *Vogue* are advertorials. For *GQ*, there were a total of 433 pages of advertisements. A total of 18 pages of those advertisements used an advertorial format. Therefore, approximately 4% of advertisements in *GQ* are advertorials. For *Harper's Bazaar*, there were a total of 661 pages of advertisements. A total of 20 pages of those advertisements used an advertorial format. Therefore, approximately 3% of advertisements in *Harper's Bazaar* are advertorials. For *Esquire*, there were a total of 180 pages of advertisements. A total of 4 pages of those advertisements used an advertorial format. Therefore, approximately 2% of advertisements in *Esquire* are advertorials. Table 4.3 below presents a summary of the results for question three.

Table 4.3. Percentage of Advertisements that are Advertorials

Title	Total number of advertising pages	Total number of advertorials	Percentage Result of advertisements that are advertorials
<i>Vogue</i>	861	32	4%
<i>GQ</i>	433	18	4%
<i>Harper's Bazaar</i>	661	20	3%

<i>Esquire</i>	180	4	2
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All of the advertorial percentages are remarkably low, with none being higher than 4%. Therefore, at least 96% of advertisements in each magazine were not advertorials. This is an interesting finding and questions the widely publicized idea that advertorials are gaining in popularity and are becoming a prominent advertising format. It should also be noted that the Hearst publications (*Harper's Bazaar*-3% and *Esquire*-2%) had smaller advertorial percentages than the Condé Nast publications (*Vogue*-4% and *GQ*-4%). It can be inferred that Condé Nast may be more likely to accept the use of the advertorial format than Hearst based on these results.

Ju-Pak, Kim, and Cameron (1995) stated that advertorials are one of the fastest growing advertising formats and that publications are becoming increasingly dependent on advertorials for revenue because they can charge advertisers a premium price for advertorials. While the results of this study cannot completely object to this finding, it can be a wise assumption that according to this study, advertorials are not in fact one of the fastest growing types of advertising formats, at least for fashion magazines. In order to prove this, it would have been necessary to do a content analysis over an extended period of time, instead of just over one year. However, since the Ju-Pak, Kim, and Cameron study was published in 1995 (15 years ago) and this current study found that at least 96% of advertisements in the sample were not advertorials, then it can be suggested that advertorials are not necessarily one of the fastest growing advertising formats.

Several different brands used an advertorial format as advertisements. In *Vogue*, the following brands used advertorial formats: Dillard's, Loreal, Elizabeth Arden, Rimmel, Jimmy Choo, Baby Phat, Cover Girl, Clairol, Fresh Minerals, Proactive, SK-II, Kenneth Cole, Antonio Melani, Anne Klein, J.Del Pozzo, Tre Vero, Dior, Max & Cleo, Ann Taylor, Macy's, Bellevue Collection, A Pea in the Pod, Lucky Brand, Christian Siriano, Payless Shoe Source, Garnier Fructis, K-Mart, Rachel Roy, Pantene, Olay, Jaclyn Smith, Attention, Route 66, Neutrogena,

Sorel, Revlon, Calvin Klein, Catherine Malandrino, Aveeno, MaxMara, Chloe, Bali, Mario Badescu, Lea Journo, Kamoleon Jewelry, and Cocoa Butter. In *GQ*, the following brands used advertorial formats: Jack Victor, Lacoste, Armani, Dillard's, Born, Ray-ban, David Chu, Swiss Army, Murano, Kenneth Cole, Nivea, Breitling, Schwarzkopf, 4voo, Express, Tom Ford, Bloomingdale's, Supima Collection, Daniel Cremieux, Avon, Calvin Klein, Macy's, Usher, Rolex, Ralph Lauren, Faconnable, and Aether. In *Harper's Bazaar*, the following brands used advertorial formats: Dior, Saks Fifth Avenue, Neiman Marcus, Pantene, and Gianfrance Ferre. In *Esquire*, the following brands used advertorial formats: Calvin Klein, Kenneth Cole, Rolex, Dunhill, DKNY, and Gucci.

It can be inferred from these results that department stores are some of the brands most likely to use the advertorial format. Beauty brands also seemed to be very susceptible to using the advertorial format. Various apparel brands also used the advertorial format; however, department stores and beauty brands seemed to use the advertorial format the most consistently. Dillard's was the department store that used the advertorial format the most, with several pages devoted to the format across different magazine titles in the sample. Pantene was the beauty brand that was most likely to use the advertorial format in this sample, again using the advertorial format in multiple magazine titles in the sample. The apparel brand that used the advertorial format the most was Calvin Klein, which also used the format in multiple magazine titles in the sample. However, department stores and beauty brands devoted more pages to the advertorial format than any apparel brand(s). In *Vogue*, seventeen of the forty-six brands who used the advertorial format were either department stores or beauty brands. In *GQ*, six of the twenty-seven brands who advertised were either department stores or beauty brands. In *Harper's Bazaar*, three of the five brands who used the advertorial format were either



department stores or beauty brands. In *Esquire*, all of the brands which used the advertorial format were apparel brands. While department stores and beauty brands may not seem to be the brands most likely to use the advertorial format from these figures, they did devote the most pages of advertisements to the advertorial format. Department stores and beauty brands also had consistent brands which used the advertorial format from magazine to magazine, while Calvin Klein was the only consistent apparel brand to use the advertorial format. Several major department stores, such as Dillard's, Macy's, Saks Fifth Avenue, Bloomingdale's, and Neiman Marcus, all used the advertorial format in magazine titles in this sample. Many beauty brands, such as cosmetic and skincare brands, also used the advertorial format repeatedly throughout the sample. Therefore, department stores and beauty brands seem to be the brands that use the advertorial format most consistently. This agrees with the results found by Ju-Pak, Kim, and Cameron (1995) that "fashion and cosmetic advertisements are the category most likely to advertise in the form of an advertorial" (Ju-Pak, Kim, & Cameron, 1995, p. 117).

The editorial style that was most imitated by advertorials was a theme feature editorial style. Theme feature is defined as the following, "Often used to present a product as a 'news feature' to readers. Thematically related products in short texts often accompanied by sales information and pictures of the products." (Reijmersdal, Neijens, & Smit, 2005, p. 39). An example of a department store (Dillard's) advertorial imitating a theme feature editorial style from *Vogue* is included in the appendix (appendix 2). This was the style most imitated by various kinds of brands, including apparel and beauty brands, such as Dillard's, Saks Fifth Avenue, Pantene, Olay, etc.

Question four asked, "Is there a correlation between the number of advertisements placed by an advertiser and the number of editorial mentions for that advertiser?" A two-tailed

Pearson's Correlation test in SPSS was used to calculate these results. The SPSS output for each magazine title can be found below. For *Vogue*, the correlation coefficient was .375, which indicates a positive relationship between the number of advertisements placed by an advertiser and the number of editorial mentions for that advertiser. The p-value for *Vogue* was .000. This value shows very significant correlation between the number of advertisements placed by an advertiser and the number of editorial mentions for that advertiser. For *GQ*, the correlation coefficient was .353, which indicates a positive relationship between the number of advertisements placed by an advertiser and the number of editorial mentions for that advertiser. The p-value for *GQ* was .000, which shows very significant correlation between the number of advertisements placed by an advertiser and the number of editorial mentions for that advertiser. For *Harper's Bazaar*, the correlation coefficient was .507, which indicates a positive relationship between the number of advertisements placed by an advertiser and the number of editorial mentions for that advertiser. The p-value for *Harper's Bazaar* was .000, which shows very significant correlation between the number of advertisements placed by an advertiser and the number of editorial mentions for that advertiser. For *Esquire*, the correlation coefficient was .437, which indicates a positive relationship between the number of advertisements placed by an advertiser and the number of editorial mentions for that advertiser. The p-value for *Esquire* was .000, which shows very significant correlation between the number of advertisements placed by an advertiser and the number of editorial mentions for that advertiser. Below in tables 4.4 - 4.7 are the SPSS outputs.

Table 4.4. Advertiser and Editorial Correlations in *Vogue*

<i>Vogue</i>		
	Advertisement	Editorial
Advertisement	1.000	.375
Sig. (2-tailed)		.000***
N	565.000	
Editorial	.375	1.000
Sig. (2-tailed)	.000***	
N	565	565.000

Note: \*\*\*p<.001

Table 4.5. Advertiser and Editorial Correlations in *GQ*

<i>GQ</i>		
	Advertisement	Editorial
Advertisement	1.000	.353
Sig. (2-tailed)		.000***
N	373.000	373
Editorial	.353	1.000
Sig. (2-tailed)	.000***	
N	373	373.000

Note: \*\*\*p<.001

Table 4.6. Advertiser and Editorial Correlations in *Harper's Bazaar*

<i>Harper's Bazaar</i>		
	Advertisement	Editorial
Advertisement	1.000	.507
Sig (2-tailed)		.000***
N	634.000	633
Editorial	.507	1.000
Sig. (2-tailed)	.000***	
N	633	633.000

Note: \*\*\*p<.001

Table 4.7. Advertiser and Editorial Correlations in *Esquire*

<i>Esquire</i>	Advertisement	Editorial
Advertisement	1.000	.437
Sig. (2-tailed)		.000***
N	238.000	238
Editorial	.437	1.000
Sig. (2-tailed)	.000***	
N	238	238.000

Note: \*\*\*p<.001

Since all of the magazine titles have a positive correlation coefficient (positive relationship), it can be concluded that each magazine title has a positive relationship between the number of advertisements placed by a brand and the number of editorial mentions for that brand. Also, since the p-value for each magazine title is .000, this shows very significant correlation at the .0001 level (2-tailed) test between the two variables tested: advertisements and editorial mentions. Therefore, these results indicate that there is a positive correlation (relationship) between the number of advertisements placed by an advertiser and the number of editorial mentions for that advertiser within each magazine.

The positive relationship between the number of advertisements placed and the number of editorial mentions for each brand also supports the literature review. Fine (2002) claimed that advertisers often exert influence on the number of times ('credits') their products are featured in photo spreads throughout fashion magazines. Fine also suggested that an increase in the number of credits can lead to an increase in the number of advertisements from that advertiser. Davies (2008) says that fashion journalism discourages editorial independence while Kenny (2007) claims that fashion journalism is no longer a medium communicating independent thoughts and

ideas. Instead, fashion journalism is controlled by advertisers with large budgets that have heavy influence on what appears in a fashion publication. The positive correlation between advertisers and editorial mentions in each magazine supports the claims of these studies. Although strong positive correlations were found for each magazine between the brands who advertised and the number of editorial mentions they received, it is crucial to note that according to the results for question two, magazines are also willing to include non-advertising brands in their editorial content. Therefore, while it seems that magazines may offer incentives for their advertisers, they also are generally willing to include non-advertising brands in their editorial content as well.

Question five asks, “Which magazine titles, and ultimately publishers, in the sample appear to be most influenced by advertisers? Is gender a factor?” The Pearson correlation outputs from SPSS for question four were used to gather and analyze results for this question. While all of the magazine titles have a p-value of .0001, which indicates a very significant correlation between advertisements and editorial mentions, the correlation coefficients do vary between the different magazine titles. *Harper’s Bazaar* has the highest correlation coefficient (.507), which indicates that it has the most positive relationship between advertisements and editorial mentions out of all of the magazines in the sample. *Esquire* has the second highest correlation coefficient (.437) which indicates a positive relationship between advertisements and editorial as well. Since *Harper’s Bazaar* and *Esquire* are both published by the Hearst Publishing Company, it can be concluded that Hearst appears to allow advertisers to play a bigger role than Condé Nast, who publishes both *Vogue* and *GQ*. It can also be concluded that the gender of the magazine’s target market could be a factor in the amount of advertiser influence because *Harper’s Bazaar* has a higher correlation coefficient than *Esquire* and *Vogue* has a higher correlation coefficient than *GQ*. It appears that the editorial content in women’s

publications may be slightly more influenced by advertisers than the editorial content in men's publications. The results of this study concerning gender of a magazine's target market again agree with the literature review, specifically Steinem (1990), who claims that women's publications are more susceptible to advertiser influence because they are generally less-respected than men's magazines.

The similarities and differences for the number of advertising pages versus the number of editorial mentions between the *Vogue* June 2007 issue and *Vogue* June 2009 issue should also be considered due to the 2009 recession. It is important to determine if the economy may have an effect on the role advertisers play within a publication. A 2-tailed Pearson's Correlation test (SPSS) was conducted on both of the original results of each issue, 2007 and 2009. The results are as follows: the June 2007 issue had a correlation coefficient of .057 and a p-value of .407. The June 2009 issue had a correlation coefficient of -.199 and a p-value of .010. Table 4.8 below shows the SPSS output for the 2007 and 2009 *Vogue* issues.

Table 4.8. Advertiser and Editorial Correlations, *Vogue* June 2007 compared to June 2009

<i>Vogue</i> June 2007		
	Advertisement	Editorial
Advertisement	1.000	.057
Sig. (2-tailed)		.407
N	211.000	211
Editorial	.057	1.000
Sig. (2-tailed)	.407	
N	211	211.000

*Vogue* June 2009

	Advertisement	Editorial
Advertisement	1.000	-.199
Sig. (2-tailed)		.010**
N	167.000	167
Editorial	-.199	1.000
Sig. (2-tailed)	.010	
N	167	167.000

These results are intriguing because the 2007 issue has a very small positive correlation coefficient (.057) making it an almost neutral relationship between the number of advertisements placed by a brand and the number of editorial mentions for that brand. The 2007 issue also had quite a large p-value (.407), which indicates no significant correlation between the two variables (advertisements and editorial mentions). The 2009 issue has a rather small negative correlation coefficient, which actually points to a negative relationship between the number of advertisements placed by a brand and the number of editorial mentions for that brand. This number is close to 0, however, which makes it close to a neutral relationship between advertising and editorial. It should be noted that the p-value for the 2009 issue was .010, which indicates significant correlation between the 2 variables (advertising and editorial mentions). Since the 2007 issue showed a neutral relationship and a high p-value with no significant correlation, it can be concluded that the status of the economy could affect the influence that advertisers have over editorial content as suggested in the literature review. The United States economy was more stable in 2007 than in 2009, possibly resulting in less advertiser influence on editorial content in fashion magazines. The year 2009 was plagued by a plummeting stock market, high unemployment, expensive gas prices, bank failures, a suffering real estate market, etc., all of which are components of a weak economy. Ideally, more comparisons would have been made

with more issues from 2009 compared with other issues from 2007 to determine if this trend applied to the entire year. However, based on this comparison, it seems that the economy may have affected advertiser influence over editorial content in terms of the correlation between the number of advertisements by a brand and the number of editorial mentions for that brand. This finding also complies with material discussed in the literature review. Specifically, Haley & Cunningham (2003) found that advertiser influence may increase in unstable economic times when publications may become more dependent on advertisers due to overall decreasing revenues. Parsons, Rotfeld, and Gray (1987) found that in economically strong times publishers tend to be more selective of advertising but in difficult economic times publishers are much more willing to accept any or all advertising requests. The results of the June 2007 and June 2009 *Vogue* comparison appear to support the findings of these two studies.

For the survey portion of this study, several employees of the publication staff of each magazine in the sample were contacted through email. A survey was used to help either support or not support the content analysis findings of this study. Out of approximately 20 attempted contacts, one person agreed to participate in the survey. The person who participated is a features editor for a magazine in the sample. This person was asked each of the four survey questions through a phone interview. When asked if he/she experienced pressure from publishers to tailor editorial content to advertisers, the person responded, “No, not ever.” When asked if editorial incentives were provided, and if so what kind, to advertisers to advertise within their publication, the person responded, “Advertising and editorial are very church and state here. They are not combined so I would not know of any type of incentives.” When asked if he/she felt pressure to accept advertiser demands during difficult economic times, the person again responded, “The advertising department is completely separate from the editorial department. I



would not know of any advertiser pressures.” The person again repeated that he/she had never been pressured to tailor any content to specific advertisers or brands (Anonymous, 2010). It is difficult to arrive at a solid conclusion with only one interview, however I suggest that the results of this survey refute Risser’s (2000) findings that the difference between advertisements and editorial content is becoming increasingly vague due to the close proximity of some editorial and advertisement departments. However, further research is needed in this area to solidify this conclusion. The division between editorial and advertising is not always black and white, it has actually become an increasingly gray area. This gray area is often a result from the publications’ dependence on revenue from advertisers (Risser, 2000). Although one cannot generalize from the one survey conducted, it contradicts the statements in the literature review that refer to the “blurring” of the lines between editorial and advertising departments.

As mentioned in the methodology, a validity test was conducted in order to detect any researcher bias. Two students, one majoring in magazine writing and the other in advertising, were asked to analyze two magazine issues each (about ten percent of the sample) and their results were compared to the primary researcher’s results. Minimal differences, for example some brands’ number of advertising pages were counted differently according to how each researcher counted gatefolds, inserts, etc., were found among the three different researchers’ analyses so it can be concluded that little researcher bias exists in this study.

## CHAPTER 5

### CONCLUSION

My goal through this research was to shed light on a serious problem that is threatening the ethics and integrity of the journalism industry. The objective was to analyze different men's and women's fashion magazines (March, June, September, and December 2009 issues of *Vogue*, *GQ*, *Harper's Bazaar*, and *Esquire*) and explore the amount of advertiser influence on editorial content. This objective was accomplished through a content analysis approach. Descriptive statistics and SPSS were used to illustrate the amount of advertiser influence on editorial content. A survey style interview was anticipated to be conducted with several members of the editorial staff for each magazine title in the sample in order to provide supplemental information in addition to the results of the content analysis portion of the study. However, contact information was not readily available for members of the editorial staffs of each magazine and after multiple attempts of getting in contact with possible interviewees, only one person followed through and agreed to an interview. The interview was conducted with a features editor for a fashion magazine. The study did find that there is a strong relationship between brands who advertise within a magazine and brands mentioned in the editorial content of a magazine. This supports the idea that editorials' may not be as independent from advertiser influence as is ideally expected according to journalism ethics standards. I found that the claim that advertorials are a popular advertising format is not supported in this study within the fashion magazines in the sample.

### *Summary*

For question one, this study found that the majority of brands mentioned in the editorial content are also advertisers. As stated above, this points towards the idea that the editorial department of a magazine is not completely independent from the advertising department. For question two, this study found that approximately half of the brands who advertise in a magazine are also mentioned in the editorial content (with the exception of *Harper's Bazaar*, in which the majority of advertising brands are also mentioned in the editorial). This again points to advertiser influence over the editorial department, however, it should be noted that since the percentages fell around 50%, many brands who did not advertise within the magazine were mentioned in the editorial content as well. This finding illustrates that while magazines do seem partial to their advertisers and give them exposure in the editorial content of their magazine, they are also willing to include brands that do not advertise within their magazine.

For question three, this study found that advertorials are not an extremely popular advertising format within fashion magazines. While some advertorials were found, the advertorial percentages for each magazine were quite small (all less than 4%), thus contradicting the overall theme of the advertorial studies mentioned in the literature review. Advertorials are somewhat deceptive to consumers since they are disguised as editorial content, so since they do exist even in small quantities, it can be concluded that this may be considered unethical according to some journalism scholars and/or ethics codes.

For question four, a strong positive correlation was found between the number of advertisements placed by an advertiser and the number of editorial mentions for that advertiser. This again alludes to heavy advertiser influence over the editorial content of magazines. However, although a strong relationship exists between the number of advertisements for a brand

and its amount of editorial mentions, it should be noted that magazines do seem to include brands who do not advertise in their editorial content as well. The results of question two point towards this idea because only around half of the advertisers for each magazine were mentioned in the editorial content.

Since most of the brands who advertise regularly within fashion magazines are very well known and established brands, it would almost be awkward if they were not mentioned in the editorial content. For example, Ralph Lauren is a very popular brand so more than likely Ralph Lauren would be included in the editorial content of a fashion magazine regardless of whether or not the brand advertised in the magazine. While the editorial content of fashion magazines should be completely objective, one must remember that it is a *fashion* magazine, and so brands will be mentioned throughout the editorial content and there is a high probability that some correlation will exist between the brands mentioned in the editorial content and the brands who advertise within the magazine. Based on the results of questions two and four it can be concluded that while magazines may provide editorial incentives in the form of editorial mentions to their advertisers, they are also willing to provide exposure to non-advertising brands within their magazines.

For question five, it was found that Hearst publishing appears to be the publisher most influenced by advertisers. *Harper's Bazaar* and *Esquire* had the strongest correlation between advertising brands and editorial mentions so these are the two magazines that seem to be most influenced by advertisers and they are also both published by Hearst. Gender also seems to be a factor for advertiser influence within a magazine. *Vogue* had a stronger correlation between advertisers and editorial mentions than *GQ* and *Harper's Bazaar* had a stronger correlation than

*Esquire*. Therefore, it can be concluded that the editorial content in men's magazines is somewhat less influenced by advertisers than the editorial content in women's magazines.

The survey portion of this study provided somewhat contradictory results compared to the results to the questions associated with this study. The interviewee, a features editor for a magazine in the sample, stated that the editorial department was completely independent of the advertising department at the magazine in which he worked. While this may be true, the results of this study illustrate a different picture, with the editorial department being influenced by a magazine's advertisers. However, the interviewee was a member of the editorial staff and since he claimed that the advertising department was completely separate, it could be the case that the advertising department is in charge of all editorial incentives to advertisers and thus it would be necessary to interview someone from the advertising department to ascertain this type of information.

Ultimately, this study found that advertisers do appear to have some influence over the editorial content of fashion magazines. Strong positive correlations were found for each magazine between the brands who advertised and the number of editorial mentions they received. However, it is important to also mention that according to the results for question two, magazines are also willing to provide exposure for non-advertising brands within the editorial content of their magazine. I believe that fashion magazines enjoy discovering up and coming brands; there seems to be a certain "coolness" factor associated with discovering new designers and so they are willing to provide exposure to new or lesser known brands. On the other hand, based on the correlation results in question four, I also believe that magazines may provide some editorial incentives to their advertisers since the correlation was very significant for all magazines in the sample. However, I want to make note again that since this study focuses on

fashion magazines, it is important to remember that it is their duty to include brands throughout their editorial content, so some correlation is bound to exist between the advertisers and editorial mentions within a fashion magazine.

The goal of this research was to shed light on a serious problem that is threatening the ethics and integrity of the journalism industry. The literature review associated with this topic led me to believe that the ethics of journalism were rapidly diminishing and that objectivity was declining in the editorial content of magazines. Previous studies related to this topic also revolved around the increasing use of advertorials and how they are deceptive to consumers. While some aspects of my research agree with the overall theme of the literature review, I feel that there are several parts of my research that disagree with the content of the literature review. For example, I found that advertorials are not a common advertising format for the magazines in my sample. Four percent was the highest percentage of advertorials for a magazine in my sample. This is a very small percentage and thus disagrees with the idea that advertorials are a dominant form of advertising in modern magazines. I also believe that the journalism industry still abides by some of their ethics and standards. As I stated earlier, I do believe that fashion magazines may provide some editorial incentives to advertisers and thus the editorial content may not be 100 percent objective, however, it is important to remember that they do provide exposure for non-advertising brands as well. Also, according to the survey, there is no gray area between advertising and editorial; the interviewee claimed it to be black and white within his publication. Although a solid conclusion cannot be derived from one survey, this is an interesting component to this research. Therefore, I feel that while advertiser influence could threaten the integrity of magazines, I do not believe that the issue is as dire as some of the literature review portrayed it to be. I do believe that advertiser influence is an issue that should

be monitored to keep it from increasing so that advertisers never have the ability to completely control the editorial content of magazines.

This body of research presents information that is both positive and negative to the journalism industry. While strong, positive correlation was found between advertisers and editorial mentions in magazines, it was also discovered that magazines are willing to include non-advertisers in their editorials as well. Additionally, it was found that advertorials are not an extremely popular advertising format within the magazines in this sample. This research is beneficial to consumers, publishers, and journalism professors and students. Consumers can feel better educated about the objectivity of the material they are reading while publishers and magazine staffs can have a more positive light shed on them concerning the ethics and integrity of their industry. Although there are some negative aspects associated with this research concerning magazines, there are also positive results that publishers can use to represent themselves in a better light than the negative light that the literature review sheds on them. Journalism teachers can use this research to educate their students about the problems the journalism industry is facing and will continue to face. Journalism students are the future of this industry and they should be knowledgeable about the issues that face their industry so they can be equipped to monitor and handle these issues should they arise.

#### *Future Research*

This area of study has many interesting opportunities for future research. More research should be conducted on advertorials since this study contradicted the majority of the material about advertorials discussed in the literature review. Research could also be conducted on department stores and beauty brands, which seem to be the types of brands most common to use the advertorial format.

Another area of future research for this study topic could be a survey approach to the advertiser and editorial conflict in fashion magazines. Survey approaches have been completed concerning this topic, however, it would be interesting to note the differences in responses between members of the editorial staff and members of the advertising departments of different fashion magazines and ultimately publishers. Since the interview portion of this study led me to believe that members of the advertising staff are in charge of all editorial incentives to advertisers, it would be interesting to conduct further research in this area and determine if this is the case across other magazines as well.

Future research could also consist of a content analysis approach of advertiser influence across different journalistic media. It would be interesting to explore how and if advertiser influence varies across magazines, television, radio, etc. It would also be interesting to explore the differences in advertiser influence across different genres of magazines, instead of solely focusing on fashion magazines.

One final possible area of future research would be to expand this study. The same idea and approach could be used, but it would be beneficial to broaden the sample to include a longer time frame and possibly more publishers and fashion magazine titles. It would be interesting to see how the results compare between the two studies. Also, it would be intriguing to see how the economy may affect the amount of advertiser influence if the sample could cover a long enough time period to include magazine dates during a prosperous economy and during times of a recession as well.



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## APPENDIX 1

*Vogue* Master List

<b>Brand</b>	<b>Advertisement</b>	<b>Editorial</b>
Dolce & Gabbana	24	21
Gap	20	8
Gucci	13	20
Revlon	11	13
Louis Vuitton	7	22
Dior	11	33
Estee Lauder	10	2
Armani	6	16
Loreal	13	1
Hermes	4	8
Yves Saint Laurent	10	24
Clinique	8	0
St. John	3	2
Bottega Veneta	4	8
Bally	6	3
David Yurman	11	1
Diane von Furstenberg	6	5
Target	7	4
Alexander McQueen	1	9
Burberry	14	8
Victoria's Secret	2	2
Guess	8	2
Dillard's	33	1
Elizabeth Arden	6	1
Rimmel	1	2
Michael Kors	22	10
Chanel	21	32
Donna Karan	11	10
SK-II	8	2
Elie Tahari	2	2
Peter Novello	1	0
Taylor	14	11
Antonio Melani	2	0
Karen Kane	1	0
Nordstrom	54	4
Vivienne Tam	1	0
Balmain	3	5
Lanvin	11	24
Dries Van Noten	3	9
Marc Jacobs	8	26

Christian Louboutin	1	12
Fendi	8	7
Junya Watanabe	1	3
Comme des Garcons	1	7
Nicholas Kirkwood	2	1
Givenchy	5	6
Stella McCartney	1	17
Hugo Boss	8	3
A Pea in the Pod	4	0
Bloomingdale's	11	3
Nine West	6	2
Macy's	24	4
Tommy Hilfiger	12	4
Prada	14	20
Baby Phat	8	1
BCBG Max Azria	8	4
Jimmy Choo	8	2
Liz Claiborne	5	0
Tiffany & Co.	9	4
Jason Wu	0	6
Cover Girl	16	3
Olay	8	0
Converse	2	1
Laura Mercier	2	1
Neiman Marcus	42	13
Marchesa	1	2
Vera Wang	2	11
Carolina Herrera	2	12
Monique Lhullier	1	0
Etro	9	1
Ralph Lauren	20	15
Akris	4	0
Piazza Sempione	5	1
Alberta Ferretti	6	4
Jil Sander	1	5
Oscar de la Renta	12	19
Naeem Khan	1	0
Emilio Pucci	1	3
Blumarine	2	1
Jean Paul Gaultier	5	2
Roberto Cavalli	10	4
Nina Ricci	1	12
Sam Edelman	1	1
Honora	1	0
Barney's New York	2	31
J. Brand	2	1

Saks Fifth Avenue	19	5
Bergdorf Goodman	6	19
Michael Stars	1	1
True Religion	4	0
White House Black Market	14	0
Payless Shoe Source	8	0
Abaete	1	0
Lola Rose	2	0
Alice + Olivia	2	0
Kenneth Cole	6	1
Tracy Feith	0	2
Balenciaga	4	26
Miu Miu	4	13
Escada	3	1
Moschino	5	4
Juicy Couture	10	3
Make up for ever	1	1
Sephora	5	4
Smashbox	1	0
Jones New York	5	0
Bare Escentuals	1	0
Tanda	1	0
Clarisonic	1	0
Dooney & Bourke	2	2
Pringle of Scotland	4	0
Banana Republic	14	8
Cole Haan	6	1
Bebe	4	2
Nike	2	5
Lacoste	2	0
Nexxus	4	0
John Galiano	0	12
Lancome	6	5
Maybelline	10	3
Valentino	8	5
Shiseido	2	2
Phi	4	2
Tory Burch	0	4
Longchamp	2	1
Christian Lacroix	0	2
Urban Behavior	0	1
Roland Mouret	0	3
Anne Klein	4	0
Mulberry	6	1
Alexander Wang	0	14
Giuseppe Zanotti	7	2

Salvatore Ferragamo	4	5
Cesare Paciotti	4	0
Manolo Blahnik	2	9
Versace	7	8
Tom Ford	3	3
Chloe	8	12
Bill Blass	0	1
Piperlime	2	0
Peter Som	0	1
Chinese Laundry	1	2
J. Crew	0	14
Matt Bernson	1	0
Cynthia Vincent	1	0
Dolce Vita	1	0
Pierre Hardy	0	6
Narciso Rodriguez	0	9
Thakoon	0	12
Proenza Schouler	1	19
MaxMara	4	2
Dosa	0	1
Iradj Moini	0	3
Joseph Altuzarra	0	2
Erickson Beamon	0	2
Rochas	0	2
Azzedine Alaia	0	2
K. Jacques	0	2
The row	0	1
Isaac Manevitz	0	1
Tom Binns	0	6
Vanessa Bruno	0	1
Rodarte	0	9
Christian Cota	0	1
Current/Elliot	0	1
Verdura	0	5
John Patrick	0	3
Hester	0	1
Tacori	2	0
Levi's	0	2
Halston	0	1
Sergio Rossi	0	1
Band of Outsiders	0	3
H&M	1	4
Topshop	0	10
Uniqlo	0	1
American Apparel	0	2
Eres	0	2



Vittadini	4	0
Ilias Lalaounis	0	1
Zara	0	3
Charvet	0	3
Philip Crangi	0	1
Acne	0	2
A.P.C.	0	3
Manju Jasty	0	1
Club Monaco	0	3
Phillip Treacy	0	4
Sebastian	2	1
Fenton	0	2
Devi Kroell	0	2
Judith Leiber	1	1
MAC	0	4
John Frieda	3	4
Physicians Formula	1	0
Hussein Chalayan	0	3
Bernardo	1	0
Nars	0	1
Man Ray's	0	1
Jemma Kid	0	1
Max Factor	0	1
Jonathan Saunders	0	2
Clairol	2	1
UGG Australia	14	1
Doyle & Doyle	0	2
Trollbeads	2	0
Fresh Minerals	1	0
Sperry	2	0
Proactive	1	0
Tresemme	0	3
Fred Leighton	0	6
De Vera	0	2
Redken	0	2
Loewe	0	4
Fallon	0	2
Issa	0	1
Jody Candrian	0	3
Sunsilk	0	1
Justin Giunta	0	1
Jacob & Co.	0	1

## GQ Master List

Brand	Advertisement	Editorial
Hugo Boss	16	9
Macy's	38	0
Gap	20	11
Prada	8	12
Calvin Klein	12	21
Gucci	10	16
Armani	14	19
Dolce & Gabbana	19	19
Burberry	23	11
Kenneth Cole	6	7
DKNY	7	14
Dillard's	17	3
Gc	2	1
Guess	5	5
Izod	3	0
Van Heusen	2	2
Bally	4	8
Diesel	6	2
Gillette	10	1
Nautica	6	6
Tommy Hilfiger	12	10
Jones New York	4	0
Jack Victor	4	0
Louis Vuitton	2	14
Ray-ban	4	10
Perry Ellis	9	4
Nordstrom	12	0
Sperry	2	2
Robert Graham	1	0
Salvatore Ferragamo	4	7
Canali	2	0
Saks Fifth Avenue	18	3
Dsquared2	1	10
Dior Homme	2	7
Paul Smith	2	10
Michael Bastian	1	5
Etro	7	7
Phat	2	0
AG Adriano Goldschmied	2	0
John Varvatos	5	15
True Religion	5	4
William Rast	0	9
Rag & Bone	1	10
Thom Browne	0	12
Paul Stuart	0	16
Ralph Lauren	23	18
Converse	2	3

Dior	2	8
Banana Republic	14	10
David Yurman	2	2
Piaget	1	0
Rock and Republic	2	1
Bass	0	5
Tod's	2	2
Bloomingdale's	17	3
Tom Ford	4	20
Brooks Brothers	0	20
Turnbull & Asser	0	4
Dion	0	4
Ermenegildo Zegna	5	8
Cole Haan	3	0
A.P.C.	0	9
Nike	1	5
Junya Watanabe	0	2
Levi's	1	8
Trickers	0	1
K-Way	0	1
J. Crew	0	12
Moscot	0	2
Globe Trotter	0	1
Ross Lovegrove	0	1
Theory	1	6
Paul Mitchell	2	2
Moncler	3	0
Armani Collezione	1	0
Clinique	0	1
Hermes	0	3
GIA	1	0
Versace	1	6
Lacoste	9	5
Victorinox (Swiss Army)	5	3
Berluti	0	1
Michael Toschi	0	1
Lobb	0	1
J.M. Weston	0	4
Ecco	0	1
Juicy Couture	1	0
Aldo	3	2
Agent Provocateur	0	4
James Jeans	0	1
Frederic Fekkai	0	1
Old Spice	2	0
Astor & Black	3	0
Zanetti	1	0
Steven Alan	0	8
Jil Sander	0	4

Melet Mercantile	0	6
Neil Barrett	0	9
Puma	0	4
Jesse James	0	2
Yves Saint Laurent	5	7
J. Lindeberg	0	5
Martin Margiela	0	6
Pierre Hardy	0	1
Band of Outsiders	0	15
Chanel	0	1
H&M	0	13
Nudie Jeans	0	2
Common Projects	0	5
Sid Mashburn	0	2
Dorfman Pacific	0	2
Oumlil	0	2
Massimo Bizzochi	0	2
Audemars Piguet	0	2
Akoo	0	2
Marc Jacobs	0	8
Breitling	5	2
John Pearse	0	2
Anderson & Sheppard	0	2
Charvet	0	1
Belgian Shoes	0	2
Me&ro	0	4
Dries Van Noten	0	2
T. Anthony	0	2
Adidas	0	5
Costume National	0	2
Vans	0	4
A.Lange & Sohne	0	2
Geoffrey Beene	2	3
Tissot	5	2
Bottega Veneta	0	2
Brunello Cucinelli	0	3
Eagle Shirtmakers	0	2
Top Gun	0	2
Timex	0	5
Ben Sherman	0	3
Geox	0	5
Nixon	0	4
Topman	0	6
Club Monaco	0	8
Pulsar	0	2
Modern Amusement	0	2
Uniqlo	0	9
Express	4	2
Men's Wearhouse	0	2

Seiko	0	2
Florsheim by Duckie Brown	0	6
J. Fold	0	2
Agatha Blols	0	1
Alexander McQueen	0	2
Alexander Wang	0	1
Asprey	0	1
Betsey Johnson	0	3
Brian Atwood	0	2
Cadolle	0	2
Chrome Hearts	0	1
Cutler and Gross	0	1
Disaya	0	1
Dickies	0	1
Dockers	0	3
Idayne	0	1
Frye	0	1
Ever	0	6
J.Brand	0	3
John Fluevog	0	1
Limoland	0	1
Louis Boston	0	1
Marimekko	0	1
Marks & Spencer	0	1
Matte Black	0	1
Modo	0	2
Nice Collective	0	3
Rick Owens	0	2
Zara	0	1
White Swan	0	1
Vince Camuto	0	1
Trussardi	0	5
Tim Hamilton	0	5
The Leatherman	0	1
The Elder Statesman	0	1
7 for all Mankind	0	3
Skecher's	2	0
Murano	3	0
Lins by David Chu	2	0
Born	1	0
Bulova	3	2
Kay Jewelers	1	0
RRL	0	2
Rogue's Gallery	0	6
Kiehl's	0	1
Rolex	5	1
Nivea	4	0
Omega	6	0
Manual	0	1

Property of	0	2
Movado	4	0
A.Kurtz	0	1
Randolph	0	1
Mosley	0	1
Tribes	0	1
Anthony	0	1
REN Skincare	0	1
Rado	2	0
Supima Collection	1	0
Lands End	0	2
Azzaro	1	0
Sunglass Hut	1	0
Ked's	0	1
Jack Purcell	0	1
Schwarzkopf	1	0
4voo	1	0
PRPS	0	2
Anna Sheffield	0	4
Hickey	0	2
Gitman Vintage	0	5
Scoop	0	2
Smart Turnout	0	3
Falke	0	5
Black Brown 1826	0	1
JJ Hat Center	0	4
Hamilton	0	6
Urban Outfitters	0	2
Coach	0	5
Save Khaki	0	7
Porter	0	3
Thomas Pink	0	4
IWC	0	2
Bell & Ross	0	3
Jack Spade	0	5
Mulberry	0	2
American Apparel	0	4
Sundek	0	2
Giles & Brother	0	3
Melissa Odabash	0	2
Luis Morais	0	3
French Connection	0	4
Eres	0	2
Rogan	0	2
Burkman Bros	0	2
Victor Glemaud	0	2
A Bathing Ape	0	1
Cartier	1	2
Clarks	0	4

Clu	0	1
Fruit of the Loom	0	3
Havaianas	0	1
James Perse	0	2
Michael Kors	0	1
Supreme	0	1
The Row	0	1
Faconnable	3	0
Missoni	0	1
Bergdorf Goodman	0	1
Edge	1	1
K-Swiss	1	0
Helmut Lang	1	0
Tallia	4	1
Andrew Marc	3	0
Corneliani	1	2
Ike Behar	1	0
Joseph Abboud	1	0
QVC	1	0
Aether	2	0
Lanvin	0	4
Pantherella	0	4
Junghans	0	2
Alfani	2	0
Grace Sun	0	2
Robert Geller	0	2
Spurr	0	3
L.L. Bean	0	4
Patagonia	0	3
SeaVees	0	2
S***R	0	2
Creative Recreation	0	2
Generic Surplus	0	2
Superga	0	2
Clae	0	2
Original Penguin	0	2
Alejandro Ingelmo	0	2
Christian Louboutin	0	4
Mark Nason	1	0
Muji	0	1
John Baldessari	0	1
Givenchy	2	0
Axe	1	0
Champion	3	0
Shipley & Halmos	0	4
Braun	1	0
Raf Simons	0	3
Persol	0	2
Church's	0	3

M&co	0	2
Alexander Olch	0	5
Rick Pallack	0	1
Sestra Moja	0	1
Kini Bikini	0	1
Tenthousandthings	0	2
Johnston & Murphy	0	4
Target	0	2
Tumi	0	2
Acne	0	5
Raymond Weil	0	2
Alden	0	3
Inhabit	0	2
Kaufman's army & navy	0	5
Randolph Engineering	0	2
C.P. Company	0	2
Etiqueta Negra	0	2
Miracle Icons	0	3
Jockey	0	2
Adam Kimmel	0	2
John Bartlett	0	2
Wolverine	0	2
American Rag Cle	0	1
Michael Stars	0	1
Bed Head	1	0
Zale's	1	0
Avon	1	0
Sean John	2	2
Phyto	0	1
Malin + Goetz	0	1
Dolan Bullock	0	2
Tiffany & Co.	0	2
Victoria's Secret	0	2
Redken	0	2
April77	0	3
Ksubi	0	2
Balmain	0	3
Fred Perry	0	2
Canadian Goose	0	3
Billykirk	0	2
Mark Ecko	1	0
Usher	3	0
Allen Edmonds	0	2
Arc/teryx	0	2
Azzedine Alaia	0	2
Billionaire Boys Club	0	2
Casio	0	1
Freeman's	0	3
Hanes	0	1



Jordan Brand	0	1
J., Press	0	3
Marmot	0	1
Nubeo	0	5
Olatz	0	2
Opening Ceremony	0	2
Paragon	0	2
Punto	0	2
Rafinity	0	3
Red Wing Shoes	0	2
Sartore	0	2
Phillip Lim	0	2
Wolford	0	2
Bern Unlimited	0	1
Hill-side	0	1
Helly Hansen	0	1
Makr	0	1
Tag Heuer	1	0
Azzaro	1	0
Colette	0	1
Woolrich	0	1
Amoskeag XX	0	1
Filson	0	1
Pendleton	0	1
Curve	1	0
Everlon	1	0
Armitron	1	0
Wittnauer	1	0
Sephora	1	0
Citizen	1	0
50	2	0
UGG Australia	1	0

*Harper's Bazaar* Master List

<b>Brand</b>	<b>Advertisement</b>	<b>Editorial</b>
Chanel	14	65
Gap	9	17
Estee Lauder	7	10
Dolce & Gabbana	10	62
Gucci	8	32
Dior	11	53
Armani	8	32
Prada	6	33
Hermes	2	17
Bottega Veneta	4	17
Burberry	8	25
DKNY (Donna Karan)	8	45
Michael Kors	10	51
Lanvin	4	56
Chloe	5	30
Guess	6	8
Juicy Couture	9	9
Nordstrom	14	11
Calvin Klein	10	30
Cover Girl	7	12
Target	4	5
Alexander McQueen	1	15
Circa Jewels	1	5
Sephora	2	2
Bare Escentuals	0	2
DDF	1	1
Tommy Hilfiger	11	16
Roberto Cavalli	3	10
MaxMara	3	13
Cole Haan	3	7
Moschino	6	9
Saks Fifth Avenue	29	36
Cesare Paciotti	4	4
Olay	12	8
Bernardo	1	0
Iceberg	2	2
Furla	2	5
Bally	4	6
Escada	3	4
Missoni	8	16
BCBG Max Azria	8	21
Vera Wang	4	20
Ports 1961	6	6
French Connection	4	3

Versace	3	30
Falke	0	10
Lancome	6	15
Louis Vuitton	9	58
Diane von Furstenberg	3	15
David Yurman	4	9
Yves Saint Laurent	4	57
Hilary Radley	2	0
OPI	3	7
Rolex	4	4
Marc Jacobs	8	47
Banana Republic	9	26
Viktor & Rolf	5	0
Bloomingdale's	26	9
Mauboussin	2	1
Pedro Garcia	0	1
Jones New York	1	5
Brizo	1	1
Akris	3	7
Nina Ricci	0	17
Barney's New York	5	45
Ralph Lauren	11	37
J. Crew	0	20
Alexis Bittar	0	13
Sequin	0	7
Henri Bendel	0	4
Longchamp	4	1
Stella McCartney	0	20
Fendi	5	23
Proenza Schouler	0	27
Salvatore Ferragamo	8	14
Christian Louboutin	0	23
Tod's	5	9
Hugo Boss	8	6
True Religion	2	4
Balenciaga	0	38
Sergio Rossi	0	5
Tag Heuer	1	1
Manolo Blahnik	0	11
Narciso Rodriguez	0	8
Pringle of Scotland	4	3
Pantene	10	7
Phillip Lim	0	17
Kara Ross	0	12
Botkier	0	1
Blumarine	12	9

J. Brand	2	5
Bergdorf Goodman	5	45
Neiman Marcus	23	26
Nexus	3	3
Zac Posen	0	8
Piazza Sempione	6	7
Coach	0	11
Gianfranco Ferre	12	9
Oscar de la Renta	2	32
St. John	0	4
Made Her Think	0	2
Miu Miu	0	15
Leon Max	0	2
Devi Kroell	0	5
Giles & Brother	0	10
Krizla	1	1
Fallon	0	6
Marni	0	18
Kenneth Jay Lane	0	28
Tory Burch	0	25
Anton Heunis	0	8
Jean Paul Gaultier	1	5
Club Monaco	0	6
Anna Sheffield	0	4
Macy's	15	11
Tom Binns	0	8
Nine West	0	7
Cle de Peau	1	0
Mawi	0	5
Loeffler Randall	0	2
Elie Tahari	3	8
Givenchy	1	18
Piperlime	2	2
Thakoon	0	16
Alexander Wang	0	29
Derek Lam	2	17
Anne Klein	2	5
Lutz & Patmos	0	1
Carolina Herrera	1	13
Prevage	1	0
Jean Despres	0	1
Bulgari	2	7
Valentino	10	19
Etro	12	18
Ippolito	3	4
Michael Stars	5	7

Dries van Noten	0	16
Loewe	0	2
Dooney & Bourke	1	2
Shiseido	1	1
Dillard's	6	1
Giuseppe Zanotti	4	16
Lagos	1	0
Swy	0	1
Nanis	1	0
Charles Krypell	2	0
Hamilton Jewelers	1	0
Kebede	0	1
Alberta Ferretti	2	8
Kova & T	0	1
Future Classics	0	1
Azzedine Alaia	0	6
Wrangler	0	1
White House Black Market	8	3
Toni & Guy	1	0
Vanity Fair	14	2
Sam Edelman	6	6
Donald J Pliner	12	2
Tse	0	2
Brunello Cucinelli	6	2
Phi	0	2
Marco Bicego	2	3
Isaac Mizrahi	0	5
Badgley Mischka	0	7
Giambattista Valli	0	11
Hale Bob	1	0
H&M	0	9
Dennis Basso	4	3
Aquiliano Rimondi	0	4
Celine	0	6
Jason Wu	1	9
Tadashi Shoji	0	2
Sperry	1	0
Balmain	0	22
Patek Phillippe	0	1
Devani	1	1
Nicole Miller	0	1
Mulberry	0	1
Ebel	0	1
Valextra	0	1
Miss Me	2	0
Dsquared2	0	3

Ogie Kanogie	1	0
Emilio Pucci	0	2
Rodarte	0	13
Jimmy Choo	0	6
Maybelline	2	5
S-Factor	2	1
Rachel Leigh	0	5
Ed Hardy	1	0
Marlene Birger	0	2
Tuleste Market	0	4
L'Wren Scott	0	8
Roland Mouret	0	5
Loro Piana	0	2
Chadwick's	1	0
Barron Duquette	0	2
Opening Ceremony	0	2
Vena Cava	0	3
Graydn Kooba	0	1
Pierre Hardy	0	4
A.L.C.	0	3
Shipley & Halmos	0	1
Erin Wasson	0	2
Jas M.B.	0	1
Lord & Taylor	0	3
Miss Sixty	0	2
Abaete	0	1
Diesel	0	2
Baby Phat	10	2
HTY Gold	2	0
The Row	0	2
Rag & Bone	0	6
Isabel Marant	0	5
Sonia Rykiel	0	8
A.V. Max	0	2
Madewell	0	3
Lenora Dame	0	1
CC Skye	0	11
Theory	0	1
Azzaro	0	2
Mica Ertegun	0	2
Swarovski	0	13
Jill Stuart	0	1
Marcia Moran	0	1
Enzo Angiolini	0	1
Victor Glemaud	0	1
Smashbox	0	3

Natural Blush	0	1
Max Factor	0	2
DuWop	0	1
MAC	0	5
Clinique	4	7
Orlane	0	1
Clarins	0	2
Dr. Brandt	0	1
La Mer	0	1
Origins	0	1
Emanuel Ungaru	0	1
John Frieda	2	3
Loreal	1	6
R Session	0	3
Clairol	2	1
Mason Pearson	0	2
Tresemme	0	4
Tigi	6	3
Aveda	0	4
Frizz	0	1
Elizabeth Arden	2	5
Sarah Jessica Parker	0	1
Gillette	2	2
Essie	0	3
Cargo	0	2
Paul Mitchell	1	3
Kerastase	0	1
Jil Sander	0	10
Oribe	0	1
Barbar	0	1
Goody	0	2
Wolford	0	6
Bill Blass	0	2
Douglas Hannant	0	1
Frederic Fekkai	2	7
Francesca Romana	0	5
AmorePacific	0	1
Nars	0	5
RoC	0	2
Eddie Borgo	0	6
Topshop	0	8
Losseliani	0	1
Dove	1	1
Acne	0	1
Dior Homme	0	6
Roger Vivier	0	7

Boucheron	0	2
Tiffany & Co.	0	8
R.J. Graziano	0	3
Lynn Ban	0	5
Rachel Roy	0	5
VBH	0	1
Logics	0	1
Erickson Beamon	0	2
Harry Winston	0	5
Jacob & Co.	1	4
Chantelle	0	1
Judith Leiber	0	3
Guerlain	0	4
Patricia Von Musulin	0	3
Jennifer Behr	0	7
Vhernier	0	2
Dinosaur Designs	0	4
Cara Croninger	0	3
Martine Sitbon	0	1
Laura Mercier	1	1
Aveeno	0	1
Revlon	0	1
Verdura	0	3
Vaseline	0	1
Ugg Australia	2	0
Bitten	1	0
Le Vian	20	8
Lola Hats	0	4
Reem Acra	0	3
J. Mendel	0	5
Melody Rodgers	0	5
Van Cleef & Arpels	0	8
Matthew Campbell	0	3
Pologeorgis	0	2
Vicini	0	1
Chopard	2	5
Vivienne Westwood	0	2
Christopher Kane	0	6
H. Stern	2	10
Cartier	2	18
Sebastian	2	2
Eileen Fisher	2	3
Avon	0	1
Maison Martin Margiela	0	1
De Grisogono	0	4
Nicole Romano	0	1



Ann Taylor	4	9
Alexandre Birman	0	3
Express	0	2
Marchesa	0	12
Organix	2	1
Ray-ban	0	2
Iradj Moini	0	5
Kwiat	1	2
Tom Ford	0	3
Philip Treacy	0	4
Mikimoto	0	1
Gara Danielle	0	4
Mattioli	0	1
StriVectin	1	0
Tous	5	2
Stephen Webster	1	1
Jemma Kid	1	0
Jared Jewelers	4	1
Judith Ripka	0	2
Kay Jewelers	5	1
Gurhan	0	1
Jay Ahr	0	1
Liz Claiborne	0	7
Kate Spade	2	13
Surevolution	0	2
American Apparel	0	3
Stones	0	1
Zappos	1	2
Uniqlo	0	1
Curations	0	1
Levi's	0	1
Kohl's	0	1
Tacori	3	0
Yigal Azrouel	0	3
Lulu Guinness	0	2
Prabal Gurung	0	3
Vionnet	0	3
Isabel Toledo	0	2
Fratelli Rosette	0	1
Ankasa	0	2
Yossi Harari	0	1
Linea Pelle	0	4
Lulu Frost	0	4
Christian Lacroix	0	5
Naeem Khan	0	1
Mary Norton	0	1

Crislu	0	2
Carrera Y Carrera	1	1
JB Star	2	1
Redken	0	7
Kanebo	0	1
Behnaz Sarafpour	0	1
Rickycare	0	1
Bumble and Bumble	0	1
ELF	0	1
Shu Uemura	0	3
H2o Plus	0	1
Assael	1	1
Cosmedicine	0	1
Matrix	0	1
Bed Head	0	1
Carolina Amato	0	1
Rachel Gilman	0	1
Lia Sophia	0	5
Lavender Label	0	1
Wendy Mink	0	2
Ellen Tracy	0	4
Carolee Lux	0	2
Miriam Haskell	0	1
Janis	0	9
LAI	0	1
Fenton	0	4
Roberta Freymann	0	4
Citizens of Humanity	0	3
B-side	0	1
Intermix	0	2
Christian Audigier	0	1
Links of London	0	1
Catherine Malandrino	1	2
7 For All Mankind	0	2
Lacoste	0	2
Jerry Sorbara	0	1
Christophe Coppens	0	2
Magaschoni	0	1
Technomarine	0	1
Repetto	0	3
Darlene de Sedie	0	1
House of Lavande	0	1
JBM Vintage	0	1
Pomellato	0	1
Matthew Williamson	0	3
Erdem	0	3

Chado Ralph Rucci	0	2
Andrew gn	0	1
Krisia	0	1
Capretto	0	1
Assoulin	0	10
Movado	4	1
LaCrasia Gloves	0	3
Beirn	2	1
Kokin	0	1
La Via 18	0	1
Lafayette 148	0	1
David and Mina	0	1
Gerbe	0	3
Elizabeth and James	0	4
Meredith Wendell	0	1
Rebecca Taylor	1	1
Farhi	0	1
Unlisted	1	0
Max Studio	1	0
Anna Beck	0	1
Cynthia Steffe	0	1
Portolano	0	2
By Kilian	0	1
Current/Elliot	0	2
Pipit	0	1
Herve van der Straeton	0	3
Libby Edelman	0	1
Hunter & Jimmy	0	1
Kenneth Cole	0	3
Aesa	0	1
Timex	0	1
Sissirossi	4	1
Comme des Garcones	0	4
Daphne	0	1
Nike	1	1
Jonathan Saunders	0	1
Converse	0	3
Naco Paris	0	1
Anna Sui	0	3
Alber Elbaz	0	1
Stephen Sprouse	0	1
Beale Jewels	0	1
Victoria Beckham	0	2
Hussein Chalayan	0	1
Dolce Vita	0	3
Tart	0	1

Sigerson Morrison	0	1
Talbots	0	1
Peter Pilotto	0	1
Doo.ri	0	3
Thread Social	0	1
Jerome C. Rousseau	0	1
Andrew Marc	0	1
Kiton	0	2
Bensoni	0	2
Bertolucci	4	1
Helmut Lang	0	2
Schultz	0	2
Adam	0	1
John Patrick	0	2
Belmacz	0	5
Lipstick Queen	0	1
Secret	1	1
Kushyfoot	2	1
Rafe	0	1
Nicholas Kirkwood	0	2
Brian Reyes	0	2
Peter Som	0	2
Rupert Sanderson	0	1
Moncler	0	2
Pollini	0	1
Maloles	0	2
Paige Novick	0	1
Georges Rech	1	0
Affliction	0	1
Gotham Vintage	0	3
Simone Coste	0	3
Thierry Mugler	0	2
Junya Watanabe	0	1
Robert Lee Morris	0	1
Sydney Evan	0	1
Georges Morand	0	1
Lily Dache	0	1
SK-II	1	2
Boe Ltd	0	1
Leah C. Couture Millinery	0	2
Tito Pedrini	0	1
Gigi Burris	0	1
Roberta di Camerino	0	1
Cecile Lorraine	0	1
Damiani	0	2
Pierre Cardin	0	1

Lucite	0	1
Make up for ever	0	1
Cornelia James	0	2
Brooks Brothers	0	2
Neutrogena	0	1
Number (N)ine	0	1
Lubriderm	0	1
Albertus Swanepoel	0	7
Hue	0	2
Thomas Pink	0	2
Sebago Plaza	0	1
Toneka	0	2
Streets Ahead	0	1
Fierce Costumes	0	1
Capezio	0	1
Ron Hami	0	1
Delphine Charlotte Parmentier	0	2
Minnie Mortimer	0	1
Jill Golden	0	1
Zoe Chicco	0	1
Anna Taylor	0	1
James Perse	0	1
Eugenia Kim	0	1
Adia Kibur	0	2
Dean Davidson	0	1
Boutique 9	0	1
Kevia	0	1
Flora Kung	0	1
Sandy Hyun	0	1
John Galliano	1	2
Elizabeth Cole	0	2
Brioni	0	1
Sportmax	0	2
Paul Smith	0	1
Anya Hindmarch	0	1
Piaget	0	3
Wunderkind	0	1
Chris & Jaime	0	1
Emilio de la Morena	0	1
Karl Lagerfeld	0	1
St. Ives	0	1
Fred Leighton	1	0
Gemlor	1	0
MCM	4	0
Leslie Greene	1	0
Coomi	1	0

Thom Browne	0	1
Noir	0	2
Judith Jack	0	1
Graff	0	1
Opera Jewels	4	2
Valente	1	0
Nouvelle Bague	1	0
Steven Hafner	1	0
Munno/Gem	0	2
Anndra Neen	0	1
Helena Rubenstein	1	0
Pervinca	0	1
Carelle	1	1
Ellavie	0	1
Angel Jackson	0	1
Sariah	0	1
Robertina	0	1
Rami Kashou	0	1
Britt Lintner	0	1
Chico's	2	0
Anouck Lepere	0	1
Double Happiness Jewelry	0	1
Hyde Collection	0	1
Laurence Dacade	0	1
Pamela Dennis	0	1
Charlotte Rampling	0	1
Sang a Bag	0	1
Gerard Yosca	0	2
Rene Caovilla	0	1
Farah Angsana	0	1
Helen Ficalora	1	0
Bobbi Brown	1	0
Aqua	1	0
Aaron Basha	1	-
Maw	0	1
Jamali Garden	0	1
Perrin	0	1
Tejani	0	1
Authentic Modals	0	1
D. Porthault	0	1
Charlotte Moss	0	1
Michael Aram	0	1
Aeon	0	1
TaKohl by Tammy Kohl	0	1
Teika	0	1
Clientele	0	1

CM Beauty	0	1
Sibu	0	1
Jude Frances	1	0
Chantecaille	0	1
The Body Shop	0	1
Goodylea Journo	0	1
Kiehl's	0	1
Eau Thermale Avene	0	1
Patricia Wexler	0	1
Nu Skin	0	1
Mark Davis	0	1
CND	0	1
David Webb	0	1
Joe's	1	0
Jantzen	2	0
Stephen Jones Millinery	0	3
House of Waris	0	1
Roberto Coin	0	2
K. Jacques St. Tropez	0	1
Isaac Manevitz	0	2
Fogal	0	1
Biolage	0	1
Eres	0	1
Havaianas	0	1
Adidas	0	1
Cadini	0	1
Aldo	0	1
Galanos	0	1
Holmes & Yang	0	1
Rick Owens	0	1
Potluck & Walsh	0	1
Kimberly Ovitz	0	1
Hunter	0	2
Kidding Around	0	2
Gryphon New York	0	1
Gymboree	0	1
L.L. Bean	0	1
Jean Schlumberger	0	1

*Esquire* Master List

<b>Brand</b>	<b>Advertisement</b>	<b>Editorial</b>
Prada	4	7
Armani	12	12
Gucci	9	5
Calvin Klein	7	7
Dolce & Gabbana	10	8
Bally	4	3
Dillard's	5	0
Canali	3	2
Hugo Boss	10	11
Jack Victor	4	0
Banana Republic	8	5
Rolex	6	1
Burberry	3	10
Roberto Cavalli	2	0
Etro	2	5
Aquascutum	1	0
Bloomingdale's	5	0
Cesare Paciotti	1	0
Sartoro Ravazzolo	2	1
Cole Haan	1	2
Kenneth Cole	5	5
Nike	1	1
American Crew	0	1
Gillette	5	2
Clarins	0	1
Art of Shaving	0	2
Neutrogena	0	1
Clinique	0	1
Kiehl's	0	1
Zirh	0	1
Bumble and Bumble	0	1
Paul Smith	2	2
Closys	0	1
Redken	0	1
Bell & Ross	4	1
J. Crew	0	8
Ermenegildo Zegna	4	9
Eredi Pisano	0	2
Lacoste	0	2
Salvatore Ferragamo	1	4
Raffi	0	1
Fratelli Rosetti	0	3
Pal Zileri	0	1
Dolcepunta	0	1
Tommy Hilfiger	0	6
7 For All Mankind	0	3
Moreschi	0	3



Victorinox Swiss Army	0	4
Sperry	0	1
Woolrich Woolen Mills	0	3
Pendleton	0	2
Eddie Bauer	0	2
Nautica	0	4
L.L. Bean	0	3
Casio	1	3
Ralph Lauren	2	16
Patek Philippe	0	1
Rockport	2	0
Express	0	2
Dragonfly	0	1
Timberland	0	2
Saks Fifth Avenue	1	4
Givenchy	0	1
Dior	1	2
Aldo	0	1
Steve Madden	0	1
Vans	0	2
Tom Ford	1	3
Vittorio Russo	0	1
Chuck Taylor	0	1
Old Spice	1	1
H&M	0	2
Sliq	0	1
Versace	1	3
Zara	0	1
2(x)ist	0	1
Armani Collezioni	0	2
Rock & Republic	0	1
John Varvatos	0	5
Guess	2	1
Pono	0	2
Converse	0	1
Louis Vuitton	0	4
Gilded Age	0	1
Hickey	0	4
Coach	0	3
Splendid Mills	0	1
Lia Sophia	0	1
Michael Bastian	0	4
Levi's	0	5
Acne	0	2
Diesel	4	2
Club Monaco	0	2
Rogues Gallery	0	2
Panerai	0	1
Lucky Brand	0	1

R.J. Graziano	0	1
Grenson	0	3
Petite Bateau	0	2
Perry Ellis	5	3
Tory Burch	0	1
Paul Fredrick	2	1
David Yurman	1	0
Kiton	0	3
Hogan	0	1
Yves Saint Laurent	4	1
Dries Van Noten	0	1
Cartier	2	1
Citizen	2	0
Movado	1	0
Sephora	1	1
Filson	0	1
Bulova	2	0
Rado	1	0
Everlon	1	0
Agent Provocateur	1	1
Macy's	4	0
Gc	1	0
Edge	2	0
DKNY	2	7
Dunhill	2	1
Nivea	2	0
Isaia	0	1
Breitling	2	1
Stefano Ricci	0	1
Azzaro	1	0
Nordstrom	3	1
Schick	1	0
Harrys of London	0	2
Band of Outsiders	0	2
AG Adriano Goldschmied	0	1
Borsalino	0	2
Zooey by Oliver Peoples	0	1
J. Press	0	3
Zenith	0	1
Berluti	0	1
Neil Barrett	0	1
Thomas Pink	0	2
J.M. Weston	0	1
La Perla	0	1
Salt from Planet Blue	0	1
Carved Creations	0	1
BCBG	0	1
Born Crown	1	0
MTM Special Ops	2	0

Rag & Bone	0	4
Moncler	1	0
Barney's	1	1
Save Khaki	0	4
Emma Willis	2	0
Gap	0	4
Tod's	0	3
Billy Reid	0	1
Maison Martin Margiela	0	1
Brooks Brothers	0	3
Red Wing	0	2
Jack Spade	0	1
Black Brown 1826	0	1
Thom Browne	0	3
Loro Piana	0	1
Abercrombie & Fitch	0	1
American Eagle	0	1
Hot Topic	0	1
Urban Outfitters	0	1
Topshop	0	1
Turnbull & Asser	0	1
Bergdorf Goodman	1	1
Uniqlo	0	1
Paul Stuart	0	2
Charvet	0	1
American Rag	0	1
Johnston & Murphy	0	1
Joseph Abboud	0	1
Bruno Magli	0	2
Dior Homme	0	2
Erickson Beamon	0	3
Earnest Sewn	0	1
Krocoa	0	1
Joe's	0	1
Another Important Culture	0	1
Diane de Maria	0	2
Lagos	2	0
Neiman Marcus	4	1
Andy & Deb	0	1
Kwiat Platinum	0	1
Issa	0	1
Estee Lauder	0	1
Bottega Veneta	0	1
Dsquared	0	1
Tony Cohen	0	1
Christophe Coppens	0	2
H. Stern	1	0
Charles Krypell	1	0
Paul Morelli	0	1

Chanel	0	1
Jillian Lewis	0	1
Baume & Mercier	1	0
Charlotte Ronson	0	2
Nanis	1	0
Kimberly McDonald	1	0
Padma Lakshmi	0	1
Ray-ban	0	1
Wolford	0	1
Sebastian	0	1
Ann Dexter-Jones	0	1
Hello Kitty	1	0
Assael	1	0
Nars	0	1
Marni	0	1
Orla Kiely	0	1
Coomi	1	0
Rockstar	0	1
Lancome	0	1
Norma Kamali	0	1
Gaspard Yurkievich	0	1
Robin	0	1
Giushem	0	1
Circa	1	0
Le Vian	1	0
Jared	1	0
Majorica	1	0
Bonobos	1	0
Bose	1	1
Champion	0	1
Dick's Sporting Goods	0	1
La-Roche Posay	0	1
Dockers	0	1
Theory	0	1
Gant	0	1
Havaianas	0	1
Vince	0	1
A Testoni	0	2
Zachary Prell	0	1
Allen Edmonds	0	1
Paul Federik	1	0
Skechers	1	0
Brunello Cucinelli	0	1
C.P. Company	0	1

## APPENDIX 2

Dillard's Advertorial from *Vogue* (September 2009)

CHICshape

B. MAKOWSKY  
"Canterbury"  
giraffe haircalf  
satchel, \$298.

STEVEN by Steve Madden  
snake-patterned belt, \$38.

ANTONIO MELANI  
"Mystery" peep-toe pump, \$89.

DIOR 5-Colour Designer  
Eyeshadow in Smoky Eye  
(shown on our model), \$58.

ANTONIO MELANI  
"Pyper" tall scrunch boot, \$169.

TRE VERO laser-cut leather belt, \$89.

J. DEL POZZO Black  
Eau de Toilette Spray, 3.3 oz., \$75.

ANTONIO MELANI  
"Qlare" peep-toe oxford, \$98.

**Dillard's**  
The Style of Your Life.