




## Internationalization & Localization Strategies: A Case Study on Vogue

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### ABSTRACT

Global companies publishing content localized in different languages mainly focus their quality assurance efforts on a stage prior to publishing. While this approach has traditionally performed well, the increasing economic and deadline-related pressures in these contexts have led to a greater occurrence of mistakes in published content, sometimes with catastrophic consequences for the public image of these companies. Taking this premise into account, the objective of this research is to explore an analysis method for localized content working with a case study approach. For this purpose, a sample of 15 blog posts published by Vogue will be analyzed, Vogue being the most important fashion magazine in the world and a platform with global presence. The posts analyzed belong both to the Spanish version of the blog and to several English versions serving different locales. The result of this process allows us to understand an internationalization and localization strategy of a major brand and provides useful insights to easily improve quality assurance procedures in global companies with a moderate investment of resources and time.

**Keywords:** Localization strategies, internationalization strategies, quality assurance, content localization, content internationalization



## 1. Introduction: Globalization, Internationalization and Localization

In today's globalized and highly interconnected world, going global is an attractive strategy for many companies. While the benefits of marketing products and services at this scale are considerable (Leontiales, 1986), the challenges that must be overcome are also numerous and require managing a considerable number of elements in different areas such as logistics (Fernie and Sparks, 2019, 20–27), organizational structure and strategy (Grant and Venzin 2009), or compliance (Jafari Sadeghi et al., 2018), to mention but a few.

The process of globalization can be considered from two different approaches. On the one hand, we have those local companies that decide to enter foreign markets to improve their competitiveness (Ohmae, 1989). On the other, we find organizations considered as “born global”, that have been operating on a worldwide scale from the very beginning rather than developing this approach at a later stage in their business (Vignali et al., 2001). In any case, while we find some true global brands such as Nike, Levi's or Coca-Cola, in the end, marketing strategies should always be adjusted to suit local tastes and meet the special needs of consumers in each local market (Czinkota and Ronnenken, 2012). This approach has been defined as “think global, act local” (Taylor, 1991).

The implementation of this strategy in the linguistic and cultural areas, as well as the management of the associated challenges, has been a priority of the language services industry since the early 1990s (LISA, 2003). For this purpose, a set of complex, interrelated processes has been developed, known as GILT (Jiménez-Crespo, 2013, 24). This acronym stands for “Globalization, Internationalization, Localization and Translation”. In this paper, we will focus our attention on the internationalization and localization processes. According to LISA (2003, 14), “Internationalization primarily consists of abstracting the functionality of a product away from any particular language so that language support can easily be added back in, without the worry that language-specific features will pose a problem when the product is localized.”

Internationalization deals mostly with technical issues. Organizations such as W3C<sup>1</sup> or the Mozilla<sup>2</sup> Foundation provide ample information about the type of questions that must be considered in order to achieve successful internationalization, such as the use of the Unicode universal character set to guarantee proper rendering of all alphabets or taking language directionality or sentence structuring into account, to mention but a few.

Initially, internationalization focused mostly on designing a software or digital product in such a way that enabled proper localization. However, the process has evolved to include a series of practices defined as “content internationalization” or “writing for translation” (De la Cova, 2016, 246). According to Brown (2003, 4), “writing for translation requires the technical writer to express complex concepts in terms clear enough to move easily from one language to another.”

1 <https://www.w3.org/standards/webdesign/i18n>

2 [https://developer.mozilla.org/en-US/docs/Glossary/Internationalization\\_and\\_localization](https://developer.mozilla.org/en-US/docs/Glossary/Internationalization_and_localization)

Another approach to internationalization would be to consider it as a process by which an intermediary version between the source and meta language/culture is generated (Pym, 2014, 121). In this sense, a level of maximum cultural neutrality is achieved (Cronin, 2003: 32). Once the internationalized version has been developed, the content would be ready for the next step, where it would be adapted to the local target. This process, known as localization, is defined by LISA (in Esselink, 2000, 3) as follows: “Localization involves taking a product and making it linguistically and culturally appropriated to the target locale (country/region and language) where it will be used and sold.”

Localization implies dealing with a series of linguistic, content, cultural and technical issues (LISA, 2003). These include the management of elements that go beyond mere text, such as code, images, locale settings (such as time, date, or currency), etc.

Localization is not a monolithic practice and may refer to different subsets of processes. Jiménez Crespo (2011a, 2011b) distinguishes between five types: software localization, web localization, video game localization, small device localization and app localization. While this categorization facilitates the analysis of the specific processes involved in each type of localization, it is important to mention that in recent years we have experienced a process of media convergence where the boundaries between software and website content are fuzzier than ever (Wang et al., 2009). Therefore, in a similar manner to the process described above regarding the evolution of internationalization to “content internationalization”, nowadays we might define this symmetric process as “content localization” in order to refer in an inclusive way to complex realities where several of these worlds collide, for example, web-based videogames or website content browsed using a mobile device.

Another important point to consider when exploring this topic is localization strategy. This term refers to the specific steps followed to localize and then market products and services. The main approaches followed include the post-gold and the sim-ship models (O’Hagan and Chandler, 2016, 314–321). In the former, a localized version follows the release of the original. In the latter, both the original and localized versions are published simultaneously. When choosing one localization strategy or the other, it is usually required to give priority either to quality or to money. The post-gold model allows for improved levels of localization quality, while sim-ship permits a higher level of income thanks to integrated marketing actions at a global level and scale economies. Likewise, we find additional, less frequent localization models such as “international versions” or “Final Mix” (O’Hagan, 2005), or “relay localization” where, for example, a videogame would be localized from Japanese to English, and then from English to the final target language<sup>3</sup>.

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3 FF Compendium: <http://www.ffcompendium.com/h/interview.shtml>

### 1.1. A post-mortem approach in internationalization and localization

Quality in localization depends not only on the strategy chosen by the company, but also on the proper implementation of relevant standards. Some of them have a general nature, such as ISO 9001:2015, that sets out the criteria for a quality management system, while others are specific, for example, ISO 17100:2015 (Translation services - Requirements for translation services) or ASTM F2575 – 14 (Standard Guide for Quality Assurance in Translation). Standards provide general guidelines that are applied through the use of the so-called localization quality evaluation models. These are rate error models based on mistake counting. For each type and category of error, a score is subtracted until a final score is achieved, showing whether the specific project meets the expected quality criteria (Doherty and Gaspari, 2013). Some examples of localization quality assurance (LQA) models include LISA QA (Jiménez Crespo, 2009, 2011b) or DQF (TAUS, 2012).

For companies going global, the costs of a failing localization strategy can be staggering. These are not only monetary. Nimdzi (2019) describes some of them:

- The brand image takes a hit.
- It can lead to a drop in in-country or regional sales for the offender.
- Consumer satisfaction indicators such as Metascore or store review ratings will plummet, and the product may end up being remembered for all the wrong reasons.
- Negative social media mentions will lead to more bad press.
- Government censure in certain parts of the world might endanger future business opportunities.

Unfortunately, many localization mistakes are found when it is already too late. A good example is provided by De la Cova (2016), who describes how the Spanish retailer Zara translated “sandalias de esclava” (literally, *slave sandals* in English) to German as “Sklaven Sandalen”. In Spanish, *esclava* means both a person who is enslaved and a type of bracelet. The idea behind this name was to establish a link between these sandals and this type of jewelry. This mistake had a clear reputational cost for Zara, and the company had to work hard to control the damages of this communication disaster.

While companies are increasingly aware of this situation and this type of blatant mistake tends to be infrequent, the cold truth is that there is an increased requirement for speed in the delivery of the translations for localization projects (Colliander Lind, 2017) in a context with increased pressure (European Commission, 2020). In many cases, these working conditions might lead to quality issues in the localized product and therefore in important losses (material and reputational, in terms of cultural capital) for the company.

Considering the situation and issues described above, and, specifically, the impact that quality problems can have on internationalization processes and on the cultural-public capital a company has, our aim in this work is to propose a post-mortem approach to detect patterns and trends in internationalization and localization strategies that might help to improve their quality or detect problematic issues.

Though the analysis of content that is already published might seem an unnecessary allocation of resources in settings as stressful as those described above, we consider that studying this type of material may be quite useful for several reasons: detecting missed quality issues (that might be corrected by a dedicated team), verifying that internationalization and localization guidelines are being followed properly across the different markets, and providing useful information for constant update of the internationalization and localization workflows and strategies applied by a company. In order to prove if this approach is valid, we present a case study based on the international magazine *Vogue*. To frame the case study, we will first describe the internationalization process of *Vogue* as a company within the Condé Nast media conglomerate, its parent company, from being a local gazette to becoming a global content platform. The main reason for choosing *Vogue* as a representative company within the global fashion media industry and deeming it suitable for a case study on internationalization and localization stems from the fact that it is considered to be the world's most influential fashion magazine (Oliva and Angelletti, 2006; Godart and Mears, 2009; Kuipers et al. 2014).

## 2. *Vogue*: from a social gazette in New York to Vogue Global Network

*Vogue* magazine was founded in December 1892 by Arthur Baldwin Turnure as a gazette for the upper-class in New York, covering news on the events and activities of the local scene, on social etiquette, the life of the *socialité* and cultural reviews for a Eurocentric elite (Matthews David, 2015, 12). Its first editor was Josephine Redding (Button, 2006, 279), who was in the position from 1893 to 1900. As Hill (2004, 8) points out, *Vogue* was not originally a fashion magazine for women, in fact, the coverage of masculine fashion was even more present. In its early years, the scope of the magazine slowly shifted – in 1899 they started publishing dress patterns, for instance – and this attracted the attention of Condé Montrose Nast, founder of Condé Nast Publications. To this media entrepreneur, *Vogue* seemed to have the potential to serve as the vehicle with which he could develop a new business model for the magazine industry (Cox and Mowatt, 2012, 72) and he bought the publication in 1909. Combining his knowledge of the fashion market and the idea of an advertising-led magazine, Nast was able to “develop a well-articulated theory of the ‘class’ fashion magazine as a vehicle for attracting luxury advertising” (Cox and Mowatt, 2012, 72). It was in this new era under the umbrella of Condé Nast Publications when *Vogue* evolved into a women's fashion magazine intersected with fashion coverage and advertising. In the period from 1870 to 1914, America's Gilded Age, the presence and importance of *Vogue*, as well as one of its most innovative contributions, was to give the US an authorized voice in the fashion realm, which until that time was dominated by Paris, the great exporter of *couture* trends (Matthews David, 2015, 14).

Far from limiting its scope to the US, *Vogue* soon served as a branch of the American cultural imperialism through the exportation of the magazine and, later, with the establishment of further local editions. Its first overseas edition was British *Vogue*, in 1916. When the Great War made

it impossible to deliver the magazine to Europe, and the demand in the UK increased due to difficulties with receiving press from the Old Continent (by 1916, demand had quadrupled), Nast decided to follow the internationalization path of his great competitor, Hearst (*Harper's Bazaar*), and establish a local edition in the UK (Cox and Mowatt, 2012, 73).

Aware of the need to have a stronger connection with the Parisian *haute couture* world and to offer their readers more authenticity, Nast founded the French edition in 1921. Though it was not profitable (Seebohm, 1982, 131–132), the Parisian edition was a highly-valued vessel that served as a window to the publications' cultural capital. Furthermore, it gave *Vogue* authority not only as a fashion magazine, but as a fashion counselor or “oracle”, a key for advertising.

Following the first overseas editions – in the UK and France; and in 1918, the short-lived Cuban edition (1918–1923) –, the expansion of the magazine continued in Argentina (1924–1926), but only lasted two years. Then, in April 1928, *Vogue* Germany's first issue was printed, but ceased publication that very same year. We can say that only the UK edition – and the French one, for the prestige it lent to the publication – made it through the darkest years of the 20<sup>th</sup> Century: it was not (yet) the time to go global (Button, 2006). After a very long period without any new foreign edition, once the Second World War wounds had started to heal, Bernard Leser – who had escaped from Germany on the eve of WW2 – founded *Vogue* Australia in 1959. This was the very same Bernard Leser who, 20 years later, upon his return to Germany, saved the magazine from the ashes and relaunched the German edition (1979) (Leser, 2015). In between, we have Italy (1964), Brazil (1975), and almost two decades afterwards, with the acceleration of globalization processes due to the World System development after the First and Second World War and the decolonisation process, together with the scientific information revolution (Grinin and Korotayev 2013: 28), we finally see many foreign editions blooming all over the world, and not only in Europe: Spain (1988), Singapore (1994), South Korea (1996), Taiwan (1996), Russia (1998), Japan (1999), Mexico and Latin America (1999), Greece (2000), Portugal (2002), China (2005), India (2007), Turkey (2010), Netherlands (2012), Thailand (2012), Ukraine (2013), Arabia (2016), Poland (2017), Czech Republic and Slovakia (2017), Hong Kong (2019), and Scandinavia (2020) (Button, 2006; Condé Nast, 2022). With the ongoing proliferation of new foreign editions, especially from the 1990s onwards, some cultural, linguistic, discursive and ideological issues appear as well. As Rocamora (2006, 171) points out, despite being in a globalized world, “...fashion discourses in different cultures collude to create different versions of fashion [...]. Fashion magazines do not just belong to purely internal signifying systems. They are caught in a network of transnational relationships where the meanings they invest in fashion arise from a system of national differences.”

As we shall see in the analysis below, when fashion discourses start to circulate all over the world through translation (in *Vogue*'s case), new significant relations are built between the imported/translated discourses and the national ones, and new combined discourses are created. Even if each local edition cultivates its own identity, “all editions aim to make readers feel

connected with global high fashion” (Kuipers et al., 2014, 2161). To understand the evolution (through local editions with local independent staff and editors) from the traditional system found in the first decades of global internationalization in *Vogue* (especially in the 1990s and 2000s) to the creation of a global content shared space that coexists with local editions, it is of paramount importance to look more closely at the business and discursive shifts in the magazine and its parent company, Condé Nast.

Nowadays, *Vogue*, with its 26 editions, can be seen as a global institution “that potentially reaches transnational audiences” (Kuipers et al., 2014, 2159). In the path towards a global network, 2017 might be considered as a landmark that paved the way towards global unity with the creation of a centralized editorial hub in London called Vogue International, where the company develops content later exported to other local editions. Since then, Condé Nast (USA) and Condé Nast International (rest of the world, directed from the UK), have followed separate paths (Fernández, 2019). From that moment onwards, the hub and its team would oversee the digital content creation for the different markets and local editions to choose from and include in their digital content sites. This strategy is in tune with the shift in other brands towards content homogenization across different markets (Okazaki, 2005). Nevertheless, the results from this first attempt to create global content were not as successful as expected, since “*Vogue* International sometimes had more of a British or Western perspective than was ideal for editorial objectives in other markets” (Fernández, 2019). This is also seen in specific issues or statements that were translated for the different markets (such as ‘The Health Initiative’ or ‘The Black Issue’), where “what looks like global moral engagement from one angle may seem rather imperialistic from another. When a global institution like *Vogue* spreads moral concerns to transnational public, these may be experienced as meaningful, but also as hegemonic dictates” (Kuipers et al. 2014, 2173).

A successful internationalisation move should take into account the politics and discourses of the new global sphere, or cosmopolitanism, which include aspects such as tolerance, cultural omnivorousness and the engagement in cosmopolitics (Saito, 2011, 125). Therefore, after the original idea of *Vogue* International’s hub had taken off, the company decided to take a further step forward with a more global approach. They marked this new chapter by changing the name of the company to *Vogue* Global Network (VGN), which unites all *Vogue*’s digital platforms (Fernández 2019). The VGN, with Anna Wintour as Global Content Advisor, is captained by Holly Shackelton, and employs different editors for each department, and even a specific editorial consultant for China and a translations editor (*Vogue*, 2022), representing the union of both Conde Nast and CNI under the same company (Fernández, 2018). This hub, based in London, creates different content used across *Vogue*’s overseas digital editions.

Changing its structure and strategy, *Vogue* has evolved from being a local social gazette to one of the most important media platforms in the world by stepping into a true global sphere and dealing with the challenges of cosmopolitics (Kuipers et al., 2014). Nevertheless,

even though *Vogue* has crossed national borders, together with its discourses and approach to fashion, beauty, luxury, sustainability, diversity and culture, its content is well “adapted to the sociocultural context of the different countries where it is published” (Rocamora, 2016, 163), hence, it engages in localization processes mediated by translators together with local editions of the magazine.

### 3. Methodology

Our aim to explore a post-mortem approach to assess internationalization and localization strategies in a globalized brand and to extract useful knowledge that could improve quality assurance procedures derives from two main assumptions. First, that most of the companies publishing localized content focus their quality efforts on a step prior to the actual publishing of content, i.e. that quality efforts are focused after the localization/translation stage and before publishing. Second, that most of the companies work in a context subjected to price and time limitations that make it almost impossible to detect all quality issues.

In order to confirm whether both assumptions proposed are correct and to explore the model, based on a post-mortem approach, we have followed the subsequent methodology. To build up the corpus for the analysis, we selected translated fashion articles published in the Spanish (Spain) digital edition of *Vogue*. We used specific selection criteria. Firstly, the articles had to be published after 2020 to ensure that they met Vogue Global Network guidelines and were closer to the latest internationalization agenda within the company. Secondly, we focused solely on the localized content of the Fashion section to foster cohesiveness in our analysis. In future research projects it would be of great interest to widen the scope of the sample to analyze possible differences between sections. Thirdly, we excluded local articles (written by local editors and exclusively with local audiences in mind) and local articles from other international editions that had been translated but which had originally only been intended for their local audiences (syndicated articles). Therefore, we only chose articles that were originally created at the global hub in London (see section 2) and which had been written specifically for internationalization and localization purposes.

An exploratory study was established in order to determine the common elements shaping the structure and content in all posts. The following elements were identified, as shown in Figure 1: [1] URL of the article, [2] title of the article, [3] introduction of the article, [4] SEO title (defined in the meta properties of the page and visible when the mouse cursor is placed over the title of the site in the Internet browser), [5] and first paragraph of the article. Since our aim was to identify common/divergent structural and linguistic elements to analyse localization and internationalization strategies, we focused on the said elements, not on the whole piece. The reason for limiting the analysis to these five elements (plus images, where relevant differences were found) stems from the fact that these are the key aspects for SEO optimization, especially in SEO on-page strategies (as the one that *Vogue* visibly follows) where



key terms and traceable structure are of paramount importance. As Patil and Patil (2018, 1) point out, the key elements of on-page SEO are: meta tag, title tags, meta description, heading tags, URL string, keywords and optimizing image.

**Figure 1. Identification of the 5 elements composing an article in vogue.es**

The screenshot shows a web browser window displaying an article on Vogue España. The browser's address bar contains the URL: <https://www.vogue.es/moda/arte-cine/jeanne-damas-como-vestir-embarazo-estilo>. The article title is "Cómo dominar el estilo premamá parisino según Jeanne Damas, fundadora de Rouje". The author is identified as Julia Morris, dated 11 de noviembre de 2020. The article features a large image of a pregnant woman in a trench coat and a lace dress. Below the image, there is a short bio of Jeanne Damas. Five red circles with numbers 1 through 5 are overlaid on the page to highlight specific elements: 1 points to the URL, 2 to the title, 3 to the meta description, 4 to the main image, and 5 to the bio text.

After identifying these five elements (plus images) in the exploratory study, 15 articles from the Spanish digital magazine (VSP) were chosen following the selection criteria described above. Subsequently, the original English texts for each of the articles were selected to complement the sample with a view to comparing those elements in different markets, languages and cultures. Some of the articles were available in more than one English locale, so it was deemed appropriate to widen the number of English-speaking locales in our study in order to enhance comparability, representativity and add an extra layer of complexity to the overall study. Ultimately, different localization strategies among the English-speaking editions – Australia (VAU), India (VIN), United Kingdom (VUK) – might give us fruitful insight into the localization approach in each socio-cultural context. The result of this first step – once the articles had been selected and the analysis elements determined – was the following table, for which a sample is provided below in Table 1.

<b>Table 1.</b> Comparative identification of the 5 elements in different locales					
<b>URL VSP</b>		<b>URL VUK (ORIGINAL)</b>		<b>URL VIN</b>	
https://www.vogue.es/moda/galerias/harry-styles-vestir-bien-otono-invierno-2020		https://www.vogue.co.uk/fashion/gallery/harry-styles-autumn-styling-tips		https://www.vogue.in/fashion/gallery/how-to-dress-for-autumn-according-to-harry-styles	
<b>Post title VSP</b>	<b>SEO title VSP</b>	<b>Post title VUK (OR.)</b>	<b>SEO title VUK (OR.)</b>	<b>Post title VIN</b>	<b>SEO title VIN</b>
Cómo vestir bien en otoño según Harry Styles	Cómo vestir bien en otoño según Harry Styles   Vogue España	How To Dress For Autumn According To Harry Styles	How To Dress For Autumn According To Harry Styles   British Vogue	How to dress for autumn according to Harry Styles	How to dress for autumn according to Harry Styles   Vogue India
<b>Introduction VSP</b>		<b>Introduction VUK (OR.)</b>		<b>Introduction VIN</b>	
Cuellos exagerados, colores atrevidos y jerséis de inspiración granjera: repasamos los códigos otoñales del armario del artista.				Scroll for statement collars, bold shades and barnyard knits	
<b>1st paragraph VSP</b>		<b>1st paragraph VUK (OR.)</b>		<b>1st paragraph VIN</b>	
¿Todavía está luchando por superar las ganas de escapadita que nos dejó <b>Harry Styles</b> con su soleado videoclip de “Golden”? Te acompañó en el sentimiento. Por desgracia, parece que el buen tiempo nos ha abandonado definitivamente y vamos a tener que aparcar hasta el próximo verano los shorts de Bode y las ondulantes camisas de SS Daley que lucía Harry. En su lugar, siempre podemos repasar los estilismos de archivo del cantante en busca de <b>inspiración otoñal</b> .		Still struggling to overcome the wanderlust invoked by Harry Styles’s sun-kissed “Golden” music video? Same. Alas, sunshine is not currently on the cards in the UK, meaning it’s time to bookmark Harry’s Bode shorts and billowing SS Daley shirt for next summer, and instead look to the singer’s style archive for some autumn fashion inspo.		Still struggling to overcome the wanderlust invoked by Harry Styles’s sun-kissed “Golden” music video? Same. Alas, sunshine is not currently on the cards in the UK, meaning it’s time to bookmark Harry’s Bode shorts and billowing SS Daley shirt for next summer, and instead look to the singer’s style archive for some autumn fashion inspo.	

The data-mining matrix was completed with the information included in the articles (37 in total, including the different English locales). Once the table had been completed, the resulting data was analyzed according to the following parameters regarding content, structure or format features of the data (Table 2):

<b>Table 2. Points of analysis</b>
<b>Criteria</b>
<b>1. Locales</b>
1.1 In which English locales is the content available?
<b>2. URL</b>
2.1 Does the Spanish URL follow the same structure as the English URL?
2.2 Does the Spanish URL include the same semantic content as the English URL?
2.3 Are there structural differences between the URLs of the different English locales?
2.4 Are there semantic content differences between the URLs of the different English locales?
<b>3. Title</b>
3.1 Is the Spanish title a translation of the English one or are there any differences?
3.2 Is the Spanish SEO title a translation of the English one or are there any differences?
3.3 Are there any differences between the titles of the article from the various English locales?
3.4 Are there any differences between the SEO titles from the various English locales?
3.5 Are there any format differences between the SEO titles from the different English locales (i.e. capitalization, typography, format, etc.)?
<b>4. Introduction</b>
4.1 Does the Spanish introduction match the content of the introduction found in the versions from the different English locales?
4.3 Is the introduction missing in the Spanish version or in the versions from any of the English locales?
4.2 Are there any differences between the introductions in the versions from different English locales?
<b>5. First paragraph</b>
5.1 Does the translation of the paragraph match the content of that of the versions from the various English locales?
5.2 Are there any formatting differences between the Spanish text and that of the versions from the English locales (i.e. bold, italics, underlined)?
5.4 Are there any differences between the hyperlinks appearing in the Spanish version and those in the versions from the English locales?
5.4 Are there any formatting differences between the different English versions?
5.5 Are there any differences between the hyperlinks appearing in the different English versions?
5.6 Do the hyperlinks in the Spanish version point to the same locations as the hyperlinks in the English locales?
5.7 Do the hyperlinks in the English locales point to the same locations?
<b>6. Images</b>
6.1 Are the images in the Spanish version the same as those in the English ones?
6.2 Are the images in the different English locales the same?

## 4. Data analysis

In this section, we will analyze the data obtained through the data-mining matrix presented above. Its first subsection (1) was used to guide the comparative analysis between different English locales (if any), while the rest (2–6) are articulated around different structural aspects of the published fashion article: URL, Title, Introduction, First Paragraph, and Images. In each subsection, the parameters analyzed dealt with structural, format and content aspects, mainly focusing on the differences between the Spanish-English version, and between different English locales.

### 4.1. English locales

Out of 15 analyzed texts, 8 were present in more than one English locales; 13 out of 15 articles were published in *Vogue* UK (VUK), while other locales such as *Vogue* Australia (VAU), *Vogue* India (VIN), and *Vogue* Singapore (VSG) were less present: 4 for Australia, 5 for India, 1 for Singapore. Therefore, we see that VUK clearly holds most of the published articles. This fact can be easily attached to the hub's location: London. Even when some of the Hub's editors may be based somewhere else, their corporative structure stems from the UK, therefore, the articles and features produced are likely to fit into the UK market and may be unsuitable for other English-speaking editions.

### 4.2. URL

Regarding the URL structure, we observe that 14 out of 15 Spanish URLs follow the English URL structure, which, after the basic URL (1) ([www.vogue.uk](http://www.vogue.uk)/[www.vogue.in](http://www.vogue.in)) places (2) the magazine's section, (3) subsection, and then (4) the reference to the article *per se*, i.e.: <https://www.vogue.co.uk/fashion/article/jeanne-damas-pregnancy-style>. 14 Spanish translations follow this structure (basic URL, section, subsection, article), but 4 of them change the subsection, since each local edition has its own structure, even when there are great similarities. The same results are found when comparing the different English locales. There is only one case out of 15 where a structural change is detected; mostly, the differences are in the subsection, which is adapted to fit the magazine's local structure.

As for URL content, we notice greater changes, since the fourth element of the URL (the reference to the article after basic URL, section and subsection parts) differs notably between *Vogue* Spain (VSP) and the English (mainly UK) edition. In VSP, the URL's content focuses on keywords and does not tend to reproduce the article's title. For example, <https://www.vogue.es/moda/articulos/tendencias-primavera-verano-2020-semana-de-la-moda-milan> (VSP), while VUK tends to reproduce the title: <https://www.vogue.in/fashion/content/5-of-the-most-exciting-fashion-trends-from-milan-fashion-week-ss20-jennifer-lopez-versace-dress>. VSP tends to remove words that are not considered keywords (articles, prepositions, verbs) and prefers to include meaningful words (nouns, mostly, and some adjectives), a strategy closer to SEO

optimization than the one that we observe in the English locales (VUK, VIN, VAU). Among English locales, we also notice URL content differences, with VUK being the edition that is best optimized for SEO (fewer connectors, prepositions and articles). VIN and VAU tend to reproduce the article's title word for word in the URL (e.g.: <https://www.vogue.in/fashion/content/5-of-the-most-exciting-fashion-trends-from-milan-fashion-week-ss20-jennifer-lopez-versace-dress>).

### 4.3. Title

As for the Spanish translation of the title, in most cases, significant changes are found, such as a balance between adaptation techniques (6 cases) – reformulation of the English title – and synthetization /addition techniques (8 cases). Regarding adaptation strategies, in VSP they are used to formulate an eye-catching title when a literal translation of the English version might reduce its fresh, straightforward and journalistic style. It is also notable that if the English title includes a quote, VSP tends to remove it, probably for the sake of conciseness and to grab the attention of the reader with shorter but more powerful titles. Regarding the translation of the SEO title, we find similar results to the regular title. Among the different English locales, it is interesting to find title changes as well (even if there is no translation process involved), and only in 2 cases is the original title kept with no modifications (adaptation, synthesis, additions). As for the SEO titles, this figure is doubled (4 cases with no modifications). Lastly, formatting changes among English locales are also found. VUK prefers to keep the title fully capitalized, while VIN, VAU and VSG (*Vogue* Singapore) only capitalize proper nouns. Fashion abbreviations (i.e.: “SS” for “Spring-Summer”) are only present in VUK, while in VAU and VSP the terms are used with no abbreviation.

### 4.4. Introduction

Regarding the introduction, which is the lead-in opening paragraph for each article, analyzing the Spanish version, 10 out of 15 cases keep the English content and form. Only light reformulations or content removal are found in some articles (quotes). The only case where VSP is completely different is one where the introduction is missing in VUK but present in VIN. It is likely that VSP was translated from VUK but in the editing stages, VUK's introduction was removed and then fully adapted or rewritten for VIN. This introductory section is only missing in two texts, both from VUK, and never in other editions. It is also notable that in the few cases where we were able to compare (since not every article is included in all the different English locales and, furthermore, two VUK introductions are missing), the content was never literally the same. In some cases, there were lexical adaptations (“catwalk” in VUK; “runway” in VIN; “star line-up” in VUK, “all-star line-up” in VIN; “’90s” in VUK, “1990s” in VAU), and in others, quote removal (in VAU). Therefore, again, we find that even when no translation process intervenes between two English locales, the content is localized and tailored through different linguistic techniques (adaptation, removal).

#### 4.5. First Paragraph

The first paragraph refers to the first block of text in each blog post appearing after the introduction. In general, the translated versions in VSP properly convey the meaning of the original text without any major differences. There is only one case out of 15 where the VSP version extends the content of the post, providing extra information that does not appear in the source text.

Major differences are found in the format area. In 12 out of 15 cases, the VSP version includes bold, italicized and underlined elements that are not present in VUK. This seems to happen only when the text is conveyed into Spanish, since there are almost no formatting differences between the different English versions of Vogue, where the format is mostly uniform (only one case out of 15 shows differences of this type). This specific use of format elements in VSP may point to a set of specific instructions or guidelines on the topic followed by the Spanish team.

As for hyperlinks, all URLs in VSP are different to those appearing in VUK. This was somewhat expected and shows a common localization strategy which is aligned with the translation of the rest of the elements appearing in the posts. Likewise, the adaptation of URLs is an essential part of a successful SEO strategy. When we compare the URLs used in the different English locales, we find mixed results: in 10 out of 15 cases, the same URL is used, while in the remaining 5 we find differences. This may point to different SEO strategies in each local Vogue team or perhaps a lack of coordination in this area to guarantee a coherent approach. Finally, when we check the target sites to which the different URLs point, we can see that the URLs at VSP lead to different pages than those at VUK and the rest of the English locales.

#### 4.6. Images

There are considerable differences in how images are used in VUK (and in the rest of the English versions) and in VSP. In general, images are changed, edited or substituted by others in VSP. This is the strategy found in 11 out of 15 cases and only in 4 posts was the same image kept from the original.

When we check the situation in the different English locales of Vogue, the results are quite the opposite. In 14 out of 15 cases, the same images are used and only in one case was the use of a different one detected.

### 5. Conclusions

From the results outlined above, we can conclude that after our analysis of internationalisation and localization of Vogue's strategies, its policies show some areas of coordination and some areas of discrepancy. The map of general policies and strategies can be used to address quality-issues in the internationalisation and localization processes.

First, it seems that the English content is not distributed in a coherent way. As we saw in section 4.1, some of the VUK articles are either not published in other locales or only published in some of them. This might point to a need to coordinate these efforts in order to guarantee an efficient distribution of the posts that are already written and can be shared with audiences different to those reading VUK. Another possibility for this apparent lack of coordination could be a conscious decision by each of the regional offices to only republish articles deemed to be relevant to their readers.

Secondly, it seems that SEO optimization is being used for URLs, but not always with the best suited approach. In this sense, the analysis of our sample points to the fact that the SEO strategy followed by VSP might be more efficient than the one used by VUK. In a similar way, the levels of SEO optimization between the different English locales do not match. In this area, VUK seems to follow the best strategy when compared with other English locales such as VIN or VAU.

In third place, there is a considerable difference in the text format of VSP posts. The high number of cases where these changes were found point to two possible explanations: (1) a complete lack of coordination with VUK in terms of writing guidelines compliance or (2) a deliberate policy where format elements would be used to attract the attention of the reader. In either case, some alignment actions would be required here in order to guarantee a coherent approach to this issue. A similar statement could be applied to image management in VUK and VSP.

The aspects detailed in the data analysis section and the conclusions detailed here seem to show that a post-mortem analysis methodology such as the one described in this paper provides useful information for companies that produce content oriented towards a global audience. By analyzing previously published content, it is possible to determine which areas are complying with the expected guidelines and which are not. Likewise, there is potential for the development of new rules for areas not already covered in corporate policies, as well as identifying existing practices followed by local teams that might be used in other locales.

Other advantages of this post-mortem approach include an easy-to-reproduce-and-apply model, flexible design and implementation, reduced amount of time required applying it, and a high proportion of data obtained when compared with the effort required to produce it. For all the reasons mentioned, it is believed that this methodology could be a welcome addition to the QA efforts of global companies.

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