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Women's Lifestyle Magazine Instagram Profiles: A Comparative Analysis of Polish, French and British Publications

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Abstract: The authors have studied Instagram profiles of women's magazines published in Poland, France and the United Kingdom: *Twój Styl*, *Vogue PL*, *Marie Claire*, *Vogue FR*, *Vogue GB* and *Stylist*. All (464) posts published on Instagram profiles in April 2022 were analyzed. The aim of the research was to show similarities and differences in the ways of communication via Instagram profiles. This paper's chosen methodology is qualitative and quantitative content analysis and is based on types of posts and their functions and on audience reactions to posted content. The results proved that the similarities emerge between the profiles of magazines that operate in specific media markets – the content and communication is adapted to the country in which the magazine operates. This study contributes to academic literature on the integration of traditional media with new media as a response to media convergence.

Keywords: Women's Magazines, Instagram, Social Media, Convergence

INTRODUCTION

Women's press is an important sector within the media systems of the UK, France and Poland, as well as Europe as a whole. Women's magazines have long provided a stable source of income for their publishers (which now consist largely of international conglomerates), due to both their high copy sales and the sale of advertising space (Kalombe & Phiri, 2019). We can observe that the emergence of information and communication technologies enabling the development of social media have contributed to a significant change in the inner workings of women's magazines. To attract new customers, women's magazines must engage with a younger readership online, often through magazine social media accounts which appeared first on Facebook, and then Instagram (Dąbrowska-Cendrowska, 2018). An online presence enables magazine editors to create and post multimedia content, receive feedback from customers and promote the paper versions of their magazines (Szews, 2014). Leszek Olszański emphasises that 'magazines on social media should be active in four main fields: information, promotion, customer engagement, and data collection' (Olszański, 2012, p. 226). Editors of women's magazines can use social media to report on issues of interest to women, whilst keeping their social media presence connected to their physical publication. Through digital profiles, magazines can engage their readers in discussions on topics covered by women's printed press. User feedback provides a source of knowledge on the needs and interests of women; editors can draw inspiration from the topics of online conversation. Magazine social media profiles also provide another channel of promotion for hard copies, as well as an additional place for the further distribution of content.

In 2010, the emergence of Instagram – an image-based social media platform – gave media outlets additional opportunities to attract new audiences and establish reliable communication channels with existing readers. According to the Digital 2021 Global Overview Report (Dataportal, 2021) on the use of social media, Instagram is one of the world's most-used social platforms. Moreover, after Snapchat, it is the second most popular social media site amongst women (Statistica, 2023) – rendering Instagram an attractive space for media concerns looking to attract new consumers.

The aim of this article is to characterise the communication methods of selected women's magazines using their Instagram profiles. To achieve this, specific research objectives have been determined, including the classification of Instagram posts, the characterisation of readers with an evaluation of their engagement, and appraisal of the ways in which women's publications make use of the tools provided by Instagram.

LITERATURE REVIEW & THEORETICAL FRAMEWORK

The discussion about the need for women's magazines to have websites and social media accounts has been ongoing for several years. There is consensus that traditional analogue media – print press, radio and television broadcasting – are losing their audience to new digital media (Kęsicka, 2010; Novita et al., 2022; Yoedtadi et al., 2021). In addition to the decrease of sales and circulations, print media outlets have also lost their advertising incomes due to the rise of social media platforms and changes of media consumption. The main reason is magazine readers, especially young people, increasingly prefer to consume content from websites and social media platforms, in part due to the speed and accessibility of online commenting which may foster a sense of community and empowerment (Bly, 2010; Everett, 2011; Novita et al., 2022). As a rule, advertisers follow consumers. In the early 2010s social media enabled traditional media to create accounts to promote their content. Soon after, the social media took over a part of printed editions' audiences and advertising budgets (Kreft, 2012; 2019). Still, the traditional media companies did view the platforms as opportunities rather than threats. The relationship primarily concerns low marginal costs and access to potentially multiple audiences and to deliver a unique customer experience, but also to lower barriers to entry and open markets. Facebook, Instagram or Telegram support media companies in establishing deeper connections with their customers, shaping their relationships and making it easier to identify niche markets in the media industry. They enable businesses to „smartly” tap the potential of customer preferences and establish personalized contact with them, but also shape individual and collective behaviour. Publications now encourage online engagement, with the role of the reader becoming progressively more active (Kreft, 2022).

Social media has changed the way the press industry works, both for media outlets and consumers (Farhi, 2009; Gleason, 2010). Whilst Twitter has had the biggest impact on news publications, Instagram has had more influence over the women's press sector. The traditional models of distribution and monetization in the media industry – copy sales, subscriptions and the sale of advertising space – have become insufficient (Vidas-Bubanja & Bubanja, 2015). To survive, publications must adapt to the changing media landscape; integrating analogue print media with new digital media (Everett, 2011; Novita et al., 2022; Nurliah, 2008; Restendy, 2020; Yoedtadi et al., 2021). The use of social networking platforms by traditional media outlets is a manifestation of convergence: the combining of traditional and new media in the process of content creation and distribution (Lawson, 2003). This 'melting together' (Jenkins, 2006) has been enabled by digitization and the development of information technology, above all the Internet (Jean & Ispandriano, 2021). Research emphasises that producing

digital versions of newspapers and magazines has become a necessity (Smits, 2014). Nevertheless, media convergence presents a huge challenge to the press industry, as most newspapers find it difficult to adjust to the new digital media environment (Krumsvik, 2006). Those media companies that can quickly and appropriately adapt to the requirements of a digital environment gain a strategic competitive advantage; accessibility across various platforms equates to new content distribution channels (Everett, 2011; Krumsvik 2006; Küng, 2008; Oliver, 2014). Magazine digitization and the function of social media in the press are discussed further in studies by Chan-Olmsted and Chang (2003), Dennis et al., (2006) and Meikle and Young (2008).

The largest media conglomerates, including magazine publishers, use multiple content distribution channels simultaneously, implementing multi-platform production and circulation instead of using only one medium (Doyle, 2010; 2015). The multi-platform expansion strategy promises to generate new streams of revenue, improve management and effectively utilise media resources (Doyle, 2010; 2013).

Among the platforms most often used by the press, blogs initially dominated (Yahr, 2008), which were replaced by interactive social media such as Twitter (Engesser & Humprecht 2015; Hermida 2013; Lawrence et al., 2013; Szews 2014), Instagram and Facebook (Greenwood et al., 2016; Manovich 2016; Skogerbø & Krumsvik, 2015). At the time of writing, few authors have studied the use of Instagram by print press outlets (Brandtzaeg et al., 2016; Larsson 2017).

Researchers emphasize that before media outlets enter the social media market, they should develop effective audience engagement strategies to encourage readers to use magazine-related social media (Magazine Media Factbook 2015). Media outlets must first identify their target audience; their personality type, relevant psychographic variables and motivations, to determine what will encourage social media engagement (Jain et al., 2017). Media outlets should try to understand audience expectations, monitor their social platforms, and adapt to changing reader preferences (Jain et al., 2017).

Research reveals that readers now expect magazines to have a social media presence (Jain et al., 2017). Twitter and Instagram users engaging with online publications were found most likely to follow the accounts of magazines focused on fashion, celebrity gossip, health and fitness, and travel, for whom young female students were identified as the main participant demographic (Jain et al., 2017). The Magazine Publication Association report for 2015 (MPA, 2015) shows that *National Geographic* and *Vogue* were amongst the top five most followed magazine profiles on social media. Jain and colleagues conclude:

This finding has implications for publishers in that they should not only be concerned about the platforms where most people congregate but also

target and push content that is geared toward motivational use of specific platforms. For example, *Vogue*, a magazine focused on fashion, would most benefit from targeting users on Pinterest and Instagram as opposed to, say, Facebook, given our findings that most people prefer fashion-based content in the form of visuals that are more likely to be accessed on Pinterest and Instagram.’ (Jain et al., 2017, p. 15)

Cooperation and consolidation can be taken as key tenets for publications developing in a media landscape in which we see the convergence of industry, markets and consumer behaviour (Jenkins, 2006; Yoedtadi et al., 2021). Publications are increasingly becoming active across multiple platforms, which affects all participants in the media industry, from content creators and journalists to readers.

METHODOLOGY

This paper used a mixed method that combines quantitative and qualitative content analysis, which has been adapted to suit the needs of social media content research (Frankfort-Nachmias & Nachmias, 2001; Krippendorff, 2013). The aim of the study was to *investigate* the ways, in which popular women’s lifestyle magazines use Instagram. Women’s magazines published in three countries, Poland, France and the UK, were selected for comparative research. This article focuses on six magazines, examining two from each media system – Poland: *Twój Styl*, *Vogue*; France: *Marie Claire*, *Vogue*; UK: *Stylist*, *Vogue*. According to number of copies sold, *Twój Styl*, *Marie Claire* and *Stylist* were the leading women’s magazines in their respective markets – it is also interesting to note that these are all domestic publications. Polish, French and British *Vogue* were included in the study as examples from an historic and internationally well-known women’s fashion and lifestyle magazine brand.

To determine the ways magazine outlets communicate using Instagram profiles, the following hypotheses were put forward:

- (H1) National editions of *Vogue* will share a similar communication style.
- (H2) Significant differences will be found across the profiles of *Twój Styl*, *Marie Claire* and *Stylist*, resulting from the distribution strategy to the profiles.
- (H3) Original posts will dominate the magazines’ online output¹.
- (H4) The individual editorial offices will perform various functions on their digital profiles in their own distinct ways.

¹ By the phrase “original”, the authors mean content created by a specific brand for that concrete content distribution channel i.e. for Instagram.

The research for this article was conducted in April 2022. The time frame of one month was established according to the frequency of Instagram posts. All posts published during April 2022 on each of the above-described Instagram profiles were collected for analysis. The total sample was 464 posts. The selected parameters allow the authors to capture the functional dynamics of the Instagram accounts of women's lifestyle magazines. Empirical data collected during the research process was recorded on an ongoing basis using MS Excel spreadsheets. A separate spreadsheet was created for each magazine profile. Posts copied from the above-mentioned Instagram profiles were pasted into the spreadsheets. For the purposes of the article, the posts that served below as examples for the categories in the categorization key were translated into English by the authors of the article. A single post was adopted as the unit of analysis.

For the purposes of the study, we constructed a categorization key consisting of two elements – type of post and post function (Tables 1 and 2) and two parts (Tables 1 and 3)

Table 1. Type of Post and Category Description

No.	Type of Post	Description
1.	Referring to the website of the parent magazine	A message aimed at redirecting the user to content published on the official magazine website (e.g. 'Princess Diana loved bows and veils, she wore bowler hats and wide brims, and her favourites included headgear inspired by the '60s. At <i>Vogue.pl</i> we curate a selection of Easter hats worn by the royal family') ² .
2.	Referring to printed editions of the magazine	A message aimed at redirecting the user to the paper version of the magazine (e.g. 'The May issue of <i>Twój Styl</i> goes on sale tomorrow').
3.	Promotional	A message promoting a service or product. May advertise its own brand (e.g. a competition organized by the magazine) or other brands (e.g. 'Removing make-up is a recommended daily activity to keep skin healthy. That is why Bioderma has designed 'Crealine H2O', specially adapted for sensitive eyes...').
4.	Linked to other media	All references to other communication channels both magazine-related and non-magazine-branded (e.g. post on new episode of <i>Le Street Style</i> on the magazine's YouTube channel).
5.	Containing additional content	Not classified in any of the above categories but aiming to engage the audience (e.g. "Go Back to the Future" with this delicious Iranian rice dessert, which takes us directly to childhood. A sweet note of flavour to end the weekend. Do you have a favourite rice pudding recipe?').

Source: Authors' own research

Due to the specificity of the content posted on Instagram, we created two additional categories that combined at least two types of posts. This approach

² Due to its internal limitations Instagram is not so simple to redirect traffic to a website – you can insert only one link in profile description (so called "bio") and cannot insert active links (hyperlinks) to posts. So it is difficult to redirect traffic to a website. The ways of referring to websites will be discussed more extensively in the in-depth research planned by the authors.

of seven categories allowed for the characterization, analysis and evaluation of the studied media.

Table 2. Combined categories

No.	Type of Post	Examples
1.	Referring to both the website and the printed issue	For example: 'You can order the May issue of Vogue Polska with one of three covers to choose from today at Vogue.pl. On sale from 28 April.'
2.	Promotional post which also refers to the website	For example: 'Dreaming of summer? The new Habitat home collection means sun and holidays... Link in bio'

Source: Authors' own research

The second part of the categorization key refers to the post topics (Table 3):

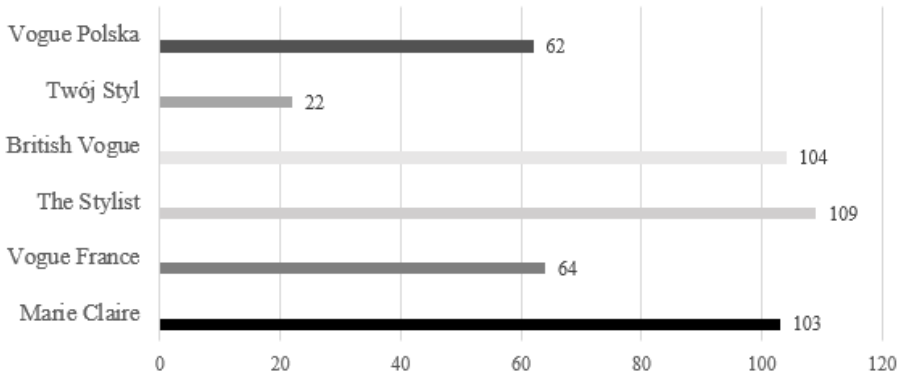
Table 3. Post Function and Category Description

No.	Post Function	Thematic Category
1.	Information	Posts containing current information related to lifestyle topics dominant in women's magazines (fashion, beauty, celebrity news, health, recipes, travel, etc.). Can include information about the publishing cycle of the printed magazine and its content. They introduce topics that are expanded upon across the magazine's other social media sites, website or printed edition.
2.	Advice	Posts in the form of instructions, providing 'step by step' information on how to apply perfect make-up, how to choose clothes and accessories etc.
3.	Entertainment	Posts referring to both the subject of everyday life, e.g. morning coffee to improve mood, and important societal events, e.g. encouraging readers to vote. Supplemented with photos, memes, gifs, and videos.
4.	Promotion	Posts promoting own-brand services and products or those of other brands.
5.	Culture	Posts related to culture (theatre, film, books, art, etc.)

Source: Authors' own research

Each of the six surveyed magazines has its own Instagram profile on which appeared the posts (N=464), of which the UK's *The Stylist* (n=109), the UK's *Vogue* (n=104), France's *Marie Claire* (n=103), *Vogue France* (n=64), *Vogue Polska* (n=62) and Poland's *Twój Styl* (n=22) (Figure 1).

Figure 1. Number of Instagram Profile Posts (N=464) by Magazine during April 2022



Source: Authors

Our research identified that the magazine Instagram profiles differ in terms of frequency of posting. *Twój Styl* only updates every other day at most, whereas the accounts of rest of the other five magazines publish content at least once a day. The analysis also revealed significant variation in methods of communication by the type of content released.

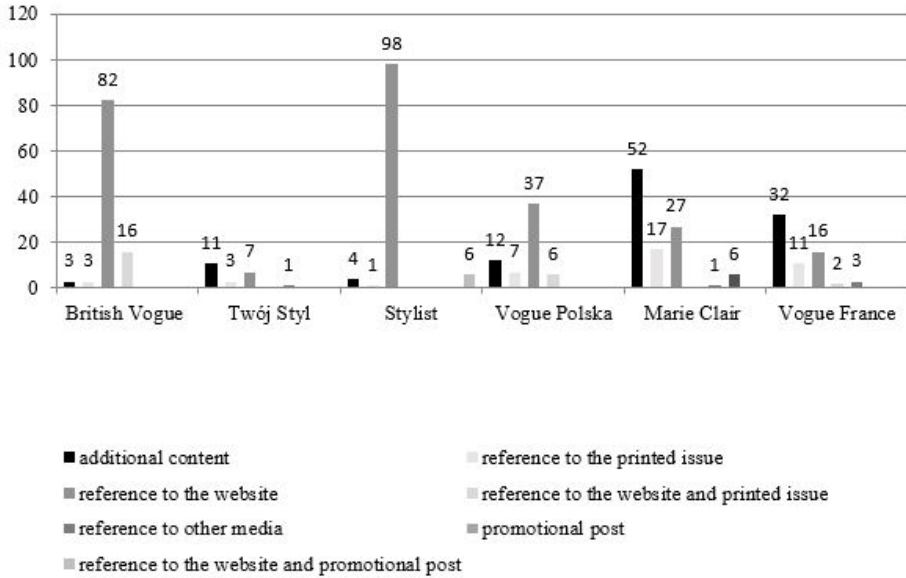
British Vogue's dominant type of post comprised references to its website (n=82). There were also some posts that referred to the website and the printed issue simultaneously (n=16), and there were minimal references to the printed issue (n=3) and additional content (n=3). During the study period of April 2022, there were not any references to other media, promotional posts, or combined website reference or promotional posts on *British Vogue's* Instagram profile. In *The Stylist*, as in *British Vogue*, references to the website dominated (n=98), there were a few posts containing additional content (n=4) and a post referring to its print issue (n=1). Analysis of *The Stylist's* profile did not uncover the presence of other post categories.

Twój Styl's posts most frequently contain additional content (n=11), followed by references to the website (n=7), as well as the printed issue (n=3) and to affiliated media in the form of *Twój Styl Men* (n=1). None of *Twój Styl's* posts featured combined categories. On the *Vogue Polska* profile – as with *British Vogue* – the dominant posts were references to the website (n=37) and the remaining categories consisted of additional content (n=12), referring to the printed issue (n=7), and combined categories (n=6).

Most posts on *Marie Claire's* profile concerned additional content (n=52) plus posts referring to the website (n=27), the printed issue (n=17), promotional posts (n=6), and a combined post referring to the website whilst promoting a brand (n=1). The dominant post on *Vogue France's* Instagram account concerned additional content (n=32), followed by references to the website (n=16) and the print

issue (n=11), as well as posts referring to other media (n=3), and combined posts referring to the website and the printed issue at the same time (n=2). See Figure 2 for the breakdown of each magazine’s posts.

Figure 2. Types of Posts on Women’s Magazine Instagram Profiles (N=464) during April 2022.



Source: Authors

There are distinctions in the dominant categories of types of posts across national press markets. British magazines mainly use Instagram profiles to promote official websites and as a ‘transitional’ platform whose purpose is to redirect the user’s interest to the website and generate traffic. In this case, Instagram is treated an integral part of the magazine’s online brand – at the centre of which is the official website.

The Instagram profiles of French magazines are more autonomous. Their content is designed to keep the user on the profile, and as such is less dependent on other distribution channels (websites or printed magazines). They also act as an additional, separate content distribution channel, unlike British Instagram accounts.

The profiles of Polish periodicals are varied. *Vogue Polska* has an active Instagram account publishing a range of posts (though still dominated by those promoting the website). On the other hand, *Twój Styl*’s account publishes relatively few posts. *Twój Styl*’s Instagram largely features posts with additional content, the purpose of which is to maintain reader engagement and evoke

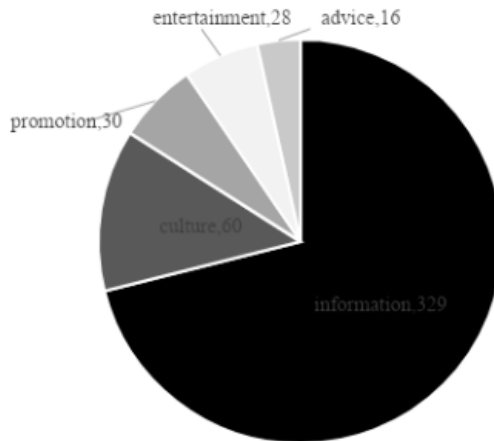
response (comments, likes). In terms of content, *Twój Styl*'s profile bears a closer resemblance to those of French magazines.

The ways that the profiles of licensed magazines (e.g. *Vogue*) communicate with their audience differs across countries. This suggests that when planning content posted on Instagram, international brands consider the characteristics of the recipient groups of individual media markets.

It is apparent that the publishers of the surveyed magazines intend to build their online brands using the Instagram platform. However, neither promotion of the magazine in its traditional format, nor working with advertisers to finance publishing activities form the companies' primary digital aims. Additionally, it does not seem that publishers plan to encourage readers of paper versions of magazines to use online distribution channels. Rather, taking into consideration the target demographics of women's magazines and social media sites such as Instagram, we find that these companies are mainly seeking to attract a younger online audience.

Analysis of types of post published allowed for the determination of their functions. In all the surveyed Instagram profiles, information concerning women's interests proved dominant (n=329). Posts on culture followed second by a wide margin (n=60). The number of posts performing a promotional function (n=30) and on entertainment (n=28) were quite similar. Few posts provided advice to readers (n=16). This trend is also echoed in printed women's magazines, which focus more on fashion and lifestyle than advice.

Figure 3. Functions Performed by the Instagram Profiles of the Surveyed Magazines (N=464) during April 2022



Source: Authors

Examining information posts over the individual magazine accounts, we see that *The Stylist* profile included most posts of this type (87 out of 109). There were slightly fewer posted by *British Vogue* (76 out of 104). The French magazines displayed lower numbers – *Marie Claire* (61 out of 103), *Vogue France* (45 out of 64) – and whilst *Vogue Polska* had a high incidence of information posts (49 out of 62), *Twój Styl* had the lowest (11 out of 22). It should be noted that on all the profiles surveyed, the role of these posts was to provide current information related to lifestyle topics of interest to women. Topics included:

Fashion:

Alessandro Michele turns his ‘beloved’ handbag into the ultimate object of desire by revisiting the emblematic @Gucci models, GG Marmont, Jackie 1961, Horsebit 1955 and Bamboo 1947. (*Vogue France*, <https://www.instagram.com/p/CcqHU23ImTU/>);

Food:

The long weekend is the perfect time to experiment in the kitchen: try adding an Asian touch to traditional dishes. In the spirit of comfort food, Katarzyna and Zofia Pilitowska from the popular Krakow breakfast restaurant *Ranny Ptaszek* have prepared simple recipes just in time for lazy long weekend cooking. Link in bio’. (*Vogue Polska*, <https://www.instagram.com/p/Cc-KTZFvYjw/>);

Women’s health:

Model Alice Detollenaere shares a lengthy video in which she breaks down the steps of preventive mastectomies. She openly supports women affected. (*Marie Claire*, <https://www.instagram.com/p/CboVcAOoUh8/>).

Some information posts also concerned the publishing cycles of the printed magazines and their content:

The May issue of *Twój Styl* goes on sale tomorrow! It features @omenaamensah, @kach_blazejewska_dietetyk, @dereszowska, @martamanowska, @paulina_holtz, @katarzyna_dowbor_official, @aleksandrapoplawska and the volunteers we talk to about the need for altruism. Also on the cover is Wanda Traczyk-Stawska – our Woman of the Year 2021 (*Twój Styl*, <https://www.instagram.com/p/CcTAo7AMKDR/>).

Information posts generally aim to introduce readers to a given issue which can be explored using alternative brand tools, such as the magazine's other social media accounts, website, or printed edition.

Instagram posts on culture were the next most frequent genre for *The Stylist* (n=16), *British Vogue* (n=14), and *Vogue Polska* (n=9). We included all posts in which there were references to cultural products and events in this category, such as:

From the glossy new adaptation of legal thriller #TheLincolnLawyer starring Neve Campbell and scandalous investigative documentary #OurFather to the long-awaited return of #StrangerThings, @Netflix's bumper May line-up is here, and it certainly doesn't disappoint. Head to the link in our bio for our roundup of the best new films and TV shows landing on the streaming service next month. (*The Stylist*, <https://www.instagram.com/p/Cc8YvoUubJI/>)

For *Twój Styl* and *Vogue France*, the second most common type of post was promotional; these magazine profiles respectively published 5 and 9 posts advertising products or services, including their own:

PhotoVogue's global open call for the next great fashion photographers. This year, #PhotoVogue has become a global project that engages the entire network of Condé Nast worldwide. Being global will translate into more opportunities for artists to have their work published or commissioned by our brands across all 32 markets and commercial partners, and also more worldwide events, talks, exhibitions, and portfolio reviews to further conversations around and the promotion of creativity and diversity in image making. More information in the link in bio. (*Vogue France*, <https://www.instagram.com/p/CcDbIn4Dqce/>)

They also promoted other brands:

The editor of TwójSTYL.pl @joanna_andrzejewska_ has chosen on-trend pieces for us from @modivo's new collection. Are you ready for the new season? *Twój Styl*, <https://www.instagram.com/p/CcDzfgUFaom/>)

In *Marie Claire*, second place was occupied by entertainment posts (n=18), however very few of these were published by the other magazine accounts.

Over the analysed period of April 2022, entertainment posts were published on the profiles of *British Vogue* (n=3), *Twój Styl* (n=3), and *Vogue France* (n=3). Entertainment posts have a noticeable aesthetic appeal, and are usually supplemented by photos, videos or gifs, such as:

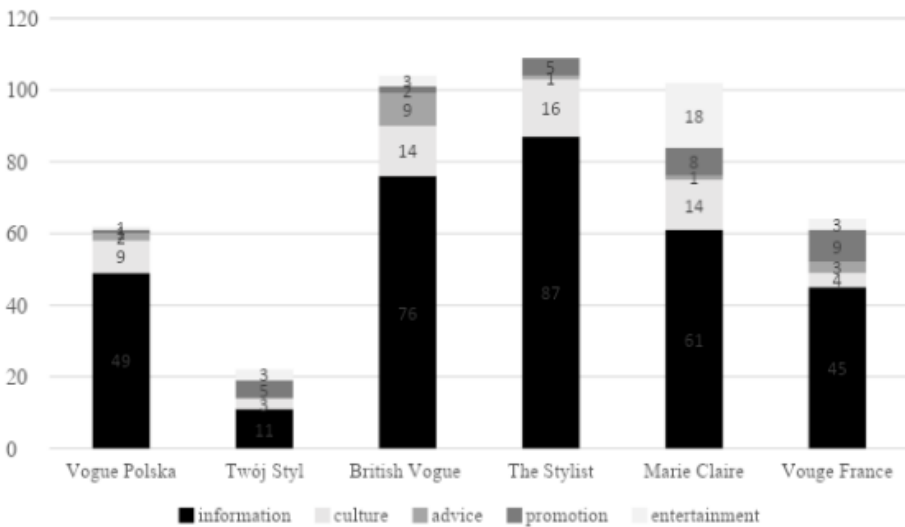
A magnificent array of tulips lighting up this April morning. This colourful field, located between Lurs, La Brillanne and Forcalquier, entrances us with a symphony of peppery colours! The best vitamin to start the day. (*Marie Claire*, <https://www.instagram.com/p/Cb4U89pIImW/>)

As mentioned previously, advice posts only appeared infrequently. *British Vogue* published the most posts with tutorials and tips (n=9), for example:

With spring upon us, #BritishVogue and @CarolinaHerrera have staged a masterclass in how to style a statement dress that will work for any occasion. Click the link in bio for the best investment dresses you can buy now and how to wear them. (*British Vogue*, <https://www.instagram.com/p/Cbz7mozM8Vf/>).

See Figure 3 for these statistics.

Figure 4. Comparing the Functions of Women’s Magazine Instagram Posts (N=464) in April 2022



Source: Authors

Reader reactions to posts were also evaluated as part of this study. Each post was compared by the number of likes and comments, and those with the highest number on each profile are described here. Our analysis shows that *Twój Styl* received its largest number of likes (n=487) for a post published on 13 April 2022, which contained information about the new issue of the printed magazine, the stars on its cover, and its content. The post tagged many of those people featured in or collaborating on this issue (make-up artists, hairdressers, photographers, etc.). The post with the most comments (n=26) was dated 25 April 2022, and

encouraged Instagram users to read an interview with the actors of the new Polish Netflix series 'Zachowaj spokój' ('Hold Tight').

In *Vogue Polska's* account, one post from 26 April 2022 had both the most likes (n=27,926) and comments (n=112). Similar to *Twój Styl's* most liked post, it contains information about the latest issue of the printed magazine, including various covers, photo shoots, and those people featured in or collaborating with the edition (make-up artists, photographers, hairdressers, etc.). There is also a link to the *Vogue* website, encouraging readers to subscribe the magazine.

The Stylist's most liked post (n=24,494) was published on 9 April 2022. It consisted of a tagged video of the singer Dua Lipa practicing yoga, allowing readers a glimpse into the life of the star. The post with the most comments (n=80) was from 23 April 2022, and included a fragment of author Amy Beecham's writing about the complicated life of an only child, as well as a link to the website to read the full article.

The most liked post (n=548,033) on *British Vogue's* profile was an entertainment post from 6 April 2022. It was a clip from a video of Brooklyn Beckham and his wife Nicola Peltz playing a game during which they answered questions about their private lives. The post included a link to the magazine's website containing the entire video, and tagged the game participants, video directors, make-up artists and other creative staff, as well as the US TV series 'Gilmore Girls', which was mentioned during the game. A promotional post from 22 April 2022 received the most comments (n=1,879). It presented spring makeup trends inspired by the US TV series 'Euphoria' and the rapper Lisa from Kpop group Blackpink.

On *Vogue France's* account, an information post from 11 April 2022 received the most likes (n=183,035). It contains a report from the wedding of Brooklyn Beckham and Nicole Peltz, featuring description and photos of their clothes and the ceremony. The post also tagged the profiles of the brands with which the newlyweds cooperated. An information post published on 9 April 2022 received the most comments (n=598). It concerned an upcoming collection from Italian label Pucci to be revealed in Capri. The post tagged the designer brand, as well as online fashion retailer Mytheresa, which was selling the collection.

An information post on 14 April 2022 was the most liked (n=49,015) on *Marie Claire's* profile. It was about blogger Dani's #stopviolenceagainstwomen campaign against the sexual harassment of women. A promotional post published on 6 April 2022 received the most comments (n=1,652). This post advertised a competition organized by the magazine, tagging brands sponsoring the prizes and describing the terms and regulations of the competition. Posts that tagged celebrities and brands (fashion, shopping, make-up, etc.) attracted the most audience engagement. Hashtags and profile tagging have an impact on user responses; they can both help magazine followers find content posted online, as well as draw in other

Instagram users. The most popular posts are about famous people and the industries they work in (fashion, beauty, popular culture etc.), as well as events from their private and public lives.

CONCLUSIONS

This article examines the role and importance of the Instagram profiles of printed women's magazines in the Polish, French and British press markets. Our research was centred on six magazines: regional editions of *Vogue* from the above-mentioned demographics, as well as domestic publications from each country – *Twój Styl*, *Marie Claire* and *The Stylist*. Based on the results of the study, we can make some concluding remarks.

Currently, printed magazines have Instagram profiles, due to the media convergence process and the search for new audience engagement channels. Based on high profile activity (number of publications added), Instagram is an important part of the communication strategy for British magazines and the French edition of *Marie Claire*. The low activity of *Twój Styl* profile accounts for the magazine's low commitment to branding in the social medium of Instagram.

We hypothesised that we would find greater similarities in communication methods across the regional Instagram profiles of *Vogue*, rather than those of domestic magazines. However, our results proved otherwise. *Vogue's* Instagram profiles are tailored to the media markets of individual countries. Similarities emerged instead between the profiles of magazines that operate in specific media markets, e.g. *Twój Styl* and *Vogue Polska*. We also hypothesised that magazine Instagram posts of the type classified here as containing 'additional content' (i.e. related only to the Instagram profile) would prove dominant across all profiles. This type dominated the profiles of *Twój Styl*, *Marie Claire* and *Vogue France*, suggesting that the Instagram pages of these magazines have a greater level of independence. This was not the case for *The Stylist*, *British Vogue* and *Vogue Polska*, where the dominant posts were those that referred to the magazine's website and functioned as a means of multi-platform communication. As with printed women's magazines, the most common subject category for all Instagram posts was information concerning women's lifestyles and interests.

There are limitations to our study. Our sample only included Instagram posts, leaving out the other forms of content delivery Instagram offers, such as Stories, which is a short-term publishing system for photos, videos, animations or captions. We did not include Instagram Stories in the study due to the temporary nature of the posts; the content disappears after 24 hours.

This study contributes to academic literature on the integration of women's press with social media. So far, in literature on the subject, there has been discussions

regarding consumer expectations and interaction with social media, as well as on changes in the organisation of editorial work because of the media convergence process. However, there are not many publications that refer to the content and functions of the social media profiles of women's magazines. The findings of this study confirm our belief that there is a need for comparative research on the functioning of women's press in social media, and for research on how to use the tools offered by social media.

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