IMPACT OF SOCIAL-MEDIA USE ON BRAND EQUITY OF MAGAZINE BRANDS

A Qualitative Study of Vogue Turkey

Halmstad University
School of Business and Engineering
MSc International Marketing

Dissertation in International Marketing, 15 (ECTS)
27.05.2011

Author: Rana Babac - 840823

Supervisor: Svante Andersson
Examiner: Klaus Solberg Soilen
ACKNOWLEDGEMENT

This dissertation was written during the spring of 2011 towards a MSc degree in International Marketing at Halmstad University.

First and foremost I want to thank my supervisor Mr Svante Andersson for his supervision, advice, and important guidance from the very early stage of this research to the very end. Above all and the most needed, he provided me encouragement and support for which I am forever indebted to him more than he knows.

I also want to gratefully thank Gisele Marques Lima and Gabriela Maia for their constructive comments in the writing of this thesis. Another special thank goes to the company spokes people and survey respondents what took part in this research.

I also would like to extend a loving thank you to my parents - Sevil Babac and Metin Babac - for being sources of endless support and inspiration to me.

Halmstad, 2011
Rana Babac
This dissertation examines the impact of social media use on the brand equity of magazine brands. Building on an integrative model, which brings together classical theories of brand management and the frontiers of research in social media, this study examines one of the first magazines to incorporate social media in its marketing strategy. In addition to four interviews conducted with social media strategists and field experts, this study has used observation data and an online self-completion questionnaire in the analysis of its case. As a result, this study concludes that social media use impacts brand equity of magazine brands in four major ways: (1) Social media opens a new direct communication channel between the magazine brand and its audience; (2) Social media increases magazine brand’s presence and therefore the influence in the daily lives of its audience; (3) Social media facilitates magazine audience’s involvement in promoting the brand indirectly with its numerous content sharing functionalities, and in a very natural manner; and finally (4) Social media helps the magazine brand form and manage concrete relationships with its audience.

Keywords: Brand Equity, Equity, Social Media, Facebook, Media, Magazines, Vogue
OUTLINE

1. INTRODUCTION................................................................................................................................. 1
   1.1 BACKGROUND................................................................................................................................. 1
   1.2 PROBLEM DISCUSSION.................................................................................................................... 2
   1.3 RESEARCH PURPOSE....................................................................................................................... 2

2. MAGAZINE PUBLISHING ..................................................................................................................... 3
   2.1 TRADITIONAL MAGAZINE PUBLISHING....................................................................................... 3
   2.2 MAGAZINE PUBLISHING FOR THE 21st CENTURY...................................................................... 3

3. THEORETICAL FRAME OF REFERENCE .............................................................................................. 5
   3.1 WHAT IS SOCIAL MEDIA? .............................................................................................................. 5
   3.2 HONEYCOMB MODEL .................................................................................................................... 5
     3.2.1 Identity.................................................................................................................................... 6
     3.2.2 Conversation ........................................................................................................................... 6
     3.2.3 Sharing ................................................................................................................................... 7
     3.2.4 Presence .................................................................................................................................. 7
     3.2.5 Relationships .......................................................................................................................... 7
     3.2.6 Reputation ............................................................................................................................... 8
     3.2.7 Groups .................................................................................................................................... 8
   3.3 DEFINING ‘BRAND’ ......................................................................................................................... 8
   3.4 BRAND EQUITY .............................................................................................................................. 9
     3.4.1 Brand Awareness....................................................................................................................... 10
     3.4.2 Brand Associations .................................................................................................................. 10
     3.4.3 Perceived Quality ..................................................................................................................... 11
     3.4.4 Brand Loyalty .......................................................................................................................... 11
   3.5 SOCIAL MEDIA’S IMPACT ON BRAND EQUITY (ISMBE) – THE MODEL.................................... 12

4. METHODOLOGY ................................................................................................................................. 15
   4.1 RESEARCH APPROACH ................................................................................................................. 15
   4.2 RESEARCH STRATEGY .................................................................................................................... 15
   4.3 RESEARCH DESIGN ......................................................................................................................... 16
     4.3.1 Model Generation ...................................................................................................................... 16
     4.3.2 Social Media Choice - Facebook ............................................................................................... 16
     4.3.3 Company Choice ....................................................................................................................... 18
     4.3.4 Sampling .................................................................................................................................. 18
   4.4 DATA COLLECTION ......................................................................................................................... 19
     4.4.1 Interview Guide ......................................................................................................................... 19
     4.4.2 Questionnaire Design ............................................................................................................... 20
   4.5 DATA ANALYSIS ............................................................................................................................ 20
   4.6 RESEARCH VALIDITY AND REALIABILITY .................................................................................... 21

5. EMPIRICAL DATA ............................................................................................................................... 22
   5.1 VOGUE MAGAZINE ......................................................................................................................... 22
   5.2 SEMI-STRUCTURED ISMBE BASED INTERVIEW DATA ................................................................ 24
     5.2.1 Establishing Brand Identity ....................................................................................................... 24
Impact of Social Media Use on Brand Equity of Magazine Brands

Table of Figures

Figure 1: Magazine Publishing Process (Woodwing, 2010) .................................................. 4
Figure 2: Honeycomb Model (Smith, 2007) ........................................................................ 6
Figure 3: Aaker’s (1991; p.15) Brand Equity Model ............................................................. 10
Figure 4: Impact of Social Media Use on Brand Equity Model (ISMBE) inspired by Aaker (1991), Keller (2001) and Smith (2007) .................................................................. 13
Figure 5: Facebook features’ fit on Smith’s (2007) Honeycomb Model .............................. 17
Figure 6: Brands’ 180 Degrees Social Media Strategy Planning ...................................... 19
Figure 7: Vogue Turkey’s Official Facebook Page ................................................................. 23
Figure 8: Online Questionnaire Demographics .................................................................... 32
Figure 9: Online Questionnaire Facebook Use ..................................................................... 33
Figure 10: Online Questionnaire - Brand Equity ................................................................. 34
Figure 11: Complimenting Brand Equity with Social Media Use ...................................... 35
1. INTRODUCTION

1.1 BACKGROUND

Brands are everywhere – and their importance to marketing success is undisputable (Norback, 2005). A familiar brand guarantees the consumer a certain level of quality and satisfaction while branding gives marketers the opportunity to attract and capture loyal customers (Keller, 2005; Norback, 2005). Doyle (2002) emphasizes that brands are also the main assets in the consumer-magazine market. Well-known magazine brands are considered trusted sources of ideas and entertainment for their target consumers.

While readers and advertisers represent the two main sources of income for magazines, advertising is the major source of revenue. Readership is important both in terms of capturing advertisers’ interest and in terms of collecting additional revenues to balance out operational costs. On the other hand the magazines’ identity – which is embedded in the magazine brand itself - plays an important role in attracting both advertisers and readers (Patterson & Patterson, 2003, p.8).

In the last 10 years, due to the rise of Internet advertising and migration of print-readers to digital platforms (i.e. smart phones, e-readers, world wide web); print media in general has entered into a new era characterized by continuing revenue and circulation contractions. The numbers suggest that consumer-magazine revenues have been shrinking faster than any previous period - including the Great Depression (Sass, 2009).

However despite the turbulent conditions prevailing in the print media industry at large, some magazine brands kept reporting profits and increased advertisement (Jonas, 2010). Consequently according to the European Commission’s (2005) report on print media, strong magazine brands have been and still are capable of attracting consumers and advertisers to their titles (p. 74).

Business researchers have long argued that it is important to identify the elements that could lead to changes in brand equity - the value added to a product by the merit of its brand name (Biel, 1993; Kamakura & Russell, 1990). Moreover Aaker and Keller (1990) argued that brand equity - hence brands’ influence on a targeted consumer segment - can be manipulated by the brand itself and sometimes in a very original manner.

Ellonen (2006), based on her conceptual analysis of the magazine publishing industry, stated that emerging digital platforms (i.e. smart phones, e-readers, world wide web) had the potential to strengthen brand equity of magazine brands and enhance the influence of magazine brands by adding a new “close-to-real-life” dimension to the product. Two years later, Ellonen and Kuivalainen’s (2008) research on successful magazine websites highlighted that media managers and marketing professionals should approach digital platforms from a more multifaceted perspective as opposed to a pure financial perspective.

In other words while digital platforms could be used to generate more advertising revenues or encourage users to buy magazines’ print-subscriptions, it is equally important to engage in these new communication channels as tools for leveraging brand equity. At the end of the day, those magazines that reported profits and advertising increase in these turbulent times did just that (Jonas, 2010).
1.2 PROBLEM DISCUSSION

The fragmented world of communication, intense competition and changing consumption patterns compel all businesses to be watchful for opportunities and threats. The industry focus of this study stem from the profound impact digital platforms had on the business structure of print media (Sass, 2009) and ever-increasing interest of practitioners as expressed through industry publications (i.e. Media Week, Media Post, Media Guardian).

As discussed earlier, brands are the main assets in the consumer-magazine market (Doyle, 2002) while brand equity is the term used to express the value added to a product by the merit of its brand name (Kamakura & Russell, 1990). Today as more and more magazine publishers are starting to use digital platforms to attract readers and advertisers; studying the effects of emerging digital platforms on consumer-magazines brand equity can help enhance and improve effectiveness of marketing campaigns launched on these new communication channels (Tarkiainen et al. 2009).

So far the academic discussion on the use of digital platforms had a business model focus. New business models (Gallaugher et al., 2001; Stahl et al.,2004) and the internet’s impact (i.e. cannibalization effect) on the traditional print media products (Kaiser, 2006; Kaiser and Kongsted, 2005) have been researched. Some researchers adopted a more optimistic approach and underlined the possibilities of promoting different titles from the same publishing house (Kaiser, 2006); offering new content extensions (Barsh et al., 2001); profiting from brand extensions (Tarkiainen, et al., 2009) and supporting the brand image (Galbi, 2001) without empirical evidence.

By focusing on social media as the widely adopted marketing tool across digital platforms, this study attempts to make a case as to how this new communication channel can help leverage brand equity of magazine brands.

Study reported here asks the following question: How does social-media use affect brand equity of magazine brands?

1.3 RESEARCH PURPOSE

Despite the growing popularity and ever-increasing adoption of social media as a marketing tool, number of studies which explore the implications of social media use for businesses is still very few in academia. (cf. Mangold & Faulds, 2009; Hird, 2010; Kietzmann et al., 2011).

In exploring the effects of social media use on brand equity of magazine brands, this study brings together the brand management literature and the state of art social media theory in a business context. In doing so, it is the purpose of this study to offer a new structured model based on theory that would enhance our understanding of the relationship between social media use and brand equity.

Furthermore, by exploring the relationship between social media use and brand equity; this study extends brand equity research to 21st century (Aaker, 1991; Keller, 1993; Yoo & Donthu, 2001) and provides empirical evidence.
2. MAGAZINE PUBLISHING

2.1 TRADITIONAL MAGAZINE PUBLISHING

Magazine is a form of mass media where by identical copies of print communications are produced and published by a small number of people in order to educate, inform and entertain masses. Magazine, in this traditional form, does not have space for readers’ opinion. Information flows only in one direction - from the publishers to their readers (Benkler, 2006).

Daly et al. (1997) note that the commercial success of a magazine publisher depends on a three-legged stool, namely - editorial, advertising and circulation. The shortcomings of any ‘leg’ have the ability to affect the others, subsequently jeopardizing the stability of the entire business.

On the editorial side, magazines as media products are concept driven. While magazine publishing involve an on-going periodical content creation, the core competence of a magazine publisher lies on the selection, processing and packaging of content without compromising the feel of the concept. That is to say, the core competence of a magazine publisher can be found in its human resources, market knowledge and product development. In magazine publishing, knowledge and routines within editorial functions can only be accumulated over time and hence cannot easily be replicated (Picard, 2005).

As for the advertising and circulation legs of the business, magazines have two types of customers: readers and advertisers. Editorial decisions affect how many copies are sold, which in turn affects advertisers’ interest. Advertisers base their decisions on how many people buy the magazine – also known as the reach (Daly et al., 1997). In other words advertising demand and magazine demand are closely related; higher magazine demand by consumers lead to higher demand by advertisers (Kaiser, 2006).

2.2 MAGAZINE PUBLISHING FOR THE 21st CENTURY

With the emergence of digital technologies and their ever increasing penetration rate, faster and easier delivery of content has been challenging and redefining traditional media business models. Especially print media in general has entered into a new era characterized by continuing revenue and circulation contractions (Sass, 2009) and as a major branch of print media, magazine publishing business is affected too.

Liu and Chan-Olmsted (2002) claim that - of all media products - magazines are possibly the closest to internet publishing in terms of reader involvement and how much time is required to consume the media product. According to Liu and Chan-Olmstad (2002) adding a digital dimension to the magazine concept whereby the concept product is consumed over portable, online, interactive devices in real-time is almost a natural transition of the old form of magazine publications to the age of information technology.

“Magazine Publishing Process” diagram (c.f. Figure 1) as outlined by Woodwing (2010) summarizes the way magazine publishing business operates today. While the core magazine production process remains the same (Planning, Gathering/Creating/Obtaining Content, and
Selecting/Editing), the addition of digital platforms makes it compulsory for magazine publishers to adjust and increase their capabilities in order to service their fragmented readers. Going beyond the limited world of traditional magazine publishing, today publishers need to provide extra content (i.e. video, music, news feed) with interactive features (i.e. encouraging feedback, games, polls) due to the nature of emerging digital technologies (i.e. smart phones, e-readers, tablet PCs, world wide web etc).

With this regard, Picard (2003) underlines another real concern for publishers. It is true that readers’ migration to digital platforms had profound effects on publishers’ circulation. While advertisers’ behaviour so far has not been alarming - parallel to readers’ migration - advertisers slowly start to switch to low cost, flexible and interactive digital platforms as well. Another reason for this switch in advertisers’ interest is due to digitalization’s numerous advantages such as accurate targeting and precise data collection capabilities of digital platforms (FIPP, 2003).

On the consumers’ front, emerging digital platforms’ competitive, convergent and time-shifting capabilities create three sources of added value for consumers: increased content options, controllability of time and means of consumption, and ease of finding and consuming desired content.

Conversely, digital platforms also present opportunities for magazine publishers to generate additional revenues and to strengthen their brand equity among their existing and potential consumers. First of all it is important that magazine publishers pursue integrated marketing campaigns across these new digital platforms and make sure that their campaigns fit with the concept product - the print magazine (Ellonen & Kuivalainen, 2008). As Ellonen and Karhu (2006) point out digital platforms should not be seen as threats to current business models as they do not change the strategic capabilities of magazine publishers but merely demand a more proactive and flexible approach to address magazine readers’ ever increasing demands.

![Figure 1: Magazine Publishing Process (Woodwing, 2010) ](image)
3. THEORETICAL FRAME OF REFERENCE

3.1 WHAT IS SOCIAL MEDIA?

The tools and strategies for communicating with consumers have changed significantly since the emergence of the Internet and - in the last decade - with the world-wide penetration of social media, also known to as consumer-generated media. Only in 2009, two-thirds of the internet users worldwide visited a social network or a blogging site (Nielsen, 2009). According to research, time spent on these sites grows at more than three times the rate of overall Internet growth (Nielsen, 2009). This chapter establishes what is meant by social media and presents the most widely used theoretical model to describe its attributes.

Mangold and Faulds (2009) describe “social media” as the set of online word of mouth forums which includes blogs, discussion boards, forums or social networks to name a few. Using all mobile and web-based technologies, social media creates highly interactive platforms by bringing together individuals and creating communities. People and organizations use social media to share, co-create, and discuss user-generated content (Kietzmann et al., 2011).

Social media is also accepted as the new sources of online information where the information itself is “created, initiated, circulated and used by consumers for the purposes of educating each other about products, brands, services, personalities, and issues” (Blackshaw & Nazzaro, 2004).

Currently internet has a diverse ecosystem of social media sites. These sites vary in terms of their scope and functionality. Some social media sites are for the general masses (i.e. myspace, facebook) while others (i.e. LinkedIn, Xing) are focused on professional networks. Media sharing sites (i.e. YouTube, Picassa and Flickr) or blogging platforms (i.e. blogspot, wordpress) are also members of this ecosystem called social media (Kietzmann et al., 2011). Most recently, micro-blogging and location specific micro-blogging have joined the social media family (i.e. Twitter, Foursquare) by offering real-time updates on people and organizations within a limited space of 140 characters per message.

Social media also proved to be effective marketing tools for organizations. With the use of social media, organizations are now able to communicate directly with their consumers and engage in one-to-one conversations. According to research, Internet users hold a more positive view about companies who engage in social media (Universal McCann, 2008). Consequently, today, only on Facebook, there are more than 700,000 active business pages (Hird, 2010). While it is up to the firms to employ social media in their marketing efforts, communication about brands continues to take place on social media, with or without permission of the firms in question (Kietzmann et al., 2011).

3.2 HONEYCOMB MODEL

According to “Honeycomb Model” (cf. Figure 2) of Smith (2007) social media sites are built upon seven functional blocks: identity, conversation, sharing, presence, relationships, reputation, and groups.
By examining each of these building blocks, this study attempts to clarify different use and functions of social media sites and the implications of these functionalities for organizations. It is important to emphasize that these building blocks are neither mutually exclusive, nor do they all have to be found in every social media site. These building blocks are to aid our understanding as to how social media use and functionalities can be used and manipulated in order to build strong brand equity by organizations.

![Figure 2: Honeycomb Model (Smith, 2007)]

3.2.1 Identity

The identity dimension (cf. Figure 2) is about the extent to which individuals or organizations make their identity public by disclosing personal or corporate information (i.e. name, age, gender, profession, location) in a social media setting. Individuals also tend to reveal other information – consciously or unconsciously – about themselves that makes them portrayed in certain ways through ‘self-disclosure’ of subjective information such as thoughts, feelings, likes, and dislikes (Kietzmann et al., 2011).

3.2.2 Conversation

The conversations dimension of the Honeycomb Model (cf. Figure 2), is about the extent to which each individual communicate with one another in a social media setting. Most social media sites’ primarily purpose is to facilitate conversation among individuals and interest groups (Kietzmann et al., 2011).

On social media sites, people engage in conversations for all sorts of reasons. While tweets, blogs, status updates and sharing media content can be mere individual attempts to meet new
like-minded people, find information, build self-esteem or to establish one’s self as an opinion leader; others see starting or engaging in conversation in social media as a way of making a message heard and making an impact on subjects ranging from humanitarian causes to discussions on politics (Smith, 2007; Kietzmann et al., 2011).

One fundamental implication of the conversation dimension for organizations is about the power of being a part of the conversation concerning their brand or their organization. By starting and/or manipulating conversation, organizations can show their audience that they care and be seen as positive additions to the branded conversation. “The conversations are like pieces of a rapidly changing puzzle which, when aggregated, combine to produce an overall image or message” (Kietzmann et al., 2011).

3.2.3 Sharing

The sharing dimension (cf. Figure 2) is about the extent to which an individual ex-changes, distributes and receives content in a social media setting. As the term ‘social’ implies, exchange between individuals is a crucial functionality on social media sites. At the end of the day, social media is about people sharing their identities and lives by sharing relevant content (i.e. groups, text, videos, pictures, audio, links) (Kietzmann et al., 2011).

One fundamental implication that emerges from social media’s sharing dimension for organizations is about the significance of shared content itself. All shared content has the potential to lead to further shares at an exponential rate. Fuelled by user conversations, any content shared by an organization may translate into good or bad word-of-mouth. Organizations need to realize that by sharing content they are making a statement, communicating their values and creating or adding up to an image which has the potential leave long-term impressions in people’s mind (Kietzmann et al., 2011).

3.2.4 Presence

The presence dimension (cf. Figure 2) is about the extent to which an individual can know whether his/her peers are available online. Presence dimension includes information as to where each-individual-in-one’s-network is in the virtual world and/or in the real world. In a way presence dimension functions as a bridge that connects the real and the virtual realities (Kietzmann et al., 2011).

Organizations need to recognize that a high level of social media presence is likely to create stronger bonds with their audience - and in doing so - makes conversations initiated by organizations themselves more influential (Kietzmann et al., 2011).

3.2.5 Relationships

The relationships dimension (cf. Figure 2) is about the extent to which each individual can be related to other individuals in a social media setting. The word ‘relate’ is used to indicate the type of association formed between individuals (i.e. befriending, joining groups, co-presence on a social media site) which in turn may lead to conversation and shares (Kietzmann et al., 2011).
According to research, the denser and larger an individual’s portfolio of relationships, the more likely that individual is to be an ‘influencer’ in their network of relationships. In that sense organizations seeking to engage in social media, have to understand how they can build and/or maintain relationships and subsequently increase their influence (Kietzmann et al., 2011).

3.2.6 Reputation

The reputation dimension (cf. Figure 2) is about the extent to which each individual is able to identify one’s relative position (including one’s own position) in the society in a social media setting.

In social media, reputation is not something granted to people through their disclosed identities but it is something that can be earned through shared content, expressed thoughts, likes and dislikes. The same is true for organizations seeking to build or strengthen their reputation through implementing social media strategies (Kietzmann et al., 2011).

3.2.7 Groups

The Groups dimension (cf. Figure 2) is about the extent to which each individual can form communities and sub-communities in a social media setting. The more ‘social’ a network is, the higher the number of groups, communities, followers and contacts (Kietzmann et al., 2011).

Two major types of groups that can be found in the social media setting are; groups that are made up of an individual’s contacts, buddies, friends, family, followers, or fans and groups that correspond to organizations, clubs and/or interest groups in the real world (Kietzmann et al., 2011).

The organizations on social media generally have fans or followers who are interested in the news from a particular brand or organization. Sometimes these fans can be those who like defining themselves over the brands they use or organizations they are affiliated with (Kietzmann et al., 2011).

3.3 DEFINING ‘BRAND’

The number of companies that began to recognize “brand” as their most marketable asset and as an invaluable source of competitive advantage, have been increasing over the last few decades (Aaker, 1991 p.47; Kapferer, 2004 p.233). As Keller (1993) puts it, by building brands and creating brand images, companies support positioning and differentiation of their products in addition to establishing an extra value that transcends the value of the physical product itself (p.2).

Kotler (1988) defines brand as a distinguishing name, term, sign, symbol or design (such as logo, trademark or package design) - or a combination of the all - which intends to identify the goods or services of one seller or a group of sellers, and to differentiate those goods and services from those of the competitors (p.463). This definition agrees with other important
researchers’ definitions in the brand management literature (Aaker, 1991 p. 7; Keller, 2003 p.3). Therefore, in order to create a successful brand, it is important for the marketers to carefully choose from the number of brand elements that help identify their product and create unique brand associations (Keller, 2003 p.3).

According to Keller (2003) a product can be anything that is offered to the markets’ attention, use or consumption (such as a social cause, a bank or a car) in an attempt to satisfy a need or a want (p.3. On the other hand, a brand “adds other dimensions that differentiate the product in some way from other products designed to satisfy the same need” (Keller, 2003 p.4).

### 3.4 BRAND EQUITY

Brand equity is one of the most important assets that an organization can have. From the organizations’ point of view, brand equity delivers increased efficiency and effectiveness in marketing programs. Through brand equity, firms enjoy customer loyalty, ability to pursue brand extension strategies and competitive advantage (Aaker, 1991, p.17). Similarly, Keller (1993) proposes that enhancing brand equity results in the ability to command larger margins from consumers, improved marketing communication effectiveness, licensing opportunities, and increased consumers' responsiveness to brand extensions (cf. Table 1).

As there seems to be multiple benefits associated with brand equity, over the years the term itself has been defined by different researcher numerous times. Aaker (1991) defined brand equity as the set of brand assets and liabilities that are linked to a brand and that may add or subtract value from the core service or the core product (p.15). Keller (2003) claimed “brand equity” exist when “the consumers have a high level of awareness and familiarity with a brand and hold some strong, favourable and unique brand associations their memory (p.67). This study follows Kamakura and Russell’s (1990) more simplistic definition according to whom brand equity is the value added to a product by the merit of its brand name.

<table>
<thead>
<tr>
<th>Brand Equity: Value added to a product of service by the merit of its brand name.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Value Added</strong></td>
</tr>
<tr>
<td><strong>Consumer</strong></td>
</tr>
<tr>
<td>• Enhanced information processing capabilities</td>
</tr>
<tr>
<td>• Increased confidence in purchase decisions</td>
</tr>
<tr>
<td>• Increased satisfaction due to the merit of brand name</td>
</tr>
<tr>
<td><strong>Company</strong></td>
</tr>
<tr>
<td>• Increased efficiency &amp; effectiveness in marketing programs</td>
</tr>
<tr>
<td>• Ability to command larger margins from consumers</td>
</tr>
<tr>
<td>• Ability to pursue brand extension strategies</td>
</tr>
<tr>
<td>• Consumer loyalty</td>
</tr>
<tr>
<td>• Competitive advantage</td>
</tr>
</tbody>
</table>

(Kamakura and Russel, 1990)

As there seems to be multiple benefits associated with brand equity, over the years the term itself has been defined by different researcher numerous times. Aaker (1991) defined brand equity as the set of brand assets and liabilities that are linked to a brand and that may add or subtract value from the core service or the core product (p.15). Keller (2003) claimed “brand equity” exist when “the consumers have a high level of awareness and familiarity with a brand and hold some strong, favourable and unique brand associations their memory (p.67). This study follows Kamakura and Russell’s (1990) more simplistic definition according to whom brand equity is the value added to a product by the merit of its brand name.

<table>
<thead>
<tr>
<th>Table 1: Brand Equity – Value Added</th>
</tr>
</thead>
</table>

In accordance with Kamakura and Russell (1990), Aaker (1991) and Keller’s (1993), this study approaches brand equity from a marketing perspective as opposed to a financial one that measures brand equity in market based monetary terms (Simon and Sullivan, 1993). Keller (1993) notes that, when brand equity is approached from a marketing or consumer
perspective, it is referred to as consumer-based brand equity. Therefore, this study will refer to brand equity as consumer-based brand equity for the rest of the research.

Aaker’s (1991) conceptualization of CBBE has four dimensions; brand loyalty, brand awareness, perceived quality and brand associations. (p.15). (cf. Figure 3) Having accepted CBBE as “the value added to a product or service by the merit of its brand name” (Kamakura & Russel, 1990), this study adopts Aaker’s (1991; p.15) brand equity model in order to further study the CBBE concept. The following sub-sections will explain what each dimension of Aaker’s (1991) CBBE model stands for.

![Figure 3: Aaker’s (1991; p.15) Brand Equity Model](image)

### 3.4.1 Brand Awareness

According to Keller (2003) brand awareness dimension (cf. Figure 3) is about “the consumers’ ability to recall and recognize the brand as reflected by their ability to identify the brand under different conditions and to link the brand name, logo, symbol, and so forth to certain associations in memory” (p.76). In other words, brand awareness is about the strength of a brand in the mind of its target audience along a continuum (Aaker, 1996).

Aaker (1991) defines brand awareness as “the ability of a potential buyer to recognize or recall that a brand is a member of a certain product category. (Whereby) A link between product class and the brand is involved (p.61)”". Thus, brand awareness can be broken into brand recognition and recall (Keller, 1993). Aaker (1996) emphasizes that while for new or niche brands, recognition can be important; for well-known brands, brand recall and top-of-mind are more significant.

### 3.4.2 Brand Associations

Aaker (1991) defines brand association (cf. Figure 3) as 'anything linked to the memory of a brand' (p.109). Brand associations can include but are not limited to all brand-related thoughts, feelings, perceptions, images, experiences, beliefs and attitudes (Kotler & Keller
Impact of Social Media Use on Brand Equity of Magazine Brands

2006, p. 188). A brand association is one of the most important dimensions of CBBE as they correspond to the basis for purchase decisions and for brand loyalty (Aaker 1991, p. 109).

Researchers have so far agreed that brand associations have different levels of strength (Aaker, 1991; Aaker & Keller, 1990; Keller, 1993), and the level of strength of an individual association would be stronger if and when it is based on numerous experiences or repetitive exposures as opposed a few (Aaker, 1991, p.109).

Aaker (1991) underlines that associations help consumers generate or verify information about a particular brand, position the brand, provide a purchase reason, and create positive feelings (p.109). Moreover when brand associations are unique, they help differentiate the brand from its competitors and provide organizations with sustainable competitive advantage (Keller 2003 p.72).

Consumers continually form and update their subjective perception of a brand by obtaining new information from their environment. These subjective perceptions may lead to rational or emotional considerations - therefore formation of certain beliefs about a brand (Aaker, 1991 p.61). Brand associations are formed when these sets of subjective perceptions and beliefs about a brand, are organized in some meaningful way (Aaker, 1992 p.109).

3.4.3 Perceived Quality

Perceived quality dimension (cf. Figure 3) of the CBBE model represents “consumer's perception of the overall quality or superiority of a brand - with respect to its intended purpose- relative to its alternatives” available in the market (Aaker, 1991 p.85). In other words, perceived quality of a brand is based on consumers' subjective evaluations of a brand.

According to Zeithaml (1988) perceived quality can be studied in two parts; intrinsic attributes and extrinsic attributes. The intrinsic attributes are about the physical aspects of a branded product (i.e. colour, flavour, appearance) and increasing the perceived value of intrinsic values are almost directly related to creating strong, favourable and unique brand associations. Whereas extrinsic attributes are about more intangible aspects of a brand such as the name, stamp of quality, store, packaging and production information. Therefore improving perceived quality for these attributes bound to require more effort to increase perceived quality than resorting to desirable brand associations (Zeithaml, 1988).

Low and Lamb (2000) highlight that perceived quality is essential factor behind the argument that strong brands add value to consumers’ purchases.

3.4.4 Brand Loyalty

Brand loyalty (cf. Figure 3) has been studied in marketing literature from both attitudinal and behavioural perspectives. While behavioural perspective (cf. Tellis, 1988; Keller, 1998) emphasizes that brand loyalty can be read from the purchase choices, attitudinal perspective (cf. Yoo & Donthu, 2001; Aaker, 1991; Oliver, 1997) call attention to the actual consumer intentions to be loyal to a brand. This study adopts the attitudinal perspective.
On the other hand, researchers who adopted attitudinal perspective, define brand loyalty as 'the tendency to be loyal to a focal brand, which is demonstrated by the intention to buy the brand as a primary choice' (Yoo & Donthu, 2001; Oliver, 1997). Aaker (1991) defines brand loyalty as "the attachment that a customer has to a brand." (p. 39) Brand loyalty is closely linked to brand awareness, where consumers’ interest in a product or service is actually about the brand (Keller 1998).

Lassar et al. (1995) noted that “greater confidence that consumers place in a brand than they do in its competitors” the more loyal they would be towards that brand and the more willing they would be to pay a premium price (p. 11).

### 3.5 SOCIAL MEDIA’S IMPACT ON BRAND EQUITY (ISMBE) – THE MODEL

Building a strong CBEE is crucial in differentiating a product or service from its competitors (Aaker 1991). Marketing function of organizations has huge responsibility in the process of CBEE building by informing consumers about their product or service along with its benefits (Doyle, 1989).

According to Keller (2001) building a strong CBEE can be undertaken in four main steps; (1) establishing the brand identity by establishing the brand awareness; (2) creating appropriate brand meaning through strong, favourable and unique brand associations; (3) drawing positive brand responses and (4) forming brand relationships with consumers characterized by closeness and loyalty (Keller, 2001). The study reported here explores whether and how social media can be used as a tool by organizations to apply these four steps of CBEE building.

Highlighting the corresponding functionality blocks on Smith’s (2007) Honeycomb Model, ‘Social Media’s Impact on Brand Equity Model’ (cf. figure 4) attempts to bring together the seven functionality dimensions of social media and the fundamentals of CBEE theory together. The potential relationships obtained here are then used to generate the propositions regarding potential effect each social media functionality may have on organizations’ CBEE.

As Keller (2001) notes, the first step in building a strong CBEE is about establishing the brand identity. Therefore the first step of the ISMBE Model (cf. figure 4) is about the impact that identity and conversation functionalities of social media may have on brand awareness. Organizations establish their brand identities by answering the question as to who their brands are (Keller, 2001). Association of a brand with a product-or-service-need leads to brand awareness as outlined in Aaker’s (1991) CBBE model.

Social media offers numerous online communication tools that help present one’s identity. Even the simple act of setting up a social media profile is an act of showcasing one’s identity on this digital platform. Moreover other tools that help create or engage in conversations with one’s network of relationships may also serve as tools to enforce ones purposefully disclosed identity. This study explores to what extent brand awareness can be established and manipulated online by the utilization of social media’s identity and conversation functionality dimensions.

*Proposition 1a: Does identity functionality of social media help convey and/or establish brand identity. If so, how?*
**Proposition 1b:** Does conversation functionality of social media help convey and/or establish brand identity? If so, how?

Keller (2001) notes that the second step in building a strong CBBE is about creating brand meaning, by establishing desirable brand associations (Aaker, 1991). Therefore the second step of the ISMBE Model (cf. figure 4) is about the impact that presence and sharing functionalities of social media may have on the brand association. In order to express what a brand is about; organizations create brand associations with desirable real-world references and attach meaning to their brands (Keller, 2001).

![Figure 4: Impact of Social Media Use on Brand Equity Model (ISMBE) inspired by Aaker (1991), Keller (2001) and Smith (2007).](image)

Social media ‘presence’ facilitate sharing of content among fans of a certain individual of organization. On the other hand, shared content (i.e. picture, audio, video, note, and status updates) over social media channels, expose one’s social media network to similar repetitive images or ideas. These seemingly insignificant and yet repetitive social media activities may translate into brand associations in time. This study explores to what extent brand associations can be established and/or strengthened by the utilization of social media’s sharing and presence dimensions.

**Proposition 2b:** Does social media presence help establish and/or strengthen brand associations? If so, how?

**Proposition 2a:** Does sharing functionality of social media help establish and strengthen brand associations? If so, how?
Keller (2001) notes that, the third step in building a strong CBBE is about managing perceived quality by drawing positive brand responses. Therefore the third step of the ISMBE Model (cf. figure 4) is about the impact that reputation functionality of social media may have on the perceived quality of a brand. By addressing the issue of what the consumers should think or feel about the brand, organizations try to improve perceived quality of their brands (Keller, 2001).

Social media claims to have a set of reputation building utilities such as relationships, groups, conversation, sharing, identity presentation et cetera. This study explores to what extent perceived quality of a brand can be improved through reputation building functionality of social media which according to theory help establish one’s position in society (Kietzmann et al., 2011).

**Proposition 3:** Does reputation building functionality of social media improve perceived quality of a brand? If so, how?

Keller (2001) notes that, the fourth step in building a strong CBBE is about forming relationships. Therefore the fourth and final step of the ISMBE Model (cf. figure 4) is about the impact that groups and relationships functionalities of social media may have on the brand loyalty. It is about how much connection consumer wants to have with the brand (Keller, 2001).

Keller (2001) underlines the importance of converting the responses earned during the former three steps into intense and active relationships in creating brand loyalty. With this regard, this study explores to what extent brand loyalty can be achieved through social media’s relationship building and groups functionalities.

**Proposition 4a:** Does relationship building functionality of social media help establish and maintain brand loyalty? If so, how?

**Proposition 4b:** Does groups functionality of social media help establish and maintain brand loyalty? If so, how?

ISMBE model (cf. Figure 4) does not claim or imply that the potential relationships which - may or may not exist- are limited to the ones presented within the four proposition groups above. On the contrary, these proposition groups are created to serve as a starting point or a guide rather than a destination for this study. In addition to exploring the propositions presented above; it is the objective of this study to explore and bring out new categories, concepts and relationships that the classical theory or the frontiers of research may have not yet addressed.
4. METHODOLOGY

4.1 RESEARCH APPROACH

This study has employed an abductive approach – a combination of deductive approach whereby theory serves to generate hypotheses or propositions and inductive approach whereby gathering facts provide basis for theories to be formed (Brynman & Bell, 2007, p.16).

The deductive approach has been dominant in the first part of the study where state-of-art theories of social media were combined with classical theories of brand management in creating a model to demonstrate the potential relations between the two areas. The theories used for the creation of the model and propositions’ generation were structured around two classical models of brand management literature (Aaker, 1991; Keller, 2001) and a widely-accepted information technology design model of social media (Smith, 2007, Kietzmann et al., 2011). While theory also served as a guide in data collection, interview guide construction and survey design, ISMBE model (cf. Figure 4) helped simplify the analysis of the empirical data and identify relations between proposed and new categories.

It goes without saying that social media is a new phenomenon which recently started to gain importance in the business world and academia alike. Therefore the phase following the literature review and theoretical framework was more explorative, revealing the inductive side of this study. In an attempt to bring out and capture aspects that ISMBE model (cf. Figure 4) may fall short of reflecting, an explorative approach was thought to be more appropriate. Exploring the relations between the CBBE building process (Keller, 2001) and social media functionalities (Smith, 2007), this study attempted to determine how social media use may be able to affect CBBE (Aaker, 1991).

4.2 RESEARCH STRATEGY

In studying social phenomena, qualitative research is a good strategy to employ as it facilitates the gaining of more knowledge and understanding of a particular subject (Brynman & Bell, 2007).

The subject of this study – social media – is a new and rapidly evolving phenomenon which has been quickly adopted by the practitioners before the academia had time to consider it worthy of its attention. Therefore it is an area that still lacks empirical evidence and much necessary academic approach.

Therefore in preparing one of the first empirical evidence on social media’s potential effect on CBBE building; qualitative research - with its explorative and interactive approach- was determined to be the most appropriate strategy in order to bring out the aspects that classical theory may not be able to pin point.
4.3 RESEARCH DESIGN

This study has used a basic case study design in its efforts to answer the research question (Brynman & Bell, 2007; p.63). The basic case study can entail a detailed and intense analysis of a single case which for the purposes of this study is Vogue Magazine Turkey.

Moreover case study design seemed like the most appropriate option for the research question of this study as one of the distinguishing features of case studies is about revealing the unique features of the case in question (Brynman & Bell, 2007; p.63).

When Vogue Turkey’s social media engagement and its obvious success - as reflected in the number of followers (54,901 and counting) - is observed, one may conclude that there is a lot to be revealed about Vogue Turkey’s social media strategy and its effects on magazine’s brand equity.

Furthermore among different types of case studies, this study adopts a critical case design. In other words, starting out by certain propositions based on theory, a carefully chosen case is presented on the grounds that it would aid our understanding of circumstances in which the propositions will hold and sometimes will not hold (Brynman & Bell, 2007; p.64).

4.3.1 Model Generation

The development of ‘Impact of Social Media Use on Brand Equity Model’ (cf. Figure 4) had three fundamental objectives; to be coherent, well-integrated and grounded (Keller, 2001). It was also the aim of this study to reflect the state-of-art thinking about branding both from theoretical and practitioners’ point of view.

By utilizing Smith’s (2007) Honeycomb Model (cf. Figure 2) this study grounded its arguments regarding social media use on a state-of-art Information Technology theory. In doing so, it was the effort of this study to include all social media use as opposed to restricting the model for only a number of social media solutions (e.g. Facebook Twitter, Blogs). By forming relationships between corresponding dimensions of CBBE Model (Aaker, 1991) and CBBE Building Model (Keller, 2001), this study attempted to integrate the classic theories of brand management with a state-of-art social media theory.

Moreover special attention was paid that the model would be applicable to different brands of different industries instead of being limited to the context of this study – magazine publishing.

4.3.2 Social Media Choice - Facebook

Social media, also known as user generated media, is a new phenomenon that serves different purposes with numerous service providers around the world. Since it is impossible to study all social media platforms in one study, for the purposes of this one, Facebook was determined to be the best fit.

Facebook is a privately-held social media company founded in 2004. The company provides the utility that helps people communicate with each other and facilitate the sharing of
information by digitally mapping people's real-world social connections online (Facebook, 2011).

In July 2010 Facebook announced that it had 585 million (and counting) users around the world (cf. Appendix B) which makes it the prominent social media tool that marketers and organizations use to connect and communicate with consumers. While originally intended for personal use, Facebook is now used by non-profit organizations, government, corporations and news media to disseminate information and promote brands, institutions, goals.

In addition to its adoption by the global internet users and organizations, another important reason why Facebook has been chosen as the social media laboratory for this study is Facebook’s ever increasing functionalities. (cf. Figure 5) Unlike other social media sites, Facebook is unique in the way that it is able to integrate all seven functional building blocks of social media to its platform (Smith, 2007).

Fundamental features of Facebook include user Home page and Profile. The Home page includes News Feed - a personalized feed of one’s friends’ and pages’ updates while the Profile displays information about the individual (i.e. interests, education, work-background and contact information). Facebook also includes core applications – Photos, Events, Videos, Groups, and Pages – that let people connect and share content with their network of connections. Moreover, Facebook also comes with a number of interactive features that people use to communicate with one another such as; Chat, personal messages, Wall posts, Pokes, or Status Updates. Facebook users also can ‘like’ what others in their network have posted furthermore ‘like’ external content (eg. a news article on New York Times, a photo on TIME magazine) and share it with their network - without leaving the external web page they're at (Facebook, 2011). Please refer to Facebook Dictionary (cf. APPENDIX G) for detailed descriptions of social media terminology mentioned in this section.

![Figure 5: Facebook features’ fit on Smith’s (2007) Honeycomb Model](image)
In addition to Facebook’s all inclusive social media functionality, another reason which makes Facebook the ideal social media variable for this study is its undisputed position as the dominant social media platform in Turkey with more than one third of country’s population using the utility (cf. Appendix B).

4.3.3 Company Choice

Condé Nast is the publisher of Vogue Magazine. It is also the first magazine publisher to move its content to the Internet in addition to being the first to launch its interactive division in 1995 with a daily-updated websites for Vogue Magazine. Therefore today the company has a reputation for being the most articulate publisher across digital platforms (Condé Nast Digital, 2011). Condé Nast’s long-established favourable inclination towards digital platforms is the primary reason why this study has made a Condé Nast brand – Vogue Magazine - its case.

On the other hand, Vogue Magazine, published by Condé Nast, is a women’s fashion and lifestyle magazine. Vogue brand can be found in eighteen national and one regional edition. Vogue Turkey edition, founded in March, 2010, was chosen as the subject of this study for its forerunner position in employing social media effectively to its CBBE building efforts in the Turkish market in line with the company’s global strategy. Working with Turkish Vogue also was convenient in terms of access and making necessary contacts.

4.3.4 Sampling

In qualitative studies, sampling is a key concept in research process (Bryman & Bell, 2007). Therefore this study has taken sampling of both its interviewees and questionnaire respondents very seriously.

The interviewees involved in this study are objective informants of social media use within the organizations they are affiliated with. They have been carefully chosen with regards to their responsibilities and the function of their organization as sub-contractors of Vogue Turkey (cf. Appendix D). Moreover by carefully selecting related companies, this study aimed gaining a 180 degrees perspective on the case study (cf. Figure 6).

The sample of interviewees for this study includes a Vogue Turkey editor; a media executive from media planning company Mindshare whose responsibility is determining the effective communication channels for the Vogue brand; Vogue’s account manager from a digital agency Rabarba who act as a liaison in giving form to abstract Vogue strategies on social media channels; a user operations specialist from Facebook who is responsible for helping brands and agencies alike in developing and implementing strategies on the digital platform (cf. Figure 6).

As for the questionnaire sample; out of 54,901 fans of Vogue Turkey on Facebook, 400 have been randomly invited the online questionnaire, prepared on www.zoomerang.com. Hence it was ensured that the respondents were already exposed to Vogue Turkey’s social media activities on Facebook.
Moreover it was also assumed that this way the participants’ evaluation of the magazine brand with regards to its social media presence would be representative of the population to whom it should be generalized to – as in people who use social media and interact with brands of their choice on this digital platform.

4.4 DATA COLLECTION

Data in qualitative studies can be collected through primary sources like interviews and observations or secondary sources like databases, websites, etc. (Bryman & Bell, 2007). For the purposes of this study, 4 structured interviews were conducted with social media and media professionals in addition to an online survey carried out among Vogue Turkey Facebook fans.

Interview participants, who either had responsibilities to deliver or manage social media, were recruited through industry contacts. All four interviews were conducted over the phone or Skype and recorded using the windows’ standard sound recording application. The actual interviews were in Turkish. The recordings were then translated to English in creating the interview transcripts. On average, the interviews lasted 35 minutes.

In distribution of questionnaire phase, the questionnaires have been sent to Vogue fans via Facebook’s internal messaging system. The message included an introduction, a description of the study and a link to the webpage where the online questionnaire was hosted (cf. Appendix E).

In addition to the primary data collected via interviews and online questionnaire, observation data and secondary data from company websites and industry publications were also used to aid the analysis of the case study.

4.4.1 Interview Guide

For the purposes of this study, a semi-structured interview guide (cf. Appendix C) has been prepared in line with the model generated at the theoretical framework chapter. Unstructured interview format also has been considered but was found risky as the data obtained might have been non-usable (Bryman & Bell, 2007; p.474). On the other hand, the approach undertaken
during the interviews was to let the respondents speak openly and freely as possible about their experience and observations with regards to social media’s effect on CBBE of Vogue Turkey.

On the interview guide, questions were clustered in five construct groups and within each group the relations between categories and concepts from the SMIEB model (cf. Figure 4) were addressed. Furthermore special effort was put in making questions as clear and straightforward as possible while leaving room for the respondents to elaborate and share additional information.

After the interview guide was complete 5 pilot interviews were conducted with International Marketing Students from Halmstad University in order to test the length of the interview and the flow of questions. Through the pilot study, the interview guide was modified several times and the final draft was used for the actual interviews.

4.4.2 Questionnaire Design

The ISMBE self-completion questionnaire (cf. Appendix F) was designed following the completion of the interviews in an attempt to complement the interview data. Survey items were generated by combining the concepts and categories retrieved after the interviews with the items borrowed from Yoo and Donthu’s (2001) brand equity scale.

An online self-completion questionnaire was chosen as the most convenient way of collecting primary data for this study for its many advantages. Self-completion questionnaires are cost effective as they can be administered using a free online service provider as in the case of www.zoomerang.com. Moreover they can be easily and swiftly distributed to a wide range of people over the internet. The data obtained can be analyzed in real-time with analytic tools that come with the online service. Furthermore the answers are spared from biases that might otherwise be caused by the interviewer.

As for the layout, questionnaire items were grouped together based on the four constructs retrieved from theory; brand awareness, brand association, perceived quality and brand loyalty. Each item was presented as a yes/no question to a positively loaded agreement statement.

4.5 DATA ANALYSIS

Qualitative data analysis does not have clear cut rules. However this study has followed grounded theory to analyze the qualitative data obtained from the interviews (Brynman & Bell, 2007; p.579). On the other hand aggregated survey data was retrieved directly from the host website and presented in bar charts.

Following the grounded theory procedures; after interviews were completed, raw interview data was first transcribed and then coded into categories. Emerging concepts were identified. Potential new categories have been looked for. As recommended by Brynman and Bell (2007) the coded data was then presented in tables that would help study the data in a systematic manner (p.579). Relationship between categories and concept were discussed as the findings were compared to the original model and survey data to verify propositions and draw conclusions.
4.6 RESEARCH VALIDITY AND REALIABILITY

A good qualitative research needs to fulfil certain criteria such as internal and external validity in addition to internal and external reliability (Bryman & Bell, 2007, p.410). Internal validity represents the “match between researcher’s observations and the theory” and the external validity refers to “the degree to which findings can be generalized” (Bryman & Bell, 2007, p.410).

The conclusions drawn in this study are the results of trustworthy and correct data extracted from qualified industry professionals, experts or strategy developers with business management background. Therefore the data collected from the interviews is valuable and precise while the respondents’ feedback fall in line with and enrich the relations outlined by the theoretical ISMBE model (cf. Figure 4). Moreover the findings of this study can be generalized for brands’ social media use as the theories involved are not industry specific.

The external reliability of qualitative research is about the extent to which a study is replicable whereas internal reliability is about the agreement between researchers over the observed events (Bryman & Bell, 2007).

While the brand management theories employed in this study have been used and verified over the years, the social media research is a very new and further research is necessary. Moreover social media is a rapidly changing and evolving phenomenon. As engineers and businessmen world-wide literally work around-the-clock to develop new tools that create user value, social media functionalities are prone to change in a short span of time. Therefore it is highly unlikely that company-specific functionalities listed under the Honeycomb Model (cf. Figure 2) will remain the same nevertheless the general framework itself already proved to be reliable as 2011 represents the fourth year that the model is still relevant in such a fast paced industry.
5. EMPIRICAL DATA

5.1 VOGUE MAGAZINE

For 120 years, Vogue has put fashion in the context of the larger world we live in. Since its beginnings Vogue brand thrived upon three central principles; a commitment to visual genius, investment in storytelling that puts women at the centre of the culture, and a selective, optimistic editorial eye. This chapter is about Vogue’s magazine’s transformation from a high society journal of the eighteen hundreds to a social media icon with 1,311 million and counting followers and fans (Condé Nast Digital, 2011).

Arthur Baldwin Turnure founded Vogue in 1892 as a weekly high society journal for New York’s elite rather than a mass marketed magazine. Financed by New York’s rich families including the Vanderbilts, Turnure hired magazine’s editorial staff based on social status rather than literary talent. Advertising revenue was not an issue. Socialite Josephine Redding, Vogue’s first editor, was less worried about fashion and it was only a subject when talking about what was appropriate to wear to an occasion. The first issues of Vogue also included “Society Snapshots” which were features of their friends and notable acquaintances; men’s sports features; book, play, music reviews in addition to discussions of the societal etiquettes of the time (Weber, 2006).

In 1909 Condé Nast has bought Vogue from Turnure. Admittedly Condé Nast was not creative however he was an advertising and sales genius. Soon after the acquisition, Nast changed Vogue’s advertising base. The magazine appealed to high society readers therefore he invited high-end advertisers to the glossy pages of his new medium. Consequently the price tag for advertising space was going to cost more to those who wanted to advertise their products to a wealthy audience (Weber, 2006).

Nast also turned Vogue into a completely women’s fashion magazine. Under his supervision, Vogue covers were done by the best illustrators and photographers. Today the covers of Vogue magazine are looked upon for reflecting the art movements of each decade of the twentieth century. Furthermore Nast also expanded magazine’s pattern section. Eleanor Roosevelt reportedly accepted that she used patterns from Vogue Magazine for herself and her children (Weber, 2006).

Nast had an unvarying need to expand and develop his company. In 1916, he established a separate British Vogue and later a French Vogue. Today Vogue is published in 18 countries and 1 region – all of which follow one global strategy and vision. Taking after its founder’s values, Condé Nast today is a pioneering publisher; proactively and continually developing itself as evident from its approach to digital platforms (Weber, 2006).

In 1995 Vogue.com became the world's first web site to deliver daily fashion news and coverage of the international collections. Today Vogue.com attracts over 1 million unique users. Vogue’s interactive strategy is designed to and aims complement the print magazines, attract new readers and cement interactive relationships with existing readers (Condé Nast Digital, 2011).
2008 marks introduction of Condé Nast Digital as part of company’s international strategy for responding to the rise of digital platforms. After 13 years since it began, Vogue.com was also re-launched in May 2008 with the latest technological advances including a magnifier tool, show calendar, celebrity blogs, integrated social media gadgets and more video and editorial updates (Condé Nast Digital, 2011).

Supported by Condé Nast Digital’s investments in social media, today Vogue Magazine have social media editors who closely work with media planning agencies, digital agencies and social media websites in developing social media strategy across digital platforms.

On the other hand Vogue magazine brand was brought to Turkey by Dogus Media Group a little over a year ago in March 2010. With an organic tie to its parent organization Condé Nast, Vogue Turkey have published both national and imported content on its glossy pages without compromising neither Condé Nast’s core principles nor the brand’s authoritative status in fashion.

As of March 2011, Vogue Magazine has one global and four regional Facebook pages including Vogue Italy, Vogue India, Vogue Paris and Vogue Turkey (cf. Figure 7). Vogue is also active on Twitter and operates blogs classified under hot topics in fashion and life-style (B. Aykan, Vogue, April, 2011).
5.2 SEMI-STRUCTURED ISM BE BASED INTERVIEW DATA

Throughout the four semi-structured interviews conducted with the field experts, this study gathered primary data regarding every step of the brand equity building efforts of Vogue Turkey on Facebook.

While this study has found that the theory corresponded to the field practice in most steps of Vogue Turkey’s brand equity building on Facebook; there has been one addition – Referral-to the original seven social media functionalities from the honey comb model. Furthermore while Vogue Turkey was thought to be the sole actor in building brand equity on Facebook, it was observed that Vogue Turkey’s Facebook fans took indirect part in company’s effort.

5.2.1 Establishing Brand Identity

In the first phase of the interviews, the dialogues were focused on communicating Vogue Turkey’s identity on social media and in doing so creating brand awareness with the use of Facebook functions. Qualitative data regarding Vogue Turkey’s Facebook use and its relations to brand awareness was collected, transcribed and finally coded carefully based on concepts and categories.

The coded qualitative data of this phase confirmed the existence of two pre-determined concepts – identity and conversation – as outlined by the ISM BE Model (cf. Figure 4). However this category has yield ‘Referral’ as a new concept in addition to the ones from the original model.

<table>
<thead>
<tr>
<th>Category</th>
<th>Concept</th>
<th>Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brand Awareness</td>
<td>IDENTITY</td>
<td>&quot;Facebook audience is responsive and active, they are also willing to listen to what Vogue Turkey has to say especially if/when they ‘like’ the brand. Vogue Turkey’s Facebook page, with its carefully constructed profile, measured shared content and branded conversation generation, helps communicate the true identity of the brand. Brand awareness follows naturally. Furthermore Facebook comes equipped with tools to launch detailed targeted advertising campaigns for people who has not yet ‘liked’ or developed a relationship with Vogue Turkey – aka people who are not aware of the brand.”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;Facebook pages or brand profiles are designed to address everything about a brand. Therefore Vogue Turkey fans - when they check out the Facebook page - can easily access information as to what Vogue Turkey is, what it does and what its values are.&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;All our websites, magazines, social media profiles reflect the same image - whether it is Vogue in Turkey, in Italy or in the US. I think our Facebook profile has enough space for us to communicate what needs to be said about our brand. Indeed if a social media platform did not provide this space to its users, neither us nor other brands would be have been there.&quot;</td>
</tr>
</tbody>
</table>
"At Facebook we put our users at the centre of everything we do. In order to give our brands more flexibility with regards to their profile, we provide help to developers create custom tabs that can enhance company pages’ and fans’ experience."

"Public relations can help a brand become the topic of discussion but conventional media – the medium that carries your PR message to masses - can distort it. However on Facebook Vogue Turkey has the ability to reach its target audience directly via messaging, targeted advertising, shared content and status updates. In doing so Vogue Turkey decides the topic of discussion, starts the conversation, gets involved and exercise some sort of control. Vogue Turkey has a voice on Facebook. It has the ability to address its fans directly and set the tone and direction of branded conversations. In that sense Facebook is a great platform as it helps Vogue Turkey reach masses and creates awareness about the brand."

"A Facebook profile alone is not enough. The tone of voice of Vogue Turkey on Facebook is also important. Through periodic activity (i.e. Status messages, comments, and shared content) the brand is constantly making statements about its personality. Facebook exposes Vogue’s target audience to branded content everyday so the audience can get a better understanding of who Vogue Turkey is. These subliminal messages – in addition to the standard profile features- are exactly what lay behind Vogue Turkey brand's success."

"Conversation is a way individuals express themselves and who they are. The same is true for brands as long as they can find the platform to express themselves like real individuals. On Facebook brands can start or involve in conversations like a real human beings. That is very valuable. Facebook as a platform is full of opportunities for brands to converse with its audience and for the audiences to carry on these branded conversations to their social spheres."

"On Facebook our fans voluntarily allow our magazine to become a part of their social lives. The good thing about it is Vogue Turkey does not just exist as an idea or a product anymore but rather as a living, breathing entity that has the ability to generate its own conversations and be a part of them... and it is every day. Just like in real-life the more one talks to somebody, the more s/he gets to know that person. The more we converse with our fans on Facebook, the more they are aware who we are and what we do."

“On Facebook, Vogue Turkey encourages sharing of its content. Say I am your friend and I saw an activity by Vogue Turkey on my newsfeed. If I think it is interesting, I share it on my wall (therefore on my friends’ newsfeeds) or I share it with a specific friend who I know would be equally interested in the branded content. If a friend or friends of mine are not already Vogue Turkey fans, by seeing the branded content, they would be now aware of the brand and what it does. Alternatively fans can also use Facebook to 'recommend' Vogue Turkey to their friends hence raise brand awareness.”
"Vogue Turkey finds new blood on social media and within the greater digital market space via Facebook's many gadgets such as 'recommend', 'like' or 'connect'. What Vogue says or does on Facebook has the power to travel around the world within minutes and generate millions of conversation. Our fans and followers pass on our content to their networks and their relations pass on the content to theirs... In this fashion people who do not buy Vogue Magazine, who do not interact with Vogue Turkey become aware of the brand and what is about.”

### 5.2.2 Creating Brand Meaning

In the second phase of the interviews, the conversations were centred on creating brand meaning for Vogue Turkey through creating or enforcing brand associations on Facebook. Qualitative data regarding Vogue Turkey’s Facebook use and its relations to creating and enforcing brand associations was collected, transcribed and finally coded carefully based on concepts and categories.

The coded qualitative data of this phase confirmed the existence of two pre-determined concepts – presence and sharing – as outlined by the ISM BE Model (cf. Figure 4).

<table>
<thead>
<tr>
<th>Category</th>
<th>Concept</th>
<th>Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brand Associations</td>
<td>PRESENCE</td>
<td>&quot;Vogue Turkey is not only present but dominant in social media as opposed to its competition. What does this mean for creating or enforcing certain brand associations? To start with; the more present Vogue Turkey is on social media, the more frequent the brand interacts with its fans. Sending repetitive messages packaged in different forms, Vogue Turkey works to make sure that its fans internalize its position, its values, and its messages. Like in advertising, repetitive messages (sent through shared content) and consumers’ involvement (through creating and engaging in conversation) with the brand is the key in creating or enforcing brand associations.&quot;</td>
</tr>
</tbody>
</table>
|                  | MINDSHARE   | "Before social media, conventional marketing used traditional media to showcase the brand message where the target audience ‘supposedly’ was. Today with Facebook, any brand can be exactly where the consumer is, addressing them directly. Vogue Turkey’s presence - starting by having a company page to being present through its actions - helps brand create organic relations with its target audience. This direct communication channel is a powerful mean for creating brand associations on Vogue Turkey’s part."
|                  | RABARBA     | "There are different forms and levels of presence on Facebook. However from the brand's perspective, presence means being active and interacting with fans on a daily basis. In doing so it is important to find the right content that communicates the values, images and ideas Vogue Turkey would want its fans to associate with its brand. Moreover high levels of presence increase the effect of the encoded messages sent by the brand. There should also be a balance as too much activity may jeopardize the brand's brand building efforts. An annoyed Facebook user can always 'unlike' a brand - cutting off its relations - or eliminate it from his/her personal newsfeed." |
|                  | FACEBOOK    |                                                                      |
"People welcome brands in their online social environment more than they do in real world. In a way social media gives people the opportunity to become friends with the cool brands, they otherwise perceive as just an idea. However being friends is not enough. Like in real life, people like to know more about those who they spend the most time with. Therefore being present and active on Facebook as much as possible without being too much is important for Vogue Turkey in creating positive associations in people's minds. We want our fans to know Vogue Turkey like they know their best friend and associate us with the good things they associate with their loved ones in addition to the values and ideas Vogue Turkey stands for."

"Vogue Turkey publishes inspiring, striking or interesting content on Facebook. I would say that is the primary reason behind our success in creating the right or desirable brand associations. You can advertise all you want and tell people what your brand does and what kind of a brand it is but people will forget if you don’t remind them. On Facebook Vogue Turkey fans log in and Vogue Turkey content is there. They react to what we share because it is interesting. Like they say practice makes perfect; the more people interact with us on the context we determine, the more they learn and associate us with the values and images we want to be associated with. Then our followers share our content further and other people become interested and join the conversation- indirectly they let us tell them our story."

"In addition to sending repetitive encoded messages by sharing content, brands should realize that every Vogue Turkey activity on Facebook is monitored by its above fifty thousand followers. Say Vogue Turkey likes a 'Fair Trade' organization on Facebook; this tiny action would literally and figuratively associate Vogue Turkey brand with 'fair trade' movement. Facebook use is the easiest and cheapest way of creating brand associations. More than 50% of our over 500 million users log into Facebook on a daily basis. This ratio has to be taken seriously considering the potential number of Facebook users who are or can be 'voluntarily' exposed to branded content or brand activity by initiated by brands themselves or people in their networks."

"Vogue Turkey’s Facebook activity is important in creating daily conversations. Daily exposures and engagement with branded content gives consumers to think about the brand and subsequently create certain associations in their minds. Social media is also an excellent tool in the way that brands can freely share videos and photos that they cannot share on other media due to certain laws and regulations. Statistically the most consumed content on social media is visual content and it is an advantage that needs to be used especially in creating brand associations. The more striking a visual content is, the more memorable becomes for people."

"The frequency Vogue Turkey uses Facebook tools to interact with its fans is crucial. Social media is like an advanced form of conventional advertising. The more a Vogue Turkey fan is exposed to similar messages encoded by the brand, the higher the chances that the fan will decode the branded message in the way that Vogue Turkey desires."
5.2.3 Drawing Positive Brand Responses

In the third phase of the interviews, drawing positive brand responses for Vogue Turkey on Facebook was discussed and in doing so the issue of increasing perceived quality was put under microscope. Qualitative data regarding Vogue Turkey’s Facebook use and its relations to perceived quality building was collected, transcribed and finally coded carefully based on concepts and categories.

The coded qualitative data of this phase suggested existence of one single concept – reputation – as outlined by the ISMBE Model (cf. Figure 4). However this category has yield ‘Referral’ as a new concept in addition to the original ‘Reputation’ concept identified in this category.

<table>
<thead>
<tr>
<th>Category</th>
<th>Concept</th>
<th>Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perceived Quality</td>
<td>REPUTATION</td>
<td>&quot;For the moment, Vogue Turkey’s reputation building efforts consist of branded promotion campaigns launched on Facebook and maintaining the content at a certain quality. However it should be noted that Vogue Turkey content - published on different platforms (e.g. print, web, and social media) - are not the same because they serve different purposes. Vogue Turkey wants to sell its print magazine, drive traffic to its website and wants people to create buzz on social media – all for generating revenues and attracting advertisers. Reputation building strategy for each medium therefore is different and how Vogue Turkey positions its Facebook page becomes very important in creating this buzz we are talking about.”</td>
</tr>
<tr>
<td></td>
<td>MINDSHARE</td>
<td>&quot;Brands can build both online and offline reputation using Facebook. Building online reputation has a lot to do with sharing content and being present. In a way, with every piece of content shared, brands make a statement. If this statement is strong or impressive enough, people talk/share/interact and reputation starts to build directly and indirectly. Presence determines the chances of brands message being noticed. This social ‘buzz’ of course has implications for perceived quality of a brand. Think about it this way; if Vogue Turkey did not have knowledge in this field, she wouldn’t have much to say. If what Vogue Turkey says was not interesting or relevant, it would not have so many followers. People make these subliminal connections all the time and the perceived quality increases and decreases accordingly.”</td>
</tr>
<tr>
<td></td>
<td>FACEBOOK</td>
<td>&quot;Reputation is perhaps the most valuable asset in magazine publishing. Vogue brand already has a good strong reputation worldwide. Vogue is fashion. So on Facebook we primarily work to live up to this image and deliver what is expected of us through the content we share and the way we converse with our fans. In that sense what Vogue Turkey shares on Facebook is of great importance. Our reputation is also re-created, re-enforced daily by the people whom we interact with - directly or indirectly. Therefore conversation aspect of Facebook also needs our care and attention. We are aware that any communication mistake on Facebook can lead to undesirable outcomes which would impact the perceived quality of our brand.”</td>
</tr>
<tr>
<td></td>
<td>VOGUE</td>
<td></td>
</tr>
</tbody>
</table>
"Today being on Facebook alone does not build reputation. Everybody is on Facebook therefore what you do on Facebook is what counts. When you say ‘Vogue Turkey has the biggest Facebook community on Facebook’ or ‘Vogue Turkey has the most active wall on Facebook among print media’; that is a way to start building reputation. Socialbakers is one company that provides such data. On the other hand we cannot ignore social media's power and speed in spreading information. Once you make an impact on Facebook, brand's reputation can travel around the world within minutes."

"Social media dynamics and especially Facebook gadgets such as ‘recommend’ aids brands build reputation online. Even in the real world the most effective way to build reputation perhaps is through recommendations or word-of-mouth. When a beloved friend recommends a page or a shared content; people tend to be more willing to act on this piece of information."

"Facebook has recently introduced 'Sponsored Stories'. Say your friend X likes Vogue Turkey and has commented on Y post today. You get this piece of information on the right hand side of your Facebook page. It is no secret that we acknowledge our friends and family as the most reliable sources of information. Vogue Turkey can now implement this tool in its brand management strategy and it is not hard to say that it will be successful. Moreover as we discussed earlier, the tone of voice of the brand and the conversation generated on Facebook also can influence how people feel or think about the brand. In a way, Facebook helps brands work like a door-to-door salesman; develop personal relationships, gain their fans trust, inform/sell and encourage spreading the word."

"Facebook helps us develop personal relationships with our fans on a day-to-day basis. Today all Vogue Turkey fans are treated and catered to on a very personal level and they feel like becoming a part of something that is more than just a label, logo or an idea. The more valued they feel, the more value they attach to Vogue Turkey. In a way we convert our fan base to devoted Vogue Turkey ambassadors, one by one, everyday and at a very personal level."

5.2.4 Forming Relationships

In the fourth phase of the interviews, forming relationships and groups on Facebook and through these relationships achieving brand loyalty for Vogue Turkey was addressed. Qualitative data regarding Facebook use and its relations to brand loyalty was collected, transcribed and finally coded carefully based on concepts and categories.

The coded qualitative data of this phase confirmed the existence of two pre-determined concepts – relations and groups – as outlined by the ISMBE Model (cf. Figure 4). However during the interviews it turned out that these concepts could be converged due to the nature of Facebook use for businesses.


<table>
<thead>
<tr>
<th>Category</th>
<th>Concept</th>
<th>Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brand Loyalty</td>
<td>&quot;If Vogue Turkey had a fun club, I may or may not have subscribed. It is all relative how easy or convenient it could have been. However on Facebook since I log in everyday, I can be a part of Vogue Turkey community with just one click. It costs me no money, no time. Once I form that connection – or relationship - I start following the brand on a daily basis without giving much of a thought about it. Vogue Turkey becomes a part of my everyday life. What would you call such an intimate – everyday- relationship with a brand, if not brand loyalty?&quot;</td>
<td>MINDSHARE</td>
</tr>
<tr>
<td>RELATIONS &amp; GROUPS</td>
<td>&quot;Today Facebook is the most economic way of creating ‘tangible’ brand loyalty simply with its relation building, community creating functions. First of all Vogue Turkey forms ‘visible’ relationships with its readers on Facebook. This is how Vogue Turkey is granted the right to share its content on its 'fans' daily newsfeeds. Then by exposing Vogue Turkey fans to branded content, the magazine becomes a part of its fans’ daily lives. On top of this the brand starts to converse with its audience like a real person on a daily bases. This is very different to the seasonal campaigns launched on the conventional media in an attempt to create loyalty. Consumer and brand develops a real, tangible relationship on Facebook and can maintain it forever-after. In a way Facebook is the loyalty card that Vogue Turkey fans use every day.”</td>
<td>RABARBA</td>
</tr>
<tr>
<td></td>
<td>&quot;On Facebook brands become organic parts of the user experience rather than an intrusion as in advertising. From the moment people form a relationship by clicking 'like' button on a brand page; they become parts of the brand community where their fellow fans share the same interests. By integrating branded content into their lives and interacting with it, fans start seeing the brand as a part of their daily routine - like a friend or relative they talk to everyday. Indeed this type of a relationship is the essence of true brand loyalty - a true friendship, sharing something, caring for the same subject matters and feeling like part of the same group.”</td>
<td>FACEBOOK</td>
</tr>
<tr>
<td></td>
<td>&quot;On Facebook, Vogue Turkey and our fans interact and engage on a daily basis and in a very natural manner. This interaction is 100% voluntary. Some of our fans who 'like' Vogue Turkey Facebook page - are already looking forward to connecting with the brand; some join through a referral, some due to budding interest or some just because they feel it is cool to be a part of Vogue Turkey’s culture. In any case, being able to connect with our fans through forming voluntary Facebook relationships and creating that cool community feeling –for us- is brand loyalty in its purest form.”</td>
<td>VOGUE</td>
</tr>
</tbody>
</table>

5.2.5 Building Brand Equity on Social Media

In the final phase of the interviews, the whole interview was wrapped up by discussing social media, specifically Facebook and its use for Vogue Turkey’s brand equity building efforts. Qualitative data regarding Facebook use and its relations to brand associations was collected, transcribed and finally coded carefully based on categories.
<table>
<thead>
<tr>
<th>Category</th>
<th>Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRAND EQUITY</td>
<td>&quot;There are two main reasons that Vogue Turkey chooses to be on Facebook – forming direct relationships with the consumers and finances. Today Facebook is used almost interchangeably with social media for its power and reach. On the other hand, Vogue spends so little money to utilize such an effective medium. By eliminating the middle-man, Facebook gives the brand power and a voice. This voice is very important in every aspect when it comes to brand equity because brand awareness, brand associations, perceived value or brand loyalty everything depends on what this voice is saying to the consumer. Furthermore using Facebook analytics, Vogue Turkey is able to monetize its fans base when it comes to launching campaigns with advertisers- who represent an important source of income for magazine publishing.‖</td>
</tr>
<tr>
<td></td>
<td>&quot;Since the mid-2009s pioneer companies - such as Vogue - has entered and dominated social media. In the beginning it was like gold-rush, the content being shares was not intentional although was in line with the brand concept. However today - as social media has become more than a necessity but a must - brands in general and Vogue Turkey specifically has started hiring social media experts, coordinating with media planners or digital agencies such as Rabarba. Facebook – or social media in general- is without a doubt important in building or increasing brand equity.&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;Facebook comes equipped with everything that anybody or any organization needs to become a brand or build brand equity. We have discussed all the aspects of our services in relation to Vogue Turkey but of course Vogue Turkey is not the only company who is using Facebook to strengthen its brand equity, take a look at Fortune 500 you will get tired before you find a company without a Facebook representation.&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;With every new technology, Vogue starts with a blank page. A team of creative thinkers, designers and developers come together to craft exceptional online experiences that bring blank pages to life. We create buzz, figure out ways as to how this new technology can enhance our brand and start breaking boundaries. That is what we did with Facebook. It is also important to be among the first adopters if not the very first when it comes to digital innovation - indeed just by doing that Vogue brand makes a statement of who she is.  &quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;Here at Vogue we constantly monitor our Facebook community and social interactions using analytics tool that comes with. This helps us create value by adjusting our strategy based on the data. Analytics tool also provide valuable information for our advertisers such as demographics of our fans, accurate data on impressions and feedback received on any particular day or piece of shared content. Browse through our portfolio of work developed in partnership with the most recognizable brands in the world, Vogue has integrated social media to the heart of its business and so far both our brand and our advertisers have enjoyed inspiring results in terms of consumer response.&quot;</td>
</tr>
</tbody>
</table>
5.3 OBSERVATION DATA ON VOGUE TURKEY’S FACEBOOK ACTIVITY

<table>
<thead>
<tr>
<th>Week</th>
<th>Shares *</th>
<th>Likes</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 February - 25 February</td>
<td>73</td>
<td>759</td>
<td>36</td>
</tr>
<tr>
<td>27 March - 05 March</td>
<td>72</td>
<td>883</td>
<td>132</td>
</tr>
<tr>
<td>06 March - 12 March</td>
<td>54</td>
<td>801</td>
<td>79</td>
</tr>
<tr>
<td>13 March - 19 March</td>
<td>59</td>
<td>661</td>
<td>47</td>
</tr>
</tbody>
</table>

*Shares represent the number of content (videos, photos and links) by Vogue Turkey.

Table 2: Vogue Turkey’s Facebook Activity Between 20.02.11 - 22.03.11

Between the last weeks of February and March 2011, observation data was collected by daily visits to Vogue Turkey’s Facebook Page for four consecutive weeks. Although there is a Facebook tool available for companies to measure the activities on their profiles, Vogue Turkey preferred not to share their analytics data with this study.

Based on the findings of the observatory data collection phase of this study, it was observed that Vogue Turkey shares between five to seven pieces of content everyday with a weekly average of 84.5 items.

On the other hand out of Vogue Turkey’s 54,901 fans on Facebook, a weekly average of 776 fans ‘like’ the items shared by Vogue Turkey while a weekly average of 73.4 comment on the shared content.

5.4 ONLINE SELF-COMPLETION QUESTIONNAIRE RESULTS

The online self-completion questionnaire was designed based on the interview results and have been sent to four hundred Vogue Turkey fans on Facebook via Facebook’s internal messaging system. Out of these four hundred users, two hundred and twelve have visited the study page and eighty-one have successfully completed the online questionnaire in the space of ten days. (cf. Figure 7)

![Figure 8: Online Questionnaire Demographics](image-url)
The questionnaire was launched on zoomerang.com on the thirteenth of April and was closed ten days later on the twenty-third of April. Out of eighty-one participants, seventy-eight respondents have been women and with ninety-six percent presence females have constituted the dominant sex. Fifty-two percent of all participants were between the ages twenty-six and thirty while the youngest and the oldest groups remained lower than fifteen percent representation. (cf. Figure 7)

Among the eighty-one participants of the questionnairie, forty-eight percent stated that they see Vogue Turkey news on their Facebook newsfeed everyday while thirty-eight percent stated that they see news from Vogue Turkey every other day -adding up to a total of eighty-six percent. On the other hand, thirty-four out of eighty-one stated that they interact with Vogue Turkey on Facebook everyday, followed by a group of twenty-one participants who started that they interact with Vogue Turkey on Facebook every other day. (cf. Figure 8)

![Figure 9: Online Questionnaire Facebook Use](image)

When asked about the tone of voice Vogue Turkey has on Facebook; eighty percent of participants agreed that it matched the tone of voice they thought Vogue Turkey would have had if it was a person. (cf. Figure 9)

All of the participants without exception agreed with the statement “I believe Vogue –more than a magazine- is a fashion authority”. While ninety-nine percent of the whole group agreed that Vogue Turkey is a high quality magazine, eighty percent agreed that Vogue Turkey’s Facebook page reflected its high-quality. (cf. Figure 9)

On the other hand, while ninety-three percent of the participants stated that they like having a relationship with the magazine on Facebook, eighty-eight percent of the participants stated that they feel like being a part of Vogue community on Facebook. (cf. Figure 9)
Finally ninety-eight percent of the participants stated that they would recommend their friends to follow Vogue magazine on Facebook and that they would still follow Vogue Turkey even if there was another magazine with the same content on Facebook. (cf. Figure 9)

<table>
<thead>
<tr>
<th>Question</th>
<th>Yes</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>5. Would you agree with the following statement? &quot;If Vogue was a person, she would have the same tone of voice that is has on Facebook.&quot;</td>
<td>65</td>
<td>16</td>
<td>81</td>
</tr>
<tr>
<td>6. Would you agree with the following statement? &quot;I believe that Vogue - more than a magazine - is a fashion authority.&quot;</td>
<td>01</td>
<td>0</td>
<td>01</td>
</tr>
<tr>
<td>7. Would you agree with the following statement? &quot;Vogue is a high quality magazine.&quot;</td>
<td>80</td>
<td>1</td>
<td>01</td>
</tr>
<tr>
<td>8. Would you agree with the following statement? &quot;Vogue magazine’s Facebook content reflects its high quality.&quot;</td>
<td>64</td>
<td>16</td>
<td>00</td>
</tr>
<tr>
<td>9. Would you agree with the following statement? &quot;I like having a relationship with Vogue magazine on Facebook.&quot;</td>
<td>75</td>
<td>6</td>
<td>01</td>
</tr>
<tr>
<td>10. Would you agree with the following statement? &quot;I feel like I am a part of Vogue community on Facebook.&quot;</td>
<td>70</td>
<td>10</td>
<td>00</td>
</tr>
<tr>
<td>11. Would you recommend your friends to follow Vogue magazine on Facebook?</td>
<td>78</td>
<td>3</td>
<td>00</td>
</tr>
<tr>
<td>12. Would you agree with the following statement? &quot;Even if another magazine has the same content, I would prefer to follow Vogue.&quot;</td>
<td>77</td>
<td>3</td>
<td>00</td>
</tr>
</tbody>
</table>

Figure 10: Online Questionnaire - Brand Equity
Taking pride in being among the first adopters of social media, Vogue Turkey is a magazine which has integrated social media to the core of its business as expressed by the company spokes person. (B. Aykan, Vogue, April, 2011). While Rabarba underlines the importance of application of social media in brand building or increasing the brand equity, Facebook highlights the number of Fortune 500 companies who both run Facebook Pages and have establish networks on the platform in expressing the influence and power of the social utility.
Banu Aykan, the fashion editor of Vogue Turkey, says; “with every new technology, Vogue starts a blank page. A team of creative thinkers, designers and developers come together to draft exceptional online experiences that bring pages to life. We create buzz, figure out ways as to how this new technology can enhance our brand.” According to Mindshare there are two practical reasons why that Vogue has chosen to be on Facebook; direct relationships with the consumer and the financial gains. That is to say; while being a free social utility, by eliminating the middleman (conventional media), Facebook gives Vogue Turkey a personal voice that plays a pivotal role in building brand equity (O. Ozkoslu, Mindshare, March, 2011).

As outlined by Keller (2001) building CBBE can be undertaken in four main steps; (1) establishing the brand awareness by establishing the brand identity; (2) creating appropriate brand meaning through strong, favourable and unique brand associations; (3) drawing positive brand responses in order to increase perceived quality and (4) forming brand relationships with consumers characterized by closeness and loyalty. This chapter will dissect how Vogue Turkey incorporates social media use in its brand equity building efforts on Facebook. In doing so, a new and improved model – ‘Complementing Brand Equity with Social Media Use’ (cf. Figure 11) – will be adopted in explaining the impact of Vogue Turkey’s social media use on magazine’s brand equity building efforts.

6.1 ESTABLISHING BRAND IDENTITY

The first step in building a strong CBBE is about establishing the brand identity in order to create brand awareness (Keller, 2001). As explained in the company introduction, since its beginnings Vogue brand thrive upon three central principles; a commitment to visual genius, investment in storytelling that puts women at the centre of the culture, and a selective, optimistic editorial eye. The brand so far heavily used Facebook to communicate these principles and establish its brand identity in the minds of its audience.

Vogue Turkey showcases its identity – the product category, the core product itself with its values and benefits – by using its Facebook Page. Furthermore by deploying other direct communication functionalities (e.g. sharing branded content, status updates and ‘likes’), Vogue Turkey works to generate conversation and keep its audience engaged as much as possible.

This study started by exploring the extent to which brand awareness could be establish by the utilization of social media’s ‘Identity’ and ‘Conversation’ functionality dimensions; and generated two propositions:

*Proposition 1a:* Does ‘Identity’ functionality of social media help convey and/or establish brand identity. If so, how?

All interviewed experts agreed that Facebook Page comes equipped with sufficient features that helped communicate the product category, features and benefits associated with Vogue Turkey. That is to say, the consensus was that even Vogue Turkey’s Facebook presence alone would help convey and/or establish brand identity.

Vogue Turkey explains, “Facebook profile gives us enough space to communicate what needs to be said about our brand and products. Indeed if a social media platform does not provide this space to its users, neither us not other brand would be there.” In addition Facebook Page
sections - such as “Company Overview”, “Websites” and Profile Picture where Vogue Turkey publishes its monthly covers - Facebook spokes person further highlighted the possibility of creating extra custom tabs whereby the brand can enhance its presentation to its audience by conveying more information or functionality than a standard Facebook Page allows.

*Proposition 1b: Does ‘Conversation’ functionality of social media help convey and/or establish brand identity? If so, how?*

All experts interviewed agreed that it is important for Vogue Turkey to generate or engage in conversations with its network of relationships in establishing its brand identity hence in creating brand awareness.

Like Facebook spokes person states, “just like in real life, the more we converse with our fans, the more aware they become as to who we are and what we do”. In other words, conversation is a way individuals express themselves and who they are. The same rules apply for those brands that are on social media.

As Rabarba spokes person underlined; through periodic and frequent activity - such as status updates, sharing photos, videos and links to the company website- Vogue Turkey is constantly making statements about itself and what it cares about, building up its identity. According to observation data, in a week Vogue Turkey shares an average of 85 pieces of content with its direct audience and receives an average of 849,4 feedbacks.

While these numbers may fall short of conveying the number of people who are actually exposed to Vogue Turkey’s content, it can be speculated that the number of people who are exposed Vogue Turkey brand are much higher. In fact, considering the 54,901 fans in direct relationship with Vogue Turkey’s Facebook Page, the indirect encounters through the shared content of a Vogue Turkey fan can increase the brand exposure to four digit numbers every day.

Additionally this study has unveiled a third concept ‘Referral’ as the eighth social media functionality that can help convey or establish brand awareness. As Vogue Turkey spokes person puts it, Facebook gadgets such as ‘Like’ or ‘Connect’ gives the brand power to make its name reach thousands of people around the world within minutes. Alternatively, Facebook spokes person points out; Vogue Turkey fans can also use Facebook’s ‘Recommend’ tool directly and make their network of relations aware of the brand immediately. However it is up to the brand to encourage and inspire its fans to undertake these actions by sharing timely content, making striking statements or appealing to the interests of its fans.

Consequently the first step of ‘Complementing Brand Equity with Social Media Use’ (cf. Figure 11) Model unveils ‘Identity’, ‘Conversation’ and ‘Referral’ as social media functions that help establish or strengthen ‘Brand Awareness’. In explaining who Vogue Turkey is repeatedly, the company attempts to create brand recognition and recall as to what they do and why they do it. In that sense, Vogue Turkey’s Facebook Page and conversations carried on through it via shared content and status updates, not only helps the magazine brand tell its story but with this audience-initiated-repetitive-interaction creates and strengthens brand awareness.

Furthermore, ‘Complementing Brand Equity with Social Media Use’ (cf. Figure 11) Model also brings out the indirect role that Vogue Turkey’s fans play in creating brand awareness.
Vogue Turkey fans’ willingness to share branded content with their network of relations and willingness to ‘recommend’ Vogue Turkey’s Facebook page to their relations, help create further brand awareness. Since becoming a brand’s fan is a voluntary action in Social Media, by inspiring or encouraging fans to ‘recommend’ Vogue Turkey or share branded content, magazine publisher transforms its fans into Vogue Turkey ambassadors within their networks.

Finally when Vogue Turkey’s expectations and hard work on Facebook is compared against the self-completion survey results, this study has observed a good fit between the two. Demographics of the survey suggest that 98% of the survey participants have been female with 26-30 age group representing the majority. In other words, Vogue Turkey had been successful in establishing a Facebook identity which in turn was able to attract magazine’s intended target audience. If Vogue Turkey has been unsuccessful, the demographics of the survey might have rendered different demographic results.

Another indicator of the success of Vogue Turkey’s brand identity communication on Facebook, is regarding the tone of voice. When asked whether the magazine would have had the same tone of voice it has on Facebook if it was a person; 80% of the participants agreed indicating that there if a fit between the image of the magazine brand and the image that is communicated using Facebook functionalities on social media.

6.2 CREATING BRAND MEANING

The second step in CBBE building is about creating brand meaning through strong, favourable and unique brand associations (Keller, 2001). This study has found that - in expressing what Vogue Turkey is about; the magazine deliberately chooses and shares content in order to create desired brand associations. Furthermore by trying to be as “Present” as possible on Facebook, Vogue Turkey strives to increase its influence and chances of being heard periodically. In other words every Vogue Turkey activity published on Facebook is a part of a greater strategy to increase brand’s influence and give desired meanings to the magazine.

This study started by exploring the extent to which brand associations could be created and strengthened on social media by the utilization of ‘Presence’ and ‘Sharing’ functionality dimensions; and developed two propositions.

Proposition 2a: Does social media ‘Presence’ help establish and/or strengthen brand associations? If so, how?

Brand associations include all brand-related thoughts, feelings, perceptions, images and experiences. In establishing and strengthening brand associations for Vogue Turkey; ‘Presence’ helps generate frequent repetitive brand exposures and branded experiences on social media. “There are different forms and levels of “Presence” on Facebook. However from Vogue Turkey’s perspective, presence means being active and interacting with fans on a daily basis” says Facebook spokes person. Naturally Vogue Turkey takes advantage of the ‘Presence’ functionality both alone through its activities on its Facebook Page and through the ‘Likes’ and ‘Shares’ of its fans.

“Before social media, conventional marketing used traditional media to show brands’ message where the target audience ‘supposedly’ was. Today with Facebook, any brand can be
exactly where their consumer is, addressing them directly,” explains Rabarba spokes person. Therefore for Vogue Turkey, ‘Presence’ starts from creating a rich Facebook Page and taking part in social media where its readers and potential readers are. Then, by generating ‘Conversations’ over shared content, Vogue Turkey broadcasts its activities among its 54,901 fans as another way of increasing its “Presence”. Moreover fans, who further share the branded content on their own personal network of relations, also help increase Vogue Turkey’s ‘Presence’ on social media and therefore its influence. In a way, social media materializes Vogue Turkey’s ‘Presence’ and turns it into a visible experience.

In addition to that, with the spread of mobile devices and location technologies, Vogue Turkey fans also help increase brand’s social media presence by their offline activities. For example, when a Vogue Turkey fan ‘Checks In’ to a “Fashion Night Out by Vogue” party via his/her mobile device, this broadcasted activity on Facebook also helps increase brand’s ‘Presence’. “Like in real life, people like and know more about those who they spend more time with” says Vogue Turkey in explaining why they take different levels of “Presence” so seriously.

**Proposition 2b: Does ‘Sharing’ functionality of social media help establish and strengthen brand associations? If so, how?**

Researchers agree that brand associations are stronger if and when they are based on repetitive exposures and numerous experiences. When it comes to ‘Sharing’ functionality, Vogue Turkey uses its Facebook content to create brand associations with strong, favourable and unique real world references (i.e. fashion, important designers, life style and celebrities). By sharing interactive social media content like pictures, videos, music, polls, games or status updates, Vogue Turkey repeatedly exposes its fans to the images and ideas that it cares about and wants to be associated with. Rabarba spokes person also underlines the importance of “the frequency Vogue Turkey uses Facebook tools to interact with its fans.” On the other hand, fans also back up Vogue Turkey’s efforts by sharing branded content on their ‘Profiles’ or forwarding these items to their loved ones.

Vogue Turkey consumers continually form and update their subjective perception of the brand by obtaining new information from their environment. In that sense, Facebook as a social media platform, helps Vogue Turkey populate and control this environment to a degree. “Daily exposures to branded content and fans engagement in branded activity give Vogue Turkey fans something to think about and subsequently create brand associations,” explains Media execute from Mind Share. As Vogue Turkey shares certain pictures, audio files, video footages, notes, and status updates on Facebook, in time Vogue Turkey fans internalize and associate these subliminal messages with the magazine brand.

About increasing the brand exposure and experience on social media, Vogue Turkey spokes person also highlights the importance of the quality of the content; “Vogue Turkey’s inspiring, striking and interesting content published on Facebook is the primary reason behind our success in creating the right and desirable brand associations.”

Turning back to the model ‘Complementing Brand Equity with Social Media Use’ (cf. Figure 11); at the second step ‘Presence’ and ‘Sharing’ come out as social media functions that Vogue Turkey use to create brand meaning by establishing strong, favourable and unique ‘Brand Associations’. Both functionalities can be used towards building brand associations by Vogue Turkey itself and its fans alike. While ‘Presence’ can be achieved by the simple act of
setting up a Facebook Page, ‘Conversation’ and ‘Sharing’ content can increase presence on Vogue Turkey’s part. On the other hand fans can help increase Vogue Turkey’s presence, therefore its influence, by sharing branded content further, by checking in to branded events or simply by liking brand’s Facebook page.

Furthermore the self-completion survey results have turned out to be supportive of the company’ exposure and engagement expectations in using Facebook. To start with 86% of the survey participants have indicated that they see Vogue Turkey content on their News Feed everyday (48%) or every other day (38%). In addition to this information, 78% of the participants also indicated that they interact with Vogue Turkey on Facebook either everyday (42%) or every other day (26%). Finally when the participants were asked whether they would agree that Vogue is a fashion authority, 100% replied that they do, suggesting that the magazine brand’s efforts are paying off in terms of forming the right associations in the minds of its audience.

6.3 DRAWING POSITIVE RESPONSES

The third step in building a strong CBBE is about drawing positive brand responses to brands’ both intrinsic (physical aspects) and extrinsic attributes (intangible qualities - i.e. brand name, stamp of quality etcetera.) hence improving its ‘Perceived Quality’ (Keller, 2001).

As pointed out by Zeithaml (1988), the intrinsic attributes of Vogue Turkey brand can be taken care of by forming strong, favourable and unique brand associations at the second step. On the other hand, Vogue Turkey addresses the issue of improving perceived quality of its extrinsic attributes with the use of Facebook’s set of ‘Reputation’ building utilities such as conversation, sharing content, profile presentation et cetera.

This study started by exploring the extent to which perceived quality could be improved on social media by utilizing its ‘Reputation’ building functionality and developed the following proposition.

Proposition 3: Does ‘Reputation’ building functionality of social media improve perceived quality of a brand? If so, how?

‘Complementing Brand Equity with Social Media Use’ (cf. Figure 11) model’s third step brings out social media’s ‘Reputation’ building functionality as an important dimension in improving perceived quality of Vogue Turkey. Moreover as a result of the interviews, it was observed that ‘Referral’ also proves to be an important functionality for improving Vogue Turkey fans’ perception of overall quality or superiority of the magazine brand.

“Reputation is perhaps the most valuable asset in magazine publishing. Vogue is a fashion. So on Facebook we primarily work to live up to this image and deliver what is expected of us through the content we share. Then there is reputation re-created, re-enforced daily by the people whom we interact with – directly or indirectly,” explains Vogue Turkey spokes person.

As ‘Perceived Quality’ is about what consumers think or feel about Vogue Turkey, social media proves to be an ideal platform to hear out what Vogue Turkey’s audience says about the magazine brand in a more sincere setting. Consequently Facebook makes it possible for Vogue Turkey to respond to its audience directly, using its comments, like, send message
functions. As noted by Rabarba spokes person, together these utilities set a tone of voice for the brand (cf. Figure 11) and have the ability to create positive or negative impressions in Vogue Turkey’s audience.

“Being on Facebook alone does not build reputation. Everybody is on Facebook therefore what you do on Facebook is what counts. When you say ‘Vogue Turkey has the biggest community on Facebook’ or ‘Vogue Turkey has the most active feed on Facebook’; that is a way to start building reputation” says Rabarba spokes person.

Interview data and survey results also suggest that Vogue Turkey’s ‘Reputation’ can be influenced both by the brand itself and the fans alike. That is to say; while Vogue Turkey can create or support their reputation by carefully managing its content, fans create and strengthen brands’ reputation by spreading the brand-ed information along their network of relations. By sharing branded content, making the brand topic of discussion or by the simple act of becoming a follower; theoretically speaking fans multiply the reach of the brand by the amount of people they have on their network.

As Mindshare media executive underlines, one way to improve perceived quality of Vogue Turkey is by creating social media buzz – in other words a wave of “word of mouth” that spreads faster among a large number of people and can be measured. In an attempt to encourage and inspire ‘Referral’, Vogue Turkey also pays special attention to the branded content it shares on the social media platform and the tone of voice it adopts in direct conversations with its fans.

On the other hand, ‘Referral’ is a fan only initiative and its function mirrors step one. That is to say; fans can build or create reputation as they ‘recommend’ Vogue Turkey content or Facebook ‘Page’ in their social network. According to Facebook spokes person, with every piece of content shared on Facebook, Vogue Turkey makes a statement. Consequently, based on the strength or impressive-ness of this statement, people would “talk/share/interact and (Vogue Turkey’s) reputation starts to build” or spread. After all reputation is about public opinion and social media or Facebook is all about providing a platform to accommodate the spread of public opinion in a natural manner.

Finally when we look at the self-completion survey results, Vogue Turkey audience seems to agree that Vogue Turkey is a high quality magazine with 99% agreeing responses. However when they were asked whether Vogue Turkey’s Facebook content reflects magazines high quality, 80% replied that it does with a significant 20% negative difference. While this result may suggest that the social media editors need to pay more attention to its audience’s perception of quality, 80% positive feedback is still a large percent to raise any significant concerns. That is to say; while Vogue Turkey is largely perceived as a high quality magazine, its Facebook fans may set higher standards for the brand in their minds that does not fit the magazine’s Facebook performance.

6.4 FORMING RELATIONSHIPS

The fourth and final step in building a strong CBBE is about forming relationships as a basis for achieving and maintaining brand loyalty. In other words, it is about the extent to which readers would want to form relationships with Vogue Turkey brand and the extent to which
Vogue Turkey would be their primary choice among the other magazine brands that provide the same content (Keller, 2001).

As underlined by all four experts interviewed - at this last stage of brand equity building - it is important for Vogue Turkey to be able to cash in all the desirable responses it earned during the former three steps. In other words; establishing or conveying brand awareness; establishing or strengthening brand associations; and finally working to inspire and collect positive reactions in an attempt to improve perceived quality, are major milestones in encouraging Vogue Turkey’s audience to have an active relationship with the magazine on Facebook.

This study started by exploring the extent to which brand loyalty could be achieved by the utilization of ‘Relationship’ building and ‘Groups’ functionality dimensions of social media; and developed the following two propositions.

**Proposition 4a: Does relationship building functionality of social media help establish and maintain brand loyalty? If so, how?**

As all four interviewees agreed, forming relationships on Facebook is the first step in establishing brand loyalty. Mindshare spokes person explains “it costs no money, no time.” Once a person clicks on the Vogue Turkey’s ‘Like’ button, s/he starts following the brand on a periodical basis that is more frequent than buying a monthly publication. Furthermore, without giving much of a though to it, Vogue Turkey becomes a part of fans’ everyday life.

While maintaining this tangible bond depends on Vogue Turkey’s ability to remain relevant and interesting, Facebook also makes it possible for the magazine brand to be a natural part of the users’ social media experience as opposed to being an intrusion like in advertising (S. Soylemez, Facebook, April 2011).

**Proposition 4b: Does ‘Groups’ functionality of social media help establish and maintain brand loyalty? If so, how?**

Facebook facilitates interaction between the fans of Vogue Turkey as much as it facilitates the interaction between the magazine brand and its fans. “This interaction is 100% voluntary” underlines Vogue Turkey spokes person. “Integrating branded content into their lives and interacting with it too, fans start seeing the brand as a part of their daily routine – like a friend they talk to everyday. Indeed this type of a relationship is the essence of true brand loyalty – a true friendship, sharing something, caring for the same subject matters and feeling like a part of the same group” explains Facebook spokes person.

At the final step of the ‘Complementing Brand Equity with Social Media Use’ (cf. Figure 11) model, ‘Relations’ and ‘Groups’ concepts come out at social media functions that can establish and maintain ‘Brand Loyalty’ in terms of forming an organic connection and communication between Vogue Turkey and its fans.

On the other hand, the fact that both ‘Groups’ and ‘Relationships’ functionalities are managed by Vogue Turkey itself, suggests that - the extent to which its ‘Facebook Page’ would have the feel of a community or the number of relations it has - would depend on the success of magazine brand’s social media activities. In other words, ‘Like - ability’, ‘Converse-ability’
and ‘Share-ability’ of the activities undertaken by the brand, would determine the size of Vogue Turkey network as well as the closeness of the group.

Given the nature of these last two functionalities, Vogue Turkey readers only have three roles to play. They can either choose to ‘Like’ Vogue Turkey’s Facebook page; after being exposed to brand’s social media activities they can keep following it passively (as a fan) or actively by sharing or recommending brand/ed content. Then again, Vogue Turkey fans can always choose to ‘Unlike’ a brand therefore stop following its Facebook activities.

As Yoo and Donthu (2001) and Oliver (1997) highlights, the tendency to be loyal to a brand is demonstrated by its target audience’s expressed intention to buy that specific brand as their primary choice. The online survey results suggest that out of eighty-one participants who successfully completed the survey, 96% expressed that they would still follow Vogue Turkey even if there was another magazine that offered the same content. A result which this study holds as solid evidence for established brand loyalty through social media. Furthermore 93% of the participants also indicated that they like having ‘Relations’ with Vogue Turkey on Facebook while a significant 96% also indicated that they would recommend Vogue Turkey to their friends.
7. CONCLUSIONS

Having started with a general discussion of increasing importance of digital platforms and the impact they have on the magazine publishing business, this study focused on the relation between the social media use and its potential impact on the brand equity of magazine brands.

Building on an integrative model, which was put together using concepts from within the theoretical frame of reference and the interviews, classical theories of brand management and the frontiers of research in social media were brought together for the first time in answering the following research question: *How does social-media use affect brand equity of magazine brands?*

In its effort to answer the research question, this study started off by dissecting the four different dimensions of brand equity and studied the effect of social-media use on each dimension with regards to the eight social media functionalities employed by the magazine publishers.

As a result of a detailed qualitative analysis of the Vogue Turkey case, this study concludes that social-media use – when incorporated within a magazine’s larger brand management strategy - impacts the brand equity of magazine brands in four different ways: by opening up a new direct communication channel between the brand and its audience; by increasing magazine brand’s presence in the daily lives of its audience; by involving the audience in promoting the brand in a natural manner; and finally by materializing the relationships between the magazine brand and its audience in concrete terms.

That is to say today with the increased use of social media around the world, magazine publishers can increase the level of their brand’s presence in the daily lives of their audience. By using this new communication channel, magazine publishers can directly address their audience and explain their brand, its values and what the brand cares about as frequently as they see appropriate. In using different content sharing functionalities of social media, magazine publishers can inspire or influence their audience to take part in promoting the brand in a very natural manner. Finally with social media’s groups and relationships functionalities, magazine publishers can connect to or become friends with their audience in promoting and maintaining close relationships.

To sum up, this study makes a threefold contribution to the brand management literature. First of all, this study increases our understanding as to how social media can impact the brand equity of magazine brands. Secondly, this study aids our understanding of social media in general and the ways in which social media platforms can complement brand equity building in practice. Third the models created and applied for this study extend the brand equity research and integrate a new digital dimension supported by empirical data.

Hopefully the results of this study would promote further theoretical and empirical investigation aimed at better understanding social media use in the greater field of marketing across industries.
7.1 LIMITATIONS

Having modelled the impact of social-media on brand equity of magazine brands; this study was limited to a specific branch of a very unique industry, namely media. Therefore generalization of the findings of this study should be made with caution.

Given the global penetration rate, wide adoption by the businesses and the fit between the platforms utility and social media theory; Facebook has been chosen as the ideal social media laboratory for the purposes of this study. That is to say, this study was also limited to a single social media platform. It should be noted that other social media platforms with less functionality but more focus may prove to be useful in establishing or increasing brand equity of different products or services.

As a result, while the theory used in this research is not industry specific, replication of this study in other business contexts with different experimental or field conditions should be investigated before the results can be generalized to other types of products or services.

7.2 THEORETICAL IMPLICATIONS

One of the research purposes of this study was to address the emerging area of social media which has been ignored by the academia despite the increasing business interest in its application. By examining how social media can affect brand equity of magazine brands, this study identified the potential key uses of social media in building brand equity of magazine brands and provided an alternative perspective in the discussion of impact of digital platforms on print media.

Bringing together the classical theories of brand management and frontiers of research in social media, this study created the first theoretical model that illustrates the functional relations between the two subject areas. (cf. Figure 4: ISMBE). Moreover, following the completion of the interviews and the online survey, ISMBE (cf. Figure 4) model was further enhanced with new concepts and aspects that pure theory fell short of covering and reflecting. (cf. Figure 11: CBESMU)

For one thing, the final CBESMU Model (cf. Figure 11) brought out the active but indirect role magazine audience play on social media. This research has revealed that social media functionalities make it possible for magazine audiences to promote the brand in their own network of relations. Furthermore CBESMU Model (cf. Figure 11) also discovered a new concept - ‘Referral’ - as an additional functionality dimension. A functionality that might not have been available at the time Smith’s (2007) Honey Comb Model was designed.

7.3 BUSINESS IMPLICATIONS

As the popularity of social media platforms continue to shape the way people interact with each other and the way companies communicate with their audiences; the results of this study rendered some practical implications for magazine businesses.

First of all social media is a new direct communication channel between the magazine brand and its audience. This channel makes it possible for magazine publishers eliminate the middle
man, namely; conventional media, publicists or journalists. In that sense, today with the use of social media, magazine brands are able to directly address or contact their audience and form more intimate relations. Magazine brands should use this capability in creating brand awareness.

Furthermore, with the use of social media, magazine brands can increase their presence in the daily lives of their audience. As opposed to pre-social media era, whereby magazine publishers depended on conventional advertising methods such as direct mailing, billboards or TV advertising; today social media facilitates the environment in which magazine brands can be an organic part of their audiences’ lives and significantly increase their exposure. Magazine brands should take advantage of social media’s power to increase their exposure and put together solid strategies to establish desirable brand associations.

Moreover social media also creates the environment where a careful content management strategy can inspire or encourage magazine audiences to promote the magazine brand within their network in a natural manner. Magazine brands should be aware of their audiences’ potential in increasing their brands’ perceived quality.

Finally social media use puts what was once a symbolic ‘relation’ between magazine brand and its audience in concrete terms. That is the say, from the moment a magazine brand establishes itself on social media, it should work to attract its target audience to its social media profile. The more a magazine’s audience is exposed to announcements and activities from the brand, the more accustomed they grow. The magazine brand should see this relationship as a good basis to create brand loyalty and work to grow closer with their audience over social media.

7.4 FUTURE RESEARCH

The limitations of this study may give way to potential further research subjects. The first possible future research subject branches from the fact that this study has looked into social media’s impact on brand equity of magazine brands. Future research can test the ‘Complementing Brand Equity with Social Media Use’ (cf. Figure 11) model for different brands from different industries.

Secondly, future research can tackle social media’s impact on brand equity issue on different social media platforms as opposed to Facebook. Another explorative study based on content specific social media platforms (i.e. YouTube, Picassa) may yield different theoretical and practical implications.

Social media is a new area and despite its increasing importance, the academic interest in the subject has recently started to bud. Therefore, in addition to replicating this study, alternative methodological approaches can be used to explore the impact of social media use on brand equity of magazine brands in verifying the findings of this study.
References

Articles


**Books**


Online Sources


APPENDIX A. Yoo and Donthu’s (2001) Brand Equity Items

Brand loyalty

LO1. I consider myself to be loyal to X.
LO2. X would be my first choice.
LO3. I will not buy other brands if X is available at the store.

Perceived quality

QL2. The likely quality of X is extremely high.
QL3. The likelihood that X would be functional is very high.

Brand Awareness

AW2. I can recognize X among other competing brands.
AW3. I am aware of X.

Brand Associations

AS1. Some characteristics of X come to my mind quickly.
AS2. I can quickly recall the symbol or logo of X.
AS3. I have difficulty in imagining X in my mind. (r)b

Brand Equity

BE1. It makes sense to buy X instead of any other brand, even if they are the same.
BE2. Even if another brand has the same features as X, I would prefer to buy X.
BE3. If there is another brand as good as X, I prefer to buy X.
BE4. If another brand is not different from X in any way, it seems smarter to purchase X.

a X indicates a brand name.
APPENDIX B. Facebook Statistics (Socialbakers, 2011)

Facebook 2010 Yearbook by Socialbakers

Total Facebook Population: 585 million

Top 10 Countries on Facebook:
- USA: 147.0 M (+48 %)
- Indonesia: 32.1 M (+21 %)
- UK: 28.4 M (+8 %)
- Turkey: 24.7 M (+51 %)
- France: 20.8 M (+44 %)
- Philippines: 19.2 M (+12 %)
- Mexico: 18.4 M (+19 %)
- Italy: 17.8 M (+37 %)
- India: 17.3 M (+22 %)
- Canada: 17.2 M (+27 %)

Top 10 Brands on Facebook:
- Coca-Cola: 21.6 M Fans (+427 %)
- Starbucks: 19.0 M Fans (+201 %)
- Oreo: 16.2 M Fans (+353 %)
- Disney: 15.6 M Fans (+406 %)
- Red Bull: 14.7 M Fans (+585 %)
- Skittles: 14.6 M Fans (+312 %)
- Converse All Star: 12.2 M Fans (+643 %)
- Victoria's Secret: 10.9 M Fans (+363 %)
- Converse: 10.4 M Fans (+538 %)
- iTunes: 9.8 M Fans (+269 %)

Top 10 Public Figures on Facebook:
- Michael Jackson: 26.2 M Fans (+49 %)
- Lady Gaga: 25.7 M Fans (+450 %)
- Eminem: 24.9 M Fans (+911 %)
- Rihanna: 20.3 M Fans (+570 %)
- MEGAN FOX: 20.0 M Fans (+275 %)
- Vin Diesel: 19.9 M Fans (+176 %)
- Lil Wayne: 17.8 M Fans (+546 %)
- Bob Marley: 17.7 M Fans (+529 %)
- Justin Bieber: 17.7 M Fans (+1289 %)
- Barack Obama: 17.6 M Fans (+149 %)

New Registrations Per 1 Second: 7.9 million

New Fans Gained: 115 million
APPENDIX C. Interview Guide

**General Data Question:**

1. Can you briefly inform me about the services of your company?
2. What is your responsibility in the company?
3. How long did you hold this position?
4. How is your company related to Vogue Turkey? (For Contractor Companies)

**Brand Awareness and Social Media:**

1. How does Facebook help Vogue in creating brand awareness?
2. Do you think Facebook profile page is capable of conveying enough information about who Vogue is to your audience?
3. Do you think which Facebook functionalities are most useful in creating or strengthening brand awareness of Vogue?

**Brand Associations and Social Media:**

1. Do you have you intentionally used Facebook to create brand associations?
2. Do you think Vogue’s presence level on Facebook effect its success in creating brand association?
3. Do you think Facebook is effective in explaining what Vogue brand is about to its audience?

**Perceived Quality and Social Media:**

1. Do you think your Facebook use influences what Vogue audiences think about the brand?
2. Do you think your Facebook use influences how Vogue audiences feel about the brand?
3. How does Vogue use Facebook to influence the way its audience feel/think about the brand?
4. Would you say Vogue is building and/or enforcing its reputation with Facebook?

**Brand Loyalty and Social Media:**

1. How do you feel about Facebook as a tool to create brand loyalty?
2. How does Vogue use Facebook to build relationships with its audience?
3. How do you think relationships formed on Facebook translate into brand loyalty?

**CBBE Building and Social Media:**

1. What was Vogue’s main purpose behind having a brand page on Facebook at first?
2. Has Facebook met Vogue’s expectations?
APPENDIX D. Interview Details

**Interviews:**

<table>
<thead>
<tr>
<th>Interviewer</th>
<th>Interviewee</th>
<th>Date</th>
<th>Time</th>
<th>Duration</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rana Babac</td>
<td>Ozlem Ozkoslu</td>
<td>22.03.2011</td>
<td>11.00</td>
<td>35 min.</td>
<td>Phone</td>
</tr>
<tr>
<td>Rana Babac</td>
<td>Idil Ertem</td>
<td>03.04.2011</td>
<td>09.00</td>
<td>40 min.</td>
<td>Skype</td>
</tr>
<tr>
<td>Rana Babac</td>
<td>Sefer Soylemez</td>
<td>02.04.2011</td>
<td>10.00</td>
<td>30 min.</td>
<td>Skype</td>
</tr>
<tr>
<td>Rana Babac</td>
<td>Konca Aykan</td>
<td>06.04.2011</td>
<td>15.00</td>
<td>30 min.</td>
<td>Phone</td>
</tr>
</tbody>
</table>

**Interviewees:**

<table>
<thead>
<tr>
<th>Name</th>
<th>Gender</th>
<th>Nationality</th>
<th>Company</th>
<th>Title</th>
<th>Industry</th>
<th>Interviewee 1</th>
<th>Interviewee 2</th>
<th>Interviewee 3</th>
<th>Interviewee 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ozlem Ozkoslu</td>
<td>F</td>
<td>Turkish</td>
<td>Mindshare</td>
<td>Media Executive</td>
<td>Media Planning</td>
<td>Ozlem Ozkoslu</td>
<td>Idil Ertem</td>
<td>Sefer Soylemez</td>
<td>Konca Aykan</td>
</tr>
<tr>
<td>Idil Ertem</td>
<td>F</td>
<td>Turkish</td>
<td>Rabarba</td>
<td>Project Manager</td>
<td>Advertising</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sefer Soylemez</td>
<td>M</td>
<td>Turkish</td>
<td>Facebook</td>
<td>Specialist</td>
<td>Social Media</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Konca Aykan</td>
<td>F</td>
<td>Turkish</td>
<td>Vogue</td>
<td>Editor</td>
<td>Publisher</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX E. Online Questionnaire Invitation

Hello There,

I am a MSc student in international marketing at the Halmstad University, Sweden. Currently I am conducting a research on the potential effects of social media use on brand equity of magazine brands.

As an active Vogue Turkey fan on Facebook, your answers will help me understand whether Vogue Turkey’s social media use has been successful in creating brand value, or not.

I am not working for any commercial enterprise. I have no desire to obtain your personal information. This survey should take approximately 10 minutes. I would appreciate your response by April 23, 2011.

Thank you in advance for your help!

Sincerely,

Rana Babac
APPENDIX F. Online Self-Completion Questionnaire

Classification:

Gender: [F] [M]

Age: [16-20] [21-25] [26-30] [30-35] [35+]

How often do you see news from Vogue Turkey on your Facebook Newsfeed? [Everyday] [Every Other Day] [Every Week] [Once In a Month] [Never]

How often do you interact with Vogue Turkey on Facebook? (Comment on an activity; Like an activity; Share branded content) [Everyday] [Every Other Day] [Every Week] [Once In a Month] [Never]

Brand Awareness

AW2. If Vogue was a person, she would have the same tone of voice that is has on Facebook.
AW3. I would recommend my friends to follow Vogue on Facebook.

Brand Associations

AS2. I believe that Vogue - more than a magazine – is a fashion authority.

Perceived Quality:

QL1. Vogue is a high quality magazine.
QL2. Vogue magazine’s Facebook activity reflects its high quality.

Brand Loyalty:

LO1. I like having a real relationship with Vogue on Facebook.
LO3. I feel like I am a part of Vogue community.

Brand Equity:

BE2. Even if another magazine has the same content, I would prefer to follow Vogue.
APPENDIX G. Facebook Dictionary (Facebook, 2011)

Blog: Blog is made up word which originates from the term web-log. It can be used as a noun or a verb. The blogs or web-logs are actually online diaries or columns maintained by an individual or an organization. Blogs generally contain commentary, but may also feature graphic images, videos or other interactive visual gadgets.

Chat: An interactive feature that lets internet users talk with friends who are online on Facebook or other providers of this service.

Check-In: An interactive feature that lets users share where they are what they are doing and the friends they are with from their mobile devices.

Event: A calendar-based tool that Facebook users can add to their profiles, pages and groups in order to share news and collect RSVP about upcoming affairs or social gatherings.

Facebook Connect: A sign-on service that enables Facebook users to login to affiliated websites using their Facebook account and share information from those sites with their Facebook friends.

Fan: A person who has joined a page because they like what that page represents.

Friend: A person who has joined a profile, usually by invitation or a received request.

Group: A group is not a page or profile but a Facebook site created by individuals or organizations to promote their activities, share information and create word-of-mouth.

Highlights: Highlights are the pieces of information that streams on the Facebook Newsfeed such as featured photos, events, notes and other such content. Highlight stories are chosen by Facebook algorithms based on what one’s friends have interacted with.

Inbox: Inbox refers to Facebook’s internal mailing application.

Insights: Facebook's web page analysis solution for businesses. Insights can be used to track the number of page views, unique views, total interactions, wall posts, discussion topics, fans, new fans, removed fans, reviews, photo views, audio plays, and video plays.

Interactive: an adjective used to describe a system that allows different ways of direct communication between its users over a digital platform.

Like: A Facebook feature that appears as a link next to a Facebook activity. Like allows Facebook users to let their networks know things that they appreciate - whether it is a video, a comment or a brand page. Users can ‘Unlike’ and stop following a brand as they please.

Mobile: Facebook Mobile offers multiple Facebook features for smart phones and e-readers.

Network: A circle of friends and acquaintances that centers on a city, school, company, or organization.
**News Feed:** News Feeds include highlights on what's happening in one’s social circles on Facebook. News Feeds are posted to profiles for all to see.

**Notes:** Notes feature brings the web-log functionalities to Facebook. Notes can be describes as mini-blogs for one’s Facebook profile.

**Notifications:** Notifications are alerts that come up on one’s profile when friends or fans engage in activity on a specific person’s or organization’s profile.

**Page:** A Page is a Facebook site intended for and created by public figures, businesses, brands and similar entities (not individuals). Only the official representative of a public figure or an organization can create and make changes to a page. Pages can be liked, included in one’s profile to display interests and cares of a Facebook user.

**Photos:** A Facebook application that lets users upload photos or albums of photos, tag their friends, and make comments about the photos they like.

**Profile:** It is a Facebook site intended for and created by individuals who want to share information about themselves and socialize with others. A Facebook profile displays an individual’s disclosed amount of personal information and a real-time summary of his/her interactions with friends, pages or other Facebook features. Each registered Facebook user is limited to have only one profile.

**Status:** Facebook’s micro-blogging feature which allows Facebook users to inform their friends of their whereabouts, actions, or thoughts in real-time.

**Tag:** To tag a person on a photo, video, note or a status is about marking content with a text that associates the content with a Facebook user.

**Updates:** Updates are highlights sent to Facebook users from pages that an individual might have liked.

**Video:** A Facebook application that lets users share videos on Facebook. Via Facebook Video, Facebook users can upload videos to the website or create video by using a web cam recording feature. Moreover Facebook users can "tag" their friends in these uploaded or created videos.

**Wall:** It is a space on every Facebook user's profile page which allows friends and users themselves to post messages and share content for all to see.