

VOGUE, 2005

Background Guide

SSI  SIM

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EQUITY DISCLAIMER & CONTENT WARNING

Throughout this committee, delegates will be engaging in complex debates and discussions covering a wide array of topics. As SSICsim seeks to provide an enriching educational experience that facilitates understanding of the implications of real-world issues, the content of our committees may involve sensitive or controversial subject matter for the purposes of academia and accuracy. We ask that delegates be respectful, professional, tactful, diplomatic, and open to new perspectives when engaging with all committee content, representing their assigned country's or character's position in an appropriately nuanced and equitable manner, communicating kindly and compassionately with staff and other delegates, and responding to opposing viewpoints constructively.

This Background Guide presents topics that may be distressing to some Delegates, including but not limited to: colourism, body dysmorphia, discrimination, and other toxic elements of the fashion industry. Great care will be taken by staff in handling any/all of these topics should they arise. Additionally, the staff for Vogue, 2005 request that all participants exercise discretion when engaging with committee content, and ensure that interactions are intended to drive the overall conversation and personal/committee goals, rather than 'score points' or generate interpersonal conflict/discomfort.

SSICsim recognizes the sensitivity associated with many of our topics, and we encourage you to be aware of and set healthy boundaries that work for you. This may include: refraining from reading certain parts of the background guide, preparing yourself before reading this background guide, doing some self-care or seeking support after reading the background guide, or anything that can help make you feel more comfortable. We ask that all Delegates remain considerate of the boundaries that other Delegates set.

SSICsim expects that all discussions amongst delegates will remain productive and respectful of one another. If you have any equity concerns or need assistance in setting boundaries or navigating sensitive subject matter, please do not hesitate to reach out to me, our Deputy Secretary-General, Aidan Thompson, at dsg@ssicsim.ca, or our Equity Proxy, Di Vink, at equity@ssicsim.ca. We want you to feel safe, comfortable, and welcomed at SSICsim!

If you wish to switch committees after having read the content warnings for this committee, please:

- Use the following form to request a committee switch:
<https://forms.gle/fKUYrcSTxwPRQ2CD9>
- Contact your Faculty Advisor/Head Delegate to inform them of your request if you are a part of a delegation



AIDAN THOMPSON (HE/HIM)
DEPUTY SECRETARY-GENERAL

LETTER FROM THE DIRECTOR

Hello There!

It is my pleasure to welcome you to SSICSIM 2023, and the most fashionable Model U.N. committee of all time: VOGUE. My name is Peer Krut, and I am a fourth-year international relations student at Western University.

Outside of school, I serve as a Communications Coordinator for the Young Diplomats of Canada- a national non-partisan organization that empowers Canadian youth by facilitating their attendance to international delegations. I am also the Senior Social Media Editor for Canada's #1 student newspaper in 2022: the Western Gazette. Beyond this, I have served as a research assistant looking at various topics in sustainability at the Ivey Business School and have done summer internships at places like RBC Global Asset Management and CP Investments. Model U.N. has been a cornerstone of my life since I was in your shoes as a high school student.

Previously, I served two years as the President of my high school chapter. After transitioning to university, I became the Head Delegate for Western Model United Nations and am now the President. Aside from that, I have a great deal of experiencing competing and have close to a dozen gavel awards. I am here for you. I want this conference to be a transformative experience where you feel you can grow as a delegate, student, and person. Please, feel free to reach out to me at my email.

Best,

PE'ER KRUT (SHE/HER)
DIRECTOR, VOGUE, 2005

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DEFINITIONS

Colourism

Colourism is a form of discrimination, typically within a racial or ethnic group, favoring people with lighter skin over those with darker skin.

Athleisure

Athleisure clothing combines the best of athletics and leisure, blurring the lines between activewear and ready-to-wear.

Haute Couture

Translated literally, couture is French for dressmaking, while haute means high. These are garments created as one-off pieces for a specific client.

Ready-to-wear

Term used for clothing that's pre-manufactured to standard sizes and sold in finished condition. For this reason, it differs from made-to-measure and bespoke clothing.

Body Dysmorphia

Also referred to as body dysmorphic disorder (BDD), body dysmorphia is a mental health disorder that leads to distress over your appearance.

Heroin Chic

Originated by Gia Carangi, heroin chic is a style popularized in early-1990s fashion. The look is characterized by pale skin, dark circles underneath the eyes, emaciated features and androgyny—all traits associated with abuse of heroin or other drugs. The aesthetic serves as a response to the "healthy" and "vibrant" models of the 1980s.

HISTORY/CONTEXT

Mid-way through the first decade of a new Century, Vogue-the publication that reigned supreme in the 20th Century is struggling to adapt to the ever-changing times and maintain its hegemony over the fashion world. With the increasing influence of multimedia, changing beauty standards, the rise of fast fashion, and criticism of high-fashion for its exclusionary nature, Vogue is struggling to resonate with its audience and maintain its influence over fashion and pop-culture.

The Dawn of a New Digital Age

In the 2000s, the HBO series Sex and City, starring Sarah Jessica Parker styled by Pat Field became famous for its fashion. The show established itself as a cultural touchstone that brought designer fashion to the masses its outfits arguably more impactful as its writing, setting, and even characters. The show became instrumental to ushering the world of designer fashion into the cultural zeitgeist. For the first time, the exclusive world of designer and couture was introduced into the lives of millions of viewers -ones who grew to love labels like Manolo Blahnik, Fendi, and more. The show, and its influence in building awareness and admiration surrounding such fashion spoke to the massive influence of television, and the impact it could have on the world of fashion.

Hollywood's Invasion of Fashion

The December Vogue cover in 2000 was revolutionary. Posing in character for her upcoming film Moulin Rouge, Nicole Kidman became the first actress to grace a Vogue cover that so overtly promoted a film; a notable departure from Vogue's usual emphasis on the exclusive world of fashion. Kidman's cover embodied the growing emphasis on celebrity covers, and the power that magazines and fashion together had to promote pop-culture icons. Ultimately, this cover paved the way for the collapse of the partition between the exclusivity of fashion, and the rest of the world.

A few years later, 2002 became the first year in Vogue history that more celebrities appeared on Vogue's cover than models. Some welcomed this shift, others believed it to dilute the impact of fashion. Do celebrities belong in the world of high fashion? Should Vogue involve itself in pop culture? Is there a reputational risk involved with tying Vogue with celebrities?

A New Model, A New Era: Shifting Beauty Standards

Gisele Bündchen's rise to stardom as a supermodel in the early 2000's created a new sought-after beauty ideal created in her likeness. Her entry into the fashion world swung the pendulum of beauty standards back closer to the middle, bringing Vogue and other publications like it to follow the trend she started and begin featuring curvier models.

In the decade prior, extremely thin was the beauty standard as models like Kate Moss, Gia Carangi and others were hailed for their heroin-chic look; an aesthetic dictated by a barely-there body and a lifestyle of partying and substance-abuse. To sum up the feel of the 1990's, Kate Moss herself once said "nothing tastes as good as skinny feels." By contrast, in the 1980's, healthier and more vibrant models like Cindy Crawford served as the leading ladies. When Gisele first arrived on the scene in 1998, her happy and curvier look resonated with casting agents, designers, and audiences alike. In July of 1999, Gisele appeared on the cover of Vogue that read "The Return of the Sexy Model"

While many in this era praised Gisele for bringing about "The Return of the Curve," true body diversity was not the standard in this era. Rather, body shaming was rampant. While on the one hand, Gisele's aesthetic did usher in an era of the "sexy" and "fuller" model, her being called a "curvy" model may have been in of itself problematic. This is a theme that delegates will consider. Nonetheless, Gisele further became an advocate for owning one's sexuality, and leading a healthy and clean lifestyle. This is, of course, a complete contrast to the 1990's.

The Rise of Athleisure: Casual Luxury

In the early 2000s, Juicy Couture popularized casual apparel. The brand quickly became legendary and iconic, seen on the world's hottest celebrities. For the first time, casual

"luxury" became accessible for the everyday person. For some in the fashion world, the new trend had "killed fashion. For others, however, casual "luxury" served as an opportunity to bring more people into the world of fashion and revolutionize what was considered vogue. Playful and irreverent, Juicy Couture served as the first of many other mass-produced fashion brands that took over the world. How should Vogue respond to the rise of athleisure? Are mass-produced tracksuits fashion? Who should decide what fashion is?

STATE OF AFFAIRS AND TOPICS OF DEBATE

It is January of 2005, and your team has come together to plan for the September issue of VOGUE and onward. Given that the September issue is traditionally the most important of the editorial year, the decisions you make for this issue will define the years that follow. More than this, the MET Gala, which you are responsible for planning, is coming up in May of 2006. Delegates, as designers, writers, models, photographers, socialites, and more, you are responsible for advocating for your visions while also keeping the success of the publication front and centre.

The evolving pop culture will challenge our publication to stay relevant and fashion forward. Not only do we have to reflect the culture, but we further have the responsibility to stay ahead of it. Therefore, the largest topic of debate will centre around the future of VOGUE, and the various methods we can implement to stay ahead of the game. What will the role of multimedia be? How will this impact print? How should VOGUE use its influence to challenge or maintain the status quo for models? How do we keep VOGUE front and centre in the public? What is the role of celebrities. You have the power to control the direction of VOGUE; consequently, you have control over the fashion world and the different values we decide to propagate.

QUESTIONS TO CONSIDER

How will the rising popularity of television impact print sales?

What appeals to, and resonates with, modern audiences?

What control should designers vs. VOGUE editorial staff have over content?

Should VOGUE take a stance on points of controversy in the industry (ex. colourism, unrealistic beauty standards, lack of body positivity)?

How do the beauty standards VOGUE establishes/reinforces impact larger society? Is there an impact for people mentally, physically, economically?

How might VOGUE adapt to stay relevant?

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MODERATOR

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