

**Promoting Artists in the Art and Fashion Industry:
The Role of Magazines and Social Media**

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Master in Art Markets

Supervisor:

PhD. Alexandra Marques Fernandes, Associate Professor with Aggregation, ISCTE –
Instituto Universitário de Lisboa

August 2024

Department of History

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Abstract

This paper examines the role of art and fashion magazines, and social media in promotion of artists and their works of art in the 21st century. When the use of social media resulted in a significant increase of possibilities of artists and their exposure. During times, when everybody in the art world is facing numerous challenges in the fast changing and always evolving field.

Incorporating findings and experience during my 6-month internship, combined with deep research and thorough competitor analysis allows deeper understanding of the advertising strategies, ways of promoting art, and the overall art and fashion field.

Keywords: Promotion, advertising, artist, magazine, social media, art, fashion

Resumo

Este trabalho examina o papel das revistas de arte e moda, bem como das redes sociais, na promoção de artistas e suas obras no século XXI. O uso das redes sociais trouxe um aumento significativo nas possibilidades de exposição para os artistas. Em um momento em que o mundo da arte enfrenta inúmeros desafios em um campo que está em constante transformação e evolução.

Incorporando descobertas e experiências adquiridas durante meu estágio de seis meses, aliado a uma pesquisa aprofundada e uma análise detalhada de concorrentes, foi possível alcançar uma compreensão mais profunda das estratégias de publicidade, das formas de promover a arte, e do contexto geral dos campos de arte e moda.

Palavras-chave: Promoção, publicidade, artista, revista, redes sociais, arte, moda

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Chapter 1 – Introduction

The importance of the contemporary art and fashion industry has grown significantly over the past years. The connection of fashion with art not only reflects larger cultural trends, but also provides an enormous platform for artists' expression and space for innovation. This thesis investigates the critical role that magazines and social media play in promoting artists and their work, with a particular focus on how they serve as essential instruments for exposure and engagement.

Art and fashion have a long history of influencing each other in many different ways. Historically, fashion magazines have been instrumental in shaping public perception and tastes, acting as a bridge between artists, designers, and their audiences.

In the digital age, social media platforms have transformed how art and fashion are promoted and consumed. Platforms like Instagram, TikTok, and YouTube etc. have become essential for artists, designers and brands looking to reach a worldwide broad audience. These platforms provide unique engagement opportunities for artists, allowing them to talk about their creative processes, connect with fans, and collaborate with other creators.

This paper will provide a complete review of the tactics used by magazines and social media to promote artists in the art and fashion industries. It will look at case studies of successful promotional strategies, compare the impact of digital and print media, and investigate the threats and opportunities given. The thesis aims to contribute to a better understanding of how contemporary media influences the visibility and success of artists today.

A six-month internship at French Fries Magazine, an independent publication focusing on art and fashion, provided valuable insight for this research. This hands-on experience provided invaluable insights into the practical aspects of artist promotion, including social media management, content creation, and strategic marketing. The internship provided a firsthand understanding of the dynamic interaction between traditional print media and digital platforms.

The findings of this study will offer valuable insights for artists, designers, marketers, and media professionals, emphasizing the need for innovative approaches to engage with an ever-expanding and diverse audience.

Chapter 2 – Art and Fashion Magazine Industry

An essential part of the art and fashion industry is a specialized magazine. These magazines usually serve as instruments for communicating and promoting brands, campaigns, visions, artists, and their works of art, like paintings, photographs, clothes, jewelry, sculptures, and more. Those specialized magazines act as a bridge between designers/artists and their target audience. With providing artists a platform that allows them to present their most recent works of art, collections, innovative creations, and aesthetic philosophies to a global audience.

Fashion publications like Vogue, Elle, and Harper's Bazaar not only track the industry's constantly changing and evolving trends, but they are also influencing them. These magazines curate an eclectic spectrum of styles, appealing to a wide range of tastes by including couture, high street fashion, avant-garde creations, and even niche, emerging designers, depending on the magazine, its strategy and content.

In addition, these publications often give consumers a possibility to see deeper into the minds of artists, their sources of inspiration, and the meticulous processes that go into each of their creations, providing readers with priceless insights into the world of art and fashion, engaging readers through editorials, interviews, and feature articles, highlighting the cultural and artistic influences.

A wide range of artistic disciplines are covered in art magazines like Artforum, Art in America, and Juxtapoz Magazine, from traditional painting and sculpture to modern multimedia installations, photography, performance art, and street art. They give artists a platform to interact with a global audience and advance understanding of the inspiration for and significance of their works.

2.1 History

According to Rachel Brett (2017) magazines dedicated exclusively to fashion grew out of the more traditional “women’s magazines”. “Gentlewomen, honest matrons, and virtuous virgi” were the recipients of “The Treasure of Hidden Secrets” address as early as the 1600s. The book offered advice on how to prevent the plague with "snails and worms boiled in beer"! From the reign of Queen Anne onward, newspapers, ladies' diaries, brochures, and small pocket pamphlets with color illustrations kept female readers interested.

As mentioned by Djurdja Barlett (2013), since the time of Louis XIV (1638–1715), when they first appeared in seventeenth-century France, fashion magazines have been accurate windows into the culture of the time. They have functioned not only as archives of the progress of elegant fashion and the most up-to-date social, cultural, and artistic developments but also as self-styled barometers of taste. *Le Mercure Galant*, which was initially intended as a gazette with a focus on the literature, theater, and mainly arts as well as society reports and a gossip column, was published in 1672 by the journalist, royal historian, and writer Jean Donneau de Visé (1638-1710), and is widely considered as the publication that marked the beginning and raise of the fashion magazines.

The first fashion media vehicles were dolls that were regularly sent to European courts by shops and businesses on Rue Saint-Honoré at the start of the seventeenth century to boost sales of tailors and seamstresses in Paris. Every month, these "Pandoras" were distributed from the Hotel Rambouillet throughout all the major cities in Europe and even to the "New World". The dolls were so essential to the French fashion industry that they were always transported by a group of armed men during times of conflict, when those pandoras could be damaged, destroyed or stolen. By the eighteenth century, "Pandoras" had been prominently displayed in Europe's town squares and shops, contributing to the propagation of French culture as well as clothing. They were still in use up until Napoleon Bonaparte prohibited them at the start of the nineteenth century because of the fear that spies could make use of them to hide messages. Soon after, the seamstresses and tailors started handing out engraved plates in the same manner, these quickly became sources of fashion inspiration as well as

collector's items. Later Louis XIV encouraged the French industry's commercialization due to his belief of fashion being used to dominate European culture, a "royal imperative in creating the art of fashion as an essential part of cultural propaganda" (Ribeiro, 2005: 19).

Le Mercure Galant (1672-4), a widely read paper by nobleman, was produced, and founded at Versailles by writer Jean Donneau de Visé. The magazine originally took the form of a postcard-sized pamphlet with text like a newspaper, that intermittently featured pieces on court fashion in addition to black-and-white engravings promoting the names and locations of suppliers. It took the form of letters written specifically for female readers and set out to entertain, as well as educate rural readers. The rural readers, according to Le Mercure, were particularly interested in fashion. The introduction of the first fashion magazine resulted directly in the expansion of fashion culture. Le Mercure Galant only ran for six issues before reappearing in 1677 as Le Nouveau Mercure Galant, which ran in print until 1724, and later, up until 1832, even though it persisted sporadically and under different names. Le Nouveau Mercure, a monthly publication, featured poems, songs, court gossip, marriage and death announcements, book and play reviews, as well as a page with engaging letters. The biannual "Extraordinaires" had special editions of 30 or 40 pages that concentrated exclusively on fashion, fabrics, and home furnishings (Jones, 2004), it also covered the new season's toilettes for both spring and fall, nevertheless some standard editions did not include fashion whatsoever. Sometimes the supplier information provided was so thorough the magazine had more of an appearance of a mail order catalogue. Le Nouveau Mercure covered both men's and women's fashion and was written revolutionarily with both genders in mind. Le Mercure served Louis XIV's propaganda objectives by overtly linking national identity to fashion superiority: "Everyone must agree that nothing pleases more than the fashions born in France" (Mercure Galant, 1673). Given its court origins, the magazine's key fashion arbiters were the King and Queen, although "gens de qualité" (the finest people) were also important but much less.

A press targeting regular women started to show up in the second half of the eighteenth century as technological advancements made printing simpler, more affordable, and of higher quality. The Lady's Magazine (1759–63; 1770–1832), published in Britain, debuted in 1759

with a black-and-white engraving titled "Habit of a Lady" and a promise to "inform its readers of every innovation in fashion" (Adburgham, 1972). However, the publication felt a little awkward about covering subjects with such little value, and it took some time before there were fashion columns monthly. Although Langley Moore and others attribute *The Lady's Magazine* with creating the first coloured fashion plate, reports on British and Parisian fashion did not start to appear until 1790 (Adburgham, 1972: 121).

Le Cabinet des Modes, the first regular publication entirely devoted to fashion, debuted in 1785–1786. *Le Cabinet* was an eight-page publication with three plates that was created by editor Jean Antoine Brun (also known as LeBrun Tossa) and publisher Bosse. It cost 21 livres, which was significantly less than *La Galerie*, and was published every fifteen days. To provide "an exact and timely knowledge," it was stated in its first edition that it would clearly and precisely describe all the clothing for both sexes. The magazine also covered jewelry, home decor, and furniture, but its main selling point was that it was an excellent and less expensive alternative to pricey commercial agents and Pandoras.

Gaudriault (1983) claimed that accurate information on new fashions might be obtained from the incredibly realistic engravings. Under a new editor, the journal was published under the name *La Magasin des Modes Nouvelles Françaises et Anglaises* from November 1786 to December 1789. However, when Brun regained control of the publication in February 1790, he changed the name to *Le Journal de la Mode et du Goût*, which it continued to use until facing financial difficulties in April 1793.

It showed that the King and Queen were no longer the sole arbiters of the world of fashion. Actresses and the "marchandes de modes" were among the new figures who initiated trends in the establishing democratic and mercantile culture. *Le Cabinet* aimed to portray fashion as a more structured system. "This journal will henceforth be divided into four sections or time periods relating to the seasons; because each season has its fashions and costumes," it said, according to Roche (1996: 499).

The fashion magazine as a commodity was born. *Le Cabinet* served as a bridge between the fashion industry and its customers in addition to contributing to the structure of the fashion system, as mentioned before. Despite the disruption created by the Revolution and the Napoleonic Wars (1803–15), a powerful new international fashion magazine appeared. Its primary journalist and college professor Pierre de La Mesangère was the editor of *Le Journal des Dames et des Modes* for 32 of its nearly 40 years of existence. Napoleon supported the publication he called "*Le Moniteur officiel de la mode*," meaning the official mentor of fashion, despite his harsh press regulations. Napoleon forbade the import of foreign fabrics because he considered the fashion industry to be significant for France (Cage, 2009). Additionally, Napoleon outlawed the delivery of fashion dolls (Pandoras), which tremendously helped fashion magazines. By 1820, European "elegance" had returned to French design (Adburgham, 1972). *Le Journal des Dames* was distributed not only in Britain, Holland, Italy, Belgium, Germany, and Russia, but also as far away as Boston and Philadelphia.

“Although the first half of the nineteenth century had seen the beginnings of a fashion industry, it was the mechanization of clothing production and textiles, the development of ready-to-wear clothing, and the advent of the department store in the second half of the century, along with the expansion of the railways, that brought fashion into middle-class culture. These changes coincided with a growing market and appetite for fashion as an expanding and increasingly wealthy, mobile capitalist society used clothing to define itself.” According to the authors of the *Goncourts*, fashion represented emerging bourgeois values that were primarily concerned with materialism. Fashion was also starting to factor into gender definitions. As noted by John Harvey, among the new middle-class men wearing black represented financial growth and strength (both physical and intellectual), while the fashion-conscious female represented femininity and leisure, fashion magazines addressed and popularized this idea of femininity in the new mobile society. They also began to more closely associate femininity with the purchase of trendy goods as the century went on.

Le Petit Courrier des Dames, the most popular new title, with 7,000 domestic subscribers by 1840, but there was not yet a large enough textile industry or consumer market to sustain so

many newspapers, especially in rural cities. Every French paper featured a fashion column, and fashion was increasingly covered in newspapers, but the specialist fashion press continued to have a significant impact on fashion culture and conversation. With the introduction of less expensive new journals, fashion journalism expanded and became more democratic in the second half of the nineteenth century, changing along with the business itself from being a niche, elitist concern to one that was more mainstream.

The rapid growth in popularity can be proved by *La Mode Illustrée* that had 50,000 French subscribers by the middle of the 1860s and more abroad; by 1876, it had more than 100,000 subscribers in France alone. The most major American fashion publication at the time, *Godey's Lady's Book*, had 150,000 subscribers by 1860 and approximately 500,000 readers by 1869. The literary magazines' blend of art, fashion, and modernism was most clearly demonstrated by the magazine *La Mode*, owned by Émile de Girardin, who also owned the national newspaper *La Presse*, both aimed for Saint Germain's aristocracy. *La Mode* wanted not only to highlight the most recent trends but also to improve the standard of fashion illustration and fashion writing, which led to popularity and by June 1830, it had 2,600 subscribers, demonstrating its immense fame. However, later the aristocratic ladies of Saint Germain were not fans of the magazine's attempts to incorporate advertisements for renowned tailors and dressmakers, which led to its eventual commercial failure. However, this commercialism was not done only by *La Mode*, it was starting to become the norm in the industry.

A lot has changed in the contents of the magazines during the century, many upscale publications started to focus more explicitly on fashion and lifestyle, the philosophical and educational components of fashion magazines significantly decreased or vanished, except for those publications that were targeting younger women. Furthermore, the mechanization of the printing processes and increased resource consolidation resulted in cheaper subscription rates, which brought new publications that were targeting the middle-class and working-class.

La Mode Illustrée, a "journal de famille" that was first published in 1860 by the publishers Firmin-Didot, was the first fashion weekly publication. It addressed every part of a middle-

class housewife's life, including crochet and embroidery patterns, clothing ideas for women and children, and parenting and gardening guidance, as well as recipes and table layouts. The journal enjoyed extraordinary success. It was widely duplicated both in France and other countries, and it was sold worldwide, particularly in America.

The Englishwoman's Domestic Magazine, originally published by Samuel Beeton in 1852 as a less expensive monthly, was another publication inspired in the style of *La Mode Illustrée*. It referred to itself as "An Illustrated Journal combining Practical Information, Instruction, and Amusement," with its primary target being the metropolitan middle-class housewife and her home environment.

Compared to magazines from other countries, French fashion magazines featured more advertising for the fashion sector. Before advertising and editorial content were initially combined in the last quarter of the nineteenth century, British periodicals, for instance, relied primarily on cover price and shares for revenue. Additionally, French magazines were more creative, they appear to have operated on a commission system from identifying every supplier. Advertising from department stores has become a growing source of funding for the expansion of fashion periodicals, particularly in already mentioned France. In exchange for commission on sales or fashion plates, retailers placed catalogues, store brochures, and advertisements in those publications.

Le Journal Spécial des Nouveautés of la Maison Popelin du Carre, the predecessor to *Le Moniteur de la Mode*, was a luxurious catalogue. It continued to feature a bi-annual brochure of the store's newest fashions even after it became autonomous in 1843. *Le Moniteur de la Mode* is the only fashion magazine that merits being made into an art album, as well as being a specialized fashion magazine with luxurious production values, according to Goubaud, who promoted the publication as an artifact from the start (more than fifty years before Condé Nast). By 1869, twenty international towns, including New York, St. Petersburg, and London, were publishing *Le Moniteur de la Mode*.

“By the middle of the nineteenth century this aspirational lifestyle, like the fashion press itself, had become exclusively aimed at women—a male fashion press was not to re-emerge until the 1920—and was a key concern of the middle-class woman.” (Breward, 1995: 71)

Publisher Louis Godey of Philadelphia merged The Boston Ladies Magazine, a more intellectual and instructional publication, with his own elitist magazine in 1837. After a forty-year collaboration, he placed the journal's creator, Hale, in charge of the new publication Godey's Lady's Book. By the 1850s, Godey's had grown to be a monthly publication with eighty-four pages. It covered many of the same subjects as magazines in Europe, such as fiction, recipes, patterns, gardening, interior decoration, beauty, and musical scores, which were reportedly the second most popular feature after fashion plates and "Chit-Chat." Godey's magazine became more pragmatic and less elitist under Hale's management.

America's magazine industry expanded rapidly in the last decades of the 19th century, there were at least eighteen well-known women's fashion publications. This growth was in part due to circumstances of the growing department stores and ready-made industry. However, other important factors included the ongoing emigration from Europe and the growth of a significant domestic pattern industry.

The American market's growth, and particularly the entry of the mass-market women's magazines, called the "Big Six " by Zuckerman (which includes the more fashion focused The Delineator and McCall's). The Delineator, which was published by Butterick, claimed to have the largest paid subscription of any fashion magazine in the world by 1902 and was available in five languages. Like the fashion market, the power of fashion publication had moved over the Atlantic. This transformation was encapsulated in two launches: Harper's Bazaar, which launched in 1867 and renamed Bazaar in November 1929, and Vogue, which Arthur Baldwin Turnure launched as a weekly publication in 1892.

Published in New York by Harper & Brothers, Harper's Bazaar began as a weekly publication and switched to a monthly publication in 1901, describing itself as “A Repository of Fashion, Pleasure and Instruction.” In Oriental jargon, a "bazaar" is not actually a vulgar marketplace where people trade fish, meat, and poultry, but rather an enormous storehouse of all the

expensive and rare goods on earth, such as spices, silks, velvets, cashmeres, jewels, and perfumes. They wanted Harper's Bazar to be just that, a storehouse that combines the beautiful with the functional, with an emphasis on including everything that will spark the curiosity of the family demographic for whom it is intended. A German magazine "the celebrated Bazar of Berlin" served as the inspiration for the magazine. Harpers included a variety of articles aimed at upper-middle-class women, articles covering science, art, gardening, politics, architecture, and household literature. The Bazar was intended to become the first fashion-focused weekly newspaper in the whole country, according to the creators. It had seven pages of news on Parisian fashion, two colored fashion plates and a "chronicle of the fashions most in vogue in New York, which in this respect may be styled the Paris of America."

The first issue of Vogue was released in New York on December 17, 1892. Like Bazar, it provided an explanation for its own name, which was borrowed from the French: "As, a particular style of dress was in vogue." Extremely Eurocentric, Arthur Baldwin Turnure, the magazine's inventor, was a rich businessman from Manhattan who was in the city's elite group of people, the so-called "Four Hundred", which included the Vanderbilts, the Whitneys, and of course the Astors. Turnure assured readers in his first letter that he would depict "the ceremonial side of life" of this elite. This high-society mandate includes a strict emphasis on European fashion, especially that of Paris; this departmentalization of Vogue persisted throughout the 1970s. The magazine featured popular fashion pieces including "Seen in the Shops," "Vogue Designs for the Seamstress," and "The Paris Letter," in addition to reviews of literature, theater, music, and also art. Additionally, it featured "As Seen By Him" male-oriented fashion, but by 1895, it was becoming increasingly feminine and fashion-focused, although being read by both sexes for a brief period of time. From around 1900, Vogue's illustrated covers were usually in color and often created by renowned painters. Josephine Redding, the magazine's female editor, had an authoritarian approach to dress and etiquette. When Condé Montrose Nast bought the publication in 1909, Vogue had a weekly circulation of 14,000 copies and an annual revenue of \$100,000.³⁰

2.2 Influential publications

According to Statista (2023) the most influential 20 fashion magazines in the world are following – Vogue Italy in the first place with almost twice as much index value than the magazine on the second place – Vogue Paris, the next is Elle France, Vogue UK, Vogue USA, Vogues Spain, Vogue Japan, Vogue Russia, Vogue Germany, Vogue China, Harper’s Bazaar UK, Vogue Australia, Vogue Mexico, Elle UK, Elle, USA, Elle Italy, Vogue Portugal, W magazine, Harper’s Bazaar USA, Vogue Taiwan.

Vogue

Condé Nast, one of the most well-known media companies in the world, is the current owner of Vogue. They produce and distribute every kind of media available today, including print, digital, audio, film, and video. They also fully utilize the global infrastructure that they have built over the past 100 years to further our influence. Condé Nast is home to some of the most recognizable brands in the world, such as Vogue, The New Yorker, GQ, Vanity Fair, Wired, Architectural Digest, and Condé Nast Traveller. The company has a consumer base of over 1 billion in 32 regions via print, digital, video, and social media channels. (Vogue)

The magazine's U.S. version receives 180 million video views, 11.1 million unique monthly readers in print, and 13 million unique users on its digital platform. Additionally, 52.7 million people follow Vogue on social media, as mentioned by Aleeza Zinn (2021).

After the creator of Condé Nast Publications, acquired Vogue and turned it into a women's fashion publication. Vogue quickly gained recognition for its eye-catching images and superior editorial work. The greatest photographers and artists of the day were employed by Nast, and their work resulted in dependably elegant and sometimes ground-breaking magazine covers. For instance, Vogue was among the first publications to include a color shot on its cover in 1932. The magazine redesigned the female model's appearance in the 1960s, focusing on slender, gender-neutral bodies instead of curvaceous proportions. (Vogue)

According to Encyclopedia Britannica (2024), when Anna Wintour took over as editor of Vogue in 1988, she transformed the magazine's covers by showcasing a woman's body rather than just her face and by often using Hollywood actors instead of conventional fashion models, this sparked a global trend. Vogue has been a global hit, with regular and special editions being released all around the world. Being one of the most well-known fashion magazines in the world, it has had an enormous effect on the growth of the fashion magazine business and continues to influence contemporary fashion trends.

Elle

On November 21, 1945, Hélène Lazareff, a journalist who was born in Russia, raised in Paris, launched the renowned Elle Magazine. By then, the French capital city had been devastated by war, and Lazareff who had spent several years working in the media in New York City, had returned to her city, with an idea of a women's magazine whose main editorial philosophy was to provide women unique access to the fashion and beauty sectors and to broaden their perspectives on global trends. Elle magazine was established by a woman for women. Elle features articles on fashion, beauty, and style but also covers health and fitness, food, travel, relationships, celebrities, music, book, and current art, mentioned in Encyclopedia Britannica (2024)

Elle (2024) states that the international magazine has its headquarters in Paris as well as licensed publishers in New York City, London, Toronto, Mexico City, South Africa, Istanbul, São Paulo, Rio de Janeiro, Brussels, Lisbon, Tokyo, Warsaw, Belgrade, Oslo, Helsinki, Bucharest, Athens, Delhi, Madrid, Milan, Munich, Jakarta, Kyiv, Kuala Lumpur, Sofia, Budapest, Bangkok, and other cities.

Harper's Bazaar

“Founded in 1867, Harper's Bazaar was one of the first publications dedicated to looking at the lives of women through the lens of fashion.” (Harper's Bazaar, 2016) Hearst publishes Harper's Bazaar, which calls itself as the go-to fashion source for "women who are the first to buy the best, from casual to couture." The chief editor of Harper's Bazaar's US edition is Glenda Bailey. (FashionAbc) The publication is available in 32 nations and areas, including

the Arab world, Argentina, Australia, Brazil, Bulgaria, Canada, Colombia, Chile, China, Czech Republic, Germany, Greece, Hong Kong, India, Indonesia, Japan, Kazakhstan, South Korea, Malaysia, Mexico, Netherlands, Poland, Romania, Russia, Serbia, Singapore, Spain, Taiwan, Thailand, Turkey, Ukraine, United Kingdom, United States, and Vietnam.

W

American fashion magazine W focuses on style via the lens of art, culture, cinema, celebrity, and fashion, and was established in 1972, by James Brady (W Magazine).

Allure

Condé Nast publishes the monthly American women's beauty magazine Allure in New York City. Linda Wells created it in 1991, and in 2015, Michelle Lee took the main position in the magazines after Linda Wells.

Cosmopolitan

Cosmopolitan launched as a "family journal" in 1886 and was known as a literary magazine for the first part of the 20th century. However, legendary editor Helen Gurley Brown took over and changed the brand into what it is today: a place to have honest conversations about anything that matters to you, from politics and your career to pop culture and sex.

2.3 Management

According to Chron (2021), whether a magazine is published weekly, bi-weekly, or monthly, it requires a large team to produce a high-quality publication.

As an example, Cosmopolitan magazine (2021) publishes the structure and management of their whole business:

The Editor

In a nutshell, magazine editors choose what appears on the pages. They supervise every step of the magazine's production, from approving story concepts and picture shoots during

meetings to ensuring that all material is true and consistent with the brand before it is distributed to printers. The final says over anything that is published belongs to the editor. Being the most senior post in a magazine.

Editorial assistant

The editorial assistant is a multifaceted role, they may serve as the editor's personal assistant in addition to assisting the entire team with meeting and event preparation and research. They help the magazine function smoothly and provide the editor the tools they need to execute their work as effectively as possible. Since they are frequently the editor's confidante, they frequently know more than any other team member.

Features editor

The magazine's features editor is responsible for commissioning and developing the ideas for the features sections. After requesting suggestions from authors, they will present them to the editor, who will have the last word.

Staff writer

The staff writer usually puts in the most effort when writing the items you read, having had the editor approve the ideas first. These magazine journalists are creative machines that gather ideas, conduct interviews, write both lengthy and short articles, and collaborate closely with sub editors to stay true to tight deadlines and word counts while maintaining the publication's acceptable tone throughout.

Digital editor

A digital editor will oversee the whole digital team and platforms while taking the lead on the brand's digital content. They will approve concepts that will become the website's articles, choose what should be featured prominently on the homepage, and continuously track statistics, traffic, and engagement with the content on the website.

Social media manager

The social media manager oversees reaching and engaging the audience directly on platforms like Facebook, Instagram, TikTok, and Twitter (X) with the company's content, like articles, videos, photography etc. Social media allows a magazine to communicate directly with its audience while retaining their love for the brand.

Fashion editor

The fashion editor makes the decisions about what appears on the fashion pages of the magazine. They keep on top of the top trends, liaise with PR's to find out what products will be on sale when the magazine hits shelves, decide on the styling for shoots, write articles and go to loads of events.

Beauty editor

The beauty editor visits a lot of events, tests products, stays up to date on the latest trends in beauty, and creates original content ideas that will draw readers' interest. They devise ideas for beauty picture shoots and collaborate with the photographer, makeup artist, and model to produce flawless photographs for the magazine.

Art director

The final say in how a magazine is designed is by the art director. They start from the beginning when creating layouts, and they collaborate with photo editors and sub editors to ensure that the text and images suit the page precisely and the magazine comes together as a complete. To ensure that the imagery meets the brief, they will also visit shoots.

Advertising executive

For magazines, advertising is a significant source of revenue. Selling magazine pages to sponsors is the responsibility of the advertising staff. This includes coordinating with the editorial staff to produce advertorial content, maintaining connections with businesses seeking to advertise, and negotiating the price to charge. To get advertising for the magazine's digital offerings, certain advertising professionals also work across those platforms too.

Picture, video, and entertainment editors

The picture editor plays a crucial role in bringing articles to life by selecting the perfect images for each page, whether by choosing photographers, managing photo shoots, or sourcing stock photos. Meanwhile, video editors are pivotal in the digital age, creating engaging video content for magazines, from storyboarding and directing shoots to final editing. Lastly, entertainment editors are responsible for securing exclusive celebrity interviews and staying ahead of entertainment trends, requiring exceptional organisation and adaptability due to ever-changing schedules and release dates in the world of TV, film, music, and books. These roles each contribute significantly to the success of magazine publications.

Other contributors

The contributors don't work for the magazine full-time, these individuals do make contributions—as the name implies—quite frequently. They frequently provide their knowledge for articles when needed and are authorities on a variety of subjects, including travel, cuisine, beauty, and other subjects like art, for instance.

2.4 Role in the industry

Magazines in fashion industry

The most well-known and easily accessible for readers to learn about current trends is through fashion publications. Their primary goal is to inform readers about the latest styles, trends, and fashion news (Vosper-Woghiren, 2013). They provide us with useful knowledge and teach us about a variety of topics, including cultures and places (Fashion Trends, 2022).

According to Hoare (2002), editors utilize fashion magazines as a "vehicle" to present the newest trends and designs. Vosper-Woghiren (2013) states that it's a fashion magazine, led by a range of editors—all exploring, defining, and forecasting fashion's news in its several cultural and social guises.

They serve as a doorway to cultivate the culture and creativity. Additionally, people may learn from them about any topic that piques their attention, which naturally includes the world of fashion. Fashion publications provide up-to-date information about designers, brands, trends, and debuts, among other relevant topics. For those who are passionate about this subject, it also represents a useful resource for learning much more about those subjects (Fashion Trends, 2022).

Magazines in art industry

An art magazine is a publication whose main subject is art. These publications can be aimed at different sectors, such as galleries, customers, amateur or professional artists, and the public, and they can be published in print, online, or both. (eLink, 2020)

An art magazine can serve as a forum for conversations in a way that exhibitions cannot because it gives writers and artists a place for introspection as opposed to presentation, because it is serialized, which allows for conversations to evolve over time and a revaluation or response to earlier issues, and because it is not time-bound like an exhibition. (Gat, 2014)

For instance, to see how those magazines work, Artmag states about the magazine on their website that they are passionate about the arts. Our role has always been to celebrate and support the galleries, artists, the performing arts and arts related businesses and inspire our readers to become an ‘art lover’ and value a life filled with the arts. To do that, we will continue to inspire, educate, and excite our readers and ensure they gain more enjoyment and appreciation of not only owning art or building a collection but to attend, invest and participate in the process. The same holds true for the performing arts, again, inspiring our readers to experience those special moments that live performances can bring.

Digital transformation in publishing industry

It is widely known nowadays that the digital age has drastically changed, not just how businesses and organizations function and provide value to consumers, but also how people live, learn, and interact with one another. Therefore, embracing digital transformation becomes necessary rather than choice for individuals, corporations, societies, or organizations. (Qiu, 2022)

The newspaper and magazine industry are undergoing significant transformation in the digital area. Consumer reading habits have changed because of the growth of the internet and digital technology, and conventional print media have had to change with the times. In addition, higher paper costs have resulted in additional pressure on margins. Organizing the procedures involved in content production has become crucial in an ever-changing market, not just to stay competitive but also to save costs as much as possible. To stay up to date with the newest information, an increasing number of individuals are using digital platforms including websites, social media, and mobile applications. The circulation of print newspapers and magazines has decreased because of these. Publishers have had to refocus their efforts to reach their target demographic through digital media. A growing number of publishers still view print as their primary source of income, but they would like to be able to publish digital first. The quantity of material being created has skyrocketed with the emergence of digital platforms. These days, writers and photographers must provide content for both print publications, newspapers, magazines, and internet platforms. (Qonqord)

A Grand View Research analysis projects that the digital magazine and newspaper industry in North America will reach a size of \$3 billion by 2028, growing at a compound annual growth rate (CAGR) of 3%. However, since 2008, the number of periodicals distributed worldwide has been gradually decreasing. That is why many print publications are expanding into the digital space to stay relevant and grow their readership. There is research that claims that magazine publishers' social media involvement has increased by 300%. (Jain, Zaher, Roy, 2017)

Magazines and social media

Social media is quickly becoming one of the most effective, wide-ranging, and successful advertising techniques used by businesses worldwide.

Ellison and Boyd defined social media as a networked communication platform in which participants 1) have uniquely identifiable profiles that consist of user-supplied content, content provided by other users, and/or system level data; 2) can publicly articulate

connections that can be viewed and traversed by others; and 3) can consume, produce, and/or can interact with streams of user generated content provided by their connections on the site. (Jain, Zaher, Roy, 2017)

As mentioned before, magazines have also adjusted to the rapidly evolving times, and while print publication popularity is dropping, digital version circulation is increasing online. "Social media holds enormous potential for companies to get closer to customers and, by doing so, facilitate increased revenue, cost reduction, and efficiencies," according to Baird and Parasnis (2011).

2.5 Promotion of artists

Promoting artists and their work involves different strategies involving offline and online approaches.

Online promotion

According to Gabrielle de la Puente (n.d.), online platforms provide artists with a strategic means to increase their visibility and establish connections with a worldwide audience. There are more ways of promoting artists and their work than only through social media. For instance, artists can build their online portfolios, email marketing to stay connected with their audience, as well as collaborating with other artists, influencers, magazines, or online galleries and marketplaces.

Offline promotion

For artists, offline advertising involves maintaining a visible presence in physical spaces and local or more distant communities. Taking part in art exhibitions, collaborating with businesses, and organizing events like open studios, or attending art fairs. Offline visibility is enhanced by distributing printed materials like brochures and business cards and by sending news releases to newspapers and magazines. Making connections within the art world through networking at events and exhibitions offers possibilities for collaboration and greater

exposure. By combining these offline strategies, artists can connect with a wide range of people and build significant in-person relationships that later improve their online presence.

2.6 Physical magazines as a piece of art and as a collectible

Because American magazine publishers could afford to spend large sums of money on high-end printing methods to create works of art, magazine cover design has become a complex creative art in the United States since the late 19th century. Publishers and advertisers were able to pay a lot of money for the work of exceptional artists of that era, and they demanded from artists to create artworks that would visually communicate with their audiences in exquisite styles that would appeal to the public's aesthetic tastes, demands and expectations. Cover-artwork was considered a democratic art form, because the economy of reproduction makes printed visual art available to large numbers of people. (Novin, n.d.)

Alexander Cavaluzzo (2011) states that the Dadaists created publications to support their ideology, Salvador Dali illustrated Vogue covers, and more recently, artists have contributed their creative visions to magazines. Notably, W's November 2010 "Art Issue" cover was designed by Barbara Kruger, displaying a naked Kim Kardashian with three of Kruger's famous text messages covering her body and the words "It's all about me." I mean you. I mean me."

"The argument that reproductions of paintings do not rival the originals cannot be invoked here, because the covers are not reproductions; they are all originals. Just as Andy Warhol mass-produced many of his paintings, these covers were created under the pretense of mass production. As that was always part of their inception, they are liberated from the question of authenticity and exist, individually and collectively, as pieces created by artists." Alexander Cavaluzzo (2011) Beautiful magazine covers featuring the works of "Golden Age" illustrators like Harrison Fisher and Charles Dana Gibson were common at the beginning of the century. Covers by Norman Rockwell or artists such as Gil Elvgren have the potential to boost the magazine into high-end publishing. If the cover art of a magazine features a notable artist's signature, many collectors are willing to pay anything from \$50 to \$300 for it, or much more.

(Wiggins, 2019) A copy of Beeton's Christmas Annual 1887 was sold for around \$156,000 at a Sotheby's auction in 2007. Although it is the most money ever spent on a magazine to date, that doesn't make it the most valuable one. A \$445,000 bid was made for a different copy of the same issue in 2010, but the bid amount did not meet the reserve and the sale was terminated. Magazine pricing service Nostomania lists Playboy magazines as the three most valuable magazine issues in the whole world. The original copy of Playboy (V1 #1), which features Marilyn Monroe and is in excellent condition, is worth up to \$316,000. Playboy with Marilyn Monroe is taking all 4 top places for the most valuable magazines, depending on the variant. In fifth place is Gagging the Dictators, with a value of \$52,200. After that the prices for the most valuable magazines are getting quickly lower in the value, Liberty Magazine #January 4, 1947 for \$24,300, Sports Illustrated V27 #24 for \$12,600, etc. Nostomania lists all these magazines and their prices with its perfect condition in mind, which is almost impossible to find, if they even exist.

Chapter 3 – French Fries Magazine: A case study

French Fries Magazine is an independent (and more) fashion magazine, which is published and distributed internationally around the globe. It was founded by Ally Ferraro and Guilherme Ferrari, alongside Sarah Muller and Margherita Pincioni. With a focus on cinema, ranging from David Lynch to Bernardo Bertolucci, the magazine expresses a deep appreciation for the intersection of reality and fiction, emphasizing pure creativity free from any conformism. The name, chosen almost serendipitously, reflects the founders' aspiration to create a magazine that breaks free from conventions, interpreting contemporary demands with a light touch spanning fashion to art, and much more.

The founders explain, "When we started with the idea of creating our own magazine, we were searching for a name that could embody their creativity, ideas, and their message of non-conformism. We envisioned something capable of challenging the world of luxury with a touch of snobbery. Almost spontaneously, we said to ourselves, 'let's french fries!' It took 2 to 3 seconds to realize it was perfect!"(2023) This led to the genesis of the magazine, starting with initial posts in Milan and an exclusive collaboration with Fiorucci in London. Subsequently, they began reaching out to photographers and creatives, inviting them to submit projects centered on contemporary ideas.

The magazine gained momentum when Petite Meller responded positively from her Instagram account, expressing happiness to give an interview and be featured on the cover of the first paper edition. She was the first artist to believe in French Fries Magazine, and after her, more and more personalities joined the venture.

Published biannually, French Fries Magazine collaborates directly with artists, showcasing groundbreaking work from disruptors, trendsetters, performers, and creators who challenge established visions. The magazine is committed to telling authentic stories with passion at all levels, valuing the more absurd results as indicative of genuine intentions.

Promoting artists, exhibitions, art events, and fashion events is a multifaceted and creative endeavor that involves a thoughtful combination of posts, videos, interviews, and print materials. By employing a diverse range of mediums, one can effectively capture the essence and uniqueness of each artistic expression, creating a comprehensive and engaging promotional strategy.

3.1 The mediums used within the French Fries Magazine

Photography:

One of the most crucial elements of any promotional campaign is creating an impressive social media posting, which also fits for a magazine that focuses on promotion of works of art, fashion and artists. Posting well curated images of these projects or people can grasp the audience's attention and reach a much wider population. While also adding meaningful captions that can provide the viewer with even deeper insight in the processes, inspiration and overall, behind the scenes of the creations, or to start a meaningful conversation in the comments section.

Videos:

As one of the most popular options of posting in the online world, videos offer a much more dynamic feeling and more captivating way of showing, not only, the vibrancy of art and fashion on social media. Sharing videos of interviews with artists, exhibition walkthroughs, and behind-the-scenes footage or promotional videos can bring the audience closer to the creative process, raise awareness and interest in the exhibition and/or artist.

Interviews:

Conducting interviews with artists, curators, fashion designers and others in the art field adds a very personal touch to the promotional strategy. These conversations allow the reader or listener to understand more deeply the exploration of the motivations behind the works of art,

inspirations, or challenges faced by the artist. Publishing these interviews in various formats and different media, such as written articles on the website as well as articles in the print magazine, or even videos on the social media platforms, provides the viewers or followers to connect with the stories behind the art and fashion, while, importantly, fostering a sense of community.

Print Materials:

As mentioned before, the digital platforms overpower all fields, and it is indifferent when it comes to the contemporary art and fashion field, however print materials still hold a unique charm and importance in this field. Designing visually pleasing print materials can provide a tangible and long-lasting impression of the magazine, as well as the promoted artists that the specific magazine holds a certain level of credibility.

Collaborations:

Collaborating with artists but also with other individuals like influencers, photographers, models, fashion brands, or other types of artists exaggerates the reach of the promotional efforts. Co-owned posts and other joint projects, or takeovers on social media platforms can introduce the artist to a whole new audience, which as well adds a layer of authenticity and credibility.

Event Documentation:

Promotion of upcoming events, invitations to different exhibitions or detailed documentation of events happening in the industry, with the help of professional photographs and videos, assists to raise awareness and engagement, but also ensures that the artistic moments are preserved and can be revisited. Sharing these materials post-event extends the lifespan of the promotion, allowing those who couldn't attend to experience the projects, galleries, exhibitions or fashion shows.

In conclusion, thanks to the French Fries Magazines and a successful well-thought through promotional strategy, the artists, exhibitions, art events, and fashion events are brought to a broad audience with the help of a harmonious blend of various mediums. Via the strong curation of content across posts, videos, interviews, and print materials, one can create a captivating narrative that not only attracts attention but also fosters a lasting connection between the audience and the world of art and fashion.

Chapter 4 – Internship

During my 6 months of the internship at French Fries magazine, my primary responsibility was to manage the promotion of artists and their works of art, both in terms of print publication and social media management, which went along with the content creation. This role not only provided me with a comprehensive understanding of the pain points of the art world but also improved my skills in communication, management, and digital skills in a promotional, advertising and marketing field.

On a day-to-day basis, I found myself immersed in the field of contemporary art and fashion. A significant portion of my time was dedicated to maintaining communication with the audience, the artists and prospective contributors seeking to have their work featured in the magazine. This involved carefully reviewing and evaluating submitted applications to determine whether the works of art, usually in a form of a photograph, aligned with the magazine's beliefs, aesthetic and thematic preferences, at that time. Meaning, while collaborating closely with the owner, we usually made decisions collectively on the acceptance of the works of art, ensuring that the selected pieces fully resonated with the magazine's vision. This collaborative process allowed me to gain valuable insights into the editorial decision-making process and the considerations involved in curating content for a publication specializing in art and fashion.

Following the pre-set selection process, my responsibilities extended to planning and executing the promotional strategies for the featured works of art. Over time this multifaceted role required me to not only conceptualize the design and layout of the published content but also craft engaging captions that conveyed the essence and insight to each piece. As most of the featured works were photography or fine art pieces, I became able to tailor promotional materials to emphasize the unique qualities of each work of art and select the most eye-catching images, angles and details, to attract new viewers or engage with already existing followers.

In addition to individual work of art, I also took charge of promoting broader art events, including exhibitions, artist talks, and fashion shows of major clothing or accessory brands. This involved designing promotional materials and creating social media campaigns to generate interest and heighten attendance for these events. The whole experience provided me with an understanding of the art ecosystem.

Overall, my internship at French Fries magazine was a rich and very immersive experience that deepened my appreciation for the arts and equipped me with valuable skills in communication, curation, and event promotion. The dynamic nature of the role, combined with the artists of different mediums and art forms, made it a truly enriching and transformative experience that later turned into a job offer.

4.1 The role of social media in the magazine

This renowned art and fashion magazine has been successfully using social media to reshape the relationship between creative content and its audience. This magazine has effectively turned its social media presence into a dynamic and engaging digital art and fashion space. The platform serves as a very important extension of the magazine, with over 30 000 followers, offering a wider, more varied platform that complements and expands upon its print counterpart.

The role of social media in French Fries Magazine's strategy is crucial and multi-dimensional because it stands as a pivotal tool for artist promotion and audience engagement. By highlighting emerging artists and their works of art on these digital platforms, the magazine does not only share the art, but it elevates artists, providing them with essential exposure to a broader, more diverse audience which is essential to become a well-known credible artist. This aspect of social media is particularly critical in the art world, where visibility can significantly impact an artist's career trajectory. Through these platforms, French Fries Magazine becomes more than a curator; it transforms into a helping system in the growth and recognition of emerging talents and already established ones, allowing them to connect with art lovers, critics, and collectors also.

In the fashion industry, French Fries Magazine's social media strategy is both insightful and visionary. The emphasis is on showcasing collaborations with major brands and artists who use luxury fashion in their editorials. This approach is more than just highlighting high-end fashion, but it is a nuanced exploration of the relationship between fashion and art. The fashion pieces featured are designed as wearable works of art, creating a narrative that appeals to an audience that values the craftsmanship and storytelling behind luxury fashion editorials.

Furthermore, the magazine's social media channels provide an interactive and instantaneous dimension that the print edition lacks. While the print magazine is a carefully curated collection of exceptional pieces, the social media platforms offer a more immediate and inclusive look into the world of art and fashion. These platforms encourage direct engagement by inviting users to interact with the content, share their thoughts, and join a community that values and contributes to the evolution of art and fashion. This engagement not only improves the audience's experience, but it also provides valuable insights into the magazine's future content and approach, both online and in print.

Social media, for French Fries Magazine, transcends the traditional role of a promotional tool. It is an integral component of the magazine's ethos and strategy, a bridge that connects the magazine with a global audience. It is a platform where art and fashion not only coexist but thrive together, continuously evolving and adapting to the pulse of the contemporary world. Through social media, French Fries Magazine does not just document the art and fashion scene; it actively participates in and influences the dialogue around these dynamic and constantly changing and evolving industries.

4.2 Marketing strategies

Effective marketing methods are vital for any magazine that wants to grow its readership and build a strong brand presence. In the ever-changing world of art and fashion, a well-crafted marketing strategy may make a big difference. This chapter explains important marketing

techniques for a niche magazine, with a focus on cooperation, storytelling, digital presence, audience interaction and engagement.

Influencer Partnerships and Collaborations

As mentioned, working together with artists and influencers is an important part of the magazine, picking those whose aesthetics complement the magazine's content and look is crucial for the overall reputation. These collaborations can draw attention to the magazine's unique selling points, increasing its readership.

Using Narrative in Content Marketing

Use a storytelling technique in your content marketing to describe the backstories of the designers, artists, and fashion editorials. By using this technique, the magazine's content can become more relatable and shareable, also increasing its audience.

Digital Advertising

Digital advertising is critical for engaging and promoting content towards art and fashion enthusiasts via targeted and organic or paid media ads on major platforms such as Meta Business, TikTok, Pinterest, YouTube, and Google Ads. Regular performance analysis and optimization of the digital advertising guarantees that campaigns achieve their goals, maximizes and broadens the magazine's reach.

Email Marketing

Developing an email marketing plan that provides subscribers with exclusive offers, access to upcoming issues, and exclusive material or overall news in the industry.

Cross-Marketing

For cross-promotion, collaborate with fashion shows, art exhibitions, and cultural events. One way to do this would be to offer exclusive coverage in the magazine or on digital channels.

Content Optimization and SEO

Increase visibility by making online material search engine friendly. To draw in organic visitors, including keywords associated with art, fashion, and the magazine's distinctive characteristics.

Audience-Oriented Content

Use data analytics to determine the preferences of your audience and adjust your content accordingly. This can assist in producing more captivating material that appeals to the target audience of the publication.

4.3 Challenges and Solutions

During the internship, I encountered challenges across various fields, including design, marketing, promotion, and artist relations, as well as community management. Each of these areas had unique obstacles that required specific strategies to overcome them. For instance, the design aspect involved refining the visual aesthetics of our promotional materials and ensuring consistency across different platforms. In marketing, the challenge was to develop effective strategies that could enhance our reach and engagement. Promotion required creating compelling content, mainly with the use of the works of arts provided by the artists, that would attract and retain our target audience. Additionally, interacting with artists required strong communication skills and an understanding of their needs and expectations. Managing the community was another critical area that demanded continuous engagement and responsiveness to create a supportive and more importantly an active environment for the followers to participate in.

As the internship progressed, it became evident that significant changes were necessary, particularly in content creation and social media management. Our existing strategies were not yielding the desired level of engagement or attracting a diverse range of artists. To address this, I proposed a comprehensive overhaul of our approach. The solution I advised, which was later incorporated, involved implementing different designs, incorporating more

photography to the social media posting, and providing detailed exhibition information of ongoing and future exhibitions connected to the niche of the magazine. Additionally, I emphasized the importance of creating a sense of community throughout our entire approach to clients, ensuring that everyone who interacted with the magazine felt valued and connected to us and to each other.

These changes had a transformative impact, the new portrayal of works, alongside the improved captions and refreshed, and unified aesthetic, significantly increased the magazine's visibility and overall appeal. Another key change was the consistent posting schedule we adopted, which included publishing content on Instagram 3-5 days a week, updating the website regularly, and sharing daily content on our Instagram stories. These efforts ensured that our audience remained engaged and informed about what is happening currently in the fashion and art industry.

As a result of these initiatives, the magazine began to look more unified, with a stronger focus on photography and fashion. This strategic shift not only attracted a larger number of new artists but also brought in many new customers and followers. Our audience grew substantially, reaching almost 31,000 followers. This surge in interest not only expanded our content offerings but also enriched our community, fostering a more vibrant and dynamic platform for artistic expression, collaboration and also provided us with a much larger number of artists interested in the promotional services as well as brands like Chanel or Celine liking our posts and reaching out.

4.4 Social media engagement

Important to mention is that the process of interacting or engaging with an online community and applying the impact of your efforts on various social media platforms is known as social media engagement. Enhancing and ensuring social media engagement was one of my most important tasks during the time of the internship.

Specifically, according to the academic theory hub, the idea that people connect and actively participate in social media platforms to engage with content is known as social media engagement theory. This can include sharing, liking, commenting, and other interaction mechanisms that let people communicate their thoughts and feelings about the content they come across.

The notion that users have a social presence or "connectedness" to the material and other users on the platform is a fundamental component of social media engagement theory. Users may feel more a part of a community and a sense of belonging as a result, and the information being shared may also gain credibility and trust.

Another important aspect of social media engagement theory is the role of social influence. Studies have indicated that people are more inclined to interact with content that is widely shared or has been recommended by people they trust. By creating so-called "echo chambers" where users are exposed to information that reinforces their own opinions and viewpoints, this can also contribute to the dissemination of ideas and information throughout networks of connected users. Additionally, there are a variety of factors that can affect how active a person is on social media. The platform itself (e.g., Facebook vs. Twitter), the kind of content being shared (e.g., text, photographs, video), and the user's individual traits and incentives (e.g., age, gender, interests) can all be examples of these.

When it comes to talking about the customers of a product, in the magazine's case the actual print issue, Hollebeek (2011) defines customer engagement as "the level of a customer's cognitive, emotional, and behavioral investment in specific brand interactions." The research highlights that customers are highly engaged when they focus their full attention on a brand, a phenomenon referred to as Customer Immersion, which involves the customer's cognitive effort in brand interaction. Highly engaging brands are those that evoke passion, identity, and pride in customers, with passion defined as "the degree of a customer's positive brand-related affect in particular brand interactions."

Additionally, the study indicates that highly engaging brands can activate customer participation, resulting in loyal purchases and time spent discussing the brand on social media. Van Doorn et al. (2010) further assert that motivated customers are likely to engage in positive word-of-mouth and interactions with the brand and other customers. Their paper explores the factors influencing customer engagement, emphasizing intrinsic aspects such as brand commitment, customer satisfaction, brand attachment, and customer goals, like participating in a brand community for social and relational benefits.

4.5 How to measure social media engagement and popularity?

Utilizing Instagram analytics produced and still produces excellent outcomes for social media engagement. Throughout the internship, I made extensive use of these analytics tools monthly to gain a deeper understanding of our audience's preferences and behaviors. By carefully analyzing data on what content our followers liked and engaged with the most, I was able to identify trends and patterns that informed our content strategy. This data-driven approach allowed us to tailor our posts to better meet the interests of our audience, thereby increasing overall engagement. Additionally, the analytics helped us pinpoint any weaknesses in our strategy, such as posts that received lower interaction rates, enabling us to adjust our approach accordingly. For example, if certain types of content consistently underperformed, we would reevaluate their format, time and day of posting, or overall subject matter to better align with audiences' preference. On the other hand, recognizing our progress through analytics, such as posts with high engagement rates or significant growth in followers, provided valuable insights into what was working well. These successful strategies were often replicated in future content, reinforcing positive outcomes. Overall, using the Instagram analytics not only helped to evolve and optimize our content strategy but also fostered a more engaged and loyal following, contributing significantly to the magazine's growth and social media presence.

Also, according to Qualtrics, effectively tracking social media interaction typically requires examining a variety of engagement metrics across all channels, this includes analyzing the number of likes, shares, replies, comments, mentions, clicks, and impressions. By closely

monitoring these metrics, we can gain a comprehensive understanding of how our audience interacts with our content. For instance, the number of likes and shares can indicate how much our audience enjoys and values our content, while comments and replies provide insights into their thoughts and engagement levels. Mentions and reposts help us measure the organic spread and amplification of our posts. Link clicks are particularly important for assessing how effectively our content drives traffic to our website or the websites of the promoted individuals and events.

To effectively track social media interaction, it is essential to focus on two main aspects. First, we must consider the total impact of these interactions and views on the reputation of the magazine's brand. This involves evaluating how positive or negative engagement affects public perception and brand sentiment. Positive interactions typically enhance the reputation, while negative ones may indicate areas needing improvement. Second, we need to assess how these engagement metrics reflect the success of the social media marketing efforts. High levels of interaction often suggest that our content is resonating well with our audience, while lower levels might indicate a need for strategic adjustments. By combining these insights, we can develop a more nuanced understanding of our social media performance and make informed decisions to enhance our marketing strategies. This comprehensive approach not only improves our engagement metrics but also strengthens our brand's overall presence and reputation across social media platforms.

4.6 Promotion of artists through social media exposure

Strategic planning is a process, a roadmap of an entity that guides the team towards desired outcomes. A well-considered strategic plan makes it easier to establish priorities over time and use resources efficiently. There are three main components of a strategic plan, in a hierarchical order – goals, strategies, and tactics. Goals must be set as the first component, to have a clear aim for the strategy. Strategies are the set of actions that function together to achieve the desired goal. Finally, the tactics are details, the specific moves that need to be taken to achieve the strategy. Those steps must remain nimble and able to change as obstacles and opportunities present themselves in time in the real world, not only on paper.

4.7 SWOT analysis for social media strategy

According to Lawrence Chan (2021), strengths, weaknesses, opportunities and threats to consider are shown in the SWOT analysis which helps to identify the strategic directions of the social media strategy. It can identify strategic opportunities to gain a competitive advantage by matching your strengths with opportunities and take strategic measures to minimize risks by checking your weaknesses with threats. There are strengths, weaknesses, opportunities and threats that should be considered. Strengths are attributes that give an advantage over the competition. Weaknesses are the characteristics that present the disadvantages in terms of competition. Opportunities are the circumstances that can help reach the goal, while threats are the challenges that could undermine the strategy.

Identifying strengths

Aktaş (2024), a social media expert, states that an evaluation of the social media accounts' strengths involves exploring several crucial factors. They include the size and engagement of the audience, such as a large following and high engagement rates to show a strong presence. Additionally, the quality of the posted content and its relative fit with the brand image, as well as any creative campaigns that might have particularly appealed to the audience, should also be measured. Performance analysis of the content, top-performing posts, or what factors could have contributed to its success, play as well. A detailed investigation of the competitors' approaches can also aid in choosing areas in which the brand excels, providing a unique selling argument to help differentiate themselves in the crowded social media space. Understanding these strengths provides a solid foundation for optimizing the social media presence and achieving the pre-set marketing objectives.

Having a large and active following on social media is a significant strength, as it allows content to reach a broader audience and enhances interaction rates; for instance, a clothing company with over 3 million followers can establish a strong brand position and improve engagement. High interaction rates, indicated by numerous likes, comments, and shares, further demonstrate successful engagement. Additionally, providing innovative, interesting,

and worthwhile content on social media platforms excites followers, develops the brand image, and boosts interactions. Strong brand awareness, achieved through high brand recognition and emotional connections fostered by devoted customers, provides a competitive edge. Good customer relations and service on social media enhance satisfaction and loyalty, turning positive interactions into a marketing tool, as evidenced by Aktaş' study on PayPal, which showed that excellent customer service on social media positively impacts overall brand success. Collaborating with influencers, other brands, or artists is another strength, as these partnerships expand reach and generate new opportunities. Lastly, the ability to analyze and measure social media effectiveness allows for continuous improvement of strategies, ensuring better engagement and results over time.

Identifying weaknesses

Identifying weaknesses within social media accounts is crucial for refining the online presence and enhancing brand performance. A low number of followers poses a significant weakness, hindering content reach and potentially raising suspicions among potential customers. In contrast, brands with higher follower counts often enjoy greater credibility. Moreover, low engagement rates signify weak connections with the target audience, necessitating a reevaluation of content strategies. Poor content quality exacerbates these challenges, failing to captivate followers and tarnishing brand image. Diversifying and enhancing content is imperative for fostering sustained engagement. Weak brand awareness further compounds these issues, leading to ambiguity and distrust among followers. Clear, consistent brand messaging is essential for cultivating trust and recognition. Lastly, inadequate customer relations and service present glaring weaknesses, eroding customer satisfaction and damaging brand reputation. Responsiveness and engagement with customer feedback are imperative for fostering positive brand perceptions and loyalty. Addressing these weaknesses head-on through strategic improvements is essential for optimizing social media performance and bolstering brand credibility and engagement.

Identifying opportunities

Identifying opportunities within the realm of social media offers businesses, both small and large, avenues for growth and expansion. Firstly, the potential to reach vast audiences

presents a compelling opportunity, with billions of users globally engaging with social media platforms. By leveraging targeted strategies and audience analysis, brands can amplify their reach and elevate brand awareness significantly. Moreover, the interactive nature of social media enables direct communication with the target audience, fostering emotional connections, receiving feedback, and nurturing customer loyalty. Content marketing thrives on social media, offering brands opportunities to share valuable information, promote products or services, and influence audience behavior through creative and engaging content. Collaborating with influencers further extends reach and credibility, tapping into diverse audience segments effectively. Monitoring trends and conducting market research enables brands to stay agile, adapt to evolving consumer needs, and shape strategies accordingly. Competitive analysis empowers brands to glean insights from competitors' activities, identify differentiation opportunities, and gain a competitive edge. Additionally, social media serves as a dynamic sales and conversion channel, with robust sales-oriented features and advertising options driving revenue growth. As the social media landscape continues to evolve, businesses poised to seize these opportunities stand to thrive in an increasingly digital marketplace.

Identifying threats

Identifying threats inherent in social media usage is essential for businesses to mitigate risks and safeguard their brand reputation. Negative content and comments pose significant threats, as they can tarnish brand image and credibility if left unaddressed. Crisis management challenges loom large in the fast-paced social media landscape, with the potential for misinformation, misunderstandings, or reputation crises to escalate rapidly. Moreover, heightened competition on social media platforms intensifies pressure on brands to differentiate themselves and maintain their competitive edge. Privacy and data security concerns add another layer of risk, with the potential for breaches to erode consumer trust and damage brand reputation. The proliferation of false information and fake accounts further compounds these challenges, undermining brand authenticity and credibility. Additionally, the rapid and excessive reactions inherent in social media interactions can amplify negative sentiments and impact brand perception. Finally, platform algorithms and changes present ongoing threats, as shifts in content visibility can diminish brands' ability to reach and engage

their audience effectively. By proactively addressing these threats and implementing robust strategies for reputation management and crisis response, businesses can navigate the complexities of social media with resilience and integrity.

How to Conduct Social Media SWOT Analysis

Aktaş (2024) advises that businesses should ensure that they successfully conduct their own SWOT analyses because doing so can improve the efficacy and accuracy of their social media marketing approach.

First, start by identifying the strengths. Know what is the perfect platform for the content, with the most engagement. Know whether photos are enough for the niche or whether videos work better, as well as analyzing what is the most engaging content on the social media platforms. And most importantly knowing why people interact with the content on social media.

Then, there is identifying the weaknesses. Are there enough followers? Are there enough interactions? Is the content effective enough? How are the customer relations? Are there any content quality or variety weaknesses, difficulties in engaging with our followers, or missing customer relationships? Is there anything that the rivals are doing better?

When strengths and weaknesses are determined the strategy should have some obvious key points to consider. Next is looking for the opportunities that social media can provide. How to reach large audiences via social media? How to interact with the target audience? How to increase brand awareness? What are the rivals doing to achieve this? What can be gained with influencer collaborations? What are the latest trends that will benefit social media usage?

And lastly, look for the threats. Consider threats such as negative content and comments on social media, reputational damage, or crisis management challenges. Is there any content that might cause certain people to get offended? Are there any risks of misunderstanding? Are there any platform changes in terms of algorithms or rapid and extreme reactions?

Leveraging SWOT Analysis for Your Social Media Strategy

Making an analysis is the first step of a successful social media strategy. Aktaş (2024) says that using the findings in a smart and strategic way is the key to achieving the ideal business plan. Creating a social media strategy with a SWOT Analysis helps create a successful and effective strategy by emphasizing the business's strengths, improving its weaknesses, evaluating opportunities, and preparing for threats. This analysis creates a foundation that helps to strengthen the business's presence on social media and achieve its goals.

Once the SWOT Analysis is complete, the next step is evaluating each category and preparing a list of identified and prioritized areas that helps solving the classified pain points more quickly, all based on their impact on productivity, revenue streams, and marketing campaigns.

In the best scenario strengths would be turned into opportunities. For instance, knowing the audience likes reels, the outcome should be making more engaging reels.

Identifying weaknesses and threats is perfect for shaping our current strategy in a better way because when we know our weaknesses and threats, we can do anything we need to reduce or even get rid of them.

Regularly revisiting the SWOT analysis, ensures that the ship is always on course, heading towards a bright future in the realm of social media.

4.8 Analysis of how artists promote their work

According to Research Gate, in the contemporary art world, promotion of the artists and of their art is as critical as the creation of the artwork itself. The evolving landscape of technology and media has transformed traditional methods of art promotion, opening new avenues for artists to reach wider audiences and achieve greater recognition. This analysis dives into the different strategies artists employ to promote their work, examining the effectiveness of various platforms and techniques. From leveraging social media and galleries

to participating in art fairs and exhibitions, artists navigate a complex ecosystem to ensure their work gains visibility and appreciation. Understanding these promotional tactics not only sheds light on the business side of art but also highlights the innovative ways artists engage with their audience in the digital age, as well as the more traditional options.

Daria Mikhailova (2021) focused on the development of new strategies for social media content and their implementation, also states that the research highlights the concept of personal branding, suggesting that it allows artists to establish a distinct identity and connect more directly with their audience. This approach is especially applicable in the current context, where the arts sector is recovering from significant disruptions caused by recent global crises. By leveraging personal branding, artists can enhance their visibility and influence, utilizing tools and strategies that are more commonly associated with traditional marketing.

Gross outlines three theoretical frameworks that artists can use to develop their personal brands. These frameworks aim to integrate marketing theories with practical applications tailored to the unique dynamics of the art world. The paper also differentiates between artists and general content creators, noting that while both can benefit from personal branding, the nuances of the art industry require specialized strategies.

Artists have numerous possibilities to market their work, each offering unique opportunities to reach potential buyers and expand their audience. Here are some of the most effective channels:

Direct Patronage

Art Basel confirms that one important component of society is the relationship between art and money, as supporters fund visual culture for philanthropic, profit, or pleasure purposes. A new patronage culture for art has emerged in the twenty-first century, emphasizing the mission and focus of collections. Today, patrons are essential in addressing social and ecological challenges and providing support for marginalized voices. Public scrutiny of funding sources and social justice movements have an impact on this changing landscape. In

Western and emerging art centers alike, involved patrons play a critical role in influencing narratives and bolstering cultural knowledge systems.

Galleries

Collaborating with art galleries remains a popular method for artists to showcase and sell their work. While direct access to buyers through galleries may be limited, galleries provide valuable promotion, exposure and can connect artists with a broader audience. They often handle the marketing and sale processes, allowing artists to focus on their creative work.

Art Licensing

According to Art Quest, licensing a work of art might result in additional revenue since it permits others to use the artwork for a particular period, place, and purpose. Products like prints, greeting cards, posters, apparel, and marketing materials may be used and sold under it. While receiving payment from the licensee, artists keep control over the how, where, and duration of the usage of their work. With licensing, you maintain your original credit while helping them reach a wider audience and gain access to new markets without sacrificing copyright. When looking for new revenue streams outside of established art markets, licenses are helpful; just make sure they don't interfere with other avenues for sales. There are two primary categories of licenses: exclusive, which limits usage to one agreement, and non-exclusive, which permits several agreements.

Studio Visits and Events

Hosting personal studio visits and events provides a unique opportunity for artists to compete with commercial galleries. These events allow potential buyers to see the creative process firsthand, creating a more intimate and memorable experience that can lead to sales. (Down, 2023)

Art Book Publishing

Publishing art books is another effective way for artists to market their work. Books can serve as a portfolio, showcasing an artist's range and depth, and can be sold online, at events, or through bookstores, reaching a wide audience.

Websites

Maintaining a professional website is essential for modern artists. A website serves as a central hub where potential buyers can view an artist's portfolio, learn about their process, and make purchases. Including an online store, blog, and contact information can enhance the website's effectiveness.

And finally the previously mentioned social media platforms, podcasts et centra. Utilizing different social media platforms allows artists to share their work with a global audience. Engaging content, regular updates, and interactions with followers can build a strong online presence. Additionally, participating in podcasts and online guest appearances can further expand an artist's reach, connecting them with new audiences and potential buyers.

By leveraging these various channels, artists can effectively market their work, reach a broader audience, and increase their sales opportunities. Each way offers unique benefits, and a combination of these strategies can lead to a successful marketing approach.

4.9 Competition Analyses

The competitor analysis of art and fashion magazines provides important information about audience engagement, digital strategy, and market positioning. The magazines under analysis, which have their headquarters in Italy, France, and the UK, mostly target young adults and adults who are interested in art and fashion. The prices differ greatly, with Dazed (7 EUR) being one of the more inexpensive options and C.A.P. 74024 (72 EUR) being one of the most expensive. This suggests that there are various market segments within the niche, with room for both high-end and low-cost products.

The use of social media and having an online presence are important distinctions. Every competitor makes use of several networks, such as Facebook, YouTube, Instagram, and some also make use of Pinterest and TikTok. The social media following of French Fries competitors ranges from 88.8k to 1.9 million, however engagement rates usually remain low, with the highest being 0.33%. Dazed's high involvement rate per post, 10k likes and 83

comments, highlights the effectiveness of their engagement strategies. The findings indicate ways to improve digital engagement, including publishing interactive material frequently and increasing presence on new platforms to connect with more people.

Key Findings

Product and Focus

All except one, analyzed competitors, are printed magazines, with a primary focus on art and fashion or culture.

Pricing Strategies

The magazines exhibit a broad range of pricing, from 7 EUR to 72 EUR. This suggests different market segments, from affordable to premium products.

Platform Utilization

Competitors make use of multiple digital platforms, including websites and social media like Instagram, Facebook, YouTube, Twitter, Pinterest or TikTok. Broader platform usage goes in hand with higher social media following.

Place

The magazines are based in Italy, France, and the UK, indicating a European market focus.

People - Target Audience

The primary audience is young adults and adults interested in art and fashion, consistent across all competitors.

Social Media Metrics

Following: Social media followings range from 31k (French Fries) to 1.9m (Dazed).

Posting Frequency: Varies from occasional posts to more than seven times per week.

Engagement Rates: Generally low, with NSS Magazine having the highest engagement rate at 0.87%. FF Magazine 0.33%, with most competitors having engagement under 0.25% and some as low as 0.01%.

Average Interaction Per Post: These interaction data show exact numbers, supporting the engagement rates, a large number of following does not mean high interactions.

Market Segmentation

One way of targeting different market segments is facilitated by differentiating between premium and inexpensive products.

Digital Presence

Increasing visibility across many digital channels, particularly new ones like TikTok, can improve interaction and reach.

Engagement Optimization

One of the most important notes is improving engagement rates through interactive content and frequent updates is crucial for building a strong community.

Content Strategy

Tailoring content to platform-specific audiences is also an important step in driving higher interactions to the accounts.

Geographic Expansion

Exploring markets beyond Europe or deepening presence in existing markets through localized content and collaborations could provide growth opportunities.

This analysis serves as a comprehensive overview of the competitive landscape in the art and fashion magazine industry, offering strategic insights for market positioning and engagement optimization.

Chapter 5 – Future and predictions

The Evolution of Digital and Social Media Marketing

Art Marketing News (Davey, 2024) reports that the potential of these short-form video platforms, such as Tiktok, Instagram Reels, and YouTube Shorts, is being rapidly recognized by the art world. These are emerging venues where fresh artistic expressions will surface and can engage directly with the audience. One of their predictions is that these platforms will be used more often for marketing, particularly due to its raw, real-time character, which resonates with Gen Z and Millennial audiences.

Augmented reality also creates new dimensions for artists to engage the public, infusing excitement and engagement with their works. This could be the place where A.R. will find its integration with most of the social media platforms to have more absorption and interaction.

At the same time, AI-driven marketing tools are also getting smarter and more available for artists to craft very personalized and potent marketing strategies. They would provide deep insights into audience behavior and preferences and are envisaged to take off in usage.

The Rise of E-commerce and Web Sales

These websites have now exploded into places bustling with art such as Etsy and Saatchi Art, and there are numerous dedicated NFT marketplaces. Online art sales rose by 4% during 2020 even as the rest of the world's market shrank by 22% in that year. With the world set on a digital revolution, one would expect nothing else as it grew from the very need for convenience of buying to keep the net cast wide for newer audiences.

The period of post-pandemic has seen the virtual exhibitions and fairs as its pacesetters, basically offering global artists a canvas for representation. This is now done more than before with digital galleries as a norm, possibly increasing more inclusion of art.

Gaining Prominence, Sustainability and Ethical Practices

At present, practices of creation and marketing of eco-friendly art are picking up and chiming and falling in line with the sensibilities of more ecologically minded consumers. Such artists can, therefore, find large proselytizing possibilities within this growing global audience as with such ethical practice. Measures of sustainability across the world become enhanced with artistic forms increasingly capturing appreciation and value.

Marketing Is Becoming Data-Driven

This turns information into an asset, hence making analytics tools imperative for targeted marketing of art. Detailed audience insights would be put to use in forecasting future trends, user behavior, and choices which would help in making results and investments on marketing tools having data in continuation better.

Building and Engagement

Position in the art market can be maintained and fostered by building loyal fans and engaging continuously through social media, newsletters, and community functions. This trend continues to be supported by ever-increasing online engagement tools and the availability they offer an artist.

The Rise of NFTs

NFTs have had wild rides on the art market. According to Statista records, the highest peak was in August 2021, with around 117.4 thousand sales; by December 15, 2023, it has fallen to around 3.9 thousand. Although it is difficult to predict where NFTs will head due to the volatility of the cryptocurrency market, its potential can hardly be disregarded as a very profitable aspect of selling art.

Artists are expected to be agile in face of these emerging trends and constantly learn to embrace even more innovation. Indeed, 2024 is an exciting time in art marketing, traditional practices are slowly being transformed into a data-driven, digital, and sustainable landscape.

Embracing Winds of Change

A universe in art marketing is experiencing a change: of dramatic technological, customer behavior, and marketplace dynamics. Some of these trends may be frightening and new or detached from creative daily reality, but it also has them all part of a golden age rich in opportunities for the independent artist, acknowledged and appreciated within his or her local or regional community.

Emerging artists, people whose art may not be seen in high-end auctions or at prestigious gallery shows but is celebrated and admired within local communities. They are the heart of the art world, setting the scene for creativity, innovation, and authenticity.

This can be very intimidating for most emerging artists, but there is a light at the end of this tunnel. These same trends, once understood and strategically used for applications, are going to further help you reach more art lovers, establish an effective line of communication regarding your art, and create stand-out branding within this globally connected art community.

Digital and Social Media Marketing

With digitalization coming into full force, these social media platforms are the voice for artists to relate to their audience. Short videos on TikTok, Instagram Reels, and YouTube Shorts have scaled sky-high. These platforms are just the gateway for you to tell your story, show your process of making art, and follow the thoughts behind each piece.

It really helps in creating a personal touch with the audience, mainly young art lovers who are quite brave in seeking true and engaging content.

Augmented Reality

An opportunity to showcase works of art in a totally new light, platforms like Instagram and Snapchat now have AR filters native in their app, which can be beneficial for portrayal of some works of art. With virtual exhibitions, an invention rushes in and brings a new format to the work of an artist. This is a limitless digital playground for artists' works without hassle or restraints on location.

Sustainability

The purchasing patterns of the younger generation demonstrate their growing environmental consciousness. You have a deep understanding of the community's core values as an emerging artist, which includes the current move towards ethical and sustainable practices. By utilizing environmentally friendly materials in your artwork or supporting social causes, you contribute to the progress of the world and appeal to a conscious audience.

Accepting these adjustments does not mean losing an individual's unique artistic voice. Rather, it's about giving it strength, making their voice heard, and using bolder, more expansive strokes.

Chapter 6 – Staying offline

According to Michaela Cole (2021), in a world that entices us to browse through the lives of others to help us better determine how we feel about ourselves and to in turn feel the need to be constantly visible – for visibility, these days, seems to somehow equate to success – do not be afraid to disappear. From it, from us, for a while, and see what comes to you in the silence.

Gabrielle de la Puente states it is crucial to think about the reasons why many artists choose not to use social media. We examined the social, professional, and artistic motivations for artists' online personas. The biggest advantage for artists is that they may display their work

to individuals who could be able to provide them with more possibilities and support in the future by sharing it online. Nowadays, most curators search social media sites like Instagram for the artworks they wish to include in shows. In the past, curators would discover artists at their studios, art schools, exhibition openings, and other locations while artists concentrated only on creating art.

It is nowadays expected of artists to have an online presence to promote themselves and their art, which is connected to why artists sometimes face difficulties. Artists may be opposed to the expectations, they would rather concentrate on producing new artwork rather than having to spend so much time promoting themselves online. Social media has artists feeling pushed in many directions. And for an artist account to be active, they frequently need to properly record their work, distribute it, locate a following, stay in touch with others, and upload new content on a regular basis. All of this is done in the hopes that it will be seen by an interested curator. Expecting artists to manage all these responsibilities, many of which they were never educated for, can be challenging. So that artists could return to their creative work, it would be beneficial if curators could find a method to take back this obligation from the artists.

Considering not all artists are active on the online platforms, it is especially crucial for curators and other influential members of the arts community to conduct extensive study before settling on a new artist. Artists might not use social media because they do not have a phone, computer, internet access or maybe a camera to document their work with. It's possible that they can't afford these items or that they just decide not to have them. For reasons of safety, other artists might prefer to not have a public online presence. To protect themselves from unknown individuals who might harm them or from online trolls and haters, they may be fully offline, or they have private profiles only.

Some artists feel that their work is not suitable for social media. This can be because of the artwork's form, for instance, massive interactive multimedia installations, sculptures meant to be viewed from every angle, or lengthy performances that exceed the time limit set for video uploads. If your work does not translate well to the digital space, it might be challenging to portray the purpose of creating social media profiles. Of course, some artists feel that their

work is better appreciated in person rather than on a screen, believing that it just does not fit the social media environment.

Although there are valid reasons for artists to stay off social media, there are also problems with the platforms directly. The algorithm is how social media companies determine which users see an account at the top of their feed and on what frequency. It's a method of allocating individuals to groups they believe will enjoy the stuff they post in addition to ranking users. Users are never informed of the various elements that go into the platforms' decision-making process; these factors are always changing. Individuals attempt to solve these problems on their own to maintain the relevance of their accounts. Once more, though, discovering the secrets of the Internet may seem like a big ask for someone who makes so many other demands on their time as an artist. When an artist posts something on social media, even though it may not be in the best possible format or follow the current guidelines set out by "the algorithm," it can feel unfair that not many people will see it. Some may choose to keep their art offline as a result and not even bother.

Gabrielle de la Puente believes that users of the internet have also observed that people might be unfairly discriminated against on social networking platforms due to their identities, bodies, politics, or employment. According to the paper, a handicapped person may find that their engagement is lower than that of non-disabled users when they upload videos or photographs of themselves and tag content with words relating to disabilities. Users that identify as LGBTQI+, are overweight, activists, or engage in sex work may also experience these phenomena.

Since many members of these communities are also artists and social media could negatively impact them, this is relevant to a conversation about artists and social media. Possible problems include restricted access to their content, posts being removed, censorship, and shadow banning. Social media platforms have previously defended these limits as safety precautions for user accounts they feel are vulnerable to abuse and bullying. To prevent this from happening, they thereby restrict the account's reach. This is very controversial, nevertheless, since it implies that many individuals with marginalized identities receive

different treatment online than others. It may also reveal the platform's political stance. As a result, a lot of artists stay away from social media because they believe it will limit their ability to fully express themselves. Additionally, they don't want to take the chance of developing a profile and making social connections just to have all their stuff deleted because the social media site determined that their account "violated" its policies, which are frequently kept vague and are hard to contest.

6.1 Mental Health

Attention, Pressure and Competition

Currently, a relatively large percentage of artists use social media. By developing a strong online presence, artists hope to succeed in the art industry, share their work with others, and establish connections. The Internet might seem like a battle for attention due to its vast size and the speed at which content is posted. This can be daunting, and it's simple to become engrossed in it. Artists could find themselves worried about how their account stacks up against others' for hours at a time. While looking at other artists' work online can be incredibly entertaining and motivating, it can also have a negative impact on one's self-worth and mental health. Artists need to take care not to judge themselves against other artists or try concentrating on their own artwork instead of doing this if they catch themselves doing it. Making art is what many artists would rather concentrate on since they find it to be far more fulfilling than using social media.

Users and artists too should have the freedom to customize their social media feeds and posting strategies to their liking. To not feel obligated to follow others, particularly if doing so makes them feel uncomfortable about themselves. They get to make the final decision about their online experience, and it's great when they can make it enjoyable, sociable, and motivating.

Posting works of art and getting few (or no) likes or comments can be discouraging. Since the majority of users use social media platforms that are open to the public, everyone may view

their post with possible low engagement rates and feel humiliated by this. Even if that is false, some artists would interpret it as meaning that no one appreciates their works of art or them personally. Low engagement can happen for many kinds of reasons, but regardless of the cause, it's critical to keep in mind the following: artists' worth should never be determined by the quantity of likes they receive on social media. They need to value who they are, and it should be sufficient for the artists to desire to share their artworks with others if they have faith in it.

To ensure that everyone protects their mental health when using the internet, they need to be aware of a few things, like hate speech. It works best to not respond at all because haters usually feel encouraged to send more and more abuse with simply a single response.

Discord is becoming the preferred platform for modern artistic communities to set up servers over more popular social media platforms like Instagram. It's an instant messaging app that supports file and media sharing, chatting, and audio and video calls. Every server is a private chat room with distinct channels for various discussions and subjects. Because it is better suited for group discussions and is invite-only, artists may share their ideas and artwork without fear of public criticism, which is why artistic communities are moving there. Many people perceive Discord to be a safer and more intimate online experience because it also lets individuals handle their own moderation.

For artists, social media can be an incredible asset as it may introduce them to new people, ideas, and opportunities. But for a lot of people, the Internet can be a dangerous environment full of competition, comparisons, haters, and worries about the creator's safety. It is not necessary, it is just one tool available to artists. The most crucial thing is that artists maintain their attention on their works of art, which stays the center of their daily focus, and avoid consuming too much social media.

Conclusion

In conclusion, this dissertation has explored the important roles that magazines and social media play in promoting artists and their works of art within the art and fashion industries. Through a detailed analysis of the tactics used by these platforms, the research has highlighted how they serve as essential tools for exposure and engagement, significantly influencing the visibility and success of contemporary artists. The case study of French Fries Magazine exemplifies the effective use of a harmonious blend of print and digital media to create a compelling narrative that not only attracts attention but also creates a long-lasting connection between the audience and the art world.

The findings of this paper back up the importance of a well-thought-out promotional strategy that integrates various mediums and leverages the strengths of each to maximize reach and impact. As the digital landscape continues to grow and evolve, artists and magazines must remain adaptive and innovative in their approaches to maintain relevance and engage with an ever-expanding and diverse audiences. The strategies discussed in this paper offer valuable insights for artists, designers, marketers, and media professionals, providing a roadmap for navigating the complex intersection of art, fashion, and media in the 21st century.

By combining theoretical knowledge with practical experience gained during the internship, this paper contributes to a deeper understanding of the dynamic interaction between traditional print media and digital platforms. It emphasizes the need for continuous adaptation and innovation in promotional strategies to meet the challenges and opportunities presented by the rapidly changing digital environment. Overall, this dissertation provides a comprehensive overview of how contemporary media shapes the art and fashion industries, offering strategic insights for those seeking to enhance their presence, exposure and most importantly influence within these fields.

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Apendix

French Fries Magazine

Product: Printed Magazine

Focus: Art & Fashion

Price: 15 EUR

Platforms: Website, Instagram, Facebook

Place: Italy

People: Young adults and adults

Following: 31k

Posts: >1k

Posts per week: 2-3

Engagement: 0.33%

Average interactions per post: 160 likes and 4 comments

Purple Magazine

Product: Printed Magazine

Focus: Art & Fashion

Price: 40 EUR

Platforms: Website, Instagram, Facebook

Place: France

People: Young adults and adults

Following: 341k

Posts: >5k

Posts per week: 7+

Engagement: No data found

Average interactions per post: No data found

Crash Magazine

Product: Printed Magazine

Focus: Art & Fashion

Price: 14 EUR

Platforms: Website, Instagram, Facebook, YouTube, X, Pinterest

Place: France

People: Young adults and adults

Following: 76.5k

Posts: >1k

Posts per week: 2-3

Engagement: 0.07%

Average interactions per post: 31 likes and 2 comments

Dazed Magazine

Product: Printed Magazine

Focus: Art & Fashion

Price: 7 EUR

Platforms: Website, Instagram, Facebook, YouTube, X, TikTok

Place: UK

People: Young adults and adults

Following: 19.9m

Posts: >5k

Posts per week: 7+

Engagement: 0.18%

Average interactions per post: 10k likes and 83 comments

Apollo Magazine

Product: Printed Magazine

Focus: Art

Price: 8 EUR

Platforms: Website, Instagram, Facebook, X

Place: UK

People: Young adults and adults

Following: 33.2k

Posts: >1k

Posts per week: 5-7

Engagement: 0.23%

Average interactions per post: 77 likes and 1 comment

Aesthetica Magazine

Product: Printed Magazine

Focus: Art & Culture

Price: 9 EUR

Platforms: Website, Instagram, Facebook, X, YouTube, Pinterest

Place: UK

People: Young adults and adults

Following: 95.6k

Posts: >5k

Posts per week: 7+

Engagement: 0.17%

Average interactions per post: 172 likes and 2 comments

Cura Magazine

Product: Printed Magazine

Focus: Art & Culture

Price: 20 EUR

Platforms: Website, Instagram

Place: Italy

People: Young adults and adults

Following: 34.6k

Posts: <1k

Posts per week: 5-7

Engagement: 0.43%

Average interactions per post: 144 likes and 6 comments

NSS Magazine

Product: Merchandise

Focus: Fashion & Culture

Price: No printed magazine sold

Platforms: Website, Instagram, Facebook, YouTube, X, TikTok, Pinterest

Place: Italy

People: Young adults and adults

Following: 327k

Posts: >10k

Posts per week: 7+

Engagement: 0.87%

Average interactions per post: 1.3k likes and 11 comments

Alla Carta Magazine

Product: Printed Magazine

Focus: Art & Fashion & Design

Price: 20 EUR

Platforms: Website, Instagram, Facebook

Place: Italy

People: Young adults and adults

Following: 32.9k

Posts: >1k

Posts per week: 5-7

Engagement: 0.01%

Average interactions per post: 78 likes and 5 comments

C.A.P. 74024 Magazine

Product: Printed Magazine

Focus: Art & Fashion

Price: 72 EUR

Platforms: Website, Instagram, Facebook, YouTube, X, Pinterest

Place: Italy

People: Young adults and adults

Following: 88.8k

Posts: >1k

Posts per week: 5-7

Engagement: 0.71%

Average interactions per post: 696 likes and 22 comments