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Amy Sindik, Marianne Barrett

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**Reading Up to Women's Magazines:
The Perceived Fit of Teenage Spin-Offs**

Amy Sindik, University of Georgia
asindik@uga.edu

Marianne Barrett, Arizona State University
marianne@asu.com

Abstract

Through a series of focus groups, this study explored whether a non-representational group of teenage girls identified a perceived fit between women's magazines and their teenage spin-offs. A perceived fit occurs when similarities between products are recognized. This study also examined if this fit increased the chance that the participants would read up from the teenage spin-off to the women's magazine. Reading up occurs when the consumer transitions from a young adult publication to the parent publication in the same brand. The focus group participants found perceived fit between magazines that had successfully transferred brand identity from the parent magazine to the teenage spin-off. They also exhibited a likelihood to read up to the women's magazine in the same brand because of brand loyalty.

Keywords: brand loyalty, brand strategies, reading up, teenage spin-offs, women's magazines

Introduction

Magazine companies attempt a variety of business strategies to gain a competitive advantage. One strategy is the creation of teenage spin-offs of adult magazines, intended to capture consumers early and make them lifelong readers of the magazine brand (Preston & White, 2004). These strategies occur because of the magazines' restricted ability to compete on price. As a market with monopolistic competition, magazines have limited ability to compete on price because of the close substitutability of competing publications (Ferguson, 2006; Hoskins, McFadyen, & Finn, 2004).

Amy Sindik is a Ph.D. student at the Grady College of Journalism and Mass Communication at the University of Georgia. Her research interests include media management and regulatory strategies for media organizations.

Marianne Barrett is the senior associate dean in the Walter Cronkite School of Journalism and Mass Communication at Arizona State University. Her research focuses on media management and economics. In 2002 Barrett was named the Frank Stanton Fellow by the International Radio and Television Society.

With a limited ability to compete on price, the magazine industry focuses on product differentiation to achieve competitive advantage (Hoskins et al., 2004). Product differentiation allows consumers to distinguish between similar products, with the intention of differentiating to achieve brand loyalty (Hoskins et al., 2004; Picard, 2002). Viewing media products as brands has grown in importance in recent years, and creating methods to extract maximum value from a media brand is considered a crucial part of a company's strategy (McDowell, 2006). One way to extract a brand's value is by extending it into new products—a business model known as brand line extensions (Lane, 2000; Swaminathan, Fox, & Reddy, 2001; Volckner & Sattler, 2006).

Brand line extensions are a popular and cost-effective way of introducing new products to the marketplace, and they reduce uncertainties when introducing new magazine titles (Aaker, 1991; Aaker & Keller, 1990; Ferguson, 2006). Although the majority of new products fail, the ones that are brand line extensions have a greater chance of success (Aaker, 1991), particularly if the parent brand is also successful and there is a perceived fit between the parent brand and brand extension (Aaker, 1991; Bottomley & Doyle, 1996; Bottomley & Holden, 2001; Park, Milberg, & Lawson, 1991). Perceived fit is identified when consumers can determine a connection between the parent brand and the extension product (Aaker, 1991; Aaker & Keller, 1990; Bottomley & Doyle, 1996; Bottomley & Holden, 2001; Park et al., 1991; Zhang & Sood, 2002).

One brand line extension that media companies tested during the late 1990s and early 2000s was teenage spin-offs of popular women's magazines. *CosmoGirl*, *Elle Girl*, *Teen People*, and *Teen Vogue* were created as brand line extensions of *Cosmopolitan*, *Elle*, *People*, and *Vogue*. The teen editions of the magazines were produced with the goal of creating lifelong consumers who would eventually "read up" to the parent magazine (Preston & White, 2004). Reading up, which occurs when a consumer moves from the teenage magazine to the parent magazine, is considered one of the best ways to create loyal, long-term readers (Irvine, 2005; Preston & White, 2004).

Although the teenage spin-offs debuted to strong sales and critical acclaim, three of the four titles ceased publication less than a decade later (Seelye, 2006). While the decision to shutter the teen spin-offs was likely due to many factors, it is worth investigating the relationship between the teenage spin-off and the women's magazine to determine two items. First, was the branding strategy of perceived fit between the teenage spin-offs and the women's magazines recognized by the target audience? Second, did this fit increase the likelihood that the audience would begin reading the women's magazine in the brand?

The purpose of this study is to examine if the publications were successful in transferring the brand identity from the parent magazine to the teenage spin-off and if this transference increased the likelihood of reading up within the brand. This study makes two contributions to magazine branding research. First, it extends the branding strategy of perceived fit to the media industry and examines if the strategy can be applied to the unique nature of media products. Finding out if perceived fit existed provides a starting point for further research on mass media brand line

extensions. Second, this study examines the reading up strategy by exploring the likelihood that readers of the teenage spin-offers would stay with the magazine brand.

Literature Review

A brand, which consists of the product, packaging, brand name, promotion, advertising, and overall presentation, is one of a company's most valuable assets (Aaker, 1991; Murphy, 1987). Its primary function is to differentiate one's product from those of competitors. As a result, brands have an immeasurable financial value and offer a mix of tangible and intangible benefits (Aaker, 1991; Murphy, 1987).

Brand line extensions have built-in name recognition, which can make the product more appealing and familiar to consumers and reduce advertising expenses (Aaker & Keller, 1990; Smith & Park, 1992). Brand line extensions can also enhance the overall brand name, reach a greater variety of consumers, and deliver short-term gains for a company in terms of both profit and advertising efficiency (Aaker, 1991; Quelch & Kenny, 1994). The most likely indicators of brand extension success are the quality of the parent brand and the perceived fit between the parent brand and the extension (Volckner & Sattler, 2006).

Brand line extensions are not fail safe, however, and an inadequately researched or rushed extension is likely to underperform (Aaker, 1991; Quelch & Kenny, 1994; Reddy et al., 1994). Disadvantages of brand extensions include an oversaturation of the market, the possibility of lower brand loyalty, the risk of harming the overall brand, and increased costs for the company (Aaker, 1991; Quelch & Kenny, 1994).

Quality of parent brand

The higher that consumers perceive the quality of the parent brand, the more likely it is that the extended product will be successful (Aaker, 1991; Aaker & Keller, 1990; Bottomley & Doyle, 1996; Bottomley & Holden, 2001; Reast, 2005). The perception of high quality in the parent product means that consumers are likely to greet the new extension with a favorable attitude and be willing to try it (Aaker & Keller, 1990; Reddy et al., 1994).

Parent brand quality does not ensure success, though. While parent brand quality increases the likelihood that consumers will try the new product and can also boost market efficiency, it does not guarantee that consumers will continue to use the new product (Smith & Park, 1992; Swaminathan et al., 2001; Volckner & Sattler, 2006).

Perceived fit between parent brand and extension

This perceived fit between the parent brand and the extension product can be either attribute based or emotion based (Aaker, 1991; Aaker & Keller, 1990; Bottomley & Doyle, 1996; Bottomley & Holden, 2001; Park et al., 1991; Zhang & Sood, 2002). An ideal fit occurs when the tangible

aspects (e.g., product similarity) and abstract associations (e.g., branding slogans) exist in both the parent brand and the extension product (Boush, 1993; Park et al., 1991). Perceived fit can come from any association of the parent brand that consumers can connect to an extension product, with saliency and relevancy of the association most important for establishing perceived fit (Bridges, Keller, & Sood, 2000).

Branding and young adults

Young adults are a popular demographic for marketers because they have discretionary income and the potential to become lifelong consumers of a brand (Preston & White, 2004). By creating magazine spin-offs for teenagers, *Cosmopolitan*, *Elle*, *People*, and *Vogue* aspired to increase young adults' brand awareness of their products and attract teenagers as permanent readers of their magazines.

The magazine spin-offs are directed toward teens and pre-teens who have already formed brand awareness (Ross & Harradine, 2004). Young adults, the target audience for the teenage magazines, can also recognize brand extensions but primarily consider fit based on superficial attributes, such as product name and design (Zhang & Sood, 2002). For the magazine industry, this means the teenage spin-offs should resemble the parent magazine by having a cover design and content similar to that of the parent brand.

The teenage spin-offs were introduced to the market as a result of a boom in the teenage population in the 1990s (Kaiser Family Foundation, 2004). Eager to appeal to the fastest growing population segment, publishers tripled the number of teenage magazines on the market from five titles in 1990 to 19 in 2000. By 2004, the teenage boom had peaked, and analysts warned that the teen magazine market had reached saturation point. In the past six years, the time that young adults spend reading print magazines has decreased, but online magazine reading has increased (Rideout, Roberts, & Foehr, 2010). While print magazine readership has not been abandoned, supplemental websites are viewed as competitors to the print versions (Kaiser, 2006; Webber, 2009).

Young adults often cite magazines as their favorite and most frequently read reading material (Creel, 2007; Nippold, Duthie, & Larsen, 2005; Rideout et al., 2010; Worthy, Moorman, & Turner, 1999). Previous research has found that adolescents enjoy reading teenage magazines because of the light content, but the growing trend of young adults reading adult magazines indicates that some teenager readers desire more substantial content (Creel, 2007; Finders, 1996; Nippold et al., 2005; Worthy et al., 1999).

Reading up

Despite the distinctive categories of teenage magazine and women's magazine, older women read teenage magazines and adolescents read women's magazines (Creel, 2007; Dobrow, 2003; Kaiser, 2006; Kaiser Family Foundation, 2004; Kim & Ward, 2004). At the height of the teenage magazines' popularity, adolescent girls made up 23 percent of the market for women's magazines

(Dobrow, 2003). Teenage girls read up to women's magazines more frequently than older women read teenage magazines (Creel, 2007; Kaiser Family Foundation, 2004; Kim & Ward, 2004). The young adult interest in women's magazines was another factor indicating that young readers would begin with a teenage product, and when they began reading up to women's magazines, they could do so within the same brand (Preston & White, 2004).

Summary

While existing literature has found perceived fit to be a key to brand line extension success, the present study did not examine whether perceived fit influenced magazine spin-off success. Rather, this research served as a starting point for magazine branding research by examining if the target audience perceived a fit between the teenage spin-offs and women's magazines and if the perceived fit increased the likelihood that readers would stay with the brand and read up to the women's magazine.

Method

This study used a mixed methodology of a pilot survey and focus groups. The participants were teenage girls (15 to 19 years old) at a private, all-girls' high school in the Southwest. High school girls were selected as the population for the study because they are the target audience for the magazine spin-offs and are also targeted as future readers by the women's magazines.

Survey

A pilot survey of students (N = 112) was conducted in high school English classes to determine ideal focus group participants. The survey was designed to ascertain the participants' familiarity with the magazines under study and their overall magazine reading habits. To gauge the participants' current reading habits, the survey included a list of 15 popular teen and women's magazines and asked the respondents how often they read each publication. *People* was the most read magazine, with 85.6 percent of respondents selecting the publication. *Cosmopolitan* (69 percent) and *Teen Vogue* (68 percent) were the next most popular titles.

The survey also included questions about past and future magazine reading habits. The questions about magazines the respondents used to read were included to find focus group participants who had already stopped reading the teenage spin-offs and were reading up to the women's magazines. The majority of respondents (71.2 percent) said there were magazines they used to read but no longer did. The magazine most frequently selected by respondents was *Teen People* (17 percent). The most common reason for no longer reading a magazine was because the respondent had outgrown the content (59 percent).

The future readership questions asked respondents what magazines they thought they would read in five years. This question was asked to determine if current readers of the teenage spin-offs anticipated reading up to the parent magazine as they got older. Almost half (47.3 percent) of the

respondents reported they would read *People* in five years. *Cosmopolitan* was selected by 35.7 percent, *Vogue* by 33.9 percent, and *Elle* by 16.1 percent.

Focus groups

The purpose of the focus groups was to determine if the high school girls identified a perceived fit between the parent magazine and its teenage spin-off and if this fit increased the likelihood of reading up to the women's magazine. Since previous research indicated that young adults' brand perceptions are based on simpler clues than those of adults, the focus group participants were asked fit questions based on the magazines' branding statements and the magazines' covers.¹

The focus group participants (N = 28) were selected based on the survey responses. The participants were a mix of heavy readers (five or more magazines per month) and medium readers (two or three magazines per month). The participants were also a mix of girls who primarily read teenage magazines and girls who had moved up and now primarily read women's magazines.

Two focus groups were held for this study. The first contained 13 participants—9 sophomores and four seniors. The second contained 15 participants—all seniors. Each participant received a \$5 Starbucks card from the researcher and extra credit from their English teacher for participating.

Results

Survey

The survey was conducted primarily to identify participants for the focus groups. Since the purpose of this study was to discover whether perceived fit exists between magazines in the same brand, it was necessary to have focus group participants who were familiar with all the magazines being discussed. More than 83 percent of the survey respondents reported they had read a teen magazine. When asked what they found appealing about a teen edition, almost 61 percent of the respondents cited interesting content. An additional 31 percent said similarity to the parent magazine made the teen magazine appealing.

Focus groups

As the primary research method, the focus groups attempted to determine the perceived fit between each magazine brand and its teenage spin-off and to determine if the perceived fit increased the likelihood of reading up within the brand. Perceived fit was established through the participants' comments about the magazines' branding statements, visual cues, and content. In order to identify the brands, the focus group participants were asked to describe each of the magazines being discussed.

RQ1: Is there a perceived fit between *Cosmopolitan* and *CosmoGirl*?

The focus group participants identified a perceived fit between *Cosmopolitan* and *CosmoGirl*. They described both magazines in a similar manner, stating that both concentrate on sex and dating.

The focus group members described *CosmoGirl* as focusing on “boys,” “sex,” and “dating advice” but *Cosmopolitan* as focusing on “sex.” Most of the participants said they read *CosmoGirl* more in middle school and felt they had outgrown the content of the magazine when they entered high school. “Even the layout looks like it’s for a younger audience, and the content is really flaky,” commented participant 7. Both focus groups agreed that *CosmoGirl* had a definite brand and that this brand fit with that of its parent magazine.

In addition to identifying a brand identity for the magazines, the participants also considered *CosmoGirl* a natural extension of the *Cosmopolitan* brand. “*Cosmopolitan* is not appropriate for little kids, so it makes sense to have a teen version that’s more appropriate for a younger audience,” said participant 3. While the focus groups had mixed reactions to the similarity of the *CosmoGirl* and *Cosmopolitan* branding statements, there was a consensus that the magazines fit together as part of a coherent brand.

RQ2: Is there a perceived fit between *Elle* and *Elle Girl*?

The focus groups participants did not identify a perceived fit between *Elle* and *Elle Girl*. The focus groups could not establish a strong overall brand identity for either magazine. *Elle*’s and *Elle Girl*’s publishers’ positioning statements, which seek to identify the magazines as sophisticated fashion publications, are not supported by the focus groups’ perceptions of both titles as general women’s magazines.

Neither focus group believed that *Elle* has a strong brand identity. Participant 9 described it as a “well-rounded magazine.” “I think it’s a generic girl magazine, has music, movies, entertainment, common interest articles,” added participant 1. *Elle Girl* was also described as “generic and safe” by participant 15. However, the focus group participants did not feel that being a generic magazine was a real brand identity and did not perceive a fit between the adult magazine and its teen spin-off. The participants also did not feel that the *Elle Girl* and *Elle* branding statements fit together to form a consistent brand.

RQ3: Is there a perceived fit between *People* and *Teen People*?

The focus group participants identified a moderate perceived fit between *People* and *Teen People*. The focus group participants described both magazines as having a “celebrity” brand. However, the participants felt *Teen People* was also similar to other teen celebrity magazines. While *People* has a specific celebrity brand, which the participants identified as celebrity friendly, this brand did not carry over to *Teen People*.

The focus group participants described *People* as a “celebrity” magazine, and participant 13 labeled it as the “classiest of all of the celebrity magazines.” “*People* does have gossip, but it’s a more trusted brand, so you feel better reading it,” stated participant 13. Participant 21 said, “They don’t trash every celebrity in their magazine.... [*People*] puts a positive slant on stories and is sympathetic to the stars.”

The focus group participants believed *Teen People* fit better with other teenage magazines (e.g., *YM* and *Seventeen*) than it fit with *People*. When asked if *Teen People* had the same celebrity focus as *People*, participant 13 said, “[*Teen People*] was more of a generic teen magazine. For that age group, there are 80 different little entertainment magazines...they all blended together.” Participant 2 described *Teen People* as “active reading,” meaning that the magazine had a lot of quizzes and interactive features. “I don’t read *Teen People* anymore. It’s more of a junior high magazine for easy reading,” said participant 12. The participants found some similarities between *Teen People* and *People*’s branding statements but did not believe that was enough to form a coherent brand.

RQ4: Is there a perceived fit between *Vogue* and *Teen Vogue*?

The focus group participants identified a perceived fit between *Vogue* and *Teen Vogue*, with both publications described as fashion magazines. The participants also believed the magazines’ branding statements contributed to the perceived fit between the two titles.

When asked to describe *Vogue*, the majority of the girls, in unison, said “high fashion.” *Teen Vogue* was also described as a fashion magazine, but one that does not carry as much high fashion as *Vogue*. “*Teen Vogue* is more trendy fashion compared to high fashion,” said participant 1. Participant 21 added, “Trends between the two magazines are slightly different.”

As was the case with *CosmoGirl*, the participants said they saw a definite reason for the creation of *Teen Vogue* and believed there was a clear distinction between the two magazines. Having a reason to create *Teen Vogue* made both publications more credible to the focus group participants. “*Teen Vogue* will show younger designers and celebrities, while *Vogue* has the adult versions. Like, *Teen Vogue* has a tendency to do Marc by Marc Jacobs, Miu Miu instead of Prada,” said participant 1. The focus group participants also felt that *Teen Vogue* was the most mature of the teen magazines. “*Teen Vogue* treats you with more respect, thinks you think about more than boys,” said participant 17. Most participants said they read *Teen Vogue* for the fashion, not the teen content.

Both groups of participants thought the *Vogue* and *Teen Vogue* branding statements fit well together. In addition, several participants also commented that the branding statements helped establish brand loyalty. “The *Teen Vogue* branding statement is geared to suck girls into the *Vogue* world,” said participant 1. Participant 21 also thought the branding statements fit well together because “you have to train kids early on to think *Vogue* is number one for fashion.” The participants also felt that of all the magazines discussed, *Teen Vogue* was the closest in “content and style” to its parent magazine. “I think you can get sucked into *Teen Vogue* and become a *Vogue* customer for life,” stated participant 5.

RQ5: How does brand familiarity with the teenage magazine influence the likelihood of reading up to the parent magazine?

The focus group participants exhibited a tendency to transition from the teenage spin-off to the women's magazine within the same brand because of brand loyalty. The majority of participants stated that reading the teen version of the magazine led them to start reading the women's publication. Participant 12 said being familiar with a publication name made her feel "naturally affiliated" with the brand. When she made this comment, other participants nodded in agreement.

Many participants gave examples of reading up from the teenage spin-off to the women's magazine. Participant 5 explained, "I read *Cosmopolitan* now....I read *CosmoGirl* between 12-14, [and] started reading *Cosmo* when I turned 15 or 16." Even when participants explained that they preferred the women's magazine, they compared the women's title with the teenage spin-off. Participant 14 explained her preference for *People*: "I always thought *People* was more interesting than *Teen People*. [*Teen People*] seemed pointless." Participant 9 also explained the likelihood to read up within the same brand: "[The publisher] loops you when you're younger, and you've stuck with the brand when you're older in reading those magazines."

While reading up did occur for some of the magazines under study, creating a teenage spin-off was not a guarantee that the participants would read the women's magazine in the same brand. Participant 7 enjoyed *Elle Girl* when the magazine was published but did not turn to *Elle* after *Elle Girl* ceased publication: "I really liked *Elle Girl*, but *Elle* isn't as much of a draw."

The participants primarily read teenage spin-offs magazines in middle school and read up to women's magazines after starting high school, stating that they did not relate to the teen content once they entered high school. Participant 1 explained, "I dropped the teen magazines in high school. I read the teen magazines more in middle school."

Discussion

The focus group participants found perceived fit between magazines that had successfully transferred the brand identity from the parent magazine to the teenage spin-off. This finding indicates that a strong brand identity is crucial to establishing perceived fit for media products.

Not coincidentally, *Vogue* and *Cosmopolitan*, the magazines with the strongest brands, were also the magazines with the strongest perceived fit found by the focus group participants. They could identify the *Cosmopolitan* and *Vogue* brands in several words and knew the type of content they would get from the magazine, regardless of whether they purchased the parent magazine or teenage spin-off. Being able to connect the purpose of the parent brand to the purpose of the brand line extension is one of the main goals of brand line extensions (Martin, Stewart, & Matta, 2005). While popular, *Elle* and *People* had more general brand identities and more difficulty translating their brands into teen editions. A product's brand identity should be well thought out and help provide an understanding of the product. Brand identities that are too general do not help the product

(Joachimsthaler & Aaker, 1997). Based on the perceptions of a small number of high school girls, there is a strong fit between *Vogue* and *Cosmopolitan* and their respective teen spin-offs, a weak fit between *People* and *Teen People*, and no fit between *Elle* and *Elle Girl*.

While the publishers' data for reading up from the teenage spin-offs to the women's magazines, especially after the teenage spin-off folded, was unavailable for this study, the focus group participants indicated that loyalty and familiarity with the teenage spin-off increased the likelihood they would continue to be a consumer of the brand and read up to the women's magazine. Even when the perceived fit between the teenage spin-off and the women's magazine was not strong or the teenage spin-off was not particularly popular, the participants associated the titles with the brand and would try out the parent magazines when they grew out of the teenage spin-off content. While trying out the adult edition does not guarantee lifelong readership, it does provide the brand with an opportunity to retain the reader and gives the brand a competitive edge in gaining an older, lifelong consumer.

Reading up presents an opportunity for the magazine industry to reduce uncertainties when introducing new publications, to present recognizable titles to consumers, and to create additional product differentiation between the magazine brand and competing magazines. By establishing differentiation in products to a young adult audience, the magazine publishers are enhancing the likelihood that the audience will retain the product differentiation, even if readers do not immediately transition to the parent publication. If the brand line extension between the teenage spin-off and the parent magazine is successfully established, the magazine can enhance brand loyalty earlier in the consumer's life and cement product differentiation. This differentiation allows magazines to maintain audience awareness in an industry where price competition is restricted and there are limited ways to distinguish magazine titles from their competitors. The product differentiation that occurs as a result of brand line extensions provides magazines with a competitive advantage in the marketplace. While this study did not examine the success of reading up strategies or brand line extensions, the focus group comments suggest that reading up does contribute to product differentiation and, if done properly, forms favorable brand associations. These findings suggest the viability of reading up strategies and call for future research on the success of reading up and the impact that reading up has on brand loyalty.

Limitations of the present study

The research conducted for this article was limited in scope and did not have external validity. The focus groups had several limitations. While the researcher hoped to conduct four focus groups and include girls in 9th through 12th grades, the contact at the high school was only able to arrange the participation of sophomore and senior subjects. Some of the older teenagers steered the conversation toward women's magazines and did not have as much input on the teenage spin-offs. The focus group subjects were also not typical of the general teenage population. As Advanced Placement and honors students at a private, Catholic girls high school, they had sophisticated reading tastes and were savvy about marketing techniques.

Since the focus groups participants were girls who attend high school together, the fact that the girls knew each other before the focus group was another limitation of the study. Another limitation was the involvement of the high school English teacher. The teacher distributed the surveys during class time and also remained in the room during the focus groups. While the teacher's involvement was helpful in some regards (for example, helping ensure the high participation rate on the surveys), it undoubtedly affected the students' behavior and the openness of their comments.

Future research

Research in the areas of reading up and brand line extensions of mass media products is extremely limited. Since the findings of this research are not generalizable, it is recommended that additional research be conducted to discover if perceived fit is a factor in the success of brand line extensions for mass media products. As an initial study conducted to begin to discover perceived fit between magazine brands, this study was unable to determine whether perceived fit affects the success rates of the magazines.

Specifically, it is recommended that additional surveys and focus groups be conducted with participants from the same target audience but different demographic groups as the girls in the current study to find out if they have the same impressions of these magazines. Further, determining the degree to which there is a relationship between the success of a magazine and the perceived fit between the magazine and its brand line extension is a topic worthy of future research.

Future research can also further examine the effectiveness of reading up as a strategy for magazine brands. In addition to conducting generalizable studies, researchers could also study online magazines. Does reading online teenage spin-offs also increase the likelihood of reading up to women's magazines? Do consumers consider the online magazine as part of the same magazine brand? Do they exhibit reading up tendencies similar to those observed for print spin-offs? Future researchers could also consider the impact that shuttering the teenage spin-offs had on the likelihood that young consumers would continue reading up to the women's magazines. The present study was conducted when all the teenage spin-offs except *Elle Girl* were still in publication. Examining the impact of the closing of the teenage spin-offs on the likelihood of reading up to the women's magazines could contribute to overall understanding of the effectiveness of the reading up strategy

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¹ Magazine branding statements:

Cosmopolitan: Fun Fearless Female (*Cosmopolitan* media kit, 2006); *CosmoGirl*: Confident, sexy and inspiring (*CosmoGirl*, 2006)

Elle: Focusing on fashion, beauty and style with a brain (*Elle* media kit, 2006); *Elle Girl*: Dare to be Different (*Elle Girl* media kit, 2006)

People: Providing access to the most interesting human beings on the planet (*People* media kit, 2006); *Teen People*: What's now, what's next and what matters for Generation Net (*Teen People*, 2006)

Vogue: If it wasn't in VOGUE, it wasn't in vogue (*Vogue* media kit, 2006); *Teen Vogue*: Fashion starts here (*Teen Vogue* media kit, 2006)