

There is an existing Wikipedia page for Nnadi but it is very limited and does not discuss her editorship of British Vogue in detail which will be the focus of the entry below.

Introduction

Chioma Nnadi is a journalist and editor of British Vogue, since 2023.

Early Life and Education

Nnadi was born and brought up in London. She is of Nigerian, Swiss and German descent. (Ferrier, 2023).

The University of Manchester – BA English and French Literature 1997-2001

US Vogue writer - 2010

Fashion news director at Vogue US 2020

British Vogue 2023

(<https://www.linkedin.com/in/chioma-nnadi-24540597>, 2025).

Personal Life

Nnadi is single and lives in a flat in London. She highlights her love for people watching and her key fashion sense of 'putting unexpected pieces together.'

Career

She started her career at various Newspapers such as: 'The Evening Standard,' working on features; 'Trace,' working as an editor for the independent style magazine; and 'The Fader,' working as a style director for the music magazine. She worked for Vogue in New York, hosts Vogue podcasts, and is the first woman of colour to claim the British Vogue editorship. (Walsh, 2024, <https://thatsnotmyage.com/style-inspiration/women-whose-style-we-admire-chioma-nnadi-new-head-of-british-vogue/>).

Old British Vogue Editorial style

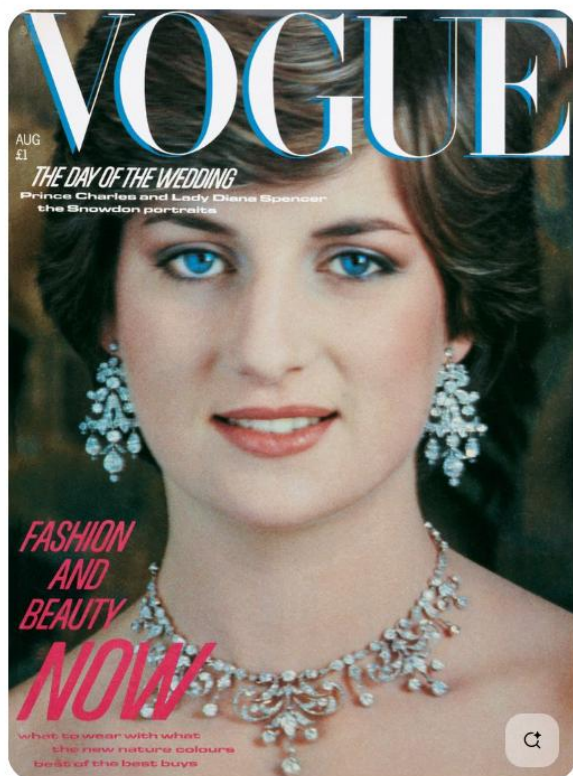
Image one



<https://archive.vogue.com/article/1950/9/second-look-at-paris>, Condé Nast Publications, accessed 2025).

Three covers of Vogue that have been used in previous history, in which highlight contrast in Nnadi's covers. This would be an old history Vogue cover of Jean Patchett in June 1950. This shows a white model who is using high fashion to consumers in a typical art direction way. This is an example of how traditional modelling was used to push a consumerist image of 'high fashion', rather than focusing on people or culture.

Image Two



Another example was the 1981 cover using the white female lady Dianne Spencer who was a prominent feature in exhibiting fashion. This shows how fashion creates a monolithic view of its subjects, often relying on just a few prominent models. (<https://uk.pinterest.com/pin/1000573242199692685/>, accessed 2025).

Image Three



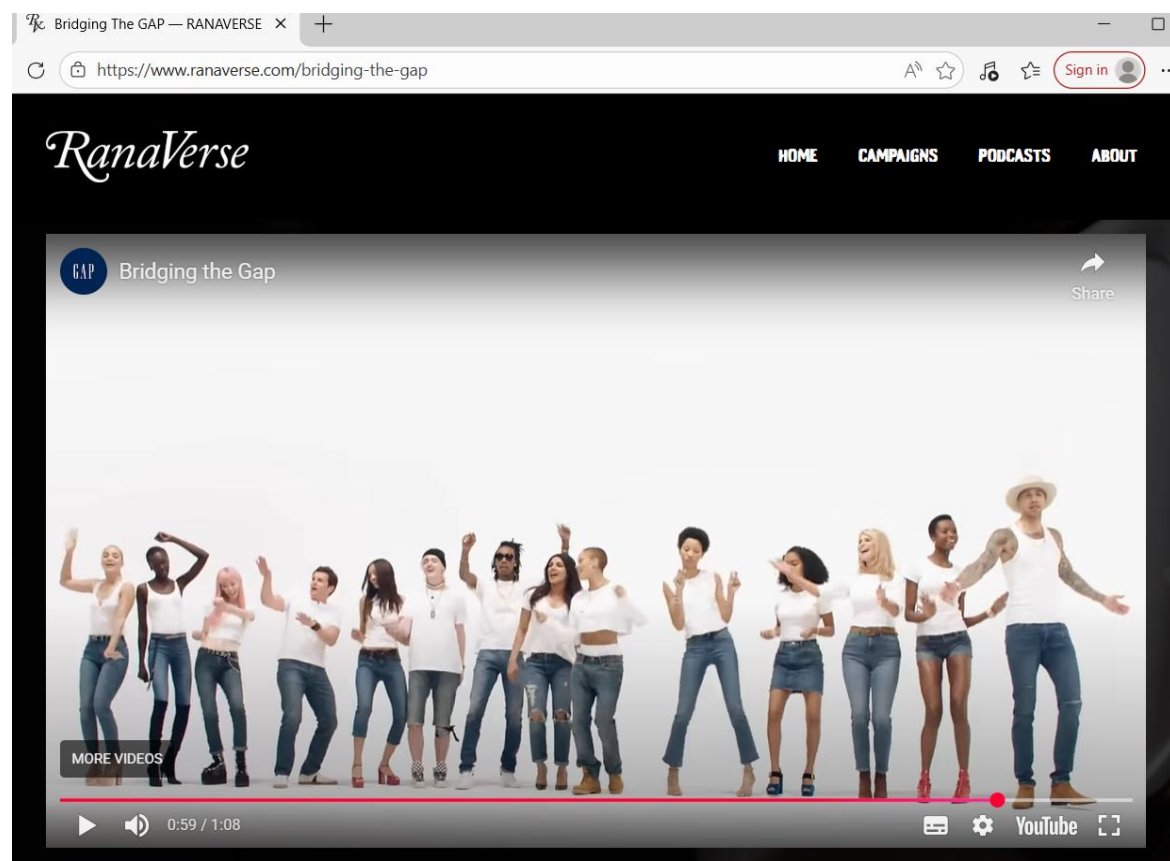
A final example from Vogue US in the 1950's, the articles include a white woman modelling. This demonstrated the complete lack of ethnic diversity of traditional fashion models, juxtaposed of how that contrasts with the 'new era' created by Nnadi of race and culture. (<https://archive.vogue.com/issue/19591001>, accessed 2025).

British Vogue – Edward Enniful

Nnadi took over from Edward Enniful, the previous editor in chief for British Vogue from 2017-2023. Being Ghanaian-British, he was the first black editor in chief to achieve this and reportedly 'changed the face of fashion' (Abbey, 2024, <https://www.theguardian.com/commentisfree/2024/feb/09/edward-enniful-your-vogue-changed-fashion>). He changed the aesthetics of the old Vogue style by embracing diversity and expanding the content usually shown in Vogue. His editorial career led to commercial success and remarkable business achievements, including a "51 percent increase in digital traffic since 2017" and "140 new advertisers". "While other publications, including American Vogue, reduced frequency during the 2020 pandemic, British *Vogue* remained financially stable and continued to produce 12 issues." (Evans, 2024). This shows how the public responded positively to the 'new era' and the diverse representation of people and fashion.

The approach for which Enniful is known for is inclusive diversity. For example, in the short video 'Bridging the GAP', which uses the GAP t-shirt as a white canvas, with multi-cultural celebrity models dancing together. This shows the direction he took 'new' Vogue in; it was a global campaign to celebrate American optimism, individuality, and diversity. This uses many mixed-race celebrities such as Wiz Khalifa, Yara Shahidid, and Adwoa Aboah, as well as famous Indian Bollywood actress Priyanka Chopra. This celebrates diversity, showing the subjects laughing and being united by their fashion - the white t-shirts.

Image Four (<https://www.ranaverse.com/bridging-the-gap>, 2017)



Further work – Kate Moss W Magazine Cover and LGBTQ British Vogue cover

Kate Moss W Cover 'Good Kate, Bad Kate.' This reverses her usual sophisticated model role, and as a beloved supermodel represents her as a fantasy 'negative' nun. Nun being a key symbol of her usual elements of being attractive and using high fashion to achieve this. These concepts were then carried on to British Vogue. A final example would be the LGBTQ cover using celebrity's who are part of this movement as the front cover. This shows the support in diversity and how this should be shown globally, and changes in the times.

Image five



Good Kate (left) and bad Kate (right), shot by Steven Klein. Photo: Steven Klein/W Magazine

Image six

(<https://www.thecut.com/2012/02/first-look-kate-moss-demonized-for-w.html>, accessed 2025).



(<https://www.vogue.co.uk/news/article/british-vogue-august-2022-cover>, accessed 2025).

Nnadi following on his work through two British Vogue covers

Nnadi uses her editorship of Vogue to celebrate diversity and change the depiction of different cultures and ethnicities within fashion. Nnadi follows this movement, through the use of the of Raye Cover. The black woman as an old Hollywood star – on ‘par’ with a white woman connotation. She is posed strongly, and confident in her stardom. Contextually she had won several Brit Awards, a symbol of achievement for a black woman singer in the UK. Nnadi using this as a cover is a key to following on from traditional white model Vogue covers.

Another example of this though the use of ‘Central Cee’ cover. Using a mixed-race British rapper on the front cover reinforcing the new modern Vogue in which celebrates new talent in the music industry for young people, and who represent race/ethnicity. His hair braids are highlighted quite clearly, in which Nnadi is showing this is a key mark to showing the representation of race in the music industry and media.

Images 7 and 8



(<https://www.vogue.co.uk/article/editors-letter-british-vogue-october-2025>, accessed 2025)

(<https://www.vogue.co.uk/article/editors-letter-british-vogue-july-2024>, accessed 2025).

Systematic Racism

(<https://www.tiktok.com/@c4news/video/7346256824628268320>, accessed 2025)

"I still feel that racism is a systematic problem and it's not something that we can solve overnight. Too often you see black and brown women specifically not set up for success and they're not put into these big roles, and they're expected to sort of change." "It's not fair. And I'm encouraged by the conversations we're having and the changes that we are making." Nnadi has made changes through encourage women of colour to embraced in media culture, covers, articles, and this can contribute to their success. This is effective in representing all women and a global audience can relate, then this movement and change can continue.

Celebrating diversity through a Diwali article

Nnadi further celebrates diversity through the use of a diwali article in British Vogue 2025. The full uniform, portraits, and headdress of the Sikh community in Southall are shown. This is addressing stereotypes of south asian communities, through their celebration of diwali traditions. This is unusual to British Vogue articles which promote an unattainable idea of high-end expensive fashion and beauty, and creates a 'down to earth' image of the people in the UK. This can be reinforced through the idealistic images of celebrities advertised next to the article. This highly contrasts with the earlier old Vogue covers, by demonstrating non-white fashion/culture, celebrating diversity, using 'real' people for a 'down to earth' image of the community. This is instead of focusing on unattainable, images of high fashion. South Asian community is highlighted instead of the monolithic image given by traditional depictions.

(<https://www.vogue.co.uk/gallery/diwali-bandi-chhor-diwas-street-style>, Waraich, 2025)

The typical lifestyle articles shown in British Vogue are usually of trivial, for example flowers and subscription services to them. Nnadi has opened this platform to insight into the 'real' people of Southall in which it takes a new cultured direction.



(Screenshot of article, <https://www.vogue.co.uk/arts-and-lifestyle/article/flower-subscription-service>, accessed 2025).

(<https://www.vogue.co.uk/arts-and-lifestyle/article/flower-subscription-service>, Ramzi, Achonwa, 2024)

The photographer used ('Harkaran Singh') in also an a-typical choice of the magazine, who is from the Sikh community and often creates arrangement from his culture/background. He has used work to photograph such as Nottinghill carnival. This shows the cultural aspect of his work further.



(<https://www.hark1karan.com/notting-hill-carnival-2014-party/>, accessed 2025).

This could be counter argued that this is educating the readers about the cultures rather than celebrating, however this still address issues of diversity. Whilst the article refers to south asian fashion and the community, this is only shown once a year during diwali. It is also a diwali article and doesn't completely rise above the traditional timeframe that fashion articles use. However, it still does a positive way of adding the nuance and diversity within south asian communities.

In conclusion, Nnadi's editorship of Vogue has embraced and celebrated diversity within the industry through British Vogue work. Advertising in history has been suggested to have changed, from information and facts to symbolism, identity ('modes' of persuasion). "In particular, many have identified a shift from 'informational' and product-oriented advertising centred upon use value – what objects do, why they might be useful, how they might fit into consumers' everyday lives – towards an increasing emphasis on different forms of symbolic value. Here, objects began to be equated with desirable associative meanings, usually connected to the identity of those who consume them. In other words, advertisements gradually focused more on what products might mean and say about their consumers, rather than the practicalities of what they could do." (Media, Culture and Society, Paul Hodkinson, 2010). This can further be elaborated that traditional advertising especially within fashion fully embraces the 'colonial' (Frantz Fanon and Edward Said) ideas of 'universal mankind.' Examples of this include being white, affluent, heterosexual and able bodied especially. Advertising persuasion are both leading to colonising consumers. Chiomi Nnadi is now

decolonising Vogue through her editing through her covers, content, and her original brand identity for the 'real' representation of the ('new') current world.

Words (excluding quotations): 1260

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Image six - (<https://www.vogue.co.uk/news/article/british-vogue-august-2022-cover>, accessed 2025).

Images 7 - (<https://www.vogue.co.uk/article/editors-letter-british-vogue-october-2025>, accessed 2025)

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