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The Role of Fashion Magazines in Creating Consumer Image by Elevating Brands

Priyasha Mishra¹, Adrita Majumder², Dr Rahul Kushwaha³

¹PG Scholar, National Institute of Fashion Technology, Daman

²PG Scholar, National Institute of Fashion Technology, Daman

³Assistant Professor, FMS - National Institute of Fashion Technology, Daman

ABSTRACT

Fashion magazines have always been a big deal. They've been around since the 17th century. Starting as simple drawings of clothes, they've evolved into the digital experiences we have today. They're not just about showing off the latest trends, they're the matchmakers between fashion brands and us, the consumers. Our study focuses on three key areas. The first one is to look into how fashion brands are coming up with their own magazines. These days, fashion brands no longer just depend on *Vogue* or *Harper's Bazaar*. They're producing their own magazines to tell their story, build a unique vibe, and connect directly with the consumer. It's a way for them to control the narrative and really show us who they are. This study examines how well-known magazines are adapting to digital formats to expand their reach and engage with a wider, more diverse audience. Finally, it explores the direct connection between magazine content and consumer behaviour. This part of the study looks at whether the content presented in fashion magazines genuinely influences what and how consumers choose to buy. Using a mixed-methods approach, this research targets students aged 18-30 and professionals in urban areas. The findings provide a clearer perspective on how fashion magazines influence consumer purchasing habits.

Keywords – *fashion magazines, brands, youth, digital format, buying behaviour, fashion journalism*

Introduction

Long before social media influencers and fashion blogs, the 17th-century French elite shared the latest styles through fashion plates and dolls, the original purveyors of haute couture.

The year 1867 marked the beginning of a new type of magazine focused solely on the lives of women from a fashion lens with the founding of Harper's BAZAAR by the Harper & Brothers New York publishing firm. 1886 was the beginning of *Cosmopolitan*, and 1892 brought the first publication of *Vogue* (*Mary Shannon Donnelly, 2022*). In 1905, Condé Montrose Nast purchased *Vogue* and began to grow the empire. In 1916, *Vogue* hit overseas markets with its publication in Britain, and as it developed, the brand became known for targeting an elite audience.

Fashion magazines continued to flourish for the rest of the 19th and 20th centuries. During this time, technology allowed photographers with the help of models, to assist in the rise of couture designers like Schiaparelli, Chanel, and Lanvin because of which readers were able to learn about these brands, their values and in turn, many began to shop their collections.

In the competitive realm of fashion, the saying "a picture is worth a thousand words" holds immense significance. Visuals have the power to convey the essence of a brand, evoke emotions, and create a lasting impression, whether in print or digital form. Magazine and e-magazine ads serve as visual playgrounds for fashion brands, offering opportunities to captivate readers and online audiences alike with striking visuals. (*Fibre to Fashion, 2025*).

It also appeals to marketers because digital products have historically been so undervalued by their publishers, many of whom saw them as a way to close lucrative print deals and failed to recognise the extent to which technology would change the media industry. The content on most fashion magazine websites has been free for two decades, and ads were for many years sold for cheap or given away for free as a bonus for buying print advertising. (*Amy Odell, April 2019, 98- 'm*)

The magazine market is slowly turning towards digital media to reach wider audiences and thus is influencing consumer buying behaviour. The purpose of this research is to highlight the role of fashion magazines in keeping luxury brands relevant and giving a platform to smaller brands, thus creating consumer image and affecting buying behaviour.

Objectives

To study how fashion brands are coming up with their own magazines and influencing consumer image.

To study how fashion magazines are shifting to digital forms to reach a wider consumer base.

To study the relationship of fashion magazine's content and consumer buying behaviour.

Literature Review

Brands are returning to print media to escape the overcrowded digital space and create lasting, immersive content that reflects their values and culture. Instead of focusing on direct sales, these print publications emphasize editorial storytelling and community building. Examples include Madhappy's Local Optimist, J.Crew's revived catalogs, and collaboration zines from brands like Supreme and Jordan Brand. Print offers a tangible, enduring experience, deeper engagement, and a more premium way to showcase products compared to fleeting social media content. (*Lei Takanashi, October 8, 2024, The Business of Fashion*).

Magazine publishers, as noted by Campaign UK (2025), are key players when it comes to providing the inspiration, insight, and influence that drives consumer behaviour. Brands can use this to be seen in a credible environment connected with 'what's next'. In a growing era of influencer scepticism and digital saturation, well-established fashion titles provide a trusted source of information, and an established name can gain instant credibility and cut-through. (*Campaign UK, May 6, 2025*)

According to Mbombo and Muthamb (2022), a significant number of print magazine publishers have begun to implement new business models. Some publishing companies have incorporated a digital section. Even though digital media appears to have a multitude of benefits such as instant modifiability and ease of access, print media stays in consumers' minds. While digital ads are over scattered and popping everywhere, print media ads are more intentional. Digital media comes across as a quick and inexpensive method whereas print media thrives on making profound connections. Digital media makes it easier for magazine editors to publish their magazines, avoiding the cost of suppliers and distributors, offers consumers a tangibility that makes them consider content carefully as opposed to digital media. This is because readers must actively engage with printed content in order to read it; they must pick up the item, hold it, and read it. (*Mbombo and Muthamb, Print Fashion Magazines and the Digital Native Generation, 2022*)

Case Study

Vogue: - Vogue was founded in 1892 and is one of the most powerful fashion magazines on an international level, catering to high-fashion reporting and insight into cultures among other things. With the world getting swept by the digital wave, Vogue made sure to realize the requirement for transformation and was rather proactive in securing a place on new media platforms. Its digital transformation involves online distribution of content on social media marketing, video production, and multi-platform distribution strategies in trying to ramp up its brand online, reaching newer and younger audiences.

Vogue has earned rich experience in digital transformation. For example, by releasing the official website and mobile application, Vogue offers electronic magazines, real-time fashion news, and interactive content to attract a great number of online readers. Moreover, the constant work on social media platforms such as Instagram and YouTube aligned the nature of its content to modern consumption. These strategies upgraded not only user experience but also created new revenue streams, such as online advertising and e-commerce partnerships. (*Nantong Fu, Digital Transformation Strategies of Fashion Journals in the Context of New Media: The Case of Vogue, 2025*)

Readers' activities, interests, opinions, and demographics influence readers' lifestyles and tastes, and readers choose to use the medium of fashion magazines based on perceptions, experiences, and cultural factors with different meanings. The fashion magazine cover is an image symbol rich in cultural consumer meaning that subconsciously influences readers. The layout content of fashion magazine e-publications highlights the fan economic attributes of fans and lays the prerequisite for fans to create economic benefits. Fashion magazine layout design should pay attention to two visual elements, the grouping of words and reading comfort. At present, the design of fashion magazines is mainly based on local research, less involved in the study of holistic design. Willingness to buy is the probability of consumers' inner tendency to buy a specific product, influenced by consumers' internal factors and external environment of the goods, and it is an important indicator for assessing customers' purchasing behaviour (*Xiang Wang, A Study of Consumption Intentions in Fashion E-zine Design, 2023*)

Research Methodology

This research details the procedures and setup that the researcher used to investigate the influence of fashion magazines on consumer image creation through the branding uplift. It talks about the sampling method and the size of the population, the target audience, the research place, the instruments used, the data collection method, and the data analysis using SPSS.

Research Design

The researcher's objective is to delve into the changing relation between fashion magazines (print and digital) and consumer buying behaviour. To understand the issue deeply, the researcher will use a mixed-methods approach comprising both qualitative and quantitative research. An online survey

will be held to collect data, using a Likert Scale. The participants of this research are university students and working professionals who mainly come from metro cities and urban areas and are the regular readers of fashion magazines. From the different sources, it is found that the largest number of consumers of fashion magazines in print and digital are 18-35 years old and are referred to as the youth. The subsequent research was conducted in metro cities such as Mumbai, Kolkata, and Bangalore. At the same time, we will conduct research in our college in Daman and NIFT colleges in Mumbai, Kolkata, and other cities.

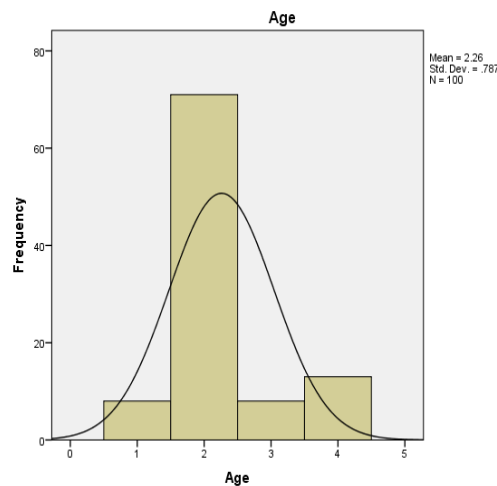
Data Analysis

Demographics

Age Category	Frequency	Percent	Valid Percent	Cumulative Percent
Below 18	8	8.8%	8.8%	8.8%
Between 18–25	64	70.3%	70.3%	79.1%
Between 25–35	8	8.8%	8.8%	87.9%
Above 35	11	12.1%	12.1%	100.0%

Table 1.1

Table 1.1 shows that the sample of 100 participants is heavily concentrated on young adults. At 70%, or 71 people, the 18–25 age group makes up the vast majority. Those over 35, or 13 people, make up the remaining 29% of the sample, while the Below 18 and Between 25-35 groups each contribute just 8%, or 8 people. As a result, the survey mainly reflects the viewpoint of young adults.



Graph 1.1

The majority of participants, as seen in Graph 1.1, are middle-aged, with fewer people at the younger and older ends of the spectrum. The sample's ages are fairly concentrated around the average, as shown by the mean age score of 2.26 and the comparatively small standard deviation of 0.79. The overall distribution appears roughly normal, as suggested by the bell curve, reflecting a typical spread of ages with only a limited number of extreme values.

Gender	Frequency	Percent	Valid Percent	Cumulative Percent
Male	31	34.1%	34.1%	34.1%
Female	60	65.9%	65.9%	100.0%
Total	91	100.0%	100.0%	100.0%

Table 1.2

Table 1.2 indicates that out of 100 respondents, 35 identified as male and 65 identified as female, representing 35% and 65% of the sample, respectively. This shows a clear gender imbalance, with female participants making up nearly two-thirds of the dataset. While both genders are present, the higher number of female respondents suggests that their perspectives may be more prominently reflected in the overall results.

Locality	Frequency	Percent	Valid Percent	Cumulative Percent
Metropolitan city	49	53.8%	53.8%	53.8%
Cosmopolitan city	7	7.7%	7.7%	61.5%
Tier II city	19	20.9%	20.9%	82.4%
Town	16	17.6%	17.6%	100.0%
Total	91	100.0%	100.0%	

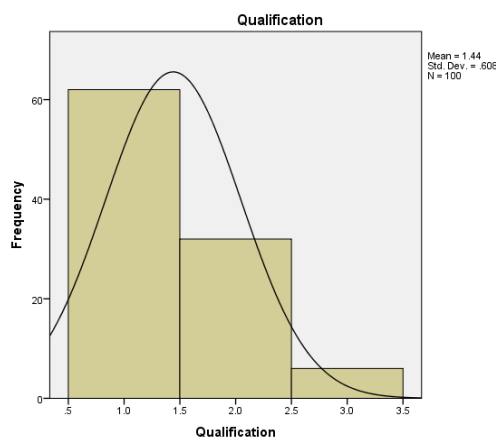
Table 1.3

Table 1.3 shows that most of the respondents i.e, 55 individuals, or 55% come from Metropolitan cities. Cosmopolitan cities have the smallest representation with 9 respondents constituting 9%, followed by 19 respondents from Tier II areas constituting 19% and 17 respondents from towns constituting 17%. Together, these figures indicate that the sample is heavily concentrated in Metropolitan areas, with progressively fewer participants from the other localities.

Qualification	Frequency	Percent	Valid Percent	Cumulative Percent
Undergraduate	62	62.0%	62.0%	62.0%
Postgraduate	32	32.0%	32.0%	94.0%
Doctorate	6	6.0%	6.0%	100.0%
Total	100	100.0%		

Table 1.4

The Table 1.4 shows that most respondents are undergraduates, with 62 individuals making up 62% of the sample. Postgraduates form the next largest group, with 32 respondents representing 32%. Only a small portion i.e, 6 respondents or 6%, hold doctorate degree. Therefore, the data indicates that the sample is heavily concentrated at the undergraduate level, with fewer participants holding advanced degrees.

**Graph 1.4**

The graph 1.4 shows that most participants fall within the undergraduate qualification level, with noticeably fewer respondents holding postgraduate or doctoral degrees. The mean qualification score of 1.44 and the relatively small standard deviation of 0.61 indicate that the sample is largely concentrated at the lower end of the qualification scale. The distribution follows a gently declining pattern, as reflected by the curve, suggesting that higher qualifications are progressively less common within the group.

Occupation	Frequency	Percent	Valid Percent		Cumulative Percent
Student	85	85.0%	85.0%		85.0%
Working Individual	15	15.0%	15.0%		100.0%
Total		100	100.0%	100.0%	100.0%

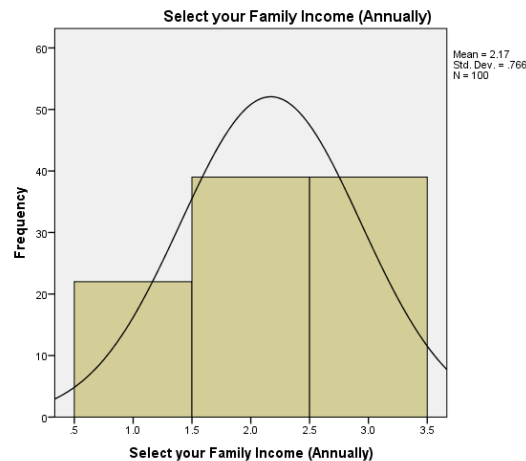
Table 1.5

Table 1.5 shows that most of the respondents are students, with 85 individuals making up 85% of the sample. In contrast, only 15 respondents or 15%, are individuals. Therefore, the data indicates that the sample is heavily student-dominant, with relatively few participants who are employed.

Income Category	Frequency	Percent	Valid Percent		Cumulative Percent
Below 4L	22	22.0%	22.0%		22.0%
Between 4L – 10L	39	39.0%	39.0%		61.0%
Above 10L	39	39.0%	39.0%		100.0%
Total	100	100.0%	100.0%		100.0%

Table 1.6

Table 1.6 reveals that the sample had a fairly even distribution of annual family income. 22 out of 100 respondents indicated that their annual income was less than 4 lakh which is equivalent to 22%. 39 respondents each were reporting that their incomes were within the ranges of 4-10 lakh and more than 10 lakh which accounted for 39% each. So, the data is indicating that there is a more or less equal distribution in the three income groups, and that there isn't any one category that is predominant in the sample.



Graph 1.6

The graph 1.6 displays the distribution of participants according to their annual family income where the majority of them are located in the middle range and the number of the lower and higher-income groups is less. The average income score of 2.13 along with the moderate standard deviation of 0.78 implies that most of the data points are close to the center of the income scale. The shape of the curve is close to a normal distribution. Thus, it is representing a standard spread of income levels with a few extremes in the sample.

Psychographics

Crosstabulation of Fashion Magazines Readership by Age

Do you currently read fashion magazines					
Age Group	Very Often	Often	Sometimes	Rarely	Total
Below 18	0	1	0	7	8
Between 18–25	1	14	26	30	71
Between 25–35	0	2	4	2	8
Above 35	2	4	4	3	13
Total	3	21	34	42	100

Table 2.1

The overall sample showed good engagement, dominated by the 18-25 age group (71.0%) reading "Sometimes" or "Rarely." At the extremes, the Above 35 group showed the highest reading intensity (15.4%) "Very Often" readers and the lowest disengagement (23.1% "Rarely"), while the Below 18 group showed the highest disengagement (87.5%) reading "Rarely."

Chi Square Tests			
Test	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	17.817	9	0.037
Likelihood Ratio	17.094	9	0.047
Linear-by-Linear Association	8.800	1	0.003
N of Valid Cases	100		

Table 2.2

The Chi-Square analysis indicated a statistically significant association between Age and fashion magazine reading frequency (chi square = 17.817, $p = .037$). Descriptively, the sample was dominated by the 18-25 age group, but the Above 35 age group showed the highest reading intensity (15.4% read "Very Often"), suggesting they are the most engaged segment.

Crosstabulation of Age and Monthly Spending on Fashion Items Influenced by Fashion Magazines

How much do you spend on fashion items getting influenced by fashion magazines (monthly expenses)?				
Age Group	Below 3K	Between 3K–5K	Above 5K	Total
Below 18	8	0	0	8
Between 18–25	57	8	6	71
Between 25–35	5	3	0	8
Above 35	6	6	1	13
Total	76	17	7	100

Table 3.1

The majority of respondents (76%) spend less than ₹3,000 per month, mostly from the 18–25 age group, according to monthly spending data influenced by fashion magazines. Spending between ₹3,000 and ₹5,000 accounts for 17%, while only 7% spend above ₹5,000, mainly from the 18-25 and above 35 age groups. This indicates that most consumers influenced by fashion magazines have modest spending habits, with a smaller segment allocating higher budgets.

Chi square Tests			
Test	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	15.045	6	0.020
Likelihood Ratio	15.299	6	0.018
Linear-by-Linear Association	5.467	1	0.019
N of Valid Cases	100		

Table 3.2

The chi-square analysis suggested an association between Age and magazine-influenced expenditure (chi square = 15.045, $p = .020$). Furthermore, the square analysis indicates that the spending rises with Age. The age group "Above 35" is the one that carries the most percentage in the bracket (46.2%). The age group "Above 35" is the one that carries the most percentage, in the bracket (46.2%).

Crosstabulation of Gender and the Frequency of Purchase Influence from Fashion Magazines

How often does fashion magazine content influence your buying decisions?					
Gender	Always	Very Often	Sometimes	Rarely	Total
Male	9	2	12	12	35
Female	5	1	36	23	65
Total	14	3	48	35	100

Table 4.1

In this sample of 100 respondents, Men's influence levels were more or less the same across the board with 31.4% very often, 34.3% sometimes, and 34.3% rarely. Women influence was more to the middle of the scale, with 55.4% sometimes, 35.4% rarely, and 9.2% very often. Hence, women were

overall more likely than men to acknowledge occasional influence from fashion magazine content, whereas men would rather point to a frequent influence

Chi Square Tests			
Test	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	8.718	3	0.033
Likelihood Ratio	8.433	3	0.038
Linear-by-Linear Association	4.098	1	0.043
N of Valid Cases	100		

Table 4.2

The Chi-Square analysis confirmed a statistically significant association between Gender and the influence of magazine content on buying decisions (chi square = 8.718, $p = .033$). This indicates that the level of influence differs by gender. Female respondents showed a measured, moderate influence, reporting "Sometimes" 55.4% most often, while Male respondents showed a disproportionately strong, decisive influence, with 25.7% reporting being influenced "Always."

Cross-Tabulation of Gender and Factors Influencing Magazine-Driven Purchase

What inspires you more to shop for something featured in magazines?						
Gender	Brand Ads	Seasonal Reports	Trend	Buying Guides	Stylized Photoshoots	Featured Articles
Male	12	9		4	4	6
Female	9	17		7	24	8
Total	21	26		11	28	14

Table 5.1

Out of 100 male respondents (n = 35), were influenced by

respondents, mostly brand ads

(34.3%) and seasonal trend reports (25.7%), while photoshoots (11.4%) had a minor influence on them. On the contrary, female respondents (n = 65) were mainly influenced by stylized photoshoots (36.9%) and seasonal trend reports (26.2%). Therefore, women preferred to get motivated from visual content, while men were more inclined to consume brand-focused content.

Chi Square Tests			
Test	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	10.197	4	0.037
Likelihood Ratio	10.757	4	0.029
Linear-by-Linear Association	3.703	1	0.054
N of Valid Cases	100		

Table 5.2

The Chi-Square analysis confirmed a statistically significant association between Gender and purchasing inspiration (chi square = 10.197, $p = .037$). This indicates that inspiration differs by gender. Females are primarily motivated by "Stylized Photoshoots" (36.9%), emphasizing visual and editorial content. Conversely, Males are most inspired by direct "Brand Ads" (34.3%).

Crosstabulation of Locality and Familiarity with Brand-Owned Fashion Magazines.

Are you familiar with fashion brands that have their own magazines?					
Locality	Extremely familiar	Very familiar	Somewhat familiar	Not really familiar	Total
Metropolitan City	7	10	26	12	55

Are you familiar with fashion brands that have their own magazines?					
Locality	Extremely familiar	Very familiar	Somewhat familiar	Not really familiar	Total
Cosmopolitan City	0	2	4	3	9
Tier II	0	9	3	7	19
Town	0	6	6	5	17
Total	7	27	39	27	100

Table 6.1

Among 100 respondents, 7% of them were extremely familiar, 27% were very familiar, 39% were somewhat familiar, and 27% were not really familiar with fashion brands publishing their own magazines. The people from metropolitan cities ($n = 55$) recorded the highest level of familiarity and thereby seemed to be the most aware of brand-owned fashion magazines.

Chi Square Tests			
Test	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	15.857	9	0.070
Likelihood Ratio	18.797	9	0.027
Linear-by-Linear Assoc.	0.519	1	0.471
N of Valid Cases	100		

Table 6.2

The chi-square test was used to explore whether people's locality is related to how familiar they are with fashion brands that publish their own magazines. The results show that the Pearson Chi-Square ($p = .070$) does not reach the level typically required to claim a meaningful relationship, although it comes somewhat close to $p = .050$. The Likelihood Ratio ($p = .027$) suggests there might be a connection, but this finding is less dependable because more than half of the table's cells have very small expected counts, which weakens the test's accuracy. Taken together, the results do not offer strong or reliable evidence that locality and familiarity are truly linked.

Crosstabulation of Educational Qualification and Current Mode of Magazine Consumption

How do you generally consume magazine content now?				
Qualification	Print Magazines only	Digital Magazines only	Both Print and Digital equally	Total
Undergraduate	7	34	21	62
Postgraduate	2	13	17	32
Doctorate	2	0	4	6
Total	11	47	42	100

Table 7.1

The move towards online consumption is very much related to the level of qualification. Out of all the respondents, 89.0% are consuming magazines digitally or in a hybrid way. However, the greatest group, Undergraduates, is leading the trend of pure digital consumption (54.8% "Digital Magazines only"). On the other hand, the more mature and scholarly groups are emotionally attached to the print medium. Postgraduates are the most likely to choose the "Both Print and Digital equally" (53.1%) option, while Doctorate holders are the most reluctant to the exclusive digital format (0%) as they did not select this option at all.

Chi Square Tests			
Test	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	10.077	4	0.039
Likelihood Ratio	11.888	4	0.018
Linear-by-Linear Association	1.789	1	0.181
N of Valid Cases	100		

Table 7.2

The chi-square test revealed a statistically significant relationship between Educational Qualification and magazine consumption mode (chi square = 10.077, $p = .039$). Undergraduates were seen to be the most pure digital adopters (54.8% "Digital Magazines only"), whereas Postgraduates preferred "Both Print and Digital equally" (53.1%), thus implying that higher academic levels are associated with the print medium being retained.

Crosstabulation of Occupation and Trust in Product Recommendations From Fashion Magazines

How much do you trust product recommendations in fashion magazines?				
Occupation	Trustworthy	Neutral	Somewhat Trustworthy	Total
Student	17	55	13	85
Working Individual	5	4	6	15
Total	22	59	19	100

Table 8.1

There is a very significant difference in the level of trust. Working Individuals are the most divided group of people as only 26.7% of them were found to be Neutral. They are very much extreme, exhibiting high figures of both trust (33.3% "Trustworthy") and distrust (40.0% "Somewhat Trustworthy"). On the other hand, Students are mainly indifferent as the majority of them (64.7%) were found to be Neutral.

Chi Square Tests			
Test Statistic	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	8.253	2	0.016
Likelihood Ratio	8.008	2	0.018
Linear-by-Linear Association	0.399	1	0.528
N of Valid Cases	100		

Table 8.2

The Chi-Square analysis first indicated that there was a statistically significant link between Occupation and trust in product recommendations (chi square = 8.253, $p = .016$). Therefore, it can be said that Working Individuals make a decision about their trust more definitely as only 26.7% of them are Neutral and are very much divided. In contrast, the majority of Student respondents are Neutral 64.7%.

Crosstabulation of Fashion Magazine Readership Frequency by Annual Family Income

Do you currently read fashion magazines?					
Family Income (Annually)	Very Often	Often	Sometimes	Rarely	Total
Below 4L	0	4	4	14	22

Do you currently read fashion magazines?					
Family Income (Annually)	Very Often	Often	Sometimes	Rarely	Total
Between 4L - 10L	0	7	15	17	39
Above 10L	3	10	15	11	39
Total	3	21	34	42	100

Table 9.1

In this sample of 100 respondents, it was found that out of 22 people earning less than ₹4 lakh, no one reported reading very often, 18.2% read often, 18.2% sometimes, and the majority, 63.6%, rarely. People in the ₹4, 10 lakh brackets were a little more engaged with the reading of fashion magazines. 17.9% of them reported reading often, 38.5% sometimes, and 43.6% rarely. The group with an income of more than ₹10 lakh was the one that showed the highest readership. 7.7% of them were reading very often, 25.6% often, 38.5% sometimes, and only 28.2% rarely. Therefore, the data suggests that higher-income groups exhibit more frequent engagement with fashion magazines compared to lower-income groups.

Chi-square Tests			
Test Statistic	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	11.667 ^a	6	0.070
Likelihood Ratio	12.821	6	0.046
Linear-by-Linear	7.213	1	0.007
N of Valid Cases	100		

Table 9.2

The chi-square test assessed whether the gender variable was linked to the frequency of fashion magazines influencing buying decisions. The Pearson Chi-Square ($p = .070$) was statistically non-significant. The Likelihood Ratio ($p = .046$) reveals a potential connection. Therefore, there are hints of a possible relationship pattern but the results are not substantial or fully reliable enough to confirm a significant association.

Findings

- The data reveals that those under 18 don't engage with fashion magazines as 87.5% of them answered "Rarely." On the other hand, the people over 35 years old are the ones to show the deepest involvement.
- Data indicates 76% of respondents spent under ₹3,000, revealing no evident magazine-driven spending surge and weak age correlation with high outlays. Men favour explicit ads, whereas 36.9% of women prefer trend-setting photoshoots. Most respondents were somewhat familiar (39%) with fashion brands that publish their own magazines. Familiarity with brand-published fashion magazines showed no significant variation across localities.
- Most respondents (89%) prefer digital or hybrid magazine formats. Younger rparts favoured print or hybrids.
- Working individuals show stronger trust in fashion magazine recommendations, with 40% finding them "Somewhat Trustworthy." Students remain largely neutral, indicating lower trust and engagement with such recommendations.
- Fashion magazine readership is lowest among the lowest income group (earning less than ₹4 lakh) with 63.6% of respondents in this category reporting they read magazines "Rarely."

Conclusion

Fashion companies creating their own magazines should consider them not just channels of content distribution, but curated channels for precisely delivering visual identity, values, and objectives. Where the shift to digital from print offers convenience and a wider reach, it primarily provides an avenue for integration into the readers' daily device habits. Rather than isolated events, magazines will be continuous scrolls.

Nevertheless, digital formats present challenges: older adults often face affordability barriers, younger users encounter usability issues, and pervasive advertising disrupts engagement.

Fashion magazines nowadays have less impact on consumers through direct persuasion and more through the emotional atmospheres they create, atmospheres where identity, aspiration, and consumption quietly intersect.

Fashion brands are increasingly using their own magazines to do more than promote products—they use them to shape how people see the brand and to build a sense of emotional connection. As more audiences shift online, digital versions have become especially effective for reaching younger, tech-comfortable readers, while print or mixed formats still resonate with more highly educated consumers who prefer detailed, thoughtful content. The influence of these magazines on how people view a brand or decide what to buy is not the same for everyone; it changes with factors like education, occupation, income, and where they live. Because of this, brands need to create content that feels relevant and relatable to different groups of consumers.

Fashion has always been about more than just looks, and now it's embracing publishing in a new way. In 2025, we can expect a return to thoughtful, high-quality magazines that invite readers to slow down, dive into stories, and explore ideas beyond the surface. These are not your typical glossy ads. They are carefully crafted projects, more like art books or museum catalogues, designed for readers who are curious and passionate about fashion. They speak to those who want to connect with the deeper culture behind style, not just the latest trends

Limitations

There are plenty of limitations that were found when conducting this research.

- The sample was not evenly distributed in terms of age and gender groups, which might have affected the comparative results.
- All the information was based only on self-reported responses. So the correctness of the insights depends on how truthful and how well the participants remember events.
- The study was confined to a particular location so it would be quite challenging to apply the findings to the general population.
- The collected data is limited to 100 respondents due to restrictions in the time frame.
- The study assumes participants fully understand fashion magazines which may not be true for all respondents.

Suggestions

Fashion editorials and magazine houses have always been influential in promoting and highlighting brands through cover posters and advertisements, mostly by print medium. The actuality is that not a lot of young urban fashion and trend enthusiasts, specifically GenZ and Gen Alpha, really refer to physical copies instead prefer digital channels. Hence these are some observable suggestions that can be used to improve their consumer reach:

- Magazines should carve out some space for an honest product review section which would help the readers in taking the right decision.
- It is also important to feature a broader range of body types, styles and cultural backgrounds to generate matter that reverberates with a wider, diverse young populace.
- Distributing unique coupons along with the magazine can motivate the reader to check out the brand and even visit their store to shop.
- Incorporating a few pages exclusively to feature readers' perspective on certain brands and products.
- Creation of content that speaks to different age groups by making the digital experience easier and more enjoyable for younger readers, while also making subscriptions more affordable for older ones.
- Reduction of the number of ads and simplifying subscription options to make reading more pleasant and less overwhelming for all audience segments.

These approaches will help fashion magazines feel more personal, relatable, and relevant to their readers, building stronger bonds and better engagement.

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