Reading Fashion?

Exploring Fashion Media Use Among American Young Adults

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Author: Alexandra Antonova
Supervisor: Bo Reimer
Programme: Media and Communication Studies
Faculty: Faculty of Culture and Society
Malmö University
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Abstract

Modern media environment is characterized by extreme diversification and fragmentation. Fashion news are provided not only by magazines but also in social media, various websites, blogs. This affected media practices and experiences with fashion media consumption. Therefore, understanding the role of fashion media in individuals's everyday life in this new environment is important for the industry. This research explores consumption of fashion media, media practices and experiences with it among American young adults. This involves answering following questions: What are American young adults doing in relation to fashion media across different contexts? What experiences they have with it?

Media practices and media engagement are used as main blocks of theoretical framework as they complement each other. The data was gathered by the use of semi-structured interviews, communicative ecology mapping was applied to analyze and visualize the results. It is believed that all these provided comprehensive theoretical and methodological framework to explore fashion media use among American young adults.

The results suggest that fashion media is ingrained in individuals everyday life activities. Also the set of experiences that are strongly connected to fashion media use were identified. The study generated understanding of media practices of reading fashion among American young adults in various contexts and experiences with it which has both empirical and theoretical implications.
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1. Introduction

Diversity and fragmentation - are main features of the modern media environment (Hasebrink et al., 2015). Not only newspapers or magazines provide news, but also various social medias, blogs and websites (Masurier, 2012; Mashable, n.d.). Real-time information exchange created immense possibilities to access data anytime and anywhere, and became a vital element of modern communication and media consumption (Hennig-Thurau et al., 2010; Taneja et al., 2012). Changing societal environment and rapid development of new technologies have influenced peoples’ everyday life, their expectations and needs which in turn affected media practices of reading fashion and experiences with it (Hazahal, 2017; Hasebrink et al., 2015). This created challenges for the world of fashion media and publishing in the digital age (Kay, 2017).

Hazahal (2017) argues that audiences developed new patterns of consumption: “With information readily available on demand, no longer are they willing to wait; what they see they want immediately”. This increased speed of production of fashion content, the structure and function of fashion industry itself (ibid.). Previously catwalk shows were held only for a closed group of editors who would reveal trends via fashion magazines a few month later. Now all fashion shows are live-streamed and garments can be ordered immediately (Kay, 2017). In line with the “see - now, buy - now” trend magazines are using new technologies to meet audience’s demand and provide instant gratification (Hazahal, 2017). This proofs that the modern environment and the rise of new medias threatens established models of business conduct while at the same time creating opportunities for new business structures (Hennig-Thurau et al., 2010).

Changes in people’s media practices emphasize the increasing need to adjust to new circumstances (Collins, 2010). According to Hennig-Thurau et al. (2010, p. 312) “Making use of the opportunities provided by new media (and avoiding its dangers) requires a thorough understanding of why consumers are attracted to these new media and how they influence consumers’ affect and behavior.” Therefore, understanding what place fashion media has in
people’s everyday life, what are practices around it and what motivates audiences to engage with fashion media is important for the industry.

Besides being a multibillion dollar enterprise, fashion industry was chosen as a subject for this research due to researcher’s personal interest in the field. It is also a fast adopter of new technologies, which makes is even more interesting to study media practices of reading fashion in the modern environment (Steele, 2015; Masurier, 2012). Today fashion magazines such as Vogue and Dazed are using various channels to engage their audiences: from social media pages to iPhone applications (Masurier, 2012). Therefore, it is surprising that there is a lack of research on media practices around fashion media consumption (Holmes, 2008). The aim of this research is to fill this gap by exploring media practices of fashion media use and motives for engaging with it. It is important to note, that even thought fashion articles can be found in women’s magazines, fashion and women’s magazines are different in terms of content, structure and audience. For example, audience distribution of fashion periodical “i-D” magazine is as following: males - 45%, females -55% which makes it impossible to classify “i-D” as a women’s magazine (Vice, 2016). Also, studies of fashion media differs from studies of women’s magazines. In contrast with studies of women’s/men’s magazines where fashion trends are addressed briefly, fashion media studies take fashion imagery or writing as a main subject of enquiry (Rocamora, 2011).

In the most of the researches within media studies technology-oriented approach is applied, the concept of digitization of media is used as a framework of the research and the focus of the studies is on the role of new media in the people’s life (Masurier, 2012). This implies that the “old” medias (e.g. print magazines) are separated from the “new” digital media (e.g. social media). This approach has been dominating not only in the majority of studies on technological development, but also on practices of media use (Hasebrink et al., 2015). However, the question is: Is it possible to successfully explore people’s media practices by placing technologies in focus, not the people who perform those practices?
Many researches on media has been using only one medium as a subject of study (Couldry, 2012, p.2). However, considering the modern environment where media businesses successfully use omniplatform strategies to engage with audiences it is only rational to employ holistic approach to understand the role of media in everyday life, media practices and experiences around it (Kay, 2017; Hasebrink et al., 2015). In this research the goal is not to study one platform (e.g. print or digital) on its own, but to understand how different platforms operate together in order to engage its audience. Instead of approaching the topic from technological perspective, as it has been done in many media studies, this research is aiming at exploring how different fashion medias work in synergy and what place it has in everyday life. In order to reach this goal the concepts of media practices, media engagement and experiences are employed.

According to Couldry (2004, p.119) media practice approach simply describes “What (...) are people doing in relation to media across a whole range of situations and contexts?” The approach highlights the importance of people, their meanings while automatic categorizations of those are avoided (ibid.). The concept of media engagement also helps to learn more about motivations and experiences of audiences with the medium (Napoli, 2010). Engagement is commonly evaluated in quantitative measures such as minutes spent on the page. However, such approach fails to reflect experiences and meanings that audiences put into the media practice (ibid., pp.100–102). This study applies qualitative measures to engagement and aims at collecting in-depth materials to understand engagement and personal meanings behind it. In this research media engagement is operationalized through the notion of media experiences: what people are feeling and thinking during the media practice (Calder & Malthouse, 2004). According to Ytre-Arne (2011) studying relationship between people and media from the experience perspective is beneficial for exploring the role of media in people’s everyday life. As the goal of the study is to explore media practices and engagement with fashion media qualitative methods-interviews and communicative ecology mapping are applied. While interviews provide means to get deep in-sights on the topic, communicative ecology mapping helps to analyze, visualize, compare individual practices. It is believed that all these provide a comprehensive framework to explore media practices and experiences of reading fashion.
While the explosive growth of new technologies and social medias is a common feature of the modern world, the spread of these technologies diverge in different countries. Moreover, the ways people use medias, the meanings behind it differs depending on their age and socio-cultural background (Kim et al., 2011). Therefore this research is delimited to a specific group of American young adults - most active users of medias in the US and fast adopters on new technologies (Pew Research Center, 2017).

Based on arguments presented above, the purpose of this research is to explore fashion media use and experiences with it in everyday life of American young adults. This implies answering following research questions: What are American young adults doing in relation to fashion media across different contexts? What experiences they have with it?

This study is a continuation of researches previous thesis “Reading Fashion? Exploring Fashion Media Use Among Russian Young Adults” (Antonova, 2016). It employs similar structure, methods of conduct, goals, however the context is switched to American culture. Even thought it is an independent research and not a comparative study, the results will still provide means to compare the two conducted studies.

The findings of this research are to identify experiences with fashion media use, in what way various platforms are used to read about fashion, what are the practices around it and its place in the everyday life of American young adults.

1.1 Context

United States of America - one of the world’s leading economic power with unmatched global influence. Gross domestic product of the country accounts for almost a one-fourth of the world’s total (BBC, 2017A). The United States are also known to be a major source of entertainment production: films, jazz, fashion are essential parts of the global popular culture (BBC, 2017A). The country has the most developed mass media in the world which has global audience and is
broadcasted worldwide (BBC, 2017B). USA is quick adopter of new technologies and is called “the home of the internet” as more than 88% of population are online. The country offers media services to satisfy almost every need and every taste (BBC, 2017B).

Not only is USA the home of new technologies, it also can be called the home of fashion. American apparel market valued approximately 359 billion US dollars in 2015 which makes it the biggest in the world (Statista, n.d.). Moreover, the largest American city - New York - has been crowned a title of one of the world’s fashion capitals as it has a major influence on fashion all over the world (Alexander, 2014; Helmer, 2017). It can be stated that the US is indeed a home of the most iconic magazines, designers and fashion weeks (Helmer, 2017). One of the characteristics of the US fashion industry is that it is always changing, adapting to new technologies and trends to satisfy audiences needs (Statista, n.d.).

The combination of the US characteristics discussed above - being a major producer of media content, fast adaptor of new technologies and home of most influential fashion periodicals - creates a particularly interesting context for the research.
2. Theoretical Framework

Theoretical basis of the research is presented in the chapter.

2.1 Media Audiences

Understanding why people engage with media and what place it has in their everyday life is seen as a part of audience research. (Livingstone, 2008). Magazine publishers, editors, scholars - all see people as audiences. It can be stated that media (including fashion media) does not exist without its audience (Tammi, 2016). In fashion media there is a plurality of publics/audiences - from fashion leadership to general public - that bring its own meaning and reasons to engage with the media based on their lifestyle, culture, gender or age (Moeran, 2006).

Audience research classify audiences in various groups with diverse connotations: households, citizens, consumer, general public or readers, listeners, viewers (Das, 2013; Livingstone, 2008). Another classification introduced by Altheide (2013) is ‘E-audience’ which describes the audiences of new media channels such as social media. Different approaches to audience research and its’ classifications and constantly questioned. Even the main concept of ‘audience’ raise debates (Livingstone, 2008; Couldry, 2012). Finding suitable terms to describe people as audiences is indeed challenging task, however there is also a challenge of describing the core approach to the media studies: the relationship between people and media (Ytre-Arne, 2011c). Simply naming the field or classifying the audience in a certain way make statement about the object of study. Replacing ‘audience’ with plural form ‘audiences’ mirrors theoretical and empirical development of the field: from classic view focused on the effect of media on people, to modern perspective of what people do with the media in a specific context (Ytre-Arne, 2011c, Livingstone, 2008).

Beyond academic debates, and more significantly, the term audience became less useful in ordinary discourse. In the new media environment characterized by diversification and
complexity the concept of ‘audience’ poorly describes people’s motivations to engage with the media. Nowadays, Internet, applications, digital magazines, podcast users can not be easily classified as an audience (Livingstone, 2008). Instead, the term ‘user’ is becoming commonplace to describe people using online media. However, it is equally unsatisfactory as it lacks any direct connection with communication and is highly individualistic (Livingstone, 2008, p. 52). Apart from discussions around ‘audience’ - ‘audiences’ or ‘audience’-‘user’, the question of whether audience is passive or active is highly relevant (Livingstone, 2005; Livingstone, 2013). Ruggeiro (2000) suggests that degree of audience activeness may vary depending on the context and medium used. Due to the global nature of new technologies, audiences can not longer be seen as locally isolated as new media erase geography and create opportunity for interactions between localities (Peck & Malthouse, 2010; Livingstone, 2013). In this new mediated society and converged reality where borders between public and private, global and local, leisure and learning and extremely blurred, media is threatening existing structures and creating new opportunities for participation. These opportunities of networking, sharing and collaborating are used by many people in their advantage more than ever before (Livingstone, 2013). This triggered changes in the role of people in media environment which is reflected in modern discussions on audience research. Modern audience research sees public as active while audience as passive (Tammi, 2016; Livingstone, 2005). According to Livingstone (2005, p.18) “In both popular and elite discourses audiences are designated as trivial, passive, individual, while publics are valued as active, critically engaged and politically significant.”

This study takes approach of the previous research conducted in the context of Russian adults and applies modern approach to audiences. Audience is seen as active and the research is focused on how fashion media is used by people and what meanings they make from it rather then how it affects people. This way people’s experiences, motivations and personal opinions are spotlighted in the research. While modern approach is applied, the classification of people as ‘audience’ or ‘users’ is avoided as the concepts fail to describe modern media consumption and practices around it in full. In the study people are seen as active not only when it comes to the use of modern technologies, such as online medias, but also regarding traditional medias such as
fashion magazines. However, the degree of activeness differs based on the media platform, activities and practice performed.

2.2 Media Practices

Practice theory is a new paradigm within media studies that avoids some problematic issues that media and audience studies has been criticized for (Tammi, 2016). Media practice research is founded on individual’s practices, rather then on text or media itself. These practices include both activities and shared knowledge (Reckwitz, 2002). Also, the approach does not see media as a “functioning whole”, instead it highlights people’s own descriptions of their practices around media use (Couldry, 2004).

The concept of practices came to media research from the sociology (Couldry, 2004; Reckwitz, 2002). The first notion of practices was introduced by researchers in second half of twentieth century. Practice theory is one of the subcategories of cultural theory which interpret actions and social order by referring to the social construction of reality (Berger & Luckmann, 1967). The main point that distinguish practice theory from other cultural approaches is that it places the social in the realm of practices, instead of mental qualities or interactions (Reckwitz, 2002). First of all, it is important to understand what the concept of practices imply. According to Reckwitz (2002, p. 249), practice is a set of interconnected routines: “it is a routinized type of behaviour which consists of several elements, interconnected to one other”. The practice embody patterns which consist of multitude of unique actions that create the practice (ibid.). The increased attention to practices in a social studies is seen as an attempt to overcome the classic ‘structure-agency’ division (Couldry, 2004). The key question is what the practice approach offers to media studies?

Bird (2003, p. 3) describes the reason behind the shift in media studies towards practice theory as: “We cannot really isolate the role of media in culture, because the media are firmly anchored into the web of culture, although articulated by individuals in different ways…The ‘audience’ is everywhere and nowhere”. The media practice approach sees media as a combination of
practices oriented around the usage of media or related to media (Couldry, 2004). The question of media practice theory is simply “What are people doing in relation to media across a whole range of situations and contexts?” (Couldry, 2004, p.119). There are several directions within media practice research: 1) focused on a medium of interest and approaching practices from the perspective of the individual 2) taking mediated practices and rituals as a starting point 3) researching the place of media of interest in individuals everyday social and cultural life, identifying hierarchical order and interrelations between practices (e.g. the role of media-related rituals in everyday life) (Couldry, 2004; Tammi, 2016; Peterson, 2010).

There are several important points to consider while discussing practices in relation to media studies. First, the practice approach replaces an old concept of “culture”, “meaning” with analysing culture in terms of two observable processes: what people do with media and what people say about it (Swidler, 2001). One’s media practices depend on the person’s understanding of actions that form media practices. It is doubtless that there are infinite amount of media practices, however the question is how these practices are arranged in a broader clusters and how they are related to each other (Couldry, 2004). One of the advantages of such approach is that it allows people to define and classify their own practices, thus it avoids automatic labeling of activities in accordance with pre-existing conceptions (ibid.).

The approach shifts focus of media studies from analysis of texts and structures to analysis of the open-ended set of practices directly or indirectly related to media (Couldry, 2004). It suggests that media researchers should consider the whole spectrum of practices around media consumption including practices of selection or avoidance of media sources as they play a significant role in understanding media-oriented practices (ibid.). The media practice approach allows to see the role of media in different contexts and to grasp how media influence, arrange and intertwine with social practices and everyday life (Couldry, 2004; Reckwitz, 2002). Often media use and practices can be only understood as a part of larger scale practices that are not directly media related. For example, watching sports can be a “fandom” practice for one individual, practice of ‘belonging to a group’ to another (Couldry, 2004). Media practices can also be a part of simple everyday actions such as killing time or entertaining (Nightingale, 2012).
It is important to differentiate between practices and experiences. Experiences are considered to be a more concrete and specific form of practice (Christensen&Røpke, 2010). For instance, practice of reading about fashion can refer to any sort of experiences from relaxing, passing time or finding inspirations. This creates a connection between practice theory and the concept of experiences. As a result it also connects media practice approach with media engagement theory as those experiences can be also seen as reasons to engage with fashion media (Peck & Malthouse, 2010).

Despite clear advantages of using practice theory in media and audience studies, it also has its downsides and has been criticized. In media practice research, Hobart (2010) questions researchers ability to correctly interpret meanings that people attach to the media use and importance of specific practices in people’s life. It is also believed that individuals themselves might fail to fully explain and reflect upon their practices. According to Hobart (2010), correct interpretations of information requires intense and complex methods of data collection. Also Helle-Velle (2010) questions the ability of practice approach alone to explain the place of media in people’s life better then the other existing approaches (Helle-Valle, 2010).

Despite the received critique, the approach is considered valuable in researching media and audiences. Even thought it may not alone explain the role of media in people’s life, the research might benefit from using it in combination with other theories (Helle-Valle, 2010). One of the great advantages of the approach is that it broadens horizon of media studies, highlights the importance of the participants and their meanings, discusses specific open-ended practices. In the present research practice theory is applied in combination with media engagement and experiences theories. In this study, practices encompass the variety of activities directly or indirectly related to consumption of fashion media and are discussed in the context of everyday life: temporal, spacial and social aspects.
2.2.1 Routines and Rituals

Media consumption in everyday life is rarely random, instead it is structured around routines, habits, rituals and traditions which are often rooted in a larger patterns of daily practices (Couldry, 2005; Taneja, 2012). Ritual is an important concept in understanding the place of media in daily structures (Couldry, 2005). Rituals are practices of a special meaning and social value (Couldry, 2004; Swidler, 2001). It is crucial to distinguish between the concept of media-related ritual and media ritual (Couldry, 2005; Silverstone, 1994). The concept of media-related rituals is based on the everyday life practices and meaning associated with the medium. Even though the majority of people’s everyday life activities are mundane, there is always a place for a special ritual that is heightened from daily routines (Silverstone, 1994, p.168). The rituals can take form of public holidays that influence everyday patterns and media use or it can be daily activities that special meaning and time is allocated to (Couldry, 2005; Silverstone, 1994). The latter type include daily/weekly/monthly personal rituals such as finding time for checking social medias or reading every morning (Silverstone, 1994). Big international contests where groups of enthusiasts gather around media (in this case television) to follow the event together create a great example of media ritual. Liveness and shared media experience are two main aspects that characterize media rituals (Couldry, 2005).

Routines and habits organize people’s daily life and work as a tools that guide behaviors (Taneja, 2012; Reckwitz, 2002). The notion of routine and habit are commonly applied to the studies of media engagement, when engagement is seen as a regular use of particular media (Tammi, 2016). According to Couldry (2012, p.53), “habitual repetition is one way actions get stabilized as practices”. Therefore, routinization is an important concept within practice approach that defines practices as a set or network of interconnected routines (Reckwitz, 2002). It cannot be denied that media use is based on habits and is connected to daily patterns such as work, sleep, leisure time. The notion of media habit is defined as a repetitive and regular consumption of a particular media in a stable environment, and is commonly seen as an unconscious part of media use (LaRose, 2010; Tammi, 2016). Although being automatic and unconscious characterize routinized behavior and habitual activities, it is acknowledged that awareness, controllability,
intentionality and attention can be present in it as well (Swidler, 2001; LaRose, 2010). Therefore it is believed that concepts of routine and habits are better described as a blend of conscious and unconscious aspects. For instance, the fact of watching television may be less conscious, while deciding what channel or program to watch is a fully conscious decision. In addition, the same action of watching TV can be a part of other routines such as having a breakfast. This confirms that media habits are often a part of larger daily practices (Couldry, 2012, p.53).

In this study routines and rituals related to consuming fashion media are described in the context of everyday life structure. Rituals explored through participants own descriptions of their experiences related to fashion media that have a special place in their everyday life.

2.3 Media Engagement

The focus of studies on media usage of both traditional and ‘new’ media is commonly on the relationship between people and the media. Studying individual’s engagement with media can create an understanding of how people experience and interpret media (Livingstone, 2008). In the modern cross-media context characterized by increased fragmentation, diversity of content, platforms to choose from - it is critical to understand constantly evolving ways of media use and motivations to engage with it (Webster, 2012; Napoli, 2010).

In academic research there are several definitions of media engagement. Media engagement can be seen as a regular usage of specific mediums or it can refer to emotional connection developed between the media and individual (Livingstone, 2008; Napoli, 2010). However, such approaches to media engagement fail to address media habits, rituals and practices of everyday life that have a great influence on how media is consumed and are central for this research (Tammi, 2016, pp. 33-34). Uses& Gratifications theory (U&G) - developed in 1960s - is traditionally used for describing people’s needs and gratifications that lead to engagement (Ruggiero, 2000; Katz et al., 1974; Malthouse and Peck, 2010). The U&G framework approaches media consumption as a mechanism of satisfying needs, it also assumes that people are active and make purposeful rational choices when it comes to media use (Katz et al., 1974; Ruggiero, 2000; Quan-Haase &
You know, 2010). The general U&G conclusion is that gratifications motivate people to engage with certain medias in order to fulfill psychological need (Leung & Wei, 1998). There are four broad categories of needs within the framework: information (cognitive need), personal identity (integrative need), integration and social interaction (social integrative need), entertainment and tension release (affective needs) (Katz et al., 1973, p.167). Even thought U&G theory is considered as one of the most successful to study media engagement it has received heavy criticism. First, the framework lacks clarity of main concepts such as needs or gratifications (Ruggeiro, 2000, p.12). It is highly individualistic which makes it hard to explain societal implications of media use beyond studied sample (Tammi, 2016, p.19). The validity of self-reflected information is questioned as it may reflect individuals awareness of their behavior rather then reality (Ruggeiro, 2000, p.12). It should also be considered that U&G framework was originally developed to research traditional media such as newspapers and television (Katz et al., 1974). It was still applied by researchers to study online medias, however considering the pace of technological development, and lack of U&G research on new media within last ten years the theory can be seen as less up to date (Tammi, 2016). Therefore it is only used in this research to provide background of theoretical development of media engagement concepts. Instead of U&G framework, media experience theory is going to be applied. It can be said that media experience approach is a modern twist on U&G theory from which it was developed (Peck & Malthouse, 2010). It is believed that some aspects of U&G theory can help to understand cornerstones of media experiences and where it comes from. In this study media engagement is seen as “the collection of experiences that readers, viewers, or visitors have with a media brand” (Peck & Malthouse, 2010, p. 4). Peck & Malthouse’s (2010) definition put an emphasis on the role of experiences which are not about the media itself but about the relationship between a person and that media. The notion of ‘experience’ explains not only motives behind engagement, but disengagement as well. While positive experiences produce media engagement and emotional connection between media and individual, disengagement is produced by experience of feeling lack of connection to that media source (Peck & Malthouse, 2010).

It is common among publishers and editors to measure media engagement with quantitative measures such as minutes sent reading, clicks, likes, readership frequency (Napoli, 2010; Costera Meijer & Kormelink, 2015). Quantitative market-driven measures are used to gather information
even when emotional connection with the source is considered. However, Napoli (2010) doubts the ability of such measures to reflect individual’s media engagement, practices and experiences. Instead of obtaining quantitative socio-economic attributes of media audiences this study is aiming at exploring engagement with particular fashion medias, experiences and motivations behind it by collecting qualitative in-depth information.

2.3.1 Media Experiences

“People do not just use media, they experience it” (Calder & Malthouse, 2004, p. 123). There is always a qualitative and personal side of media usage. The notion of experiences captures what individuals feel and think when consuming media (Calder & Malthouse, 2004, p. 123). The experience perspective takes the relationship between media and people as a starting point (Peck & Malthouse, 2010). For instance, when several people read the same article the media they used is the same, while experiences with it might vary significantly. Thus, there are multiple multidimensional experiences that can be related to the media use (Peck & Malthouse, 2010). Ytre-Arne (2011c) suggests that media experiences have many overlapping dimensions: people have individual experiences but they are created within the socio-cultural context; experience can be a product of active decisions or it can be experiences as a backdrop of daily actions. Peck & Malthouse (2010) argue that understanding experiences is crucial in a modern multimedia context where information is ubiquitous and can be reached anytime and anyplace. Ytre-Arne (2011c) adds that it is important to research media experiences to grasp the appeal of both traditional (e.g. print magazines) and new digital sources and devices. It is no doubt that the notion of media experience is helpful in gaining in-depth understanding of complex media usage in everyday life (ibid.).

According to Malthouse et al. (2003) there are more than forty different experiences that lead to media engagement or disengagement. It is essential to be aware of these experiences in order to understand motives to engage, continue using or disengage with media (Peck & Malthouse, 2010). Collectively these experiences are able to provide an extensive description of the place of media in people’s everyday life (Malthouse et al., 2003). Peck & Malhouse (2010) have selected specific experiences that reflect the relationship between people and journalistic media. As
fashion media is indeed a part of journalistic media as it includes various fashion magazines, periodicals, websites, this selection is going to be applied to the research in order to understand how people experience fashion media and what role it has in their live. Peck & Malthouse (2010, pp.6, 13-16) set of journalistic media experiences include:

*Timeout Experience* (relaxation, escaping from mundane)
*Make Me Smarter* (be updated with news, educating oneself)
*Talk about and Share* (finding topics for discussion through media use)
*Utilitarian* (get helpful advices)
*Positive Emotional* (being emotionally affected by the content)
*Entertainment and Diversion* (escape from mundane, find enjoyment)
*Feel Good* (feel better about the world, group of people or themselves)
*Identity* (understanding one-self, reflecting or building one’s identity)
*Visual* (looking for visually attractive media content)
*Community-Connection* (to feel belonging to a specific online community)
*Co-producing* (importance of participating and producing content)
*Anchor Camaraderie* (feeling related to media program or host)
*Inspirational* (to be inspired by the content)

Product sensitive experiences such as ‘High-Quality’ and ‘Trust’ were not included to journalistic media selection by Peck & Malthouse (2010). However, they are commonly used in studies on relationship between audience and the media and are therefore considered in this research. Also, results of previous thesis on media practices of reading fashion within Russian context suggest that those experiences are important for people while choosing sources of fashion media to engage with (Antonova, 2016). While ‘Trust’ experience describes person’s evaluation of relevance of the content, ‘Quality’ experience is referring to one’s evaluation of features of the source (Tammi, 2016; Bird, 2003). In addition Ytre-Arne (2011) research on women’s magazines stresses the importance of ‘Perceptual’ experience (special feeling of holding magazine in your hands) for print publications, which is also confirmed by Antonova (2016). For this research, ‘Timeout’ experience and ‘Entertainment and Diversion’ are going to be merged into one category due to its similar qualities as it might be challenging to distinguish between
those two based on participants personal descriptions. Also, negative experience that lead to disengagement (e.g. ‘Overload’ (too much information available) or ‘Poor-Quality’ are not included into Peck & Malhouse (2010, p.13) selection. Negative experiences are not going to be in the focus of this study, as the aim is to explore media practices and motives to engage with fashion media, however these issues might be raised by participants of the research. Media experiments can overlap each other. For instance, ‘Makes Me Smarter’ can be seen as a part of ‘Identity’ experience (Peck & Malthouse, 2010, p.13). Despite the broad range of identified experiences, Peck & Malthouse (2010) allow a possibility of new smaller experiences to occur.

According to Malthouse et al. (2003) following experiences are central for print publications such as magazines and reflect strong sides of the source: ‘Visual’, ‘Timeout’, ‘Makes Me Smarter’, ‘Utilitarian’. For instance, Glamour magazine succeed in creating ‘Timeout’, ‘Utilitarian, Inspiration’, ‘Feel Good’ experiences (Peck & Malthouse, 2010). Also, results of Norwegian study on women’s magazines suggests that many readers highly value ‘Perceptual’ experience, while aesthetic experience has less value for readers (Ytre-Arne, 2011c).

2.4 Media and Everyday Life

Everyday life is a central concept within audience research (Couldry, 2004). This study discusses ‘media engagement’ and ‘practices’ in the context of everyday life. Different researchers emphasize contribution of media use to the order of everyday life (Couldry, 2004; Silverstone, 1994). According to Bird (2003), media usage is not isolated from other parts of everyday life and should be researched in relation to other daily activities. Analyzing media consumption in the everyday life context helps to grasp the role of the media in people’s life and its meaning as a experience provider (Tammi, 2016). The meaning people associate with the media might not be of significant importance, however the experiences individuals have with it usually are. For example, according to Hermes (1995 cited by Tammi, 2016), the content of women’s magazines are not that important even to its frequent readers. Instead, women’s magazines worked as a tool of escaping from routines or filling in time. Moreover, many of the media use experiences can be mundane or habitual which means that they are more or less automatic or unconscious (Swidler,
On the other hand, media experiences can be a part of rituals - given a special value and social importance (Couldry, 2004; Swidler, 2001).

The fact that the same medium can trigger various experiences and be a part of multiple practices in different environments stresses the importance of the context, temporal, social, and spatial aspects of media usage in everyday life (Peck & Malthouse, 2010; Couldry, 2004). Ytre-Arne (2011c) research demonstrates that media habits and practices are ingrained in the order of everyday life. For example, people are commonly reading/watching news while eating breakfast. Also, magazines are often read in a particular context. Ytre-Arne (2011c, p.470) research on women’s magazines shows that they are normally read in the evening (temporal), while comfortably sitting on a chair or couch (spatial), alone (social aspect) in quite while relaxing and drinking wine/tea. Considering the effect of social context on media usage it is surprising that social aspect of media practices has been marginal in the research. However, it is believed that studies on media practices should evaluate the social context of media consumption. Therefore, in this research fashion media use is contextualized with spatial, temporal, and social aspects of everyday life. Also, habitual and ritual activities are considered in order to identify which practices have more weight in participants’ lives.

2.4.1 Time, Space, Social Context

Time, space, and social aspects are essential parts of people’s daily life which structures media use (Couldry, 2004). These factors affect experiences that are obtained from consuming specific medium in a specific context and social situation (Katz et al., 1974; Calder & Malthouse, 2004). Media is commonly consumed in established locations such as work, cafes, or home. With increased use of diverse devices and platforms, people are now able to constantly follow media anytime anywhere (Tammi, 2016). However, these platforms might have different roles depending on the context - for example, at home or at work (Ytre-Arne, 2011c). The spatial aspect of media usage can be discussed from the point of privacy and publicity. Whether the space is used as public or private can significantly influence media experiences. For instance, home can be seen as having both private and public characteristics - it has its own subcategories where rooms such as bedrooms are usually private, while living room or kitchen are more public.
Of course public feature of home differs from the cafes or street ones (Livingstone, 2002). The public or private domain can be seen as a part of social aspect that affect media use and experiences with it. For instance, choosing public space to perform activities ‘so that everyone can see’ reflects both social and spacial features of media use (Swidler, 2001, p.87; Livingstone, 2002). The concept of media ‘individualization’ or solitary media use are commonly seen as a part of social attribute of media consumption and is often connected to digital and social medias (Livingstone, 2002; Bjur, 2009).

Time is another factor that largely influence media consumption (Taneja et al., 2012). Media production has traditionally been based on calendar or even clock cycles: annual seasons of TV series, daily news, monthly magazines with their season-depending content. However, today media is moving away from that mode of time-based publishing and strict broadcasting models (Tammi, 2016). In new media environment media use became not only ‘anywhere’ but also ‘anytime’ concept (Taneja et al., 2012). User generated content, social medias, blogs, various forums are not influenced by specific time cycles. In addition, books, films and articles are now accessible online at any time. The new ‘anytime generated and accessed’ mode led media producers to adjust to the changing environment and fit into new ways of content delivery (Tammi, 2016). Another approach to temporal feature of media consumption is to think about how people’s everyday life is structured around time, seasons, routines and habits, rituals in which media consumption is ingrained (Silverstone, 1994; Tanja et al., 2012).

2.5 Integrative framework

The study applies similar theoretical framework as was developed by the researcher in previous thesis exploring media practices and experiences of reading fashion among Russian young adults (Antonova, 2016). However, U&G theory is no longer considered as providing additional value to the research. The concept of media practice and media engagements are two cornerstones of the research. The concepts are interconnected and complement each other as they discuss media usage from different perspectives. It is believed that combination of these two major block provide a comprehensive theoretical framework to study media practices of using fashion media
and experiences associated with it. Figure 1 below was designed specifically for this study to provide a visualization of applied theoretical basis.

Figure 1. Integrative Theoretical Framework (original diagram).

The concepts of media practices and media engagement are overlapping. According to Reckwitz, (2002) media practices consist of smaller experiences. For example, practice or reading fashion can be relaxation or inspirational experience or both at the same time. If media experiences are positive then they lead to media engagement and possibly to repetition of practices build around particular media consumption. Also, the concepts are discussed in the context of everyday life,
its temporal, spacial and societal aspects influence media practices, its meanings and experiences associated with media use (Bird, 2003). Routines and rituals, discussed as a part of media practices in this research have a great influence on individual experiences. Routinized behavior structures everyday life and the place of media in it. In addition to being a special practice, rituals that are related to media use can be also seen as a superior form of media engagement due to the special place it has in individuals’s life.

Lastly theories presented above are commonly seen as a part of media audience research. The modern approach to audience research is required in order to study media practices and engagement as the focus of the theories is on relationship between people and the media - how people use various mediums in synergy and what meanings they associate with it. This research sees audience as being active, however the degree of “activeness” depends on the media platform, what practice is performed and in what socio-temporal-spacial context. Both theories require approach to conduct where participants are given a voice and are free to express and describe their personal experiences and practices. Even thought Peck &Malthouse (2010) provide a classification of experiences, it is essential to avoid automatic labeling of participant’s activities and listen to their own meanings and descriptions.
3. Method
The chapter describes a detailed procedure of the research conduction.

3.1 Research Approach

Research approach is a term that determines the logic of the conducted study. The choice of research strategy is connected to the nature of the research questions (Blaikie, 2009). According to Blake (2009), Inductive approach is often used when researchers need to answer the “what” question and explore the phenomenon. The aim of deductive research is to propose a hypothesis based on existing theories and to test it. The deductive approach as well as reproductive are often used to answer “why” questions. Reproductive strategy can also answer the “how” question. The abductive strategy is used for answering both types of questions. It is commonly used to develop understanding of constructs of everyday life. The aim of abductive approach is to find motives behind actions. It also puts an emphasis on meanings and interpretations that people have of their everyday practices (Blaikie, 2009, p.89).

This study applies abductive research approach. The goal of this research is to explore fashion media use and experiences with it in everyday life of American young adults. This implies grasping understanding of everyday practices of fashion media consumption in different contexts, experiences with it and motivations behind it. Therefore it is considered that adductive approach is well suited for the research. This approach is also in line with theoretical framework of the research as both the framework and the approach spotlights the importance of people, their personal interpretations of the performed practices, experiences, motives to engage with the media.

3.1.1 Quantitative/Qualitative Framework

In any kind of research approach there is always qualitative and quantitative data. Qualitative researchers typically use words and descriptions when presenting analysis, while quantitative
researchers try to apply measurements to social interactions (Robson, 2011). Where quantitative researches are highly structured, qualitative researches generally use a more unstructured framework (Bryman and Bell, 2011).

Considering the goal of the research, its abductive nature and the use of media practices and engagement as main theoretical blocks - the value of individual’s personal reflections can not be underestimated. The purpose of the research requires gathering in-depth information, participants personal descriptions of the phenomenon. Therefore, the qualitative approach is applied. One of the advantages of qualitative approach is that it allows to gather such insight and generate rich data (Bryman & Bell, 2011). It also allows interpretively of results which is important for the research. Since pre-determined categorizations and strict quantitative measurements such as ‘minutes spent’ are avoided in this research, the quantitative approach was declined. Qualitative approach is considered as a better fit for the theoretical framework and abductive logic of the study.

3.2 Research Design

Similar to research approach, research design reflects the goal of the study and its research question. It determines the structure of the research, the way it will be conducted. It also directs the data collection process, methods of analysis and presentation of results (Malhotra, 2010).

This research is of an exploratory nature. Exploratory studies are conducted in order to collect knowledge about the problem - what, when, where and how of the phenomenon. They are used in cases where it is necessary to get a deeper understanding of a problem. The exploratory design also allows flexibility in the process (ibid.).

As the phenomenon of media practices around fashion media consumption has not been systematically studied before, it is believed that there is a need of further exploration of the topic. Therefore exploratory design is applied. The ambition of the research is to explore the topic - grasp understanding of the phenomenon of fashion media use. The exploratory design suits the
objectives of the research approach and theoretical framework - to develop understanding of the constructs of everyday life and its meaning for participants. Also, the flexibility of the design can be used to gather rich qualitative information.

3.4 Delimitations of the Study

The subchapter addresses specific delimitations of the research.

3.4.1 Focus on specific culture

The way individuals consume media varies from country to country. The importance of cultural background can not be underestimated. Cultural context constructs people’s everyday life structure, values, common knowledge and experiences. It affects the way information is perceived (Hasebrink et al., 2015, p. 439; Livingstone, 2008, p.53). Also, the spread on new technologies and speed of its adoption diverge in different countries (Kim et al., 2011). According to Hasebrink (2015), any study on practices of media consumption should consider cultural differences for understanding of the place of media in people’s everyday life. Thus it is only rational to delimit the focus of the study to a specific culture/country.

The research explores fashion media consumption in the context of American culture. The US has been chosen as a context of the research due to researchers current location and a relative ease in which research participants are available. Also, media practices and experiences around fashion media consumption have not been studied in the American context as to the knowledge of the researcher. Lastly, American culture provides interesting case for the research (see section 1.1).

3.4.2 Focus on specific age

Another factor that influences media consumption and practices around it is age (Kim et al., 2011). Results from previous studies suggest that media practices differ from one age group to
another (Tammi, 2016). Delimiting research to one age group is beneficial for a small-sized research in order to identify behavioral patterns. Young adults are the fastest adopters of new technologies and are more inclined to use a diverse set of platforms and devices in their daily life then other age groups (Ytre-Arne 2011, p.471). Young adults are also active readers of fashion media. For example, audience aged 18-34 contribute to majority of the popular fashion periodical “i-D” magazine (Vice, 2016). Therefore, for this study young adults - 18-34 age gap - are chosen as a target group to explore practices and experiences around fashion media consumption.

3.5 Research Strategy

Research strategy guides the process of data collection and analysis. It also structures the research and gives a framework on how to apply research and data collection methods (Bryman & Bell, 2011). For this research case study strategy is used - a comprehensive analysis of a single case. This strategy is usually rich in details as the researcher have resources (e.g. time) to focus on one phenomenon/place/problem (ibid.). It is commonly used in studies that seek a deeper understanding of the studied phenomenon in a specific context (Saunders et al., 2009). The case study strategy also matches exploratory, abductive and qualitative characteristics of the research. It is also considered as a good fit for the objectives of the study - generate a deeper understanding of a phenomenon (fashion media consumption) in a particular context (American young adults). Although the research has been conducted in another context (Russian young adults) last year (Antonova, 2016) and results of this research are going to be compared to previous one, this study does not use comparative research strategy. Comparative strategy requires a) identical theoretical and methodological frameworks; b) research of two cases at the same time (Bryman and Bell, 2011). These requirements are not fulfilled by the research as theoretical framework is slightly changed and there is a year gap between studies.
3.6 Interviews

The purpose of the study is to explore fashion media use and practices around it which requires participants to speak out about the topic and their personal experience with it. Therefore, interviews were selected for this research as a data collection method. Interview is a qualitative method of research that involves the researcher asking participants a set of questions defined by the purpose of the study (Bryman & Bell, 2011). The goal of the interview method is to gather as much deep insights about the topic as possible (ibid.). The method allows its participants to express their thoughts about the issue (Kvale 2006). According to Rabinowitz (2013) interview is one the best methods of gathering data related to participant’s past experience with a studied phenomena. It is believed that interview will allow participants of the research to describe their daily interactions with fashion media, practices and experiences as well as raise issues that they consider as important.

This research employs semi-structured interviews to collect data. Semi-structured interviews are “organised around a set of predetermined open-ended questions, with other questions emerging from the dialogue between interviewer and interviewees” (DiCiccio-Bloom & Crabtree, 2006 p. 315). This technique helps researcher to direct the conversation, but it also give participants freedom to speak out about what they consider relevant and important to the subject. Semi-structured interviews were chosen for this research as its objectives, methodological and theoretical frameworks requires both flexibility to let participants freely express their ideas and pre-determined structure to lead conversation into discussion of topics such as media engagement, practices and experiences and at the same time.

One of the benefits of the semi-structured interviews is that with few “pre-set questions involved, the interviewer is not "pre-judging" what is and is not important information” (Sociology Central, 2010). Also, relevant issues that initially have not been considered by the researcher can be raised during the discussion (Barriball&While, 1994). As media practice theory and experience framework ask participants to describe and categorize their personal meanings of
fashion media consumption themselves, the role of the researcher is only to direct the discussion without automatic labeling of answers and to avoid leading questions.

While there are clear benefits of using semi-structured interview method, following limitations should be take into consideration. The semi-structured interview process is time consuming and might be difficult to analyze (Sociology Central, 2010). The willingness of the participants to open up about the issue and be honest depends on interviewer’s age, ethnicity, sex and personal skills (Newton, 2010). Finally, “social desirability” effect should be taken in account. This means that research participants might incline to answer in a way that they think is more socially accepted (Barriball & While, 1994). The weaknesses of the method are evaluated and minimized. Since the study does not touch upon sensitive issues, it is believed that the effects of the discussed limitations are minimal.

3.7 Communicative Ecology Mapping

Ecology of communication describes the process of communication: “how information technology and communication formats operate in the effective environment and are intertwined with activities” (Altheide, 1994, p. 665). Communicative ecology mapping is a method that helps to identify how and in which context communication technologies are used by people. It is commonly used in researches as a qualitative tool with a goal to understand how social activities are organised, what is the role of communication tools in people’s life, to explore activities that are mediated by the logic of technologies (ibid.). By the use of communication ecology mapping it is also possible to create a map of one’s place based communication, the way people experience their environment, implications of social order (Hearn & Foth, 2007).

It is believed that the method is compatible with the idea of media practice approach, methodological framework. It also complements semi-structured interviews and provides additional tools for data analysis. As media consumption is ingrained in other parts of everyday activities, it should be explored in connection to those activities (Bird, 2003). Communicative
ecology mapping can help to do so, analyze and visually present the results. In this study, communicative ecology mapping is applied to understand the place of fashion media in participants everyday life and the relationship between fashion media use and other activities. The goal of the usage of this method is to create communicative ecology maps for each participants based on the data gathered using semi-structured interviews. The maps are going to be used to analyse, visualize and compare participants’ practices around fashion media. Based on this information a portrait of typical fashion media user is to be drawn.

One of the strength of the tool is that it provides a visual map of media ecology from where it is easy to understand one’s communications and activities. The method also provides a holistic view on one’s media use as it encompasses various activities and their interrelations (Hearn & Foth, 2007). However, it requires application of other data collection methods, in the case of this research - semi strutted interviews - which is time consuming and requires additional resources. Although it is possible to acquire data needed for communicative ecology mapping from interviews, it might not fully reflect participant’s activities. Ruggeiro (2000 p.12) argues that self-reports might present one’s awareness of activities rather than actual activities. Such possibilities were considered and evaluated in this study. The objective of the research is to understand the role of fashion media in everyday life and their meanings to participants, not to describe very each practice in great details. Also, letting participants freely share their ideas on the phenomenon and reflect upon their fashion media use shows which practices are truly important for them and cary a special meaning and which are not. Therefore, it was concluded that semi-structures interviews provide solid amount of data not only to draw a communicative ecology map, but also to explore motivations behind fashion media use and experiences with it.

3.8 Sampling

Sampling is the process of selecting a suitable segment of population that is of study interest. This selection can be based on wanted features or a set of specific parameters (Emerson, 2015).
The aim of sampling is to select a representative sample from a population. Therefore, selection of appropriate sample is vital for any research (Marshall, 1996).

There are two main approaches to sampling - *probability sampling* (random sampling methods where every unit of the target group have equal chances for being selected) and *non-probability sampling* (less random selection, where some units from the target group have higher probability of being selected) (Bryman&Bell, 2011). This research target population consists of fashion media users of 18-34 age gap (see section 3.4.2). The population of interest was also delimited to American culture (American young adults) (see section 3.4.1). The common feature of the population is that they are active users of fashion media. For this research non-probability sampling technique was applied as there is no access to entire population and therefore some units have greater chances to be selected. Non-probability sampling is also commonly used in qualitative researches (Bryman and Bell, 2011). Non-probability sampling does not provide the same level of accuracy as probably sampling used in quantitative researches. However, as the process and objectives of qualitative research differs from the quantitative one, the generalizations can undermine depth of the collected data (Malhotra, 2010). Instead of chasing the idea of generalizability, the qualitative research should focus on its strong sides - listening to participants voices, contextualizing data - in order to increase reliability and validity of the study (Schroder et al. 2003 quoted in Tammi, 2016, p.82). Therefore, limitations of non-probability sampling technique do not significantly influence the research and its structure.

The study applies non-probability convenience snowball sampling. Convenience sampling describes the process of choosing participants based on their accessibility (Malhotra, 2010). Snowball sampling refers to a process of finding right participants. In snowball sampling researcher start with a limited number of respondents and asks them if they know anyone who might suit the need of the research and would be interested in participating (Malhotra, 2010). In this research first the small number of participants were recruited from researcher’s acquaintances. This was done through personally asking people if they would be interested in participating and posting announcement on Instagram. Then participants were asked if they can
recommend anybody for the research. All recruited participants were easily accessible both time and location wise. There were no pre-determined number of participants to interview, instead it was decided to stop recruiting participants when collected data reached a level of saturation.

3.8.1 The Sample

The sample was selected from the target population of American young adults who read about fashion aged 18-34. The saturation of collected data was reached after nine interviews were conducted - patterns of fashion media consumption and experiences repeated themselves from interview to interview. The sample size consist of 6 females and 3 males. Since women are usually more interested in fashion than men this gender distribution is considered appropriate (Loschek, 2009). All participants answered the requirements of the research and were selected from the population described above. All participants were granted confidentiality and anonymity and names were changed for ethical concerns. Table 1 presents a short description of each participant. Respondent’s profession is coded as Fashion (fashion industry workers) and General (all other professions). Range of media platforms used for reading fashion for each participant is available in Appendix 4.

**Table 1. Sample Specifications (original table)**

<table>
<thead>
<tr>
<th>Participant</th>
<th>Age</th>
<th>Gender</th>
<th>Profession</th>
<th>Interview Transcript</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Sara”</td>
<td>26</td>
<td>Female</td>
<td>Fashion</td>
<td>Appendix 3A</td>
</tr>
<tr>
<td>“Nora”</td>
<td>26</td>
<td>Female</td>
<td>General</td>
<td>Appendix 3B</td>
</tr>
<tr>
<td>“Justin”</td>
<td>29</td>
<td>Male</td>
<td>Fashion</td>
<td>Appendix 3C</td>
</tr>
<tr>
<td>“Kit”</td>
<td>25</td>
<td>Male</td>
<td>General</td>
<td>Appendix 3D</td>
</tr>
<tr>
<td>“Jane”</td>
<td>25</td>
<td>Female</td>
<td>Fashion</td>
<td>Appendix 3E</td>
</tr>
<tr>
<td>“Gia”</td>
<td>28</td>
<td>Female</td>
<td>General</td>
<td>Appendix 3F</td>
</tr>
<tr>
<td>“Paul”</td>
<td>21</td>
<td>Male</td>
<td>Fashion</td>
<td>Appendix 3G</td>
</tr>
<tr>
<td>“Lina”</td>
<td>24</td>
<td>Female</td>
<td>General</td>
<td>Appendix 3H</td>
</tr>
<tr>
<td>“Sandra”</td>
<td>22</td>
<td>Female</td>
<td>General</td>
<td>Appendix 3I</td>
</tr>
</tbody>
</table>
3.9 Research Ethics

There are ethical issues that should be considered when collecting data from participants:

- **Lack of informed consent**: Participants should understand what the study demands from them and stating that they are willing to take part (Robson, 2011).
- **Invasion of privacy**: Giving participants anonymity and confidentiality has become a norm in the research (Bryman & Bell, 2011). Participants have a right to withdraw from participation any time and for any reason (Robson, 2011).
- **Harm to participants** includes both physical and psychological harm, harm development or self-esteem, stress, career prospects. It also includes harm that the researcher may be exposed to (Bryman & Bell, 2011).
- **Deceiving the participants**: This happens when the research is presented as something other than it is (Bryman & Bell, 2011).

In the research, before conducting interviews, the purpose of the study was properly explained, as well as what is required from interviewees and how the data is going to be used, nothing was deceived from the respondents. All participants gave their informed consent and agreed to take part in the research. Confidentiality and anonymity were granted to all participants. The risk that could appear during the research were carefully evaluated. All in all, unethical behavior was completely avoided and it is believed that the research caused no harm to both participants and the researcher.

3.10 Data Collection Process

The data collection process included several steps. At first, participants for the research were selected with the use of convenience snowball sampling. The interview guide was developed, it included a set of pre-determined questions to guide the conversation and a list of potential follow up questions. The pre-determined questions were operationalized in relation to theoretical
framework. This structure ensured that all theories and topics of interest are addressed and participants have space to freely discuss issues they consider important (Bryman & Bell, 2011). The interview questions were structured and combined in the groups: general questions (basic questions on fashion media use), 24h-clock questions (respondents were asked to describe the structure of their everyday life and how fashion media fits in it), print (questions about the use of print fashion medias), online (questions about consumption of online fashion sources). Some of the interview questions are repetitive, however this is done on purpose to give participants a chance to recall practices and experiences they forgotten while discussing it at first. Participants were also asked to provide photographs of places where they read about fashion and where they store fashion periodicals in order to illustrate discussed aspects of media consumption. However, not all participants could do so for different reasons. The full interview guide is available in Appendix 1. The operationalization table that connects questions to theoretical framework can be found in Appendix 2A.

Before conducting interviews the pilot study was held. It was done in order to make sure that questions are correctly understood by participants (Saunders et al., 2009). One person from the target population was selected to participate in the pilot study and was not included in the final sample of the research. In addition, as this study applies the structure of previous research of Antonova (2016), the questions were already tested last year in Russian context. Also, expert in media and communication field - professor of Malmo University Media & Communication department- gave feedback on the pre-determined list of questions. Saunders et al. (2009) argues that getting feedback from the expert of the field increases reliability and validity of the collected data. Based on the expert and participants feedback some of the questions were improved in order to be understood correctly by respondents. As respondents were recruited based on accessibility, including geographical, all interviews were conducted in person. Interviews were conducted in English and took between 20-40 minutes. Interviews were also recorded and then transcribed. Interview transcripts are available in Appendix 3.
3.10 Method of Data Analysis

There are a number of various processes within analysis of qualitative data that transforms raw material into a form that provides understanding of the researched phenomenon (Chowdhury, 2015). There are three main stages of qualitative data analysis: reduction, structuring, visualizing (Christensen et al., 2010). As qualitative methods usually produce a large-scale data it has to be reduced (or coded) in make analysis feasible. Then identified codes should be connected together in patterns - or structured. This phase helps researcher to grasp value of the collected data. Finally, structured data is visualized and transformed into concise summaries - or visualized (Christensen et al., 2010).

3.10.1 Coding

According to Saldaña (2009) the process of qualitative data coding is an interpretative act. Keeping the process replicable and transparent is important in order to increase reliability of the outcome (Bryman & Bell, 2011). In this study researcher manually coded all the gathered data. As a first step attribute coding was used. Attribute coding is focused on reduction of basic descriptive information about respondents (Saldaña, 2009). This research applied attribute coding to code participants gender (male/female) and profession (general/fashion). After coding basic descriptive information on participants, the range of media platforms used was coded as well (e.g. Print magazines, Instagram, Websites) and is presented below in Figure 2. In addition to media platform codes, media practices and experiences, rituals and routines, time, space and social context were coded. The process consisted of simultaneous coding where single sentence could include multiple codes (Saldaña, 2009).
The theoretical and methodological framework of the research stresses the importance of participant’s personal descriptions and classifications. Therefore it is essential to avoid automatic labeling of respondents’ fashion media practices. In order to do so open (or provisional) coding was applied. Open coding is an inductive approach grounded in participants’s meanings (Saldaña, 2009). Participants personal description of their interactions with fashion media, practices and experiences with it were coded directly. The example of the coding process is presented below in Table 2.

**Table 2.** Extract from interview with codes (original table).

<table>
<thead>
<tr>
<th>Part from an interview</th>
<th>Code</th>
<th>Code</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>R: On what platforms do you read about fashion?</td>
<td></td>
<td>websites, Instagram</td>
<td>magazines</td>
</tr>
<tr>
<td>S: Usually <strong>websites, Instagram, magazines</strong> from time to time. I do read about fashion, mostly <strong>theory and history from websites on my computer</strong>, there are a few sites that I like. But in general I read fashion articles via vogue.com the most. I also love to look at fashion <strong>instagrams for inspiration</strong> and read their posts, its just <strong>so easy to do.</strong> You can check it anytime from your <strong>phone.</strong></td>
<td>“to learn”</td>
<td>websites</td>
<td>laptop</td>
</tr>
</tbody>
</table>

---

**Figure 2.** Range of platforms identified. Individual color is assigned to each platform (original figure).
This process generated diverse unique codes. However, when similar description started to occur they were grouped together under their own descriptive code. For example open codes related to fashion media experiences included “to kill time” or “relax” among others.

3.10.2 Structuring

When practices and experiences were coded they were combined in a bigger groups in accordance with theoretical framework. Grouping identified codes in theoretical framework is beneficial for researches at it provides units of analysis (Saldaña, 2009). In structuring phase of coding, theory-based coding was applied - the identified codes were group together and connected to theoretical concepts such as media practices and experiences. If there were repeating codes that did not fit into theoretical classifications - new category was created, e.g. ‘Content’ (content features that lead to engagement).

3.10.3 Visualising

For visualisation of identified experienced the research applied Peck & Malthouse (2010) approach. Visual representation of experiences as “molecules” where “atoms” are participants personal descriptions were developed. The “molecules” were created for the major experiences identified in the research and are presented in Appendix 5. Another tool applied for visualising findings is communicative ecology mapping. For each respondents communicative ecology maps were created and compared. Based on developed maps a portrait of average American young adult fashion media user was drawn. The maps were based on 24h-clock and encompassed devices from which fashion media was accessed, time, space and media platforms. Photographs of the places where participants read about fashion and store their fashion magazines were added to maps when provided. The objective of the tool was to visualize media practices around reading fashion and identify common patterns. Operationalization table that connect the tool to theoretical framework is provided in Appendix 2B. Figure 3 presents an example of created communicative ecology maps (see Appendix 6 for all maps).
Figure 3. Communicative Ecology Map of “Sara” (original figure).
4. Empirical Results and Analysis

The chapter presents and analyses findings of the research.

4.1 Media Audience

According to Moeran (2006) there is a plurality of fashion media audiences that might have different purposes of using the media. Even in small-scale research it is clearly visible. Participants of this research could be classified in two groups based on their job- people who work in fashion industry and general public, and gender - males and females. Even thought there are differences in reasons for engaging with fashion media and experiences with it, the commonalities of fashion media consumption and experiences were identified and are presented in sections 4.2 - 4.3

One of the major deliberations within media audience research is whether audience is active or passive (Livingstone, 2013). This research supports suggestion of Ruggeiro (2000) that degree of audience activeness vary depending on the context and medium used. Active media consumption is usually associated with new medias sources/social media. In the new media environment and due to technological development people now have more opportunities for participation (Livingstone, 2013). The results of this research illustrate this statement. Instagram is one of the main platforms used by the majority of participants (8 of 9) to access fashion media. The technological affordances of the tool are actively used to share information with friends via direct messages. The saving function of the platform is also actively used by participants to save posts they like in order to come back to them later. This illustrates that social media indeed makes sharing information with other people easier and allows audiences to be active online. While all participants who use Instagram share information over personal messages, nobody mentioned public sharing of posts online and the importance of comments and being involved in public discussions.
Findings of the study suggest that being active (saving, sharing, networking online) is not equal to being involved or that those actions paid attention to. For example, sometimes engaging with fashion media on Instagram can involve automatic scrolling of the feed: “During the day I don’t really pay attention much to what I see there, I just scroll my feed that’s it” (Paul). Engaging with fashion media on social media can be also unintentional, as participants go there to check their feed in general, not fashion news, and fashion posts just pop up in their feed. According to participants, Instagram is a source of fashion media which requires the least afford to engage with as it’s easy, participants don’t have to search for information as it comes to them by itself (7 of 9). On the other hand, reading about fashion in print magazines requires more active decision making process and is usually made on purpose. Decision to buy a fashion magazine includes steps of content/price evaluation: “I only buy magazines with great (..) quality. It’s gotta be worth it to buy that object you know? (..) I don’t want to waste my money/environment/intention on something disposable” (Sara). Participants in general are more selective about print source then online. The process of reading the magazine is also seen as more involved as participants tend to pay more attention to images and information found there, they also like to engage with magazine, touch pages or make collages from them after reading.

4.2 Media Practices

Media practice approach is applied to the research in order to answer the question - What are American young adults doing in relation to media across different situations and contexts? In order to do so, the portrait of Anna presented below was developed.

4.2.1 Portrait of Anna

Anna is an imagined character developed for the use of this study to present common practices around fashion media consumption identified in this research, show the place of fashion media in everyday life and describe experiences related to it. It also accumulates distinct practices of participants. Anna is American young professional. Her work might be related to fashion
industry or design. Anna is interested in fashion not only because of potential professional relevance, but also because she likes in personally. Her interest in fashion is a part of her identity and the way in which she expresses herself. Creative visual content is what attracts her the most in fashion. She loves aesthetically beautiful photographs. Visual materials speaks more to her than any text. Fashion images are a huge source of inspiration for her, both personally and professionally. Even if she is not working in fashion industry, she might get inspiration for her work from fashion sources. She also reads about fashion to be updated with fashion news and trends. Sometimes Anna likes to read educating and analytical pieces about fashion industry, history or make visual research. She likes to read fashion on Instagram during her down time from phone, for example to pass time while being on a train or public transport, while eating or during the breaks at work to fresh up and escape from mundane for a minute. She also reads it in the evenings when she wants to relax after stressful day or have some “me time” while comfortably sitting on a couch and drinking wine or tea.

The main platforms Anna uses to read about fashion are Instagram, print magazines and online websites. Anna uses different platforms to get different information. It can be said that she uses various platforms in synergy to satisfy her needs. Instagram is the sources of visual inspiration for her. She believes that Instagram is the most convenient tool to use. Everything is published on Instagram in digested version, which attracts her a lot, as she does not have to make an effort to search for information elsewhere. However, her fashion media consumption on Instagram might be unintentional. Often scrolling Instagram feed is not for the sake of reading about fashion. She follows fashion pages there and fashion posts just pop up in her feed when she checks it. Anna uses online websites for more serious information, when she needs to make a research or want to read about fashion business. Sometimes Anna finds herself scrolling through websites when she gets redirected there by clicking on links on Instagram. She also reads blogs from time to time. Anna likes blogs where she can relate to a blogger. Finally, she might have a few Pinterest boards where she collects fashion images that she likes. She does everything from her phone. Sometimes she uses laptop when she is at home or at work and has to do fashion-related research. For entertainment she prefers to use phone. Anna reads about fashion in
English, however she also checks French or Japanese magazines and websites sometimes. She can't understand the language, but she likes visual style of those sources.

High quality content is of a great value for Anna, both in online sources and print. However, she is more picky about print than online. Decision to buy print fashion magazine involves careful evaluation of the content and price. Print magazines have a special place in Anna’s heart, but she does not buy it often, maybe once in two month since it is expensive. She loves print, she gets enjoyment while reading print fashion magazines. She loves to hold it in her hands and values its quality, beautiful imagery, layout. She also thinks that fashion magazine is a more credible source than for instance social media. She gets inspired from the magazines, it makes her feel better. Anna also has rituals in her life oriented around reading print fashion magazines. However, she used to buy/read print magazines much more before, when she was a student. This might be due to the fact that she manages her finances herself and has to think more about magazine’s price than before. Also, there is more and more information available online which makes her buy magazine only when there is something special in it for her. Sometimes she goes to libraries to read fashion magazines or books, she can also go to bookstores to flip through pages. Going to a bookstore on weekends, flip through pages there and maybe drink some coffee is a small ritual of hers. There is a range of fashion magazines she likes and is loyal to. The magazines she buys she keeps on her shelves and treats as books. If she really likes something she can get back to it and re-read it after some time, however it would usually be visual materials, not articles.

Anna usually reads alone about fashion, whether it is print or online. Discussing her fashion readings with other people is not her priority but she can discuss it from time to time with her friends. In order to discuss it with somebody it should be something very interesting for her or related to work. If she finds something interesting on Instagram she shares is with her friends in direct messages. Anna never publicly reposts fashion related posts to her personal page. Sometimes she can invite a friend over in the evening to relax together, sit on a cough, drink wine and look at the print fashion magazine, she also can do it in the same way alone and definitely sees it as her ritual. If she wants to get back to something she saw on Instagram she
uses Instagram function and saves it to her “save gallery”. She finds it particularly useful as she does not lose images that way.

Anna wakes up at 8 AM and checks her Instagram first thing in the morning on a daily basis for around 15 minutes while still being in bed. She also checks Instagram directly before going to sleep around 11 PM. She reads Instagram while eating breakfast, lunch as there is not much to do otherwise. On her way to work Anna scrolls Instagram in order to pass time for about 30-60 minutes while being on train or bus around 10 AM. When working or studying she can do work related fashion research from her laptop, she also checks Instagram every hour for a few minutes to clear her mind a bit and if she needs a break. During lunch time around 1 PM she scrolls Instagram again from her phone. On her way back around 7 PM she checks Instagram from her phone while being on train. Evening is definitely her time for a more serious readings or relaxation. Around 9-10 PM she opens her laptop at home, in her room by the desk or at dining table and checks websites. She can also open a print fashion magazine while comfortably sitting on a coach in living room. On weekends her day structure is slightly different and depends on whether she is meeting her friends and going out or not. If not, then she spends more time on social media. Sometimes on weekends she grabs a magazine and goes to a cafe near by to eat breakfast there and read about fashion. She might also go to bookstores to check out new magazines there after lunch time around 3 PM. If she is going out with her friends in the evening, then she does not check fashion medias until next morning. Anna’s communicative ecology map is presented below as Figure 4.
4.2.2 Routine and Rituals

Media use is rarely random, it is arranged around personal schedules, rituals, routines which are rooted in large patterns of every day life (Couldry, 2005; Taneja, 2012). The findings of this research show that fashion media consumption is ingrained in the structure of daily life and organized around main patterns: work schedule, sleeping cycles, week cycles (weekday/weekend), eating patterns. On weekdays fashion media consumption depends on the working schedule, while on weekend it depends on whether participants are meeting friends or running errands or not. On both weekdays and weekends fashion media is consumed during down time:
while being on public transport or eating. For example, Kit spend time on fashion media on the subway: “I think the majority of time spent on social media for me is on the subway”. And Lina’s consumption is structured around eating and transportation: “usually while I’m eating probably. Traveling, on the subway. I usually doing it in periods of downtime, when its nothing to do much” (Lina). It is also consumed when a person needs short breaks from work, escape from routines and switch activities. This shows that fashion media consumption is intertwined in daily patterns that are not directly related to fashion.

Ritual is one of the central concepts in understanding the place of media in daily life (Couldry, 2005). Rituals are practices that people allocate special meaning to (Couldry, 2004). Results of this research suggest that there are more rituals related to print fashion magazines then to online fashion sources. It can be stated that reading print fashion magazines is ritualized behavior that is heightened from the routine. For example Justin has a ritual of reading fashion magazines at cafes while having breakfast on weekends “I’d take a magazine with me to a restaurant on a street where I always go to and read there (…) So its my little ritual”. Kit goes to bookstores on weekends to flip through print magazines. Sara takes time to read fashion magazines in the morning while drinking tea. Sandra says “In the evenings I really indulge maybe in hour. Drinking wine and doing nothing, I’d pick up a magazine that I bought and flip through pages sitting on a couch (…) It’s my ritual for sure”. One of the most common rituals identified is checking Instagram feed either first thing in the morning when wake up (6 of 9 participants) or last thing in the evening before sleep (5 of 9). It is possible that this is related to the desire to be updated with news and a sense of security that they have not missed something important. All these provide examples of media-related rituals that are constructed around fashion media use. Even thought there are possible fashion related “media rituals” such as watching live streams of fashion shows with friends, nobody from the sample size mentioned it. This means that there are no media rituals related to fashion media that are of importance to participants.
4.3 Media Engagement

Media engagement is studied in order to understand how people experience fashion media and what meaning is allocated to it (Livingstone, 2008). According to Napoli (2010) in modern environment characterized by extreme diversity it is important to understand why people engage with media. This study identified 15 experiences that lead to engagement with fashion media that are presented in Table 3. Some experiences identified were overlapping. For example ‘Visual’ experience is very close to ‘Inspiration’ and is usually described by participants together: “I get so inspired from images!” (Sandra). Also, individual codes were assigned to some experiences when relevant. For example ‘Professional Relevance’ code was mentioned by 6 participants, even when their profession was not directly related to fashion industry. However, this experience can be seen as part of ‘Makes Me Smarter’ and ‘Personal Identity’ experiences.

A few experiences from the Peck&Malthouse (2010) set of journalistic media experiences were not mentioned by participants in this research and are therefore considered insignificant: ‘Community-Connection’ and ‘Co-producing’ experience. The research has also identified new experience categories that were not initially included in Peck &Malthouse (2010) range of experiences but were considered as important in the context of this study - ‘Content’, ‘Easy Access and Use’. The ‘Content’ experiences refers to all positive experiences with content that lead to engagement. It also includes ‘Quality’ experience mentioned by Peck&Malthouse (2010). Even thought ‘Quality’ experience was not included to Peck&Malthouse (2010) list of journalistic media due to being highly product sensitive it was mentioned by participants and is therefore relevant for this research. Another new category is ‘Easy Access and Use’ which describes participants engagement with fashion media, when it is easily accessible or due to the convenient use of the platform/website. It also includes codes such as ‘it just pops up there’, ‘information comes to me by itself’.
When all 15 experiences were identified it was clear that some of the experiences affect media engagement and practices in a greater. All participants read about fashion because of their personal interest (‘Personal Interest’). All participants mention reading about fashion in order to escape from mundane, pass time or relax (‘Timeout’ experience). Other experiences that greatly affect fashion media consumption are ‘Visual’ and ‘Inspirational’ which were discussed together by participants. These experience are considered as one of the most significant as all participants expressed that they are more attracted to visual materials then to texts. Finally, all participants found ‘Content’ to be a vital factor for engagement with fashion media. ‘Content’ experience was applied to both print and digital fashion media, however, it was more important factor for engaging with print fashion magazines. 8 participants discussed relevance of ‘Makes Me Smarter’ experience as they wanted to stay updated with fashion news or get educated.

Table 3. Range of identified experiences that lead to engagement (original table)

<table>
<thead>
<tr>
<th>Identified Experience</th>
<th># of participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal Interest</td>
<td>9</td>
</tr>
<tr>
<td>Timeout</td>
<td>9</td>
</tr>
<tr>
<td>Visual</td>
<td>9</td>
</tr>
<tr>
<td>Inspirational</td>
<td>9</td>
</tr>
<tr>
<td>Content</td>
<td>9</td>
</tr>
<tr>
<td>Makes Me Smarter</td>
<td>8</td>
</tr>
<tr>
<td>Easy Access and Use</td>
<td>7</td>
</tr>
<tr>
<td>Talk About and Share</td>
<td>7</td>
</tr>
<tr>
<td>Identity</td>
<td>5</td>
</tr>
<tr>
<td>Perceptual</td>
<td>5</td>
</tr>
<tr>
<td>Anchor Camaraderie</td>
<td>2</td>
</tr>
<tr>
<td>Makes Me Feel Good</td>
<td>2</td>
</tr>
<tr>
<td>Positive Emotional</td>
<td>2</td>
</tr>
<tr>
<td>Utilitarian</td>
<td>1</td>
</tr>
<tr>
<td>Trust</td>
<td>1</td>
</tr>
</tbody>
</table>
Other experiences included ‘Talk About and Share’, even though the experience was mentioned by 7 participants it was discussed briefly and was not seen by participants as a reason for engagement with fashion media, but rather as a nice consequence of engaging with it. ‘Easy Access and Use’ was also mentioned. It was found that the fact that participants do not need to search for fashion information and it just shows up in their Instagram feed was appreciated by the majority of the participants. 5 participants said that reading fashion helps them to learn about who they are and express their identity (‘Identity’). The ‘Perceptual’ experience identified by Ytra-Arne (2011) as central for engagement with print women’s magazines in Norway is also considered as important since more than half of the participants mentioned benefits of having a tangible object.


Even though the focus of the study was on positive experiences 3 negative experiences leading to disengagement were identified: ‘Expensiveness’ (7 of 9), ‘Bad Quality’ (1 of 9), ‘Information Overload’ (1 of 9), from which ‘Expensiveness’ is a new category developed in this research. The ‘Information Overload’ experience was also identified by Tammi (2016) however it was connected to overload of media titles and sources. In this study participant who mentioned ‘Information Overload’ found it difficult to follow everything and extract needed materials from the ocean of available data.
The following illustrations present ‘molecules’ for experiences of the most significance and includes interviewees own description of it as ‘atoms’. The molecule for ‘Personal Interest’ experience was not designed a it was simply described as “I’m interested in it”. The ‘Visual’ and ‘Inspiration’ experiences are combined together as participants tend to talk about it at the same time.

**Figure 5.** ‘Timeout’ experience (original figure).

**Figure 6.** ‘Content’ experience (original figure).
The findings of this research suggest that different platforms are used for different experiences. This contributed to findings of Ytre-Arne (2011) that different devices have different place in daily life by showing that this is also applicable to platforms. The results support Tammi’s (2016) statement that social medias are often used to minimize waiting and pass time. In this research Instagram was used by all participants to kill time while being on the subway (‘Timeout’).
Websites are mainly used for more serious information (‘Makes Me Feel Smarter’) while ‘Perceptual’ experience is only relevant for print fashion medias. Ytre-Arne (2011) stresses that ‘Perceptual’ experience is more important for women’s magazines readers than ‘Visual’ experience which is not true in the context of fashion magazines and American young adults. However, the fact that Ytre-Arne (2011) research included only female participants and sample of this research blended both males and females might affected the results. ‘Content’ experience is applicable to all platforms used by participant, however it has a greater significance for participants when they decide whether to engage with print fashion magazines or not.

4.4 Everyday Life: Time, space, social context

The same medium can be experiences differently depending on the environment. Peck & Malthouse (2010) stress the importance of the context, its temporal, social and spacial aspects. For participants of this research the process of engaging with fashion media is a solitary action. Solitary media experience or “individualization” is usually associated in media research with social medias (Bjur, 2009). However, this research shows that it is also applicable to online sources and print magazines. All participants usually engage with fashion media alone. It can be in different spaces: private (their room or home) or public (subway or bookstore), but it still will not be shared with other people at the moment of reading. 6 participants read about fashion alone in public spaces such as cafes, libraries or bookstores. Reading about fashion in cafes/libraries/bookstores can be also seen as public activity as it contributes to participants self-identity and image (Swidler, 2001). The action itself can communicate a message about the person to other people. Also, eight participants read about fashion while using public transport to pass time. Only one participant mentioned a special ritual of inviting friend over to read print fashion magazines together. Materials that has been read can be discussed afterwards. Participants prefer to discuss it personally. However, images that were found on Instagram can be immediately shared via direct messages. Also, all participants prefer not to share fashion posts publicly on their personal social media pages. This might be due to the fact that some people do not want to feel exposed online and prefer to have a sense of confidentiality.
According to Livingstone (2002), home has both public and private characteristics. The most common spaces to read about fashion are: in bedroom (private) on a bed when waking up and going to sleep, in bedroom by the desk, in living room (public) on a dining table or in living room on a couch. Different location is associated with different experiences. Reading fashion for relaxation is usually connected to comfortably sitting on a couch in living room. This supports results of Ytre-Arne’s (2011) research that print magazines are read in the evenings while sitting comfortable on the sofa. On other hand, doing research is usually connected to the desk in bedroom or dining table in the living room where other inhabitants can be present. Also, escaping experience usually happens at work, while passing time is connected to being on public transport. Also there are different times for different experiences. However, the time aspect is connected to the participants work-leisure schedules. As for example most of the media-related rituals happens on weekends when participants have time to go to a library or cafe to read about fashion or in the evenings around 8-10 PM when participants have time for themselves.

5. Discussion

Understanding why American young adults engage with fashion media and what are practices around it has practical implications. The portrait of Anna illustrates most common practices related to fashion media consumption, while molecules describe experiences associated with it. The findings of the research can help media producers to evaluate their target group. It can be also useful for brands that are willing to go beyond traditional use and distinction between print and digital media.

The study suggests that being present on several platforms can help to evoke more positive experiences with the media when used correctly: different platforms complement each other rather than substitute and each platform has its own place in participants everyday life. As various sources and platforms trigger different experiences it might help fashion media producers to adjust their content to the needs of the target group and develop strategies on how to efficiently use different platforms in synergy. The results of the study can also be used as a
guidelines on the format of the materials that should be present on a platform. As for example, Instagram is valued for being image-rich with short and to the point descriptions, while print magazines should focus on making the best price/quality ratio and focus on creative imagery and layout that appeal the most to the target group. All digital platforms should develop easy to use structure to help people access information and avoid information overload. According to the research, image heavy articles and publications appeal the most to the target group therefore production of high quality visual material should be in focus.

Moreover, the finding that fashion media consumption is organized around eating, sleeping and weekend/weekday cycles can suggest the best timing for online posts. As for example, 7-10 AM (waking up, breakfast, transport), 1-2 PM (lunch break) and 7 - 11 PM (transport, relaxing at home) are the best time for posting on social media as it represent periods during the day when people spend the most time online scrolling their feed. According to findings of the research, for websites the best time to post articles would be 9- 11 PM when people are relaxing or researching issues of their interest at home. It is believed that this timing works not only in the context of fashion media but can be also applied to news or generally to any topic of interests.

The research fills academic gap since media practices and experiences have not been comprehensively studied in the context of fashion and American young adults. This study can be seen as continuation of researchers previous study on fashion media use of Russian young adults. Even though American culture is a common context for media studied, researches on fashion media use, media engagement and practices have not been identified. This research aimed at filling this academic gap. Theoretical framework has also been developed specifically for the purpose of this study. It takes Antonova’s (2016) structure as a basis, however some aspects are changed. As for example, U&G theory is now used only to create an overview of theoretical development of media engagement concepts, not as a tool of the research. Instead the focus is on media experiences which reflects modern views on media studies. Even though both theoretical blocks - media engagement, media practices- have been studied before (e.g. Tammi, 2016), the way in which concepts are operationalized is new and has not been used in previous studies as to
the knowledge of the researcher. This view on theories might be useful for future studies on media practice and engagement across various contexts.

The following factors might have affected the findings of the research. As sample was chosen based on participants accessibility, all participants were New York based, which is leading fashion capital in the world. Would the sample size include residents of other cities, the results could be different. Also as snowball sampling has been used individuals from researcher’s social circle had more chances of being selected then other people which could also affect the results of the study. However, since it is a small scale study with a goal to explore the phenomenon this issues has been considered as minor. The next step could be conducting a quantitative research and testing generalizability of the findings on a representative sample.

Moreover, for future studies it would be interesting to explore media practices and experiences with fashion media in the context of other age groups. Also, participants of this research mentioned that they used to read more print fashion media when they were students. Therefore it would be beneficial to explore whether there is a difference in fashion media consumption of students and young professional. Since media environment is fluid and always changing conducting the same study over time can generate different results. Conducting the study every few years can help to track changes in patterns of fashion media use overtime. The research can also benefit from application of different data collection methods. The use of observations or diary technique can bring to light additional practices. However, these methods are time and resource consuming. Future research could also focus on the most important experiences or practices identified in this research and explore them in greater details.

5.1 American vs. Russian Context

The way media is consumed heavily depends on cultural background. People associate different meaning with media based on their fundamental values and pre-conceptions that differ from country to country. Also the speed of technology adoption varies heavily in different countries
(Hasebrink et al., 2015; Kim et al., 2011). The research has been conducted last year in the context of Russian young adults (Antonova, 2016). This research applies theoretical and methodological structure of the previous research of Antonova (2016) with slight improvement of the theoretical framework. Since the research only removed U&G theory from the framework, which was previously been used to structure identified experience, it is believed that results can still provide valid points for comparison. The comparison of the two researches will allow to see if there are significant differences in fashion media consumption based on culture. It is important to note that due to the high speed of technological development some practices might be different. As for example in this research American young adults actively used Instagram saving function to save materials they liked which was not available for participants of Antonova (2016).

Accumulative portraits developed in both researches provide useful tool to compare media practices in both contexts. Both portraits of ‘Anna’ (American context) and ‘Maria’ (Russian context) are present below as Figures 9 and 10. It is clear that the day structure is similar in both American and Russian context. In both researches fashion media consumption is structured around eating, sleeping as well as weekend/weekday structure. While Russian young adults prefer to avoid fashion media on weekends this is not true in American context as media consumption on weekends can be heavier than on weekdays depending on participants plans. Also the most popular time to consume fashion media in both contexts is while being on public transport in order to kill time. While the practices and the place of fashion media in everyday life are quite similar there are significant difference in platforms used by American and Russian participants. Despite the fact that USA is a ‘home of new technologies’ American young adults tend to use much less platforms and devices to engage with fashion media. In total American young adults mentioned using 9 different platforms, while only 3 platforms - Instagram, print magazines and online websites were actively used by the majority of participants. The use of the remaining 6 platforms was marginal. In Russian context 16 platforms were identified, from which 7 platform were used by the majority of participants (Antonova, 2016). This difference of platform diversification is significant and can be interesting to explore in further research. As
original sources of fashion news are mostly in English it might be that Russian participants felt
the need to acquire materials from different sources in order to see a ‘real picture’ of the fashion
world.

The way in which different platforms triggered different experiences were similar. For example
Instagram was connected to ‘Time Out’, ‘Visual’ and ‘Inspirational’ experiences, blogs -‘Anchor
Camaraderie’, websites - ‘Makes Me Smarter’ in both contexts. Generally, most important
experiences for participants in both contexts were similar and included: ‘Personal Interest’,
important in both contexts however has slightly more value for Russian participants, while
American participants value practicality ‘Easy Access and Use’.

Russian and American cultures are extremely different, however the results show that there are
more similarities that differences in fashion media consumption among young adults. This can be
result of globalization and the fact that media is now available anytime and anywhere. It is
possible that in case of fashion media consumption globalization has more affect on media
practices and experiences with it than cultural background. It should be noted that young adults
are the fastest adapters of new technologies and the most active users of fashion media (Vice,
2016), would the research been conducted in the context of other age groups the results could
have been more distinct between cultures.
**Figure 9.** Portrait of ‘Anna’: accumulative map around 24h-clocks. Images submitted by different participants are used to illustrate the map (original figure).
Figure 10. “Portrait of Maria: accumulative map around 24h-clocks. Images are taken from different participants” (Antonova, 2016, p. 41).
6. Conclusion

The study explored fashion media use and experiences with it in the context of American young adults. The results contribute to understanding of the place of fashion media in American young adult’s everyday life, media practices and experiences around it. It described what are young Americans adults doing in relation to fashion media across the whole variety of contents and life situations and why they engage with it. In order to reach the goal of the research two theoretical blocks were applied - media practices that helped to identify how fashion media is used in everyday life and media engagement which was operationalized as a set of experiences associated with the media - why individuals engage with fashion media. Also, qualitative methods of data collection - interviews and communicative ecology mapping - were used in order to collect in-depth data and visualize results. The research stresses the importance of participants voices and is based on their own descriptions of their fashion media use.

Fashion media consumption is ingrained in the patterns of everyday life such as working schedule, sleeping, eating and weekend/weekday cycles. It is usually performed during daily commutes or in the down time when where is not that much to so. The findings of the research suggest that different platform trigger different experiences. The most popular platforms used are Instagram (in order to pass time, get visual inspiration), websites (for more in-depth information) and print magazines (for enjoyment). The main reasons to engage with fashion medias are to fill in time or relax (‘Timeout’ experience), to be updated with news and trends (‘Makes Me Smarter’), to get visual inspiration (‘Visual’ and ‘Inspirational’), it also contributes to individual’s identity and perception of themselves. ‘Visual’ materials of fashion sources is of a great value for American young adults as well as high-quality ‘Content’. Using fashion media can also be a form of both routine and ritual activities. As such checking Instagram every hour during the day can be seen as routinized behavior, while reading print magazines in a cafes while eating breakfast or going to a bookstore to flip through pages are rituals that a heightened from mundane and bring joy to individuals.
Temporal, spacial and social aspects of everyday life significantly influence fashion media consumption and experiences with it. Fashion media consumption is usually a solitary experience, however it can then create point of discussions with friends or can be shared in personal messages on social medias. It is most frequently used at home or work. At home fashion media consumption usually involve comfortably sitting on a couch in living room if relaxing and sitting by the dining table or bedroom desk while educating. The portrait of Anna developed in this research accumulates common media practices around fashion media consumption and shows how it is ingrained in the structure of everyday life.
Reference List


Appendices

Appendix 1. Interview Guide

**Reading Fashion: Interview Guide.**
*Semi-structured interview pre-set questions.*

OBS. ‘Reading fashion’ refers to any act of engaging with fashion media- reading, looking, flipping through, using, watching etc. The term was used to avoid listing the whole range of possible activities in every questions. This was explained to participants beforehand.

**General Questions**

1. On what platforms do you read about fashion?

2. Why do you read about fashion?

3. Are you a fan of fashion or any fashion website/magazine?

4. Do you like to re-read fashion magazines or online posts?

5. In what languages do you read about fashion?

**24h clock questions**

6. With the help of a 24h clock could you please describe your daily interactions with media?

Potential follow up questions that might help interviewees to describe their daily interactions with fashion media:

- *Could you please mark time when you read about fashion on the clock? When do you prefer to read about fashion online? When do you prefer to read fashion magazines?*

- *Where do you read about fashion? What are your favourite spots at home to read about fashion? Do you prefer to read there print fashion magazines or online? On what device?*

- *When and where do you check your social media feed? On what device? Are you following any fashion related groups/pages there? Do fashion related posts pop up in your feed when you read it? Do you specifically check fashion related pages?*
Do you read about fashion mostly alone or with someone? Do you read about fashion while doing something else?

Print

7. How do you access fashion magazines?

8. Why do you read/used to read print fashion magazines?

9. If you do not read fashion magazines in print anymore, then why?

10. Can you recall a situation when you discussed the readings with your friends/other people?

11. What do you do with magazine after you have read it?

Online

12. Where do you prefer to read online about fashion? Why?

13. Can you recall a situation when you discussed the readings with your friends/other people?

14. What ways do you use to save or keep your reading materials, if any?
15. Can you recall situation when you shared fashion posts/links on social media?

**Taking photos:**

Could you please take photos of places where you prefer to read about fashion online? print?

If you collect fashion magazines, Could you please take a photo of where do you collect them?
## Appendix 2. Operationalization Tables

### 2A. Interviews

Operationalization Table of Interview Questions

<table>
<thead>
<tr>
<th>Theory</th>
<th>Theoretical Definition</th>
<th>Conceptual Definition</th>
<th>Questions</th>
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<tbody>
<tr>
<td>Media Practices</td>
<td>The approach that analyses the open-ended set of practices focused on media directly or indirectly (Couldry, 2004). The practice embody patterns which consist of multitude of unique actions that create the practice (Reckwitz, 2002).</td>
<td>What are people doing in relation to fashion media across a whole range of situations?</td>
<td>On what platforms do you read about fashion?</td>
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<td>In what languages do you read about fashion?</td>
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<td>With the help of a 24h clock could you please describe your daily interactions with media? (and all potential follow up questions)</td>
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| Media Engagement | “The collection of experiences that readers, viewers, or visitors have with a media brand” (Malthouse and Peck, 2010, p. 4) | Why do people engage with fashion media?  
What experiences do people have with fashion media? | Why do you read about fashion?  
Are you a fan of fashion or any fashion website/magazine?  
Do you like to re-read fashion magazines or online posts?  
Why do you read/used to read print fashion magazines?  
If you do not read fashion magazines in print anymore, then why?  
Where do you prefer to read online about fashion? why?  
What ways do you save or keep your reading materials, if any?  
Can you recall a situation when you discussed the print readings with your friends/other people?  
Can you recall a situation when you discussed the online readings with your friends/other people?  
Can you recall situation when you shared fashion posts/links on social media? |
| Media and Everyday Life | Media consumption is not isolated from other parts of people’s life and therefore should be evaluated in relation to other cultural and daily activities (Bird, 2003). Many or the media use experiences are mundane or habitual. On other hand media consumption can be a part of rituals- practices that are given special value and social importance (Couldry, 2004 and Swidler, 2001) | How fashion media fits in peoples’ everyday life?  
What are temporal, social and spacial aspects of fashion media use? | With the help of a 24h clock could you please describe your daily interactions with media? (and all potential follow up questions)  
Can you recall a situation when you discussed the print readings with your friends/other people?  
Can you recall a situation when you discussed the online readings with your friends/other people?  
Can you recall situation when you shared fashion posts/links on social media? |
2B. Communicative Ecology Mapping

<table>
<thead>
<tr>
<th>Theory</th>
<th>Theoretical Definition</th>
<th>Conceptual Definition</th>
<th>Implementation</th>
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<tbody>
<tr>
<td>Media Practices</td>
<td>The approach that analyses the open-ended set of practices focused on media directly or indirectly (Couldry, 2004). The practice embody patterns which consist of multitude of unique actions that create the practice (Reckwitz, 2002).</td>
<td>What are people doing in relation to fashion media across a whole range of situations?</td>
<td>The method is going to present a visual map of respondent’s fashion media practices connected to 24-h clocks, platforms, locations.</td>
</tr>
<tr>
<td>Media and Everyday Life</td>
<td>Media consumption is not isolated from other parts of people’s life and therefore should be evaluated in relation to other cultural and daily activities (Bird, 2003). Many or the media use experiences are mundane or habitual. On other hand media consumption can be a part of rituals- practices that are given special value and social importance (Couldry, 2004 and Swidler, 2001)</td>
<td>How fashion media fits in peoples’ everyday life? What are temporal, social and spacial aspects of fashion media use?</td>
<td>The communicative ecology map is going to show the place of fashion media in everyday life, where and when fashion media is used. The social aspect is not going to be reflect in the map, however, it is covered by the interview questions.</td>
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Appendix 3. Interview Transcripts

“R:” stands for Researcher.

3A. “Sara”

Gender: Female
Profession: General or fashion?
Age: 26

General Questions

R: On what platforms do you read about fashion?

S: Usually websites, Instagram, magazines from time to time. I do read about fashion to learn things, mostly theory and history from websites, there are a few sites that I like. But in general I read fashion articles via vogue.com the most. I also love to look at fashion Instagrams for inspiration and read their posts, it's just so easy to do.

R: Do you use any other platforms, like YouTube or Pinterest?

S: Ahh, YouTube sometimes yes. But for me it's just Instagram, websites, magazines, blogs from time to time… and also I love books. But it's more serious fashion literature than anything else. Not really entertainment, more educating stuff.

R: Why do you read about fashion?

S: I love to read about fashion because it gives me a glimpse of somebody else's lifestyle. It also gives me joy to be able to escape for a moment and imagine myself in another life. I particularly love when an article describes the clothes in great detail. Like what does it sound like when I move in it, how does the fabric hang, what does the color feel like when you are standing in the sunlight vs. room light. More details the merrier! Another reason I love about fashion is that it is the best capitalist mode of exchange. One item symbolizes so much. It still shows class, wealth, levels of knowledge and aesthetic. One can be normcore ironically or authentically, but their class can be completely opposite. This contradiction is very interesting to me. Wearing Balenciaga
crocs for "fashion" or having to wear crocs because you have to work at the fish market? I’m really interested in this kind of fashion duality and I like to read educating stuff that makes me think about fashion, not only as cloth that we wear or art, but as a more that we live in.

R: Are you a fan of fashion or any fashion website/magazine?

S: Fan? Probably not, but I check vogue.com every morning, probably more than 5 times a day to be honest if I'm on the computer. I collect the gentlewomen and the fantastic man. I am loving porter magazine lately. My favorite blogs are what should i wear tumblr, fashion gone rogue tumblr. I also watch show studio videos on youtube regularly.

R: Why these publications?

S: I only buy magazines with great graphic design and print quality. It’s gotta be worth it to buy that object you know? Like vogue magazine just feels cheap and I don’t want to waste my money/environment/intention on something disposable like that. That’s why sometimes I skip buying porter magazines because that also feels cheap and not as valuable. It’s gotta feel like an art book for me

R: Do you like to re-read fashion magazines or online posts?

S: For Sure I look back at my favorite photos over and over again.

R: How do you do that?

S: I have my own tumblr http://8theskim69.tumblr.com/ and just scroll back endlessly to memorize the photos. It is easier to look back at photos online than in print.

R: In what languages do you read about fashion?

S: English and Korean. Korean beauty articles are my life saviors

R: Why is it so?
S: Just because they are the best in the industry when it comes to beauty. Korean beauty is pioneering in the world. Also as I have Korean roots and Korean features its nice to read about something that is more about my skin type.

24h clock questions

R: With the help of a 24h clock could you please describe your daily interactions with media?

S: 7:30-8 waking up, 8:30am: done cleaning the house for the day, I sit by the computer with coffee and check vogue.com or I can grab a print magazine and read it on the couch. 12:00pm : about lunch time I look at my tumblr blogs I follow. between 1pm- 5pm : I check vogue.com few times more and various fashion instagrams on my phone. 8:00 pm: after dinner I sit on the couch and either look at instagram or fashion magazine if I have one around just to relax a bit. Clear my mind after the day. 10:00pm : I am probably on my phone again looking at fashion instagram 11:00 : before bed I sneak in some real reading : theory or history of fashion. maybe some books. Before bed its definitely my time. And I do all if it in my living room!

R: Are your weekends different?

S: I wouldn’t say so. I am freelancer so I do work everyday. But all of my days are different. This is just an example of how my day can look like.

R: Where do you read about fashion?

S: I normally read about fashion on my phone on the couch, or on the computer by the desk. But its all in my living room.You know actually I prefer to read print magazines. It always feels more of a delightful experience when it is a real physical object. But I end up using my iphone most times. It sucks!

R: Why do you prefer print?

S: I like print magazines because it feels more precocious. Also the fact that I have to pay makes it more valuable and I really do pay more attention to every page. I like good quality mags with
nice content. It’s always beautifully arranged and it feels more like reading a book, then when you read online. Like if it’s Instagram or blog sometimes i scroll so fast I look at an image for 0.1 second and print makes me stop. I love looking at the graphic design of the print magazines and different textures and weight of the paper. Even printing technique. I always smell the magazines first too. Maybe it’s a graphic designer thing but I love the tangible objects.

R: What about social medias, when do you check it and from what device?

S: My instagram feed is all fashion. I only look at fashion & lifestyle images. and I do check my phone a lot. I have been practicing not checking instagram. It is a waste of time! so I don't have notifications anymore. I check my social media feed in the afternoon the most and yes, from my phone. Never computer.

R: Do you read about fashion mostly alone or with someone?
I normally read it alone. It just quite personal experience for me.

R: Do you read about fashion while doing something else?

S: I read about fashion when I'm supposed to be "working" the most. It is a great distraction. but I love it!

Print

R: How do you access fashion magazines?

S: I go to bookstores but I don't flip through it a lot! because it spoils it. I want to be sitting down paying full attention with a delicious drink in hand, completely relaxing ready to take in all the beauty! so I quickly flip through it in the bookstore and see if it's something I would like. Then I pick my top3 favorites, then I pick 1. If I don't like any new magazines I buy my regular collection (the gentlewoman and the fantastic man without flipping through it because I trust it already.)

R: And this moment of delight, is it at home or somewhere else?

S: At home 90% of the time, when I’m done cleaning in the morning, or in the evening when I need to relax a bit.
R: We already discussed it, but if you have something to add: Why do you read/used to read print fashion magazines?

S: I just love to escape into the images. sometimes it makes me sad because it's far from reality. It's like a drug. Fashion images and articles makes me want to buy my "true self" that is hanging on a hanger in bergdorf goodman. It makes me feel like I can be happier if I had all these things, which is not completely true. That happiness probably lasts 5 minutes. But even if I know this fashion images are so good at making me want more. Whenever I get unnecessary sad like that I just close the magazine and try to get back to reality. living in the present!

R: Can you recall a situation when you discussed the readings with your friends/other people?

S: I always talk to my college best friend about the latest collections and vogue articles. we share what our favorite collection and review of the season was. Over the phone / facetime / skype.

R: What do you do with magazine after you have read it?

S: I save most magazines unless it's a cheap one that rips easily. I love vintage magazines and I think buying print is an investment. I may not be able to afford to have a wardrobe collection, but I can have great magazine collection with pictures of great design.

**Online**

R: Where do you prefer to read online about fashion? Why?

S: Vogue because they have the best new photos of runway images. Other than that I like Nowness.com, Instagram, cause its super easy.

R: Can you recall a situation when you discussed the readings with your friends/other people?

S: Basically its the same as with print materials, if I like collection on vogue.com I can discuss it with my friends.

R: What ways do you use to save or keep your reading materials, if any?
S: If I like the photos I reblog to my own tumblr. But usually I don’t save online reads. Sometime I might save images on Instagram with its function, thats it.

R: Can you recall situation when you shared fashion posts/links on social media?

S: I share fashion posts all the time via DM! different things to different friends!!

Taking photos:

Could you please take photos of places where you prefer to read about fashion online? print?

If you collect fashion magazines, Could you please take a photo of where do you collect them?
3B. “Nora”

Gender: Female
Profession: General
Age: 26

**General Questions**

R: On what platforms do you read about fashion?

N: Instagram, Facebook, print magazines…. Do you want the specific brands of magazines or …

R: You can share if you want to

N: I think the biggest alley for me is Instagram.. or no, I’m sorry… Instagram , Facebook.

R: Do you check it from your phone or your laptop?

N: both actually, Instagram primarily on my phone. Laptop is for like Facebook and some blogs.

R: Do you use any other platforms, like youtube or Pinterest?

N: No, not really.

R: Why do you read about fashion?

N: I think fashion is actually one of my passions, I just like stiles, creative clothes, how people put it together, just to see what is in trend, find inspiration for myself. It is a big part of my identity. Is is way for me to express myself, my creativity, how I am feeling… Sorry, what was the original question again?

R: It was “Why do you read about fashion”

N: Why…OK… again, it’s one of my passions, it’s who you are, it’s a self-expression, it makes you feel good.
R: Are you a fan of fashion or any fashion website/magazine?

N: Not really, I mean.. I read the main magazines, brands, like Vogue and some bloggers

R: What kind of blogs do you follow?

N: Fashion and lifestyle. I think. I definitely follow a lot of high brands like Louis Vuitton, Gucci, Saint Laurent. And just several bloggers, those who write about lifestyle, streetwear, glamorous chic.I do not know… Well.. I did not really think about it. I guess these is how I get most of my fashion inspiration. Honestly, bloggers are people that look like me, people that have similar lifestyles. Because following models is great, but they have a different lifestyle and your know, they are in a different world, in industry… So it’s a mix.

R: Do you like to re-read fashion magazines or online posts?

N: Yeah, I like to have inspirations from a few people or if there is a post or… I come back to it and I save it.

R: How do you do that?

S: I guess I bookmark it. Again I think most of my inspirations usually goes through Instagram, so I archive it and there is boards, so I save it or I screenshot it . And if I have this outfit in style or a peace of clothing I usually will take a screenshot or bookmark it.

R: In what languages do you read about fashion?

N: English

24h clock questions

R: With the help of a 24h clock could you please describe your daily interactions with media?

N: I’m always on Instagram, honestly, it’s almost bad… I am an Instagram follower… every hour. My usually daily structure? Honestly every morning I am looking at Instagram. Most everyone I am following on Instagram I follow because of their lifestyle or fashion.
R: Is there specific time when you check it?

N: Oh, OK, morning, yes, morning on my way, on my commute, it’s usually when I am on train. I am not on Instagram every hour, it was an exaggeration. Primarily in the morning, when I wake up, on my way, 9 or 10 a.m. During my lunch time I can scroll, take a look - from 12:10 or 12:30, I can take 20-30 minutes. And then like 10 to 20 during the day, it’s usually on my commutes, when I go home to kill time around 8. And then at night, sometimes I read different blogs like at 10-11. At night looking for inspiration, purposely. Besides just scrolling Instagram, at night I usually take some time to read new posts from blogs that I like. At night I read in my room on my bed probably. Just before sleep I’d probably check Instagram again.

R: Where do you read at home?

N: Normally in my room, at my laptop.

R: And during the day you are doing this from you phone, right?

N: Yeah

R: If you read physical copies of magazines, when and where do you read them?

N: I think now is the time that I do not have as many print magazines as I used to have.

R: How often do you read them, for example?

N: Once a week may be, if not … Ones a week, if I have magazines I read them at home, probably in the evening and definitely when I go to a hair salon, that’s where I read magazines, print magazines.

R: Is your schedule different on weekends?

N: Yes, I think on the weekends I am actually looking more, since I have more time, so I will be more on my laptop or like reading magazines in the morning after breakfast around 11, it varies on the weekend, usually in the morning or during the day.
R: How do you access fashion magazines?

N: You see, I had a subscription to a few, but ever since they have this technology, I stopped. Every now and then, I may go to a store. If I see a magazine that I want to purchase, sometimes I do, like every few month, especially when I am traveling. And I travel a lot.

R: Why do you buy magazines while traveling?

N: Just not to be bored, to fill time with something.

R: Why did you stop?

N: I stopped because obviously paper lasts, after a while it is so many stocked magazines… I can access them from technology, this is one reason and then just money.

R: Can you recall a situation when you discussed the readings with your friends/other people?

N: Yeah. Sometimes. If I read a lifestyle article or piece, or if I see something I will bring it up with friends. Usually if I go to a nail salon, this is the time when we talk about it the most. I’d usually be with them. Unless again it’s an article that stands out and I have to tell somebody about it.

R: What do you do with magazine after you have read it?

N: Sometimes to make collages and so, I use magazines to make vision boards and so… But it is rare, one or twice a year.

Online

R: Where do you prefer to read online about fashion? Why?

N: Social media, because it is just easier, you have everything there. You know, Instagram, Facebook, some blogs. I really like Instagram format. I like honestly just images, I do not like reading about it. I am a visual person, I just like to see. I just like looking at down-fits, at
different pieces, styles. Instagram is so quick, like a scroll. If I want to look more at some different articles, like events and so, then I go to interview mag or some other ones, I can’t not remember. But I usually go to some websites and looking article to just read in more depth, may be a new show, new brands… etc.

R: Do you do it for yourself or work?

N: Yes, for myself, it’s not my work, just for my pleasure.

R: Can you recall a situation when you discussed the readings with your friends/other people?

N: If I really likes something, then definitely yes, I can talk with friends about it.

R: What ways do you use to save or keep your reading materials, if any?

N: Like an archive? I bookmark it, screenshot it or I will save it…, or I save it and pin it on my boards.

R: Can you recall situation when you shared fashion posts/links on social media?

N: Yes, with friends! I share everyday, usually on Instagram or Facebook, it’s just easier on-line, I am always sharing.

**Taking photos:**

R: Could you please take photos of places where you prefer to read about fashion online? print? If you collect fashion magazines, Could you please take a photo of where do you collect them?

N: Sorry, I just moved to a new place, so I don’t really have any mags or even furniture.
3C. “Justin”

Gender: Male
Profession: Fashion
Age: 29

**General Questions**

R: On what platforms do you read about fashion?

J: I read about fashion on my computer, I usually browse fashion sites when I have break at work and during lunch. Sometimes I read magazines and Sunday Styles on New York Times.

R: Do you use any phone applications?

J: I have Vogue Rundway app on my phone that I use for work, but otherwise no.

R: Do you follow any fashion pages on Instagram or any other social medias?

J: there is nooooo fashion what so ever on my instagrm! I don’t follow any stylist, any designers or any magazines. I try to keep that out of my life there.

R: Why do you read about fashion?

J: I read about.. mostly about designers and profiles kind of on people. Sometimes I do read about business changes whether you know companies have been bought or sold to stay updated with all that happens. I think those are two primary. And its both for work and personal interest. Sometimes I can check images for inspiration when I’m shopping. I can pick a mag and look at some.

R: Are you a fan of fashion or any fashion website/magazine?

J: I love T magazine. There is always something different with the fashion, weather it is a travel issue, weather its mens or womens. Its never a time when you open a T mag and its the same thing as with a lot of fashion magazines.
R: Is it online or physical copy?

J: Its physical copy

R: Do you like to re-read fashion magazines or online posts?

J: I save magazines. I have every T I get. And I do come back to it like when I’m looking for inspiration thats usually when I would do it.

R: It is for magazines or websites as well?

J: Magazines only, I don’t do that with online.

R: In what languages do you read about fashion?

J: I can read in Spanish but no! Just English

**24h clock questions**

R: With the help of a 24h clock could you please describe your daily interactions with media?

J: I would say .. Lets see.. First time I come in contact with fashion usually is work in the morning. I usually have to check work emails and respond to some when I wake up 6:30-7:00. In terms of content I would say when I get to the office at 10:30 after I’ve done first round of things that have to be done. Then I’d kind of browse. Maybe I’ll browse “The Cut” or “Business of Fashion” from my laptop. And its mainly for work. Then.. a few hours later during lunch around 1-2 maybe I’ll look at another site or two. And then in terms of personal consumption its mostly on the weekends.

R: How you weekends look likes?

J: I’d read a paper in the morning on weekends, maybe a magazine. On weekends I’m usually up around 7:30-8:00 .. If its a T mag or if its a style page in a paper or sometimes I’d buy a magazine and go look at it in the coffee shop around 9-10. I can also read something while eating lunch. During the day when I’m reading fashion stuff I’m mostly multitasking like from 2-6…
So it can be distraction from work or on my commute if I’m taking a subway at 6-7 in the evening or 9 in the morning and not my bike, then it will be website from my phone.

R: Where do you normally read about fashion?

J: I’d take a magazine with me to a restaurant on a street where I always go to and read there. I like to read a lot, I don’t read at night really cause I’m tired and I can’t focus. So I like to read in the mornings. And mornings are not really my own because of work. So on the weekends it’s nice cause I get to wake up and I can just read and take my time. I get to go eat somewhere because I don’t cook. So it’s my little ritual. Or inside of my home it would be at my dining room table. I like sitting up right when I read, I don’t like reading on a couch.

R: Do you read alone?
J: Mainly yes, sometimes I can share with a friend. One of my roommates .. If I’m with a friend on a weekend, yeah I will share, but mainly alone.

Print

R: How do you access fashion magazines?

J: I browse in stores, I’m subscribed to New York Times and I get “T” once a month. And my roommate works in PR so she gets magazines and brings them home. I can read hers. I don’t really spend much money on a magazine.

R: Why do you read/used to read print fashion magazines?

J: I read them because when you read things online often times you are very directed in terms of what you look at. You look at things of your interest or that are striking you for a particular reason. But when reading something physical I’m much more inclined to read it from a front to back and read about something that wouldn’t have caught my eye online just because I’m reading for the sake of reading physically. I also think editorials and pictures are looking nicer in print.

R: Can you recall a situation when you discussed the readings with your friends/other people?
J: Yes, my friends are working in fashion. My really good friend and roommate work in PR, with her- yes.

R: What do you do with magazine after you have read it?

J: Keep them! Oh yes. I used to have a huge magazine collection. I had like a storage unit I rented for 300 per mont when I was in college. It was insane. But then I kind of had to let it go.

R: And where do you store mags at home?

J: I have like shelves in my room.

Online

R: Where do you prefer to read online about fashion? Why?

J: For online I do it on my laptop, cause I do it at work and its mainly websites. Its easier that way.

R: Can you recall a situation when you discussed the readings with your friends/other people?

J: Well its same as with print. Sometimes I do.

R: What ways do you use to save or keep your reading materials, if any?

J: Sometimes in my notes I’d keep things that are useful for work or something that I like. Otherwise there is not really anything I save on my computer o phone.

R: Can you recall situation when you shared fashion posts/links on social media?

J: I dont really use social media for fashion. Very infrequently.
Taking photos:

Could you please take photos of places where you prefer to read about fashion- online (incl social medias), print?

If you collect fashion magazines, Could you please take a photo of where do you collect them?
3D. “Kit”

Gender: Male
Profession: General
Age: 25

General Questions

R: On what platforms do you read about fashion?

K: I’d say mostly I read about it on my phone. Most of the time like if I’m reading something I’d be looking at it on Instagram and then if I can click on the link there and it directs me somewhere else to websites. So most of the time its on my phone- instagram, and occasionally on my Laptop. I mean I’d say most of the time I follow various brands on instagram and then I can end up being on their websites just cause it re-directs me there.

R: Do you use any other platforms?

K: Well, when it comes to social media its only Instagram, I don’t really use Facebook that much so I don’t check it out. Let me check if I have any apps on my phone.. No, no apps.. What else can it be.. I really just have Instagram on my phone. Sometimes when I’m looking for something particular, like brands, I can do it from my laptop and check out their websites to see their new products. Or I can go on vogue.com and view their slideshow photographs. So its not really reading its more looking at images. Occasionally I can go on websites like business of fashion and read about news on fashion industry there. Most of the time when I read an article , most likely its directed from link on Instagram or so. So mostly from laptop it would be brands or webshops.

K: Why do you read about fashion?

G: I kind of want to stay updated with news, trends, what my favorite brands are doing. I got really invested some brands. I follow them on instagram to be updated with what they are doing every season. Its a good way to stay in touch with all the brands I like. I also really get inspired by it. I look at different cookbooks and fashion pages and get inspiration for how I dress as well. I also think its a good inspiration for product design which I do, so its cool to get inspired by
fashion and kind of bring that to product design. If something is photographed interesting I’d save it to my Pinterest. Actually I use Pinterest a lot, I don’t use it as much for fashion but I definitely have board or two dedicated to it.

R: Are you a fan of fashion or any fashion website/magazine?

K: Yeah, I guess. I really like highsnobiety .. I check it quite often. I like new your times fashion column and WSJ off duty

R: Why do you like those pages?

K: Honestly.. well, it depends. I enjoy reading business of fashion because of the content.. But with others, I really want to see the product, they usually post brands that I like.

R: Do you like to re-read fashion magazines or online posts?

K: No I think mot of the time I would just read something once and then move on. I don’t really tend to read article many times. When its Images I can save it to my Pinterest and then come back to it as a reference to something.

R: In what languages do you read about fashion?

K: English. I’m also very interested in Japanese fashion so I sometimes go to Japanese brands and check those. Occasionally I’s go to Japanese book store and they have a lot of cool Japanese fashion magazines, I can really read any of them but they have really cool content, editorials and images. So I really like to flip through those.

24h clock questions

R: With the help of a 24h clock could you please describe your daily interactions with media?

K: I’d say I wake up around 8 or do and just wake up by scrolling through instaram in m bed for 10 min or something, get up, eat breakfast, whatever, go out the door, to the subway around 9-10 and I think the majority of time spent on social media for me is on the subway. I’d scroll my instagram, check emails look through stores and different content on my phone. And then I get to
work at 10, it take me 1 h to get to work by the way. And then during work, maybe around 2 I go to eat and I’ll scroll updates through my phone on instagram. Occasionally I’d do fashion related research at work, google images whatever from 10-6 But that’s probably like once a week. Then again on my way home from work. I get off at 6, sometimes at 8-9 it depends. I’ll check my instagram on the way home about an hour commute. Get home, make dinner. I don’t really check my phone or computer during that time. And then I’d jump on my laptop and work on some personal design projects and check my favorite website to kind of get distracted around 10-11. And then before I go to bed, I’d probably scroll to Instagram. I go to sleep around 12-1.

R: Is your schedule during the weekend different?

K: I try to get up during the same time and its kind of the same process. Around 8-9. I’d probably be on the phone for a bit longer. I’m on social media much more during the weekend because I’m more relaxed. So definitely like checking on the phone a bit more during the day. I definitely look at websites like highsnobiety, wondering around random Japanese websites. That would probably be after breakfast like 11-12 and definitely always at my dining table. I do everything there. Its always the same place during weekdays weekends doesn’t matter. I guess weekends is also hard to say cause its not a consistent schedule. I definitely on the weekends I’d be looking on Instagram or something I see a product that I like and I might go to the store to check it out, just to get out of my apartment or go check it with my friends who interested in fashion as well. I get from like 8 and later if I go out I don’t really pay attention to social media or fashion medias.

R: When do you read print?

K: I went to that Japanese store last Sunday I think.. that was like around 2-3. So I was in the city and wanted to stop by and I spend like 30-60 minutes flipping through magazines. So I go to stores from time to time and mostly on weekends after lunch I’d say. Sometimes when I buy magazines that would be in the evening after dinner or morning on weekends after breakfast I think..

R: Do you read about fashion mostly alone or with someone?

K: alone I’d say.. yes.
R: Do you read about fashion while doing something else?

K: On my way somewhere is normally when I read it. On the subway. There is not that much else to do you know.

Print

R: How do you access fashion magazines?

K: I mean I’d say I’m mostly looking at things online through websites and Instagrams. I rarely buy magazines. Like once in 2 month maybe I’m not subscribed to anything. If I see a really cool editorial or something that’s really cool about it I’d buy and put it in my collection. I really like to go to bookstores and see what’s there. But not many bookstores have a great selection in my opinion. I also have a few fashion books on my reading list but I haven’t gotten to them yet. But I also read books about fashion occasionally.

R: Why do you read/used to read print fashion magazines?

K: I read it when there is something special about it, that I can’t find online, its more like a book for me so I really care about the quality and if I see something like- wow- I want to have it- then I’d buy it and read it at home. I think that many of the magazines I buy are limited.. or a smaller magazines that hard to find, not something like Vogue. Its more of a niche fashion magazines with super interesting content, nice layout, good paper. It should feel like a quality magazine- thats something that appeal to me.

R: What do you do with magazine after you have read it?

K: I have a small collection of book and magazines. Oh actually, sometimes on the weekend I’d take a magazine again and flip through it, looking at the pictures in the morning after breakfast. Occasionally I can reread articles, but normally I just look at images.

R: Do you discuss what you’ve read with somebody else?

K: I definitely used to. Much more before when I had a lot of buddies who were very interested in the type of fashion that I’ve liked. But now I’d say I don’t really .. I mostly sharing things on Instagram. Not really in real life, I can discuss it with my girlfriend from time to time though.
Online

R: Where do you prefer to read online about fashion? Why?

K: I think this is terrible but I’m addicted to Instagram, it so easy to use. The descriptions are short and to the point, good pictures and not that much text- appealing to me. I also like sitting down and reading websites for more solid and in-depth content.

R: Can you recall a situation when you discussed the readings with your friends/other people?

K: The only time when I discuss the things that I see online is when I go to the store and I talk to the sales associate about something that I see online. Or Sometimes with my friends..but rarely.

R: What ways do you use to save or keep your reading materials, if any?

K: pinterest, save function on instagram, I have very well curated save page there. I have different boards there and I like to save things there.. If websites I can bookmark it but the point it- I never go back to that.

R: Can you recall situation when you shared fashion posts/links on social media?

K: I only send dm messages, I would not share publicly. I send a lot of pictures to my friends.
Taking photos:

Could you please take photos of places where you prefer to read about fashion online? print?

If you collect fashion magazines, Could you please take a photo of where do you collect them?
3E. “Jane”

Gender: Female
Profession: Fashion
Age: 25

**General Questions**

R: On what platforms do you read about fashion?

J: I guess mostly on websites

R: Do you do it from your laptop or from your phone?

J: I’d say probably both

R: Do you follow any fashion account on social medias?

J: Yeah, some magazines… I follow but only on Instagram

R: Do you read print fashion media from time to time?

J: Occasionally I do.

R: Why do you read about fashion?

J: I guess there a couple of different reasons. Mostly because I like to take photos and I like to see how fashion photography works, also I like looking at inspiration boards, I kind of like style. Personally I like more historical fashion, I’d do research from time to time, like different fashion in different eras or history behind fashion garments. I’m kind of into knowing that. I’d look into that and that would lead to some websites. It kind of my interest. I guess it also has to do with doing shoots, so its pretty important for the process. I don’t really look at it for myself per se, but more for like making content.

R: Are you a fan of fashion or any fashion website/magazine?
J: I like a couple of magazines, like Pop magazine, Dazed there is some other cool magazines. I don’t really read that many fashion articles, I mostly look editorial, but they are fashion magazines. What else? Not that much, not that many magazines…

R: Why do you like those?

J: I guess it would be like particular images, editorials, the style. They have a similar kind of visual sense that I’m into.

R: Do you like to re-read fashion magazines or online posts?

J: Yeah, if I like it I’ll definitely keep it around and come back to it. oh, I really love “self-service” magazine…

R: In what languages do you read about fashion?

J: Just English.. Oh, I guess Japanese as well. But I don’t really read it I just look at scertain Japanese magazine because I really like their aesthetics, its pretty unique. I like things that are a bit cute as well.

24h clock questions

R: With the help of a 24h clock could you please describe your daily interactions with media?

J: it really depends! For example with instagram, sometimes I don’t go on it for a really long time, but sometimes I’m on it constantly. I guess it really depends… I don’t know its so hard to say because I don’t really have work around which my day is structured, I’m a freelancer.. so all days are different doesn’t matter if what day of the week it is.. Well, lets see. When I wake up I turn on the radio, but there is not that much fashion going on there..and then everyday is different, I don’t have a study job, so everyday is different. Sometimes I’d like wake up at 1 pm other days 9 a.m. But lets say 9 a.m. I wake up, turn on radio, I can check Instagram as well while having breakfast or still in bed, if I’m in a mood for it. I don’t really seek out fashion stuff unless.. its not a first thing I look on at internet. Its more when I.m looking for inspiration for projects and do moldboards or research for myself. I can check websites then. It can be anytime of a day but something like 11-2 pm and then like 8-10 pm??. Probably I’d do it in my bed and from my laptop, as its easier that way and I like to be comfortable.
R: If you have fashion magazine, when and where do you read print?

J: I guess I’d read it.. I might read it at the library during the day like after lunch around 3-5 pm. There is a art school where all the fashion magazines are and I have access to go there.. I really like looking at old magazines. New ones not that much. Yes, mostly it would be at the library. Before that I used to go to a bookstore, pick up a magazine, maybe buy it, and read it there, that was my mini ritual and it was very nice.. But I don’t do that anymore as I don’t really read or buy that much anymore.

R: Why did you stop buying magazines?

J: I have access to everything online, so there is no need really. I really like physical magazine, but its so expensive! Its frustrating and I can read it in the library if I want to feel real magazine and flip through pager.

R: Do you read about fashion while doing something else?

J: If its time when I’m checking instagram often, then I can do it on my way somewhere in public transport or while eating. But its all depends on the day. Sometimes there are days when I don’t check social media at all

R: Do you read about fashion mostly alone or with someone?

J: Alone..

Print

R: How do you access fashion magazines?

J: Library and magazine/book shops around the city. Sometimes I buy mags or sometimes I just flip through. But they don’t like it though. I got kicked out for taking picture of the magazine once..Pretty scary. Its too much pressure you have to hide!

R: Why do you read/used to read print fashion magazines?
J: Sometimes print just looks better, more solid. I’m mostly interested in images, so I like the quality of paper and the images look better. So if I really like something about the magazine I can buy it, but it should be really good cause otherwise it dissent worth it, its pretty expensive.

R: What do you do with magazine after you have read it?

J: I put them on my bookshelf and then sometimes I can come back to them for references of if I want to take a look again at editorial.

R: Do you discuss what you’ve read with somebody else?

J: Sometimes, its mostly stuff that I see, its mostly editorials. It would be more like- that editorial was so crazy! This kind of things. With my friends

Online

R: Where do you prefer to read online about fashion? Why?

J: I guess I go on different websites, like models.com I use a lot to see who’ve done what you can see all the magazines and editorials there. It easy to find things there. You can type in a magazine and it will give you a whole list of images and issues. I think that is pretty convenient I use it a lot.

R: Can you recall a situation when you discussed the readings with your friends/other people?

J: yeah, only for like work stuff. Not really for conversation.. I never discuss fashion like I discuss films or books, but work related thing- a lot

R: What ways do you use to save or keep your reading materials, if any?

J: I have lots of folders on my laptop called inspiration with different categories, so I save images in there. Sometimes I save pics on Instagram either with their save tool or screenshot.

R: Can you recall situation when you shared fashion posts/links on social media?
J: Oh no I never really do that.

**Taking photos:**

Could you please take photos of places where you prefer to read about fashion online? print?

If you collect fashion magazines, Could you please take a photo of where do you collect them?
3F. “Gia”

Gender: Female
Profession: General
Age: 28

**General Questions**

R: On what platforms do you read about fashion?

G: Well now its like basically only Instagram. Its not really ready, its looking. I used to read [vogue.com](http://vogue.com) back in the day but not anymore.

R: Why did you stop reading it?

G: I think I became less interested in fashion. Really for me I was more interested in visuals anyways so now its all available on instgram so there is no need really to go anywhere else. I guess it has visual appeal which is what interesting for me. For example when I opened blogs before I looked at images and barely read them. I also used to read print magazines a lot before

R: Do you use any other platforms?

G: I would say that maybe occasionally I can open a website or two, but no, not really. I used to read magazines as well, not its all not that often.

R: Why do you read about fashion?

G: I guess fashion images just look nice and also like sometime its inspiration for what to buy.

R: Are you a fan of fashion or any fashion website/magazine?

G: Not really anymore, but I used to be. I read Vogue a lot, and it was lots of blogs. All this random blogs.. I liked them because of pretty pictures and cool style. So its all about images for me and inspiration
R: Do you like to re-read fashion magazines or online posts?

G: Not usually.

R: In what languages do you read about fashion?

G: English

24h clock questions

R: With the help of a 24h clock could you please describe your daily interactions with media?

G: Usually wake up around 9, I don’t usually check Instagram in the morning directly when waking up, I do it on the train to work. In the evening at my house to see what’s new and maybe I’ll check a little bit at lunch break around 1-3 depending on the day, and then again on a train back home or wherever I’m going around 6-7 I’d check it again. And then if I’m going out with friends probably I don’t look at it again through the rest of the night but if I’m going home I’d look at it again sometime around 9 and 10 at home in my bed before going to sleep or on the couch, but mostly in bed. I’ll do it all from my phone, I don’t really use laptop for that.

R: Where and when did you read print before?

G: Like probably sometime before 2012-2013 I was very interested in fashion. I used to buy quite a lot and I’d read it at home or like in other places like cafes. I also used to go to bookstores sometimes to flip through pages but I don’t really do it anymore. Now maybe sometimes if I go to places like to cafes or other places where magazines are on a table I’d definitely take a look, maybe while dying hair as well.

R: Is your schedule during the weekend different?

G: On weekend I wake up anytime between 9-1 pm and that the day when I’d wake up pick my phone and look at it in my bed. I’d usually look on my phone for 10 minutes before getting out from the bed. And then during breakfast around 2 p.m. I’d also look at Instagram again. And then depends if I’m going out or not. If I’m going out I’d look at my phone around dinner 6-7 p.m. and then not that much again. If I don’t go out I’d look at it again around 11-12 before bed. And it’s usually home. But if I’m on the train on my commute somewhere- that’s when I’d always look
at my instagram, because there is not that much to do. Good time to catch up with what happened as well.

R: Do you read about fashion mostly alone or with someone?

G: Alone, its always on my phone so I don’t really do it with other people.

R: Do you read about fashion while doing something else?

G: Definitely on my commute somewhere.

**Print**

R: How did you access fashion magazines when you read them?

G: I think I mostly got them from a bookstore, like a Barns and Nobel. I would get a magazine every month. I was student that time/

R: Why do you read/used to read print fashion magazines?

G: I was pretty interested in fashion and when I was a student I wanted to work in fashion marketing so just to figure out what was going on in fashion. I guess now I lost interest a bit so I don’t read that much. And its also pretty expensive.

R: If you choose print, why over online?

G: I guess cause it was like something… I also make collages sometimes, so having a physical copy I could like tear the once I liked and safe them. Its also nice to have it. I think I used to prefer holding something in my hands rather then searching. But now I go to websites because I saves paper and you don’t go out and get it, but there are definitely some aspects that its just nicer sometimes in print.

R: What do you do with magazine after you have read it?

G: Collages sometimes! I save them for a pretty long time when I was in college. Collected in a way
R: Do you discuss what you’ve read with somebody else?

G: I guess a bit, I talk about cloth or pictures, brands with my friends, definitely.

**Online**

R: Where do you prefer to read online about fashion? Why?

G: Instagram.. It just looks nice! I feel like sometimes.. like if I’m going on my computer it would be from Instagram, from seeing post on Instagram that I got interested in and wanted to find more about it on my laptop.

R: Can you recall a situation when you discussed the readings with your friends/other people?

G: Yeah I used to, but not anymore, unless it’s something really special.

R: What ways do you use to save or keep your reading materials, if any?

G: No.. yeah, usually If I saw a brand that I’ve liked I’d go on their website and check it out there instead of saving photos from Instagram.

R: Can you recall situation when you shared fashion posts/links on social media?

G: Not on Instagram, not for fashion, just for stupid cat pics lol.

**Taking photos:**

Could you please take photos of places where you prefer to read about fashion online? print?

If you collect fashion magazines, Could you please take a photo of where do you collect them?
3G. “Paul”

Gender: Male
Profession: Fashion
Age: 21

General Questions

R: On what platforms do you read about fashion?

P: Mostly I would say I use Instagram just for the sake of easiness of using it, everybody is using it.. that's the main way to find inspiration, references, follow people from the industry, so yes, Instagram is my number one. I really like website- behance, its really good for finding interesting works, its more artsy thought. In terms of magazines websites- I don’t really use it, I don’t thing there is a need to go there you know everything is on instagram, all the mags has accounts there and all photoshoots a posted there and so on, so there is no reason for going to websites actually.

R: Do you use any apps, any other platforms?

P: Not really, no.. I used to be on Tumblr but its loaded with stuff now and its so hard to find something good there now. Once in a while I read fashion magazines, if I go to a bookstore, cafe I might pick up a fashion magazine and look through it.

R: Why do you read about fashion?

P: I dont really read, I more look for images. I do it for inspiration, to keep up with trends, whats new and interesting, to see if the industry is evolving in any way. You know for the sake of staying up to date I guess. 60-70% of the time its research and communication and then 20-30% just because I’m bored.

R: Are you a fan of fashion or any fashion website/magazine?

P: Not really, but I like Kingkong magazine, I like Dazed… Because of interesting content I can relate to in some way.

R: Do you like to re-read fashion magazines or online posts?
J: I do! Especially with this new Instagram feature that allows you to save different posts and images, cause you know in the comment section they have some passage explaining the photo or trends or some interesting information about it, the story behind the image. Its very interesting to kind of come back to it and see those things again. Even on online mags sometimes I like to copy past the link to my notes on MacBook.

R: In what languages do you read about fashion?

P: English.

24h clock questions

R: With the help of a 24h clock could you please describe your daily interactions with media?

P: Waiting up between 8-9. Go to sleep around 12. First thing I do is check Instagram in my bed, not for the sake of researching but to see what happened on my personal page- who likes what etc, and scroll feed. Regarding online magazines websites, thats the thing- I don’t read it daily… so I’m not interested in looking everyday whats new there. Oh its so tricky to describe how and when I use media! Cause you know sometimes I just go on this insane adventures on the web and just browse Instagram for hours. Its time-consuming, you open Instagram and you click on one thing that lead you to next to next to next thing, like a never ending loop. I don’t really have any specific time periods when I do that.

Once in a while every 30 min I can pick up my phone and scroll through Instagram, something will catch my eye.. So its pretty often. And this is like lets say from 10 to 8 pm. But during the day I don’t really pay attention much to what I see there, I just scroll my feed thats it.

Before I go to sleep I can probably spend almost an hour looking through pages on Instagram around 10-11 pm in my bed. Just because I cant stop, want to see whats next, want to see more images. Its hard to stuff. Before I go to bed there is a higher change that I’ll be more focused on what I’m looking or reading. And actually not numbly scroll through images. And if I check websites that’s probably where it will be as well, but from my laptop

R: You mentioned that you interact with fashion print media, how does it happen?
P: I really like fashion photographers personal books. Sometimes when I’m in my school library I can pick up some random magazine or fashion photography book and flip through pages. When I have time, but it won’t take longer than 30 min. Probably I would do that around 2-3 p.m. But honestly my schedule is such a mess and it really depends on a day. I don’t have any particular day structure apart from morning and evenings. And it doesn’t matter which day of the week it is.

R: Is your schedule different on weekends?

P: I wouldn’t say so actually.. I work on weekends as well and like for me weekends are like any other day honestly.

R: Where do you normally read about fashion?

J: In the morning it would be in my bed probably.. In the evening in my room or on a couch. If its printed things then as I said library

R: Do you read alone?

J: Yes. I don’t really do it with other people. You know.

Print

R: How do you access fashion magazines?

P: Library mainly or if I’m somewhere in a cafe where there are fashion magazines I can take a look.

R: Why do you read/used to read print fashion magazines?

P: Well , there is a big difference when you look at images on the screen or in print, it just looks different. And actually holding it and embracing it on page, there is something about actually being able to hold it and kind of read the image or page the way it supposed to be read. There is something for me actually in holding it and you know paying more attention to it and having this contact, interaction between the image and myself and how I perceive it. The perception of the image kind of deepens when you look at it in print. I don’t really read articles so it’s not really reading, it’s more about visual material.
R: Can you recall a situation when you discussed the readings with your friends/other people?

P: No, not really, no.

R: What do you do with magazine after you have read it?

P: Put back on a library shelf! Sometimes I can take a snap on my phone of something I really liked. But I won't take mags with me, I won't keep stocks of magazines in my apartment.

Online

R: Where do you prefer to read online about fashion? Why?

J: Instagram, because it's easy, simple, convenient, always accessible, you just open one app and you see everything in one spot. You don't have to jump from one website to another website. It's all in one place.

R: Can you recall a situation when you discussed the readings with your friends/other people?

P: Sometimes I can just share it with a friend when I like something. I don't really discuss it, just share.

R: What ways do you use to save or keep your reading materials, if any?

P: I save it on Instagram, this new function that allows to have galleries of saved materials is really great. Sometimes I can take a screenshot, but that's not that often. I think that's it. If on my laptop, which is rare- I copy paste links to notes, but I often forget about it and don’t use it in the end.

R: Can you recall situation when you shared fashion posts/links on social media?

P: Yes, I just send things to my friends on Instagram that I liked and think that they will appreciate it as well.
**Taking photos:**

Could you please take photos of places where you prefer to read about fashion- online (incl social medias), print?

If you collect fashion magazines, Could you please take a photo of where do you collect them?
3H. “Lina”

Gender: Female
Profession: General
Age: 24

**General Questions**

R: On what platforms do you read about fashion?

L: For me its usually Instagram I think that the main source, there is obviously fashion
advertisings on instragram but I also follow certain people from fashion industry, pages, or just
brands that I like. So I think thats probably may main interaction with fashion. Second is
magazines. I used to get Vogue all the time delivered to my house when I was younger and I
would like flip through the magazine but I think magazines probably less and less now. I have
instagram, I don’t really need to go by magazines cause I can just look up magazines or brand on
Instagram and they post everything there.

R: Do you use any other platforms?

L: Websites I don’t really read, unless I’m on Facebook and I see something in my feed that I
find interesting and it redirects me to websites, but it doesn’t happen often. Then I don’t really go
out on my way to look up brands or magazines websites specifically. I usually look at it if it
shows up on my Facebook or something.

R: Do you follow fashion pages on Facebook or it just pops up in your feed?

L: It's kinda both, I follow some brands that I like and through that Facebook advertises more
brands/pages to me that are kinda similar. And then I kind of get led into discovering new brands
through that, like I found a new brand the other day. I was looking at purses and I looked for a
certain brand and now I follow a bunch of different purse companies, or companies that sell hand
bags, its started popping up everywhere.

R: What device do you check Facebook from?
L: Normally phone, sometimes if I’m on the computer I can go on Facebook but usually its phone

R: Why do you read about fashion?

L: I don’t know, I feel like, at least for me since I’m in a design world it feels applicable. To product design it is very applicable. I think that I kind of have to be involved in this as design world and fashion are very close in some sense. So I like to follow and see what people are doing, what’s new, what’s trending. Even in live shapes and colors cause that implements in a lot of product design that’s happening.

R: Do you do it for work or for yourself?

L: For myself mainly, I just do it for myself its a habit now, I enjoy seeing what’s happening, and cloth are also a part of our everyday life. Even for myself, for my own sense of fashion and style. I want to know what’s new, see things that I like. Sometimes I can use it for inspiration. I definitely don’t take fashion magazine and try to replicate it in my style. But I can get inspired for some color combination, shape combination etc. I definitely influences me and my choices whether I’m aware of it or not sometimes.

R: Are you a fan of fashion or any fashion website/magazine?

L: Honestly, I just probably… Vogue probably is the only one I read or used to read. There are no fashion websites that I go to on regular basis.

R: Why did you read Vogue?

L: It’s styled so well, all the images are really beautiful and for the most part I think it has to do with the whole layout, design thing. I think its not only about clothing, but they style it more like a work of art. Like fashion photographers, stylist do such a great job of making it really interesting to look at. Its just very interesting and very diverse.

R: Do you like to re-read fashion magazines or online posts?
L: Let’s say, I definitely… I don’t know. I’m sure I reference it in what I wear and how I interact with clothing, but I don’t really go back and re-read it. Once I’ve read it I just go read something else.

R: In what languages do you read about fashion?

L: English

24h clock questions

R: With the help of a 24h clock could you please describe your daily interactions with media?

L: I’d say I wake up around 8-9, usually check my Instagram while laying in bed. I don’t know for 15 minutes. I don’t really look for fashion posts but it’s just there you know. And then I get up and if I have to go to work, I’d go to work. I’d check my Instagram again on my way to work like around 10 a.m. and then I’d usually during a lunch break around 2 p.m. I’d go back on my phone and look at my Instagram.

R: Why do you do that?

L: I think it’s a habit first of all, because social media is addicting, but I think it’s also a way to clear my head and get rid of what I’ve been focusing on, so I just want to take a break sometimes and focus on something else. Plus you know I follow a lot of creative and design related pages, so it can also inspire me sometimes. I definitely come in contact with that for some inspiration if I’m doing projects.

L: Then I get out from work at 6 pm and on train on my commute I’d usually do it again, scroll Instagram. And then probably one more time in the evening after I’ve eaten dinner about 8 pm I’ll look on my Instagram again. On a coach or dining table probably. Or Facebook. Usually around 8-10 I’d look at Facebook from my phone as well. If I’m on the computer because of doing work after hours then it can be on my computer, but usually I like to separate those. Like computer is for work and phone is for entertaining. In this case. Because it is kind of a distraction, so usually I’d take a 5 min break, take my phone scroll through things and then I’ll
put my phone away for sometime to focus on work. So I usually don’t use my computer for it so I don’t like stay on it for too long.

R: Where and when do you read print?

L: I used to get subscription for a couple of magazines that were sent to my house. I actually don’t know why I had that, I think my mom got it for me. So I got it sent to my house and every week I’d have a new magazine, or every two weeks. I’d read sitting down after having dinner. I would take a couple of magazines, sit on a couch and flip through it. Or on weekends when I wake up around probably 9-10, I’d cook myself breakfast and while eating breakfast I’d flip through magazines and then I’d leave it on a table. But I don’t do that so often now, because I don’t buy magazines that much anymore.

R: Is you schedule during the weekend different?

L: Well, right now its very different, cause I work during weekends, but before this happened normally I wasn’t working during weekends, so I had much more free time and sometimes I’d spend longer on social media, sometimes I wouldn’t spend any time on social media because I’d be going out or running errands and make some things done. I wake up on weekends usually 9-10 and then go sleep around 1-2… and during the day it really depends.

R: Do you read about fashion mostly alone or with someone?

L: I usually read it alone and then I’d share with my boyfriend because he is obsessed with it. All he’s doing while on his phone is looking at fashion blogs! So he definitely will show me things as well from time to time. He can even go out and buy me cloth. So I mostly share with him when I find something interesting cause I know he will actually appreciate that. I’ll look at stuff and show it to him and he show things to me. But I read alone and do it later.

R: Do you read about fashion while doing something else?

L: Yes, usually while I’m eating probably. Traveling, on the subway. I usually doing it in periods of downtime, when its nothing to do much. Or after dinner after I had a nice social conversation with friends I can sit down on my own and read something and have a 15 min break. I also do it when I have my hair done every now and then. Like every 4 month. Whenever I go to hair salon there are always a piles of magazines and I like to read them , it’s just gives you something to do,
especially when you have to wait until your hair is done etc. I think its part of the culture of hair styling, yo got to have a fashion magazines and flip through

**Print**

R: How do you access fashion magazines?

L: I had a subscription and I purchase sometimes, I usually do it at the grocery stores at the end they have magazine section there and my mom used to always buy them when I lived at home.

R: Why do you read/used to read print fashion magazines?

L: Its just very… fashion generally is like a part of what everybody does on a daily basis so you kind of want to know whats going on there. And you know some fashion brands do this things you d never wear on a streets but it sets a certain tone of what you could wear. So I think its interesting because it gives you a new perspective on cloth, and how to style and how to present yourself cause I think that representing ourselves in a certain way its very important. And cloth can say a lot about how you feel and who you are. Ike if you want to be professional that day or more laid back or impress someone, you know, so its interesting to read those kind of stud to see whats influencing those decisions.

R: If you choose print, why over online?

L: I guess its cause I don’t really seek it out personally, I know that it is available to me online and if I wanted to I could find it online, but I don’t really go out of my way to find it, its more when it comes to me. So this is why also instagram is my main source. I also really bad at remembering names of sites and brands. And on instagram I don’t have to think about it cause its just shows up. So because I don’t remember names for me to seek it out is more difficult them just get a magazine where everything is sorted for you or open instagram.

R: Why do you read fashion magazines seldom now?

L: Because my subscription ended. So now its just another thing to buy, and its pretty expensive and I don’t really want to spend money on it to be honest
R: What do you do with magazine after you have read it?

L: Through them away! I don’t need stock at my home.

R: Do you discuss what you’ve red with somebody else?

L: With my boyfriend.. I told you

**Online**

R: Where do you prefer to read online about fashion? Why?

L: Instagram because it just shows up there, its easy, I don’t have to think about it. It just happens

*R: Can you recall a situation when you discussed the readings with your friends/other people?*

L: Same thing :) my boyfriend.

R: What ways do you use to save or keep your reading materials, if any?

L: Yes, if I like something, instagram gives you an option to save it. So I save it there, My save page there is an accumulation of interesting things that I’ve found there and in that way I can always go back to it and see it again. Look it up if I want to.

R: Can you recall situation when you shared fashion posts/links on social media?

S: I’d say I don’t like share it over social media, I’m more like physically showing my phone to other people.

**Taking photos:**

Could you please take photos of places where you prefer to read about fashion online? print?

If you collect fashion magazines, Could you please take a photo of where do you collect them?
3I. “Sandra”

Gender: Female
Profession: General
Age: 22

**General Questions**

R: On what platforms do you read about fashion?

S: First of all, I really like print, I know its old school, but I really like an idea of having a tangible object. I also for example follow many pages on Instagram, but everybody is on Instagram. Things you find oninstagram are really whatever, its often not a credible soure. And with print - it is produced by people who really know fashion, by credible stylists, photographers, not just those who are popular like how it can be on Instagram. I feel like a lot of my fashion media comes to me indirectly, through people who I follow for example, my friends showing something to me as well, like that. So its so much bigger then platforms that I follow. So all those print, Instagram its just pieces of a pie, not a whole pie if you know what I mean. It make sense, right?

R: Do you use any other platforms?

S: Sometimes I read about it on websites, but I don’t really go out of my way to find it. For websites you have to log on, type it in, go there, be there, search. Its not like something that comes to you like with Instagram or even content of print magazines. Like you see magazines in physical, you can see them in bookstore and buy some while you waiting something. I like it more when it comes to than when looking on a websites. Websites only when I look for something specific from my laptop andI have to find that information.

R: Why do you read about fashion?

S: Because it is something so important in your everyday life. You get up everyday and put some cloth on. You cant avoid fashion. If you want to be individual or blend in a crowd, its a choice that we make everyday even if unconsciously. Fashion is a really big part of who I am. whather its about how other people see me or how I see myself. And how I feel every single day. I read about it because it let me learn more about myself. I like to see how people express their
personality through fashion. I like to see how people express their creativity through clothing weather it is just people or stylist who work on all the editorials in fashion magazines. I also read about fashion when I don’t have much to do, just browsing there. When I’m bored or when I’m feeling very uninspired. Its one of those things that makes me feel better, my mood gets better. It gets gears turning in my head. It make me think about my personal choices, what I really want to be right now etc.

R: Are you a fan of fashion or any fashion website/magazine?

S: Yeah.. to many to count! I’m not subscribed to anything. I have a range of fashion magazines that I like and each of them cost like 35 dollars.. so I can buy on of them from time to time, not all of course. I guess this means I’m a fan of fashion magazines in general? Can it be so? So every magazine I buy is different and has its own voice. When I do go and occasionally spend 30-40 dollars on a magazine I want a decent one. Every single time. So magazines don’t feel the same all the time.

R: How do you choose what magazines to buy?

S: I guess.. quality! Paper is so important, layout, printing quality of the images is amazing, something is very beautiful. I find myself being more attracted to image-heavy magazines because images tell more to me than whatever article it is. I get so inspired from images!

R: Do you like to re-read fashion magazines or online posts?

S: Yes, for sure, I totally .. certain magazines a keep around forever. For example their is a really cool lingerie story on Another magazine like from 5 years ago and I look at it once a year, every single year for no reason other than “oh that was so beautiful, I want to look at it again!” Certain issues and certain stories in my collection, I’ll always come back to that, because its timeless.

R: In what languages do you read about fashion?

S: English, because its most accessible and the most amount of content is in English. But I do really like certain French magazines, they have a totally different approach to fashion, magazines there are more beauty heavy then style heavy. And I find it very interesting. I can also practice my French this way. Its like the portrait of women is totally different in French magazines.
24h clock questions

R: With the help of a 24h clock could you please describe your daily interactions with media?

S: Wake up, around 8 check Instagram while being in bed for like 20 minutes, I wouldn’t say that my Instagram is entirely fashion based but there is definitely a big percentage of that. And then I try to limit myself to mornings and evenings and cut it out inn the middle of the Day because I find it kind of distracting. In the evenings I really indulge maybe in hour around 8-9. Drinking wine and doing nothing, I’d pick up a magazine that I bought and flip through pages sitting on a couch, sometimes on my roof. It s my ritual for sure. I love this process a lot, big pleasure for me. Sometimes I can go to the garden where I volunteer and read there.. If I know what I’m looking for I can check a website from my laptop, but this I like a few times a week max. And during the day.. I don’t know sometimes I feel that Im always on Instagram, are everybody on Instagram that much? Just for the honestly of this lets through 10 minutes of Instagram every hour lets say from 11 to 6. I’m positive it is like that.. I don’t really track it but lets face the truth.

R: Do you read about fashion while doing something else?

S: No, I have really hard time multitasking.. Definitely not when I’m on transit. I guess Its my new York lifestyle, but whenever I’m on a car and somebody else is driving me I’ll be on my phone checking instagram. But I don’t get to do that super often. In bed and in a car are those places where I’m glued to my phone. I scroll my feed on Instagram, some times go to my discovers.. Just browsing there. So Its like a loop I like somebody I can check something similar and its endless and mindless and its kind of amazing.

R: Do you read about fashion mostly alone or with someone?

S: Mostly alone, but as I said with this enormous magazine that I get once in a while, I really like to sit down in the evening with my friend and genuinely go through the pages, discuss how incredibly smart that idea is or like how cool that combination of styles is. Its really fun to do it with a friend who appreciate it same as I do

R: How often do you buy fashion magazines?
S: Maybe once a month..

R: Is your schedule during the weekend different?

S: Yes for sure. Because I try to keep my work undistracted during the week. But on weekends I have no problem laying in a park and reading magazines. Or just walking into a bookstore, and looking at all the books and magazines. That’s part of a ritual that I do and it’s definitely a part of my weekend. That would probably be around lunch time during the day.

Print

R: How do you access fashion magazines?

S: I mostly buy them, because I think you can’t get everything from just flipping through the pages in a bookstore. However, if I find a great bookstore and they let me stand there and explore everything I’d usually spend a few hours there! It is access to fashion magazines but is not as full and as in-depth then when you actually buy it and sit down.

R: What do you do with magazines after you’ve read them?

S: I’m a squirrel I collect them and keep them forever. But I also really like collaging. But I have really tough time doing that, because like I said my magazines are kind of precious to me and I do go back all the time! So most of them are just too precious to me, I can’t tear a page from it and I can’t though them out. I can’t be always looking at them, but I can get read of them as well.

R: Do you discuss what you’ve read with somebody else?

S: Yes, for sure, I do. Like I said I can have a friend over, drink wine and go through magazines.

Online

R: Where do you prefer to read online about fashion? Why?

S: Instagram, it’s just easy and endless. And sometime websites too. Like I said I prefer to read actually directly of the runway stuff. Most of the time when I do end up online on websites I’d
end up being on runway.com the designers collections, original ideas and then I can see how those were interpreted in print magazines by stylist for example.

R: Can you recall a situation when you discussed the readings with your friends/other people?

S: Yes, I discuss it with my friends because I have very different style from a lot of my friends and it is interesting to see why we like certain stuff and why we don't.

R: What ways do you use to save or keep your reading materials, if any?

S: I’ll save things on Instagram, because its easy to do it there. I just save it to my save gallery there. And then online.. well, I can bookmark it but then its’ always get lost in an ocean of my online stuff and bookmarks so I never get back to it.

R: Can you recall situation when you shared fashion posts/links on social media?

S: No.. not really, I can send DM, but I never share things to my profile for example.
Taking photos:

Could you please take photos of places where you prefer to read about fashion online? print?

If you collect fashion magazines, Could you please take a photo of where do you collect them?
Appendix 4. Participant/Platform Table

<table>
<thead>
<tr>
<th>Participants/platforms</th>
<th>Print Fashion Magazine</th>
<th>Online websites</th>
<th>Instagram</th>
<th>Facebook</th>
<th>Books</th>
<th>Pinterest</th>
<th>Blogs</th>
<th>Fashion Apps</th>
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Appendix 5. Experience “molecules”

‘Content’ Experience

“I only buy magazines with great graphic design and print quality”

“Super interesting content, nice layout, good paper. It should feel like a quality magazine - that's something that appeal to me”

“If I see a really cool editorial or something that's really cool about it I'd buy and put it in my collection.”

“Quality! Paper is so important, layout, printing quality of the images is amazing, something is very beautiful”

“I really like their aesthetics, its pretty unique”

“When there is something special about it, that I can't find online, its more like a books for me so I really care about the quality”

“Because of interesting content I can relate to in some way”

“I like good quality mags with nice content”

‘Easy Access and Use’

“It is easier to look back at photos online than in print”

“I don't really go out of my way to find it, its more when it comes to me”

“I think that is pretty convenient I use it a lot”

“I am addicted to Instagram, its easy to use”

“I have access to everything online”

“It easy to find things there”

“I have access to everything online”

“its easy, I don't have to think about it. It just happens”

“Its just easy and endless”

“Because its super easy”

“I use Instagram just for the sake of easiness of using it”

“I don't have to think about it cause its just shows up”

It’s just easy and endless”
“Just to see what is in trend”

“So I like to follow and see what people are doing, what’s new, what’s trending”

“You know for the sake of staying up to date I guess”

“I like to read educating stuff that makes me think about fashion”

“I do read about fashion to learn things”

“I want to know what’s new, see things that I like”

‘Makes Me Smarter’

“To see what’s new”

“I read about business changes whether you know companies have been bought or sold to stay updated with all that happens”

“I kind of want to stay updated with news, trends, what my favorite brands are doing”

“to keep up with trends, what’s new and interesting, to see if the industry is evolving in any way”

“Id do research from time to time, like different fashion in different eras or history behind fashion garments”

“So it’s all about images for me and inspiration”

“I guess it has visual appeal which is what interesting for me”

“I just love to escape into the images”

“I also really get inspired by it”

“I guess fashion images just look nice and also like sometime its inspiration for what to buy.”

‘Visual’ and ‘Inspiration’

“I get so inspired from images!”

“I find myself being more attracted to image-heavy magazines because images tell more to me than whatever article it is”

“that’s the main way to find inspiration”

“I do it for inspiration!”

“It’s more when I’m looking for inspiration for projects”

“So it’s not really reading its more looking at images”

“I like honestly just images, I do not like reading about it. I am a visual person, I just like to see”
Timeout Experience

“It gives me joy to be able to escape for a moment and imagine myself in another life”

“it’s a way to clear my head and get rid of what I’ve been focusing on”

“Just not to be bored, to fill time with something”

“I check my favorite website to kind of get distracted”

“i just love to escape into the images”

“it’s usually on my commutes, when I go home to kill time”

“I love this process a lot; big pleasure for me”

“it’s just gives you something to do, especially when you have to wait”

“I usually doing it in periods of downtime, when it’s nothing to do much”

“I also read about fashion when I don’t have much to do, just browsing there”

Talk About and Share

“if I see something I will bring it up with friends”

“I really like to sit down in the evening with my friend and genuinely go through the pages”

“I’d share with my boyfriend because he is obsessed with it”

“I guess a bit, I talk about cloth or pictures, brands with my friends, definitely”

“I only send dm messages, I would not share publicly. I send a lot of pictures to my friends”

“I always talk to my college best friend about the latest collections”

“I just send things to my friends on Instagram that I liked and think that they will appreciate it as well”
Appendix 7. Communicative Ecology Maps

22-23
location: home, couch or desk
platform: websites
books, magazines, Instagram
device: phone, laptop

20-22
location: home, couch or desk
platform: websites
books, magazines, Instagram
device: phone, laptop

16
location: home, living room
platform: Vogue.com, Instagram
device: laptop, phone

13-17 a few times
location: home, living room
platform: Vogue.com, Instagram
device: laptop, phone

12-13 lunch
location: home, living room
platforms: Tumblr blogs
device: laptop

7-8 waking up
location: home in bed
platforms: Instagram
device: phone

8-9 after cleaning
location: home, living room
platform: website Vogue.com
print magazines
device: laptop

(workdays, weekends (freelancer, workdays and weekends are same)
6-7 waking up

9-10 during breakfast
location: cafe/home, dining table
platform: print magazines

9-10
location: subway
platform: websites
device: phone

10-11
location: work
platform: website
device: laptop

13-14 lunch
location: work
platforms: websites
device: laptop

14-17 a few times
location: work
platform: websites
device: laptop

18-19
location: subway
platform: websites
device: phone

workdays
weekends
22-23
location: home, bed
platform: Instagram
websites
device: phone, laptop

10-20 every 30 min
location: anywhere
platforms: Instagram
device: phone

14-15
location: library
platforms: books,
print magazines

8-9 wake up
location: home, in bed
platform: Instagram
device: phone

workdays
weekends
(freelance, workdays and weekends are same)
20-22
**location:** home, couch
or dining table
**platform:** Instagram, Facebook
**device:** phone

18-19
**location:** subway, train
**platform:** Instagram
**device:** phone

around 14
**lunch**
**location:** work
**platform:** Instagram
**device:** phone

around 10
**location:** subway, train
**platform:** Instagram
**device:** phone

8-9 wake up
**location:** home, in bed
**platform:** Instagram
**device:** phone

9-10 breakfast
**location:** home, dining table
**platform:** print magazine

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**workdays**

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**weekends**
20-23 research
location: home, bed, desk
 platforms: websites
device: laptop

15-17
location: library
 platforms: print magazines

9-10 waking up/breakfast
location: home in bed/kitchen
 platforms: Instagram
device: phone

11-14 research
location: home, bed, desk
 platforms: websites
device: laptop

(workdays, weekends (freelancer, workdays and weekends are same)
20-21
location: home, couch
platform: print magazine
websites
device: laptop

11-18
10 minutes every hour
location: anywhere
platform: Instagram
device: phone

12-14 around lunch
location: bookstores/parks
platforms: print magazines

8 waking up
location: home in bed
platforms: Instagram
device: phone