

26th ISOJ Keynote Session The Gen Z scoop: How Teen Vogue Leverages Trust and Authenticity to Attract Young Audiences

- Keynote speaker: Versha Sharma, editor in chief, Teen Vogue
 - Chair: McKenzie Henningsen, editor in chief, The Daily Texan
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Summer Harlow All right, welcome back from lunch, everyone. Now I'm super excited for our keynote session that is coming up. It's called The Gen Z Scoop: How Teen Vogue Leverages Trust and Authenticity to Attract Young Audiences. And our keynote session with Versha Sharma from Teen Vogue is going to be moderated by McKenzie Henningsen, who is editor-in-chief of The Daily Texan, which is our student-run newspaper here at UT. So please give them both a big round of applause and welcome. They're coming.

McKenzie Henningsen Thank you, Summer, for the introduction. I am McKenzie, and I'm so excited to be here today. And we have Versha joining us on stage now. I'm going to give a little introduction to Versha. Versha Sharma is the editor-in-chief of Teen Vogue, where she leads a team of editors, reporters, social media managers, video producers, and more, covering all things fashion, politics, culture, and identity for young audiences. Since joining in May 2021, she has won several leadership awards and a national magazine reader's choice award for best news and politics cover. While previously working as the managing editor and senior correspondent at NowThis, she interviewed high profile figures such as Barack Obama, Hillary Clinton, and Joe Biden. And she covered global issues with a digital and social first mindset. She and her team received an Edward R. Murrow award for their documentary work on Hurricane Maria's effects on Puerto Rico, with Sharma leading audience growth across the outlet's social platforms. She currently serves on the boards of the Online News Association and International Women's Media Foundation, and has been interviewed by MSNBC, the New York Times, the Columbia Journalism Review, and more. Sharma has continually rallied for diversified voices across the media landscape in newsroom leadership positions and pushes the conversation forward on any and every issue affecting young people today. I think all of you are probably as excited and impressed by all of that as I am. So please join me in welcoming Versha.

Versha Sharma Hi everyone, thank you so much for that. I was just telling them backstage, I was editor in chief of my college newspaper, so I'm thrilled to be talking to McKenzie today. Obviously a huge fan of student journalists. I have a couple slides that I'll go through for those of you who may be less familiar with our work or our recent work, and then we're gonna have a great Q and A. So thank you for having me. I didn't know I would be right after the lunch break, but hopefully this is an interesting enough talk to keep you going through your possible post-lunch slump. I'm very excited to be here. I want to say a special thank you to Rosental and the organizers. I was supposed to be here last year. I was sick with my baby. They were incredibly understanding and are having me here this year. So thank you so much for that. I appreciate it.

Okay, about us. At Teen Vogue, and we are 22 years old this year. Sorry, I'll try to avoid doing that. 22 years old this year. We pride ourselves on publishing reported pieces and essays that are inclusive, incisive, and disruptive. Those are some of our guiding editorial principles. We publish smart, authentic takes on culture, identity, politics, fashion, and more, and aim to tell the stories that often go untold, especially for younger audiences. Many of our readers, despite Teen Vogue being our name, actually range in age from

young, young teenagers to 30-somethings. We say we're mostly Gen Z and millennials, but our biggest block of audience is the 18 to 24 demographic.

I wanted to talk a little bit about where we are in media in 2025, which I know everyone in this room is well acquainted with some of these challenges. These are some of the challenges that we have been dealing with at Teen Vogue and at Condé Nast in particular. I'm guessing everybody in this room is aware or has dealt with the fallout from Google and Facebook algorithm changes and app changes in the last year and a half, two years that have led to a major decline in search traffic for a lot of publishers. That has affected us as well. But what we're focused on, of course, is making content that we think people want to read and engage with. And we have a challenge when we're talking about Gen Z and younger generations, because they consume news in such a different way to the way that most traditional newsrooms understand it. And so when we're talking about publishing on Teen Vogue, of course, there is [teenvogue.com](https://www.teenvogue.com), but we publish daily across all of our social channels. That is TikTok, Instagram, Twitter, X, YouTube, Threads, and Bluesky. We have recently joined and been very active on those platforms as well, and that's where we are building most of our following and our audience. However, given the changes and the challenges that we've seen with traffic and some of these algorithm changes, we are really leaning into and focusing on direct traffic and building a direct relationship with our audience as much as we can. So that means investing in newsletters. We're very excited to be expanding our newsletter offerings very soon. And we're also excited to be working with the News Revenue Hub on a premium membership offering that we'll be announcing very soon as well.

A lot of questions that I get, and I think we're going to get into this a little bit already, is how do you know what Gen Z is interested in? Or how do you keep up with what young people are interested in? And the answer is very easy. You listen to them. You hire them. You give them bylines. You let them write for you, and you interview them as well. So I'm very proud as a millennial. I'm the oldest person on my staff. That's not necessarily what I'm proud of, but I'm proud of my team, a mix of Gen Z and Millennials. But we constantly work with student journalists. We had an amazing student correspondence program for the 2024 election, where we hired seven student journalists in seven swing states to cover the election through their lens and their communities, and it was a huge success. They wrote some fascinating stories. Two of the correspondents themselves ended up going on CNN before the election to be interviewed. But that's just one example of the type of collaborative work that we try to do with actual students and young people across the country.

I wanted to talk about a special issue that we just published last week. I think many of you have probably seen it or I hope you have. We got this amazing exclusive with Vivian Wilson, who is the 20-year-old estranged daughter of Elon Musk. This is only the second interview she's ever done. Her first one was with NBC News last summer. Second interview she has ever done, and the first original photo shoot she's ever done. So this was a feat on many levels, both because we were able to land this scoop at a time when...hi, I see Nikita walking in, hi...We knew that many other news outlets were chasing an interview with her, and I'll talk a little bit more about that in a second. But it was also a feat of production because Vivian is currently studying in Tokyo, Japan, and we had to arrange a remote photo shoot with our creative director and myself on Zoom at all hours of the night, because of the time difference, to remotely produce this photo shoot in Tokyo with Vivian and with a photographer that we had worked with a lot already. So that was comforting. He was able to put a wonderful creative team together for us in Tokyo. But in this interview, Vivian does talk quite a lot about her dad, of course, and her feelings about

him. She is estranged, and she's also a young trans woman. So more than anything, we wanted this profile not to be just about her relationship or her feelings about her dad, but to introduce her properly and show the world who she is, and show the world what it is like for young people today, especially young trans and queer people who are so highly targeted by this administration and by a lot of social discussion, when all they want to do is binge RuPaul's Drag Race and read the latest Hunger Games book. Vivian is like any other 20 year old in that respect, and she talks about that in our interview as well. The response to this has been absolutely amazing. These are some of the photos we took of her in Tokyo, and the response has just been phenomenal. We've gotten global pick up on this interview. My friend texted me the front page of the Calcutta Times yesterday. We've got a little block there with the Vivian Teen Vogue interview. The New York Times did a great write-up last weekend of how it all came together. This was many, many months in the making. But I think the point that I most want to emphasize here is that Vivian chose Teen Vogue out of all of the press requests she was receiving because she trusted us, and she trusted us because of our reputation and our expertise. We have been covering young people, of course young audiences, since our inception. But since 2016, especially, during the first Trump administration, Teen Vogue really stepped up as an unapologetic, truth-telling voice and platform for young people, not afraid to call out authoritarian policies, discriminatory policies, whatever it may be. And we have continued that legacy today through 2025, so we've covered issues and the attacks on trans students and trans youth in particular quite heavily in the last few years. And it is that long-term building, and storytelling, and reporting over time that is the reason that young people trust us. This is also something that we encountered with the campus protests over Israel and Palestine last year. There were a lot of protesters or students who were affected on these campuses, who told us that they were getting interview requests from CNN, the Times, Washington Post, but they only wanted to talk to Teen Vogue, or they wanted to talk to Teen Vogues first, because we knew that we would take them seriously. We weren't trying to fit them into any larger narrative about what's happening. We just wanted to hear truly what their concerns were and report on it from that perspective. And so it really was our years of reporting, and our authenticity, and our expertise in these areas that allowed us to get the scoop amongst many other competitive outlets.

This is just a quick series I wanted to show you that we did with Fashion Month. Of course, we're Teen Vogue, so we have to talk about fashion. But we talk about it through the lens of how it impacts the entire world and all of our industries. I think Teen Vogue is really excellent at showing how young people understand intersectionality in a way that previous generations just didn't. You can be interested in the latest celebrity news, or fashion trends, or just fashion and personal style in general, but also be really conscious of how fast fashion, for example, is impacting the global climate crisis. And that's something that we see, we know, from even just studying young consumers and other data, that young people are interested in purchasing or being loyal to brands who are ethically conscious, who are taking these concerns seriously, and who are transparent about the work that they're doing, and the way that they are making these products. So our style director spent months working on this phenomenal package called The Last Stop, which was to emphasize the long journey of our discarded clothing, and how it often ends up in several cities in the Global South, where we're literally seeing piles and piles of clothes on beaches or in the ocean. There's a massive, I think the hugest secondhand market in the world, is in Ghana, and it recently caught on fire. There was a huge tragedy there this January. We reported on that as well. But I just think that this is a really great example of showing how we can and do cover fashion, from a unique lens that young people are interested in talking about. And we also made a pledge to address fashion waste. I think this is where we're a little bit different than most mainstream publications that may not do

something like this, but it's very important to us to also be transparent with our readers and take actions that are actually living up to what we're talking about. And so that's why we decided to make this pledge to address fashion waste. We just published this in February. So the Last Stop is actually going to be a monthly ongoing series about preserving clothing, jewelry, accessory. We are now including vintage and sustainably focused pieces in every single photo shoot that we do. We are going to put together conscious shopping guides that help our readers change the way they think about apparel and accessories. We have an internal rubric and a glossary, a great A to Z glossary, on greenwashing and all the terms that are related to the global waste crisis and fashion. We are giving priority to fashion stories about impacted communities, women and girls. We're including secondhand or upcycled options in all of our shopping guides, and we're going to promote buying quality goods and reusing them. This is a fun tidbit that I like to share. I am a huge fan of rewearing clothes and dresses. I do it often. You might not expect the editor-in-chief of Teen Vogue to do that, but I do. I think it's very important. It's actually quite fashionable to do it. And when I first started at Condé Nast, I noticed that Anna Wintour, my boss, rewears dresses often. And so I thought, look, if she could do it, I can do it. Absolutely. But those are just some of the highlights from the content that we've published in the last couple months. And then I'm happy to sit down with McKenzie and have a little bit more of a conversation here.

McKenzie Henningsen Okay, well, thank you for that presentation. It was amazing. I'm really excited to talk to you today because Teen Vogue has played such an influential role in my life. As you mentioned, the 2016 election was a major shift for Teen Vogue, and I remember being 13 in middle school in Texas, in Austin, witnessing that election. And I felt pretty hopeless. And reading Teen Vogue and seeing the coverage and the shift from fashion and pop culture to politics and all that it encompasses, it was really a life-changing experience for me, and I think kind of crafted me into who I am today. And I think there's probably a lot of people, and young people and young women in particular, who feel the same. And so I was just wondering, since Teen Vogue has positioned itself as a resource for young people like me, who are politically and socially conscious, how do you find that balance in your coverage, especially now that it's been a couple years since then, between activism and entertainment and fashion?

Versha Sharma Yeah, I think that's a great question. Also, thank you for sharing that. That's exactly why we do what we do, stories like that. That's amazing. The balance that we try to strike is just keeping up with the conversations that young people are having on social, online, offline. So again, we know that young are interested, and they're not always interested in hard news at the time, just like, there's a lot of news fatigue, understandably, after the election with this administration. That goes across every single age group. So we try to strike the balance of covering the stories and issues that we know are going to be most important to our audience, but also covering the story that are entertaining and joyful as well, because I think that's important to us and that's a big editorial priority for us this year is also focusing on joy. These are such bleak, challenging times, especially for journalists, especially for marginalized communities, especially for young people, women of color, queer people, and the list goes on and on, that I think it is incredibly important to make sure that we do have a balance, actually, of what we're covering. And so that is based on conversations that take place with our teams every single day and our editorial standups in the morning. We're always asking people to share the conversations that they're having and what they're seeing, and that's our goal.

McKenzie Henningsen Yeah, and I think that's something we could all gather from your presentation, that it's not all about politics, and it's the hard-hitting news. It's taking it from a

different angle, something that is so specific and distinct to Teen Vogue. And I think, I would like to think, that a lot of that must come from how young your staff is, the Gen Z-ers and the millennials on your staff. I feel like that must play a role. Would you expand a little on that?

Versha Sharma Yes, absolutely. So before I was at Teen Vogue, I was NowThis, as you mentioned, for seven years. That was an amazing experience because I was there from the beginning. I helped to build it from the startup that nobody heard of to getting to interview Barack Obama one week before the 2016 election because he and the White House recognized the reach that we had with young people. Our mission at NowThis was for young people by young people, which I think is exactly the same mission that we have at Teen Vogue, news for young people by young people. And it seems very basic, possibly to you and me, but to have people telling stories for their peers and actually empowering young people with leadership positions and positions of power to enable them to tell these stories and shape what the editorial agenda is in newsrooms has just made a huge difference. That is like absolutely the reason why NowThis was able to grow in the way that it did. That, and the fact that we bet early on social video and native video and started publishing that in 2014, right when it started to peak, so we had an advantage then.

But I think that my experiences at NowThis and my experiences at Teen Vogue have shown me over and over again the power that young people have in diversifying our storytelling, in reaching new audiences, and in educating the rest of us and older generations. This Vivian Wilson story, for example, we've been working on it for months. I was incredibly excited for it. I started following her on Threads like back in November, when she had some of her first hilarious viral posts about herself and her family. But my team really pushed me to consider making it a special issue and to make it a cover, and I wasn't sure at first. I was like, "Oh, this is another Nepo baby. Like, what are we going to do on this? What has she actually done? What has she accomplished?" We talk a lot about who we put on our covers, which are digital only covers for now, and what makes a Teen Vogue cover, right? And what makes a Teen Vogue cover star. But the more that we reported out the story, the more we spoke to her, the more that I got to know her, I realized she's actually the perfect person to put on a Teen Vogue cover, especially at this moment in time. And so I'm really grateful to my team for pushing me in that respect too.

McKenzie Henningsen Yeah, I mean, when I first read the story, I was amazed, and I think it speaks to the ability to find sort of this moment in time that is so specific, and distinct, and is like nothing else. And I this story captured that, because it's not just about this one individual. It speaks to so much going on politically and in marginalized communities. And I think that's, at least from outside looking in, that's what made this story so remarkable.

And as you mentioned, trust is something that is super impactful, and it was only her second-ever interview. I mean, that speaks to how much she must trust your publication. How did you garner that relationship and cultivate that, and let that guide your process with her?

Versha Sharma I think it's a little bit about what I spoke about earlier, which is our reputation for authentically representing the views of young people, and also not being afraid to poke authority or take shots at people in power who are taking shots at young people. So why not? And I think it was, again, our years of expertise and reporting on issues impacting young trans youth, or young trans people and queer youth, that Vivian told us, you know, "When I told my friends that I was going with Teen Vogue amongst all

these other outlets, they were like, 'yes, Teen Vogue is so cool. That's amazing. They're great.'" But it's not just because we have Vogue in our name. It's not because of who we are, in that respect, it's because of the work that we do and the stories and the issues that we cover, so that really helped guide us.

We also had a fantastic writer for this piece. Her name is Ella Yurman. She is also a young trans woman, and it was really important to us in the telling of the story that trans people get to tell their own stories because unfortunately, that very rarely happens, especially in mainstream media. So Ella beautifully guided the process as well and did the interview in a way that, you know, Vivian at first said she didn't really want to talk about her dad, which I completely understand, and she says this in the interview. She's like, "I hate being associated with him. I want to distance myself from him. I don't care about him. The only thing that lives rent-free in my brain are drag queens, not Elon Musk." But over the course of the interview, Ella was able to build up the trust and the rapport that Vivian did end up opening up and giving us some very viral quotes about Elon Musk and their relationship. So I think that process of, again, hiring people to tell the stories of their own communities is really powerful.

McKenzie Henningsen Yeah, and that must also be a part of why young people are so involved in your staff, and your readership is so loyal and devoted. The strategies you use to engage Gen Z, I'm curious to hear a little bit more about that if it extends beyond your subjects to your audience.

Versha Sharma Yeah, I think we are very aware that we are in such a unique moment in time and that Gen Z is shaped by these crises that we're all dealing with at the same time, right? This is a generation born into a climate crisis, and then a generation that either in high school or college had school classes, graduation, disrupted by the pandemic, had to start taking classes from home. So one example of this in engaging with our audiences is that I think obviously you are a chronically online generation. There's all these studies about how many screens they're consuming at one time, et cetera. But what we've seen since 2020 and the start of the pandemic is that now there is a real appetite among young people for connection and in-person community. And so Teen Vogue Summit, which is our annual tentpole event that we do every year, and I hope to expand this to other cities. We've been doing it in LA the last couple of years. It's sold out every single year, and it's such a wonderful day of our readers coming together and just being with each other in joyful community, and also learning from each other, and learning from our speakers and our editors. And it's always so inspiring because they're so ambitious and eager about how they too can become a Teen Vogue editor one day, or become an actress, or a performer, or a creative, or a beauty entrepreneur. There is also another interesting study about how entrepreneurial Gen Z is and how a lot of them want to have that control over their lives rather than working for someone else. So I think taking into account just the traits of this generation and what they've been through, like truly world-changing, life-changing events, the last couple of years, and being sensitive to that is how we try to stay connected.

McKenzie Henningsen Yeah, so that perfectly explains, you know, my experience as well, and I think a lot of other people's experience. And I think what you explained just now, I feel, sort of pushes against a lot of preconceived notions about Gen Z's media consumption habits, and how we function, especially with the internet. I am certainly someone who's chronically online. You know, Vivian Wilson is someone who has been in my consciousness for a long time now, and I think that just goes to show how much time I spend on the internet unnecessarily. But what do you think publications or media are misunderstanding about Gen Z and their consumption habits?

Versha Sharma Yeah, I think that too often people are just too quick to make assumptions and generalizations, and some of them seem logical, right? With the increase of technology and platforms and the fragmentation and distribution of media, our attention spans are shorter than they used to be, et cetera. But actually, if you dig a little bit deeper, you'll find out that young people or Gen Zers are like watching entire movies on TikTok sometimes, like via clips, via a series of clips, the playlists, whatever it may be. That's just one example. But I think this is where listening to them, hiring them, et cetera, comes into play because you really learn what the actual habits are. So I think there are assumptions about Gen Z like being a short form video only generation that I don't think is true. All of the discussion about TikTok, which is obviously hugely impactful, but I think the plot gets lost and people forget that, according to Pew Research, young people actually watch YouTube every day at a much higher rate than they're watching TikTok. They're spending hours more time on YouTube as a generation, as a group. And they're also watching two to three hour long podcasts on YouTube. That's something that has become huge in recent years. And so I think, it's so challenging because these trends and these habits are always changing, but you really have to stay on top of them to understand how people are getting and consuming their news. And I won't pretend that we have it all figured out because we definitely don't, and I'm excited to be here and talk more to students and actually hear from you about how you've been consuming news lately. But I just think that there are a lot of misconceptions about Gen Z because people are quick to make generalizations, instead of digging deeper.

McKenzie Henningsen Yeah, so I have some audience questions to move to. The audience is curious about your approach to engaging young audiences, of course. Since Teen Vogue has a distinct audience demographic of younger individuals who are more often present on social media to receive their news about the world, how does this shape Teen Vogue's approach to deciding what the publication covers and how they engage?

Versha Sharma I mean, it shapes what we cover in the sense that we are also paying attention to the conversations that are playing out on social, so we do want to tell stories that will engage our audience and that we know that they care about. But I think it's more in the distribution of our content. And again, this is a huge lesson that I learned from NowThis, which is if you're making one video, for example, you can't just take the same video and slap it across every single platform in the same format. You need to really understand what are people using these individual platforms for? What are they coming to TikTok for? What are coming to Instagram for? What is the unit of engagement? What is the behavior there? And once you understand that, then you can better customize your content so that people will actually respond to it.

McKenzie Henningsen Yeah, I think, I mean, even at The Daily Texan, we attempt to do that in the same way, and I think at times it can feel fragmented, like the stories are getting cut short or you're leaving something out because you have to adapt to short form. Do you find that to be a problem?

Versha Sharma I don't know, I mean, it's a challenge. It's a challenge for sure. But I think there was a major misconception when NowThis started its ascendancy that young people are not interested in hard news or politics, and I think the success of NowThis absolutely disproved that. And again, it is the same for Teen Vogue. Like we're hearing constantly, "Oh, young people don't really care about this issue or that issue." But once you do the actual reporting and get on the ground and you're talking to people, you realize that there are a lot of diverse stories to be telling in this space.

McKenzie Henningsen Well, that brings me to my next question. Teen Vogue has done so many things that separates itself from other publications, as we've discussed at length now. But I'm curious how you think other publications or organizations can emulate the success and the approach that Teen Vogue has implemented these past few years.

Versha Sharma Yeah, I think it's about empowering those younger storytellers in your newsroom, the editors, the reporters, et cetera, and being more collaborative with student journalists. I mean, we have seen this to a degree. I want to give a shout out to New York Magazine, which did a whole special issue last year with the student journalists at Columbia over the protests and everything that was happening there. Some of you have likely seen this video of a Turkish student at Tufts being nabbed off the street in broad daylight by ICE agents, and the student journalists at Tufts stayed up all night to put out a special issue reporting on this. So, going back to the idea that young people don't care or they're apathetic, or they only care about video games, or any number of the ridiculous generalizations that we've always dealt with, pay attention to student journalists. That's what I say.

McKenzie Henningsen Well, I have one final question. With trusted media at an all time low, what steps does Teen Vogue take to ensure credibility while maintaining its distinct voice?

Versha Sharma Fact-checking and transparency is incredibly important to us, so we have a great fact-check and copy editing team. And everything that we publish goes through them, and I've actually heard from other writers that Teen Vogue's fact-checking process is better, stronger, more intense than that at a lot of other publications, which I'm very proud of that because I think in this era of low trust and attacks on journalists and journalism, we have to be airtight in our storytelling. And again, I'm not saying we haven't made mistakes, because of course we have, but we have to be airtight in our reporting and in our story telling. So we always make sure from an editorial integrity perspective that everything is thoroughly fact checked, and then we're trying to be as transparent with our audience as possible. One thing we're really leaning into this year is putting more of our editors in front of the camera to talk about their stories, to talk about their reporting practices, and have people understand how the stories actually come together. I think a challenge that we've seen with the decline of local news is people know fewer journalists in their lives, and so they have less information on how journalism is actually produced, and done, and gathered. And so it's really important to us to try to continue pushing that forward and make sure that our audience understands how this actually comes together.

McKenzie Henningsen And do you find that to be another attempt at transparency and trust with your audiences, almost allowing your journalists to become figures themselves?

Versha Sharma Absolutely, I think this was a question that also came up backstage. We are all competing with news influencers now, that's a thing, and the reason that young people trust some of these influencers more than they trust legacy or mainstream publications is because of the connection that they have with their audience, and the authenticity, and the seeming lack of a filter. I think that this is going to become more and more of an issue as the administration becomes increasingly authoritarian. There's been a lot of legitimate criticism of mainstream media that has not called out these actions for what they are. And I think that when young people see equivocation or false equivalencies in a headline or on the front page of a newspaper, of course they lose trust. And of course, they'd rather listen to the person on TikTok, who they believe is giving it to them straight

rather than this newspaper. So that's absolutely a focus of ours and something that we want to continue going forward.

McKenzie Henningsen Yes, that makes complete sense. It seems to me, I mean, I'm sure that I, myself, when I was first becoming involved in journalism and media in middle school and high school, I probably went to sources that were certainly not as trustworthy and reliable as publications like Teen Vogue and other outlets. I was just curious how you combat that with your readership being primarily young teens in their 20s? Do you find that to be an issue that's still growing?

Versha Sharma Yes, absolutely. We have a great, a small but mighty, audience development team, and these are the challenges that they discuss and confront daily. And I think I would actually love to hear from you about how you and your peers these days in 2025 are consuming news. Like what is your favorite app or platform? What do you check the most daily?

McKenzie Henningsen Hmm, I don't want to expose myself too much. Unfortunately, I think a lot of social media apps that I frequent Instagram, Reddit

Versha Sharma Reddit is huge again. Reddit is huge again.

McKenzie Henningsen That's kind of how I get the headlines. I mean, of course I have my news subscriptions. There's no way I wouldn't these days. But yeah, you get the headlines. It's enticing. You know, I think there's a lot of work that these publications are doing specifically with Instagram that is really impressive because of Reels, the multimedia aspects that you can do that print previously wouldn't allow. And so I find that myself and a lot of my peers maybe don't get the headlines from the most glamorous, trustworthy places. But I, myself, and I think a lot of others then seek out the information further from publications.

Versha Sharma The search habits are really interesting, too, because we've seen that young people are increasingly using TikTok rather than Google to search for things, right? Search for "how to" beauty and fashion looks, or search for the best restaurants in your city, or search about your college application process and how to write an essay. And so the how to's and the explainers, we're also leaning into that. I think that's an important form of content. And I just remembered when you were asking me about misconceptions about Gen Z, I wanted to say, another one that I'm really, really excited about is the idea that Gen Z actually values print again. And that's a huge thing, and we're seeing some magazines coming back into print or special editions, which you will see with Teen Vogue very, very soon. I'm very excited about it. But they want something tangible and collectible, and it's not just all fleeting on digital media.

McKenzie Henningsen I know that there has been a push for physical media. That's so interesting to witness and I, myself, you know, participate in. But, yeah, it was great to hear from you. Thank you so much, Versha, for everything, for coming and speaking with me. It was amazing.

Versha Sharma Thank you, so much. This was great. Thank you all.