

Hungry for More? An Analysis of *Bon Appétit's* Digital Brand Extension Strategies and their
Potential Uses and Gratifications

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ABSTRACT

This thesis examines one magazine's transition from print to digital media in order to shine a spotlight on one successful magazine brand and its attempts to navigate the digital revolution while also maintaining a successful magazine. Through a systematic descriptive analysis of communication strategies, a case analysis of *Bon Appétit* magazine is the focus of this thesis. Guided by the uses and gratifications theoretical perspective and informed by a systematic descriptive analysis, this thesis offers a rich examination of the *Bon Appétit* magazine brand and the ways the brand has been extended in the evolving digital media environment. The unique approach implemented in this thesis provides the opportunity to observe uses and gratifications from the organization's standpoint, instead of the consumer's. This unique approach was designed to reveal how *Bon Appétit* is attempting to fulfill consumer needs and gratifications through the digital media brand extensions, specifically its website, social media, and podcast. Analysis of *Bon Appétit* brand extensions indicate that six of Parham Santana's ten brand extension strategies are being implemented by *Bon Appétit*, including *shift the form*, *transfer a component*, *transfer a benefit*, *leverage a special expertise*, *leverage your consumer base*, and *leverage a lifestyle*. Another significant finding indicates that *Bon Appétit* implemented communication strategies centered on accessibility and convenience, surveillance, diversion, and interaction gratifications on its digital media platforms. Findings from this study suggest that future researchers would benefit from adding convenience and accessibility as gratifications considered in the uses and gratifications theoretical approach when researching digital media. Additionally, replication of the systematic method in this thesis, especially if applied to other magazine brands, could help reveal the types of brand extensions at play in digital platforms and whether other magazines use similar strategies to build and maintain relationships with consumers.

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GENERAL AUDIENCE ABSTRACT

This study explores how one magazine has added a website, social media, and a podcast to its content delivery strategy. Since consumer's use of the internet, social media, and podcasts is rapidly increasing, they are no longer turning to magazines and other print publications for entertainment and information. In order for magazines to adapt to this trend, they need to take advantage of these digital media platforms. This study examines the communication strategies implemented on *Bon Appétit's* website, social media, and podcast to determine how they are attempting to satisfy the desires consumers now have because of the new digital media. Results of this study indicate that consumers want to be able to have convenient and immediate access to the media and brand of their choice.

Table of Contents

Introduction	1
Literature Review	7
Overview of Magazine Industry	7
Brand Extensions	10
Communication Considerations of Brand Extension Drivers	11
Communication Risks and Benefits of a Brand Extension	13
10 Ways to Extend Your Brand	14
Characteristics of a Successful Brand Extension	18
Communication Brand Extensions and Media	19
Theoretical Justification – A Unique Approach to Uses and Gratifications	22
Origins and Development	22
Implications and Application	24
Uses and Gratifications of Magazines	26
Uses and Gratification in New Media	27
Research Questions	29
Methodology	30
Procedure	31
Sample	34
Results	36
Discussion	60
Future Research	64
Conclusion	65
References	67
Appendix	78

Introduction

Throughout the last few decades, the magazine industry experienced a roller coaster ride of ups and downs, primarily as a result of the rise and evolution of digital media. The evolution of digital media, and some might contend the revolution of digital media, also impacted consumer's needs, motivations, and rewards associated with media, which propelled the magazine industry to respond by incorporating digital technologies into their business and content delivery strategies. Unfortunately, some magazines were forced to cease print publication due to their inability to compete in the digital realm, while other magazines thrived in the evolving media landscape by quickly adapting to the new environment.

The idea for this project originated from an early 2016 social media post by *Bon Appétit* stating the cover story for the March 2016 "Culture" issue was shot entirely with iPhone cameras. At the time, *Bon Appétit's* "iPhone issue" was unprecedented, especially for a magazine of its magnitude. With the researcher's curiosity at an all time high, she went to the store to purchase the March issue to see the result of the iPhone issue. At a first glance, the magazine cover, also shot with an iPhone, was bold and bright with a pair of hands taking a photo of a large and cheesy pizza that took up a majority of the page; a photo that could break the diet of even the most will-powered human.

Although the realistic and delicious photography was highly impressive, especially being shot with an iPhone camera, it was the "Letter from the Editor" that really sparked the researcher's interest. Editor-in-Chief Adam Rapoport began his routine letter by stating "Five years ago, when we relaunched *Bon Appétit*, we wanted to put together a food magazine that was about more than just what's for dinner" (Rapoport, 2016, para. 1). What? *Bon Appétit* relaunched? Why did they relaunch? How did they do it? This one sentence on one of the very

first pages of the magazine produced this series of questions, and many others, and acted as the foundation for a final project in a Corporate Communications class. This final project was a case analysis that examined the 2011 relaunch of *Bon Appétit* through the lens of corporate identity. At the time, in spring 2016, the magazine industry was experiencing an unfortunate decline.

The initial relaunch of *Bon Appétit* magazine spanned a nine-month period starting in September 2010, when the magazine moved its headquarters from Los Angeles to New York City. A press release issued by Condé Nast, *Bon Appétit*'s publisher, stated, "The move of *Bon Appétit*'s editorial headquarters to New York is part of the company's continuing efforts to strategically align our brands for future growth and to enhance efficiencies and coordination by consolidating our assets," said Mr. Townsend, chief executive office of Condé Nast (as cited in Marx, 2010, para. 5). As a result, after 32 years at *Bon Appétit*, longtime Editor-in-Chief Barbara Fairchild resigned from her position in order to continue her life on the west coast.

The move to New York City, accompanied by the resignation of Barbara Fairchild, presented *Bon Appétit* and Condé Nast with the challenging task of appointing a new editor-in-chief. With the magazine on the edge of a relaunch, *Bon Appétit* was in search a fresh new perspective. Adam Rapoport offered the fresh perspective needed at the magazine. His sense of leadership and previous experiences as *GQ*'s style editor, where he covered topics ranging from food and travel to fashion, design and film, made him a desirable candidate for the position.

With a new location and a new editor at the helm, *Bon Appétit* was finally positioned to take the industry by storm. However, before anything could happen, Rapoport asked a crucial question, what do we want to keep and what to we want to get rid of. In order to attract new readers, the magazine needed to provide engaging content that is unattainable in any other magazine. At the same time, it needed to maintain the fundamental identity that attracted the

existing consumer base initially. In an interview with Grub Street (Sytsma, 2011), an online food blog associated with *New York Magazine*, Rapoport offered his viewpoint on this challenge “to change it [the magazine], to reinvigorate it, to sort of recharge it, but to not completely reinvent it. Because we do have a million and a half readers, the goal is ‘Let’s keep those readers,’ obviously, and how do we attract new readers?” (Sytsma, para. 3).

In an effort to adapt to the digital world, *Bon Appétit* also revamped its website in 2013 to match the newly updated magazine (Maza, 2013). Visitors were encouraged to explore the website’s engaging photos, feature stories on the latest food trends, and recipes that they have grown to love and trust. Two years later, *Bon Appétit* was featured on *Ad Age's* 2015 Magazine A-List. In fact, the transformation at *Bon Appétit* prompted *Ad Age* to assert, “*Bon Appétit* is Magazine Brand of the Year” (Barr, 2016). Rapoport showed true dedication when it came to keeping the print product strong, while at the same time experimenting digitally to create relationships with new audiences on social media platforms. “You want to make sure the brand is consistent across all the platforms, but within each of those platforms you tailor your content to its demands,” Rapoport explained (Barr, 2016, para. 8).

Researching the 2011 relaunch of *Bon Appétit* was fascinating. In fact, studying a successful brand re-launch whetted the researcher’s Appétite for more. The thesis presented here is a result of additional inquiry into *Bon Appétit*. The thesis examines how *Bon Appétit* was using digital media to connect, build, and maintain relationships with their readers and, ultimately, maintain relevance in an evolving and uncertain industry.

New digital media channels and platforms, such as the internet and mobile applications, respectively, allow brands to provide consumers with instant access to information, news, and entertainment, and provide tools for consumers to engage with the brand. According to a press

release from The Association of Magazine Media (Russ, 2016), the Magazine Media 360 Brand Audience Report for March, and the Social Media Report for the first quarter of 2016 show that magazine media brands continue to deliver meaningful growth across platforms, engaging consumers in all formats, including social media. This data provides support that magazine brands are still an active competitor in today's media market.

The magazine industry is significantly different than it was ten years ago. Today, it is no longer simply a print magazine industry. According to Sibling (2016), it is an industry of powerful brands that all have a print-magazine component. However, Sibling continues, "The print magazine is no longer the hub of the wheel, but it remains an important point of engagement with audiences," (para. 3). In other words, magazines that used to solely be a print publication are now considered a brand where the print publication is only one aspect. In a 2015 *Adweek* article, *Bon Appétit* Editor in Chief Adam Rapoport describes five tactics editors and publishers can do to survive digital disruption, which includes "follow your gut" and "every platform matters." In this article, Rapoport confesses that he no longer refers to *Bon Appétit* as a magazine, despite its designation at the top of *Advertising Age's* 2015 Magazine A-List as the magazine brand of the year. He now refers to *Bon Appétit* as a brand (Rapoport, 2015).

As a brand, which is defined as "a name, term, sign, symbol, or design, or a combination of them, [that] is intended to identify the goods and services of one seller or a group of sellers and to differentiate them from those of competitors" (Kotler, 1997, p. 443), *Bon Appétit* spans a magazine print publication, a website, several social media platforms, and a podcast. The website, social media, and podcast can all be classified as a brand extension, which occurs when a company takes a well-known brand name and uses it to launch a product in a different category

from the parent brand (Tauber, 1988). In this case, *Bon Appétit* uses their name from the print publication to launch brand extensions to digital media.

Dr. Edward Tauber, known as the pioneer of brand extension research, worked alongside brand agency Parham Santana to develop ten diverse methods corporations can implement to strategically extend a brand (Parham Santana, 2011). Even though their comprehensive research on brand extension classifications is significant in the field of brands and brand extensions, little to no research in the communication field explores how magazines, specifically, can extend their brand to new digital media channels, such as the internet, and to platforms, such as social media mobile applications. Additionally, research has not focused on the tools magazine brands are using to appeal to consumer needs. Since the uses and gratifications theory explores the types of media individuals use and the rewards and motivations for doing so, it is a parsimonious theoretical lens that can help shed light on communicative strategies employed by *Bon Appétit* to engage consumers.

This study will attempt to fill these gaps in brand extension and uses and gratifications research by focusing on the specific communication strategies the magazine, or brand, *Bon Appétit* uses in its digital brand extensions. The thesis will implement a unique approach to uses and gratifications. Traditionally, uses and gratifications theory leads to surveys of consumers' media choices and the rewards or gratifications they receive through the choices they make. In this thesis, *Bon Appétit's* media and platform strategies will be analyzed with the goal to understand their attempts to have consumers engage the brand and to satisfy consumer needs. Specifically, *Bon Appétit's* brand extensions across a range of new digital media, including a website, a podcast, and several social media platforms will be analyzed to determine their appeal to consumer gratifications not fulfilled by the traditional print publication. This study focuses on

examining the range of uses a brand offers to consumers and which gratifications they are most likely attempting to satisfy. Ultimately, this unique approach allows for examination of uses and gratifications that might exist beyond those identified by exploring only the consumer-end of the theoretical process. For example, mobile platforms and devices may offer unique uses and rewards for publics beyond those articulated by prior research using the traditional uses and gratifications approach.

Because of the lack of research in this area, and the unique theoretical approach, a systematic descriptive analysis was chosen due to its ability to provide in-depth and rich data for examination. The findings of this study will be valuable to the magazine industry and to brands operating across various media channels and platforms that are looking to remain relevant and competitive in this new, digital world.

The following literature review spans the magazine industry, brand extensions, and explains the unique application of the uses and gratification theory. The methodology details the procedure for the study and how the research questions will be answered. The thesis ends with results and discussion.

Literature Review

Overview of Magazine Industry

With digital media continuing to establish its benefits for producers and consumers alike, many magazines are creating, or have already created, an online presence to attract a new consumer base, satisfy existing consumers' evolving preferences or needs, build and maintain relationships, and remain competitive in the industry. From 2011 to 2015, the total number of adults (18+) who read digital edition magazines has grown from 3.3 million to 16 million, respectively, (The Association of Magazine Media, 2016, p 29). Making significant changes to delivery channels and media platforms is a challenging task for brands, especially for mature brands that have been operating in a traditional format, such as print, since their inception. Many established magazine brands, even some that have been published for nearly a century, were forced to cease publication as consumers shifted media channel and platform preferences as the digital age took hold.

The shift in media from print to digital significantly altered the media environment for business. Many traditional magazines that did not make a timely transition to digital lost subscriptions from consumers who made the digital switch, in addition to advertisers who opted to chase consumers who were shifting to the digital environment. In 2009, Condé Nast was forced to reduce their budget by twenty-five percent (Clifford, 2009). As a result, they discontinued the publication of epicurean magazine *Gourmet* due to its consistent decrease in subscription and advertising sales. When *Gourmet* was up for review, *Bon Appétit* was by its side and was also at risk of losing its publication. However, Condé Nast made the tough, yet logical and strategic decision to invest in *Bon Appétit*, which had higher newsstand sales in the first six months of that year (Clifford, 2009), and discontinue *Gourmet*. *Gourmet* was a smaller

publication than *Bon Appétit*, with a circulation of about 980,000 compared to *Bon Appétit's* 1.35 million (Clifford, 2009). *Gourmet* was one of the four magazines Condé Nast discontinued at this time. It was 2009 and the economy was tough. Publishing companies like Condé Nast were not in the position to gamble on publications that were not making money. Condé Nast's Chief Executive, Charles H. Townsend, stated in an interview with the *New York Times*, "We won't have businesses that don't make contributions... this economy has pinched us and sobered us up" (Clifford, 2009, para. 25). In order to avoid losing more magazine publications in the future, publishers are looking to digital media to extend their existing magazine brands to ensure retention of their existing readers. The ultimate goal was to strengthen the relationships with their current audiences and establish relationships with new audiences that they might not have reached with the print publication.

Making a shift from print to digital is not necessarily easy or fluid. Content well suited for print is not always appropriate or transferrable to online channels or platforms, like a website or social media. Since print content is static, it lacks the dynamic and interactive elements that are typically important to the digital consumer. Making the switch from print to digital is a complicated transformation for many brands and it offers a variety of potential risks and rewards. Since some consumers still prefer the print formation, extending to digital media has the potential to lose consumers if executed incorrectly. As consumers embrace digital media more regularly in their daily usage, the digital transformation has rich potential to retain audiences as well as reach new ones.

Morgan Guenther (2011) articulates the downfall of the magazine industry and states, "The traditional world of print magazines is in a gradual yet unmistakable decline under almost any measure of long term value – paid subscriptions, single copy sales and ad revenue, to name a

few” (p. 327). The explosive advancements in technology provide consumers with the ability to be mobile in almost every aspect of their life. With mobile devices, consumers have unlimited access to information and are never more than a press of a button away from the latest news and entertainment. Consumers now spend as much time, if not more, on their mobile devices as they do reading the newspaper and magazines combined (Guenther, 2011). An important point to note is that magazine brands and content are still consumed by readers around the world. However, “the means of delivery and methods of consumption are moving to the digital world in a measured yet relentless march,” (Guenther, p. 328). For some, the move from traditional methods of publication to digital is smooth and they thrive in the new environment, such as *Bon Appétit*. For others, the transition has been a gradual learning process. Unfortunately, for the remaining, the arrival of digital media was overwhelming and resulted in many discontinued publications, including the aforementioned Condé Nast publications such as *Gourmet*.

With an entirely new medium on which to deliver content, like the internet, and more social media platforms with which to interact with audiences, (Galarneau, 2009) the magazine industry is more competitive than ever. Competition is centered on reaching the shifting consumer base and convincing advertisers of the cost benefits from both a shrinking print environment and a digital environment that is becoming increasingly dominant. As magazines extend methods of content delivery from solely print to include digital media platforms, advertisers see an opportunity for valuable collaboration and partnership to attain a greater reach of their message, leaving those in the traditional world behind. As a result, magazines unable to immediately or quickly adapt to the digital environment experience a dramatic decrease in advertisements. In the fourth quarter of 2008, U.S. magazine advertising pages dropped by 17.1 percent, with even larger declines expected in 2009 (Galarneau, 2009). During this same time

frame, magazine websites were experiencing high success rates and showed no intent in slowing down.

Ultimately, magazines have to adopt an online presence either through a website or through social media, in order to remain competitive in the industry. This does not mean magazines have to discontinue the print publication; there still remains a large consumer base that enjoys physically holding the magazine and turning its pages. At the same time, the unlimited resources the world wide web offers provide magazines with the life-threatening decision of determining if and how they want to extend to digital media. The adoption process is an extraordinary opportunity for magazine corporations to reintroduce themselves to society in a creative and innovative fashion. However, magazines face the challenge of maintaining the loyal consumer base it has developed since the first publication, while simultaneously attracting new consumers on a completely different channel. The loyal consumer base was initially drawn to the magazine because it satisfied a need that no other media provided. If a magazine wishes to extend its brand to include an online presence, it must satisfy the existing needs that the print magazine offers as well as provide new gratifications to attract and maintain consumers.

Brand Extensions

As stated in the introduction, a brand is a “a name, term, sign, symbol, or design, or a combination of them, [that] is intended to identify the goods and services of one seller or a group of sellers and to differentiate them from those of competitors” (Kotler, 1997, p. 443). In fact, one of the most frequently used branding strategies among corporations is the implementation of a brand extension (Völckner & Sattler, 2006). A comprehensive review of the related literature reveals multiple definitions of a brand extension and its process. The following are a few significant examples of the brand extension definition. Tauber, (1988) who first coined the term,

states that in order to launch a true brand extension, “a company must take a well-known brand name and use it to launch a product in a different category from the parent brand,” (p. 3). Kotler (1991) defines a brand extension strategy as any effort to expand a successful brand name to launch new or modified products or lines. Doyle (1994) refers to a brand extension as a means of using a successfully established brand name in one segment or channel to enter another one in the same broad market. Aaker and Keller (1990) describe a brand extension as the process of using a current brand to enter a completely different product class. Because Dr. Edward Tauber is known as the pioneer of brand extension research, this thesis will be guided by the aforementioned comprehensive definition of a brand extension.

Brand extensions can be found all throughout the consumer marketplace. For example, JELL-O extended its brand of instant pudding to include the prepackaged pudding cups; Oprah extended her daytime talk show brand into the magazine industry with *O, The Oprah Magazine* and then to a TV network, *The Oprah Winfrey Network*; Tide laundry detergent extended its brand by creating the Tide-to-Go pen. Additionally, Popular Mechanics magazine extended its popular brand to create a line of tools. Although consumers may not realize it, brand extensions play a significant role in daily life.

The following sections describe the main drivers of a brand extension as well as the common risks and benefits associated with the implementation process. It then defines Parham Santana’s (2011) ten methods in which a corporation can extend its brand. The section concludes by describing the qualities and characteristics that lead to a successful brand extension

Communication Considerations of Brand Extension Drivers

Corporations of all kinds implement brand extensions for many different reasons. Ambler and Styles (1996) suggest that one of the main drivers of a brand extension is the result of

detecting a new consumer trend or need. In other words, the brand has recognized an area of consumer needs or it has discovered a trend of which it is not taking full advantage. For example, Ambler and Styles (1996) reviewed market research for a specific brand and concluded that research data on consumer preferences discovered “a consumer need that the current brand (and the firm’s other brands in the category) could not meet,” (p.15). In this case, a brand extension was a premier solution to fill this gap in consumer satisfaction and create a product that will provide consumer gratification. The brand extension process is strategic and includes extensive research on the brand’s stakeholders, the marketplace, and the financial capabilities of the corporation. “The criteria by which decisions are made to proceed (or not) with the launch of an extension determine the type of data managers collect and analyze,” (Ambler & Styles, 1996, p. 15).

Additionally, Ambler and Styles (1996) reveal that two of the central motives behind a brand extension decision are the level of competition in the field and the development of technology. Corporations implement a brand extension in order to remain a competitive and relevant participant in the market place. In their case study, Ambler and Styles (1996) study eleven successful brand extensions in Europe, the United States, and Australia. Through in-depth interviews, they determine that two of the eleven extensions are driven by competition. Two additional brand extensions that were examined were driven by technology. In these cases, “the brands benefited from the firm’s substantial R&D investment and activity in specialized technology centres” (Ambler & Styles, 1996, p. 15). These centers seek to develop new technologies that will be beneficial assets to the brand, but in a different channel than the original product; thus, the brand extension is launched. Regardless of the specific reason a corporation decides to implement a brand extension, the risk factors and benefits must be considered.

Communication Risks and Benefits of a Brand Extension

There are a number of communication risks and benefits involved in the implementation of a brand extension strategy. According to Ambler and Styles (1996), the risks and benefits can be divided into four separate categories: efficiency benefits, effectiveness benefits, risks to the extension, and risks to the brand. In the first category, efficiency benefits, the researchers describe that there is a low cost to establish awareness of a brand extension product. This is due to the fact that the existing brand has already established a strong consumer base from its preexisting products. Because of this, many companies find it more cost effective to implement a brand extension strategy rather than create an entirely new brand for a single product.

The effective benefits of a brand extension include a higher acceptance of extension from established brand associations, a stronger brand position, and a creation of a “mega brand,” (Ambler & Styles, 1996). Similar to the aforementioned efficiency benefit, consumers are more likely to accept a product from an already established brand because they have a pre-established relationship that enhances their trust of the brand’s extension. Additionally, the implementation of a brand extension can strengthen the existing brand by attracting consumers through the new product. If a corporation develops multiple brand extensions, it increases its chance of becoming a “mega brand” in the market place. Dove is a premier example of a mega brand because of its wide range of personal care products such as body lotion, soap, and hair products.

Unfortunately, like any organizational decision, there are several risk factors involved when a company implements a brand extension. Ambler and Styles (1996) describe two types of risks: risks to the extension and risks to the brand. Risks to the brand extension include an over-estimation of the benefits of the new product and the possibility that the brand extension product will have a poor fit with the existing brand. A severe risk to the brand is the possibility of brand

dilution. This occurs when an unsuccessful brand extension diminishes the favorable attribute beliefs consumers have learned to associate with the original brand name (Loken & John, 1993). Although there are several risks associated with a brand extension, it remains one of the most popular options for companies launching new products in the market place (Loken & John, 1993). A brand extension is a strategic way for companies to satisfy different consumer needs and establish and build relationships with consumers through a wide range of products or services.

10 Ways to Extend Your Brand

In Parham Santana's award winning blog "Extendonomics: 10 Ways to Extend Your Brand," (2011) Dr. Edward Tauber, the pioneer of brand extension research, worked alongside brand agency Parham Santana to develop ten diverse methods corporations can apply to strategically extend a brand. As previously mentioned, in order to achieve a true brand extension, a company must take a well-known brand name and use it to launch a product into a different category from the parent brand (Tauber, 1988). Parham Santana and Dr. Edward Tauber studied more than 500 successful brand extensions, which lead to the development of the 10 ways a company can extend its brand (2011) (Table 1).

Parham Santana and Dr. Edward Tauber explain "success comes into reach when you have a strong brand extension concept that appeals to consumers and offers a competitive edge in the new product category," (Parham Santana, 2011, p. 3). As Table 1 demonstrates, each brand extension strategy offers a unique way for brands to satisfy consumer's needs in a new marketplace. In general, a brand extension provides consumers with an opportunity to incorporate a favorable brand into a different part of their lives.

Strategy 1. The first strategy, *shift the form* requires brands to change the form of its product by altering its method of delivery, method of preservation, or ingredient profile. For example, the Snickers candy bar shifted its form by developing a Snickers ice cream bar. In this case, Snickers is shifting the ingredient profile to extend the product to a new category.

Strategy 2. The second strategy discussed, *transfer a component*, describes the brand extension process of taking one distinct component of a product (i.e., a flavor, scent or color) and leveraging that element to expand the brand (Parham Santana, 2011). Febreze accomplishes this by transferring its famous home freshening scents to create car fresheners.

Strategy 3. Strategy number three, labeled *transfer a benefit*, takes the power of Arm and Hammer baking soda, usually used as a baking ingredient, as a whitening device or a household cleaner, and converts it into products that are specifically made for these uses, such as whitening toothpaste or laundry detergent (Parham Santana, 2011). By extending the Arm and Hammer baking soda brand into these new products, consumers are able to purchase products specifically tailored to their different needs.

Strategy 4. The fourth brand extension strategy they describe is to *leverage a special expertise*. This strategy is best explained through an example. It is common knowledge that the *Food Network* specializes in food and cooking. Viewers turn to the *Food Network* to learn the science behind a specific type of food, as seen on Alton Brown's show *Good Eats*, or to discover new cooking techniques from their favorite celebrity chefs. *Food Network* utilizes its knowledge and passion for food and cooking to extend the brand into the kitchen merchandise market by developing a line of cookware.

Strategy 5. Strategy number five labeled *sell companion products* describes the creation of a product that is already commonly used with the brands original product. For example,

Tostitos developed a line of dips, like salsa and queso that are perfectly paired with the tortilla chips.

Strategy 6. The sixth brand extension strategy, *leverage your consumer base*, involves using the “trust and rapport you’ve built up with your customer base to launch a brand extension” (Parham Santana, 2011, p. 29). Leveraging the strength of a brand’s current loyal consumer base can lead to success in another product category.

Strategy 7. Strategy number seven, *leverage a lifestyle*, is based on the identity and lifestyle the parent brand is communicating to its consumers. Instead of leveraging a benefit or a component, as discussed in the previous examples, “lifestyle brands often own a distinct visual style that translates to a wide range of products,” (Parham Santana, 2011, p. 33). The Parham Santana study (2011) references Nike as a premier example of this brand extension strategy. As a leader in the fitness and athletic world, Nike, originally a line of running shoes, extends the brand to provide fitness enthusiasts top of the line apparel, gadgets, and has even extended into the world of mobile applications (Parham Santana, 2011). Nike takes advantage of the increasing popularity of physical fitness in order to successfully extend the brand to satisfy consumer’s needs.

Strategy 8. The eighth brand extension strategy is *leverage a celebrity expertise*. Martha Stewart implements this strategy by using her knowledge and expertise of home economics to create a line of home goods, such as linens, dishware and pet supplies.

Strategy 9. The ninth strategy labeled *leverage a celebrity lifestyle*, utilizes celebrity endorsements to attract consumers who are fascinated in the type of lifestyle that celebrity lives. From a fan standpoint, Jessica Simpson lives a fun and fashionable life, which seamlessly translates to her shoe and apparel brand and attracts a large consumer base.

Table 1

Ten Brand Extension Strategies offered by Parham Santana and Dr. Edward Tauber

Strategy	Definition	Example
#1 Shift the Form	Change the form of an existing product by changing its method of delivery, method of preservation, or retail placement	Jell-O pudding mi → Jell-O pudding cups
#2 Transfer a Component	Take a component, flavor, ingredient or color that's closely associated with your brand and create a different product	Ghirardelli chocolate → Ghirardelli brownie mix
#3 Transfer a Benefit	Take a benefit closely associated with your brand and create a product in a different category where that benefit is desired	Special K cereal → Special K snack bars
#4 Leverage a Special Expertise	Take your brand's special expertise and create a product in a different category where this expertise is desirable	American Red Cross → American Red Cross First aid kits
#5 Sell Companion Products	Offer products that are frequently used with your parent product to create a brand extension in the companion category	Aunt Jemima pancake mix → Aunt Jemima Syrup
#6 Leverage your Customer Base	Sell something to your core customer base where the only leverage is your brand's recognition and reputation	Motor Trend Magazine → Motor Trend car accessories
#7 Leverage a Lifestyle	Extend products that reinforce a way of living, culture, set of values or interests associated with your brand	Better Homes and Garden Magazine → Better Homes and Garden merchandise (i.e., kitchenware)
#8 Leverage a Celebrity Expertise	Create a new product endorsed by a celebrity who is perceived to have a special expertise in that category	Jillian Michaels fitness trainers → Jillian Michaels home workout videos
#9 Leverage a Celebrity Lifestyle	Create a new product endorsed by a celebrity who has a lifestyle that attracts aspirational-minded consumers	George Foreman → George Foreman grill
#10 Change the Game	Create new product using modifier words to change consumers' perceptions of your core product.	Vaseline petroleum jelly → Vaseline lotion

Strategy 10. Finally, the tenth brand extension strategy is *Change the Game*. This strategy is different from the rest in that it alters or adds words to the new products that will make it appear as a better fit into the new product category. For example, Vaseline sought to remove consumer's negative thoughts of the brand being a greasy product in order to make it more appealing in the skin healing market. To do this, Vaseline communicated the new product to be for "intensive care," "intensive rescue" and "renewal."

Although Parham Santana's blog provides a detailed guideline on the ten strategies a company can implement when extending a brand, it fails to discuss the specific qualities or characteristics of a brand extension that make it a success. However, this is an extremely difficult task due to the fact that each brand extension is unique.

Characteristics of a Successful Brand Extension

The brand extension process is complicated, requires extensive research, and is unique to each individual company; however, if implemented successfully, a brand extension can become a significant asset to any corporation. A critical, and arguably sole determinant of a successful brand extension is consumer acceptance (Aaker & Keller, 1990; Sunde & Brodie, 1993). Previous research determines three factors of brand extensions that lead to whether or not the consumer is willing to accept the extension. Ambler and Styles (1996) describe that "consumers' acceptance of a brand extension increases if: first, the parent brand is perceived as being of high quality; second, there is a perception of 'fit' between the new product category; and, third the category is seen as 'difficult to make', i.e., some expertise is needed" (p.12). Although all three components of consumer acceptance are significant, researchers Völckner and Sattler (2006) argue that the fit between the parent brand and an extension product is the most important driver of brand extension success.

Aaker and Keller (1990) describe the perception of fit along three distinct dimensions: complement, substitute and transfer. A brand extension is considered complementary to the parent brand if both are consumed jointly to satisfy a particular need (Henderson & Quandt, 1980). A brand extension that is a substitute occurs when one product can replace the other in usage as well as satisfy the same needs as the original. The last dimension, transfer, concerns not how consumers view relationships in product usage, but how consumers view relationships in product manufacturing. A brand extension that is on the transfer level “reflects the perceived ability of any firm operating in the first product class to make a product in the second product class” (Aaker & Keller, 1990).

A consumer’s perception of fit is critical to the success of a brand extension. Völckner and Sattler (2006) argue that the fit between the parent brand and its extension product is the most important component of brand extension success. If the consumer believes the brand extension product does not appear to fit with the original, the new product has a greater risk of failure. The consumer’s perceived quality of a brand extension will be enhanced when the two product classes in some way fit together. As a result, the consumer will be more likely to incorporate the brand extension into their everyday lives.

Communication Brand Extensions and Media

The implementation of a brand extension strategy is popular among media channels like magazines. In the media industry, the internet has been one of the most widely used ways of extending an established brand (Tarkiainen, Ellonen, & Kuivalainen, 2009). For example, it is common for magazines to develop a website as a brand extension to complement their magazines and to provide consumers with more up to date content. (Tarkiainen et al., 2009). The internet format also enables interactivity with the consumer and dynamic, shifting content, something the

static print magazine cannot offer. However, this strategy is only successful if the website provides the consumers with content that is not identical to what is found in the print version. In other words, a print brand cannot simply post its static content on a website and expect to satisfy consumer interests, needs, or motivations. Newspapers also utilize websites and mobile applications to satisfy consumers' need of instant access to information. There is a consistent pattern of brand extension strategies in the media industry: traditional media are turning to digital channels, like the internet, to implement a brand extension in order to remain competitive in the market place, continue to gratify consumer needs, and establish and strengthen relationships with new and current consumers.

Relationships are such a significant component to the field of public relations “that the word relations is represented in the name of the field and central to nearly every definition of the industry” (Cutlip, Center & Broom, 1985). Some are even defining public relations as relationship management (Ledingham & Bruning, 1998). Additionally, the matter of relationships between an organization and its key publics should be the central unit of study of the public relations researcher (Ledingham & Bruning, 1998). Grunig's contribution to this area of research is his identification of the four models of public relations, which explain how an organization communicates with its public (1984). These models include press agency, publicity, two-way asymmetrical and two-way symmetrical. The first two, press agency and publicity, describe an organization that has a one-way communication strategy, meaning communication flows from the organization to the public (Grunig, 2001). Organizations that have a two-way asymmetrical communication strategy conduct scientific research to determine how an organization can persuade its public (Grunig 2001). The last model of public relations is the two-way symmetrical model, which uses “research and dialogue to bring about symbiotic changes in

the ideas, attitudes and behaviors of both their organizations and publics” (Grunig, 2001, p. 12).

This notion of two-way symmetrical communication is central to the success of relationships and involves mutual benefits for both an organization and its key publics (Ledingham & Bruning, 1998).

In an attempt to identify dimensions upon which good organization-public relationships are initiated, developed, and maintained, Ledingham and Bruning (1998) discovered that “the relationship dimensions of trust, openness, involvement, investment, and commitment” (p. 55) are important characteristics to the public. Bruning (2001) describes the relationship between a consumer and an organization as mutually beneficial and the public expects to be communicated with through preferred media. The more media that a brand strategically uses to communicate and interact with their publics, the more chances they have to build relationships and satisfy consumer needs.

Theoretical Justification – A Unique Approach to Uses and Gratifications

In the last few decades, the world has experienced an extreme advancement in technology that has transformed the way in which individuals negotiate their daily lives. The arrival of mobile devices provides consumers with the ability to access a multitude of media channels at any given time. As a result, consumers' needs are rapidly changing, which has propelled the magazine industry, and other traditional media, to respond by incorporating digital media into their content delivery strategies. Additionally, new digital media platforms provide new methods for organizations to interact and communicate with their consumers, ultimately establishing and strengthening the organizational-public relationships. Communication researchers implement the uses and gratifications approach as a framework to examine the specific reasons behind consumer media consumption. Results from these studies provide marketing, advertising and public relations practitioners with valuable information on their consumer base, which allows them to strengthen their communication strategies. However, this present study extends uses and gratifications research by implementing a unique approach to the theory. Instead of using consumers as the subject of the study, the organization, *Bon Appétit Magazine*, will be the subject in attempt to discover how their digital brand extension strategies are attempting to satisfying gratifications unfulfilled by their traditional print publication. The following section discusses the uses and gratifications theory origins and development, followed by the implications and applications of the theory. Then, uses and gratifications for new media are discussed as are the unique uses and gratifications approach this present study implements.

Origins and Development

The uses and gratification theory is an established approach used to examine the relationship between the consumer and the media. According to Blumer (1979), the approach

appeared most prominently during the late 1950's and early 1960's, "it reflected a desire to understand audience involvement in mass communications in terms more faithful to the individual user's own experience and perspective than the effects tradition could attain," (p. 10). Papacharissi (2009) explains how the foundation of uses and gratification can be traced back to Lasswell's 1940's communication model of who uses which media, how, and with what effect (Lasswell, 1948). Lasswell describes three primary functions of the mass media: surveillance of the environment, correlation of events, and transmission of social heritage. More than ten years later, Wright (1960) concluded Lasswell's list by adding one final function: entertainment. Together, these four functions provide the base for formulating media needs and expectations within the uses and gratifications model.

A majority of theoretical approaches in media and communication studies are centered on learning what media do to people. Uses and gratifications research does the exact opposite by attempting to understand what people do with media and why they do it (Filak, 2015), with a focus on the media consumers as the subject. The uses and gratifications approach attempts to understand the uses and functions of the media for individuals, groups, and society (Infante, Rancer, & Avtgis, 2010). It assumes individuals have innate needs that can be satisfied by the media (Sundar & Limperos, 2013). Gratifications are defined as "need satisfactions," which are obtained when an individual's needs are met by particular types of media that match their preconceived expectations (Katz, Blumer & Gurevitch, 1974).

The uses and gratifications approach "examines the nature of audience involvement and gratifications obtained from viewing television [or other media] with an emphasis on motives for medium, psychological, and social traits that influence this use, and the behaviors or attitudes that develop as a result of the combined influence of motives and traits," (Papacharissi, 2009 p.

1387). It has been applied to communication research dating back to the 1940's, beginning with work that examined the reasons behind why people listen to different types of radio segments, such as game shows and soap operas (Papacharissi, 2009; Herzog, 1940; Lazarsfeld, 1940). The results of these studies demonstrate the role media play in fulfilling citizen's everyday needs. This fundamental research acts as a foundation to further examine the media processes and its effects from a functional perspective (Blumer & Katz, 1974). As time passed and technology evolved, specifically with the emergence of television as a new medium, similar studies to those surrounding radio were conducted.

Implications and Application

The uses and gratifications approach provides an ideal theoretical framework to examine the initial stages of mass media, such as newspapers, radio, television, and most recently, the internet (Ruggiero, 2000). One of the leading strengths of the uses and gratifications theory is its applicability to a variety of media contexts (Papacharissi, 2009). Because of this, it has been applied to a range of media from traditional, such as newspapers and magazines, to newer media like television and internet.

Through these studies, scholars examine motives, a combination of relevant social and psychological antecedents, and consider consequences or effects associated with the given media consumption, (Papacharissi, 2009). Motives present general dispositions that influence individual's actions taken for the fulfillment of a need or want and behavior. Uses and gratifications studies examine motives as a way of understanding media consumption among individuals. Researchers specifically attempt to understand and explain how individuals use media to gratify their daily needs. Previous studies focus on the motives behind watching news programs (Palmgreen, Wenner, & Rayburn, 1981; Perse, 1992; Rubin & Perse, 1987); watching

cable television (Becker, Dunwoody, & Rafaell, 1983; Jeffres, 1978); and using cellular phones (Leung & Wei, 2000).

A common goal among uses and gratification research is to explain and better understand specific consumer gratifications and motives behind each media. In his study of television viewing motivations, Rubin (1981a, p. 144) sought out to discover “what are the relationships between television viewing motivations and viewing behaviors?” . To accomplish this, Rubin measured consumers’ uses of media and the rewards they receive through a questionnaire, a method traditionally implemented in uses and gratifications research, that consisted of three main sections: viewing motivations; television viewing behaviors and attitudes; and demography. To determine viewing motivations “respondents were asked to indicate their agreement with each of 30 statements of reasons for watching television across 5 response options including “exactly,” “a lot,” “somewhat,” “not much,” and “not at all like my reason” for watching television” (p. 146). Examples of the statements used in the study include “Because it passes the time away, particularly when I’m bored,” “Because it relaxes me,” “So I can learn how to do things which I haven’t done before,” and “Because it entertains me.” The scaled responses to these statements allowed Rubin to identify the relationships between television viewing and the rewards the user received.

The effects of media use focus on the concept of audience activity. Researchers study the level of audience activity as a function of orientation towards the media (Papacharissi, 2009). Specifically, media orientation is measured through motives for media use, attitudes toward the media, and psycho-social origins of media consumption. Research on this topic demonstrates that consumer activity relates to medium type and the gratifications sought and obtained by specific media (Katz, Blumer, & Gurevitch, 1973; Lometti, Reeves & Bybee, 1977; McLeod & Becker,

1981; Palmgreen et al., 1981; Rayburn, Palmgreen, & Acker, 1984; Rubin, 1981a, 1981b; Rubin, 1983).

Sundar and Limperos (2013) examine twenty different uses and gratifications studies that contain gratification typologies for major media from the 1940s to the present day. After extensive analysis, they identify an extreme overlap between motives and gratifications for both traditional and new media. These results demonstrate that there are several underlying reasons for all media use common among individuals and channels. For example, the entertainment gratification has been associated with television (Greenberg, 1974; Rubin, 1983), the internet (Papacharissi & Rubin, 2000), video games (Lucas & Sherry, 2004), YouTube (Haridakis & Hanson, 2009), Facebook (Joinson, 2008; Raacke & Bonds-Raacke, 2008), Mp3 players (Zeng 2011), and Twitter (Liu, Cheung, & Lee, 2010). Sundar and Limperos (2013) state that repetition of gratifications is common among uses and gratification studies. Researchers frequently borrow gratifications found in previous research to support their present study. However, this method results in a lack of new gratifications identified by researchers.

Uses and Gratifications of Magazines

Separately, uses and gratification research and magazine research have both yielded large quantities of scholarship, however, “the intersection of the two has been limited,” (Filak, 2015 p. 260). In 1988, Payne, Severn, and Dozier conducted one of the only studies combining the two and examined how uses and gratifications could help predict whether a reader would select a trade magazine or a consumer magazine. In a previous study, Towers (1987) identified interaction and surveillance as motives to predict the use of news magazines, while the diversion motive predicts the use of consumer magazines. These three terms guided the Payne et al. study. Towers and Hartung (1983) operationalized interaction usage as “preparation for anticipated

conversations with others, or for other interpersonal activities in the larger social order,” surveillance as “media attendance aimed at obtaining information about the world,” and diversion as “relaxing, escaping or passing time with entertainment material,” (as cited in Payne et al., 1988, p. 910). For the purpose of this study, and due to the lack of research in the area of magazine uses and gratifications, interaction, surveillance, and diversion will be used to compare the uses and gratifications identified on *Bon Appétit’s* digital brand extensions.

Uses and Gratification in New Media

With the rapid rise of technology and digital media, researchers and public relations professionals are fascinated by the growth of different media channels and platforms and the motives behind their use. New media today include devices from smartphones and tablets, to channels like cable television and the internet. Within these include inner media platforms such as social networking sites.

In the last decade, social media has taken the world by storm. Amy Reitz (2012) even goes as far to say that it has forever changed the way humans communicate, interact, share, and ultimately conduct our relationships with family, friends, co-workers, politicians, news media, celebrities, and companies alike. Social media provide unique and innovative platforms that encourage a high level of active participation and engagement among its users, and provide new ways for organizations to communicate and build relationships with their publics. As a mass media channel, social media have moved beyond the window of being labeled as a trend. Different social media platforms are integrated into our lives on a personal level, social level, and it even sometimes has a dedicated a place in the workforce. It is a now an everyday necessity for individuals of all ages.

Researchers have begun to explore the motivations behind social media use. The motives of social media are similar to those previously mentioned for traditional media and newer media, like the internet. Researchers propose the following as motives for social media use: information seeking, building social capital, communicating with others, connecting with others, following others activities, engaging in social networking, sharing identities, entertainment seeking, managing mood, and fulfilling needs for self-expression and self-actualization (Ellison, Steinfield & Lampe, 2006; Joinson, 2008; Lampe, Ellison & Steinfield, 2006; Raacke & Bonds-Raacke, 2008; Shao, 2009). Uses and gratifications researchers argue that some media meet certain needs while other fulfill a slightly different configuration of needs (Sundar and Limperos, 2013). “If this is true, every emergent gratification that is obtained from each new medium is merely a reflection of needs that already existed, signaling that gratifications from new media are reflections of primary needs rather than manifestations of new needs,” (p. 510).

Through the use of popular social networking sites such as Twitter, Facebook, and Instagram, organizations have the opportunity to engage with consumers on a more personal level, providing the foundations for a healthy and successfully organizational-public relationship. Additionally, social media, a website, or a podcast allows organizations to provide their users with easily accessible content, allowing them to follow their favorite brands on the go. Magazine brands utilize this by extending its brands to online media platforms.

As mentioned previously, traditional uses and gratifications research explores the reasons behind consumer media use, with the consumer as the subject of the study. This style of study provides beneficial data for researchers and organizations to understand how their consumers are using particular media. However, this present study attempts to extend the theory by using a unique approach to investigating uses and gratifications with the organization (*Bon Appétit*

Magazine) as the subject. This approach was carefully designed with hopes to determine how *Bon Appétit* is attempting to fulfill consumer needs and gratifications on their digital media extensions (website, social media, and podcast) that are not satisfied by their print magazine publication. By satisfying consumer gratifications, brands are building and strengthening new and existing relationships, respectively. Attempting to understand how *Bon Appétit's* digital brand extensions satisfy user gratifications is informative and revealing; especially to those interested in learning how traditional media are adapting and surviving in the world of digital media. The results of this study provide valuable information for traditional media organizations looking to extend their brands to the digital world.

Research Questions

RQ1: Which of Parham Santana's ten brand extension strategies dominate *Bon Appétit's* website?

RQ2: What features are evident on *Bon Appétit's* social media (Facebook, Twitter and Instagram) that suggest communication strategies to appeal to consumers' gratifications?

RQ3: What features are evident on *Bon Appétit's* podcast that suggest communication strategies to appeal to consumers' gratifications?

Methodology

This study aims to examine how *Bon Appétit's* digital brand extension communication strategies across a range of new media, including its website, social media platforms and podcast, appeal to consumer gratifications not fulfilled by the print medium. Because of the lack of research in this area, a systematic descriptive analysis was chosen due to its ability to provide in-depth and rich data for analysis. In order to answer research question one, which asked about the use of Parham Santana's brand extension strategies, the analysis focused on data from the *Bon Appétit's* website. In order to answer research question two and three, a random sample of content from *Bon Appétit's* Facebook, Twitter, Instagram, and podcast for a one-year period (from January 1, 2016 through December 31, 2016) was examined.

To guide the analysis to determine which of Parham Santana's (2011) ten brand extension strategies dominate *Bon Appétit's* website (RQ1A), the following question was answered:

1. What brand extension strategy is identified as the dominate strategy on *Bon Appétit's* website?

To guide the analysis to determine what communication strategies *Bon Appétit* is using on their digital brand extensions (Twitter, Facebook, Instagram, and podcast) (RQ2 and RQ3) to satisfy consumer gratification not fulfilled by the print medium, the following questions were answered:

- 2A. What features are evident on *Bon Appétit's* social media (Facebook, Twitter and Instagram) that suggest communication strategies to appeal to consumers' gratifications?

3A. What features are evident on *Bon Appétit's* podcast that suggest communication strategies to appeal to consumers' gratifications?

2&3B. What new gratifications, if any, are observed in the analysis of *Bon Appétit's* social media (Facebook, Twitter and Instagram) and podcast that suggest strategies that attempt to appeal to consumers' gratifications?

A systematic descriptive analysis provided an appropriate framework for this new area of research. This type of analysis is similar to the grounded theory approach developed by Glaser and Strauss (1967) in their book *The Discovery of Grounded Theory*. In the grounded theory approach, significant connections are developed through the data and categories the researcher analyzes and creates (Lindloff, 2002). The analysis process is inductive in nature since categories are created based on the data observed and collected. According to Lindloff (2002), a category is a "covering term for an array of general phenomena: concepts, constructs, themes, and other types of "bins" in which to put items that are similar" (p. 214). The grounded theory approach is typically used with establishing a new theory as the ultimate goal. However, since developing theory was not the goal of this study, the analysis was complete after an analysis of the established categories. The goal of this study was to determine how *Bon Appétit* utilizes social media, a website, and a podcast to appeal to user gratifications not satisfied by the print medium. As previously mentioned, it is critical for magazine brands to adopt an online presence in order to attract new consumers and remain relevant in the industry. The results of this study are beneficial to traditional media brands interested in entering the world of digital media.

Procedure

Preliminary review of *Bon Appétit's* social media as a long time follower suggests that *Bon Appétit* uses its website as an anchor for its social media channels. Meaning, a majority of

the posts on social media direct the user back to the website. To determine which of Parham Santana's (2011) ten brand extension strategies are dominant on the *Bon Appétit* website (RQ1), the following steps will be taken:

Step 1: The first step in the analysis examined the website through the 45 website tabs to gain a full understanding of what the website is offering to its consumers.

Step 2: The second step in this process classified the 45 tabs into one or more of Parham Santana's (2011) ten brand extension strategies, each as its own category. For example, under the "Test Kitchen" tab is a sub-tab labeled "Cooking Tips," which fits under Parham Santana's (2011) fourth brand extension strategy *leverage a special expertise*. The brand extension strategies are not mutually exclusive; therefore, it is possible that the tabs and sub-tabs will be placed in more than one strategy.

Step 3: The final step in this analysis reviewed the categories to conclude which of the ten brand extension strategies dominate the website.

To determine how *Bon Appétit* is extending its brand through its social media (Twitter, Facebook, and Instagram) and podcast to appeal to consumer gratifications not satisfied by the print medium (RQ2 and RQ3), the following steps were taken:

Step 1: The first step of the analysis included a read through of the 156 artifacts selected from *Bon Appétit's* social media to identify and record *Bon Appétit's* message strategies and themes observed across the media. To do this effectively, this step followed the first phase in Wimmer and Dominick's (2000) four research phases in mass media, which examines: the characteristics of the medium; its uses and users; the effects of the medium; and the ways to improve the medium. Only the first two phases will be utilized in this study.

The first phase focused on the specific medium as a whole. What is it? How does it work? How is it similar to or different from what we already have? What functions or services does it provide? Examining the content on *Bon Appétit's* social media and podcast to identify common messaging themes and strategies completed this step of the analysis. Only the social media posts by *Bon Appétit* were analyzed in this step, not the user comments.

The podcast analysis explored how it works as a medium, as well as analyzed ten randomly selected podcast episodes. The identified themes and message strategies were consolidated into broader, macro categories that encompass several related themes.

A list of user gratifications was then created based on the predetermined macro categories.

Step 2: The second step of the analysis included a close read through of the comments of the 156 selected social media artifacts as well as the 52 podcast user reviews to identify and record consumer messaging themes observed across the channels. This step followed Wimmer and Dominick's (2000) second phase by examining the uses of the media as well as its users. How do people use the medium? Do they use it for information only, to save time, for entertainment, or for some other reason? What gratifications does the new medium provide? What other types of information and entertainment does the new medium replace? Reading and examining the user comments on *Bon Appétit's* social media posts as well as the 52 podcast user reviews completed this step in the analysis. The identified themes and message strategies were consolidated into broader, macro categories that encompass several related themes.

Step 3: The fourth and final step compared the gratifications identified for each medium to the magazine gratifications identified by Payne, Severn, and Dozier (1988).

Sample

The analysis examined content from *Bon Appétit's* website as well as randomly selected posts from *Bon Appétit's* Twitter, Facebook, Instagram, and podcast from January 1, 2016 through December 31, 2016.

Website. To examine *Bon Appétit's* website, the eight tabs at the top of the page were the focus of the analysis. These tabs included: “Restaurants and Travel,” “Entertaining and Style,” “Drinks,” “People,” “Events,” “Test Kitchen,” “Video,” and “Recipes.” Each of these tabs, with the exception of the “Videos” tab contained multiple sub tabs, 37 total, which were also included in the analysis, bringing the total to 45. Each tab was reviewed to determine which of Parham Santana’s (2011) ten brand extension strategies dominated the website.

Social Media. To maximize the descriptiveness of the analysis of *Bon Appétit's* social media, one post from each week from January 1, 2016 to December 31, 2016 was randomly selected from their Twitter, Facebook and Instagram. An excel sheet was created for each social media platform in order to randomly select the social media posts in an organized manner. These sheets included six columns: “Week Number,” “Week Start Date,” “Week End Date,” “Random Date,” “Day of the Week,” and “Post Number.” (See **Appendix A** for an example). The random post selection process was completed through a simple excel equation (=RANDBETWEEN (“Week Start Date,” “Week End Date”), provided a random date for all 52 weeks. After the random dates for the posts were selected, another excel equation was conducted in order to select the specific post on each date (=RANDBETWEEN(1,X)). *Bon Appétit* posts an average of twenty times a day on both Twitter and Facebook, therefore X=20. *Bon Appétit* posts an average of four times a day on Instagram, therefore X=4. This method produced 52 posts for each platform, totaling 156 posts across all three social media platforms. Each post was analyzed to

determine what communication strategies *Bon Appétit* was using to appeal to consumer's user gratifications.

For each post selected, a close reading of the consumer's comments was completed. The comments on each post vary from containing five to nearly one thousand comments; therefore, a close reading of the comments provided a clear and thorough analysis of consumer messaging theme. For example, an Instagram post from *Bon Appétit* on December 5, 2016 included 334 consumer comments. Instead of counting out every fifth comment for analysis, a close reading of the comments was completed to determine how consumers are using this social media application.

Podcast In 2016, *Bon Appétit* published 49 podcast episodes. To successfully analyze the content of the podcast, every fifth episode was listened to and examined. Additionally, *Bon Appétit's* podcast was analyzed through a close reading of the 52 reviews on the Podcast iPhone application. Analysis was completed to determine if *Bon Appétit* is fulfilling gratifications not satisfied by the print medium.

Results

Research Question 1: Which of Parham Santana's ten brand extension strategies dominate *Bon Appétit's* website?

Results indicate that there are six dominant strategies implemented by *Bon Appétit*: *shift the form, transfer a component, transfer a benefit, leverage a special expertise, leverage your consumer base, and leverage a lifestyle*. These strategies were found across a majority, and in some cases all, of the website tabs through articles and recipes. The following section describes the six dominant brand extension strategies in detail accompanied by examples of where they were identified on the *Bon Appétit* website. Finally, all of the brand extension strategies identified on each tab are presented through tables and discussed.

The first dominant brand extension strategy implemented by *Bon Appétit* is *shift the form* which includes changing the form of an existing product by altering its method of delivery, method of preservation, or retail placement. In this study, *Bon Appétit* shifted the method of content delivery from its print magazine publication to the digital format of a website. This was seen on all of the website tabs through articles and recipes.

The second dominant brand extension strategy implemented by *Bon Appétit* is *transfer a component*. Traditionally, this brand extension strategy takes a component, flavor, ingredient, or color that is closely associated with a brand and creates a different product using that component. This present study classifies a "component" as the genre, and in this case the genre of food. *Bon Appétit* magazine is a culinary magazine that primarily focuses on food, cooking, as well as food related travel. In each of the tabs on the website, content pertaining these topics was evident and appeared in every aspect of the website through articles and recipes.

The third dominant brand extension strategy implemented by *Bon Appétit* is *transfer a benefit*, which occurs when a brand takes a benefit closely associated with the brand and creates a product in a different category where that benefit is desired. The benefit of *Bon Appétit* magazine is its reputation as a credited source for information as well as its ability to provide entertainment to the reader. For an example, an article under the “Restaurant + Travel” tab provides information on the America’s Best New Restaurants of 2016. This article alone informs the reader of *Bon Appétit*’s favorite restaurants, where they are located, what makes them unique, as well as the backstory of each one of them. Additionally, articles found across the website are written in first person from the writers perspective, giving each one a look into the writer’s mind and life. In “Menus” under the “Entertaining + Style” tab, an article discusses ways to host a dinner party on a \$50 budget. In this article, a *Bon Appétit* staff writer provides a detailed and well thought out menu, including the price of each item needed, as well as a step-by-step process on how to successfully host a dinner party for only \$50. But before this, the author introduces the article by stating “We get it: You want to have your friends over. Cook them dinner. Lay out the kind of spread you see in fancy magazines (ahem) and have everyone drunk and full and laughing at a long table and 'gramming about how great of a cook you are,” (Stanek, 2016, para. 1). This type of language is common across all *Bon Appétit* articles found on the website. This communication strategy is entertaining for the reader. It prompts them to think, “Yes, that is exactly what I want to do.” Other articles provide interesting personal background stories describing how the writer developed a specific recipe, for example. In addition to providing information and entertainment to the reader, this writing style allows for readers to build relationships with the writers at *Bon Appétit*.

The fourth dominant brand extension strategy implemented by *Bon Appétit* is *leverage a special expertise*. This strategy takes a brand's special expertise and creates a product in a different category where this expertise is desirable. This is different from the second brand extension strategy "Leverage a component" in that it focuses on the knowledge and expertise *Bon Appétit* has of food and not the genre of food. For example, *Bon Appétit* shares their food expertise with users in "Cooking Tips" under the "Test Kitchen" tab. In this section, *Bon Appétit* publishes articles discussing the best cooking practices the staff has discovered. Examples include stories on when to use or not use the grill lid and recipes for incredible tasting lemonade.

The fifth dominant brand extension strategy implemented by *Bon Appétit* is *leverage your consumer base* which includes selling something to your core customer base where the only leverage is your brand's recognition and reputation. Because *Bon Appétit* has been around for so long, it has established a very loyal consumer base. Even though users do not need to pay to access the website, *Bon Appétit* uses its brand name to guide consumers to the website.

The final dominant brand extension strategy implemented by *Bon Appétit* is *leverage a lifestyle* which includes extending to products that reinforce a way of living, culture, set of values or interests associated with the brand. In this study, *Bon Appétit* promotes a lifestyle centered on the love of all things food, including food trends, cooking, restaurants and travel. The brand uses this lifestyle as a core communication strategy across its website, providing content that heightens this way of living. Users can visit the top restaurants in the country, according to *Bon Appétit*, after reading the aforementioned article describing the Top 10 Restaurants of 2016, or they can strengthen their cooking skills through articles in the "How-To" tab. Each of these examples promotes a lifestyle centered on the love of food, something that is common among all *Bon Appétit* readers.

Although these were the six dominant strategies identified on the website, there were four other strategies that appeared; however, since they only appeared a few times, they are not considered a dominant strategy. Each tab was individually analyzed. The following tables represent the analysis for each tab on the *Bon Appétit* website. However, one tab, “Events” could not be analyzed because each of the sub tabs led the user to an outside source.

The Restaurant + Travel tab (see Table 2) on the *Bon Appétit* website demonstrated six consistent brand extension strategies: *shift the form, transfer a component, transfer a benefit, leverage a special expertise, leverage your consumer base, and leverage a lifestyle.*

Table 2:

Brand Extension Strategies Observed through Analysis of the Website’s *Restaurant + Travel* Tab

	Shift the Form	Transfer a Component	Transfer a Benefit	Leverage a Special Expertise	Leverage Your Consumer Base	Leverage a Lifestyle
Restaurant + Travel	✓	✓	✓	✓	✓	✓
The Hot 10: Best New Restaurants	✓	✓	✓	✓	✓	✓
The Foodist	✓	✓	✓	✓	✓	✓
City Guides	✓	✓	✓	✓	✓	✓
Total	4	4	4	4	4	4

Note: This table demonstrates the six brand extension strategies found under the Restaurant + Travel tab on the *Bon Appétit* website. Due to the lack of existence of the four remaining brand extension strategies under this tab (*sell companion products, leverage a celebrity expertise, leverage a celebrity lifestyle, and change the game*), these strategies were eliminated from the table.

The Entertaining + Style tab (see Table 3) on the *Bon Appétit* website demonstrated seven brand extension strategies: *shift the form, transfer a component, transfer a benefit, leverage a special expertise, sell companion products, leverage your consumer base, and leverage a lifestyle.*

Table 3:

Brand Extension Strategies Observed through Analysis of the Website's *Entertaining + Style* Tab

	Shift the Form	Transfer a Component	Transfer a Benefit	Leverage a Special Expertise	Sell Companion Products	Leverage Your Consumer Base	Leverage a Lifestyle
Restaurant + Travel	✓	✓	✓	✓		✓	✓
Pop Culture	✓	✓	✓	✓		✓	✓
Trends + News	✓	✓	✓	✓		✓	✓
Menus	✓	✓	✓	✓		✓	✓
Holidays	✓	✓	✓	✓		✓	✓
Gift Guides	✓	✓	✓	✓	✓	✓	✓
Total	6	6	6	6	1	6	6

Note: This table demonstrates the seven brand extension strategies found under the *Entertaining + Style* tab on the *Bon Appétit* website. Due to the lack of existence of the three remaining brand extension strategies under this tab (*leverage a celebrity expertise, leverage a celebrity lifestyle, and change the game*), these strategies were eliminated from the table.

As shown in Table 3, the “Gift Guide” sub tab is classified under the *sell companion products* category. This brand extension strategy offers products that are frequently used with your parent product to create a brand extension in the companion category (Parham Santana, 2011). In this case, *Bon Appétit* provides articles describing their favorite gifts for any occasion, including an article that glorifies a flat, wooden sauté tool, as well as an article outlining the 14 Gifts for Foodies Who Have Everything.

The Drinks tab (see Table 4) on the *Bon Appétit* website demonstrated seven brand extension strategies: *shift the form, transfer a component, transfer a benefit, leverage a special expertise, sell companion products, leverage your consumer base, and leverage a lifestyle*.

Table 4

Brand Extension Strategies Observed through Analysis of the Website's <i>Drinks</i> Tab							
	Shift the Form	Transfer a Component	Transfer a Benefit	Leverage a Special Expertise	Sell Companion Products	Leverage Your Consumer Base	Leverage a Lifestyle
Drinks	✓	✓	✓	✓		✓	✓
Cocktails	✓	✓	✓	✓		✓	✓
Beer	✓	✓	✓	✓		✓	✓
Wine	✓	✓	✓	✓		✓	✓
Non-alcoholic	✓	✓	✓	✓		✓	✓
Tools	✓	✓	✓	✓	✓	✓	✓
Total	6	6	6	6	1	6	6

Note: This table demonstrates the seven brand extension strategies found under the Drinks tab on the *Bon Appétit* website. Due to the lack of existence of the three remaining brand extension strategies under this tab (*leverage a celebrity expertise, leverage a celebrity lifestyle, and change the game*), these strategies were eliminated from the table.

Similar to the “Gift Guide” sub tab under the “Entertaining + Style” tab (see Table 3), the “Tools” sub tab shown in Table 4 is also classified under the *sell companion products* category. In this sub tab, *Bon Appétit* provides articles for their favorite tools to use in the kitchen, especially for drinks. In one article, staff writer Elyssa Goldberg describes “The Only Kitchen Appliance We’d Take to a Desert Island” (Goldberg, 2016). In this article, Goldberg describes in detail why a Bonavita 1.0L Digital Variable Temperature Gooseneck Kettle is an appliance any coffee or tea lover needs in their home.

The “People” tab (see Table 5) on the *Bon Appétit* website demonstrated seven brand extension strategies: *shift the form, transfer a component, transfer a benefit, leverage a special expertise, leverage your consumer base, leverage a lifestyle, and leverage a celebrity lifestyle*.

Table 5

Brand Extension Strategies Observed Through Analysis of Website's <i>People</i> Tab							
	Shift the Form	Transfer a Component	Transfer a Benefit	Leverage a Special Expertise	Leverage Your Consumer Base	Leverage a Lifestyle	Leverage a Celebrity Lifestyle
People	✓	✓	✓	✓	✓	✓	✓
Out of the Kitchen	✓	✓	✓	✓	✓	✓	
Chefs	✓	✓	✓	✓	✓	✓	
Celebrities	✓	✓	✓	✓	✓	✓	✓
Meet our Team							
Total	4	4	4	4	4	4	2

Note: This table demonstrates the seven brand extension strategies found under the *People* tab on the *Bon Appétit* website. Due to the lack of existence of the three remaining brand extension strategies under this tab (*sell companion products, leverage a celebrity expertise, and change the game*), these strategies were eliminated from the table.

As shown in Table 5, the “Celebrities” sub tab is classified under the *leverage a celebrity lifestyle* columns. This brand extension strategy involves creating a new product endorsed by a celebrity who has a lifestyle that attracts aspirational-minded consumers. In this case, one of *Bon Appétit*'s reoccurring articles features a celebrity and discusses his or her eating habits, favorite foods, and his or her own cooking experiences. For example, one article talks about why the president of J. Crew eats the same thing for lunch every single day, while another article reveals what snacks are in Selena Gomez's tour bus. These articles are leveraging these celebrities' food lifestyles to appeal to those consumers who are interested in learning about how celebrities incorporate food into their lives.

The Test Kitchen tab (see Table 6) on the *Bon Appétit* website demonstrated seven brand extension strategies: *shift the form, transfer a component, transfer a benefit, leverage a special expertise, sell companion products, leverage your consumer base, and leverage a lifestyle*.

Table 6

Brand Extension Strategies Observed Through Analysis of the Website's <i>Test Kitchen</i> Tab							
	Shift the Form	Transfer a Component	Transfer a Benefit	Leverage a Special Expertise	Sell Companion Products	Leverage Your Consumer Base	Leverage a Lifestyle
Test Kitchen	✓	✓	✓	✓		✓	✓
Test Drive	✓	✓	✓	✓	✓	✓	✓
How-To	✓	✓	✓	✓		✓	✓
Cooking Tips	✓	✓	✓	✓		✓	✓
Common Mistakes	✓	✓	✓	✓		✓	✓
Cook Like a Pro	✓	✓	✓	✓		✓	✓
Ingredients	✓	✓	✓	✓		✓	✓
Inside our Kitchen	✓	✓	✓	✓		✓	✓
Total	8	8	8	8	1	8	8

Note: This table demonstrates the seven brand extension strategies found under the Test Kitchen tab on the *Bon Appétit* website. Due to the lack of existence of the three remaining brand extension strategies under this tab (*leverage a celebrity expertise, leverage a celebrity lifestyle, and change the game*), these strategies were eliminated from the table.

As seen in two previous tables, the “Test Drive” sub tab under the “Test Kitchen” tab provides information on where readers can purchase appliances favored by the *Bon Appétit* staff. Each article under this tab offers users with descriptions, uses, and links to purchase appliances ranging from a rice cooker, to an immersion blender.

The Video tab (see Table 7) on the *Bon Appétit* website demonstrated six brand extension strategies: *shift the form, transfer a component, transfer a benefit, leverage a special expertise, leverage your consumer base, and leverage a lifestyle*.

Table 7

Brand Extension Strategies Observed Through Analysis of the Website's *Video* Tab

	Shift the Form	Transfer a Component	Transfer a Benefit	Leverage a Special Expertise	Leverage Your Consumer Base	Leverage a Lifestyle
Video	✓	✓	✓	✓	✓	✓
Total	1	1	1	1	1	1

Note: This table demonstrates the six brand extension strategies found under the Video tab on the *Bon Appétit* website. Due to the lack of existence of the four remaining brand extension strategies under this tab (*sell companion products, leverage a celebrity expertise, leverage a celebrity lifestyle, and change the game*), these strategies were eliminated from the table.

The Recipes tab (see Table 8) on the *Bon Appétit* website demonstrated six brand extension strategies: *shift the form, transfer a component, transfer a benefit, leverage a special expertise, leverage your consumer base, and leverage a lifestyle.*

Table 8

Brand Extension Strategies Observed Through Analysis of the Website's *Recipes* Tab

	Shift the Form	Transfer a Component	Transfer a Benefit	Leverage a Special Expertise	Leverage Your Consumer Base	Leverage a Lifestyle
Recipes	✓	✓	✓	✓	✓	✓
Quick Recipes	✓	✓	✓	✓	✓	✓
Family Meals	✓	✓	✓	✓	✓	✓
Healthy	✓	✓	✓	✓	✓	✓
Dessert	✓	✓	✓	✓	✓	✓
Chicken Recipes	✓	✓	✓	✓	✓	✓
Vegetarian	✓	✓	✓	✓	✓	✓
Holidays	✓	✓	✓	✓	✓	✓
Total	8	8	8	8	8	8

Note: This table demonstrates the six brand extension strategies found under the Recipe tab on the *Bon Appétit* website. Due to the lack of existence of the four remaining brand extension strategies under this tab (*sell companion products, leverage a celebrity expertise, leverage a celebrity lifestyle, and change the game*), these strategies were eliminated from the table.

As clearly demonstrated in Tables 2-8, *Bon Appétit* implemented almost all of Parham Santana's ten brand extension strategies. However, only six were seen across a majority of the tabs, *shift the form, transfer a component, transfer a benefit, leverage a special expertise, leverage your consumer base, and leverage a lifestyle*. Together, these six strategies provide *Bon Appétit* with the ability to satisfy consumer needs unfulfilled by the print medium through the internet's interactive, demassification, and asynchronicity qualities.

Research Questions 2 and 3: What communication strategies are evident on *Bon Appétit's* social media digital brand extensions (Twitter, Facebook and Instagram) and podcast that suggest communication strategies that attempt to appeal to consumers' gratifications?

As previously mentioned in the Methods section, to answer RQ2 and RQ3 several steps were taken.

Step 1:

As stated in the methodology, this step implemented phase one of the four research phases in mass media (Wimmer & Dominick, 2000). This phase focused on the characteristics of the media. Additionally, a randomly selected sample of posts from *Bon Appétit's* Twitter, Facebook, Instagram, and podcast were examined to identify and record message strategies and themes observed across the media.

These four social media platforms provide users with an array of opportunities to explore the online world as well as connect and communicate with each other. At the same time, they give brands and organizations with endless opportunities to provide informing and entertaining content and can be used as a method to build and strengthen relationships with consumers. As previously stated, each platform is unique and provides users with different experiences from one platform to the next. After an examination of the 156 social media posts, as well as the ten

podcast episodes, several communication themes and strategies were observed and identified.

The overarching uses and gratifications categories identified include surveillance, diversion, interaction, and accessibility and convenience.

As demonstrated in Table 9 below, the surveillance category encompasses message tactics pertaining to sharing recipes, travel, advice and tips, trends, products, employee mentions, chef mentions, magazine mentions, an inside look at *Bon Appétit*, celebrity, vocabulary, and techniques. Each of these communication strategies was implemented by *Bon Appétit* to provide an array of information to users on each of the digital platforms. Due to the unique nature of each specific social media platform, as previously mentioned, these results varied across platforms.

Table 9

Surveillance Message Themes Contained in Social Media and Podcasts				
Communication Tactic	Twitter (N=52)	Facebook (N=52)	Instagram (N=52)	Podcast (N=10)
Recipe	34, (65.3%)	36, (69.2%)	11, (21.2%)	1, (10.0%)
Travel	3, (5.7%)	6, (11.5%)	14, (26.9%)	9, (90.0%)
Advice/Tips	7, (13.5%)	13, (25.0%)	6, (11.5%)	9, (90.0%)
Trends	9, (17.3%)	2, (3.8%)		5, (50.0%)
Products	3, (5.7%)	4, (7.7%)		8, (80.0%)
Employee Mention		4, (7.7%)	37, (71.2%)	5, (50.0%)
Chef Mention			4, (7.7%)	7, (70.0%)
Restaurant Mention		3, (5.7%)	14, (26.9%)	8, (80.0%)
Magazine Mention				6, (60.0%)
Inside Look @ BA		4, (7.7%)	39, (75.0%)	2, (20.0%)
Celebrity	1, (1.9%)	1, (1.9%)	1, (1.9%)	1, (10.0%)
Vocabulary				7, (70.0%)
Techniques				6, (60.0%)

As seen in Table 9, a communication strategy identified on all four digital media platforms was the inclusion of a recipe in a post. This tactic was dominantly observed on Twitter and Facebook (65.3% and 69.2%, respectively). However, only 21.2% of Instagram posts and

only one podcast episode (10%) contained a recipe. Twitter and Facebook are designed for easily disseminating and sharing information from one user to the next in an online setting. These platforms allow users, and in this case brands, to share links, which is how the recipes were presented. Because Instagram is a platform dedicated to posting visual content, there is less room to share recipes through links, although 21.2% of the post examined directed the users to a place where they could retrieve the link to recipe. In this case, the caption of a photo directed users to “click the link in the bio” of the Instagram account to retrieve the recipe. The link to the recipe was not included in the post itself. Finally, only 1% of the podcast episodes included information about a recipe. The audio method of content delivery is not ideal for sharing recipes with users. As a result, this message strategy was sparse on this platform.

Another common communication tactic observed across all digital media platforms was the dissemination of information related to the topic of travel. As demonstrated in Table 9, this strategy was implemented the most through *Bon Appétit's* podcast platform, occurring in 90% of the episodes. As previously mentioned, the nature of the podcast provides *Bon Appétit* employees with the ability to converse with each other, and experts in the food and restaurant industry on a variety of topics. Travel was frequently discussed in almost every episode observed. For example, in podcast episode 43, Deputy Editor, Andrew Knowlton and Assistant Editor, Belle Cushing spoke with special guest Jancis Robinson, a highly credited wine critic. In this episode Robinson discusses wine varieties from all around the world as well as her experiences tasting wine around the world.

On Twitter, Facebook, and Instagram, this same communication tactic was implemented but in a different manner. Posts on these social media platforms included photos and links to restaurants and travel destinations in the United States and across the world. For example, a

Facebook post from December 15, 2016 provided an insiders guide to Phoenix, Arizona. An Instagram post from March 15, 2016 included a photo of apricots at a farmers market in France with the caption “This picture proves it: the French really do have the market cornered when it comes to, uh, markets. Have you ever seen such beautiful apricots? Click the link in our profile to learn more about the best markets in Paris!” (Bonappétitmag, 2016).

Providing cooking advice and tips was another communication tactic *Bon Appétit* implemented across all four digital media platforms (as seen in Table 9). This strategy was specifically dominant in the podcast episodes, occurring in 90% of them. Due to the conversation nature of the podcast, it is easy for *Bon Appétit* employees to share valuable advice and tips on whatever topic they are discussing that day. For example, in podcast episode number 88 titled “White Gold Butchers” *Bon Appétit* editor-in-chief Adam Rapoport discusses the art of butchery with the owners of the White Gold Butcher Shop in Manhattan. The conversation provides listeners with valuable advice on what exactly to do at a butcher shop, including how to order to the type of meat one should order. Conversations similar to this one occurred in a majority of the podcast episodes, making it an ideal source for disseminating information to listeners. This strategy was not dominant on the other three digital media platforms, occurring only 13.5%, 25.0%, and 11.5% on Twitter, Facebook, and Instagram, respectively.

Bon Appétit successfully utilized each digital media platform to disseminate information and content to its users. As shown in Table 9, all platforms were used, in one way or another, to provide users with information about recipes, valuable advice and tips, as travel. However, the remaining communication tactics were identified on only one or some of the platforms. For the podcast, 60% of the episodes included definitions of vocabulary that was use on the show. Similar to the communication tactic centered on providing tips and advice to users, it was easy

for *Bon Appétit* to define the vocabulary because of the audio nature of medium. Episodes ranged from 15 to 45 minutes each, therefore, timing restrictions are not strictly enforced. Explaining and defining a term used in the podcast is a very quick and easy message tactic to clarify content, as well as increase the amount of information presented in each episode. This tactic was not identified on any of the other digital platforms, simply because it would take up too much space in the post. However, a majority of the posts on Twitter and Facebook included links to articles on the *Bon Appétit* website. It is possible that these articles included definitions similar to those presented on the podcast. For the purpose of this study, these articles were not analyzed for messaging tactics.

The communication tactics containing content about trends and products were identified on *Bon Appétit's* Twitter, Facebook and podcast, yet not on the Instagram account (as seen in Table 9). These posts included information that discussed the latest trends in the food industry, including a Twitter post from June 22, 2016 discussing the Hawaiian dish Poké, a now popular dish on the mainland. Posts that discussed products were dominantly observed on the podcast platform, occurring in 80% of them. It was common for the podcast hosts and special guests to mention their favorite products, from a favorite bottle of Rosé to a practical piece of travel luggage. In some of the episodes, the special guest was an author of a recently published book. In Episode 63, Stephanie Danler, author of *Sweet Bitter* was the special guest. In this case, the book *Sweet Bitter* was the product discussed.

As demonstrated in Table 10, the diversion category included communication message themes and tactics that pertain to humorous and amusing content, posts that were visually appealing or portrayed food porn characteristics, as well as content that contained a “GIF” or a video. Each of these communication tactics was executed by *Bon Appétit* to provide users with

entertainment and amusement on each of the digital media platforms. According to McDonnell (2016) Food porn is defined as “a set of visual aesthetics that emphasizes the pleasurable, sensual dimensions of food, derived from (but not actually employed in) human sexuality,” (p. 239). In other words, food porn is a close up image of irresistible food. For example, an image of a heaping spoonful of macaroni and cheese where you can see the steaming hot cheese oozing from the spoon is considered food porn. “GIF” stands for graphical interchange format. Its technology allows one to “transform a series of images or a video clip into an animated image file, a capability which has led to the technology’s increased population,” (Aleman & Porter, 2016 p. 65).

Table 10

Diversion Message Themes on Social Media (Twitter, Instagram, and Facebook) and Podcasts				
Communication Tactics	Twitter (N=52)	Facebook (N=52)	Instagram (N=52)	Podcast (N=10)
Humorous/Amusing	41, (78.8%)	39, (75.0%)	40, (76.9%)	9, (90.0%)
Visually Appealing	39, (75.0%)	44, (84.6%)	48, (92.3%)	
Food Porn	7, (13.5%)	22, (42.3%)	18, (34.6%)	
GIF	3, (5.8%)			
Video	3, (5.8%)	4, (7.7%)	2, (3.8%)	

The most common communication tactic, and the only one observed across all four digital media platforms, was *Bon Appétit’s* use of a humorous and amusing content in the posts. As demonstrated above in Table 10, this occurred in 75.0% or more of all posts on each of the platforms. Providing users with humorous and amusing content is a communication tactic used by *Bon Appétit* to keep users entertained and interested in the posts. Along with providing valuable information, as demonstrated in Table 9, digital media platforms provide users with endless hours of entertainment. For example, an Instagram post from September 12, 2016 shows a close-up photo of a chocolate chip cookie with the caption “Average lifespan of these seeded

chocolate chip cookies that @careypolis brought back from @carotacafepgh to the @bonappétitmag office: 12 seconds” (Bonappétitmag, 2016). This caption is much more powerful than if it simply stated “a seeded chocolate chip cookie from @carotacafepgh.” Additionally, a Facebook post from August 7, 2016 provides users with a link to a *Bon Appétit* article titled “37 ways to make the most of jalapeño season” with the caption “Wait, is jalapeño season not actually a thing? Oh well.” Humorous and amusing content keep the users entertained, and as a result, they are more willing to interact with the post and continue to follow the social media account.

The remaining four communication tactics are visually oriented, therefore, they were only observed on Twitter, Facebook, and Instagram since the podcast is a purely audio platform. Because of the visual nature of Twitter, Facebook and Instagram, it is crucial for *Bon Appétit* to present users with photos that are visually appealing; otherwise they are not using the platform to its fullest capabilities. As a result, this communication tactic was observed in more than 75% of the posts on all three platforms (see Table 10).

Although videos were observed on *Bon Appétit*'s Twitter, Facebook, and Instagram, they were unfortunately uncommon, occurring only in 5.8%, 7.7% and 3.8% of the posts, respectively. Videos on all three platforms varied from showing users how to make a recipe from start to finish to live streaming a whipped cream challenge in the *Bon Appétit* test kitchen on Facebook.

As demonstrated in Table 11, the interaction category included communication message themes and tactics that contain relatable content, employee mentions, an inside look at *Bon Appétit*, and personal experiences. Each message tactic was implemented by *Bon Appétit* to provide users with content that could potentially establish or strengthen relationships. Relatable

content was present on all four media channels; however, it was most dominantly seen on the podcast.

Table 11

Interaction Message Themes Contained on Social Media (Twitter, Facebook, and Instagram) and Podcasts

Communication Tactics	Twitter (N=52)	Facebook (N=52)	Instagram (N=52)	Podcast (N=10)
Relatable Content	10, (19.2%)	4, (7.7%)	12, (7.7%)	10, (100.0%)
Employee Mention		4, (7.7%)	37, (71.2%)	5, (50.0%)
Inside Look @ BA		4, (7.7%)	39, (75.0%)	2, (20.0%)
Personal Experiences				10, (100.0%)

As demonstrated in Table 11, the communication tactic centered on relatable content was the only tactic observed across all four digital media platforms. However, it was dominant on the podcast platform, occurring in 100% of the episodes. On Twitter, Facebook, and Instagram, this strategy was only observed in 19.2%, 7.7%, and 7.7% of the posts, respectively. For example, an Instagram post from October 9, 2016 included a photo of a pot of beans with the caption “Plans for the day include getting very comfortable on the couch and spending some quality time with a big bowl of beans. Find out how this broth makes everything better at the link in our profile” (Bonappétitmag, 2016). October 9 was a Sunday, which is a day where people typically spend the day resting. *Bon Appétit* took advantage of this when drafting the caption for this post, knowing that many of their followers were probably doing something similar.

On the podcast platform, the hosts and guests are able to have meaningful and organic conversations. Because of this, *Bon Appétit* has an infinite amount of possibilities and opportunities to provide users with engaging content. As a result, the message tactic centered on the sharing of personal experiences was dominant on the podcast platform. As demonstrated in Table 11, this tactic was observed in every podcast episode. It was common, if not routine, for

the hosts and guests to talk about personal experiences they have had in the food industry, or in their personal life, that relate to the topic they were discussing that day. In episode 78, host Adam Rapoport discusses the challenge of throwing great dinner parties with guests Andrew Talow and Kate Huling. In this episode, the guests discuss personal experiences, like their tradition of throwing their kids' unique birthday parties, to help explain why their dinner party tips work so well.

The message tactic that included an inside look at *Bon Appétit*, provide users with exactly that. These posts included content that showed users what was going on in the *Bon Appétit* test kitchen as well as what type of food the employees eat. This tactic was the most common on Instagram (75.0%) and was nonexistent on Twitter. It was also observed several times on *Bon Appétit's* Facebook and podcast, 7.7% and 20%, respectively. However, because Instagram is a platform designed for sharing visual content, it is easier, and more suited for providing users with this inside look. An Instagram post from February 18, 2016 showed *Bon Appétit's* followers a photo of a dish that the test kitchen staffers ate for lunch with the caption "What our test kitchen ate for lunch today: ground beef, rice, curry, pickles, labneh, good vibes" (Bonappetitmag, 2016). This category over laps with the communication strategy centered on mentioning employees in the posts. Posts from the employees provide users with an idea of what it is like to be an employee at *Bon Appétit*, including, the type of food they cook and eat, to where they travel. Similarly, posts that mentioned *Bon Appétit* employees were common on Instagram, Facebook and the podcast, and unobserved on the Twitter platform.

As demonstrated in Table 12, the accessibility and convenience category included message tactics and themes that contain accessibility and convenience elements. These posts include a direct link back to the *Bon Appétit* website or a link to an outside website. Links to

websites other than *Bon Appétit* were only apparent on Facebook. These outside websites directed users to *Bon Appétit's* sister brand *Epicurious* or to a related food blog. Each of these message tactics was used by *Bon Appétit* to provide users with an accessible and convenient way to access their content.

Table 12

Assessment of Accessibility and Convenience of Social Media and Podcast Structure				
Communication Tactics	Twitter (N=52)	Facebook (N=52)	Instagram (N=52)	Podcast (N=10)
Direct Back to Website	52, (100%)	47, (90.4%)	21, (40.4%)	3, (30.0%)
Direct to outside Website		4, (7.7%)		

As shown in Table 12, all four digital media platforms contained message tactics that directed users back to BonAppétit.com. This was accomplished on Twitter, Facebook, and Instagram by providing users with a link that led them directly to the article mentioned in the social media post. This tactic was dominant on *Bon Appétit's* Twitter account, occurring in 100% of the posts. *Bon Appétit's* communication tactic for Twitter is centered on providing recipes and articles to the users. Each post on Twitter included a link directing users back to the *Bon Appétit* website (see table 12). Because Twitter is a platform where users quickly scroll through their feed, and is not well designed for back-and-forth engagement, this strategy is ideal for Twitter.

This message tactic was implemented differently on the podcast platform. Due to the audio nature of the podcast, providing a direct link to the website they are referencing is practically impossible. Instead, the host of the episode simply instructed the user to go to bonappétit.com to learn more about the topic of conversation. This occurred in 30% of the episodes.

Although these were the only two message strategies identified on *Bon Appétit's* digital media platforms, the accessibility and convenience factors lie heavily in the nature of the digital media platforms. All four platforms can be used and accessed by users through a smart phone device, making these four digital media platforms available on the go.

Step 2:

As stated in the methodology, in the second step of the analysis, phase two of the four research phases in mass media was implemented. This phase focused on the uses and users of the medium. To thoroughly analyze the uses and users of *Bon Appétit's* Twitter, Facebook, Instagram and podcast, user comments from the 156 randomly selected posts from *Bon Appétit's* social media, as well as the 52 podcast user reviews were examined to identify message tactics and themes observed across the medium.

The results from this step in the analysis, as demonstrated in Table 13, identified ten user-messaging themes observed on *Bon Appétit's* social media platforms. Due to the nature of the platforms, comments were mostly observed on Facebook and Instagram, as demonstrated through the high percentages (see Table 13). Both Facebook and Instagram were designed with user-to-user communication and interaction in mind, providing users with places to comment and on each post. Twitter's design does not accommodate user comments as well as the others. As a result, there were not as many comments to analyze.

As revealed in Table 13, the two most common messaging themes observed in the user comments on the three social media platforms were the tagging of a friend and the admiration and approval of the post. On all three platforms, users have the ability to tag a friend in a post as a way to bring that user's attention to it. When a user tags a friend in a post, he or she receives a notification directing them to that specific post. This strategy was observed mainly on Facebook

Table 13

Message Themes in Social Media (Facebook, Twitter, and Instagram) Comments			
Message Tactic	Twitter (N=52)	Facebook (N=52)	Instagram (N=52)
Tag a Friend	7, (13.5%)	38, (73.1%)	52, (100.0%)
Admiration/Approval	16, (30.8%)	34, (65.4%)	51, (98.0%)
Wants to Make the Recipe	2, (3.8%)	12, (23.1%)	29, (55.8%)
Unique Response	13, (25.0%)	29, (55.8%)	37, (71.2%)
Question	2, (3.8%)	15, (28.8%)	24, (46.2%)
Disagreement with Post	4, (7.7%)	12, (23.1%)	14, (26.9%)
Different Language	4, (7.7%)	7, (13.5%)	24, (46.2%)
Tip to other followers	1, (1.9%)	7, (13.5%)	3, (5.8%)
Suggestion for <i>Bon Appétit</i>	3, (5.8%)	13, (25.0%)	9, (17.3%)
Disapproval of BA		5, (9.6%)	2, (3.8%)

and Instagram, 73.1% and 100.0%, respectively, and in only 13.5% of the posts on Twitter. As previously stated, Twitter's design is focused on the dissemination of information in a quick and concise manner, and not as much for user-to-user engagement. User comments in general were dominantly observed on *Bon Appétit's* Facebook and Instagram posts due to the nature of the media. Facebook and Instagram provide an easy platform to tag your friends, comment your opinions, ask questions, etc. Because of this, a majority of the posts on Facebook and Instagram included comments to analyze.

User comments relating to the admiration or approval of a post was commonly seen on all three platforms. These comments included statements ranging from "Yum-yum!" (Wright, 2016) to "I'm totally in for making these! They look so good and raspberries are my fav!" (Cane, 2016). Many of the comments observed on the digital media platforms contain multiple communication strategies, not just one. As demonstrated in the previous comment example, this user indicated that she wanted to try this recipe as well as expressed her admiration and approval for the post. Additionally, it was common for users to tag a friend in the comment section and also express their approval for the post. For example, one Instagram post contained a comment from a user tagging a friend and stating "really appeals to me even though idk about oysters or

fried food.” Because of the interactive nature of Facebook and Instagram, comments similar to these were observed in a majority of the comments.

As revealed in Table 13, many of the user comments across all three platforms included a unique response. This category was created for those comments that were unable to be classified in any of the other categories. For example, one user commented “Mmmm... not sure about the anchovies though. There’s not a lot of middle ground with those little guys; you either love ‘em or hate ‘em.” (Black, 2016). This comment is unique in that it does not necessarily admire the post, but at the same time, it doesn’t provide any tips or suggestions, nor does it disagree or pose a question.

As demonstrated in Table 14, messaging themes observed in *Bon Appétit’s* podcast user reviews ranged from podcast approval and disapproval to suggestions for *Bon Appétit* to make the podcast better.

Table 14

Assessment of Message Themes in Podcast User Reviews	
Message Tactic	Podcast (N=52)
Podcast Approval	41, (78.8%)
Host Disapproval	14, (26.9%)
Host Approval	11, (21.2%)
Podcast Disapproval	9, (17.3%)
Information	8, (15.4%)
Mention a specific part in the podcast they enjoyed	8, (15.4%)
Accessibility	5, (9.6%)
Entertainment	5, (9.6%)
Topic Suggestions	3, (5.8%)
Unsubscribed	2, (3.8%)

The messaging tactic that encompassed an approval of the podcast was the dominant strategy observed, occurring in 78.8% of the user reviews. This result indicates that users generally enjoy the podcast and like listening to it. However, the second most observed messaging tactic contained information regarding host disapproval, occurring in more than a

quarter of the podcast user reviews. Many of the user reviews include messages stating their disapproval and annoyance of how the host interacts with consumers. For example, one user review from December 8, 2016 states, “Love the magazine, love the guests, but I can’t handle the host of this podcast. He talks over the guests or just plays it too cool. I no longer subscribe and only download when it’s a guest that’s good” (Emib Glitch, 2016). In addition to host disapproval, this review portrays two other message tactics, including a mention of a specific part of the podcast he or she enjoyed as well as stating that he or she was unfortunately unsubscribing from the podcast.

Other messaging tactics observed in the podcast user reviews were messages centered on the information, accessibility, and entertainment aspects of the podcast, occurring in 15.4%, 9.6%, and 9.6% respectively (see Table 14). One user expresses his appreciation for the great content and interesting guests on the episode, which is considered both an informative and entertaining messaging theme. Additionally, user reviews alluded to the accessible nature of the podcast, with one user stating that it is “inspiring and accessible,” and another stating that “the length makes it the perfect podcast. Not too long, not too short.”

Step 3:

As outlined in the methodology, step three of the analysis compared the list of user gratifications identified in this study to gratifications fulfilled by print magazines.

As demonstrated in Tables 9-11, surveillance, interaction, and diversion were all communication tactics observed on *Bon Appétit*'s digital media extensions. However, as demonstrated in Table 12, an additional category was identified on *Bon Appétit*'s digital media platforms. Convenience and accessibility were two additional communication tactics identified on these extensions, and are ones that are unattainable through the print publication due to their

digital nature. In addition to the communication tactics identified in Table 12, the video and GIF (as seen in Table 10) communication tactics are also unattainable on the print publication.

By extending the brand to digital platforms, *Bon Appétit* is providing users with content that is easier and more convenient to access, which is critical in this day and age. Users can listen to content presented by *Bon Appétit* through their podcast, as well be exposed to the content as they scroll through their social media platforms on their way to work or before they go to bed.

By extending to digital media platforms, *Bon Appétit* is providing users with more ways in which they can gain information, entertainment as well as interact with the brand.

Discussion

The results of the analysis indicate that *Bon Appétit* has successfully appealed to consumer gratifications through the communication tactics implemented on the digital media brand extensions. In order to remain competitive in the industry, magazine brands must be able to continue to satisfy consumers existing gratifications the print magazine offers to retain the current audience, in addition to providing new gratifications to attract a new, larger audience. *Bon Appétit* has successfully extended its brand to the internet through a website, three different social media channels, and to a podcast.

Bon Appétit successfully extended its brand to a website by implementing several brand extension strategies identified by Parham Santana (2011). To answer RQ1, the dominant strategies observed on *Bon Appétit's* website were *shift the form, transfer a component, transfer a benefit, leverage a special expertise, leverage your consumer base, leverage a lifestyle*. These strategies were found across a majority, and in some cases all, of the website tabs through articles and recipes. Through these strategies, *Bon Appétit* has the ability to provide users with similar content found in the print-publication, as well as with new content that might not make it into the magazine either because of space or platform restrictions. For example, the website can provide content that includes moving images and videos. By extending the brand to a website platform, *Bon Appétit's* content can now be accessed at a click of a button.

According to Ruggiero (2000), “The internet possesses at least three attributes of data not commonly associated with traditional media: interactivity, demassification, and asynchronicity,” (2000, p. 15). Interactivity is defined as “the degree to which participants in the communication process have control over, and can exchange roles in their mutual discourse” (Williams, Rice, & Rogers, 1988, p. 10). Demassification is defined as the control the individual has over the

medium “which likens the new media to face-to-face interpersonal communication,” (Williams et al. 1988, p. 12). In other words, it is the ability of the media user to select from a wide menu. Asynchronicity “refers to the concept that messages may be staggered in time” (Ruggiero, 2000, p. 16), but also refers to the ability of an individual to send, receive, save, or retrieve messages at her or his own convenience (Chamberlain, 1994). Asynchronous is the opposite of synchronous, which refers to the need of the sender and receiver to engage one another at the same time.

According to Kaplan and Haenlein (2010), social media is defined as “a group of internet-based applications that build on the ideological and technical foundations of Web 2.0, and that allow the creation and exchange of user generated content” (p. 363). The term “user” in this definition means an individual consumer as well as an organization or brand. Social media allows users to share personal experiences and stay connected with friends, even those that are hundreds of miles away. Additionally, social media provides brands with the ability to educate consumers about products and services available in the marketplace (Murugesan, 2007). Brands can utilize social media platforms to communicate to consumers about their products, as well as to interact with them on a more personal level. Social media is an ideal platform for organization-public relationships to begin and grow. However, each individual platform is unique in its own way.

Twitter “is the place to find out about what’s happening in the world right now. Whether you’re interested in music, sports, politics, news, celebrities, or everyday moments-come to Twitter to see and join in on what’s happening now,” (“Twitter Help Center”). Twitter is a social media platform that allows users to post videos, photos, links, and up to 140 characters of text to share with their friends and followers. Because of the short character limit for each tweet, it is very easy for users to scroll through the platform and get updated on the users they are following,

whether it is their favorite brands, friends, or news outlet. As a social media platform, Twitter is designed mainly for sharing content, unlike Facebook, which prompts users to engage and interact with each other in addition to sharing content.

Facebook is a social media platform that allows individuals to post content, photos, videos, and links for their friends and family to view. Additionally, organizations, brands, celebrities, and athletes alike can create a Facebook Page. According to Facebook, “Pages are public profiles that let artists, public figures, businesses, brands, organizations, and nonprofits create a presence on Facebook and connect with the Facebook Community.” (“Facebook: Newsroom”). When an individual “likes” a Page, updates from that Page appear in the users News Feed, which is a “regularly updating list of stories from friends, pages, and other connections” (“Facebook Newsroom”). As a whole, Facebook is a highly interactive social media platform that invites users to connect, share, and comment on what they see in their News Feed. Users can direct their friends to a specific post simply by tagging, or mentioning them in the comment section. Once a user is tagged in a post, he or she will immediately receive a notification. This feature enhances the user-to-user communication on the platform.

Instagram, which was purchased by Facebook in 2012 (Lukerson, 2016), is a social media platform designed specifically for instantly sharing videos and photos with followers. Instagram users can follow their friends, family, favorite celebrities and brands in order to see the photos they post. For each photo posted, users have the ability to “like” a photo as well as leave a comment for the poster to see. Similar to Facebook, Instagram users can tag each other in the comment section of a photo to draw their attention to that specific post.

“Podcast,” a term coined by Ben Hammersley, is a combinations of two words, “iPod” and “Broadcast” (McGivern) to describe this new method of delivering content. It is a “digital

medium consisting of an episodic series of audio, video, PDF, or ePub files subscribed to and downloaded through web syndication or streamed online to a computer or mobile device” (McGivern, para. 2). Today, podcasts are commonly downloaded through the Podcast iPhone application. Because of this, it can be accessed and listened to practically anywhere.

Bon Appétit has extended its brand to four additional digital media platforms: Twitter, Facebook, Instagram, and a podcast. Because these four platforms are all unique in nature and design, *Bon Appétit* tailors its communication strategies to best fit each platform. However, all four digital media platforms portrayed communication tactics that attempt to appeal to user gratifications that can also be satisfied by the print medium (RQ2 and RQ3). As demonstrated in the results, these gratifications include surveillance, diversion, and interaction. A common theme in traditional uses and gratification research is the repetition and reuse of consumer gratifications (Sundar and Limperos, 2013). Researchers frequently borrow gratifications found in previous research to support their present study. However, depending on the media being studied, the nature of the gratifications may vary from one medium to the next. This present study identified multiple communication tactics implemented by *Bon Appétit* that reinforce surveillance, diversion and interaction gratifications (see Tables 9-11).

Additionally, this study identified accessibility and convenience as a fourth user gratification that *Bon Appétit* attempts to fulfill through the digital media brand extensions. Twitter, Facebook, Instagram, and a podcast are all platforms that can be accessed on a computer, or more conveniently and commonly, on a smart phone. Because of this, consumers have the ability to use these media platforms essentially anywhere and at anytime. The results indicate that *Bon Appétit* has recognized this trend simply due to the fact that they have established a presence on all four platforms.

Today, consumers are taking full advantage of the aforementioned digital media and are incorporating them into almost every aspect of their life. Digital media provide users with instant access to information, entertainment, as well as new methods to interact with others. This does not mean that magazine brands have to discontinue the print publication; there still remains a large consumer base that enjoys physically holding the magazine and turning its pages. However, if magazine brands do not extend to digital media platforms, they will most likely be forced to discontinue the publication. As Sibling (2016) seamlessly articulates, “the print magazine is no longer the hub of the wheel but it remains an important point of engagement with audiences,” (para. 3). Today, the magazine industry is now an industry of powerful brands that have a print-magazine component.

Future Research

Future research should replicate this study for multiple reasons. First, this study should be replicated to determine the reliability of the method provided. Second, it would be beneficial for this study to be replicated using a different magazine genre, such as fashion or automotive, to ensure consistency across magazine types. Replication of the systematic method in this thesis, especially if applied to other magazine brands, could help reveal the types of brand extensions at play in digital platforms and whether other magazines use similar strategies to build and maintain relationships with consumers.

Results from this study suggest that future researchers would benefit from adding convenience and accessibility as gratifications considered in the uses and gratifications theoretical approach when researching digital media. Additionally, It would valuable to communication research if a traditional uses and gratifications study of print magazines was conducted. This would provide future researchers with an updated list of uses and gratifications.

Conclusion

This study provides magazines that are interested in incorporating digital media into their content delivery strategy with valuable information and data on how to implement a brand extension. Additionally, this study provides magazines with important considerations when making this critical transition. By understanding how magazines can expand to digital media through brand extension strategies, they will be able to improve the effectiveness of the implementation of the brand extension. The rapid growth of digital media has had a significant impact on the magazine industry. However, the evolution of digital media has propelled and challenged magazine brands to alter their content delivery strategies in order to adapt to the new media landscape, remain competitive in the industry, as well as maintain and attract new consumers. Many magazines have resorted to brand extensions in order to increase the reach of their content across multiple platforms, and not just the print publication.

Parham Santana's ten ways in which a company can extend a brand provided the context necessary to examine how exactly *Bon Appétit* is extending its brand. Little to no research has been conducted on how magazines, specifically, can extend the brand to new digital media platforms such as the internet and social media. Additionally, research has not focused on what consumer gratifications are being fulfilled through these new media platforms. This study attempted to fill this gap in research through an examination of how *Bon Appétit* has extended its brand to digital media in attempt to fulfill gratifications not satisfied by the print medium.

As previously mentioned, traditional uses and gratifications research explores the reasons behind consumer media use, with the consumer as the subject of the study. This present study attempted to extend the theory by using a unique approach to investigating uses and gratifications with the organization (*Bon Appétit*) as the subject. This approach was carefully

designed with hopes to determine how *Bon Appétit* is fulfilling consumer needs and gratifications on their digital media extensions (website, social media, and podcast) that are not satisfied by their print magazine publication. This approach to uses and gratifications research was critical to this study. One of the main reasons a brand implements an extension is because it recognizes a consumer trend they are not taking advantage of (Ambler & Styles, 1996). By examining the uses and gratifications from the organizations perspective, this study was able to identify what communication strategies *Bon Appétit* was implementing in attempts to fulfill these consumer gratifications not satisfied by the print medium.

Brand extensions have become a common method utilized by traditional media to connect with consumers and readers on digital media. With the advancement of the internet and the arrival of smartphones, many consumers are no longer spending time, space and money on traditional media products, such as newspapers and magazines. Today, this fast-paced world requires individuals to be immediately accessible, and at the same time, individuals have the need to have immediate access to information and entertainment. Traditional media, like magazines, have adapted to this by altering their content delivery strategies by extending the brands to online platforms including social media, such as Twitter, Facebook, and Instagram, as well as to podcasts and websites. By doing so, consumers are able to easily access their beloved magazines while they're on the go.

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Appendix

A.

	A	B	C	D	E
1		Week Start Date	Week End Date	Randomly Selected Date	Randomly Selected Post
2	Week 1	1/1/2016	1/7/2016	1/2/2016	8
3	Week 2	1/8/2016	1/14/2016	1/13/2016	12
4	Week 3	1/15/2016	1/21/2016	1/20/2016	12
5	Week 4	1/22/2016	1/28/2016	1/23/2016	19
6	Week 5	1/29/2016	2/4/2016	1/29/2016	20
7	Week 6	2/5/2016	2/11/2016	2/11/2016	16
8	Week 7	2/12/2016	2/18/2016	2/17/2016	4

Formula boxes and arrows:

- `=B2+7` points to cell B2.
- `=C2+7` points to cell C2.
- `=RANDBETWEEN(B2,C2)` points to cell D2.
- `=RANDBETWEEN(1,20)` points to cell E2.