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Magazine Profile

Teen Vogue: Next Gen Voice

“It all started with anal sex,” Teen Vogue’s Chief Content Officer Phillip Picardi said on the stage of Newhouse at Syracuse University. The audience, baffled at this declaration, listened in closer to learn how it all related. Picardi, dressed in a mustard yellow sweater and tan pants, explained that one article written for Teen Vogue changed the entire direction of the magazine. That in 13 years of the magazines existence, they have never used the words clitoris, orgasm or abortion. That was until Picardi took over Teen Vogue.

When the word, *Vogue*, is heard, many average people will associate it with high fashion, runway couture. Although that is a valid interpretation, especially of the international fashion publication, the sister Teen Vogue, has a very different narrative.

Although they started out promoting fashion and beauty trends for a younger audience, the magazine has since grown into a voice for the youths of today. It is a common misconception that the magazine is still a fashion publication. The website covers everything, “from perfume to politics,” Picardi jokes. This statement is exactly true. At Teenvogue.com there’s news, politics, entertainment, fashion, beauty, wellness and lifestyle stories for a wide-ranging audience. These stories can be anything from victims of the Toronto attacks to what Lili Reinhart wore last night. Clearly, there are stories for everyone’s interests.

Because of their large selection of topics, Teen Vogue has a large circulation. This was true when it was just a print magazine and has grown even more through the re-vamped website. According to the [media kit](#), Teen Vogue has a total audience reach of 18.5 million, which includes both the website's traffic and their social media following. Unsurprisingly, over 63% of these readers are Gen Z and millennials. However, the rest of their readers can be ages 13-18 or 25-30. [\(Media Kit, 2017\)](#)

Even though this is a wide range of ages for an audience, the main focus of the brand is right in the name, teens. Picadri told me that this fact is, "what matters to the people who work at our publication. So, what we wanna do is we wanna represent a full lifestyle brand for young people." The mission statement for Teen Vogue justifies this notion even further. The magazine wants to be an outlet for young people to learn about a variety of topics that may not be discussed everywhere and to empower these readers to, "make a tangible impact in their communities." [\(Media Kit, 2017\)](#)

Teen Vogue magazine has grown from its roots as a teen fashion publication, to a youth empowerment and enlightenment brand. This fact is not known to many people outside of their loyal readers. Teen Vogue is more than just a superficial teen magazine. They are a voice of youths who want and deserve to be heard.

History

Back in 2003, Teen Vogue was launched under Conde Nast as a sister publication to Vogue. [\(Carpenter, 2017\)](#) This was Conde Nast's first teen publication and originally focused on fashion and beauty. Running the publication was Amy Astley, who previously was the beauty editor at Vogue. [\(Bernstein, 2002\)](#) Astley ran the magazine from its

inception until 2016 when she was made editor – in- chief of *Architectural Digest*. Following in Astley’s footsteps was then Beauty and Health Director Elaine Welteroth. Welteroth was Conde Nast’s second person of African-American heritage to serve such a prestigious position. (Bonazzo, 2017)

As the EIC, Welteroth began to change the overall content focus of Teen Vogue. She wanted the magazine to focus on larger issues like social justice, feminism and identity. Since then, Teen Vogue has been publishing numerous stories that center on various issues affecting today’s youth. As much success as these stories generated, newsstand sales dropped like so many other magazines at the time. Because of this, Conde Nast decided to change Teen Vogue from a monthly magazine to a quarterly issue. (Carpenter)

In November 2017, a WWD article came out citing that Teen Vogue was shutting down it’s print magazine. (McLaughlin, 2017). The article did not specify that they were relaunching as digital only, thus caused a stir amongst employees. “The way it was framed in the news outlet was that Teen Vogue is closing. But in reality, Print made up the smallest part of our audience. It’s not that teen vogue is closing its that we had to pivot to adjust to our future,” Phillip Picardi, now Chief Content Officer, said in an interview.

Before they moved to digital, Phillip Picardi was the magazines digital content director. After the announcement was made that Teen Vogue was moving online, the publication had gone through a major department change, according to Picardi. The most important change was that there wouldn’t be an EIC anymore, but a Chief Content Officer, a title that was awarded to Picardi this past January. Picardi does more than just

run the publication, he is the face of Teen Vogue. Some critics felt that Teen Vogue should not be run by a man. (Zimmerman, 2018) Other publications called him, “The Prince of Conde Nast.” (Ember, 2018) Whatever one’s opinions, Picardi has successfully transitioned Teen Vogue into the youth community platform it has grown into.

Phillip Picardi started as an intern to Teen Vogue’s website when he was only a freshman at NYU. During his time at college, Picardi continued to pursue his career at Conde Nast. However, he took a break from the publishing house in 2014 to be the senior beauty editor at one of Teen Vogue’s competitors, Refinery 29. After only a year, he came back to Teen Vogue to lead the magazine’s digital content.

Also, under Picardi, the publication saw a huge increase in traffic for the site, 250% to be exact. (Zimmerman). It should not come as a surprise that icon Anna Wintour calls Picardi, “fearless leader whose ability to inspire and lead cultural conversations of all kinds has connected deeply with *Teen Vogue*’s influential and growing young audience.” (Zimmerman)

Editorial Content

Teen Vogue’s editorial content has seen major changes since its early stages as a sister to Vogue. The magazine’s focus is no longer solely on fashion, beauty and celebrity gossip, although those stories still exist. Picardi puts it best stating that, “we’re not a fashion brand I also wouldn’t say we are a politics brand. I would say we’re more about identity and in a way that the biggest stories that we’ve had have had to do about people telling their own stories and passing the mic off to peoples so that they can control the narrative.”

Under Picardi is where the content shift was witnessed. In 2016 the magazine published an article online titled, “Donald Trump is Gaslighting America.” This piece, written by Lauren Duca received contrasting opinions. On one side, many readers felt that it was awesome to see the magazine focusing on more important issues in today’s world. On the other side, Duca faced severe backlash stating that she shouldn’t voice her opinion on, what they felt, she knew nothing about. Fox News Host, Tucker Carlson made disgusting remarks about how she should “stick to the thigh high boots.” (Carpenter). The magazine responded to these haters by giving Duca her own op-ed column titled, “Thigh-High Politics.” But Teen Vogue didn’t publish these stories to take a political stance. Picardi said that they are telling these kinds of stories to, “cover what was happening in kid’s lives. This is the kind of stuff we were thrown into. Which is more an indictment of our society than it is of our content.”

The audience of Teen Vogue is what you would expect from the name: teens. However, there was some controversy over how young their audience should be following another controversial article about anal sex. This piece also received complaints stating that, “A magazine produced for your teenage daughters is giving them explicit instructions on how to be sodomized.” (Hartline, 2017) In 2017 Elaine Welteroth stated in an interview that their audience was between the ages of 18-25; an appropriate range to talk about sexual health. The magazine did not (and should not) stop producing content that they feel their audience should be aware of.

Back when Teen Vogue was producing print, their content had a much lighter and timeless approach. The four main sections that could be found in each issue included Fashion + Features, Beauty + Health, News/ Trending, and View. The View section of

the magazine highlighted young people (in the same age range as the audience) who are doing interesting things in various industries. An example article from this section includes a spread of pieces about Kendall Jenner. These stories, guest-edited by the model, featured aspects of her life as well as artists she is interested in.

Majority of the print publication was devoted to service and profile stories. The magazine was used to document fashion and beauty trends, discuss health issues affecting teens, and highlight amazing things that teens are doing. These kinds of stories are very different from what you see on the online magazine today.

When the magazine had both print and online platforms, the print stories were published online as well, according to Fashion News Editor Alyssa Hardy. Now that the magazine is digital only, the content has changed dramatically. Most of the stories found online are very timely and newsworthy showing how much focus the magazine puts on current events. Under the News + Politics vertical, they publish stories about a variety of social, political and economic issues, specifically ones that affect their audience. For example, Teen Vogue had a plethora of articles revolving around the issue of gun violence and school shootings following the attacks at Stoneman Douglas High School. This issue directly impacted the magazine's audience; therefore, it was important for them to talk about it. It should come as no surprise that the News + Politics section surpassed entertainment in being the most viewed.

Besides news and politics, the website has entertainment, fashion, beauty, lifestyle, wellness content. The fashion and beauty sections are separated into subsections like trends, shopping and news. An example of a fashion story can be anything, "from what Dua Lipa wore to her concert last night or on the street to something larger like a

story about H&M having financial problems. And everything in between that too. Shopping. Celebrities, fashion law, copyright. Releases, puma doing a new sneaker,” Hardy said. In terms of lifestyle, Teen Vogue covers university related issues, like the racist videos from Syracuse University’s Theta Tau fraternity. Lastly, and perhaps the most controversial section, is the wellness section. These stories about trans rights, sexual health and more reveal that Teen Vogue’s audience is not gender exclusive.

The many different topics that are published to the Teen Vogue website demonstrates their versatility in terms of content. “We want to represent a full lifestyle brand for young people,” Picardi added. Teen Vogue should continue this practice; however they should also include inspirational pieces about teens who are making a difference in the world. They did something similar with their, “21 under 21” spread, but they should have normal teens as well.

Editorial Structure

As Teen Vogue transitioned into the digital sphere, the staff witnessed major changes in the editorial department. The magazine restructured the editorial team in a way they felt worked best for an online publication. There is a features and news editor for each section, like for fashion there is a features editor, Jessica Andrews, and a news editor, Alyssa Hardy. These two positions work closely together but produce very different content. The news team, “focuses more on the immediate news cycle and kind of the next day stories. The features team is focused on original photography and video shoots, original programming for social media and finally like bigger feature packages that help reinforce our brands point of view on important topics,” said Picardi.

As Chief Content Officer, Phillip Picardi has a lot of responsibilities besides overseeing the content that gets produced. Picardi works with creative director Marie Suter (who just announced she is leaving the magazine) and has coordinated the Teen Vogue summit event. Because Phillip took over Teen Vogue just as it began to transition, there were many challenges associated with this change. One of which including the need for more content to be published in a smaller time frame. “The people who were working for me were experiencing things like burnout or anxiety and high stress levels and not being able to produce work that they were proud of because they were prioritizing what was constantly coming in bound. They were more reactionary then really being able to create something impactful.”

Although the transition was tough at first, Teen Vogue has definitely progressed from this change. They now are able to post 50-70 stories per day, but not just long-lead articles. According to Picardi, Teen Vogue is, “doubling down on our snapchat discover editions and on our video program and we are trying to output more video than we ever have before.” In order to publish various media content to the site on a regular basis, the editors require outside assistance. Teen Vogue has both in-house and freelance writers that post content to the site. The stories themselves are either found by the editors or presented to them by outside writers. Alyssa Hardy finds her stories by looking through Twitter with the rest of the news team. “I will pick a story that we want to cover and then I will message writers, freelancers who take stories throughout the day and send messages – here’s the story here’s the angle.” Once the stories get sent back, the editors will edit, give feedback if necessary and post to Teen Vogue’s website.

Hardy also added that they choose stories that they feel best fits the audience of the magazine. “Sometimes it’s hard because you may really believe in the story, but it may not be right for the audience or they won’t necessarily care about it. [the number one priority in a story is] making them care about something you think they should care about.”

The selection of stories Teen Vogue chooses to cover is emulative their audience and voice. Their audience, according to their editors, is 18-25-year-olds, predominantly women who are in high school, college or graduates. With this in mind, Teen Vogue publishes content that either indirectly or directly impact this demographic. In terms of writing style, Alyssa Hardy says there is a distinct Teen Vogue voice that writers use. “It’s encouraging, its inclusive, and diversity is important to us and inclusiveness is important to us.” With an audience of millennials, it is important to make sure the stories grab their attention quickly and keep them reading and make sure the stories appeal to a mass audience of different races, genders, and backgrounds.

Teen Vogue has been extremely successful in reaching this diverse audience. They have been recognized for their inclusive content with more than one Ellie Nomination in the past two years. In 2017, they received a GLAAD Award for Outstanding Magazine Overall coverage against publications like Time and The Advocate. (Knapp, 2017)

Money Talk

The switch to digital only was not a surprise to the world and to the employees at Teen Vogue. According to Picardi, this wasn’t an issue. “Print made up the smallest part

of our audience... We had to pivot to adjust to our future,” he said. This pivot has seen major return, even though many print staff lost their jobs. But like Picardi said, print was not where their money should be spent.

The biggest source of revenue for Teen Vogue is advertising, which is pretty much the same across the industry. Their print magazine’s advertisements were not demonstrating their rebranding as the majority of the clients were fashion and beauty. These ads included Sketchers, Biore, Maybelline (which had one of the most expensive spots in the magazine.) Besides fashion and beauty, the print magazine had ads from TV network Freeform, Apple Music, Always Feminine Products and a new musical. The only non-endemic ad that I felt stuck out was for the Peace Corps organization. Although this doesn’t seem to fit with the magazine’s audience, the ad was for their, “Let Girls Learn” campaign benefitting female education in under developed countries.

Now that the publication is online only, there is way to make advertisements more engaging and interactive. The ads on the site include both boxed ads and videos from various brands. Debbie Konstadt, account executive for Teen Vogue’s advertising, claims that their biggest advertisers are footwear brands like Puma and Nike, but they also have fashion, beauty, and wellness brands. These clients are indicative of the audience of Teen Vogue because they are not exclusively high-end brands that younger generation most likely can’t afford. Although Teen Vogue is not a fashion magazine, their ads still are predominantly fashion related. In my opinion, this is because their audience cares about what they wear and want to dress, “trendy.”

Another popular method for magazines to make money is through sponsored content. Teen Vogue does do partnered articles with a variety of brands; however, they

do not publish a lot. When they do post sponsored stories, they are found either in a sponsored section, or within a section. Wherever it is found, it is labeled as sponsored content. **Pic******

On the actual article, the partnership is labeled in the title as, “Produced by Teen Vogue with (Client Name).” This is ethical in that it clearly defines the story was paid for. However, many readers of Teen Vogue may skip over the title and then not realize the content is sponsored. The article itself contains a main focus that doesn’t have to do with the brand they partnered with. However, whatever product they are trying to sell is tied into the written copy. For example, with New Balance, the article was about young teens influencers. They were all photographed wearing New Balance sneakers. The shoe was also mentioned in the copy stating, “For her own world takeover, Sahara’s current New Balance 574s fit right into her fearless, absurdly cool and ultimately unique aesthetic, but she appreciates the shoes for another crucial reason: ‘comfort.’”

Since Teen Vogue has become an influential brand across a large audience, they are able to bring in money by hosting what they call, “experiential’s.” These events are hosted for a variety of reasons, like civic engagement or educating girls on the fashion industry. For the brand, they are a great additional way to bring in revenue to the magazine.

Events and Brand Extensions

One of the biggest events for Teen Vogue is the Teen Vogue summit. This event started this past December in Los Angeles and was centered around three themes: activism, innovation and creation. Attendees got to listen to a variety of speakers from

young Hollywood stars, women in executive positions, social activists. Tickets for this event costed \$300-\$550, depending on which day(s) you were attending. Along with ticket sales, Teen Vogue partnered up with different companies to sponsor this event. Some of these partners included PB Teen, LifeWater, Google, Lyft and Juicy Couture. These companies paid to have a booth set up at the event to promote their products. The event had over 600 attendees. Because of the success of this event, Teen Vogue has decided to do another, “midterm” summit this June in New York City. The Summit fits into the new brand direction of Teen Vogue in that it offers, “insights on speaking out, learning what it takes to be a leader and empowering others.” (Summit, 2018)

Another source of revenue for the brand is their partnership with Parsons School of Design. In 2015 the magazine launched an educational program with the school that teaches students about the fashion industry. The online educational program contains five courses taught by numerous industry professionals like fashion design, fashion media and fashion marketing. Each course takes about 10 hours to complete and students have one year to finish the program. Students get an official certificate indicating their completion of the program that costs \$750 to participate in. The program does correlate with the Teen Vogue brand in that it promotes female leadership in creativity, but it does continue their roots as a primarily fashion publication.

Down to Business

Conde Nast’s advertising department recently had a restructuring as well. The publishing house, “grouped together collections of brands and made each individual business team come together with another group of brands that they thought would have a

similar target audience. They rolled up under one chief business officer instead of having a publisher,” Debbie Konstadt added. Teen Vogue is grouped together with Vanity Fair, W Magazine, Them and The New Yorker under Conde Nast’s, ‘Culture Collection’. This group is led by Chief Business Officer Chris Mitchell. Mitchell is in charge of, “overseeing revenue responsibilities and brand development for the collection of brands,” according to the Conde Nast Website. As the account executive for each of these publications, it can be challenging to sell clients on more than one magazine, Konstadt argued. “It’s kind of tricky. It’s easy to know which one is a good fit but it’s tricky to sell them five different things at once.” Although this may be a challenge for each of the advertisers, Konstadt claims, “overall the company has seen a good return on this change.”

The revenue coming in from the department changes is a good indicator of how the magazine is doing financially. Exact details of Teen Vogue’s profits could not be disclosed, but it does not appear to be an issue, especially with the switch to digital only.

Although this may be true, the medium shift did open Teen Vogue to a new competitor, Refinery 29, women- **focused digital-only** magazine. There other main competition is Seventeen Magazine, which has been around much longer Teen Vogue. The new and the old competition is not an issue for the magazine either, according to Account Director Alison Gluck. “The audience trusts our voice and that’s something that is unique to Teen Vogue,” Konstadt agreed. Both agree that Teen Vogue has defined itself for being a top source for their audience of 18-25-year old’s.

Typically, the ad sales process includes what Konstadt called a ‘RFP’ or Request for Proposal. This document indicates that a client is interested in partnering with their

brands. Following this request, the team, “puts together an idea or a plan. Whether its custom based on their budget or it includes like social posts, custom content, experiential’s, boxes and banners, depending on what the budget is. Then we submit that back to the client or the agency.” After the client approves, the plan kicks into gear as quickly as two weeks after signing off. Longer projects like content creations and sponsorships can take one to two months. Although this is how ad sales work 80% of the time, according to Konstadt, she adds that sometimes she will flip through similar magazines and see who they are advertising with. This task, what she called, “processing” is an alternate way to find advertisers. Besides traditional advertising, the advertising team sells sponsorships for the Summit as well as social media sponsorships, depending on the company.

Social Media

Social media has made a HUGE impact on the entire magazine industry, but none even compare to the impact on Teen Vogue. With the new brand direction, Teen Vogue has successfully increased the traffic of their website, with the help of their various social channels.

Teen Vogue has roughly 13 million followers across their many social platforms; Twitter has around 3 million, Instagram has around 2 million and Facebook has 6 million. Each social media site from Teen Vogue has a distinct voice, Carrie Marks, Associate Director of Audience Development and Social Media told me. “That’s based off of identifying that different types of content are different for different audiences. For example, on Twitter we tend to be a little more engaging around political minded content,

criticism and commentary on activism. That seems to be where that community really thrives and shines.” She added.

Teen Vogue’s Twitter does in fact have a socially and politically aware audience. According to Marks, these followers tend to fall under the 18-25 range, which makes sense that they want to be engaged with social and political issues. With that said, however, the magazine tweets about anything from Kanye’s support of Trump to how Dua Lipa wore tights as pants. Because Marks and her team are aware of the audience of Twitter, they know exactly what content they want to see there. They send tweets almost on an hourly basis about protests, legislation and violence. Even though they tweet a mix of topics, they are critical in choosing what content to put where.

A major difference in social channels can be seen between Instagram and Twitter. While Twitter is more heavily focused on awareness, Instagram focuses more on fashion, beauty and celebrities. This, according to Marks, is largely because Instagram has a much younger audience of 13-18-year-old primarily females. The magazine posts roughly twice a day on what celebrities are wearing or what’s new on Netflix this month. These kinds of stories, “lend themselves a little more to visual aspects,” Marks adds. Teen Vogue has definitely been successful in choosing what stories work best for the platform. “Over the last year we have seen Instagram stories really develop as a viable engagement play and traffic [booster] for us with the swipe up’s. We’ve seen link in bio drive a ton of traffic.”

Facebook used to be a popular outlet for the brand and it still is, but the audience has gotten much older. Marks told me that the changes in algorithms on Facebook has and continues to affect their audience and content. “We do see a lot of celebrity and entertainment content really resonate there. That always has the potential to take off and

go viral. Anything sort of like really first persona narratives that we do often tends to do really well on Facebook because they don't expect that kind of content from us," Marks said about the content of Facebook. With 6 million likes, Facebook has the largest audience of the three main social channels, but it does not have the highest engagement in terms of shares and likes. Facebook posts get around 10-100 likes or shares, whereas their Instagram gets 5,000-30,000 likes. They do use Facebook live, but according to Marks this feature has become, "pretty saturated and unless you have really big talent coming in that is bringing in their own audience. It's hard to get really good engagement on those."

Marks oversees each of these three channels, each with their own leader, but Teen Vogue has a major presence on Snapchat Discover as well. Teen Vogue's Snapchat has its own team because it is so different from the other social platforms. "They are very prescriptive in the type of content they want and the way it has to live. They are like movies like it's a standalone edition. It has to have a concept, it has to have a certain flow, it has to hit certain KPI [Key Performance Indicator] for both for snapchat and the brand. It kind of makes sense to run that a bit separately," Marks told me. She also said that Snapchat is their number one social platform currently, particularly because of its mass popularity with the Gen Z audience.

Snapchat and Instagram have the youngest audience of the major social platforms, so both of these platform's content are different from Facebook and Twitter where they talk about gun control and rape. These topics are still covered across each platform, but Marks made it clear that they have to be careful what is said and where.

The magazine's success on each of these channels can be seen in the engagement each outlet gets. This can be in the literal sense, simply how many likes, shares or

retweets a piece of content gets. Marks justifies that the followers of Teen Vogue are extremely vocal about their opinions, whether it be positive or negative. Marks adds that, “If we make a misstep, if something’s wrong with our language, or anything like that. They don’t hesitate to tell us. It’s almost a one to one relationship with the editors, the social managers and the readers. Which I think is really unique and special. And really important when you’re talking with young people.” According to Marks, Teen Vogue’s social media presence will only continue to grow, even with new platforms that may emerge. An example of this can be seen in how the magazine uses the music app Music.ly to engage with a more niche audience. Marks adds that she wants to see the magazine develop stronger voices on each channel and “identify those important brand moments and work with them to figure out how to amplify them to a bigger audience.”

Artsy

Teen Vogue’s visual aesthetic is indicative of their partially younger audience. The website’s tiled layout is youthful in that it provides a visual and interactive way to display their content. Rather than provide just the articles titles, the main page of the magazine has large cover photos that correlate with the ideas in the article. For example, a celebrity style article about prom looks is displayed with a photo of Bella Thorne dressed in a purple suit. These cover photos catch the attention of their readers before they even read what the story is. This art style works for Teen Vogue’s audience in that it gives the readers an idea of what the story is about without having to read it.

The role of art director does a lot more than just creating visual aspects for the magazine. Teen Vogue’s art director Erin Hover oversees and directs photoshoots,

original artwork and designs for collaborations or snapchat discover. Basically, anything you see that has to do with Teen Vogue has been approved by Hover.

Being in charge of all the visual aspects of a large magazine can be challenging, especially for one person. “A constant challenge is knowing what work to prioritize. have to figure out what is most important and needs to be worked on first versus what can wait,” Hover told me. She manages a team of about 10 designers and visual editors.

Hover works extremely closely with the magazine’s creative director Marie Suter. Just recently, Suter announced that she is leaving the magazine to work for Glossier. Suter has been at Teen Vogue since 2012 and worked closely with Picardi and Welteroth to recreate the brands visual aesthetic. She changed the magazines visual tone to correspond to the changing voice toward more activist minds. (Fernandez, 2018)

When Teen Vogue went digital only, their website got a major facelift. The new site was designed to make readers stop and think about what they are looking at, rather than keep scrolling, according to Hover. This is similar to how their print magazine visual strategy worked, but it was changed to work on a screen. The content is organized in a way that is easy to navigate through. The top of the page has each vertical listed and the highlighted stories for the day. These stories have large photos and a smaller caption that tells what the story is about. The ratio from text to pictures on the website is about 80:20.

The color scheme of the website is black, white and red. The red is used for the logo and on the bar with the various sections. The color red is also used to highlight the section each of the content is in. For example, one article about Selena Gomez’s new haircut has the section, “hair” in red.

Another interesting aspect of Teen Vogue's visual content is their innovation with their, "digital covers." Since they did away with print, there isn't a real outlet to promote a cover star on the website or their social media. Therefore, the magazine decided to use digital covers on their website and social media. The cover star can be anyone from a teen actress to survivors of the Stoneman Douglas shooting. Teen Vogue promotes these cover stories by changing their Twitter and Facebook cover photos and creating a minute-long cover video. This video is posted all over their social media and to their website as well.

The visual team has a much larger job now that the magazine is online only. The team now has the ability to create video or photo spreads instead of the longform articles, according to Hover. These visual aspects allow the readers to experience content in a new and engaging way. Although this is a great new advantage, the magazine is still learning to adjust to the new platform. There hasn't been many video or photo spreads posted to the website or their social media. Most likely, these types of articles take much longer to produce than just a typed article. Teen Vogue needs to plan accordingly to ensure they have an equal amount of video, photo and written articles to keep their online engagement alive.

Conclusion

Teen Vogue has become an influential publication for an extremely large and diverse audience. Although it was originally geared toward teenage females, the magazine along with its audience has and continues to grow.

The magazine's content has seen major changes in the last few years, especially once Phillip Picardi joined the team as the digital content director. With Picardi and

Welteroth running the magazine, Teen Vogue began publishing stories that spoke to a more activist and politically aware audience. They have been successful in creating content that they feel their audience wants and needs to know about. These changes did receive backlash, but they did not take these comments to heart and will continue to post engaging and enlightening content.

I feel that these stories are useful for young people, like myself, who are not as politically aware as most college students are. With that said, I would want Teen Vogue to find more uplifting stories in society, rather than violent attacks, protests and political unrest. Even though these issues are important, it is hard to find happier news in today's world and I would like to see more of a balance in their content.

Teen Vogue has a major influence in that they are a main source for the younger generation to digest hard news. They post a variety of topics, but most of which is longform written articles. Their content on digital is extremely valuable and engaging, however I would like to see them publish more video and photo content as a better method to captivate their young audience.

Teen Vogue's decision to move to digital was a smart business decision. They were doing much better online than they were in print anyway, with a 200% increase in traffic between 2015 and 2017. (Carpenter) In terms of partnerships, Teen Vogue is stuck on its roots as a fashion publication. I think that the magazine should reach out to more organizations to create sponsorships or new events that correlate better with their rebranding. For example, they did a Facebook live with Planned Parenthood for, "Get Yourself Tested" month. This kind of partnered content both creates new advertisers and promotes their changes in content.

Teen Vogue has and will continue to produce content that goes beyond their traditional fashion and beauty coverage. They will create new brand extensions, like Teen Vogue Town Halls, which are a smaller version of the Summit that will be in cities across the U.S, according to Phillip Picardi. Also, the magazine will continue to attract readers to their site through their various social media channels. This could be just the three main outlets, but Carrie Marks thinks the next big platform could come out any day. Teen Vogue will definitely use whatever social media they feel will capture their large audience best. Being one of the few teen magazines left, Teen Vogue has made a name for itself in being a go-to magazine for the younger generation of today. (Fernandez, 2017) They will continue to grow their audience and make new ones, but there is always room for improvement.

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