

UNDERSTANDING BRAND BUILDING PROCESSES IN AN EMERGING
MARKET CONTEXT: THE INTERPLAY BETWEEN TURQUALITY PROGRAM
AND THE TURKISH JEWELLERY COMPANIES

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF SOCIAL SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

İLKİN YARAN

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF BUSINESS ADMINISTRATION
IN
THE DEPARTMENT OF BUSINESS ADMINISTRATION

JUNE 2014

Approval of the Graduate School of Social Sciences

Prof. Dr. Meliha Altunışık
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Business Administration.

Prof. Dr. Cengiz Yılmaz
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Business Administration.

Yrd. Doç. Dr. Eminegöl Karababa
Supervisor

Examining Committee Members

Yrd. Doç. Dr. Berna Tarı Kasnakoğlu (TOBB ETU, BA) _____
Yrd. Doç. Dr. Eminegöl Karababa (METU, BA) _____
Prof. Dr. Cengiz Yılmaz (METU, BA) _____

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

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ABSTRACT

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Yaran, İlkin

Master of Business Administration, Department of Business Administration

Supervisor: Assist. Prof. Dr. Eminegül Karababa

June 2014, 196 pages

This study aims to understand the interplay between TURQUALITY program and the Turkish companies in their brand building processes, taking the case of jewellery industry. Jewellerys are fashion and luxury consumption items and jewellery brands provide symbolic resources for consumers. Therefore, this study also focuses on TURQUALITY program's guidance in more complex brand management context which necessitates symbolic branding strategies.

The study adopts qualitative research to understand how these jewellery companies have practiced branding and luxury brand building processes and how TURQUALITY program operates in these branding processes. The data are collected from four jewellery companies which are in TURQUALITY scheme. Observations, secondary data sources, and in-depth interviews are conducted and data are analyzed with thematic analysis.

The findings of this study extends Schroeder's (2005) and Schroeder and Salzer-Mörlling's (2006) notions of brand culture which is defined as the interplay performed between art and business, production and consumption, images and stories, design and communication in branding process for creating brand culture by highlighting the role of state in the formation of brand culture. In an emerging economy where neoliberal economic policies are diffusing with high pace, intervention of Turkish government and its institutions in going global process of companies demonstrates how a hybrid mode of economic activity forms through marketing practices. In addition, the findings of the study show the supports of the program are not enough to create strong global jewellery brands which mostly focus on emotional investment and trust to create social esteem and emotional bond between the brand and consumer. For TURQUALITY program, the study suggests company based branding projects rather than a general one.

Key Word: Branding, Emerging Economies, TURQUALITY Program, Turkish Jewellery Industry

ÖZ

GELİŞEN BİR ÜLKE BAĞLAMINDA MARKA İNŞA SÜREÇLERİNİ ANLAMAK: TURQUALITY PROGRAMI VE TÜRK MÜCEVHER ŞİRKETLERİ ARASINDAKİ ETKİLEŞİM

Yaran, İlkin

Yüksek Lisans, İşletme Bölümü
Tez Yöneticisi : Yrd. Doç. Dr. Eminegül Karababa

Haziran 2014, 196 pages

Bu çalışma, marka inşa süreçlerinde TURQUALITY programı ve Türk şirketleri arasındaki etkileşimi mücevher sektörünü örnek alarak incelemeyi amaçlamaktadır. Mücevherler moda ve lüks tüketimin bir metasıdır. Bu bağlamda, mücevher markaları çoğunlukla tüketiciler tarafından sembolik kaynaklar olarak kullanılmaktadır. Böylece bu çalışma aynı zamanda TURQUALITY programının sembolik markalaşma stratejilerini gerektiren daha karışık bir marka yönetimi sürecinde ne derece yol gösterici olduğunu de araştırmaktadır.

Çalışma, mücevher şirketlerinin markalaşmayı nasıl gerçekleştirdikleri ve TURQUALITY programının bu süreçte nasıl bir faaliyet gösterdiğini anlamak üzere nitel bir araştırma olarak tasarlanmıştır. Çalışmanın verileri TURQUALITY programı kapsamı altındaki 4 mücevher şirketten toplanmıştır. Gözlemler, ikincil veriler ve derinlemesine mülakat yöntemi kullanılmış ve veriler tematik analiz yöntemi ile analiz edilmiştir.

Çalışmanın bulguları Schroeder'in (2005) ve Schroeder ve Salzer-Mörlling'in (2006), markalaşma sürecinde bir marka kültürü yaratmak için sanat ve iş yaşamı, üretim ve tüketim, imaj ve hikaye, tasarım ve iletişim arasındaki etkileşimin gerekli olduğu düşüncesini devleti de ekleyerek genişletmiştir. Neoliberal politikaların hızla yayıldığı gelişmekte olan bu ekonomide, devletin ve kurumlarının şirketlerin küreselleşme sürecine müdahalesi hibrid yapıda bir ekonomik faaliyetin pazarlama uygulamaları ile nasıl şekillendiğini göstermektedir. Ayrıca, program desteklerinin tüketici ve marka arasında duygusal bağ yaratan güçlü global mücevher markaları yaratmak için yeterli olmadığı sonucuna varılmıştır. Programın geleceği için çalışma genel projelerden ziyade şirket bazlı projelerin üzerine gidilmesini önermiştir.

Anahtar Kelimeler: Markalaşma, Gelişmekte Olan Ekonomiler,
TURQUALITY Programı, Türk Mücevherat Sektörü

To My Grandmother, Sadiye Arkayın

ACKNOWLEDGMENTS

For her support, patience, guidance and critics, I would like to express my gratitude for my supervisor Assist. Prof. Dr. Eminegül Karababa,

For their endless support and motivation, I would like to express my thanks for my family- Sadiye Arkayın, Sevil Yaran, İlder Yaran, Çiğda Yaran and my fiancé- Serdar Ögel,

For their valuable critics, advice and comments, I would also like to thank committee members- Prof. Dr. Cengiz Yılmaz and Assist. Prof. Dr. Berna Tarı Kasnakoğlu,

For giving their valuable times and sharing valuable information, I should express my gratitude for informants from Turkish Jewellery Companies- ALTINBAŞ, ATASAY, GİLAN and ZEN, Ministry of Economy, Istanbul Minerals and Metals Exporters Association, Turkish Exporters Assembly and Turkish Jewellery Association,

Finally, I would like to thank Middle East Technical University and Department of Business Administration for giving me a chance to be a MBA student in this university and department.

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LIST OF ABBREVIATIONS

AMPD	Alışveriş Merkezleri ve Perakendeciler Derneği
BRICS	Brazil, Russian Federation, India, China, South Africa
B2B	Business to Business
BMD	Birleşmiş Markalar Derneği
CAGR	Compound Annual Growth Rate
CIBJO	The World Jewellery Confederation
IMMEA	Istanbul Minerals and Metals Exporters' Association
JTR	Turkish Jewellery Exporters' Association
LBMA	London Bullion Market Association
TEA	Turkish Exporters Assembly

CHAPTER 1

INTRODUCTION

1.1. Aim of the Study

With the increase of globalization and dominance of the liberal market economy today, brands and branding are becoming an important marketing and management practices in terms of increasingly dominant market economic and commercial ideoscape (Askegaard, 2006: 92). Thus, in global neoliberal market economy, understanding how brands function at both micro and macro level (Fournier 1998; Holt, 2004; Schroeder and Salzer-Mörling, 2006) is gaining importance day by day, as “branding is becoming central to the structuring of economic and commercial activities in almost all parts of the world” (Askegaard, 2006: 92).

Branding as a marketing practice is highly important for both their owners and users because, through branding, while producers are defining their promises, consumers define meanings (Healey, 2008). In this sense, branding is one of the most commonly used technique by contemporary companies to serve for contemporary customers and to survive in global marketplace because while brands help contemporary companies to create added value in order to get more profits (de Chernatony et al., 2011), they also help contemporary consumers who focus on meaning-based consumption to answer the questions about themselves such as who to be, how to live, how to wear, what to buy, and where to go (Elliott et al., 2011). Thus, brands help contemporary consumers in their self-creation projects and communicate about these to others (Wattanasuwan, 2005).

Today, the world we live in is a symbolic world in which signs, meanings and symbols dominate every aspect of daily life (Slater, 1997). This symbolic world in which consumption transforms into a symbolic consumption influence the consumption patterns of contemporary consumers and change the content of what contemporary consumers consume (McCracken, 1988; Wattanasuwan, 2005). Thus, in this world, consumers tend to either attribute different meanings to the objects or identify themselves with the already attributed meanings of the objects, and tend to transfer these meanings to the others via these objects (McCracken, 1988; Belk, 1998; Gabriel and Lang, 2006). In such a world, brands are mostly used as a medium to transfer these symbolic meanings to the customers who are in search of creating identities, values, meanings, self-concepts, images and even social relations through the products that they consume rather than only satisfying their physiological needs (Elliott and Wattanasuwan, 1998). Thus, the world we live in turns into a brand dominated world in which brands permeate through the culture with meanings (Schroeder and Salzer-Mörling, 2006) and in this world, customers are in rush to buy the brands with right meanings.

To attract the attention of contemporary customers, almost all of the companies require well-designed branding strategies to make their brands operate like a culture, rather than only creating an external and projected brand image. In a world where customers focus on meaning-based consumption and need to identify themselves with the values, images, beliefs, symbols of the brands, creating such a culture is highly important to serve for contemporary customers.

Within this context, both creating and maintaining a strong brand is extremely significant strategy for contemporary companies but especially the ones which are coming from emerging economies (Peters, 2013; Kumar and Steenkamp, 2013). In order to compete with their strong global rivals and to serve for contemporary consumers, the companies of emerging economies have also

recognized the importance of branding in recent years and they have started to engage in branding activities more nowadays (Roll, 2006). However they have fallen behind the global rivals coming from developed countries because of the lack of experience in brand management, lack of brand awareness and other difficulties that they mostly confront when they go global with their brands (Kumar and Steenkamp, 2013). In this sense, besides the branding efforts of companies operating in emerging economies, the institutions of these economies which have already recognized the relationship between having strong brands and economic growth have started to promote their companies through financial supports and incentives in their going global processes (Luo et al., 2010). Thus, branding becomes a national goal of every rising emerging economies.

Within this context, Turkey has a different place among emerging economies in terms of government supports because Turkey has a program which aims not only support domestic companies financially but also guide these companies strategically in their going global processes. In addition to this, as being different from the supports of the institutions of other emerging economies, this support program in Turkey, which is called as TURQUALITY program, is the world's first and only state sponsored program towards branding¹. In this sense, TURQUALITY program is differing from the governments' incentives and supports of other emerging economies such as China (Luo and Tung, 2007; Luo et al., 2010; Altenburg et al., 2007; Zhiyan et al., 2013) and India (Tewari, 1999; Altenburg et al., 2008) because, via TURQUALITY program, the state and its institutions such as Ministry of Economics operating in an emerging economy support the companies in their country not only towards going global but also towards branding financially and strategically in neoliberal global economy. Thus, TURQUALITY offers a good research area to study how strategic,

¹ What is TURQUALITY®? TURQUALITY® is the world's first and only state sponsored program towards branding. As a "national brand building program", TURQUALITY®'s goal is to facilitate and support the success of Turkish brands on international arena.
<http://www.turquality.com/hakkimizda/turquality-nedir>, last accessed on 31.05.2014.

operational and financial supports of the program provides a change and transformation to Turkish companies towards branding.

In the literature, there are many studies which are either about branding strategies of developed countries companies in emerging economies (Sakarya et al., 2006; Xie and Boggs, 2006; London and Hart, 2004; Hoskisson et al., 2000) or about emerging economies' going global processes (Nakata and Sivakumar, 1997; Goldstein, 2009; Luo and Tung, 2007). However, there is not any study which is about government's and its institutions' role in branding processes of companies within emerging economies context. In addition, there are many theses in the literature about TURQUALITY program in which the program is studied from variety of perspectives like: i) understanding the relation between brand and export within TURQUALITY program context (Karakoç, 2009; Ünnü, 2009); ii) understanding the importance of government incentives and supports in foreign trade within TURQUALITY program context (Akın, 2010); iii) understanding the importance of TURQUALITY program in creating global brands within country of origin effect context (Haliloğlu, 2008); and iv) understanding the perspectives of supported companies towards TURQUALITY program (Sarı, 2011). Besides these theses, there are researches about TURQUALITY program in the literature which are also done for: i) understanding the TURQUALITY program's effects on export (Doğan, 2004; Çam and Esengün, 2011); ii) understanding the role of TURQUALITY program on country of origin effects on evaluation of Turkish products (Tac and Aglargoç, 2007); and iii) understanding the importance of branding within global competition strategies (Gemci et al., 2009). However, there is not any study in the literature to specifically understand the interplay between TURQUALITY program and branding processes of the supported Turkish companies. In this sense, the aim of the study is to understand the interplay between TURQUALITY program and Turkish companies under TURQUALITY support in their branding processes.

This study focuses on the jewellery industry which is one of the supported industries within the context of TURQUALITY program. In terms of both production and export potentials, jewellery industry is one of the biggest industries in Turkey which Turkey has a competitive advantage (JTR, 2012). However, in the literature, there is not any study about branding processes of Turkish jewellery companies and understanding the interplay between TURQUALITY program and Turkish jewellery companies in their brand building processes, while almost all of the studies about TURQUALITY program are related to apparel and textile industries (e.g. Karakoç, 2009; Arslan, 2012; Mangır, 2013). In this sense, jewellery industry and so the jewellery companies under TURQUALITY support are selected to study as different from the other studies in the literature. Besides them, the main reason that's why jewellery industry is selected to study is based on the nature of product in the industry. Jewellery items are fashion and luxury consumption items which transfer symbolic meanings and values for consumers. In this sense, Turkish jewellery industry is an interesting context for inquiring because creating such a brand for a jewellery product requires more complex branding processes than it requires for a functional or low involvement products. However, the supports given by TURQUALITY program are standard for all companies from different industries. In this sense, taking the case of jewellery industry, the study aims to understand the interplay between TURQUALITY program and Turkish jewellery companies in their branding processes. In this regard, the study also aims to understand TURQUALITY program's guidance in more complex brand management context which necessitates symbolic branding strategies.

In the direction of the aim of the study, qualitative research methods are utilized. The sample of the study is formed via purposive sampling method in order to reach more well-informed authorities from both institutions playing a role in TURQUALITY process and jewellery companies under the support of TURQUALITY program. Data are collected from four Turkish jewellery

companies which are supported by TURQUALITY program through in-depth interviews. In addition, data are also collected from other players of TURQUALITY program in the industry such as Ministry of Economics, Istanbul Minerals and Metals Exporters Association, Turkish Exporters Assembly and Turkish Jewellery Association, and from a manager working in one of the apparel companies under TURQUALITY support through in-depth interviews within pre-interview context. Data are also collected through observation. In this sense, Turkish jewellery companies stores are observed and their advertisings are watched. All interviews are recorded by tape recorder and then transcribed and supported with secondary data like official websites of the institutions and companies operating in jewellery industry within TURQUALITY program context and magazines, news, advertising and brochures. Data are analyzed through thematic analysis method within the framework of codes, categories and themes.

The findings of study show that TURQUALITY program influences branding processes of Turkish jewellery companies in terms of providing more corporate structure and branding awareness to them. In addition to this, the findings of the study show that although Turkey has jewellery brands which have enough brand awarenesses and strong positions in Turkey, they are far away from branding strategies of global rivals which have branding strategies to serve for postmodern consumers who are in search of identities under the self of dilemmas (Elliott and Wattanasuwan, 1998; Wattanasuwan, 2005; Elliott et al., 2011). Consequently, the findings of the study unearth that Turkish jewellery companies branding efforts and the supports of TURQUALITY program are good for increasing brand awareness and going global processes of Turkish jewellery companies however, the efforts of Turkish jewellery companies and the supports of TURQUALITY program are not enough to create strong global jewellery brands which mostly focus on emotional investment and trust to create social esteem and emotional bond between the brand and consumer.

As a conclusion, the findings of the study display the role of state and its institutions in branding processes of companies in neoliberal global economy within emerging economies context. In this sense, this study also extends Schroeder's (2005) and Schroeder and Salzer-Mörling's (2006: 3) notions of brand culture which is defined as the "interplay performed between art and business, production and consumption, images and stories, design and communication in branding process for creating brand culture" by highlighting the role of state in the formation of brand culture. This study also contributes to TURQUALITY program by explaining why the supports given by TURQUALITY program must be different according to the dynamics and requirements of different industries and even characteristics of the different companies to create strong global brands like their global rivals.

1.2. Flow of the Thesis

There are five main chapters in the thesis. These are literature review, context, methodology, analysis and results and conclusion chapters which take part in the chapter 2, 3, 4, 5 and 6, respectively.

In chapter 2, first section is about emerging economies to give insight about what these economies really are and why they need to develop strong brands. The second section of this part is reserved for understanding the reasons which lead companies to branding within consumer culture and postmodern culture context. Debates about consumer culture and symbolic consumption; the postmodern consumer and symbolic meaning; postmodern consumer and identity and brand culture and identity are provided in here. In brand culture and identity, the relations between corporate branding and brand culture and the way how corporate brand strategy can be developed are elaborated in detail. The third section is about to understand the importance of brands within sustainable competitive advantage context. In this section, brands are discussed according to their definitions in the literature; according to how they are constructed, and

according to their realm. Finally, the last section of the chapter is reserved for luxury brands, which are in symbolic and emotional realm. Within this section, different business models for luxury brands and the strategies used for promoting these brands are explained in detail.

In chapter 3, the context of the study is elaborated in the direction of the aim of the study. In this chapter, there are two main sections which are about TURQUALITY program and Turkish jewellery industry, respectively. In the first section, information about TURQUALITY program regarding its mission, vision, aim, processes and supports are discussed in detail. In the following section, Turkish jewellery industry is discussed to understand the current condition of the industry in Turkey and in the world. Within this section, the companies under TURQUALITY support are introduced one by one to show the scope of the study.

In chapter 4, the methodology of the thesis is discussed within the context of qualitative research. This chapter is divided into three main sections which are qualitative researches, data collection and data analysis. In the first section, that's why qualitative research methods are utilized throughout the study are given in detail. In data collection section, the method of sampling utilized to select from whom the data are going to be collected and why, how and when the data are collected through in depth-interviews are explained. The last section of the chapter is reserved for data analysis. In this section, every step followed in thematic analysis and how the codes are categorized are discussed.

Chapter 5 is dedicated to analysis of the major findings of the study. In this chapter, branding experiences of Turkish jewellery companies within and out of TURQUALITY program context is analyzed and so the interplay between TURQUALITY program and Turkish jewellery companies in their branding processes is explained. In the last section, the shortcomings of both jewellery

companies and TURQUALITY program in creating a global jewellery brand is discussed within the context of the findings of the study.

Chapter 6 covers the conclusion of the study which is based on the findings presented in chapter 5. Limitations and contributions of the study are included in following section of the chapter, as well.

CHAPTER 2

LITERATURE REVIEW

Through diffusion of neoliberal policies and globalization, branding is going to be important in structuring of economics and commercial activities in almost all parts of the world (Askegaard, 2006). In such a world, branding is a necessity for: companies operating in the global marketplace because strong brands mean higher return on sale and so more profits for them (de Chernatony et al., 2011); countries because strong brands mean having more power in the world economy for them (Peters, 2013) and consumers because strong brands means symbolic resources to construct and communicate their identities (Elliott and Wattanasuwan, 1998). All in all, branding is important marketing practices for contemporary companies but especially the ones coming from emerging economies, which have not strong global brands yet but have a potential to create them and important for emerging economies which are going to be a developed country in the future through strong brands (Peters, 2013). Thus, branding becomes a national motto of growing emerging economies to take a place in global marketplace.

In this regard, this chapter begins with a section about emerging economies. Then, it continues with reasons which lead contemporary companies towards branding within postmodern culture, consumer culture and brand culture context. The following section is about branding as a sustainable competitive advantage and so, it is reserved for understanding what brand means because the way how brands are perceived by both their owners and users affect the marketing strategies for related brands; for understanding how a brand can be constructed in terms of components of brand and how it is managed, and for understanding

in which realm its operate because the realm of the brands also affect the marketing strategies of the brands. Finally, luxury brands, which are in symbolic and emotional realm, are specially discussed within the context of different business models for luxury brand building and the strategies used for promoting these brands.

2.1. Emerging Economies

The concept of emerging economy is frequently used to describe low income but rapid-growth country (Hoskisson et al., 2000). In other and more elaborative words, emerging economies are mostly used to refer low or middle income countries which have not been totally industrialized yet but open to foreign investments and have shown recent economic growth due to undergoing economic liberalization (Infosys View Point, 2011). These economies are generally divided into two groups: “developing countries in Asia, Latin America, Africa and the Middle East and transition economies in the former Soviet Union and China” (Hoskisson et al., 2000: 249).

Emerging economies are mostly accepted as markets which include many people who demand consumers goods from the companies of developed countries (Dawar and Chattopadhyay, 2002). The saturation and limited or no growth opportunity in developed markets always force companies in developed countries to expand into these markets. Especially, the growing number of buyers who have enough ability to pay for a wide variety of goods and services in emerging economies make these markets appeal for the developed economies firms and their brands (Nakata and Sivakumar, 1997). For that reasons, these countries are mostly seen as a future growth opportunity by the developed countries (Xie and Boggs, 2006) rather than a global player or competitor.

However, emerging economies are more visible in the world economy today as they were in the past. Especially in last two decades, the world have witnessed

the rise of emerging economies thanks to their rapid growth and remarkable transformations (Luo and Tung, 2007). Although they were once thought as “less developed countries”, “newly industrializing countries” or even “third world countries” (Arnold and Quelch, 1998: 8), emerging economies includes “countries with a rapid pace of development and government policies” under the influence of economic liberalization, today (Wright et al., 2005: 2). The change in position of emerging economies in global arena can be explained with economic liberalization which is being used by these economies as an engine of their growth (Hoskisson et.al, 2000). Thus, especially the development of “China, India, Southeast Asia and South America” and “shifting marketing structures and diffusion of fashion, food, cultural products and technology” in emerging markets increase interest towards these economies (Venkatesh and Penaloza, 2006: 142).

In the direction of the economic liberalization and through the economic reform processes, many changes and transformations have been experienced in institutions of emerging markets including economic systems, market environment, government, and so forth (Li et al., 2009). Due to the series of changes in these institutions, emerging economies have become more integrated to the world economy by both absorbing FDI inflows and carrying out outward investments. According to the World Investment Report 2013 (UNCTAD; 2013: 12), in 2012, while developing economies surpassed developed economies as recipients of FDI for the first time ever by accounting 52 per cent of global FDI inflows, the outflows of emerging economies reached 31 per cent of the world total. The rise of BRICS countries which includes Brazil, the Russian Federation, India, China and South Africa continued as leading sources of FDI among emerging investor countries in 2012 and their total outflows reached 10 per cent of the world total. In addition, it is important to notify that the most remarkable attack came from China which moved up from the sixth to the third largest investor in 2012 by following United States and Japan, respectively (UNCTAD,

2013: 13). Thus, the statistical data also demonstrate the rise of emerging market power in the world economy.

All in all, although emerging economies were accepted as the markets of developed countries at first, they are defined as countries which have a rapid pace of economic development, and government policies favoring economic liberalization and the market economy with free market systems, today (Arnold and Quelch, 1998). Under favor of their economic developments, market economies, changes in institutions like governments and their policies and new strategies regarding their foreign trades, today, emerging economies become countries which are in search of creating added value to take share from the world market and get higher percent return on sale rather than being only exploited by developed countries. In this regard, branding becomes a strategy for companies of emerging countries in order to take a place in the world economy.

2.1.1. Emerging Economies and Branding

Creating a strong brand name is strategically important for every company because brands have become the most important assets of the companies (de Chernatony et al., 2011).

Strong brands contribute to financial value of their companies by generating greater profitability (Keller, 2003; Keller and Lehmann, 2006; Elliott et al., 2011, de Chernatony et al., 2011) through “more trade acceptance”, “higher price points”, “higher margins” and “low price elasticity” (Elliott et al., 2011: 91). In addition to providing profitability in such ways, strong brands also help their companies in financial perspectives by creating high brand loyalty which promotes future sales; creating barriers to new competitors and providing less risk for line and product extensions (Elliott et al., 2011). Furthermore, if a strong brand turns into global icons, it does not only symbolize a company’s products but also becomes a sign of nation like Coca-

Cola, Marlboro and Levi's and contributes to the image of their countries as these brands do (McEnally and de Chernatony, 1999; Holt, 2004; Holt, 2006). Thus, brands can also be important for promoting the countries as well as companies.

As emerging economies become developed thanks to the changes and developments in their institutions, they have "more R&D resources, more marketing resources and the ambition to go global with strong brands" (Peters, 2013: 70). Thus, branding becomes an important national goal for every emerging economy which aims to compete with global rivals.

In this context, creating strong brands becomes the significant strategy for the firms coming from emerging markets in order to create added value and get higher per cent return on sale in the world market because branding is the way of creating added value in financial term for these companies. For example, while producer of Apple, Hon Hai, "which is also known as Foxconn, makes a 2 per cent return on sales through producing Apple products, Apple makes a 30 per cent return on sale by selling these products with Apple brand" (Peters, 2013: 70).

Figure 1 shows the importance of brands in creating added value in terms of price differentiation and production/image differentiation. In the figure, it can be easily deduced that the difference between a brand and a commodity is "added values" which are perceived by consumers as being embodied in the commodity (de Chernatony et al., 2011) Thus, producing a product with a strong brand name becomes the rule of the game in creating added values which induce customers to buy in all over the world.

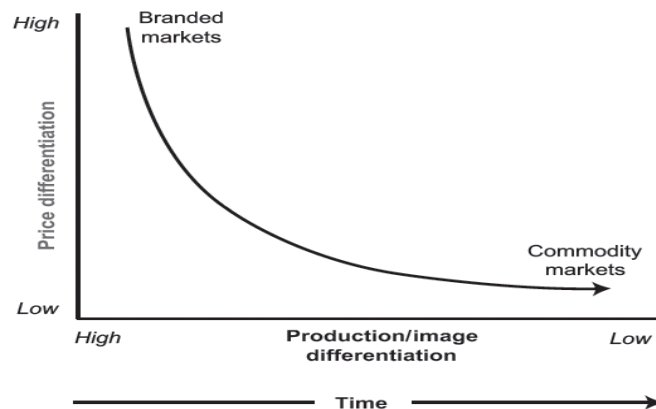


Figure 1 Importance of Brands in Adding Value (de Chernatony et al., 2011)

However, there is a fact that there aren't any really well-known emerging market brands in the world in spite of the fact that emerging markets account for more than 40% of the global output (Minto, 2013). For example, consumers in all over the world are surrounded by wide variety and range of "Made in China" products, however, when you pick up someone on the street randomly to ask the name of any Chinese brands, you are left empty handed². This explains why there were 73 Chinese firms in Fortune's 2012 list of the World's 500 Largest Companies³ by sales revenue, while there wasn't any brand from mainland China in Interbrand 2012 list of "Best Global Brands"⁴. This shows that "not just producing a physical product but also establishing relationship with the customer, which is personified either by the company's name or by the brand name on the product itself", is important to go global with their brands in terms of emerging markets firms (de Chernatony et al., 2011: 43).

²<http://www.palgrave.com/journalists/pressreleases/BrandBreakout.pdf>, last accessed on 20.09.2013.

³<http://money.cnn.com/magazines/fortune/global500/2012/countries/China.html> , last accessed on 20.09.2013.

⁴<http://www.interbrand.com/en/best-global-brands/2012/Best-Global-Brands-2012.aspx>, last accessed on 20.09.2013.

Although many companies from the emerging markets fail for this cause, there is a fact that brands of emerging markets are going global. Kidzania from Mexico which may be the next Disneyland and Aigo from China which may be the new Samsung in time can be given as examples of the struggle of emerging markets to create global brands (Turpin, 2013). Emirates Airlines from Dubai has already gone global and more such as Haier of China in white goods, Concha y Toro of Chili in wine, Natura of Brazil in beauty products (Schumpeter, 2013) and Arçelik of Turkey in home appliances are on the way.

The examples above can enough to explain the efforts of emerging markets in creating global brands. In terms of these countries, creating a strong brand is important because a successful brand which has a name, symbol, design or some combination of these that differentiates and identifies the product of a company means a sustainable competitive advantage for the company (de Chernatony et al., 2011). In this sense, emerging markets need to create successful brands to “go further down the value chain and to get more of the returns in order to be competitive at some level in the markets where costs go up” (Peters, 2013: 70). Therefore, they need successful global brands to get higher levels of profitability because only successful brands lead to superior profit and market performance invariably (de Chernatony et al., 2011). In this sense, creating successful brand with a strong brand name is recognized by emerging markets as a sustainable competitive advantage in global rivalry because no country has ever been developed country without having some strong global brands. What happened in Korea and Japan, and what is going to happen in China and other countries explain the relationship between having global brands and being developed country (Peters, 2013). Thus, the emerging markets are in rush to understand branding and implement this strategy to their outward investments.

However, admittedly, going global is highly difficult for the brands of emerging market countries. Almost all companies in emerging markets confront with almost the same problems such as “lack of customer knowledge” and “brand awareness”, “lack of distribution network” and “lack of experience to compete against increased competition” when they go beyond their home markets (Roll, 2006: 106). Almost all companies in emerging markets have to cope with trust deficit problem which arise from suspicion of developed countries consumers towards brands of emerging markets because of “their low brand familiarity , “their sensitiveness to state ownership or control” and “perceived poor performance against their key trust drivers” (Edelman, 2013). In addition to these, “weak national images of emerging economies, poor marketing capabilities of the firms from these economies, their low cost as the sole competitive advantage and limited business models” make creating a global brand difficult in terms of firms in emerging economies (Kumar and Steenkamp, 2013: 13).

In addition to these, because the first firms operating in emerging markets were in tendency to provide either natural resources or manufacturing products to the specification of branded firms in developed economies when they were going global, they are mostly seen that they operate in B2B market in which companies sell their goods and services to the other companies or brands. For example, although “Brazil leads in coffee exports, Pakistan leads in soccer ball, and China in shoes”, consumers can not bring any brands from those countries and in those sectors to their minds (Kumar and Steenkamp, 2013: 6). Since the firms in B2B market can generally do their businesses with others without branding, a few companies coming from developed countries such as General Electrics, Shell, Tetra Pak and Intel have succeeded to create big global brands in B2B market (Kaul, 2013).

To overcome these problems, when the firms from emerging markets go global, the institutions in these countries, especially the government and its agencies, support their firms to make them promote their brands in global marketplace. For example, “many of the larger Chinese firms which have been described as national champions, receive financial support and protection from the Chinese authorities” (Child and Rodrigues, 2005: 384). Besides China, India and Indonesia are the developing countries where government involvement is seen significantly (Dunning and Narula, 2006). For example, Indian government’s assistance program brought foreign designers in companies and tried to increase links between Indian companies and foreign customers in 1970s and 1980s. In this way, Indian government tried to generate future’s dynamic Indian firms which will have learned “how they re-organize their work and skill structures to meet demanding quality and production standards in all over the world through sales to Western customers”. Moreover, “Indian government’s export promotion program in 1991 encouraged Indian companies to expand into new markets through incentives like tax incentives and dutydrawback programs in those years” (Tewari, 1999: 1666). Thus, from the economic liberalization process to now, the efforts of emerging markets governments and their agencies such as Ministry of Economics and/or undersecretariat of Foreign Trade depict that going global is a national goal of almost every emerging markets.

However, today, besides going global, going global with strong brands come into prominence in terms of emerging markets. Therefore, governments of emerging markets somewhat change their incentives to bolster their branded products in their exports or in other types of outward investments. For example, “Incredible India” project of the Indian government which aims to promote tourism in India by increasing the popularity of the India also contributes to promote the Indian brands in all over the world (Harish, 2013). Such programs are launched by the emerging markets governments to increase

the awareness of their countries directly and recognition of the brands of their countries indirectly to bolster the export of their countries.

Within this context, government institutions such as Ministry of Economics and its agencies such as Turkish Exporters Assembly in Turkey have actively play a role, as well by intervening in going global process of the Turkish firms financially as the other institutions from different emerging markets do (Tac and Aglargoz, 2007). However, Turkey has a different place among the other emerging economies in terms of government incentives to export because Turkey has a government support towards not only for exporting but also branding at the same time in order to increase the amount of branded products in exports of the country. This support program is called as TURQUALITY program through which Turkish government supports strong Turkish companies strategically and operationally towards branding as well as it supports them financially as governments and institutions of other emerging economies do.

In this sense, TURQUALITY program differs from the incentives and supports of other emerging economies governments as being the world's first and only state-sponsored program towards branding⁵. Through this program, Turkish institutions not only support Turkish firms financially as the others do but also try to teach them how to be brand in global marketplace⁶. Thus, the government of Turkey and its agencies such as Ministry of Economics, TEA and IMMEA play a significant role in going global process of Turkish companies with their brands.

Consequently, it is seen that creating strong brand is a national goal for emerging markets like especially Turkey and China (Kumar and Steenkamp,

⁵ TURQUALITY ® nedir?, http://www.turquality.com/hakkimizda/turquality-nedir?_r=8d14b1f46bc111c, last accessed on 31.05.2014.

⁶ TURQUALITY ®Miyon ve Hedefler, <http://www.turquality.com/hakkimizda/miyon-ve-hedeflerimiz>, last accessed on 31.05.2014.

2013; Zhiyan et al., 2013). In addition, from the perspective of contemporary consumers who focus on meaning-based consumption and expect to get more benefits from the marketing offerings than what they consume physically (Holt, 1997), branding becomes an important marketing practice for companies to serve for these customers. Today, consumers are in search of creating their selves, identities and statuses; building social relations with others and thus, communicating with others through what they consume (Elliott and Wattanasuwan, 1998). In this regard, contemporary consumers are mostly in tendency to buy brands through which they identify themselves rather than physical products (Elliott et al., 2007). For that reason, all of the companies but especially the ones coming from the emerging economies have to create strong brands to survive in global marketplace. In this sense, TURQUALITY program is designed for supporting the Turkish companies which have strong brands in Turkey and potentials to create strong global brands in the world. Thus, through financial and strategic supports, TURQUALITY program tries to provide a sustainable competitive advantages to Turkish companies in global marketplace and tries to make them serve for contemporary consumers under the influence of consumer culture and postmodern culture.

2.2. The Importance of Branding in Contemporary Consumer Society

Brands become the most important assets of the companies from the financial perspective (de Chernatony et al., 2011). However, brands have also important place among the consumers and it must be discussed from consumer perspective, as well.

Today, consumers are in tendency to communicate meanings to others in the society through their actions. In this sense, consumption is a good activity to communicate meanings created through commodities and consumption itself with the others.

Douglas and Isherwood (1996) suggest that consumption can be a standard ethnographic practice in which “all material possessions carry social meanings” and they present that by looking “their use as communicators” cultural analysis can be done through consumption (Douglas and Isherwood, 1996: 38). Within this context, consumption of daily life goods which are assumed as communicators, is an act which is done for creating a meaning. In here, rather than the physical use of commodities, reproduction of meanings through consuming commodities comes into prominence from the point of consumers and this brings unique and specific characteristics in today’s consumption. Thus, consumption turns into a mode of cultural reproduction which is called as “culture of consumption” or “consumer culture” (Slater, 1997: 8).

Consumer culture, which started in modern period but have developed under the conditions of postmodernity (Slater, 1997), mainly focus on consumption as a cultural practice in construction of the social world. Thus, in such a culture, symbolic consumption in which symbolic meanings are used and communicated to the others through consumption become more important than only physical consumption of the commodities (McCracken, 1986; 1988). For that reason, in order to understand the importance of brands as symbolic resources in terms of contemporary consumers, it is useful to look at relationship between consumer culture and symbolic consumption.

2.2.1. Consumer Culture and Symbolic Consumption

Consumption is increasingly playing an important role in construction of the social world and this leads interests towards understanding the relationship between society and material culture in which consumers use the things they reproduce to give meaning to their lives (McCracken, 1986; Elliott et al., 2007). In this sense, understanding how consumption shape both within social conditions and via social relations of consumers with institutions and systems in the society gains importance rather than only understanding consumption

itself. This concern reveals “consumer culture” to understand the social conditions in which personal wants and social resources define each other (Slater, 1997: 2).

Slater (1997) defines consumer culture as a culture of consumption which examines the relationship between culture and social resources. Based on the Slater’s consumer culture definition, social resources in the definition can be defined as “organized associations, institutions and attitudes” which are developed by society to satisfy its all kinds of needs such as economic, psychologic and social. In consumer culture, the role of culture is important in specifying the extent of form that social resources will take in response to a need of society (Donenfeld, 1940). From the perspective of Firat (1995) consumer culture is also a culture of consumption, where culture is consumed.

Consumer culture mainly examines the relationship between meaningful ways of life and resources such as symbolic or material resources which are required to attain this life (Slater, 1997). In this regard, as being symbolic resources, the role of brands are extremely important in creating meaningful ways of life for consumers who make their consumption choices not only for utilities of the products but also for symbolic meanings (Elliott and Wattanasuwan, 1998).

Consumer culture is also based on comprehending the relationship between the culture that individuals live in and social relations that they create by means of consumption within in a society to reach the meaningful ways of life. However, it is significant not to forget the importance of market and market relations in the explanation of consumer culture. Since consumption is carried out by consuming objects and materials which are found in the market, this social arrangement is mediated through market and market relations (Slater, 1997).

Consumer culture can also be defined as a “material culture which is a culture of the use or appropriation of objects or things” (Lury, 2011: 2). Today, individuals are free as they have never been before in their choices and preferences (Cova, 1997: 299). Thus, in everyday life, consumers freely decide on what they purchase and consume among the wide variety of commodities. However, rather than consuming everything, consumers prefer to consume commodities through which they reproduce social identities in a cultural context (Slater, 1997: 5). In this sense, consumption is a production in which meanings are reproduced in social and cultural context in the direction of free personal consumption choices and practices of consumers regarding the market-made commodities in everyday life (Holt 2002). Thus, in the view point of customer culture, consumption is not only about consuming as it is defined literally but also producing identities, images, values, meanings and social relations with others.

Sociological and anthropological approaches to consumption can also support that consumption is a reproduction, as well. From the point of these approaches, consumption is a practice which mediate social relationships. Moreover, as they support that consumption is a way of constructing a self-identity through which consumers express themselves to the others and establish social relationships with them (Schaefer and Crane, 2005). Thus, within the context of consumer culture, the things and objects that consumers consume state what kind of life that they want to live, what kind of relations that they want to establish with others and who they want to be in the society. The products that consumers buy, the activities that they do, the philosophies or beliefs that they pursue serve for their “self creation projects” (Wattanasuwan, 2005: 179). Elliott (1997) presents that consumers both create their selves and locate themselves in the society through consumption. Thus, consumption becomes a way of attaining meaningful ways of life for consumers as being a meaningful practice of their daily lives.

However, what and how you consume are highly important in reproduction of meaning through consumption and reaching a meaningful ways of life. In this regard, brands have a special place in consumer culture because brands which have a specific identity, personality and image are mostly used as symbolic resources by contemporary consumers to communicate with others about themselves. Thus, brands contribute to creation and maintenance of both personal and social world of the consumers through the meanings reproduced when they are specifically used (Elliott and Wattanasuwan, 1998). In addition to this, brands help consumers to reach a meaningful ways of life within the context of meanings reproduced through consumption of the brands. In this sense, from the perspective of Wattanasuwan (2005), it can be said that brands can also contribute to self-creation project of contemporary consumers because through brands, consumers create their selves and position themselves in the society. However, it is important to notify that self-creation and communication of self are carried out not only by brands themselves but also the social and symbolic meanings that they have. In this sense, a brand must operate like a culture.

According to cultural approach of McCracken (1986) regarding to understand person and object relations, consumers' goods are the "way stations of meanings" (McCracken, 1986: 71). In other words, according to McCracken (1986), meanings are carried by goods. From the perspective of McCracken (1986), brands are also used for way stations of meanings because consumers are in tendency to communicate to others through the symbolic meanings coming from consumption of specific brand.

Consequently, when the consumer and consumption are reassessed within the context of consumer culture, it is seen that consumers become more inclined to meaning-based consumption and consumption turns into symbolic consumption through which consumers seek creating, maintaining and

communicating meanings rather than physically consuming. Thus, in such a world, it is seen that brands are reassessed as consumption and consumer are done, within consumer culture context. In this regard, brands have a significant place as symbolic resources which dominates the symbolic consumption with the symbolic meanings arisen through their use (Elliott and Wattanasuwan, 1998). In this sense, as consumption is becoming more symbolic, the importance of brands and branding as marketing practises are also increasing in terms of companies. Thus, companies have to show more effort to create strong brands which provide symbolic resources to contemporary consumers.

2.2.2. Postmodern Consumer and Symbolic Meaning

Consumer culture is given at first in the order to give insight about how consumption becomes more symbolic. However, it is important to notify that postmodernism impress consumer culture in the light of “ideas of culture, aesthetics, symbolic representation, meanings” (Firat and Venkatesh, 1995: 243) and “artistic attributes of intuition, creativity, spontaneity, speculation, emotion and involvement” (Brown, 1993b: 22), as it impresses many other disciplines. Thus the development of postmodern theories of consumer culture make it focus on consumption as a cultural practice in construction of consumer society (Elliott et al., 2011).

By creating its own conditions, postmodernism has brought about reconstruction of social life and re-recognition of consumption, concomitantly. In postmodernism, consumption become a more liberatory process and this leads to combine real and imaginary by letting individuals consume objects, products, symbols and images together. Thus, product seperates from its original function and the postmodern consumers mostly buy the product for the image and its symbolic meanings that it represents,

whether it is partially or totally satisfied their needs (McCracken, 1988). This dissolution between image and function of the product makes consumers more focus on aesthetization of life. For instance, when consumers are hungry, they prefer to eat Big Mac because it is the image of hamburger in all around the world. This also explains that's why today's consumers and consumption sectors are prone to consumption of images and the large part of the society is prone to be society of spectacle (Firat and Venkatesh, 1995).

This tendency towards images and spectacle is normal in the age of postmodernism which brings "the age of the symbol and spectacle in its wake (Firat and Vankatesh, 1995: 250). Therefore, information, media and signs which are full of symbol and spectacle dominate all aspects of life in today's world. Within this complex world, constitution of identities and self-images and communicating about them to others are getting more important than anything. In this regard, as it is central to postmodernism that contemporary consumers do not make consumption choices "only from utilities of the products, that is what they actually do, but also from their symbolic meanings, that is, what they communicate" (Elliott and Wattanasuwan, 1998: 132). Thus, the importance of brand as a symbolic resource through which symbolic meanings are reproduced increases within the context of postmodern culture, as well.

However, just a brand does not make any sense, if it does not reflect anything to consumers to construct and maintain an identity. In this sense, the role of advertising to transfer meanings to the brands are undeniable in the process of creating symbolic meanings for brands (McCracken, 1987).

According to McCracken (1986: 71), advertising is the medium of transfer through which "meanings are carried from culturally constituted world to consumer goods". In postmodern world where any images, values or identity

can be attached to products through simulated reality, advertising becomes a major source of symbolic meanings. Under hyperreality condition of postmodernity, through hype or simulations, a social reality can be generated easily (Firat and Schultz, 1997). Media, fashion, publicity, information and communication networks are always used to serve for creating this social reality (Baudriallard, 1983). In this way, through effective communication, advertising and media tools, consumers can be convinced that brands have specific meanings (Jameson, 1983). In this sense, the function of hyperreality is to make new meanings simulate a new reality through powerful communication and make customers accept them as true and real. Thus, because consumers believe that simulation becomes reality, they feel themselves that they both have and carry these symbolic meanings when they use special brand or kind of good on which symbolic meanings are attached (Firat, 1991).

Symbolic meanings which are attached to brands are extremely important for consumers who use these meanings to construct and maintain identities and form social relations with others. In this regard, symbolic meanings of brands are functioning in two directions as an outward in which social world is constructed and an inward in which self-identity is constructed. Thus, symbolic meanings of the brands serve for social-symbolism and self-symbolism, respectively (Elliott et al., 2011). Thus, consumers generally buy brand to benefit from both its social-symbolic meanings which are used to give information to others about how they want to be seen in the society and its self-symbolic meanings which are used to define who they are or want to be (Elliott and Wattanasuwan, 1998).

All in all, as images, symbols and aesthetization of life become more important than anything in postmodern world, social and symbolic meanings of the brands become more prominent rather than physical utilities of the

brands in terms of postmodern consumers who use brands to communicate with others from the perspective of social-symbolism and to create their selves from the perspective of self-symbolism.

2.2.3. Postmodern Consumer and Identity

Under the conditions of postmodernism like fragmentation in which unrelated and inconsistent moments and experiences dominates every aspect of daily life (Firat and Schultz, 1997); “acceptance of disorder or chaos which tolerate discontinuities, pluralities, chaos and instabilities as a normal fact of daily life practices of consumer” (Firat and Venkatesh, 1995: 243); powerlessness; uncertainty and a struggle against commodification, consumer live in postmodern world is under the threath of a number of “dilemmas of the self” (Elliott and Wattanasuwan, 1998). This leads to anxiety for contemporary consumers about to define who actually they are and who ideally they want to be in the society.

By choosing among different alternatives, experiences, identities, values and images which are produced by marketers through style and fashion and attached to the products or specifically brands through mostly advertising (Elliott et al., 2011), consumers can create their selves for different conditions. As Markus and Nurius (1986) intend that individuals are free to create any variety of possible selves through their actions and experiences. This explains that’s why, instead of one image, consumers are in tendency to look for multiple image to possess a variety of actual selves and variety of either possible or ideal selves.

Under the reversal of production and consumption condition of the postmodernism, values are also created by consumption as well as created by production (Firat and Schultz, 1997). This change in the form of production which also effect the consumer culture leads that producers turn into the

commodities and products turn into the human beings in postmodernism (Firat, 1991). Since the human beings are the products in postmodernism, “the self is conceptualized in postmodern consumer culture is not as a given product of a social system nor as a fixed entity which we can easily adopt”, but as something that people create through different ways like consumption (Elliott et al., 2011: 49). In this regard, the way how people consume and what they consume are the ways of “self-realization, self-identification and producing one’s self-image” in today’s postmodern world (Firat, 1991: 73).

In terms of representing images and bundle of symbols, and creating identity, social relations and meaning, object takes the place of subject in postmodern culture because objects are the producers in postmodern culture. Thus, consuming the products and especially specific brands which have specific values, images and identities is a way of generating self-images for consumers of the products or brands.

In such an understanding, the material possessions of brands have symbolic meanings for their owners in construction of their selves and identities as well as for others in expressing their identities and perceiving the identities of the others (Elliott and Wattanasuwan, 1998). In addition to this, brands provides reassurance as an added value to consumers by providing consistency in every time to maintain their identities and social relations in a continuously changing world (Elliott et al., 2011).

As images, symbols and aesthetization of life are more important than the utility of the products, brands become prominent as symbolic resources for construction and maintenance of the identity in the fragmented, ambiguous and dynamic postmodern world (Elliot and Wattanasuwan, 1998). Thus, consumption of material object has given its place to consumption of brand which offers different images and provides identities to its consumers and help them to create meanings and establish social relations with the other

consumers of the brand in cultural context. This leads companies having strong brands with a strong brand identity to survive in the global marketplace because the battle for mindscape among contemporary companies is not only based on increasing the level of brand awareness but also competing visions and narratives of identities offered by them to the markets (Elliott et al., 2011).

Consequently, it is seen that the motive for seeking self-identity directs the consumption in postmodern world. In this sense, companies need not only brands but also strong brands with a strong identity, personality and image through which consumers can identify themselves with to create their selves and identities and communicate these to others. In order to create such brands, it must be understood that how brands make sense in cultural context in terms of both consumers in the marketplace and employees within the organization. Therefore, the following part of the chapter is going to focus on brand culture.

2.2.4. Brand Culture and Identity

Brands are the most valuable assets of companies (Chernatony et al., 2011), thus they are created by companies, however, they are experienced and evaluated by consumers (Brakus et al., 2009). Their feelings towards and thoughts about the brands are mostly the result of their brand associations. For that reason, in order to understand how brands create meaning, the attention must be shifted from the producers of the brands to responses of consumers because the meaning of what is perceived and received depends on consumer (Schroeder and Salzer-Mörling, 2006).

Consumers in postmodern era employ brands as symbolic resources to create social relations and interactions with others. In addition to this, brands are used for construction, maintenance and negotiation of identities (Holt, 2002). However, these meanings arisen from the consumption of brands make sense

only within a cultural context. Thus, culture can effect and mostly restrict how brands work to create meanings. For that reason, consumers create identities, self-concepts and self-images via brands within in a cultural context, and in collaboration with brand culture (Borgerson and Schroeder, 2002).

Brand culture refers to the cultural influences and implications of brands (Schroeder and Salzer-Mörling, 2006). There is a branded world around the customers in which brands penetrate into culture with meanings. In this sense, brand culture gives insight about how these meanings created by brands function in the markets.

Brand culture can be an image, set of symbols, values or actions that a brand reflects through the efforts of the owners of brands (Gee and Jackson, 2012). In this sense, although what is perceived is same in brand culture, it can be separated in two perspectives: brand culture at the organizational level and brand culture at the societal level.

While consumers are preferring to buy branded products, actually, the things that they really want to buy are the images, symbols, identities and values that a brand reflects in a postmodern world in which consumers experience “dilemmas of self”. Consumers mostly prefer to buy brands which are both culturally meaningful to them and appropriate for their own values and actions, and sometimes they prefer to buy branded products which reflects the identities, images, values and actions that they really want to have. Thus, all of these contribute to construct their self-images and self-identities within self and social symbolism context and brand culture at the societal level.

Besides the consumers and their relationship with the brands, companies have to be separately evaluated in brand culture as being at organization level because brand culture is a company culture, as well and it shapes the brand management in companies. This new cultural branding model revises the

more typical branding concepts and the core marketing principles within the organization (Holt, 2004).

In this sense, brand culture is also an organization culture which requires employees engagement throughly (Schultz and Hatch, 2006). In order to create a strong brand through which consumers construct their self-identities, a company has to give their consumers something to believe in. However, at first, employees of the company have to believe, adopt and internalize what the company gives consumers to believe in. Employees engagement and commitment to branding process is highly required in order to generate a real branded customer experience which is based on “consumers sensations, feelings, cognitions and behavioral responses evoked brand-related stimuli such as brand’s design and identity, packaging and communications” (Brakus et al., 2009: 52).

Most of the time, the symbols, image, values and action which a brand reflects are also reflected by a company of the brand. By developing a worldview, ethos and strong organizational culture and acting in accordance with them in everything that the company does such as every marketing decisions, every advertising, every public statement it makes and every products it offers, the brand of the company can attract the attention of consumers who either have the same worldview or want to be seen as they have that worldview. In this sense, the values, images, symbols, identities, visuals and even the mission and vision that a company has and the actions that a company does help consumers to identify themselves with the brand. If the consumers identify themselves with the brand, they both enter the world of brand and pull the brand into their own world and become a part of brand culture, consequently. Thus, brand helps consumers to construct, maintain and negotiate their identities and images, and it turns into a medium by which they express to the world who they are or want to be. This is also true for employees.

The companies which want to create strong and valuable brands with a high brand recognition and awareness, they have to create such a world in which consumers and employees can identify themselves with the brand. In this sense, the firms which want to create such a brand culture have to move away from communication or market driven strategies and activities towards a brand-based strategies to manage their organizations (Schultz and Hatch, 2006). This can be possible with corporate branding. For that reason, the following part of the chapter is reserved for the role of corporate branding in creating a brand culture.

2.2.4.1. Corporate Branding and Brand Culture

Brand culture requires a corporate branding and corporate branding needs a corporate company at first. In western terms, corporate company can be defined as a company which has corporate governance, corporate identity, corporate image and corporate culture.

The corporate governance refers to the existence of systems, structures, procedures and processes in a company to direct and run the organization (Goldschmidt 2004; Gottschalk 2011). Thus, if there is a corporate governance in a company, the flow of the processes within the organization are more systematic and free-from the persons in these companies. In addition to this, good governance brings some principles such as transparency, equity, responsiveness, participation, accountability and the rule of law into the organization which are highly important to increase the trust of stakeholders towards the company (Jones, 2009) and generate a being trustable image for the company.

Corporate companies have corporate identity and corporate image, as well. Corporate identity can be defined as “the symbols and nomenclature an organization uses to identify itself to people such as name, logo, slogan and

livery.” (Dowling, 2001: 19). All of these things in corporate identity serve for the recognition of the company by the people easily.

Corporate image is set of beliefs, perceptions and feelings of a range of stakeholders including customers, employees, stockholders and media towards an organization. The images can be developed by the organization in its social, financial, employment and product domains (Fombrun, 1996). If the beliefs and feelings of the people fit the company, a corporate reputation is created (Dowling 2001). If the people identify themselves with the company images and values, the brand culture is created in terms of external customers. This is same for employees who are internal customers of the companies. If they identify themselves with the values and images of their organizations, the brand culture is created, as well, in terms of internal customers at organizational level. Furthermore, a strong corporate culture must also be within the organization in order to create a brand culture in terms of employees because corporate culture is playing an important role in creation of bond between employees and the brands.

Corporate companies are successful to create corporate culture within their organizations. Corporate culture includes everything from the way how the employees dress to the way how they communicate with the others in the organization. These can be experience, values, stories, beliefs and norms which are shared by the members of the organization (Kotler and Keller, 2012). Corporate culture is also the way how employees feel about their organization (Elliott et al., 2011). In such a shared culture, employees can easily internalize themselves with their organizations and serve for their organizations with an organizational commitment. This perspective also motivates employees to serve for their brands, which reflect the values, identities and culture of their companies, in a better way because what the company reflect also reflect what the employees have at the same time.

In such a company, adopting corporate branding are easier than the others because every action is served for brand and branding are easily placed in pre-determined processes of the organizations. Through corporate branding, corporate identity is matched with brand identity (Balmer, 2001), corporate image is matched with brand image and corporate communications are matched with marketing communications (Balmer and Greyser, 2006).

Successful corporate branding requires conditions such as “strategic vision” which is the central idea that leads top management’s aspiration for what the company will achieve in the future, “organizational culture” which includes the internal values, beliefs and assumptions that manifests in the ways employees feel about their companies and “stakeholders images” which includes the outside world’s overall impression of the company in terms of its customers, shareholders, media, general public and so on (Schultz and Hatch, 2006: 16). Besides corporate branding, strategic vision, corporate culture and corporate image also contribute to generate a corporate reputation all together as it is depicted on Figure 2.

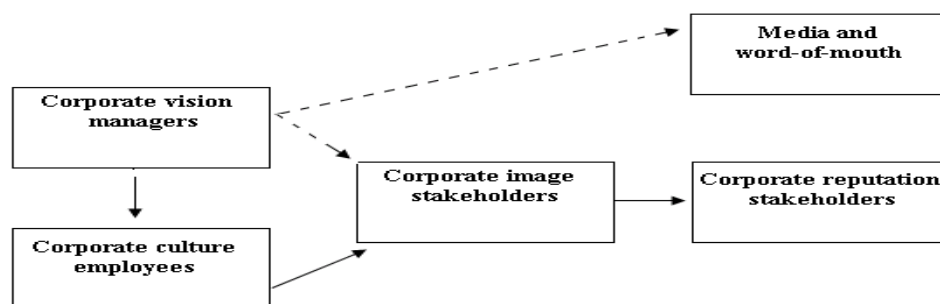


Figure 2 Corporate Reputation (Elliott et al., 2011)

The corporate image is highly influenced by employees who are directly under the influence of top management. Besides the influence of management on corporate image, management can also influence the

corporate image through corporate communication. In such a condition, corporate branding strategy is trying to be developed.

2.2.4.1.1. Developing Corporate Brand Strategy

In order to create a corporate brand strategy, different strategies can be adopted for different stakeholders groups according to their concerns. For example, while a functional strategy is the most appropriate strategy for consumers who is concerned about corporate ability of the company to deliver quality products and services, a symbolic strategy may be the most appropriate strategy for employees and community groups who are mostly interested in socially responsible behaviors of their companies (Elliott et al., 2011). In this regard, functional strategy and symbolic strategy, which will be discussed in detail in the following part of the chapter, are the strategies which are also used for creating corporate brand strategy.

In addition to this, managing brand touchpoints are important for companies to communicate meanings to their stakeholders. Brand touchpoints which can be categorized into pre-purchase experience, purchase experience, and post purchase experience of a customer with a brand are the ways that the brand interacts with and strikes customers, employees and other stakeholders (Elliott et al., 2011). In this regard, in order to make a positive impression on these parties and create an effective perception management, touchpoints are strategically important for companies because managing touchpoints are as same as managing meaning reproduced through consumption.

All in all, through corporate branding, brand name and company name is matched with each other (de Chernatony, 1997) and brands become a reflection of company who have a specific vision, mission, actions,

behaviours, attitudes, values and identities. In this regard, corporate branding becomes a way of creating a brand culture for stakeholders who want to create their selves and identities within a complex postmodern world in which there is full of dilemmas of self. However, not only corporate branding but also generally branding itself is going to be more important concept for the companies in order to both serve for these consumers and survive. Thus, branding becomes a way of gaining sustainable competitive advantage in global marketplace.

2.3. Branding for Sustainable Competitive Advantage

Contemporary companies are in rush to create “added value” because it is seen as a strategy for achieving competitive advantage in fierce global competition. In this regard, branding becomes a way of strategy to both compete with global rivals and survive in global marketplace, as well because added value which is the basis for separating a brand from a product is the most important part of the definition of brand (de Chernatony et al., 1998).

In addition to this, within consumer culture context, added value is the meanings of brands for consumers through which consumers create, maintain and communicate their actual and inspirational selves (McCracken, 1993). If the characteristics and symbolic consumption tendencies of contemporary consumers are taken into account, it is not difficult to understand that why brands are strategically important for consumers as symbolic resources and thus for companies. In this sense, what the brand means and how it is perceived by both companies and customers and the way how these perceptions and meanings are managed by companies are important for branding strategy. Thus, before the concept of branding, it is useful to look at what is brand initially.

According to the content analysis done by de Chernatony and Riley (1998), twelve main categories are identified as an accurate categorisation of the broad

range of brand definitions in the literature. These main categories are brand as: i) legal instrument; ii) logo; iii) company; iv) shorthand; v) risk reducer; vi) identity system; vii) image in consumers' minds; viii) value system; ix) personality; x) relationship; xi) adding value; and xii) evolving entity (de Chernatony and Riley, 1998: 418).

i) Brand as a legal instrument

A brand is defined as “a particular sort or class of goods as indicated by the trade-marks on them” in Oxford English Dictionary⁷. According to the Simonson (1994), trade-marks are one of the most important assets for companies, however, their values depends on the extent of how they are procted from infringement (de Chernatony and Riley, 1998). In this regard, companies require “a legal ownership of title to protect themselves against imitiators in the marketplace” (de Chernatony and Riley, 1997: 70). Therefore, brand is seen as a label which designates ownership by a firm (Brakus et al., 2009) and so branding could be expressed as a legal statement of ownership (Broadbent and Cooper, 1987; Crainer, 1995; de Chernatony and Riley, 1997).

ii) Brand as a logo

American Marketing Association defines brand as a “name, term, design, symbol or any other feature that identifies one seller’s good or services as distinct from those of other sellers”⁸. According to the definition of AMA, visual features of the brand are emphasized as a basis for differentiation. Thus, brand is accepted as a logo used for identification and differentiation within this context. However, it is important to notify that this definition has founded as “too mechanical by Arnold (1992)”, “too concerned with the physical product by Crainer (1995)”,

⁷ Oxford English Dictionary, <http://www.oed.com/view/Entry/22627?rskey=9iSRES&result=1#eid>, last accessed on 27.03.2014.

⁸ American Marketing Association Dictionary, <https://www.ama.org/resources/Pages/Dictionary.aspx?dLetter=B>, last accessed on 27.03.2014.

“too input oriented which ignores the manufacturers’ strategic thinking or visions for brand by de Chernatony and McWilliam (1989b)” and “too failing because of seeing customers as passive recipients of branding activity by Meadows (1983)” (de Chernatony and Riley, 1997: 90).

iii) Brand as a company

Within the concept of corporate branding, a brand which is same as a company name, as well (de Chernatony, 1997) is accepted as a company. In this sense, corporate identity, corporate image, corporate personality, corporate culture and corporate communications are matched with brand identity, brand image, brand personality, brand culture and marketing communications, respectively (Balmer and Greyser, 2006). Thus, although corporate branding leads a risk for the image of product, if there is any negativeness in corporate reputation, considering company as brands or vice versa provides an opportunity to companies in conveying consistent messages to their all stakeholders and managing their brand portfolios in an efficient way (de Chernatony and Riley, 1998).

iv) Brand as a shorthand

In terms of consumers who are efficient information searcher and processor, as well, the use of the brand name enables them to recall various attributes like quality, availability, guarantee, advertising support or etc. by interrogating their memories (de Chernatony and McWilliam, 1989a). In this regard, brands act as a shorthand device for customers by providing memory shortcuts through which they rapidly recall associations with the brands and this mostly explains that’s why brands are important for time-constrained consumers who are in tendency to buy brands with the names that they recognize (de Chernatony and Riley, 1998).

v) Brand as a risk reducer

Brand act as a risk reducer for consumers who perceive risk when they purchase goods and services. In this sense, brands which are formulated, distributed and promoted well, provide added value of increased confidence to customers and decrease uncertainty felt by consumers about the outcome of a purchase (Elliott et al., 2011). Thus, brands become a contract between owner and user of the brand (de Chernatony and Riley, 1998)

vi) Brand as an identity system

According to Kapferer (1992) perspective, a brand is defined as:

"not a product. It is the product's essence, its meaning, and its direction, and it defines its identity in time and space....Too often brands are examined through their component parts: the brand name, its logo, design, or packaging, advertising or sponsorship, or image or name recognition, or very recently, in terms of financial brand valuation. Real brand management however, begins much earlier, with a strategy and a consistent integrated vision. Its central concept is brand identity, not brand image."

(de Chernatony and Riley, 1997: 91)

From the perspective of Kapferer (1992), the identity of a brand which means a "culture, personality, self-projection, physique, reflection and relationship" are emphasized more than the component parts of the brand such as logo, design or name, and so brands become more than the sum of its parts (de Chernatony and Riley, 1998: 420). In this regard, a carefully managed brand as an identity system help managers either create or strengthen a meaning behind a brand for consumers who use brands as symbolic resources to construct and communicate their selves and identities. In here, it is important to notify that brand identity is also the source of brand positioning in which uniqueness and value of the brand is positioned in a specific market at a specific time (Kapferer, 2008). Thus, through brand as an identity system, coherent messages are conveyed to

stakeholders of the brand, as well as conveyed in brand as a company (de Chernatony and Riley, 1998).

vii) Brand as an image in consumers' minds

Brand can be defined as “images of functional and psychological attributes in consumers' minds (Martineau, 1959)”; “everything that people associate with a brand (Newman, 1957)”; and “idea of consumer regarding a product (Pitcher, 1985)” (de Chernatony and Riley, 1998: 421). From the perspective of identity and image which refer to supplier-based input activities and consumer-based output perceptions, respectively, Gardner and Levy (1955) state that:

“A brand name is more than the label employed to differentiate among the manufactureres of a product. It is a complex symbol that represents a variety of ideas and attributes. It tells the consumers many things, not only by the way it sounds (and its literal meaning if it has one) but, more important, via the body of associations it has built up and acquired as a public object over a period of time.”

(de Chernatony and Riley, 1997: 91)

viii) Brand as a value system

Values and value systems of humans have been mostly used by social scientists to explicate a variety of behavioral phenomena (Kamakura and Novak, 1992). Consumer behaviors are one of these behavioral phenomenas which are also under the influence of values and value systems of consumers (Vinson et al., 1977). In this regard, personal values have an important place in influencing brand preferences of consumers (Pitts and Woodside, 1983). In addition to personal values, cultural values also influence the consumption and consumers' decisions and so consumer behavior, as well (Henry, 1976).

“Clark (1987) indicates that consumers find value in the brand, in their personal experience with it, and in how it reflects what the consumers stand for” (de Chernatony and Riley, 1998: 422). This explains that's why decisions of consumers regarding brand choice are made by them to satisfy their specific

values (Sheth et al., 1991). From this perspective, “brands are assumed as representation of unique clusters of values” (de Chernatony and Riley, 1998: 422). Thus, within this context, besides the functional aspects of the brand, symbolic values and meanings of the brand are also gaining importance in terms of both consumers and organizations.

ix) Brand as a personality

Fournier (1998) indicates that brands can be assumed as entities with personality characteristics as similar as the human characteristics to which consumers can relate. Thus, brands can be defined “as personalities which have specific mix of human traits” (Kotler and Keller, 2012: 179).

In this regard, because construction of identity and self is one of the most important matters of postmodern society, brands are increasingly used as symbolic devices with personalities which consumers identify themselves with and communicate to others (Elliott et al., 2011). Zinkhan et al. (1996) present that consumers are mostly in tendency to find a fit between the personalities of the brands and the personalities or selves that they wish to have when they are choosing a brand among the others. Thus, brands become a symbolic resources in terms of contemporary consumers to construct their identities (Elliott and Watanasuwan, 1998).

According to Plummer (1985), brand personality is generated through the company’s communication, therefore, it is different from the brand image which occurs the way how consumers perceive the personality of the brand (de Chernatony and Riley, 1998).

x) Brand as a relationship

According to Blackston (1992), “a brand relationship is a logical extension of brand personality” because as Woodward (1991) indicates that “in order to form

a relationship between brands and consumers, respected personality has an important place” (de Chernatony and Riley, 1998: 423).

In this regard, if the brands are personified with the characteristics like human traits, consumers can form relationship with product or service (Riley and de Chernatony, 2000) or other characteristics of an offer (Veloutsou, 2009). Thus, through the personality of the brands, they might not only perceive them but also they might have relationship with them (de Chernatony and Riley, 1997). In other words, “consumers would not just have an attitude towards a brand, but the brand would have an attitude towards consumers” (de Chernatony and Riley, 1998: 423).

All in all, a good brand can form a relationship between itself and consumer (Fournier, 1998), consumers and other consumers (Muniz and O’Guinn, 2001; Veloutsou, 2009), consumer and product, and consumer and the company (McAlexander et al., 2002).

xi) Brand as an adding value

Added value is mostly accepted as means of differentiating brands (de Chernatony and Riley, 1998), as a strategy for achieving competitive advantage (de Chernatony et al., 2000) and charging a premium price (de Chernatony and Riley, 1998).

de Chernatony et al. (2011: 18) define added values as “the difference between a brand and a product in which additional attributes or intangibles that the consumers perceive embodied in the product. Thus, “added values signify the non-functional benefits over and beyond functional characteristics of a brand” (de Chernatony and Riley, 1997: 92). In this regard, brands are defined as adding values, as well.

xii) Brand as an evolving entity

Brands are also defined as evolving entity which undergoes different stages. For example, Goodyear (1996) examines the brands according to her chronological categorization and she presents that brands are evolving from “unbranded commodities” to “references” where the name of the brand is used for identification (de Chernatony and Riley, 1998: 424). Then, brands become a “personality” when they offer emotional benefits besides functional benefits (de Chernatony and Riley, 1997). In the following stage, the consumer “owns” the brand which acquires “icon connotations” (de Chernatony and Riley, 1998: 424). In further step, “brand as company”, brand becomes seen as corporate brand which reflect the organizations’ values, identities, images and cultures (Harris and de Chernatony, 2001) and the last stage, “brand as policy, brand stands for social and political issues relevant to consumer” (de Chernatony and Riley, 1997: 92). As it is seen that in every stage, the emphasis of the brand evolves and gradually shifts from the company to consumers.

2.3.1. Construct a Brand

As there are different meanings of brand in literature, there are multiple dimensions of brands in the minds of consumers (Keller, 2003). These different dimensions or informations which may become linked to a brand are given in the following:

Awareness- category identification and needs satisfied by the brand.

Attributes- descriptive features that characterize the brand name product in intrinsically way like product performance or in extrinsically way like brand personality or heritage.

Benefits- functional, symbolic or experiential consequences from the purchase or consumption of the brand that consumers attach to its attributes as a personal value and meaning.

Images- concrete or abstract visual information regarding to brand.

Thoughts- “personal cognitive responses” to any information related to brand.

Feelings- “personal affective responses” to any information related to brand.

Attitudes- “judgments and overall evaluations” to any information related to brand

Experiences- behaviors related to brand such as purchase, consumption and other brand related episodes.

(Keller, 2003: 596)

“These descriptive and evaluative brand related information generate a brand knowledge in terms of personal meaning about a brand stored in consumer mind” and this may influence the consumer response to the marketing activities of the companies, as well. (Keller, 2003: 596). Thus, creating brand knowledge for consumer can be required to create a successful brand building marketing program.

Besides the consumer perspective, companies have to decide on the domain in which their brands are going to play in order to create successful brand building marketing program. In this sense, for companies, the concept of brand can be generally separated into two main domains: “functional domain which companies represent what its product actually does” and “emotional/symbolic domain which companies represent what to its product means to consumers” (Elliott et al., 2011: 4). Figure 3 depicts these domains.

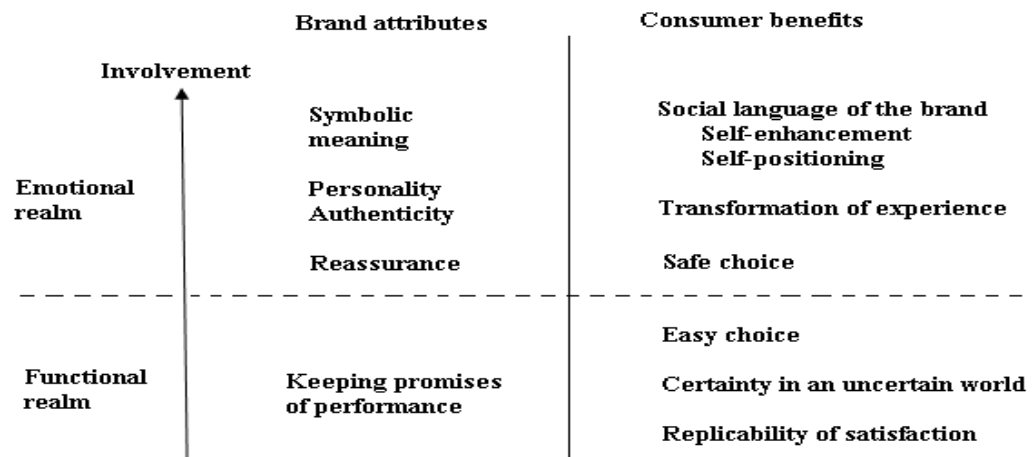


Figure 3 The Social Psychology of the Brand (Elliott et al., 2011)

According to Figure 3, in the functional domain, companies provide keeping its promises of performance of their products, or in other words, they provide consumers what they see is what they get as the basic brand attribute. In return, as the basic consumer benefit of a brand in functional realm, they try to provide replicability of satisfaction of a functional need. In addition to this, at a more abstract level, they try to provide some certainty in uncertain world by simplifying the world and making choice easy among the wide variety of alternatives (Elliott et al., 2011).

However, in a condition that the level of risk is going to increase, consumers need more than easy choice and they have to develop a trust relationship with the brand. In this regard, companies which have brands in emotional/symbolic realm provide safe in terms of all of the expectations of consumers regarding the product itself, its performance, excitement, style, status and etc. rather than easy choices as the level of risk increases (Elliott et al., 2011) because “symbolic relationship increases the temporality and quality of the relationship it builds with customers” (Basu and Wang, 2009: 87). As consumers are going to be more involved with a purchase decision, emotional values increasingly drive their choices and as consumers are going to be more involved with the brand, symbolic meanings of the brand becomes important for consumers to construct, maintain and communicate their social and cultural identities (Elliott et al., 2011).

In here, the concept of involvement which focuses on the personal relevance or importance of a product or a brand for consumers (Zaichkowsky, 1985) can be seen as “the motivation to both search for information and engage in systematic processing undertaken by consumers in responding to a marketing stimulus” (Kotler and Keller, 2012: 195). In addition to this, understanding the degree of involvement is important because it is “a motivational state which

affects consumers in their decision making processes, responses to persuasion and processing of advertisements” (Elliott et al., 2011: 10).

Richins and her friends (1992) indicates that the consumer, the product and the situation have a role in identifying the level of involvement. For example, “differences in the characteristics of the consumer” including needs, values, personal goals and self concept; “differences in the characteristics of the product” like its price, how frequently it is purchased, the symbolic meanings associated with it, its social visibility and the length of time committed to it; “differences in situational aspects” like the amount of time available, the intend of purchase regarding whether to give as a gift or to use in an important social situation and the condition of the purchase regarding whether it is made privately or in the presence of others, influence the level of involvement (Elliott et al., 2011: 11).

Within the context of TURQUALITY program, there are different product types which are categorized as either low involvement or high involvement product. However the supports given by the program to companies in order to increase their branding potential are same for every product type, although “affective products like jewellery need emotional arousal in marketing communications” (Zaichkowsky, 1987: 33) to create emotional relationship between a brand and a consumer. In this sense, while low involvement products require building a top-of-mind awareness through marketing communications, symbolic, emotional, high involvement and luxury products require emotional branding which is based on creation of emotional bond and trust between the consumer and brand (Elliott et al., 2011).

In this regard, among the industries under TURQUALITY support, the most outstanding industry is jewellery industry in terms of involvement level because the product in this industry is expressive or symbolic product which consumers can express their personalities and self-concepts and thus they are

highly involving in purchase of jewellery brands. In this regard, jewellery, which is luxury product as well as it is high involvement, affective, emotional and symbolic product, must be assessed more specifically in terms of its branding processes in the following part of the chapter.

2.4. Luxury and Branding

Vigneron and Johnson (2004) present that luxury is a complex and subjective concept which primarily depends on consumer perceptions (Stegemann, 2006). In this regard, either which brands deserve to be called luxury and which can not or where does luxury stop and where does upper range start are questionable (Kapferer, 2006). This explains that's why it is difficult to delineate luxury with specific definition because, as also "Vigneron and Johnson (2004) indicate that the meaning of luxury is determined by personal and interpersonal motives" (Stegemann, 2006: 59).

"Luxury implies exclusiveness and with this exclusivity, luxury goods are mostly associated with expensiveness and rarity" (Berry, 1994: 4). Within this context, Dubois, Laurent and Czellar (2001: 26) present that there are six facets of the concept of luxury in terms of its nature and characteristics. These are; "excellent quality", "very high price", "scarcity and uniqueness", "aesthetics and polysensuality", "ancestral heritage and personal history" and "superfluosness". In addition to this, the concept of luxury can also be assessed from economic, semiotic, sociology and psychology perspectives (Kapferer, 2006).

In economic terms, luxury goods are the ones whose relationship between price and quality which means tangible function of the goods in here, is the highest in the market. From the etymological perspective, luxury word comes from lux which is a Latin word for light and bright. Kapferer (2006) present that;

If one believes that luxury comes from lux one is ready to accept that like light, luxury is enlightening, glitters, is brilliant: each and every item is like a jewel and shines like gold. The fact that luxury is visible is also essential:luxury must be seen,

must be visible by oneself but most of all by others. This is why it is so important that branding be made extremely visible to all others.

(Kapferer, 2006: 68)

According to Roux and Floch (1996), luxury is originally derived from Latin words “luxus or luxuria” and so luxury means to extravagance and richness. Thus, luxury can be seen as “a way of life, pleasure, refinement, perfection and rarity, as well as appreciation but not necessarily price” (Stegemann, 2006: 59).

In sociology and history terms, for decades, luxury have come with aristocracy in which luxury goods were mostly used for the amount of pleasure that they delivered and their rarity rather than their functionality. Thus, the rarity identifies the degree of luxury within this context (Kapferer, 2006).

From the last perspective, psychology, what the luxury means is shaped by the culture. Thus, luxury is not associated with the same attributes for people in different characteristics. For example, while the same term luxury means “beauty of object”, “excellence of product”, “made of creativity” for some people having same demographics but coming from different cultures, it means “magic”, “never out of fashion”, “belonging to a minority” or “a small club of owners” for the others (Kapferer, 1998: 47). In addition to this, although the first three attributes associated to luxury which are “expensive”, “high quality” and “prestige” are same for almost everyone in the world there are difference in fourth and fifth attributes among people coming from different countries and cultures, as well (Kapferer, 2006: 69). For example, while consumers in West, associate luxury to “exceptional and rare”, the consumers in Japan associate luxury to “being artful and almost a piece of art” (Kapferer, 2004: 70). In this regard, the perspectives of consumers from different countries are important to understand how can you sell your luxury brand to consumers in these countries. Especially, in terms of rarity facet of the luxury brands, it is difficult to manage brands in countries where

consumers mostly associate luxury with rarity because the more sales are built, the less rare are (Kapferer, 2006).

However, the paradox between increase in sales and decrease in rarity can be solved via either having actual rarity or creating virtual rarity (Kapferer, 2006). According to Kapferer (2006), actual rarity is based on uniqueness of ingredients, processes and craftsmanship. Thus, it comes from the history and experience of the company. However, there are some basic strategies in order to create virtual rarity. These are:

- i) the choice of a restricted selective and exclusive distribution;
- ii) creating permanent but non-lasting-out-of-stock situation on specific items;
- iii) communicating by word of mouth that there will no be enough supply for all people;
- iv) manufacturing the product after it has been ordered, to emphasize the impression of exclusivity created by this one-to-one apperant customization;
- v) creating a halo of exclusivity by the sponsorship of top stars, super models, fashion designers and creators;
- vi) creating special and very rare products whose goal is only to stimulate buzz and press fallouts;
- vii) creating a feeling of exclusivity by the special advantages gained by belonging to a restricted club;
- viii) dividing the business into two parts: the first part will be made of actually very rare products, exceptional, promoted by event which themselves are unique and by creators or designers who master both art and the media; the second part is made of products far less expensive and mass-produced, which will benefit from the halo effect created by the exclusive part.

(Kapferer, 2006: 70-71)

Creating virtual rarity through these basic but effective strategies help managers of luxury brands to generate a private feeling and symbolic meanings for consumers who use brands as symbolic resources in construction and communication of their identities and selves. However, in order to understand how can a luxury brand be built, it is useful to look at two different approaches to luxury brand building.

2.4.1. Two Different Approaches to Luxury Brand Building

Kapferer (2006) differentiates business models for building and managing luxury brands in two. These are: European classic model and US type model which are depicted in Figure 4. According to Figure 4, European classic model includes “brands with a history behind them”, while US-type model includes “brands which are lacking such a history of their own but have invented story for themselves” (Kapferer, 2006: 71).

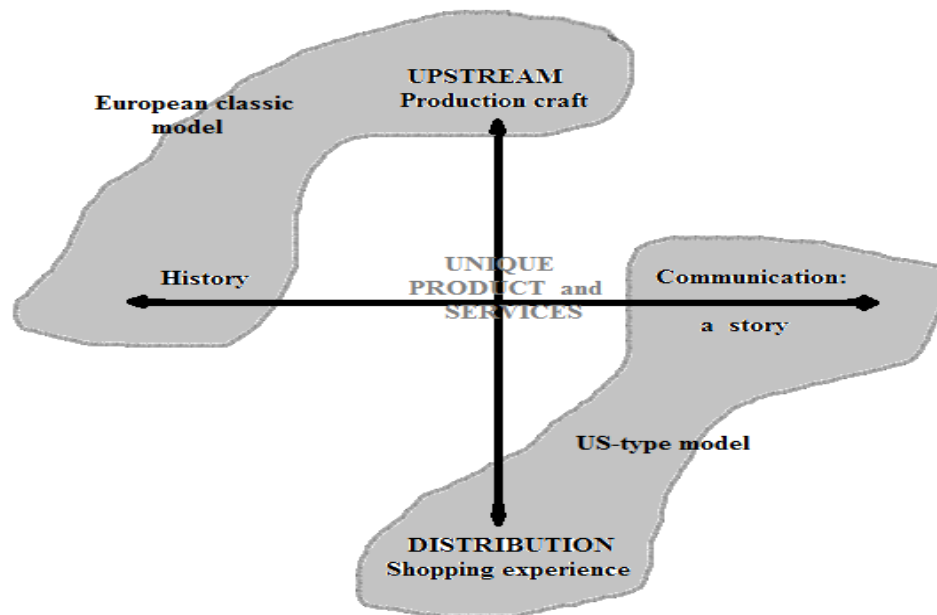


Figure 4 Two Business Cultures of Luxury Brands (Kapferer, 2006)

In addition to this, the luxury characteristics of European luxury brands come from actual rarity which is based on craftsman-based tradition predicated upon rare, and unique pieces of work and so actual product is a factor of their success. However, US luxury brands’ successes come from virtual rarity which is created through much “more concentration on merchandising; the atmosphere and image created by the outlets dedicated to their brand and effective consumer contact and distribution” (Kapferer, 2006: 72). Thus, in

this model, creating a strong brand experience for consumers and creating meanings for both brands and consumers are more important than having a history.

However, whatever the brand model is, the luxury brands which are high-involvement, symbolic and emotional brands as well, require a change in branding from mind-share to emotional attachment (Holt, 2004).

2.4.2. Mind-share Branding to Emotional Branding

Emotion is critically important for consumers in their evaluation of brands because they are in tendency to link emotional associations to a brand in their minds (Elliott et al., 2011). Especially in terms of expressive products which have symbolic meanings like luxury products, emotions play an active role in choice of consumers made among the variety of brands (Mittal, 1988).

The reason of emotional involvement of consumers can be explained with their search of identity (Elliott et al., 2011) because as Giddens (2001: 20) present that consumers are “under the threat of a number of dilemmas of self in the world that they live in”. Thus, as the involvement level increase as their concern for searching identity increase, consumers try to feel compelling feelings towards brands like confidence and then trust. Figure 5 depicts the brand trust and brand confidence, as the risk perceptions of consumers increases.

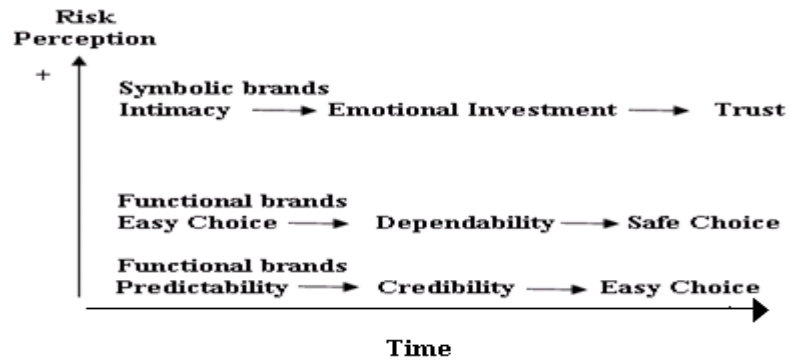


Figure 5 A psychosocial model of Brand Trust (Elliott and Yannopoulou, 2007)

According to Figure 5, creating a trust relationship between brand and consumer is strategically important for symbolic brands which require high involvement of consumers because of the high perceptions of purchase risk. Thus, managers of symbolic brands have to develop perceptions of consumer-brand intimacy and make emotional investment to their brands. However, managers of functional brands which are at the lowest risk perceptions, provide an easy choice to consumers through their predictability and credibility if they are familiar enough among the consumers. As risk increases, companies which have functional brands provide safe choice through confidence which is based on dependability of consumers (Elliott et al., 2011).

It is possible to emotionalize brands which require less rationality but high powerful emotions. Especially, through advertising which educate consumers how to feel about a brand, brands can be emotionalized and different connotations can be attributed to them (Elliott et al., 2011). For instance, in all over the world, De Beers Diamond Jewellery connotes romance and love in their communication strategies. To generate such connotations which create competitive advantage that no other brand can claim or dispute, sentiment is

essential to their advertising, as it is to their product. (Sullivan, 2013). Thus, through effective strategies and communications, symbolic and high involvement brands can be managed effectively to create emotional relationship between brand and customer.

In this sense, there are three brand stages for building brands in mindspace (Elliott et al., 2011). For all brands, developing a brand awareness and a perception about a quality of the performance of a brand is included in strategies for brands at stage 1 as a starting point because it helps to reduce perceptions of purchase risk. Then, in stage 2, companies try to provide differentiation for their brands, in which consumers are tried to be convinced that brand is different from the others in terms of points of difference that is really unique to the brand and the brand is really worth paying more for. In addition to this, they try to create relevance in which it is tried to create and develop a perception that the brand is personally relevant and appropriate to the consumer. Both differentiation and relevance are required to manage the brand in a sustainable and profitable way in brand stage 2. In the last stage which many brands do not go beyond this point, two further perceptions have to be developed in the minds of consumers to create emotional relationship between the consumer and the brand. These perceptions are: social esteem, which includes developing a perception towards how the brand is viewed by the others in the society, and emotional bond, in which the relationship between consumer and brand is developed through personal experience of the consumer with the brand within trust relations (Elliott et al., 2011).

In order to manage high involvement, symbolic and luxury brands, going beyond to brand stage 2 is important. To create a social esteem and emotional bonds, there are some specific strategies for symbolic brands. These strategies are categorized as “strategies based on personal meanings”: i) brand as a person; ii) brand as a friend; iii) brands and romance; iv) nostalgia; v) instant

heritage; vi) experience brand; “strategies based on social differentiation”: i) fashionization; ii) cool and cultural capital; iii) strategic cannibalization; iii) gender identity, and “strategies based on social integration”: i) brand community; ii) neo-tribes; iii) sub-cultures and iv) brand mythologies (Elliott et al., 2011: 179).

Strategies based on personal meanings:

These are the strategies for creating meanings and developing associations for a brand which is used by contemporary consumers as a symbolic resources in their self-creation projects.

i) Brand as a person

Brand personality is important for consumers as well as important for companies as a key component of brand image and hence a driver of brand equity (Keller, 1993).

Aaker (1997: 347) defines brand personality as the “set of human characteristics associated with a brand”. Sweeney and Brandon (2006) presents the concept of animism to describe the attempts to humanize brands. Through communications and market place actions, consumers can draw influences about the personality of the brand (Elliott et al., 2011). For example, as Fournier (1998) identifies that if a brand is sold in selective stores at a high price, it is seen as snobbish and sophisticated. In this sense, through personal characteristics, rather than product related attributes for a utilitarian function, brand personality serves for a symbolic function in which consumers can construct and communicate their selves and identities (Keller, 1993).

ii) Brand as a friend

In order to build an emotional bond between brand and consumer, implicating the brand in important areas and moments of consumers’ lives and providing a

comfort and security to consumers as similar to they find in their human relationship are important (Elliott et al., 2011). Thus, through effective communications, touchpoints of consumers and marketing strategies, it can be possible to develop a perception towards brand as a friend.

iii) Brands and romance

In terms of universality and importance in consumers' lives, romance and romantic love are mostly used in brand communications by many companies (Elliott, et al., 2011). For example, many well-known jewellery companies like de Beers, mostly uses romance and romantic love in their advertisings (Sulluvan, 2013).

In addition, consumer can also show their loves to the brands. To express their loves, there is a website, Lovemarks.com, in which consumers can laud their favorite brands as their lovemark brands which reach their hearts as well as their minds by creating an intimate and emotional connection that anyone can not live without experience it (Elliott et al., 2011).

iv) Nostalgia

Nostalgia is a fact which attracts the attention of the contemporary consumers. Consumers are curious about the past and they want to experience what is in the imagination regarding the past however, they don't want to be the part of it totally. From the point of consumers, nostalgia is only an experience for the moment to excite the senses (Firat and Schultz, 1997). However, some evidents show that consumers preferences are under the influence of nostalgia for their early experiences (Elliott et al., 2011). Thus, through using sensory experiences like fragrances that is familiar from of old, friendship and loved ones which remind us of special times with others and etc. (Schindler and Holbrook, 2003) in communication strategy, emotional bonds between brands and consumer can be created.

v) Instant heritage

Every brand is not as lucky as the brands which have a history behind them, however, they can invent a story for themselves through their communications and marketplace actions like merchandising, images that they create, and customer contacts (Kapferer, 2006). Thus, with outstanding success in markets, they are capable to construct their own historical connections (Elliott et al., 2011).

vi) Experience brand

Pine and Gilmore (1998) suggest that competition among the companies is more about how well they provide experiences to their customers, as goods and services become commoditized and the customer experiences that companies create will matter most. Within this context, brands have an important role in providing experience to consumers. Thus, through five experience design principles: “theming the experience; imbuing the experience with impressions; eliminating all negative cues in regard to experience; mixing experience in memorabilia and engaging all five senses (Elliott et al., 2011: 184), personal memorable brand experience can be provided to consumers.

Strategies based on social differentiation

These are the strategies for differentiating some from the others.

i) Fashionization

In contemporary world, form and style are more important as compared to content in postmodern world (Firat and Shultz, 1997). Thus, companies replace their traditional focus on function with an emphasis on fashion and style (Elliott et al., 2011) and marketers give more importance to form and style in their communicative messages to represent their contents (Firat and

Shultz, 1997). In this regard, fashionization becomes a brand strategy for companies, however, it is not to forget the quote of Oscar Wilde: “Nothing is so dangerous as being too modern; one is apt to grow old-fashioned quite suddenly”.

ii) Cool and cultural capital

In order to be different from the others, creating a cool image is important for companies because it is closely linked to fashionization which appeals the consumers who want to be seen as cool. The study of Superbrands (2002) depicts that rather than their friends opinion or celebrities use or opinion of a brand, consumers are under the influence of personality of the brand, if that brand is cool (Elliott et al., 2011).

In addition to this, cultural capital which is an asset embodying cultural value (Throsby, 1999) is important to provide sustainability to the brand. Although acquiring cultural capital requires considerable time and efforts, if the importance of cultural capital to cool is realized, very successful advertising campaigns can be organized as it was in the promotion of black culture as a cool (Elliott et al., 2011).

iii) Strategic cannibalization

As the markets are going to be more fashion, style and aesthetics driven, the demand for innovation increases. However, “if it is strategically managed, it becomes a strategy of deliberately limiting supply and replacing product well before their sales decline” (Elliott et al., 2011: 186). Thus, strategic cannibalization drives the perceptions of brand specific consumers and prompts them to buy limited supply offerings of the companies.

iv) Gender identity

According to differences in gender, different emotional connections can be attached to the brands. For example, as Learned (2004) presents; by developing an accessible human face, brands can connect with women (Elliott et al., 2011). Differentiation in gender also helps companies to select their target markets and their positioning strategies (Kotler and Keller, 2012). Thus, specific gender can identify themselves with gender specific attributes and attachments of a brand emotionally and develop relationship with the brand.

Strategies based on social integration

These strategies serve for creating new groups within in a society and also creating new meanings for individuals within these groups.

i) Brand community

As McAlexander and Schouten (2002) indicate that a brand community from a customer experiential perspective is the main tenet of the relationship in which the customers are situated. The key point in here is designing events to make people together to share the moments and experience the brands because community integrated customers are brand missionaries who carry the marketing messages to other communities (Elliott et al., 2011). Thus, the emotional bond can be developed easily between consumers in brand community and brand, through socializing activities.

ii) Neo-tribes

Neo-tribes are “inherently unstable, small scale and affectual groups” of individuals which can gather around “shared emotions, styles of life, new moral beliefs and consumption practices” (Cova and Cova, 2001: 67). In addition to this, “neo-tribes are capable of collective actions and its members

are also advocates rather than only be simple consumers” (Cova and Cova, 2002: 602). Within this context, the products and services which can hold “consumers together as a group of enthusiasts or devotees through their linking values are supported in tribal marketing” (Cova and Cova, 2002: 603). Thus, rather than following tribes, inspiring them and earning their respects by understanding their values are the main tenets of tribal marketing in order to develop emotional bond between consumers in neo-tribes and the brands (Elliott et al., 2011).

iii) Sub-cultures

Schouten and McAlexander (1995: 43) define subculture of consumption as a different group of people in the society “who self-selects on the basis of a shared commitment to a particular product class, brand or consumption activity”. Thus, because brand meanings can also be co-created by distinctive group of people in the society within their cultural context, gaining their legitimacy through marketing and communication strategies is important to generate social integration via the brand (Elliott et al., 2011).

iv) Brand mythologies

As Grant (1999) indicates that developing a brand mythology is based on brand which represent an idea or set of ideas that consumers can live by, and embody and legitimize a new way of living in a rapidly changing world (Elliott et al., 2011: 189). “Brand mythologies can be at the core of popular cultural forms to show people possible ways of living through brands as what happens in TV series such as Sex and the City” (Elliott et al., 2011: 189).

Consequently, with all of these basic strategies, the brands can be managed to create self-esteem and emotional bonds between consumers and high involvement, symbolic and luxury brands.

Within this context, I wonder how Turkish jewellery companies manage their brands and the interplay between TURQUALITY program and Turkish jewellery companies in these processes. In the direction of this concern, the following chapter is reserved for TURQUALITY program and the Turkish jewellery industry in order to understand the context of the study.

CHAPTER 3

CONTEXT: TURQUALITY PROGRAM AND TURKISH JEWELLERY INDUSTRY

TURQUALITY program is an incentive program which is given by the Ministry of Economics of Turkey. However, it is somewhat different from the incentive programs of other governmental institutions of both Turkey and other emerging economies because it is the first and only state-sponsored program towards branding in all over the world. In this sense, this program differs from the supports and incentives of many emerging economies which make branding a national goal for development of their countries.

To get detail insight about the program itself, this chapter begins with the section in which information about the TURQUALITY program is given in terms of its mission, vision, processes, procedures, scope and supports. Then, in the following part, jewellery industry which is the most outstanding luxury industry under TURQUALITY program is discussed to explicate its strengths and weaknesses on the way of becoming a global brand. Under the same section, Turkish jewellery companies under the support are also introduced before the methodology part to define the scope of the study.

3.1. TURQUALITY Program

Countries like China, India and Turkey recognize the need of strong brands to be assessed as developed countries as what happened in Korea and Japan. In this sense, because of shortcomings and disadvantages of the companies coming from emerging economies in terms of creating global brands, the governmental

institutions of these countries intervene the internationalization processes of their companies through their incentives and supports.

TURQUALITY program which has been launched by Ministry of Economics of Turkey is the product of this national goal towards internationalization of Turkish companies, however, it focus the importance of branding in this process, as well. To increase the amount of branded products in export of the country, TURQUALITY is designed as the world's first and only state sponsored programs toward branding. In this regard, the name of the program bands the name of "Turk" and "Quality" together to serve for the missions of the program which are; increasing the export of Turkey by developing strong global brands and strengthening Turkey's reputation and "Made in Turkey" image via these Turkish brands⁹.

In the direction of the vision of the program which is about creating ten global brands in ten years, the Turkish firms, which have a potential to create strong global brands, from textile and garment industry; from consumers durables industry; from industrial machine industry; from ready wear industry; from fast moving consumer goods industry; from jewellery industry and from automotive industry are supported by TURQUALITY program financially, operationally and strategically for a period of five years¹⁰. However, the second five years is mostly given to the firms, if they are successful within their first five years to carry out their strategies and achieve their goals determined within the context of the program.

To provide TURQUALITY supports to the firms, Ministry of Economics is working with international consulting firms, which are especially competent at international branding and international marketing, in the strategical process of

⁹<http://www.turquality.com/7.aspx>, last accessed on 20.10.2013.

¹⁰<http://www.turquality.com/28.aspx>, last accessed on 21.10.2013.

the program, and working with related exporters' associations such as Istanbul Minerals and Metals Exporters' Associations, and Turkish Exporters Assembly in operational process of the program. TEA is responsible for the application process of the program and IMMEA is responsible for checking of the foreign activities to decide on whether companies are deserved to be supported financially or not. International consulting firms are responsible for the consulting services which are started to be given from pre-assessment process of the firms before coming under the program to detailed analysis study after coming under the program and the other kinds of consulting services during the program process. Deloitte was the only one independent consultancy firm at the very beginning of the program, however, today, thanks to widening of the program context, Ministry of Economics collaborates with more than one independent management consultancy firms.

In order to be a supported company by TURQUALITY program, the company has to undergo a several processes which are; application process, preliminary examination process, strategic business plan process, detailed study analysis process and strategic road map process.

In “*application process*” of TURQUALITY program, every company applies to the program by itself by filling the automation system of the program in its website. After getting enough points from the scoring system of the automation, companies apply to TURQUALITY secretariat in Turkish Assembly Exporters with required documents which are given in Appendix A. If there are not any outstanding documents, they undergo a preliminary examination process done by TURQUALITY program consultants¹¹.

In “*preliminary examination*” process of TURQUALITY program, companies are examined by independent consultants of TURQUALITY program who are

¹¹ TURQUALITY başvuru, <http://www.turquality.com/basvuru/nasil-basvurulur>, last accessed on 15.05.2014.

delegated by Ministry of Economics in different areas such as strategic planning and corporate performance management, brand management, brand performance, supply chain management, marketing, customer and trade management, product design and R&D, financial performance, human resources management, corporate management and information systems management in order to evaluate their branding potential and determine their branding level. After the evaluation, consultants prepare a report regarding to the company performance in these areas. If the report is positive, the company become a supported company by TURQUALITY program¹².

After coming under TURQUALITY program, “*strategic business plan*” which shows 5 years strategic plans of the company in terms of target markets and positioning, promotion and communication strategies are prepared by the company and it is sent to Ministry of economics. If it is approved by the Ministry, the company undergo detailed study analysis¹³.

In “*detailed study analysis*” process, TURQUALITY consultants visit the company for the second time to analyze the company in detail. Within 4 to 8 weeks detailed analysis study, every process of the supported company is analyzed, every weakness and strength of the company are identified and road maps for each department are developed¹⁴.

Through “*strategic road maps*” which are developed for each department within a cooperation and collaboration between employees of the company and consultants of the program, TURQUALITY consultants give prescriptions to

¹² Firma Ön İnceleme Çalışması, <http://www.turquality.com/basvuru/firma-on-degerlendirme>, last accessed on 15.05.2014.

¹³ Firma Ön İnceleme Çalışması, <http://www.turquality.com/basvuru/firma-on-degerlendirme>, last accessed on 15.05.2014.

¹⁴ Firma Ön İnceleme Çalışması, <http://www.turquality.com/basvuru/firma-on-degerlendirme>, last accessed on 15.05.2014.

each department which show how they carry out their strategies, goals, actions towards branding that they identified in their strategic business plans¹⁵.

After the detailed study analysis done and road maps for each department are identified, the company starts to benefit from the supports of TURQUALITY program financially.

Since the program is related to creating a global brand, financial supports are only given to foreign branding activities of the firms. In this sense, expenditure in regard to foreign advertising, promotion and other marketing activities such as store decoration, sponsorship, distribution of samples and promotional materials, publishing and delivering a catalogue or brochure and etc.; expenditures in regard to rent of foreign branches, offices, warehouses, showrooms, shops, stores and etc.; expenditures in regard to quality certification, patent or registration activities if a firm needs, expenditures in regard to employment of designers and consultants and expenditures in regard to software purchase are all supported financially by TURQUALITY program. The program refunds fifty percent of these expenditures relating to these support items to the firms under support¹⁶.

In addition to these financial supports, there are also strategical supports of the program. These non-financial strategical supports start with pre-assessment of the potential firms by independent management consultants and continue with preparing strategic business plan, carrying out detailed study analysis by TURQUALITY management consultants within supported firms and development of strategic road map for them¹⁷. Besides these supports, via TURQUALITY manager development program and TURQUALITY vision

¹⁵ Markalaşma Gelişimi Yol Haritası, <http://www.turquality.com/destekler/markalasma-gelisim-yol-haritasi>, , last accessed on 02.02.2014.

¹⁶http://www.turquality.com/doc/2006-4_sayili%20teblig_2012-6.pdf, last accessed on 02.02.2014.

¹⁷<http://www.turquality.com/26.aspx>, last accessed on 02.01.2014.

seminars, it is tried to educate and train the human resources of the supported firms towards branding, as well¹⁸.

It is important to notify that, within the context of TURQUALITY program, every supported company undergoes same processes and benefits from the same financial, strategical and operational supports, although the nature and structure of both industries and companies under the support are different. In this regard, because the most outstanding industry is jewellery industry in terms of the type of the product which requires different branding strategies, jewellery industry is chosen to understand the interplay between TURQUALITY program and branding processes of Turkish companies under TURQUALITY support. Thus, the following section is dedicated to Turkish jewellery industry to see its current position in both Turkey and the world.

3.2. Turkish Jewellery Industry

Jewellery industry is the most outstanding luxury industries among the other industries supported by TURQUALITY program in terms of having high involvement products. In this sense, it draws an extra interest to understand the interplay between TURQUALITY program and branding processes of the companies coming from this industry.

Jewelry is one of the oldest occupations in Turkey. According to the historical facts and archaeological excavations, the root of gold jewellery production tradition has dated back to 5000 years ago in the territory of the Turkey (Özbek 2009). All civilizations ruled in Anatolia from Sumerians, Hittities, Urartians, Phrygians, Ionians, Lydians and the other civilizations to Romans, Byzantines, Seljukians and lastly Ottomans have contributed to development of the today's gems and jewellery industry by adding their own experiences, cultures, styles, designs and perspectives to jewelleries (Tüzmen, 2006). Especially, thanks to

¹⁸<http://www.turquality.com/12.aspx>, last accessed on 02.02.2014.

the enlargement and growth of the Ottoman Empire, the art of jewellery has gained importance in Istanbul. It was historically noted that during the reign of Suleyman the Magnificent, Istanbul ranked among the world's jewellery centers and did the honours of many jewellery expositions at these times¹⁹.

Nowadays, gems and jewellery industry is one of the biggest industries among the Turkish manufacturing industries and provides employment opportunity to 250,000 people approximately. In the industry, there are more than 50 large companies which employ qualified employees in between 200 to 1500. Today Turkish jewellery industry has the capacity of turning about 400 tons of gold and 200 tons of silver into jewellerys in each year by processing them, however, this capacity can not be fully utilized²⁰.

Thanks to these traditional and substantial experiences came from the past in jewellery fabrication, innovatory and creative jewellerys are designed and produced by using modern and technological methods in today's Turkey. Furthermore, rather than to be sold to only home market, jewellerys made of gold and precious metals are sold to foreign markets, as well. The export of these products has increased significantly in last 10 years and it is continuing to increase in following years, according to the data and reports of the Ministry of Economics of the Republic of Turkey.

In terms of the gold jewellery market size, Turkey takes its place among the world's the largest five markets together with the India, China, United States and Russia. Moreover, in terms of production, Turkey ranks among the world's top

¹⁹T.C. Ekonomi Bakanlığı, Altın Mücevherat Sektörü 2012, http://www.ibp.gov.tr/pg/sectorpdf/sanayi/altin_mucevherat.pdf, last accessed on 12.12.2012.

²⁰ Turkish Jewellery Association, <http://www.jtr.org.tr/Tr/About.aspx>, last accessed on 13.12.2013.

three country together with the India and Italy²¹. Namely, Turkey is one of the countries which meet the demand of jewellery in the world.

There is an increase in demand of jewellery in the world. This can be observed in the sales of overall jewelleries in the global markets. It is expected that this improvement leads to healthy growth in global jewellery market in next years. Global Gems and Jewellery Market Forecast & Opportunities 2018 Report figures out that “the value of world's jewellery market is expected to grow at the CAGR of over 5% over the next five years and the global market for jewellery is expected to surpass USD 257 billion in 2017²².

Gems and jewellery industry is one of the developing industries in Turkey as well as in global markets. The data regarding to the industry show that this growth will continue for coming years. In addition to the growth potential of the industry, Turkey’s experience in jewellery coming from the past, the number of qualified employees and designers who have enough capability to create and direct jewellery fashion and trends, and the latest technology and modern methods used in design and fabrication of the jewelleries enable Turkish jewellery firms to create their own strong and global brands. However, Turkey hasn’t got any global jewellery brand such as Tiffany & Co., Bulgari, Chopard or Cartier, yet.

Branding is highly important for today’s jewellery firms as well as it is for other firms operate in different industries. Thus, Turkey has to use its potential in jewellery industry to create global jewellery brands to create an added value from the export of jewelleries to the world.

²¹T.C. Ekonomi Bakanlığı, Altın Mücevherat Sektörü 2012, http://www.ibp.gov.tr/pg/sectorpdf/sanayi/altin_mucevherat.pdf, last accessed on 12.12.2012.

²²Global Gems and Jewellery Market Forecast and Opportunities, 2018, http://www.researchandmarkets.com/reports/2769132/global_gems_and_jewelry_market_forecast_and, last accessed on 03.10.2013.

However, creating a strong Turkish jewellery brands depend on the firms in the industry. In Turkey, small enterprises mostly lead the jewellery industry with their unbranded products, unfortunately. Almost 90 % of the jewellery industry in Turkey is dominated by the jewellery shops that can be confronted with almost every street. In this sense, it is difficult to mention about corporate structure within the industry in which trust is based on a word and there is a high customer deception. Within the industry, most of the businesses have not enough capability to employ professional managers and experts. They are generally family-owned businesses. Most of them have a lack of professional and corporate structure and know-how. They mostly fabricate their jewelleries and golds in their traditional small workshops which are generally far away from the quality standards (Mücevher İhracatçıları Birliği, 2012).

The structure and the characteristics of the jewellery industry in Turkey explains that's why Turkey isn't a brand in jewellery production, yet. However, the 10 % of the jewellery industry which includes branded jewellery firms with a high brand awareness in Turkey and branding potential in international markets, promises a hope for the future of the industry.

Consequently, when the export potential of the jewellery industry is taken into account, to create added value and to get an increasing share in global brands margin in terms of jewelleries made of gold and precious stone, jewellery industry is one of the industries under the TURQUALITY program support. In this sense, in order to increase the branding potential of these firms in international markets and to make Turkey a brand in jewellery, TURQUALITY program supports the already branded firms in jewellery industry. Within the context of the program, only 5 jewellery firms in Turkey are supported by TURQUALITY program financially, strategically and operationally in terms of satisfying the acceptance criterias of the program. These are; Altınbaş Atasay,

Gilan, Zen and Goldaş²³. These jewellery firms determine the scope of the study to understand the interplay between TURQUALITY program and Turkish jewellery companies in their branding processes.

3.2.1. Turkish Jewellery Companies Supported by TURQUALITY Program

There are five Turkish jewellery firms which have benefited from the TURQUALITY program up to now. These are Altınbaş, Atasay, Gilan, Zen and Goldaş as it is mentioned above, as well.

In the following sub-section, I want to give brief information about for each one before the chapter 4 and 5 to define the scope of the study.

3.2.1.1. ALTINBAŞ

Altınbaş was established by Altınbaş family in 1975 in Gaziantep as a jewellery store. Thanks to its branding and merchandising activities which have continued since it was established, Altınbaş is becoming one of the strong Turkish jewellery brands by breaking the grounds in Turkish jewellery industry²⁴.

Altınbaş is a member of CIBJO as being the first Turkish jewellery brand and a member of BMD and AMPD at the same ²⁵.

Today, Altınbaş is a Turkish jewellery firm which sparkles in 40 countries with a mission of pioneering innovations and breaking grounds in the jewellery industry and providing a preferred shopping experience to consumers with an excellent product and service quality in its concepts

²³<http://www.turquality.com/65.aspx>, last accessed on 12.11.2013.

²⁴“Altınbaş Tarihçe”, <https://e.altinbas.com/tr/p/tarihce>, last accessed on 26.11.2013.

²⁵“Altınbaş Tarihçe”, <https://e.altinbas.com/tr/p/tarihce>, last accessed on 26.11.2013.

stores both in the Turkey and the world²⁶. It gives services to customers with its approximately 264 points of sale in home and approximately 382 points of sale in abroad. In addition this, thanks to its new merchandising perspective, it is going to increase the number of its concept stores to hundreds²⁷. Altınbaş has concept stores in England, Holland, Belgium, France, Switzerland, Germany, Austria, Macedonia, Albania, Bulgaria, Romania and Turkish Republic of Northern Cyprus²⁸ as well as in Turkey.

Thanks to its quality in design, product, customer services and human resources in gold and diamond jewellery, Altınbaş has a leading brand identity in Turkish market. With a vision of integrating this leading brand identity in Turkey with the world brand identity via its merchandising system, Altınbaş wants to be a global player in this industry. In order to be a global firm in global markets, it gives importance to determine the customer needs and expectations in an accurate way and develop its process, product and service quality accordingly with the full participation of its employees²⁹.

The design and product are two important things for Altınbaş as they are for other jewellery firms. Following the trends and developments in the world is highly important for Altınbaş designers. According to these trends and developments, the qualified designers of the Altınbaş design the Altınbaş collections with an aesthetic understanding by integrating the Turkish motifs coming from the history with the universal gusto. These designs are produced in Turkey's the first and the biggest gold factory with

²⁶“Altınbaş, Mısyon ve Vizyon”, <https://e.altinbas.com/tr/p/mısyon---vizyon->, last accessed on 26.11.2013.

²⁷“Altınbaş Tarihçe”, <https://e.altinbas.com/tr/p/tarihce>, last accessed on 26.11.2013.

²⁸“Altınbaş Yurt dıřı Mağazalar”,<https://e.altinbas.com/tr/yurt-disi-magazalar>,last accessed on 26.11.2013.

²⁹“Altınbaş, Mısyon ve Vizyon”, <https://e.altinbas.com/tr/p/mısyon---vizyon->, last accessed on 26.11.2013.

ISO 9001 quality certificate and the latest technology in jewellery fabrication in the world³⁰.

3.2.1.2. ATASAY

Atasay is the first Turkish jewellery brand in the industry which was established by Atasay Kamer in 1989³¹. With a vision of being among the 10 companies which lead the world jewellery industry in 2023, Atasay is one of the world's top three companies for gold production today³².

By breaking grounds in the Turkish jewellery industry such as selling the first branded gold, opening the first jewellery outlet store or selling diamond jewellery with a 36 months payment campaign and thanks to its branding and merchandising activities and brand potential, Atasay is one of the strong jewellery firms in Turkey³³.

By leading the way, Atasay deserved to get LBMA certificate which is given only to gold producers with a specific quality standard. Atasay has also ISO 9001 quality certificate and produce its jewelleries in specific quality standards. The production of Atasay jewelleries are carried out factories in Istanbul and China. The factory in China can meet the 32 % of export sales of Atasay³⁴.

Atasay is the first company in the industry which forms its own design team. The design team of the Atasay, which won many prizes in both Turkey and abroad, determines the trends through their each collection by

³⁰“Altınbaş Tarihçe”, <https://e.altinbas.com/tr/p/tarihce>, last accessed on 26.11.2013.

³¹“Atasay’ın Kilometre Taşları”, http://www.atasay.com/tr#/content_pages/?con_page=kilometre_taslari, last accessed on 27.11.2013.

³²“Atasay Tarihçe”, http://www.atasay.com/tr#/content_pages/?con_page=tarihce, last accessed on 27.11.2013.

³³“Atasay Tarihçe”, http://www.atasay.com/tr#/content_pages/?con_page=tarihce, last accessed on 27.11.2013.

³⁴“Atasay Üretim”, http://www.atasay.com/tr#/content_pages/?con_page=uretim, last accessed on 27.11.2013.

following the world fashion trends. Atasay prepares two collections in each year according to the criterias defined by world fashion industry for the specific year³⁵. Today, Atasay brings Atasay brand together with the 5 millions women in 62 countries of the world. Atasay presents Turkish jewellery industry in different points of the world via its offices in USA, Russia, Italy, Dubai, China and Mexico, stores in Dubai, Iraq and Turkish Republic of Northern Cyprus, as well as in Turkey and fairs which it attends in each year³⁶.

3.2.1.3. GILAN

Gilan's story has started in Gilan town which is in Kosovo. The history of the Gilan family and their love affair with luxury was based on the great grandmother of the family who designed and sewed tailor-made dresses for the Ottoman pashas. The jewellery journey of Gilan continued to 1980, the year of when the Gilan brothers, Muharrem and Ferhan opened their first jewellery store in a 1,5 square meter area. However, the passion for design and luxury inherited from the family led them to move to Istanbul and to set the basis of Gilan, which is an Istanbul origin world known jewellery house³⁷.

Gilan is a family owned jewellery house and today, by designing contemporary and high luxury jewellery, it reaches the large masses in the world. The success of Gilan comes from its nicety in choice of materials used in the jewellery production and their pertinaciousness to always work with the best lapidaries and jewellery designers to provide technical perfection to each jewellery designed and produced in Gilan ateliers to

³⁵“Atasay Tasarım”, http://www.atasay.com/tr#/content_pages/?con_page=tasarim, last accessed on 27.11.2013.

³⁶“Atasay İhracat”, http://www.atasay.com/tr#/content_pages/?con_page=ihracat, last accessed on 27.11.2013.

³⁷“Gilan Mücevher Evi”, <http://www.gilan.com/tr/mucevher-evi/mucevher-evi>, last accessed on 26.11.2013.

protect the magic of jewellery production art. The traditional motifs and methods arouse with a latest technological methods and materials in Gilan's jewelleryes.

Gilan's target market is the most stylish women in all over the world. Following the Istanbul most stylish women, world-famous celebrities in fashion, cinema and music industries and the leading members of international society are also the target market of Gilan. To share the world's most stylish women special moments, Gilan has boutiques in New York, Paris and Baku, as well as in Turkey³⁸.

3.2.1.4. ZEN

With a vision of being the most favourite and credible diamond brand and with a mission of making customers' diamond dreams come true, Zen Diamond is leader of diamond in Turkey³⁹.

By inheriting the experience of a family which has been occupied in doing jewelry since 1890 and integrating this experience with the innovative methods, Zen Diamond designs and produces modern collections today⁴⁰.

Zen Diamond has the biggest production capacity of the Europe. Through this power, it offers the Turkey's widest model alternatives, and it responses to different expectations and budgets of different consumers in both Turkey and the world⁴¹.

³⁸“Gilan Mağazalar”, <http://www.gilan.com/tr/magazalar>, last accessed on 26.11.2013.

³⁹“Zen Diamond Amacımız-Hedefimiz”,<http://www.zenpirlanta.com/site/kurumsal.php?title=Amac%FDm%FDz-Hedefimiz>, last accessed on 26.11.2013.

⁴⁰“Kısaca Zen Diamond”,
<http://www.zenpirlanta.com/site/kurumsal.php?title=K%FDsaca%20Zen%20Diamond>, last accessed on 26.11.2013.

⁴¹“Kısaca Zen Diamond”,
<http://www.zenpirlanta.com/site/kurumsal.php?title=K%FDsaca%20Zen%20Diamond>, last accessed on 26.11.2013.

Zen Diamond has been keeping the leading position in export of diamond jewellery in last 5 years. By joining to the world's most important jewellery fairs in every year, Zen Diamond carries its jewelleryes onto international arena. By following the jewellery trends in the world through its offices in abroad, Zen Diamond can easily reflect the trends into its jewelleryes⁴².

Zen Diamond aims to be reachable for everyone with its wide sales network in diamond. In this sense, via its offices in Turkey, USA and United Arab Emirates⁴³, its over 40 stores and 150 corners in Turkey and the stores in Belgium, Iraq, Qatar, Kuwait and the Turkish Republic of Northern Cyprus⁴⁴, Zen Diamond wants to be the only adress of the diamond with its core competence in diamond, different designs, credibility and after sale services.

3.2.1.5. GOLDAŞ

Goldaş was established by Yalınkaya Group in 1993. In the mid of 1990s, Goldaş made a significant move and carried out exporting to many foreign firms. Furthermore, it opened many agencies in different countries to sell its products directly to the customers.

Goldaş is the first Turkish jewellery firm which is a member of LBMA. In addition to this, Goldaş is the first Turkish jewellery firm which went public, however, it went bankrupt because of the several actions of debt in 2012. For that reason, it is difficult to mention about Goldaş and its branding activities in our day.

⁴²“Kısaca Zen Diamond”, <http://www.zenpirlanta.com/site/kurumsal.php?title=K%FDsaca%20Zen%20Diamond>, last accessed on 26.11.2013.

⁴³“Zen Diamond Ofisler”, <http://www.zenpirlanta.com/site/kurumsal.php?title=Ofisler>, last accessed on 26.11.2013.

⁴⁴“Zen Diamond Mağazalar”, <http://www.zenpirlanta.com/magazalar>, last accessed on 26.11.2013.

Consequently, although these companies carry the same characteristics which reflect the structure of Turkish jewellery industry, they are the ones which have already succeeded to be brand in Turkish jewellery industry. When their operations in both Turkey and foreing countries and branding potential into account, I understood that's why these companies are choosen to be supported by TURQUALITY program. In this regard, understanding in what aspects TURQUALITY program influences branding processes of these companies and the extent of the efforts of these companies to be global brand is the motivation of the research.

CHAPTER 4

METHODOLOGY

This study aims to understand the interplay between TURQUALITY program and Turkish jewellery companies in their brand building processes. In this regard, this study specifically aims to investigate the understandings of brand, luxury, branding and luxury brand building of Turkish jewellery companies. Secondly, this study aims to comprehend how these jewellery companies understand TURQUALITY program. Thirdly, this study aims to understand how TURQUALITY program understands branding and luxury brand building processes. Within the direction of these research questions, I try to unearth where TURQUALITY program is in creating strong Turkish brands from the perspectives of Turkish jewellery companies under the support and how TURQUALITY program approaches to branding and luxury brand building. In this sense, I try to explain the meaning of brand and meaning of luxury for these jewellery companies and how they approach their brands. This requires an understanding to how Turkish jewellery companies have experienced branding up until today. Furthermore, I try to explain why TURQUALITY program is not successful enough to create strong global brands yet for some industries, in which there are symbolic and high involvement products, like jewellery industry.

In this study, qualitative research methods are utilized by the nature of the study because this study is based on understanding what the Turkish jewellery companies understand from brand, luxury, branding, luxury brand building and TURQUALITY program. In this regard, this chapter begins with justification of qualitative research methods utilized in the study. Then, information about data collection methods such as sampling decisions used in the study and how, when

and what kind of data are collected through the data collection processes are discussed in detail. The concerns regarding validity and reliability are also addressed in this section of the chapter. The last section of the chapter is reserved for description of data analysis techniques utilized in the evaluation of data collected in the field study.

4.1. Qualitative Research

Qualitative research allows researchers “to understand particular cases in depth and detail; get at meanings in context and capture changes in dynamic environment” (Patton, 2002: 556). In addition to this, it helps researchers to comprehend the mental world of the individuals and give them insight about how they see and perceive the phenomenas (Berg, 2001). Through qualitative research methods, the world is seen and experienced as the individuals do themselves (McCracken, 1988b). Therefore, in this study, qualitative research methods are used because of the nature of the research topic which is based on understanding the interplay between TURQUALITY program and the Turkish jewellery companies in their branding processes from the perspective of these companies and following the strengths of qualitative research methods as Maxwell (1996) indicates.

First of all, qualitative research provides an understanding to researchers about “meaning for participants of the events, situations, and actions they are involved and of the accounts that they give of their lives and experiences”. Second, it helps to “understand the particular context within which the participants act, and the influence of this context on the actions” of them (Maxwell, 1996: 17). In this regard, qualitative research mostly studies “a small number of individuals or situations to preserve the individuality of each of these situations rather than collecting data from large samples”. Thus, qualitative research provides an “understanding how events, actions, and meanings are shaped by the unique circumstances”. Third, it helps researchers to “identify unanticipated phenomena

and influences and to generate new theories which are grounded on the influences of phenomena”. Fourth, instead of outcomes, qualitative research helps to “understand the process by which events and actions take place” (Maxwell, 1996: 19). Finally, qualitative inquiry also helps to identify causal explanation as well as quantitative research does. However, “there is a difference between the qualitative researchers and quantitative researchers in terms of the causal questions they asked”. Namely, although both of these researchers develop causal explanations, qualitative researchers tend to ask “how x plays a role in causing y and what the process in which x causes y, while the quantitative researchers ask to what extent the variance of x causes in variance in y” (Maxwell, 1996: 20). In this study, in order to understand the interplay between TURQUALITY program and branding processes of Turkish jewellery companies, I ask how TURQUALITY program plays a role in branding of Turkish jewellery companies. In addition, I ask what the processes in which TURQUALITY program can cause branding for Turkish jewellery companies. In this sense, I determine these processes as: i) TURQUALITY processes of these companies from process of application to the program to preliminary examination processes, from strategic business plan preparation process to detailed study analysis processes and strategic road map preparation processes which are discussed in context chapter of the study; ii) the processes in which these jewellery companies benefit from the supports of TURQUALITY program and iii) the processes regarding how these companies understand TURQUALITY program. In the direction of these processes, I try to unearth how TURQUALITY program approaches to branding and luxury brand building. However, it is important to notify that in order to understand where TURQUALITY program is in branding processes of Turkish jewellery companies, I specifically try to understand how these companies understand brand, branding, luxury and luxury brand building at first. Thus, rather than explaining the results of the study numerically by asking to what extent the variance of TURQUALITY program

causes in variance in y, I try to give insight about where TUQUALITY program is in causing branding of Turkish jewellery companies within specific processes.

Within the context of this line of reasoning and the nature of the research topic, qualitative research methods seem to be the most appropriate methods to be employed in the study. In this study, firstly, it is tried to understand the branding phenomena of the Turkish jewellery companies as a result of both their own efforts and supports of TURQUALITY program. In this regard, branding of these jewellery companies in their going global processes, is the outcome of their own strategies and supports of the TURQUALITY program. In order to understand to what extent TURQUALITY supports play a role in the branding process of Turkish jewellery companies, understanding the meaning of brand for informants and in which realm that they perceive their brands are the motivation of the research, as well. Thus, to serve this purpose, the “meaning constructed by the informants” are identified and “perpectives of informants” are depicted throughout the data analysis of the study.

This study is an exploratory research which aims to provide insight about the interplay between TURQUALITY program and Turkish jewellery companies in their branding processes and where TURQUALITY program is in these processes. Thus, the aim of the study is not to generalize the findings of the research but to understand the interplay between TURQUALITY program and Turkish jewellery companies in their branding processes. In this sense, rather than generalizability, gaining access to categories regarding in what aspects the role of TURQUALITY program can be seen in branding processes of the Turkish jewellery companies, is more important in the study (McCracken, 1988b). For example, according to the findings of the study, advertising and promotion supports of TURQUALITY program increase “brand awareness” of Turkish jewellery companies in foreing markets. As it is seen that rather than generalizability of the findings, I try to explain the categories such as brand

awareness in which the influence of TURQUALITY program can be seen in branding processes of these companies. Therefore, in the interpretation of the data coming from informants, thematic analysis is employed as a multi-stage procedure on the basis of “constant comparative analysis” (Flick, 2009) which requires a continuous interplay between data and theory (Glaser and Strauss, 1967). Through this method, identifiable patterns and themes within data regarding the phenomena being studied are identified, analyzed and reported by organizing and describing data in detail (Aronson, 1994). In addition to this, the main tenet of this procedure is remaining sensitive and open to the specific contents of each participant case with regard to the issue under the study (Flick, 2009).

4.2. Data Collection

Decision regarding data collection method for the study is assessed under different criterias which are; the nature of the research; the relationship between the method utilized in the study and type of data required for data analysis; the nature of the research topic and time and budget constraints of researcher. Within this context, interview method is employed as a major tool to collect primary data of the study (Berg, 2001). With thematic analysis as well as grounded theory, the most common form of interview is “the face to face unstructured or, more realistically, semi-structured, open-ended, in-depth conversational interview” because it provides rich and detailed information of the individual’s experience. Moreover, it has a potential to “allow the discussion to lead into the areas which may not have been considered before the interview but may be potentially relevant to the study” (Goulding, 2002: 59). The following line of reasons explain that’s why in-depth interviews are employed as a data collection method for the study to understand the meaning of the brands and branding in terms of supported jewellery companies, in which realm they perceive their brands, to what extent they experience TURQUALITY program

and to what extent TURQUALITY program supports their branding processes on the way of being global brands.

In this regard, open-ended questions are asked rather than close-ended questions during all of the interviews to get more detailed, longer and variable in content responses. Thus, through open-ended in depth interivews, informants are allowed to express their own experiences and meanings in their own terms and words (McCracken, 1988b).

In order to find the right informants, actors who are likely to affect or be affected by the TURQUALITY processes are identified and categorized as actors who are likely to affect the branding processes of firms through TURQUALITY program and the actors who are affected by the program. In this sense, jewellery firms whose branding processes are affected by TURQUALITY supports, and government and the other actors such as Turkish Jewellery Association, Istanbul Minerals and Metals Exporters' Associations, and Turkish Exporters' Assembly which are likely to affect the branding processes of the jewellery firms under TURQUALITY supports are defined as stakeholders of the process. Thus, to whom the data are going to be collected is identified through stakeholder analysis. In this sense, the informants of the research are identified as: i) employees and managers coming from Turkish jewellery companies under TURQUALITY support; ii) authorities from Ministry of Economics; iii) authorities from Turkish Jewellery Association; iv) authorities from Istanbul Minerals and Metals Exporters' Associations and v) authorities from Turkish Exporters' Assembly.

In the direction of the aim of the study, among these informants, managers and employees from Turkish jewellery companies are the primary focus of the study and so they are the major informants. However, the other four groups are studied as well, to understand and present the phenomena completely.

In order to construct a sample from whom the data are collected, purposive sampling is employed in the study because the aim of the study is not extending the results to the broader population but understanding the phenomena (Given, 2008). In addition to this, I use purposive sampling method in the study because selecting individuals, times and settings that provide information which you need to answer your research question is the concern in qualitative and non-probability sampling decisions (Maxwell, 1996). Thus, to construct study specific sample, purposive sampling is utilized as a sampling method because through purposive sampling, “you decide the purpose you want informants to serve, and you go out to find them” (Bernard, 2006: 189). Purposive sampling or criterion-based sampling as LeCompte and Preissle (1993: 69) called, is a strategy for selecting “particular settings, persons, or events deliberately to provide important information” that is unlikely gotten as well from other choices (Maxwell, 1996: 70). In this sense, both the employees and managers from Turkish Jewellery companies and authorities from different institutions who are responsible for TURQUALITY processes are selected in terms of their knowledge and experience about TURQUALITY program to ensure certain types of informants with certain knowledge and experiences. These people are “uniquely able to be informative because they are expert in an area or were privileged witnesses to an event” (Weiss, 1994: 17).

In order to understand to what extent TURQUALITY program influences branding process of Turkish jewellery companies, pilot study is conducted at first. Within this scope, 4 separate face-to face interviews are carried out with the industry experts from Ministry of Economics, Turkish Jewellery Association, Istanbul Minerals and Metals Exporters’ Associations and Turkish Exporters’ Assembly. These are the authorities who are knowledgeable enough about the jewellery industry and the firms operate in the industry. Before the each interview, different interview guides are prepared according to their role in TURQUALITY program. The interview guides regarding to Ministry of

Economics, Turkish Jewellery Association, Istanbul Minerals and Metals Exporters' Associations and Turkish Exporters' Assembly are given in Appendix B, C, D and E, respectively. They are given in Turkish which is the native language of the interviews to prevent the semantic shift. Each interview lasts approximately one hour and all of them are recorded. Then, these records are transcribed and supplemented with secondary data like the official websites of the organizations of the respondents, official website of the TURQUALITY program and the catalogues and brochures taken from these organizations. There are 39 pages transcribed data regarding the interviews carried out in the process of the pilot study. Through this pilot study, the study is structured in terms of preparing a suitable interview guide and developing suitable process for data collection and analysis throughout the study.

Through these interviews with the authorized persons from Istanbul Minerals and Metals Exporters Associations, Turkish Jewellery Association, Turkish Exporters' Assembly and Ministry of Economics, the role of these actors in TURQUALITY program and their role in branding of jewellery firms in the industry are comprehended extensively. However, because the research problem is regarding to understand the interplay between TURQUALITY program and Turkish jewellery companies in their branding processes, the employees and managers of the jewellery companies under TURQUALITY support must be interviewed, as well.

In this sense, after the pilot study, the real data collection process started. The primary data is collected through in-depth interviews with managers who are both working at several managerial positions in different departments and working as a TURQUALITY program coordinator within their organizations. I selected these managers to conduct interviews because they are the informants who will give enough information about the processes of TURQUALITY program regarding their organizations.

As it is given in context of the study, there are five Turkish jewellery companies under TURQUALITY program support. These are; Altınbaş, Atasay, Gilan, Zen and Goldaş. Since Goldaş went bankrupt because of its financial problems, to collect data, there are only four Turkish jewellery companies which have benefited from the TURQUALITY program up to now. In this sense, data are collected through in-depth interviews which are carried out with two managers from Altınbaş, one manager and one specialist from Gilan, one manager from Zen Diamond and one manager from Atasay. Within this scope, 6 interviews are carried out totally with the informants who are working at several positions such as quality and organization manager, human resources manager, finance manager, CRM manager, finance specialist and member of the board of directors in these jewellery companies under the TURQUALITY support except Goldaş. All of these personal interviews were carried out one to one and face to face basis throughout the data collection process to understand informants beliefs, attitudes, experiences and feelings on their brands, branding process of their organizations and where TURQUALITY program is in these processes. The data collection process was conducted over a period of a month. Each interview lasts in between approximately 50 minutes to 1,5 hours. To diminish the time and increase the efficiency of interviews in terms of respondents, a specific interview guide with open-ended questions is prepared before the interviews. The open-ended questions in guide are classified according to their aims in two sections. In this regard, while the questions in the first section are about to understand branding activities and strategies of these companies in general sense, the questions in the second section are prepared to understand the branding processes of these jewellery companies within TURQUALITY program context. The interview guide prepared for the interviews conducted with the informants of supported jewellery companies is given Appendix F in Turkish to prevent the semantic shift again. Although there is a well-defined interview guide which directed the interviews, informants are allowed to tell and share their thoughts, stories and

experiences in his or her own terms, during the interviews. Audiotape is used in all interviews again to record the interviews to make data analysis later. Thus, all of the interviews with managers from jewellery companies under the support of the program are recorded and then they are transcribed. There are totally 75 pages transcribed data regarding the company A, the company B, the company C and the company D. In order to show how these data are transcribed from audio tape, one of the pages of transcribed data is given in Appendix G. In addition, Turkish jewellery companies stores are visited and observed and their advertisings are watched. Figures regarding stores of these companies are given in Appendix H.

In order to increase the trustworthiness, these data are also supplemented by secondary data such as official websites of the Turkish jewellery companies under TURQUALITY support, official websites of the organizations in the industry such as Turkish Jewellery Association, Istanbul Minerals and Metals Exporters' Associations, Turkish Exporters' Assembly, Ministry of Economics, Turquality program, as well. In addition to these, news in daily newspapers and magazines regarding the jewellery industry such as Turkish Jewellery Export magazine of JTR, industry specific reports of Ministry of Economics, working reports of JTR, regulations of TURQUALITY program, other reports and bulletins regarding the jewellery industry, and advertisements, catalogues and brochures of the jewellery companies were all collected and used as secondary data in this research. While these secondary data are being collected, accuracy and currency of the data are tried to be provided as much as possible. Thus, trustworthiness is provided during data collection process through triangulation across sources and methods (Wallendorf and Belk, 1989). The type of data sources collected in data collection process are summarized in Table 1 with their benefits for the study.

Table 1 Type of Data Sources and Their Benefits for the Study

Type of Data Sources	Benefits
<p>Secondary Sources:</p> <p><i>Advertisings</i></p> <p><i>Newspapers</i></p> <p><i>Brochures and catalogues</i></p> <p><i>Magazines</i></p> <p><i>Official websites</i></p> <p><i>Reports and bulletins</i></p>	<p>The advertisings of Turkish jewellery companies provide understandings about their marketing strategies such as how they position themselves or who are their target markets and help to interpret primary data more insightfully.</p> <p>The news about TURQUALITY program, export and Turkish jewellery industry provide insight about the benefits of TURQUALITY program on Turkish Jewellery companies and help better define the aim of the study.</p> <p>The brochures and catalogues taken from Turkish jewellery companies provide insight about their styles and positioning strategies and help to interpret primary data more insightfully.</p> <p>JTR magazines provide understanding about the structure of Turkish jewellery industry and branding potential of the industry in the future and help to identify the aim of the study.</p> <p>Official websites of TURQUALITY program, and other institutions such as JTR, IMMEA, TEA and Ministry of Economics help to understand TURQUALITY program in general sense. In addition, official website of Turkish jewellery companies help me to support the data collected through interviews.</p> <p>Industry specific reports of Ministry of Economics, working reports of JTR, regulations of TURQUALITY program provide insight about Turkish jewellery industry, Turkish jewellery companies and TURQUALITY program, respectively and help to interpret primary data more insightfully.</p>
<p>Primary Sources:</p> <p><i>Interviews</i></p> <p><i>Observations</i></p>	<p>Allow respondents to describe their branding processes from their own perspectives and provide deep insight for explaining the branding phenomena of companies within TURQUALITY program context.</p> <p>Observation of the Turkish jewellery companies stores provide understanding about branding of these companies within the context of the attitudes of salesperson to the customers, the package of the products, and the design and atmosphere of the store.</p>

While these data were collected, ethical principles are taken into account. In both data collection and data analysis processes, rights of respondents are protected and their emotionally and intellectually demanding are not neglected. Especially, within the frame of ethical standards, it is avoided to endanger the privacy of respondents. Thus, the name of the informants and identifying characteristics of them are not used directly in the research but they are coded. For that reason, the name of the jewellery firms are coded as A, B, C, and D and the name of managers which were interviewed are called as their coded initials. Moreover, these interviews will be kept confidential and they will be available only to the thesis advisor.

To provide the trustworthiness of the data and the research, increasing the credibility, transferability, dependability and confirmability of the research is highly important (Lincoln and Guba, 1985). To provide integrity to the research and to increase the trustworthiness of the data collected, data are recorded, transcribed and interpreted without lies, evasions, misinformation or misrepresentations of informants (Wallendorf and Belk, 1989). During the research, in order to provide trustworthiness of the research from data collection to interpretation of the data processes, prolonged engagements are done to understand the dynamics and actors of both TURQUALITY program and Turkish jewellery industry. For that reason, especially, for understanding how branding makes sense for jewellery companies and getting insight about branding processes of jewellery companies and the influence of TURQUALITY program in these processes, sufficient time was spent with the interviews. In addition to this, to increase the trustworthiness of the research, different informants, which are selected through purposive sampling in terms of their capability of providing rich-information, are interviewed and these interviews are supported with the secondary data, as well. Interviews are continued up to get more or less same data from each interview. In all of the interviews, audiotape is used not to forget and misunderstand anything in data analysis later. Feedback of the informants

regarding the data interpretation and report of the analysis are extremely taken into account throughout the research.

4.3. Data Analysis

As it is mentioned in data collection section, I recorded the data collected through in-depth interviews via audio tape and then I transcribed all of them. After transcription, I analysed the transcribed materials within the context of thematic analysis. Thematic analysis is used to “unearth the themes salient in a text at different levels, and thematic networks are utilized to facilitate the structuring and depiction of these themes” (Stirling, 2001: 387).

Throughout the data analysis, the transcribed data are coded as Strauss and Corbin (1990) described. In this regard, *open coding*, “the process of breaking down examining, comparing, conceptualizing and categorizing data” (Strauss and Corbin, 1990: 61) is the first step of the coding procedure. In this process, I grouped interrelated concepts within the framework conceptual labels. Thus, through open coding, I revealed the relationship between categories and sub-categories, however, I did not present concrete relationships between different categories. Therefore, the next step in data coding is *axial coding* which “specifies a category or phenomenon in terms of the conditions that give rise to it; the context in which it is embedded; the action/interactional strategies by which is handled, managed and carried out; and the consequences of these strategies” (Strauss and Corbin, 1990: 97) in order to construct main categories. The last step in coding procedure is *selective coding* procedure in which I selected a core category and related it to other categories.

In this regard, I constructed the thematic networks which systemize the extraction of i) “basic themes” in which lowest-order premises in the text; ii) “organizing themes” in which categories of basic themes grouped together to summarize more abstract principle and lastly iii) “global themes” in which there

are super-ordinate themes encapsulating the principle metaphors in the text as a whole (Stirling, 2001: 388). I depict the structure of a thematic network of the study in Figure 6.

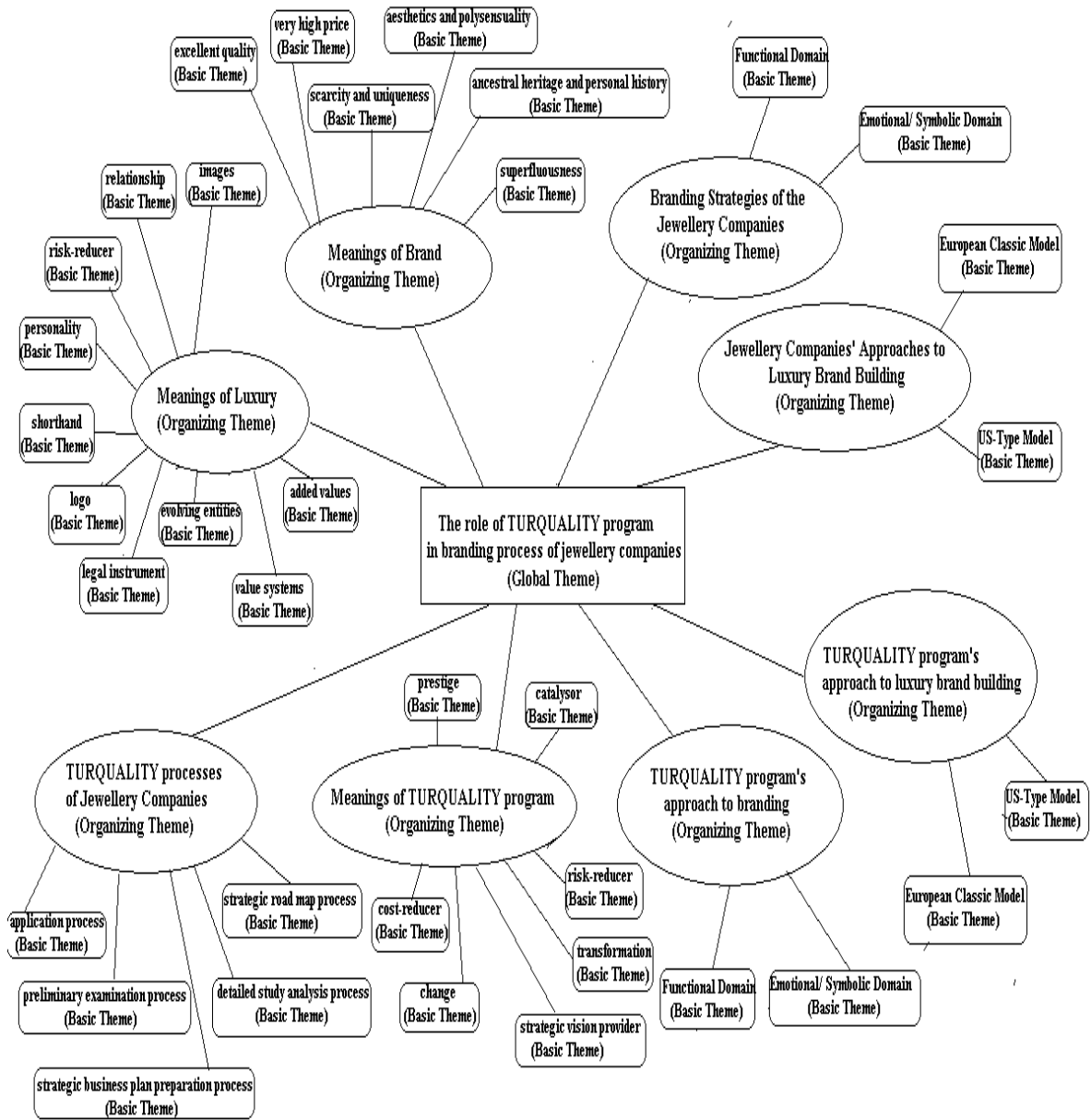


Figure 6 Thematic Network of the Study

CHAPTER 5

ANALYSIS AND RESULTS

As I mentioned in previous chapter, the aim of the study is to understand the interplay between TURQUALITY program and Turkish jewellery companies in brand building processes. In this sense, this study specifically aims to understand how does Turkish jewellery companies understand brand, branding, luxury, luxury brand building and TURQUALITY program. In addition, this study aims to understand how does TURQUALITY program understand branding and luxury brand building. In this regard, this study also focuses on TURQUALITY program's guidance in more complex brand management context which necessitates symbolic branding strategies. Thus, in this chapter, I try to explain how Turkish jewellery firms have experienced branding in general at first and the influence of TURQUALITY program in their branding processes. Then I try to unearth why branding experiences of Turkish jewellery companies up to now and TURQUALITY program are not enough to create a global jewellery brand from Turkey yet. In this regard, I divide this chapter into two main sections: branding processes of Turkish jewellery companies and shortcomings of TURQUALITY program and branding efforts of Turkish jewellery companies on the way of being global jewellery brand.

In order to understand the interplay between TURQUALITY program and Turkish jewellery companies in creating a strong brand for Turkish jewellery companies, I also separate the first section of the chapter in two: branding processes of Turkish jewellery companies without TURQUALITY program and branding processes of Turkish jewellery companies with TURQUALITY program. In the first sub-section, in order to understand branding processes of

these jewellery companies in general sense, I try to explain i) how do Turkish jewellery companies understand brand?, ii) how do Turkish jewellery companies understand luxury?, iii) how do Turkish jewellery companies understand branding? and iv) how do Turkish jewellery companies understand luxury brand building?. In the second sub-section, in order to understand where TURQUALITY program is in branding processes of these jewellery companies, I try to explain; i) how do Turkish jewellery companies go through TURQUALITY program processes?, ii) how do Turkish jewellery companies understand TURQUALITY program?, iii) how does TURQUALITY program understand branding? and iv) how does TURQUALITY program understand luxury brand building?.

In the second section of the chapter, I try to explicate shortcomings of the TURQUALITY program and branding efforts of these jewellery companies in approaching to a symbolic, luxury and high involvement brand on the way of being a global brand.

5.1. Branding Processes of Supported Turkish Jewellery Companies

The company A, B, C and D are Turkish jewelley companies which have brands in Turkish jewellery industry. Through the interviews conducted with the informants from these jewellery companies, their websites, their advertisings on TV, the design and atmosphere of their stores and the package of their products, I could see that these jewellery companies have succeeded being a brand in Turkey in terms of having components of the brand such as brand name, logo, design, packaging of the product, advertising, image and name recognition. However, according to Kapferer (1992), brand management is not only managing these component parts but also a strategy and consistent integrated vision about creating brand identity, not brand image.

In order to understand branding processes of supported Turkish jewellery companies and where TURQUALITY program is in these processes, I try to understand branding practices of these jewellery companies in general sense at first by taking TURQUALITY program out of context.

5.1.1. Branding Processes of Supported Turkish Jewellery Companies In General

In this sub-section, in order to understand branding processes of supported Turkish jewellery companies, I want to examine these jewellery companies in terms of what brand and luxury mean for them and in terms of their branding strategies and approaches to luxury brand building as independent from TURQUALITY process and supports.

i) Meanings of Brands for Supported Jewellery Companies

In order to understand branding strategies of these jewellery companies, understanding what brand means for them is important. Thus, I primarily try to unearth what their brands mean for them from the transcribed data by following the definitions of brand in the literature.

Brakus et al. (2009) define brand as a label which designates ownership by its company. As similar as Brakus and his friends' (2009) definition, de Chernatony and Riley (1997) present that brand expresses a legal statement of ownership of the company in order to protect it against the imitators. In this sense, rather than the other jewellery companies, the company A emphasizes the importance of its brand as a "*legal instrument*" which provide a legal ownership to its company to protect itself against imitators in the marketplace.

"In jewellery industry, as being a well-known company and unfortunately selling design oriented products, your products can be easily imitated in a moment. We have patents for our some outstanding designs but not for all of our jewelleryes.

Thus, the name of brand on our jewelleries, namely our brand, protects us from the designs, products and brands of others (M.O., manager in company A)

Brand can also be defined as a name, term, design, symbol or any other visual features that identify one seller's good or services as distinct from those of other sellers according to American Marketing Association. Within this context, the company A defines its brand as a "**logo**" which refers a brand name.

"We are the first company which marked its brand on its product in Turkey. Actually, there is no brand for gold, but there is...Now, we are selling golds and jewelleries on which there is our logo" (F.A., manager in company A)

The company B also expresses that they see their brands as a "**logo**" which provides identification and differentiation to them as same as brand definition of American Marketing Association.

"when the consumers in all over the world hear your brand name, if they bring the specific quality, specific product range and specific perceptions into their minds, it means you are a brand... There are logos.. If you make customers recognize your brand, when they see your logo, it means that you created a brand . We try to create such a brand logo which everyone in the world recognizes and identifies our brand easily when they see our logo" (Ö.B., manager in company B)

De Chernatony and McWilliam (1989) present that brand name enables consumer to recall various attributes like quality, availability, guarantee, advertising support or etc. in regard to the brand by interrogating their memories. Rather than the company C, the jewellery companies A, B and D indicate that their brands act as a "**shorthand**" which provide memory shortcuts to their consumers by recalling them various attributes regarding their brands like quality, guarantee, advertising or etc.

M.O., manager in company A, states their brand acts as a shorthand for their customers due to their *extensive distribution channels* and *quality of their products*:

“When our brand is called in jewellery industry in Turkey, we are in the first two or three jewellery companies that come into the minds of consumers in terms of quality of our products. In addition to this, we are the biggest jewellery company in terms of the number of distribution channels in the world. From the most luxury companies to less, there aren't such distribution channels numbers. We will give service to our customers with more than 1000 stores in all over the world until 2023. Thus, this makes us available in consumer' minds”

Ö.B., manager in company B, states that their brand provides memory shortcuts to their customers through *quality of their products and services* and *advertisings*:

“We try to take a place in consumers' minds through our high quality products and services, friendly after sale service, advertising and promotions.. In this sense, our brand acts as a shorthand and leads our customers to purchase our brand because they know that they are always satisfied because of preferring us”

Y.A, manager in company D, states their brand acts as a shorthand for their consumers due to the *guarantee* that they give to every customer and their *high quality products* with a convenient price:

“ Our convenient prices for our high quality products and our high quality services given by our high educated sales persons always make people remind our brand when they purchase a jewellery. In addition to this, we are the first jewellery company in Turkey which gives guarantee for jewellery products. Through the guarantee that we give, the jewelleries of our customers are insured for one year. People also recall our brand as a jewellery company with a guarantee. Thus, they always remind us when they purchase a jewellery.”

According to de Chernatony and Riley (1998), brand acts as a contract between owners and users of the brand in order to reduce perceived risks of consumers. In addition to this, Elliott et al. (2011) indicate that brands offer added value to the customers by decreasing uncertainty about what they

purchase. In this sense, in order to reduce risks regarding pre, present and post-purchase of the jewelleries, all of these jewellery companies express that their brands are the contracts between their companies and their customers as same as de Chernatony and Riley (1998) indicated and so, all of them stated their brands act as a “*risk reducer*” for consumers who perceive risks when they purchase jewelleries.

F.A., manager in company A, emphasizes the importance of *certificates* in reducing perceived risk of consumers:

“Jewellery industry in Turkey is open to deception because of the structure of the industry and nature of the product. There are many small jewellers in the streets. However, there is always risk about these jewellers. Maybe you may not find them at their places tomorrow or maybe the product that you purchased may not be the product what you really think to buy. In this sense, even our brand name is enough to give credibility to people. Especially, through the certificates that we give, we claim that we sell what we promise to sell and so, we reduce the risks that consumers can possibly confront in this industry.”

Ö.B., manager in company B, expresses the *importance of CRM, certificates* and *after sale services* in reducing risks that consumers can confront in this industry:

“we always follow all of the sales, all of records, all of production, all of the products that we have carried out up to now in detail. For example, we know everything about product such as when and where it is produced, where and when it is sold and who buys it through our follow-up mechanism. Thus we can give responses to our customers’ questions and problems quickly. We give importance to customer relationship management and we try to establish a secure relations between our company and our customers during pre, present and post purchase of our customers. Since the product is also a monetary value, we have to give such services to our customers in order to decrease any kind of risk that they can perceive when they buy jewellery. In this sense, our brand name, products and services, certificates and after sale services given for maintenance of jewelleries are enough to decrease these kinds of risks.”

P.H., manager in company C, states the importance of *keeping their promises* in every condition:

“ In every condition, even in the crises, we always keep our promises. Thus, we reduce every perceived risks of our customers regarding to our jewelleries. Thus, our customers always trust us because our brand name is always our contract between our company and them.”

Y.A., manager in company D, indicates the importance of *guarantee* and *certificates* in reducing perceived risks of consumers:

“Today, consumers are more conscious about what they purchase. Thus, they do not want to buy the products which they do not know. Our brand provides a credibility to these customers in this sense. When they come our stores, when they purchase our brand, consumers know who we are and what our products are. So, our brand name decreases the level of risks that customers can likely perceive when they purchase jewellery. Jewellery is interesting product..It has also a financial value when you give it back. In this sense, through our quality of products and services, guarantees and certificates and especially our brand name, we try to decrease the risk that is perceived by our customers ”

In other definitions in the literature, brand can be defined as personality. Fournier (1998) indicates that brands are entities which have personality characteristics as similar as the human characteristics to which consumers can relate. Kotler and Keller (2012) support this claim and they define brands as personalities which have specific mix of human traits. All of these jewellery companies also associate some human characteristics with their brands and so they define their brands as “*personalities*”, as well.

F.A., manager in company A, expresses their brand personality in terms of *demographic characteristics*:

“ we do marketing researches in specific periods to find an answer to the question about who are the women of our brand in terms of their demographic characteristics and how they wear. According to the answer of this question, we determine our brand personality as a women; whose ages are between at the end of mid- twenties and at the beginning of their forties, who are coming from mostly B class or C class as a social status, who have enough economic power, who use jewellery in daily life and who like to follow fashion and to be seen trendy. In addition to this, as a result of

marketing research which was done by independent marketing research company on behalf of us, our brand personality is determined as reliable. Thanks to our brand awareness and high quality products and services, consumers defined us as a reliable brand.”

Ö.B., manager in company B, associates their brands personalities with the *personalities of women in their different target markets:*

“ we see our brand as personality. Every company has a different posture, different attitude and different fingerprint in the industry. How you perceive yourself and how you are perceived is important. We have got 12 sub-brands and we create different personalities for each one. For example, we create our Belle brand for modern, trendy, artsy and urban women, we create Myras brand for women who are traditional, merciful, kindly as well as our mothers and Anatolia. The target markets of each brand also reflect the personalities of our brands”

P.H., manager in company C, states their brand personality in terms of both *demographic characteristics and personal characteristics:*

“Our brand is a women who comes from A plus in terms of social statuses, who have a mission in the society, and who are artsy enough to wear our jewelleries. In addition to this, she, also our brand, is very assertive, confident, elegant, stylish, well groomed and beautiful. These are personal characteristics of our brand and our women”

Y.A., manager in company D, explains their brand personality in terms of *demographic and personal characteristics:*

“Off course, our brand has a personality. Our target markets actually explain who are our brand. We see our brand as women whose ages are more than 25 years old; whose social income is mostly between B and C class; who are well-educated and self-sustained and who have a good career. In terms of characteristics, she is a assertive, down-to-earth and single-minded. This woman is our brand because we are also assertive in offering high quality product at the most convenient price. We claim that no one sells such a product at the price that we offer”

In the direction of the statements, I want to notify that these companies mix brand personality concept with target market concept. However, they can also give some specific human traits about their brands. Zinkhan et al.

(1996) indicate that brand personalities are important for contemporary consumers, who are in tendency to find fit between the personalities of the brand and the personalities either they have or they wish to have in construction and communication of their identities. In the direction of the statements of all of these jewellery companies, I conclude that all of these jewellery brands can be used by contemporary consumers for their self-creation projects due to the personalities that these brands have.

Brand personalities are also important in creation of relationship between brand and customers. According to Blackston (1992), a brand relationship is the extension of brand personality. Riley and de Chernatony (2000) support this claim and indicate that if the brands are personified with the characteristics like human traits, consumers can form relationship with product or service. In addition to this, as de Chernatony and Riley (1998) express that in such a case, not only consumers but also brands would have attitude towards consumers. Within this context, the company B states their brands can form a “*relationship*” between itself and consumer as Fournier (1998) presents.

“We are the first company which give importance to customer relationship. Our company have engaged in customer relationship management since 1960s and led the industry to identify the lack of the sector in terms customer relationship management. We always give importance to create good relationship with our customers as a Turkey’s well-known jewellery retailer brand. As a result of all of our efforts to create customer satisfaction and loyalty, we are selected as Lovemark in Turkey. This means Turkish customers find us the most lovely and friendly jewellery brand in Turkey because we treat them in a lovely and friendly manner.” (Ö.B., manager in company B)

From the different perspectives, brand can be defined as images in consumers’ minds. For example, according to Martineau (1959), brand can be defined as functional and psychological attributes in the minds of consumers; according to Newman (1957), brand can be what consumers associate with a brand and according to Pitcher (1985) brand can be the idea

of consumer in regard to a product. In this research, I did not conduct any interview with consumers. So it is difficult to learn what the real image of these brands in consumers minds. However, in the direction of marketing researches that they did, all of these jewellery companies mentioned about their images in consumers' minds. Thus, the company A, B, C and D state their brands are also "*images in consumers minds*".

“ we do marketing researches in specific periods to find an answer to the question about how our consumers perceive our brand and then as a result of the answer of this question, we try to identify our brand perception and brand image. According to these marketing researches, we are generally perceived as leader, aesthetic, modern, innovative, trendy, prestigious, reliable and elite brand. We always work to design all of our marketing and branding strategies to take a right place in consumers' minds...For example, our company is the first company which introduced concept store mentality in the industry. We opened the first concept store which is also our flagship store in Sultanahmet and then we try to provide standardization for our every store in terms of decoration, atmosphere and services. In this way, we try to provide a consistency in our brand image for our every consumer because the way how we perceived by our customers is important for us”(M.O., manager in company A)

“ we had more than 6000 different points of sales and we operated as a wholesaler until the years between 2001 and 2002. However, after 2002, with a radical decision, our chairman decided to sell our products only in our own stores. We are the first company which succeeded to become a retailer. Then, we decreased our 5000 points of sales which were the main part of our distribution channels to 150 points but we did this for our brand, namely for our brand image. The perceptions and thoughts of people about our brand is always important for us. The points of sales did not reflect us in good way and in these points, our brands were sold with the other brands. In order to provide consistency in our brand image, today, we have 130 central stores and only 150 points of sales. In our every store, we try to provide same quality. With our every store, we try to bring people and diamond together through promotions and sales on credit. We provide credibility to them because they know that we always do what we promises. Thus, we are Lovemark in their eyes. This means, we succeeded to make people who use our brand say that I am very glad to use this brand. We see this result in our marketing researches about customers, as well. According to the results of these researches, we see that our customers always define us as a very honest, friendly and sincere brand. This also explains that's why we are Lovemark”(Ö.B., manager in company B)

“branding means difference. If you are different from the others in your industry, if you do something different from the others in the industry, and if you have a different style, this means you are a brand. We have different place in our consumers' minds. In our consumers' minds, our brand is perceived as luxury,

expensive, design-intensive, authentic, traditional but also modern, innovative and creative brand. Our customers trust us because they know we keep our promises everytime. We already try to manage this perception in our customers' minds. This explains that's why we invest more in marketing activities, why we invest more in human resources and why we are working with professionals who have enough knowledge and experience about luxury" (P.H., manager in company C)

"we did many marketing researches to understand the place of our brand in our consumers' minds. First of all, they are perceived us as jewellery brand. In this sense, we are happy because this shows we succeeded to differentiate ourselves from the gold jewellers. Furthermore, we are perceived as an expensive, luxury and niche brand. However, we do not offer expensive products but we offer high quality products at convenient price. In addition to this, in order to increase brand image consistency in our consumers' minds, we minimize the number of points of sales because they are far away from the visual discipline, quality of service and corporate structure that we want to attain in our central stores" (Y.A., manager in company D)

Pitts and Woodside (1983) indicate that personal values lead brand preferences of the customers. Besides the personal values, as Henry (1976) specifies that cultural values also influence decisions and behaviors of the customers. The same as the customers values, companies also have values and value systems. They reflect these values through their actions, strategies and marketing communications to attract the attention of stakeholders like consumers and employees who concern about finding the best brand which reflects their own values. Clark (1987) represents that consumers can find value in the brand through their personal experience with it and through how it reflects what the consumers stand for. In this regard, the company A, B, C and D state their brands are representations of "*unique clusters of value*", as well.

M.O., manager in company A, emphasizes the importance of *human and human values* in their actions:

"not in our jewellery company but in our holding logo, you can see a human head which shows that we always give value to human. This understanding spreads from holding to the other companies. According to us, human has two sides. In this sense, our brand gives value to both its customers and employees. The primary concern of our brand is always serving to the customers in a better way. This explains that's

why we give importance to quality and credibility of our brand. In our every action, we try to reflect human and human values to our consumers”

Ö.B., manager in company B, expresses their concern for *human values*:

“the values that we have are also given in our mission and vision. In 2011, we worked with a consultant which was out of TURQUALITY program context. This consultancy is about our corporate attitudes and structures. In this process, we tried to define our vision and mission with everyone in each department. Everyone defined and wrote the mission and vision then signed it. This mission and vision are hanged on our walls. Thus, all of our employees internalize our values and try to reflect them to our brands through their every action. For example, we are highly sensitive about social issues. In this sense, we give importance to buy diamonds within Kimberley process context. So, we do not buy blood diamonds. In addition to this, we give importance to human and we treat our every customer equally. We are always respectful to code of conducts”

P.H., manager in company C, also states the importance of *human values* in their actions:

“the main principles of our brand is giving importance and value to human. Thus, all human values are the values of our brands. We try to be credible and sincere in our every action. We try to approach our customers, employees and partners equally. We always try to take actions within ethics context. In both our communication with our employees, customers, public and partners, we maintain affection and respect”

Y.A., manager in company D indicates their concerns for social and environmental issues:

“the way how to reflect your company and brands to the others is always important. Our company and brand always give value to people and the environment we live in and so we are always sensitive to social and environmental issues. To show our precision to these issues, we always support social responsibility projects because the way how you touch to your consumer is also important. Our brand is mostly associated with social responsibility projects for protection of children and women and protection of our seas. In this sense, our brand attracts the attention of consumers who are also sensitive to these social and environmental issues. Besides our external customers, we also give value to our internal customers, namely our employees. In this sense, we work for making both our internal and external customers happy. In order to create happy customers, we have to make our employees happy at first. We sell happiness and in order to sell happiness, we must be happy at first” (Y.A., manager in company D)

As de Chernatony and Riley (1998) specify that brands are added values for differentiating the brand and charging a premium price. Moreover, as de Chernatony et al. (2000) indicate that brands are added value for achieving competitive advantage. In this sense added value must be additional attributes or intangibles more than what the brand physically. Although, the company A and C offer added values to their customers, the company B and D state “**added value**” concept for their brands to differentiate their brands from the others.

“We do not sell only a material but also fashion, design, guarantee, certificate, quality and happiness to our customers. Namely, our brand adds value to our products for our customers” (Ö.B., manager in company B)

“As jewellers, we do not invent and sell new things. We have products which are known by everyone in the world. Thus, in order to sell these products, we have to add value to them. Adding value depends on being a brand because you can add values to people and products as long as you are brand...People also buy your brand because of its added values. Thus, with the value of brand, you can increase the value of the product in terms of both consumer and company, as well. In this sense, besides a jewellery it self, we sell high quality service and a good jewellery brand experience to our customers” (Y.A., the manager in company D)

In other definitions of brand in the literature, it can be defined as evolving entities. Within this context, Goodyear (1996) defines brand as an evolving entities which go through different chronological stages by shifting gradually from company to consumers. According to Goodyear (1996), brands evolve from “unbranded” to “brand as a reference”, from “a reference” to “brand as a personality”, “from a personality to brand as icons”, from “icons” to “brand as a company” and from “a company” to “brand as a policy”.

In this sense, I see that the brands of the company A, B, C, and D are “**evolving entities**” which go through different chronological stages in time as same as the Goodyear’s (1996) classification. First of all, all of these

jewellery companies have started to operate in this industry by selling *unbranded products*.

“The root of our company is based on 1950s. Our company is family-owned business. In those days, the father of the family started to operate in jewellery industry. Then, his sons have run the business. Some time later, they moved to Istanbul and started to wholesaling. In jewellery industry, there is a “çantacılık” term. Which refers filling your bags with the products and selling them by travelling around the Anatolia. This is also wholesaling. Our company covered an important distance through wholesaling and have been succeeded to become a brand after a while” (M.O., a manager in company A)

“The root of our company is based on the formative years of the Turkish Republic. Our company is family-owned company. The grand grandfather of the family started to operate in jewellery industry and then his son and grandson started to run the business. Then, grandson who is also our chairman of the board, decided to travel around Anatolia. Throughout his trip, he acquired a familiarity with the various jewellery making techniques and traditions. In the direction of his father’s knowledge and experience and as a result of both financial and cultural gainings that he acquired throughout his Anatolian tour, he has started to create our brand. There is a “çanta” term in jewellery industry which is defined as filling your bag with products and selling them to customers or small jewellers by travelling around the Anatolia. You could bring your products in everywhere through çantacılık, however, your products were sold with the products of others in these selling points. Thus, rather than operating as unbranded, the founder of our company decided to create our brand” (Ö.B., manager in company B)

“ the root of our company is based on 1980s. A those times, we imported precious stone from Belgium and we supplied them to the jewellers in Kapalicarsi. We had a workshop, as well. We produced designed oriented products and sold these products to jewellers in southern part of the Turkey. Namely, we were a wholesaler. We had a design-oriented products but not a brand name. In addition to this, we did also contract manufacturing for well-known brands” (P.H, manager in company C)

“we established our company in 1995 and started to make production in a small workshop. Then we started to attend to foreign fairs in order to sell our products. Before these fairs, we took our products off to southern part of Turkey such as Antalya, Marmaris and Bodrum and sold our products to jewellers in these cities. Namely, we did wholesale trade. The sales were good in those times. Turkey was very untouched in terms of selling jewellery. The tourists visited our country in those times had lack of the retailing experience. Moreover, the retailing was already not developed in those times as it is today. So, you could sell what you produce. There were not too many alternatives and too many suppliers. Then, we started to attend the international fairs as I mentioned you before. At first, everyone in these fairs considered us strange because we are Turkish jewellers and nobody wanted to sell

products to us. Namely, in those years, we were unbranded company and we tried to sell unbranded products to customers” (Y.A., manager in company D)

After their unbranded processes, I observe that the brands of these jewellery companies evolved from unbranded to *brand as a reference*.

“After operating as a small jeweller locally, our company was moved to Istanbul and then re-established as a company under its brand name. Our company is the first company in jewellery industry which marked its brand name on its product. Today, our brand is one of the most well-known jewellery brands in Turkey (F.A., manager in company A)

“We try to create a brand which everyone can identify us from our logo, from our package of products, advertising ... Before, we sold our products through “çantacılık”. In this way, our products were sold with the products of others. Thus, we have to create a brand and brand name which differentiate us from the others. Today, we serve customers with our brands” (Ö.B., manager in company B)

“We were wholesaler at the beginning, however, in 1993, we went to retailing by opening our first store under our brand name. Thus, the year 1993 was also the year when we created our brand name” (P.H, manager in company C)

“When we established in 1995, we had not any brand name. However in 1998, namely after 3 years from our establishment, we were succeeded to be a company which attends 35 international fairs in all over the world. Namely, as a Turkish company, we attended international fairs. This has provided us a serious experience. In those times, there were fewer jewellers in Turkey which attended international fairs. Even, the operations of most of the firms in Turkey were based on gold rather than jewellery. Through these international fairs, we saw what our international counterparts do, we learned how global competition is in this industry, and we learned their marketing strategies and marketing and sales techniques from these fairs. Then, we created our brand name in 2000. Today, we are a jewellery brand which has the Europe’s biggest jewellery production facility and so, we are the biggest jewellery producer of Europe” (Y.A, manager in company D)

The next step for these brands is the brand as personality. As I explained before that these brands have specific personalities. Through their marketing communications, strategies and actions, they communicate their brand personalities to their customers. Thus, I conclude that these jewellery brands

also evolved from brand as a reference to brand as personality. However, it is difficult to mention about iconic connotations that consumer have regarding Turkish jewellery brands. As Goodyear (1996) specifies that the next stage that brands evolve to is brand as a company. Harris and de Chernatony (2001) indicate that at this stage, brand reflects the organizations' values, identities, images and cultures. In this regard, I can say that all of these brands have evolved to "*brand as company*" stage in one sense because their corporate values are also the values of their brands.

"not in our jewellery company but in our holding logo, you can see a human head which shows that we always give value to human. This understanding spreads from holding to the other companies." (M.O., manager in company A)

"the values that we have are also given in our mission and vision. In 2011, we worked with a consultant which was out of TURQUALITY program context. This consultancy is about our corporate attitudes and structures. In this process, we tried to define our vision and mission with everyone in each department. Everyone defined and wrote the mission and vision then signed it. This mission and vision are hanged on our walls. Thus, all of our employees internalize our values and try to reflect them to our brands through their every action."(Ö.B., manager in company B)

"the main principles of our brand is giving importance and value to human. Thus, all human values are the values of our brands. We try to be credible and sincere in our every action. We try to approach our customers, employees and partners equally. We always try to take actions within ethics context. In both our communication with our employees, customers, public and partners, we maintain affection and respect" (P.H., manager in company C)

"the way how to reflect your company and brands to the others is always important. Our company and brand always give value to people and the environment." (Y.A., manager in company D)

Lastly, according to Goodyear's (1996) classification, the last stage of brand evolution is "*brand as policy*". De Chernatony and Riley (1997) specify that brand at this stage stands for social and political issues relevant to consumer. Within this context, in the direction of the statements of the

informants from the company C and the company D, I can say that only the company C and D have evolved to brand as policy stage within the context of their supports for social responsibility projects related to protection of the history and protection of women, children and our seas.

“ we have a deep-rooted history. Our company always respect our ancestors and protects the heritage of them. In this sense, we always support the social responsibility projects for restoration of our oldest historical buildings to keep alive our history for the people. For example, we recently involved in social responsibility projects which was for innovation and restoration of Topkapı Palace’s treasure room” (P.H., manager in company C)

“we are always sensitive to social and environmental issues. To show our precision to these issues, we always support social responsibility projects for protection of children and women and protection of our seas. In this sense, our brand attracts the attention of consumers who are also sensitive to these social and environmental issues ” (Y.A., manager in company D)

ii) Meanings of Luxury for Supported Jewellery Companies

I see from the transcriptions that all of these jewellery companies under TURQUALITY support position themselves as jewellery companies which offer luxury products to their customers.

F.A, manager in company A states that;

“according to the marketing researches, we are mostly associated with gold because there is a gold in our name and our past is based on gold jewellery. However, we position ourselves as jewellery company because the most important part of our product portfolio includes high quality products with diamond and precious stones. In order to deal with this perception, we use jewellery term in our corporate communication strategies for example in our job advertisements”

Ö.B., manager in company B, states that;

“we position ourselves as a retailer, jewellery retailer, although we are mostly associated with gold. We are also producers. We design and produce our own products, however, our main operation is retailing. We have a extensive product range which includes high quality jewelleries with a price from 150 TL to 250.000 TL. Thus, we try to bring luxury, quality and people together”

P.H., manager in company C, expressed that;

“Our company is the first jewellery retailer company. We brought jewellery concept in this industry. We have showed our difference since we established in 1993. At those times, there were many gold jewellers in Kapalicarsi which piling on mass gold on their shop windows. This image was far away from reflecting luxury sense to people. However, either consciously or unconsciously, we showcased only well-designed, conspicuous and high quality jewellery rather than piling on too many gold in our shop windows. Namely, we position ourselves in the industry as a jewellery retailer company which sells designed-oriented luxury products with diamond and precious stone with a exclusive service” (P.H.,manager in company C)

Y.A., manager in company D, stated that;

“we sell high quality products with diamond and precious stone, so we always position ourselves as a jewellery producer and retailers, not a gold producer and retailers” (Y.A., manager in company D)

In this sense, I want to understand how they define luxury from their own perspectives because I think that the way how they define luxury gives me cue about their branding strategies in their branding processes. Thus, I try to unearth what luxury means for these jewellery companies in the direction of the six facets of the luxury which are determined by Dubois, Laurent and Czellar (2001). These are; “excellent quality”, “very high price”, “scarcity and uniqueness”, “aesthetics and polysensuality”, “ancestral heritage and personal history” and “superfluosness”.

All of these jewellery companies under TURQUALITY support associate luxury with quality strongly. In this sense, the company A, B and D state they always design and produce high quality products and sell them to customers with a certificate which proves their quality in terms of the material used in creation of their products.

“we position ourselves as jewellery company because the most important part of our product portfolio includes high quality products with diamond and precious stones.” (F.A., manager in company A)

“We have a extensive product range which includes high quality jewelleries with a price from 150 TL to 250.000 TL. Thus, we try to bring luxury, quality and people together” (Ö.B., manager in companyB)

“we sell high quality products with diamond and precious stone, so we always position ourselves as a jewellery producer and retailers, not a gold producer and retailers” (Y.A.,manager in company D)

However, the company C mostly emphasizes that they offer “*excellent quality*” jewelleries with a craftsmanship, refinement and perfection and do their best to make their products perceived as excellent by customers through excellent brand experiences, as well.

“In our design process, the selection of materials that will go into a production of a jewellery is a long and painstaking process. In this selection process, only the best and most striking materials will pass to create our jewellery. These materials take shape in the hands of our master jewellers who blend traditional methods with innovative techniques and materials. Our company aims to preserve the magic of the art of jewellery making, thus, it gives importance to working with the finest artisans and the technical superiority of each piece that leaves our workshops” (P.H., manager in company C)

Rather than the company A, B and D which have products within different price ranges according to their characteristics, the company C highly associates luxury with “*very high price*” in line with their positioning strategy. The company C states that jewellery must be very special and exclusive product which is not affordable for everyone.

“Today, many jewellery companies sell their jewelleries on easy terms. They sell their jewelleries with 12 months installments, and they organize gold tent days in which golds are sold with a cheaper price than they are sold in throughout the years. However, we do not want to be such a jewellery company. Even, we haven’t got any pos machine in our stores. We do not make any promotions like collecting bonus or giving jewellery as a promotion. We do not do any installments in sales of our jewelleries. These are all for our brand positioning in our consumers’ minds. In our consumers minds, our brand is design-oriented brand which never sacrifices quality and so, the price of our jewelleries is very high. However, this is luxury consumption. Jewellery is not a functional product. Our prices are not affordable for everyone, but we want that only specific persons purchase and wear our jewelleries.

Think about diamond. Selling it with a discount or installment and making it affordable by everyone decrease its value in my eyes.”(P.H., manager in company C)

Dubois et al. (2001) present that perceived excellent quality associated with scarcity and higher prices associated with luxury goods. In this sense, rather than the company A, B and D, the company C strongly associates “*scarcity and uniqueness*” with luxury within perceived excellent quality and very high price context.

“from the selection of material that will be used for creation of jewellery to production of them, we give importance to perfection. This explains that’s why our brand is design-oriented brand which never sacrifices quality in consumers minds and so, the price of our jewelleries is very high because this is luxury consumption. Jewellery is not a functional product. Our prices are not affordable for everyone, but we want that only specific persons purchase and wear our jewelleries. Think about diamond. Selling it with a discount or installment and making it affordable by everyone decrease its value in my eyes. In addition to this, because we don’t want to be everywhere, our jewelleries are only sold in our a few but exclusive stores. Before their visits, all of our customers make an appointment with our sales representatives. The sales representatives welcome our customers and introduce our jewelleries to them with a finest offerings in an elegant atmosphere . Thus, our sales representative is personally involved to the customers in their visits processes. If the customer purchases a jewellery but wants a small changes, our sales representative indulges their desires by providing required connections. Thus, our sales representatives personally deal with our customers and they make them feel unique.”(P.H., manager in company C)

The company A, B and D express that they design aesthetic jewelleries in terms of design. However, the company C associated “*aesthetic appeal*” with luxury as Dubois et al. (2001) indicate in their research. The company C states that they offer a piece of art and through their jewelleries, they open a world of beauty by making consumers’ dreams come true. In addition to this, they express that they try to provide hedonic experience to the customers by moving their senses like hearing, tasting, smelling, touching and seeing.

“Besides design intensive high quality jewelleries which are piece of art in our eyes, we sell luxury, we sell dreams, we sell happiness, we sell beauty, we sell elegance,

we sell image. We try to make our customers feel all of the good senses when they purchase and wear our jewelleries.” (P.H. manager in company C)

As Dubois et al. (2001) specify that in order to be associated with luxury, brands must have a long history which everyone should respect. Although the company A, B, C and D are not very old companies because of having approximately 64 years, 76 years, 34 years and 19 years history as a brand in jewellery industry respectively, the company C highly emphasized its **“ancestral heritage and personal history”** of their great-great-great grandmothers who had designed luxury hand-made clothes for Ottoman pashas. In this sense, the company C has an ancestral heritage and story to tell to the others as different from the companies A, B, and D.

“From great-great-great grandmother who had designed and sewn tailor-made dresses for the Ottoman Pashes to a family-owned jewellery house of the 21st century which designs jewelleries for today’s queens. This is written in our website. The family story of our company and its passion to luxury begins in 1800s in a small town of Kosovo four generations ago. The hereditary passion for design and luxury always leads our owners to make our brand a world known jewellery house today” (P.H., manager in company C)

Lastly, luxury can be associated with perceived superfluosness as Dubois et al. (2011) indicate. In this sense, all of these jewellery companies but especially the company C associated luxury with **“superfluosness”** and stated they do not sell functional product which is necessary to survive but they sell luxury product which is more than its functional characteristics.

“we desing and create design-intensive jewelleries without sacrificing quality. From design of our jeweleries to the selection of materials that will be used in creation of them, we work scrupulously. Thus, the place of our brand in our consumers minds is design intensive and luxury brand. We accept that we sell expensive jewelleries but this is not a functional product, it is luxury consumption. We want that not everyone but only specific people can purchase and wear our jeweleries “ (P.H., manager in company C)

All in all, I conclude that the company C has a different place in terms of what luxury means for it among these jewellery companies. I can observe the difference between the company C and the others in terms of their luxury perception from its marketing practices to branding strategies, as well. Kapferer (2006) specifies that luxury can depend on actual rarity which is based on uniqueness of ingredients, processes and craftsmanship, and virtual rarity which can be created through strategies. In this sense, although the company A, B, and D position themselves as luxury companies, I separate the company C from them due to their strong emphasis on uniqueness of ingredients, processes and craftsmanship, namely having actual rarity.

Moreover, the company C has a different place among the others in terms of strategies used to create virtual rarity, as well to be perceived as luxury brand. In this sense, in the direction of Kapferer's (2006) strategies for creating virtual rarity, P.H., manager in company C, states that they;

- sell their products only through a restricted selective and exclusive distribution;

“We don't want to be seen in everywhere. We don't want to be everywhere. Thus, we give importance to sell our products only our selective and exclusive stores. In this sense, we opened our first store in Akmerkez. Today, we have stores in Akmerkez, İstinye Park, The Istanbul Edition Hotel, Four Seasons at the Bosphorus Hotel, Suadiye and Çankaya as convenient as our positioning strategy”

- mostly manufacture their jewellerys after they have been ordered in order to emphasize the impression of exclusivity created by this one-to-one apperant customization;

“we have a special design team which includes very creative and talented designers. These designers serve for customers who want to purchase and wear haute couture designs. These customers do not want to wear the clothes or jewellerys which can be purchased by others. In this sense, our designers design very special jewellerys to these customers according to their dreams, directions

and styles and then we produce these special jewelleries for them with high quality precious stone. In addition to this, our design team can make changes on already designed products at the request of our customers. We made such a special designs in the past. Today, we are still making haute couture designs for our special customers”

- create a halo of exclusivity by the sponsorship of top stars, super models, fashion designers and creators;

“ We have got a very different and special target market. As convenient as our target market, we don’t want to be everywhere. As a result of it, our marketing communications are very different from the other jewellery companies in the industry. We generally work with PR companies which have strong contacts with celebrities. Through these companies, we reach to celebrities and make them wear our jewelleries in special organizations and nights. Up to now, many actresses like Drew Barrymore, Lucy Liu, Penelope Cruz, Salma Hayek, Micha Barton, Amber Heard and Melissa George, many super models such as Petra Nemcova and many popstars such as Alicia Keys have worn our jewelleries in special organizations and nights. In addition to this, our earrings are recently included in the gifts which can be given to Kate Middleton, Duchess of Cambridge for congratulating her on the birth of her first child”

- create a feeling of exclusivity by the special advantages gained by belonging to a restricted club;

“we are customer-oriented company. We have a customer relations unit in our organization. If a person purchased our jewelleries, he/she becomes one of us. Thanks to this customer relations unit, we collect every detail and information about private life of our customer. For example, birth day of customers, birth day of their spouses, birth day of their children, the date of their wedding anniversary and more are collected regularly. We purchased a CRM program to manage these data efficiently. We prepare a specific card for our every consumer. The information about which colours they like, which style they like, which restaurant they like to go, what kind of hobby they have are written on these cards. We know every detail about our customers. Even, we follow their business life, we follow which industry they invest, which shares they buy, and what kind of investment they do. In the direction of these data, we never forget the important days of our customers. We make nice surprises like sending small but elegant presents. In addition to this, we send special brochures to our customers. We visit our customers in their offices. We meet them in cafeteria or restaurant. Thus, we make feel our customers exclusive. Many jewellery company can also organize special parties for their customers, they can take their customers to dinner in their special days, however, we analyze our customers better than the others do. In the direction of these analysis, we send private presents to our customers. We know what they really like. For example, when they have a baby, we send a chocolate and flowers

in a small baby car. Namely, we send nice presents according to special moments of our customers.”

- communicate by word of mouth that there will not be enough supply for all people;

“for example, we haven’t got any operations in Brazil, we haven’t got any stores and even corners or small booth in a hotel in Brazil. However, people in Brazil speak upon our brand thanks to our advertisements on special magazines”

All in all, I conclude that through both its actual rarity and strategies for creating virtual rarity, the company C can generate a private feeling and symbolic meanings for consumers. Elliott and Wattanasuwan (1998) specify that consumers use brands as symbolic resources in construction and communication of their identities and selves. In this sense, I can say that the company C creates special feelings and symbolic meanings for customers who use brands as symbolic resources.

iii) Branding Strategies of Supported Jewellery Companies

Elliott et al. (2011) separate the concept of brand into two main domains as functional domain which represents what the product actually does and as emotional/symbolic domain which represents what the product means to customers. When I considered the nature of the products and services in jewellery industry in terms of involvement level, I assumed that the brands of these jewellery companies operate in emotional/symbolic domain more than in functional domain in the direction of literature. However, these jewellery companies under TURQUALITY support mostly emphasize their branding activities which are mostly considered in functional domain.

In functional realm, as Elliott et al. (2011) specify that the basic brand attribute is keeping its promises regarding to the performance of the product.

In this regard, all of the jewellery companies state they “*keep their promises*” regarding to the performance of their products.

M.O., manager in company A, states the importance of *certificates* in the industry to keep promises regarding the performance of the products:

“ we provide credibility to our customers by selling high quality products to them. We always sell what we promise to sell in terms of the materials used in our products. We always give certificate to our customers who purchase products with diamond to protect them against deception risk. There is always deception risk in this industry. A jeweller in the street can easily trick you, if you haven’t got any information about jewellery but there is no deception risk regarding to our brand. We give certificates with the products that you buy”

Ö.B., manager in company B, expresses the importance of *certificates* and *after sale service* in keeping their promises:

“we always promise to answer every kind of questions of our customers and to satisfy every kind of needs of our customers regarding to our products. These promises include giving certificates to our customers to make them believe what they buy is really what we sell. In addition to this, we give guarantee to our customers, although the guarantee is not compulsorily given for jewellery products by its nature. We also give after sale service to our customers. So, after they purchase our product, they bring it back to us for reparation and maintenance whatever they want. Within this context, we promise to deal with every problems that they are faced regarding to our products. Even, against theft, we help our customers. If they come and inform us about theft, we check every jewellers in Turkey with the code of the product and work with in a collaboration with police in order to find the stolen product”

P.H., manager in company C, states they keep their promises regarding to the performance of their jewellery by creating *high quality* jewellery and giving *identity certificate* for each jewellery:

“the main principle of our brand is keeping our promises in every conditions. For example, we never sacrifice quality when we create our jewellery. The materials that will be used in creation of the jewellery are selected scrupulously. We give an international certificate which is valid in all over the world. This certificates are prepared specifically for each jewellery to give information about their stones colours, carats, purity...Our customers purchase a jewellery with an identity card of the jewellery. We are the first jewellery company in Turkey which brings identity certificates in the industry. Thus, our consumers can purchase our jewellery mind at

peace. In addition to this, our design team can make changes on already designed products at the request of our customers. We made such a special designs in the past and, today, we are still making haute couture designs for our special customers”

Y.A., manager in company D, expresses the importance of their *high quality products, certificates* and *guarantee* in keeping their promises regarding to the performance of their products:

“ Our brand promises to sell high quality products with the most convenient prices. We always do competition analysis. Among the other jewellery companies, we are the best company in terms its pricing policies. We only produce jewellery with diamond and precious stone. This is our core competence. In this sense, we have got a capability to both minimize our production costs and produce more jewellery. We have an extensive production capacity. Therefore, while we are procuring raw materials like diamonds and precious stones, we pay less money than the money paid by our competitors because we produce more...Namely, we promises to give the best product with the best price in the industry. In this sense, we bring the characteristics of our products into the forefront and claim that we sell such a high quality product with the most convenient price in the market. Moreover, we give certificate which are under international assurance to our customers. This certificate shows the materials used in the production of jewellery and provides guarantee to the customers. In addition to this, we deal with every problems related to the products. For example, we are the first jewellery company in Turkey which insures jewellery for one year against theft within the context of guarantee.” (Y.A., manager in company D)

As a customer benefit, Elliott et al. (2011) specify that the brand in functional realm provides replicability of satisfaction of a functional need. Although, I understand that the company C also provide replicability of satisfaction of its customers, the company A, B and D state more that they provide “*replicability of satisfaction* in every purchase of their customers.

“ when our customers come our concept stores, when they purchase our brand and when they wear our products, we try to provide same quality products and services in each time to satisfy them everytime. This actually explains that’s why we give importance to our concept stores because in all of the concept stores, everything from decoration to services given, from education of sales person to atmosphere created in stores are standard to provide replicability of satisfaction” (M.O., manager in company A)

“we have central stores and franchise stores besides sales points which we decreased its number from 6000 to 150. In all of our stores, we offer same quality to all of our

customers everytime. In our every store, our sales persons welcome our customers within same dresses and same smiley faces. As I mentioned you before that we have different sub-brands. However, in our every store, our customers find same brands and same products within a same price range. Thus, in their every purchase, we replicate their satisfaction” (Ö.B., manager in company B)

“ Contemporary consumers in both Turkey and the world are conscious about brands more than in the past. Consumers do not prefer to buy unknown and untrusted products not to encounter any risk. Our brand always tries to create satisfied customers by providing same quality products and services to them in their every visit of our stores and in their every purchase of our brand” (Y.A., the manager in company D)

As a consumer benefit again, in functional realm, Elliott et al. (2011) present that brands provide certainty in uncertain world. I conclude that the brands of company A, B and C provide “*certainty in uncertain industry*” by making choice easy among the wide variety of alternatives in the jewellery market. However, the company D states more that its brand provides certainty in uncertain industry.

“Today, consumers are ready to sacrifice more money in order to get branded products because of their certificates, guarantee and return conditions. You don’t know the small jewellers in a street will be at there tomorrow. However, if you purchase your products from a branded and corporate company, you always find anyone to ask every question regarding to the product that you purchased. Thus, we provide certainty to our customers in rapidly changing world. (Y.A., manager in company D)

Besides these consumer benefits that brands in functional domain provide, according to Elliott et al. (2011), brands in this domain also provide easy choice in complex world. In this regard, the jewellery companies A, B and D, which their brands mean as a shorthand for them also emphasize that their brand provides “*easy choices*” to consumers through the quality, after sale services, guarantee, certificate and brand name of their products.

However, as the level of risk perceived by consumer is going to increase, consumers need to develop a trust relationship with the brand. In this regard, as Elliott et al. (2011) present that brands have to operate in emotional/symbolic realm by providing safe in terms of all the expectations of consumers regarding to product, performance, excitement, style and status rather than easy choice as the level of the risk increases.

In the direction of the expressions of all informants, when the nature of the product and structure of the jewellery industry in Turkey is taken into account, the level of risk that consumer likely perceive is going to increase. Thus, the extent of their involvement increase, as well.

“Jewellery industry in Turkey is open to deception because of the structure of the industry and nature of the product. There are many small jewellers in the streets. However, there is always risk about these jewellers. Maybe you may not find them at their places tomorrow or maybe the product that you purchased may not be the product what you really think to buy (M.O., manager in company A)

“Small jewellers that you can frequently confront in every street dominate this industry. You don’t know the small jewellers in a street will be at there tomorrow. They can easily trick you in terms of the quality and price of the product. Namely, there is a risk of purchasing wrong products with a wrong price in this industry” (Y.A., manager in company D)

According to Zaichkowsky (1985), personal relevance or importance of a product also determine the extent of involvement level of the consumers. M.O., manager in company A states relevance between jewellery and women:

“ the women in our target market purchase our products for their beauty and adornment rather than for save purpose. Most of our products are not for save purpose but the products for gilding the lily. In this sense, the women naturally have personal relevance to jewellery and we try to arrange our every advertising campaign to make feel themselves well and beautiful when they purchase our brand” (M.O, manager in company A)

In addition to this, according to Richins and her friends (1992), the differences in the characteristics of the product like its price, how frequently it is purchased, the symbolic meanings associated with it and its social visibility determine the level of involvement. P.H., manager in company C, states their jewelleries have very high prices and social visibility:

“In our consumers’ minds, our brand is design-oriented brand which never sacrifices quality and so, the price of our jewelleries is very high. However, this is luxury consumption. Jewellery is not a functional product. Our prices are not affordable for everyone, but we want that only specific persons purchase and wear our jewelleries. Think about diamond. Selling it with a discount or installment and making it affordable by everyone decrease its value in my eyes.”(P.H., manager in company C)

According to Richins and her friends (1992), the differences in situational aspects like the intend of purchase regarding whether to give as a gift or to use in an important social situation determine the level of involvement. In this sense, M.O., manager in company A, expresses the importance of jewellery as a gift:

“Our products are mostly purchased for special days like birthdays, anniversary of marriage. Besides these days, there are three important days in jewellery industry when jewellery sales peak. These are; Mother’s day, Valentine Day and Christmas. In these days, our products are mostly purchased for being given as a gift, as well. Thus, we design specific products and we arrange specific advertising and promotion campaigns for these days” (M.O., manager in company A)

When all of them are taken into account, the jewellery are evaluated as high involvement and affective products which require emotional arousal in their marketing communications. Thus, as Elliott et al. (2011) state that rather than only building top-of mind awareness, these jewellery companies have to create emotional relationship between brand and consumers.

In this sense, as Elliott et al. (2011) present that creating a trust relationship between brand and consumer is strategically important for symbolic brands

which require high involvement because of the high perceptions of purchase risk. Thus, managers of symbolic brands have to develop perceptions of consumer-brand intimacy and make emotional investment to their brands.

P.H, manager in company C, states that;

“We have a customer relations unit in our organization. If a person purchased our jewellery, he/she becomes one of us. Thanks to this customer relations unit, we collect every detail and information about private life of our customer. For example, birth day of customers, birth day of their spouses, birth day of their children, the date of their wedding anniversary and more are collected regularly. We have a CRM program to manage these data efficiently. We prepare a specific card for our every consumer which includes information about which colours they like, which style they like, which restaurant they like to go, what kind of hobby they have. We know every detail about our customers. Even, we follow their business life, we follow which industry they invest, which shares they buy, and what kind of investment they do. In the direction of these data, we never forget the important days of our customers. We make nice surprises like sending small but elegant presents. In addition to this, we send special brochures to our customers. We visit our customers in their offices. We meet them in cafeteria or restaurant. Thus, we make feel our customers exclusive. Many jewellery company can also organize special parties for their customers, they can take their customers to dinner in their special days, however, we analyze our customers better than the others do. In the direction of these analyses, we send private present to our customers. We know what they really like. For example, when they have a baby, we send a chocolate and flowers in a small baby car. Namely, we send nice presents according to special moments of our customers...Our sales representatives are always included in customer relationship processes. Sales representative adds more sincere and warmth to these relations rather than using only software program. Our each sales representative tries to create face to face relations with our customers. We always give importance to human values. Thus, this makes us special for them as we make special our customers. All in all, customers feel an instant connection towards our brand. We invest more to create such an emotional bond between our customers and brand. We invest more in marketing activities, we invest more in human resources and we are working with professionals who have enough knowledge and experience about luxury.”

Among these jewellery companies, only the company C states that they develop trust between their brand and customers through customer intimacy and emotional investment. Thus, only the company C emphasizes that besides easy choice, they provide “*safe choice*” to their consumers by satisfying their all expectations regarding the brand in the safest way, although the company A, B, and D know that the products that they offer required high involvement in purchase decisions.

“We claim that we keep our promises in every condition. Even in crises times in 2000s, we kept all of our promises. Even in the difficult financial conditions, we delivered the jewelleries to our customers. When we did not deliver the jewelleries to our customers, we would refund too much money to them. This increases our credibility, restores the trust between our brand and customers. Customers show loyalty to who they trust. They trust us. There are both material and moral side of this business. Our brand also offers high quality and design intensive jewelleries, provides authenticity, keeps its promises in every condition, gives trust to our customers and provides a good brand experience. All in all, it brings both material and moral side of this business together to satisfy different needs of customers. Besides design intensive high quality jewelleries, we sell luxury, we sell dreams, we sell happiness, we sell beauty, we sell elegance, we sell image. We try to make our customers feel all of the good senses when they purchase and wear our jewelleries (P.H., manager in company C)

According to marketing strategies and practices of these jewellery companies, I see that these jewellery companies mostly manage their brands as functional brands, as if their brand are at the lowest risk perceptions. Thus, they provide an easy choice to consumers through their predictability and credibility. However, as risk increases, only the company C provides safe choice through confidence which is based on dependability of consumers.

In addition to this, among these jewellery brands, the brand which operates in emotional realm more than the others is the brand of the company C, as well, because it emphasizes the importance of “*authenticity, personality and symbolic meaning*” of the brand as brand attributes.

“our brand is a women who is very assertive, confident, elegant, stylish, well groomed and beautiful. In this sense, these are personal characteristics of our brand, as well. Our jewellery is not a functional products, it is the product of luxury consumption. Thus, our jewelleries have very high prices. Our pricing strategy is also convenient with our positioning strategy. We don’t want to be everywhere and we want that only specific persons purchase and wear our jewelleries. However when our customers purchase a jewellery from us, she/he becomes one of us. We offer every exclusive service to them to develop both emotional and trust relations between them and our brand.”(P.H., manager in company C)

In addition to this, P.H., manager in company C, states that they provide “*self-positioning*” to their consumers:

“not everyone purchases and wears our jewellerys. In this sense, only the people who have a specific status, position and mission in the society can wear our jewellerys”

and “*transform their brand experiences*”:

“before their visits, all of our customers make an appointment with our sales representatives. The sales representative welcomes our customers and introduce our jewellerys to them with a finest offerings in an elegant atmosphere. Thus, our sales representative personally deals with the customers in their visits processes. If the customer purchases a jewellery but wants a small changes, our sales representantive indulges their desires by providing required connections. Thus, we change the brand experience of customers that the others provide”

Holt (2004) claims that branding must change from mind-share branding to emotional and even cultural branding to serve for contemporary consumers. I can say that the company C succeeds emotional branding in the direction of the statements of P.H. and S.Ü regarding to their branding and marketing strategies. However, I see that the company A, B, and D mostly focus on mind-share branding as appropriately operating in functional realm rather than developing emotional bonds between the brand and the consumer.

All in all, I can categorize these brands according to different stages as Elliott and his friend (2011) categorized. According to their categorization, there are 3 stages. Elliott et al. (2011) specify that brands at stage 1, mostly focus on developing *a brand awareness* and *a perception about a quality of the performance of a brand* to reduce perceptions of purchase risk. The company A, B, C and D state that they engage with marketing activities for increasing their “*brand awareness*”:

“we are in the first two or three jewellery company that come into minds of consumers in Turkey. Brand awareness is important for us. We make marketing

researches to measure our brand awareness and design our actions, strategies and policies to increase our brand awareness. We are the first jewellery company which was sponsor to TV series in 1990s. We design advertising campaign especially for special days. We have advertising on TV channels, billboards, radios, magazines and newspapers. We organize promotion campaigns especially for special days because our competitors organize such promotion campaigns in those days, as well. All in all, all of these efforts are for increasing our brand awareness. The main reason that's why we want to get TURQUALITY support is also increasing our brand awareness in foreign markets as parallel with the aim of the program" (M.O, manager in company A)

" Our vision is to bring all of the people and jewellery together. In this sense, creating an extensive brand awareness is our primary concern. For example, our gold tent..Via this event, we attract the attention of many people coming from different income levels because we provide our products with a convenient price at one time in a year. In addition to this, we are the first company which sell solitaire diamond ring with a sale on credit. We are the first company which gives jewellery products as a promotion product. Our advertising are on TV channels, billboards, magazines and newspapers. Thus, we try to increase our brand awareness through these marketing communications" (Ö.B., manager in company B)

" naturally, brand awareness is important for us, however, we are not in rush of increasing our brand awareness as the others in the industry do. We mostly give our advertisement on magazines which are mostly read by people from A plus class. We haven't any advertisements on TV channels, we haven't any sponsorship agreement, and we haven't got any promotions as you can see from other jewellery companies. Namely, we act according to our positioning strategy. We do not want to be everywhere and we do not want to be seen everywhere. We always work with PR companies in every market that we operate. These PR companies make world famous celebrities wear our jewelleris in special organizations and nights. Thus, we are unreachable in one sense" (P.H.,manager in company C)

" We have been working for develoing our brand since we established as a brand. In 2006, before going to retailing, we established a marketing and communication department which is responsible for these retailing activities. We hired professionals who have enough knowledge about marketing. We started to work with one of the well-known advertising agency of the world, Alice BBDO. Then, we started to work for increasing our brand awareness. We firstly used printed media and published our advertisements in newspapers and magazines and we distributed inserts. Then, we started to use visual media. Advertising on TV channels, PR activities, social responsibility projects are always done for increasing our brand awareness. Now, we are using social media intensively because we know that our target market mostly use social media" (Y.A., manager in company D)

The company A, B, C and D state that they engage with marketing activities for developing a “*perception of quality*” for their brands:

“Our holding always gives importance to quality. In this sense, getting the quality certificates such as ISO 9001, ISO 14001 and ISO 18001 are always important for us. The quality understanding of our holding spread to our company, as well. Our products are design-oriented high quality products. We always combine high quality materials with good designs and use recent technology when we produce our products. To increase the credibility of our products, we give certificates which gives information to customers about the materials, diamond and precious stone used in production of the products that they purchase. In addition to this, we always give guarantee to our customers to solve their problems regarding to our products” (M.O., manager in company A)

“Our company is one of the important jewellery producers in the world and also we are the biggest producer in Turkey. The products that we designed and produced are comparable with the global counterparts in terms of their quality. We are the first company which received the certificate of London Bullion Market Association. Thanks to this certificate and accreditation to London Gold Exchange, the bulion that we produced travel around all over the world without any purity control.” (Ö.B., manager in company B)

“The selection of materials that will go into a production of a jewellery is a long and painstaking process. In this selection process, only the best and most striking materials will pass to create our jewellery. These materials take shape in the hands of our master jewellers who blend traditional methods with innovative techniques and materials. Our company aims to preserve the magic of the art of jewellery making, thus, it gives importance to working with the finest artisans and the technical superiority of each piece that leaves our workshops. Thus, we sell high quality jewelleryes with an exclusive brand experience” (P.H., manager in company C)

“ We design and sell high quality products. Besides our high quality products, we also provide high quality services to our customers. We welcome them with nice surprises. There are chocolates in our stores which are specially produced for us. There are fragrance which are specially prepared for our stores. So, when customers visits our stores, they confront with a different atmosphere. These are all for feeling them better and valuable. In order to increase the quality of service given in our stores, we educate and train our salespersons. We have got an academia which we established with Dokuz Eylül University for giving education to our employees about gemology, human relations and sales techniques. Moreover, we provide extensive jewellery collections to our customers in each year....Our brand always tries to create satisfied customers by providing same quality products and services to them in their every visit of our stores and in their every purchase of our brand” (Y.A., manager in company D)

All in all, I can conclude that the brands of the company A, B, C, and D are evaluated as brands which operate in stage 1.

According to Elliott et al. (2011), the brands at stage 2 focus on differentiating their brands from the others in terms of points of difference that is really unique to the brand and making the brand really worth paying more for. As they also specify that the brands at stage 2 focus on creating a personal relevance for their brands as well. In this regard, the brands of company A, B, C and D are evaluated as the brands which are also at stage 2 in terms of focusing on ***“differentiation”***

“we are the first jewellery brand in Turkey which marked its brand name on its products. We are the first Turkish jewellery company which was sponsor of TV series in 1990s. We are also different from the others in the industry in terms of the amount of distribution channels. We try to be available for our customers.” (F.A. manager in company A)

“ we try to create such a brand which brings a specific product and service quality, a specific product design and a specific product range into the minds’ of consumers from all over the world. With our brand name, product quality, marketing practices, advertising, stores..our main goal is creating a differentiation” (Ö.B. , manager in company B)

“If you are different from the others in your industry, if you do something different from the others in the industry, and if you have a different style, this means you are a brand. We have different place in our consumers’ minds. In our consumers minds, our brand is perceived as luxury, expensive, design-intensive, authentic, traditional but also modern, innovative and creative brand. In order to maintain these perceptions in the minds of our customers, we always desing desing-intensive high quality jewelleries and sell these jewelleries with exclusive services” (P.H., manager in company C)

“ through our pricing strategy, variety of our collections, the atmosphere and design of our stores, services given in our stores with well-educated professional salespersons, and guarantees and certificates which also protect our customer against theft and other risks, we differentiate ourselves in jewellery industry” (Y.A, manager in company D)

The company A, B, C and D are also considered at stage 2 in terms their efforts for creating “**personal relevance**”:

“the women in our target market purchase our products for their beauty and adornment rather for save purpose. Most of our products are not for save purpose but the products which have design and craftsmanship for gilding the lily. In this sense, the women naturally have personal relevance to jewellery and we try to arrange our every advertising campaign to make feel themselves well and beautiful when they purchase our brand” (M.O, manager in company A)

“Our target market is women because we know that women have personal relevance to jewelleries. In this sense, we design and communicate our advertising to create personal relevance for women towards our brand. For example, our advertising theme in which a man goes our store before goes to his girlfriend to ask will you marry with me is the product of this concern” (Ö.B., manager in company B)

“our customers are not only women, however, our jewelleries are mostly purchased to be given for women. Thus, our target market is A plus women in all over the world. In this sense, we try to work for making women dreams come true. We sell them beauty, we sell them happiness, we sell them dreams.... So, we try to work for making them feel better. In all over the world, we try to make famous women wear our jewelleries in special organizations. Thus, we focus on women and everything which evokes their senses” (P.H., manager in company C)

“in our advertising, we always use woman characters whose boyfriend or husband make her happy by purchasing our jewellery. We know that women is in the nature of jewellery. Thus, in all of our communications, we try to strengthen the relevance between women and jewellery” (Y.A., manager in company D)

According to Elliott et al. (2011), brands at stage 3 focus on creating social esteem, which includes developing a perception towards how the brand is viewed by the others in the society, and emotional bond, in which the relationship between consumer and brand is developed through personal experience of the consumer with the brand within trust relations. As Elliott et al. (2011) specify that in order to manage high involvement, symbolic and luxury brands, going beyond to brand stage 2 is important. In this regard, I conclude that only the brand of company C is considered at the brand stage 3

in terms of creating “self-esteem” and “emotional bonds” between their brands and customers when I think its marketing and branding strategies.

iv) Supported Jewellery Companies Approaches to Luxury Brand Building

According to Kapferer (2006), there are two different business models; European classic model and US type model, for building and managing luxury brands.

Kapferer (2006) specifies that European classic model is for the brands which have a history behind them. In this regard, only the company C which emphasized the history of their antecedents who had passion for luxury is evaluated within European classic model context in terms of having a history.

“from great-great-great grandmother who had designed and sewn tailor-made dresses for the Ottoman Pashes to a family-owned jewellery house of the 21st century which designs jewelleries for today’s queens. This is written in our website. The family story of our company and its passion to luxury begins in 1800s in a small town of Kosovo four generations ago. The hereditary passion for design and luxury always leads our owners to make our brand a world known jewelery house today” (P.H., manager in company C)

In addition to this, as Kapferer (2006) presents that the luxury characteristics of European luxury brands are based on actual rarity which comes from craftsperson-based tradition predicated upon rare, and unique pieces of work. In this regard, I evaluate the company C within the context of European classic model context, again because of its emphasis on unique pieces of jewelleries with a unique piece of gems and excellent craftsmanship as a jewellery house.

“the selection of materials that will go into a production of a jewellery is a long and painstaking process. In this selection process, only the best and most striking materials will pass to create our jewellery. These materials take shape in the hands of our master jewellers who blend traditional methods with innovative techniques and

materials. Our company aims to preserve the magic of the art of jewellery making, thus, it gives importance to working with the finest artisans and the technical superiority of each piece that leaves our workshops. Thus, we sell high quality jewellery with an exclusive brand experience” (P.H., manager in company C)

As different from the European classic model, Kapferer (2006) also presents US-type model for building and managing luxury brands which are lacking a history but have potential to invent story for themselves. In this sense, for such a brand, Kapferer (2006) offers creating virtual rarity which is based on concentration on merchandising; the atmosphere and image created by shops and outlets and effective consumer contact and distribution. In terms of creating virtual rarity, I explicate that the company C is the most outstanding brand rather than the other jewellery brands in terms of creating virtual rarity.

Thus, I conclude that although all of these jewellery companies position themselves as jewellery companies, only the company C act as a real jewellery company through its marketing and branding strategies and practices within luxury context.

5.1.2. Branding Processes of Supported Jewellery Companies within the context of TURQUALITY Program

While, the company B, C and D have been supported by TURQUALITY program since 2006, the company A has been supported by the program since 2012. From those years to now, these jewellery companies have continued their branding practices with the supports of TURQUALITY program. Thus, through their TURQUALITY processes and meaning of TURQUALITY for them, I try to unearth how TURQUALITY approaches to branding and luxury brand building to understand the influence of

TURQUALITY program in branding processes of Turkish jewellery companies.

i) TURQUALITY Program Processes of Supported Jewellery Companies

In order to be a supported company, there are some processes which every potential company has to go through such as **“application process”**, **“preliminary examination process”**, **“strategic business plan preparation process”**, **“ detailed study analysis”** and **“strategic road map process”**. I mentioned about these processes in Chapter 3, the context of the study. In order to understand how they became a TURQUALITY company, I asked every informant to tell their TURQUALITY processes from the very beginning to today. As a result of the answers, I conclude that all of these jewellery companies have undergone more or less same processes in order to be a supported company by TURQUALITY program.

The M.O., manager in company A; states their TURQUALITY processes that:

“ Before this job, I was responsible for the quality certificates of the companies within a group. Today, I am still responsible for quality and organization works within the company. When I started to work at this company, the TURQUALITY process of our company have already started. In this process, the company applied to TURQUALITY program in order to be supported, however, it came under brand support program at first. Brand support program is a lower step of TURQUALITY program. After this, it used the application right to TURQUALITY program while its 4 years processes in brand support were up. At this period, I was charged with providing required coordination in jewellery company of the group by our chairman of the board. When I came to the company, an agreement have been already made with consulting company of TURQUALITY program. This company was only Deloitte at these times. There is a long process in order to be supported company by TURQUALITY program. At first, you apply to the program and receive an acceptance. After a while, consultants of TURQUALITY visit your company. The consultants also visited our company for preliminary examination approximately one year later after we received acceptance from the program. Within this one year, we made all of our preparations for TURQUALITY because we have been already inspected before within brand support program context. Thus, we had a specific experience regarding the examination. We had information about our deficiencies and weaknesses. Deloitte also contributed us in understanding our deficiencies and

weaknesses. Namely, we have already made preparations before the examination to understand our deficiencies and then to correct them, however, the reports of Deloitte were also useful to understand what were our deficiencies. All in all, in January 2012, we were examined by consultants of Deloitte in two days and as a result of this two days examination, we had a right to get TURQUALITY support. Namely, our one year preparation process and Deloitte contributions were effective in getting TURQUALITY support. After getting TURQUALITY support, Ministry of Economics sent consultants of Deloitte to our company for 8 weeks detailed study analysis. The expenses of this study were also covered by Ministry of Economics. Within this process, both negative and positive sides of our company were identified through series of analysis and then strategic business plan was prepared in a cooperation and collaboration between the consultants and our top management. This business plan which includes our target markets and strategies and actions regarding to these markets was both shared with us and Ministry of Economics and then we started to get Deloitte consultancy to correct our deficiencies and benefit from the supports of the program to increase our brand awareness in foreign markets” (M.O., manager in company A)

O.B., manager in company B states their TURQUALITY processes that:

“ I started to work at this company in 2008. When I came here, our company has already been included in TURQUALITY program. Our brand is the first jewellery brand which is included in TURQUALITY program. In 2005, our company applied to the program with required documents. Then we got acceptance in 2006 and started to be supported by the program. Deloitte visited us to examine our departments and processes. In this process, we worked with Deloitte in collaboration and cooperation in preparation of strategic road maps for each department. Every strategy, every action and every responsibility of these departments are identified and planned as strategies which will be followed. Then, we started to use financial supports of the program to carry out the strategies that we identified in our strategic business plan in the direction of the strategies identified with strategic road maps” (Ö.B., manager in company B)

P.H., manager in company C, states their TURQUALITY processes that:

“Before TURQUALITY program, we were under brand support program of Ministry of Economics. In 2006, in times of Kursad Tüzmen, Ministry of Economics mentioned about a new project which has the same vision of brand support program, creating ten Turkish brands in ten years, but more financial supports. In 2006, we prepared a 5 years business plan after a detailed study and presented this business plan to Ministry of Economics. We prepared our business plan by ourselves. No one visited us and helped in preparing our business plan. The program was very new at these times. There was no consultancy company. Thus, we individually applied to the program and we individually prepared our strategic business plan thanks to our experiences that we got before from brand support program. Then, Deloitte visited our company after we started to use financial supports of the program because the Ministry of Economics asked an independent audit report and brand awareness

reports from us. Then, we also worked with Deloitte in financial audit. After detailed study analysis, all of the reports were prepared and all of the road maps for each department were defined” (P.H, maager in company C)

Y.A., manager in company D, states their TURQUALITY processes that:

“ we are in our second five years within the context of the program. This means that we finished our the first five years within the context of the program. We directly came under TURQUALITY program. So, we did not experience the brand support program before TURQUALITY program. We are the first jewellery company which came under TURQUALITY program. Actually, this program was designed for textile industry, however, we also applied to the program. At first, we introduced ourselves to the authorities. Then, the authorities and consultants examined us and as a result of this examination we received acceptance for the program. We experienced a standardized procedure which is required to be supported by the program. Deloitte and the authorities from Ministry of Economics visited our company and we lived together in approximately six months in our organization. They seriously examined our every process. We had too many deficiencies in several areas. For that reason, especially these studies and analysis of consultants of Deloitte within organization were very beneficial for us to understand our deficiencies. In this process, we worked with consultants in a cooperation, we re-defined our processes and re-wrote our job descriptions. We re-designed our organizational structure, and we established new departments. We used an automation system like ERP which was related to jewellery before the program, however, thanks to TURQUALITY program we started to use SAP. We are using SAP in our stores and production facilities now. Namely, after detailed study analysis and preparation of strategic road map for each department, we started to use the financial supports of the program” (Y.A., manager in company D)

TURQUALITY program provides many strategic and financial supports to the companies. I mentioned about all of the supports given by TURQUALITY in Chapter 3. In order to understand how TURQUALITY program approaches to branding and luxury brand buildig, I asked each informants about what kind of TURQUALITY supports that they have benefited up to now.

M.O, manager in company A, expresses that;

“ From preparation of strategic business plan to many other financial supports, the most outstanding support that we have benefited within the context of TURQUALITY program is the consultancy support of Deloitte through which we change our existing product management system with merchandising. Thanks to this

support, we increase efficiency and quality in our product management processes and we start to give better service to our customers. In addition to this, up to now, we have used rent support for our offices and both central and franchise stores in foreign markets; we have used advertising and promotion support for our advertising campaigns, catalogues and brochures that we prepared for foreign markets. Recently, TURQUALITY program have supported us in our sponsorship agreement with a painter in New York. Moreover, in every year, we attend to fairs and fashion shows, and we also used TURQUALITY support to attend these fairs. We have not purchased a information system program within the context of the program yet but we are planning to purchase such an information system program like SAP. TURQUALITY program will also support us in purchase of this program. Besides these supports, we used TURQUALITY support in our brand registrations and redecoration of our central and franchise stores in foreign markets to update their concepts... We work with foreign designers from time to time. TURQUALITY also supports working with foreign designers. The half of the expense of working with foreign designers are supported by program financially. However, we mostly work with our own designers. In this sense, we have not been supported by the program because of working with foreign designers yet” (M.O., manager in company A)

Ö.B., manager in company B, explicates that:

“Within the context of TURQUALITY, we have benefited from the program when we rent offices in foreign markets and when we attended fairs. Moreover, when we opened a store in foreign markets, we used store supports in terms of rent and decoration. Besides all of these supports, we have benefited from the program when we did regional marketing researches. We did not purchase any information system software because we have already had such a system... For example, we were supported by TURQUALITY program for our fashion show in New York Metropolitan Museum. Moreover, we attended manager development programs at Koc University which are given within the context of TURQUALITY program.” (Ö.B., manager in company B)

S.Ü., specialist in company C, states that:

“ we have used many financial supports of TURQUALITY program up to now. Within the context of TURQUALITY program, we attended fairs, we did marketing researches, we attended vision seminars organized by TEA, we received consultancy service on branding, human resources, information systems management from accredited international consultancy companies ...we bought ERP software for enterprise resources planning, we bought CRM software for customer relationships management and we bought software related to production. Recently, we are working on Ipad project which will provide many information to our customers about our jewelleries directly through their iPhones and I pads. In this project, 3D visuals of the jewelleries are also presented with HD quality. This means while consumers are sitting on the cafeteria, they can easily get informed about the jewellery which is sold in near the cafeteria, what kind of materials are used in

creation, how many jewellery stores are in stock. This project is also under TURQUALITY support.” (S.Ü., specialist in company C).

Y.A., manager in company D, explains that:

“we have not used TURQUALITY supports efficiently up to now. We have got three stores in foreign markets now. We abandoned operating in Russia. Due to the crises, we were faced with many economic problems in this market. Within last one year, we are in recovery process. With this recovery process, we are going to retail in foreign markets, especially in Middle East markets as a new strategy. Actually, we are planning to use the supports of the program after today. However, we also used some support of the program. For example, we changed our automation system from ERP to SAP within the context of TURQUALITY program. SAP brings an efficiency in using data and makes us more systematic. Moreover, there are educations within the context of TURQUALITY program. All of our top managers attended a six months MBA program given by Koc University or Sabancı University. This education is very important for us because through these educations, we have updated our knowledge and refreshed our minds. There is also financial side of the program. We expanded into Russian market with TURQUALITY supports. We used TURQUALITY supports financially in opening, renting and decorating our stores in Russia, Romania and lastly Middle East. We used TURQUALITY supports financially for our marketing and promotion activities in these target markets, as well.”

ii) **Meanings of TURQUALITY Program for Supported Jewellery Companies**

According to company A, C, and D, TURQUALITY program is “*cost-reducer*”.

“TURQUALITY program provides cost advantage to the companies. For example, if you want to make a commercial film and advertise it in Bulgaria, you are supported by the program financially. Thus, rather than entering into the foreign markets with your existing advertisements in Turkey, you can work with domestic advertising agencies which have enough knowledge about their own cultures because of being supported.” (M.O., manager in company A)

“in order to open a jewellery store and stuff it full of luxury products, you have to bear extensive cost because you sell expensive and value added products. For that reason, in order to sell our products, we mostly used points of sales and franchise stores up now. However, these channels did not reflect our visual order and discipline in a right way. Therefore, with TURQUALITY support, we turn towards central stores which are directly controlled by us. Opening a store from scratch is very costly, however, TURQUALITY supports us financially in this

investment. Thus, it provides a cost advantage to us in opening a new store.” (F.A., manager in company A)

“TURQUALITY program strengthens our hand in financially because we know that we will receive half of the expenses that we spend for our brand. For example, we are attending fairs more than in the past because TURQUALITY is a cost-reducer for us. We are lucky for being supported by the program. Thanks to its financial supports, we can easily go abroad ” (P.H., manager in company C)

“Decoration is very costly in jewellery industry, however, we deal with these costs thanks to financial supports of TURQUALITY program. We spend less money to open and decorate our stores in foreign markets” (Y.A., manager in company D)

According to company A, TURQUALITY program is ***“risk reducer”***.

“ before TURQUALITY, we did not do more marketing researches. However, thanks to both brand support and TURQUALITY dynamics, we are doing more marketing researches before entering into new foreign markets now and we are acting in the direction of country specific reports which we prepared before entering into the market. TURQUALITY also supports these marketing researches financially... Before TURQUALITY program, we were faced with many problems in new markets because we operated in these markets without having enough information. However, thanks to the direction and support of TURQUALITY program, we can enter into new markets and operate in them in a more regular, secure and systematic way” (M.O, manager in company A)

According to the company A, B, C, and D, TURQUALITY program is ***“strategic vision provider”***.

“ We are also a branded company. However, thanks to the processes that we passed throughout the TURQUALITY program and the supports that we benefited up to now, we gain a new perspective towards branding. With the direction of TURQUALITY program and the supports of our top management, we do our duties more consciously to serve our brand in a better way and to be a global brand. Besides all strategic directions and financial supports of the program, the strategic vision seminars given within the context of TURQUALITY program widen our viewpoint for branding” (M.O, manager in company A)

“Besides all the financial supports given by TURQUALITY, being a supported company within the context of TURQUALITY program is important in terms of acquiring strategic vision towards to be a global brand. Through our top management supports and all of the financial supports and strategic directions of the program, we

feel themselves as a strong global player. Moreover, through manager development programs and vision seminars, TURQUALITY program strengthens our branding vision. In this sense, TURQUALITY program becomes our pathfinder” (Ö.B., manager in company B)

“TURQUALITY program gains us a global vision. Off course we have a global vision before the program. We have offices in different countries and we have stores in foreign markets. However, this program provides us a strategy to be global brand and strengthens our top managements vision about being a global brand. For example, we are doing more marketing researches today than we did in the past. We are under financial supports of the program in our marketing researches. They motivate us to carry out these researches materially and morally. Thanks to these supports, we did marketing researches in countries from China to Brazil. Thus, we get information about different but potential future markets. In addition to this through TURQUALITY program, branding permeates everything from employees minds and hearts to our every process in the organization. We also learn how to do international business management. In this sense, we meet Ministry of Economics, we talk with attaches of the countries, we learn different characteristics of the countries, we get informed about different cultures. All in all, we keep walking towards being a global brand more consciously.” (S.Ü., manager in company C)

“From top management to bottom, TURQUALITY program brings us branding vision. The support of top management in such a program is important. In here, the consultants of the program worked with both top management and other employees within a cooperation and collaboration. Now, we are more professional in brand management. We are more conscious about the actions that we will take. Through TURQUALITY program, we learned process management, we learned marketing, we learned sales, we separated sales from marketing, and we learned how we read data that we collected from marketing researches. All in all, we started to do better planning in a more professional way. Thus, TURQUALITY strengthens our branding vision.” (Y.A., manager in company D)

According to the company A, B, C and D, TURQUALITY program is ***“catalysor for new investment”***.

“We give importance to open our every franchise and central store as a concept store, in which there are only our products sold, since 1990s. In those years, there was no TURQUALITY program. However, with the TURQUALITY support, we accelerate our efforts to open more concept stores. Namely, thanks to the financial supports of TURQUALITY, we either open more concept stores in foreing markets or update the existing stores which have older concept by redecorating them. For example, we were recently supported by TURQUALITY in redecoration of our store in Romania which has older concept. Thus, with our every store, our investments are going to increase within the context of the program” (M.O, manager in company A)

“Namely, before the program, we had also operations in foreign markets via our offices. However, due to the economic crises in 2009 and 2010, we closed our offices and turned our faces towards going retailing. Thus, rather than operating with offices, we tried to open our own stores and points of sales. TURQUALITY program contributed us financially more in those times when we changed our distribution channels. Thus, thanks to financial supports of the program, we opened more stores in foreign markets” (Ö.B., manager in company B)

“TURQUALITY program directly influences our investments. For example, when our bosses decide on making new investments, they know they will receive the half of the costs that they have to bear, from the program. In this sense, our investments increase thanks to the financial supports of the program”(P.H., manager in company C)

“ we operate with a master franchising system in foreign markets. Namely, we bring our know-how and strategies to these markets and we control these stores in terms of every aspect. In this way, we provide standardization among all of our stores in every market. In this sense, when we want to give franchise to someone in foreign markets and when the financial supports of the program are taken into account, the potential franchisees are easily convinced. So, our new investments increase thanks to the financial supports of the program which is given for office rent, decoration and every kind of advertising and promotion activities” (Y.A., manager in company D)

According to the company A, B, C and D, TURQUALITY program is ***“catalysor for increasing brand awareness”***.

“ we want to get TURQUALITY support to increase our brand awareness in foreign markets as parallel with the aim of the program. We have already operations and brand awareness in both Turkey and foreign markets, however, we increase our brand awareness more in foreign markets thanks to TURQUALITY supports. For example, we have got a franchisee in Bulgaria which has 5 stores. According to the market reasearch that we did in Bulgaria, our brand is the second jewellery brand in terms of its brand awareness. Namely, we are on the top of many well-known jewellery brands such as Channel in Bulgaria. This shows the extent of the success of investments done in Bulgaria in the direction of TURQUALITY program” (M.O, manager in company A)

“we are not only entering into the foreign markets but we are also gaining specific part of the market share. TURQUALITY supports for increasing brand awareness like advertising and promotion support and store and decoration support help us to increase our brand awareness in our foreign target markets” (Ö.B., manager in company B)

“we did not do any marketing research to measure our brand awareness in foreign markets before TURQUALITY program. However, with the program, Ministry of Economics asks our brand awareness reports regularly. Thus, we are doing marketing researches to measure our brands awareness in foreign markets that we operate now. We also receive the half of the money that we spend for marketing researches in foreign markets. According to the results of these researches, we see that we increase our brand awareness in each year. Thus, we can claim that TURQUALITY supports increase our brand awareness in all over the world” (P.H., manager in company C)

“TURQUALITY program increases our brand awareness in foreign markets where we used the financial supports of the program efficiently. Through the new stores which were opened and decorated within the context of TURQUALITY program and the advertising and promotions that we did under TURQUALITY supports, we introduce ourselves more in our foreign target markets. For example, everyone in Northern Iraq knows our brand” (Y.A., manager in company D)

According to the company A and B, TURQUALITY program is ***“catalysor for increasing export”***.

“Branding increases the export of Turkey, as increases the sales of our company because the people in all over world demand branded jewellery products. TURQUALITY supports us to increase our brand awareness to be a global brand. It helps us to be a brand with our employees, processes, quality of our products and services and standardization in our distribution channels. In this sense, with TURQUALITY program, we observed an increase in sales of our products in foreign markets” (F.A., manager in company A).

“In 2008 and 2009, which were the years that we are in TURQUALITY support, as well, we broke an export record in Turkey as a jewellery brand. ” (Ö.B., manager in company B)

According to the company B, C and D, TURQUALITY program is ***“prestige”***.

“TURQUALITY program supports us financially in different advertising and promotion channels. However, the most important support of the program is prestige. Namely, when you attend a fairs with a state-support, it brings you a prestige. Turkey is perceived as a strong economy. Thanks to TURQUALITY program, many supported brands increase the “Made in Turkey” image positively and this changes the attitudes of people in foreign markets towards Turkish brands. In the past, they did not want to see us in their fairs, however, they invite us to these fairs, today” (Ö.B., manager in company B)

“TURQUALITY program strengthens our country image in foreign markets. For example, in the past, people refrained from expressing that I am Turk or this product is made in Turkey. Our country image and also “made in Turkey” image were not good. Foreign people believed that Turkish products have poor quality but excessive price. However, this program positively influences our country image. Today, we are proud of being Turkish jewellery company. In this sense, being one of the supported company is prestige for us” (P.H., manager in company C)

“in the past, nobody knew us as a jewellery firm in international fairs. However, today, we are one of the important actors in international jewellery fairs thanks to this created positive “Made in Turkey” image by TURQUALITY program” (Y.A., manager in company D)

According to the company A, B, C, and D, TURQUALITY program is ***“transformation to more corporate structure”***.

“Our company is family-owned business. There are some family members who are either the members of the board of directors or employees within the company. Our company is family-owned corporate company which goes one step further to be a more corporate company day by day. There are professionals who are delegated by board of directors, however, chairman of the board makes the final decision, although he authorizes professionals within every management level. In order to be supported by the program, you get into a line. Consultants come to your company to analyze and examine your processes. There are some criterias in these examinations...As you know that jewellery industry is far away from corporate structure. Unbranded jewellers that you can see in almost every street dominate more than 90 percent of the industry. In this industry, everything is based on word rather than legal basis. However, throughout consultants visits, preparation of strategic business plan and strategic road maps, consultants of Deloitte directed us to prepare regulations, politics and procedure, to identify specific processes for every operation, to set new processes and procedures for departments such as human resources, corporate communication and sales, to create control mechanisms, and to define new job descriptions according to the changes in organizational structure of the company. Thus, at the end of this process, we re-structured our organization and gain more corporate structure. Even only this support of the TURQUALITY is important for us because providing such a corporate structure to any business in jewellery industry is very significant success when the structure of the industry and firms operating in this industry are taken into account” (F.A., manager in company A)

“TURQUALITY program contributes us to develop more corporate identity. It brings different perspectives and different attitudes in our organization. In the direction of the program, new departments are established, new structures are formed, new job descriptions are done. For example, although we give importance to customer relationship management, we had not any CRM department until TURQUALITY program. Deloitte showed us our deficiencies and we tried to correct

them all together. All in all, our organizational structure change according to the strategies and directions of the program which are going to be followed throughout the program processes” (Ö.B., manager in company B)

“Due to TURQUALITY program, new departments such as international trade department and different units were established in our organization. Through the strategic directions and directives of the program, we start to practice different applications and processes within departments. So, new processes, new job descriptions have changed our organizational structure in some degree” (P.H., manager in company C).

“TURQUALITY program has an important role in our corporate structure of today. Actually, we were a corporate company before TURQUALITY program. However, we were aware of our deficiencies and we knew that we had to take a step in order to be corporate company in every sense. TURQUALITY program triggered us in this purpose. Especially, the visits and audits of consultants from Deloitte provided us a recovery process in order to be a corporate company. When consultants of Deloitte asked us about information and documents regarding to our processes and workflows, we responded them “we practice what you want us, however, these are not written in anywhere”. Namely, today I can practice these processes and workflows, however no one can continue the work if I am not here tomorrow. Therefore, thanks to TURQUALITY program, the flow of the processes within our organization became more systematic and free-from the persons” (Y.A., manager in company D)

According to the company A, TURQUALITY program is a ***“change in product management system”***.

“The main activity of our company was based on wholesaling. While we were in transition process to TURQUALITY, we had more than 30 central stores as separate from our franchise stores. We managed this amount of central stores with wholesaling mentality. However, the number of our central store is more than 40 right now. So, it is difficult to manage more than 40 central stores with wholesaling mentality. For that reason, we have to look from retailing perspective and we have to adapt retailing mentality into our company. In this sense, TURQUALITY program help us to change our product management system with merchandising. Throughout the second visit of Deloitte, our weaknesses were identified through series of analysis and strategic business plan was prepared. As a result of the strategic business plan, one of our weaknesses was defined as lack of retailing perspective. In this sense, we get consultation from Deloitte to transform us from wholesaling to retailing company. In the past, our store managers selected and decided on the products which would be sold in their stores. If they did not sell the products, they could return the remainings. This caused inefficiency in product management. However, thanks to strategic directions of Deloitte within the context of TURQUALITY program, we have experienced a new product management system. Thus, we have changed our

existing product management system with merchandising system. Now, we have a new and efficient top to down product management system in which central management decides on which product will be sold in which stores rather than store managers” (M.O., manager in company A).

According to company A, TURQUALITY program is “*change in distribution channels*”.

“we mostly used points of sales and franchise stores up to now in foreign markets. However, these channels did not reflect our visual order and discipline in a right way. Therefore, with TURQUALITY support, we turn towards central stores which are directly controlled by us. In our central store, we can decide on everything such as who will be hired according to what kind of criterias, what kind of products will be sold and how it will be decorated. Thus, through our concept and central stores that we open within the context of TURQUALITY program, we can reflect our visual discipline and brand image efficiently in all over the world” (F.A., manager in company A)

iii) **TURQUALITY Program’s Approach to Branding**

When I consider the TURQUALITY processes of these jewellery companies, the supports of the program and what TURQUALITY means for these jewellery companies, I unearth that TURQUALITY program mostly contributes to brands which are mostly at stage 1. As Elliott et al. (2011) specify that the brands at stage 1 mostly focus on increasing their brand awareness and perception of the quality of their products to reduce the risks that consumers can perceive towards their products and brands.

The main aim of TURQUALITY program is creating positive “Made in Turkey” image by increasing quality of Turkish products, and promoting this image in all over the world.⁴⁵ Even the name of TURQUALITY which brings the Turks and quality concepts together explains the concern of the program. In this sense, increasing the “*perception of the quality*” of Turkish products is in the foundation of the program. In order to provide perception

⁴⁵ TURQUALITY, Misyon ve Hedeflerimiz; <http://www.turquality.com/hakkimizda/misyon-ve-hedeflerimiz>, 21.05.2014, 16:34

of the quality of Turkish products, consultants and Ministry of Economics take every jewellery company in hand specifically to develop their internal processes. Within detailed study analysis and strategic road map processes, consultants analyze companies and give directives to them to increase their effectiveness and efficiency in providing high quality products and services. M.O., manager in company A, F.A., manager in company A, Ö.B., manager in company B, P.H., manager in company C, S.Ü., specialist in company C and Y.A., manager in company D state the changes in their internal processes within the context of the program.

“throughout consultants visits, preparation of strategic business plan and strategic road maps, consultants of Deloitte directed us to prepare regulations, politics and procedure, to identify specific processes for every operation, to set new processes and procedures for departments such as human resources, corporate communication and sales, to create control mechanisms, and to define new job descriptions according to the changes in organizational structure of the company. Thus, at the end of this process, we re-structured our organization and gain more corporate structure.” (F.A., manager in company A)

“TURQUALITY program contributes us to develop more corporate identity. It brings different perspectives and different attitudes in our organization. In the direction of the program, new departments are established, new structures are formed, new job descriptions are done.” (Ö.B., manager in company B)

“Due to TURQUALITY program, new departments such as international trade department and different units were established in our organization. Through the strategic directions and directives of the program, we start to practice different applications and processes within departments. So, new processes, new job descriptions... changed our organizational structure in some degree” (P.H., manager in company C).

“the visits and audits of consultants from Deloitte provided us a recovery process in order to be a corporate company. When consultants of Deloitte asked us about information and documents regarding to our processes and workflows, we responded them “we practice what you want us, however, these are not written in anywhere”. Namely, today I can practice these processes and workflows, however no one can continue the work if I am not here tomorrow. Therefore, thanks to TURQUALITY program, the flow of the processes within our organization became more systematic and free-from the persons” (Y.A., manager in company D)

Moreover, TURQUALITY program aims to increase the brand awareness of the Turkish brands in foreign markets. Financial supports for advertising and promotion; for office and store rent; for decoration of stores and offices; for attending fairs and fashion shows are given to Turkish companies to increase their brand awareness. In this regard, M.O., manager in company A, F.A., manager in company A, Ö.B., manager in company B, S.Ü., specialist in company C and Y.A., manager in company D state they increase their **“brand awareness”** in foreign markets through TURQUALITY program supports:

“we want to get TURQUALITY support to increase our brand awareness in foreign markets as parallel with the aim of the program. We have already operations and brand awareness in both Turkey and foreign markets, however, we increase our brand awareness more in foreign markets thanks to TURQUALITY supports.” (M.O, manager in company A)

“we are not only entering into the foreign markets but we are also gaining specific part of the market share. TURQUALITY supports for increasing brand awareness like advertising and promotion support and store and decoration support help us to increase our brand awareness in our foreign target markets” (Ö.B., manager in company B)

“we did not do any marketing research to measure our brand awareness in foreign markets before TURQUALITY program. However, with the program, Ministry of Economics asks our brand awareness reports regularly. Thus, we are doing marketing researches to measure our brands awareness in foreign markets that we operate now. We also receive the half of money that we spend for marketing researches. According to the results of these researches, we see that we increase our brand awareness in each year. Thus, we can claim that TURQUALITY support increases our brand awareness in all over the world” (P.H., manager in company C)

“TURQUALITY program increases our brand awareness in foreign markets where we used the financial supports of the program efficiently. Through the new stores which were opened and decorated within the context of TURQUALITY program and the advertising and promotions that we did under TURQUALITY supports, we introduced ourselves more in our foreign target markets. For example, everyone in Northern Iraq knows our brand” (Y.A., manager in company D)

Thus, within context of Elliott et al.'s (2011) notion to brands at stage 1, which focus on increasing their brand awareness and perception of the quality of their products, I can conclude that TURQUALITY program approaches to all brands as a brand at stage 1.

In addition this, I unearth that TURQUALITY program also brings corporate branding perspectives to these jewellery companies by strengthening required conditions for successful corporate branding within the context of Schultz and Hatch's (2006) notion. According to Schultz and Hatch (2006), successful corporate branding resides in alignment of "*strategic vision*", "*organizational culture*" and "*stakeholders image*".

In this regard, in the direction of the statements of informants, I say that TURQUALITY program provides "*strategic vision*" to all of these jewellery companies by inspiring their top managements for being a global brand in the future.

"We are also branded company. However, thanks to the processes that we passed throughout the TURQUALITY program and the supports that we benefited up to now, we gain a new perspective towards branding. With the direction of TURQUALITY program and the supports of our top management, we do our duties more consciously to serve our brand in a better way and to be global brand" (M.O, manager in company A)

"Besides all the financial supports given by TURQUALITY, being a supported company within the context of TURQUALITY program is important in terms of acquiring strategic vision towards to be a global brand. Through our top management supports and all of the financial supports and strategic directions of the program, we feel ourselves as a strong global player. Moreover, through manager development programs and vision seminars, TURQUALITY program strengthens our branding vision. In this sense, TURQUALITY program becomes our pathfinder" (Ö.B., manager in company B)

"TURQUALITY program gains us a global vision. Off course we have a global vision before the program. However, this program provides us a strategy to be global brand and strengthens our top managements vision about being a global brand. We also learn how to do international business management. In this sense, we meet Ministry of Economics, we talk with attaches of the countries, we learn different

characteristics of the countries, we get informed about different cultures. All in all, we keep walking towards being a global brand more consciously thanks to the program.” (S.Ü., manager in company C)

“From top management to bottom, TURQUALITY program brings us branding vision. The support of top management in such a program is important. In here, the consultants of the program worked with both top management and other employees within in a cooperation and collaboration. Now, we are more professional in brand management. We are more conscious about the actions that we will take. Through TURQUALITY program, we learned process management, we learned marketing, we learned sales, we separated sales from marketing, and we learned how we read data that we collected from marketing researches. All in all, we started to do better planning in a more professional way. Thus, TURQUALITY strengthens our branding vision.” (Y.A., manager in company D)

In the direction of the statements of informants, I conclude that TURQUALITY program also strengthens the “*organizational culture*” within these jewellery companies by making employees feel positive about their companies they are working for.

“everyone in our company goes into branding wholeheartedly because they are aware of they are working for a company under TURQUALITY support” (F.A., manager in company A)

“according to us, namely according to the employees of our company, our brand is Lovemark, as well. Thus, we are always working for taking our brand one step further. However, with the TURQUALITY program, our commitment to our brand is increasing. We know that we have to work more for our brand now because of being one of the companies under the support of TURQUALITY program” (Ö.B., manager in company B)

“through TURQUALITY program, branding permeates everything from employees minds and hearts to our every process in the organization. We are working more for our brands because everyone in the organization is included in this branding processes” (S.Ü., specialist in company C)

“working for a company under TURQUALITY support is a kind of prestige because we know that we are working in a company which is capable enough to be supported by the program” (Y.A., manager in company D)

Lastly, in the direction of the statements of informants; Ö.B., manager in company B, S.Ü, specialist in company C, and Y.A., manager in company D, I conclude that TURQUALITY program also strengthens the “*stakeholders image*” about these jewellery companies companies.

“the most important support of the program is prestige. Namely, when you attend a fairs with a state-support, it brings you a prestige.Turkey is perceived as a strong economy. Thanks to TURQUALITY program, many supported brands increase the “Made in Turkey” image positively and this changes the attitudes of people in foreign markets towards Turkish brands. In the past, they did not want to see us in their fairs, however, they invite us to these fairs, today” (Ö.B., manager in company B)

“TURQUALITY program strengthens our country image in foreign markets. For example, in the past, people refrained from expressing that I am Turk or this product is made in Turkey. Our country image and also “made in Turkey” image were not good. Foreign people believed that Turkish products have poor quality but excessive price. However, this program positively influences our country image. Today, we are proud of being Turkish jewellery company. In this sense, being one of the supported company is prestige for us” (P.H., manager in company C)

“in the past, nobody knew us as a jewellery firm in international fairs. However, today, we are one of the important actors in international jewellery fairs thanks to this created positive “Made in Turkey” image by TURQUALITY program” (Y.A., manager in company D)

Thus, within the context of the notion of Schultz and Hatch (2006), I express that TURQUALITY program provides corporate branding to these jewellery companies.

In addition to this, within corporate branding context, I can say that TURQUALITY program also contributes to creation of brand culture at organizational level in terms of employees of these jewellery companies because, according to Schultz and Hatch (2006), brand culture is also an organizational culture which requires employees engagement throughly. In the direction of the statement of informants, I understand that consultants of

TURQUALITY program and employees of these jewellery companies work in collaboration in every process of TURQUALITY program in order to serve for their brands in a better way. The processes, procedures, systems, departments, units and organizational charts of these jewellery companies under TURQUALITY support are checked and re-designed by consultants and employees within cooperation.

M.O., manager in company A, states that:

“After getting TURQUALITY support, Ministry of Economics sent consultants of Deloitte to our company for 8 weeks detailed study analysis. The expenses of this study was also covered by Ministry of Economics. Within this process, both negative and positive sides of our company were identified through series of analysis and then strategic business plan was prepared in a cooperation and collaboration between the consultants and our top management. This business plan which included our target markets and strategies and actions regarding to these markets was both shared with us and Ministry of Economics and then we started to get Deloitte consultancy to correct our deficiencies and benefit from the supports of the program to increase our brand awareness in foreign markets. Throughout consultants visits, preparation of strategic business plan and strategic road map processes, consultants of Deloitte directed us to prepare regulations, politics and procedure, to identify specific processes for every operation, to set new processes and procedures for departments such as human resources, corporate communication and sales, to create control mechanisms, and to define new job description according to the changes in organizational structure of the company.”

Ö.B., manager in company B, states that:

“In 2005, our company applied to the program with required documents. Then we got acceptance in 2006 and started to be supported by the program. Deloitte visited us to examine our departments and processes. In this process, we worked with Deloitte in collaboration and cooperation in order to identify strategic road maps for each department. Every strategy, every action and every responsibility of these departments are identified and planned as strategies which will be followed. As related to these contributions of the program, new departments are established, new structures are formed, and new job descriptions are done. Through independent auditing of Deloitte, they showed us our deficiencies and we tried to correct them all together. All in all, our organizational structure has changed according to the strategies and directions of the program which are going to follow throughout the program processes.”

P.H., manager in company C, states that:

“we individually applied to the program and we individually prepared our strategic business plan thanks to our experiences that we got before from brand support program. Then, Deloitte visited our company after we started to use financial supports of the program because the Ministry of Economics asked an independent audit report and a brand awareness reports from us. Then, we also worked with Deloitte in financial audit. After detailed study analysis, all of the reports were prepared and all of the road maps for each department were defined. Due to TURQUALITY program, new departments such as international trade department or different units were established in our organization. Through the strategic directions and directives of the program, we start to practice different applications and processes within departments.”

Y.A., manager in company D, states that:

“Deloitte and the authorities from Ministry of Economics visited our company and we lived together in approximately six months in our organization. They seriously examined our every process. We had too many deficiencies in several areas. For that reason, especially these studies and analysis of consultants of Deloitte within organization were very beneficial for us to understand our deficiencies. In this process, we worked with consultants in a cooperation and we re-defined our processes and re-wrote our job descriptions. We re-designed our organizational structure, and we established new departments.”

From these statements, I see that TURQUALITY program makes everyone in the organization as a part of branding process and make them believe branding process of their companies. From this perspective, I conclude that TURQUALITY program contributes to creation of brand culture in terms of employees at organizational level.

iv) TURQUALITY Program’s Approach to Luxury Brand Building

As Kapferer (2006) indicates that there are two luxury brand building models: European classic model and US-type model. Creating a luxury brand within European classic model context is difficult, if the company has not a deep-rooted history or actual rarity which is based on craftsman-based tradition predicated upon rare and unique pieces of work. Thus,

supports of TURQUALITY program are not considered within European classic model context for luxury brand building.

However, I consider TURQUALITY program and its supports in US-type model which is based on concentration on merchandising; the atmosphere and image created by shops and outlets and effective consumer contact and distribution. The statements of M.O., manager in company A, about change in their product management system:

“The main activity of our company was based on wholesaling. While we were in transition process to TURQUALITY, we had more than 30 central stores as separate from our franchise stores. We managed this amount of central stores with wholesaling mentality. However, the number of our central store is more than 40 right now. So, it is difficult to manage more than 40 central stores with wholesaling mentality. For that reason, we have to look from retailing perspective and we have to adapt retailing mentality into our company. In this sense, TURQUALITY program helps us to change our product management system with merchandising. Throughout the second visit of Deloitte, our weaknesses were identified through series of analysis and strategic business plan was prepared. As a result of the strategic business plan, one of our weaknesses was defined as lack of retailing perspective. In this sense, we get consultation from Deloitte to transform us from wholesaling to retailing company. In the past, our store managers selected and decided on the products which would be sold in their stores. If they did not sell the products, they could return the remainings. This causes inefficiency in product management. However, thanks to strategic directions of Deloitte within the context of TURQUALITY program, we have experienced a new product management system. Thus, we changed our existing product management system with merchandising system. Now, we have a new and efficient top to down product management system in which central management decides on which product will be sold in which stores rather than store managers” (M.O., manager in company A).

and the statements of F.A., manager in company A, about change in their distribution channels:

“we mostly used points of sales and franchise stores up to now in foreign markets. However, these channels did not reflect our visual order and discipline in a right way. Therefore, with TURQUALITY support, we turn towards central stores which are directly controlled by us. In our central store, we can decide on everything such as who will be hired according to what kind of criterias, what kind of products will be sold in it and how it will be decorated. Thus, through our concept and central stores that we open within the context of TURQUALITY program, we can reflect our visual discipline and brand image efficiently in all over the world” (F.A., manager in company A)

strengthens my consideration that TURQUALITY program approaches luxury brand building within US-type model context rather than European classic model.

5.2. Discussion: Shortcomings of TURQUALITY Program and Branding Efforts of Turkish Jewellery Companies

In direction of statements of informants, I can say that TURQUALITY program has an important place in branding processes of these jewellery companies in terms of bringing more corporate structure to them and increasing their brand awareness in foreign markets. In this sense, I explicate that through a support program, a state and its institutions play a role in branding processes of these companies directly. Therefore, a state plays a role in branding of their companies in a neoliberal global economy through providing strategic consultancy and financial supports for branding. However, TURQUALITY program has some shortcomings in approaching a luxury brand building, as well as jewellery companies have.

Think about the world's well-known jewellery brands like De Beers. Sullivan (2013) indicates that De Beers Diamond Jewellery connotes romance and love in their communication strategies. Through generating such connotations which create competitive advantage, no other brand can claim or dispute. Thus, for De Beers, sentiment is essential to their advertising, as it is to their product. In this sense, it is possible to emotionalize brands which require less rationality but high powerful emotions. Elliott et al. (2011) state especially, through advertising which educate consumers how to feel about a brand, brands can be emotionalized and different connotations can be attributed to them. Thus, through effective strategies and communications, symbolic and high involvement brands can be managed effectively to create emotional relationship between brand and customer.

The company A, B, C, and D are Turkish jewellery brands which have specific brand awareness in Turkey. However, except the brand of company C, our jewellery brands are not successful to go beyond the stage 2 in which social esteem and emotional bond are created. In addition to this, the supports of TURQUALITY program are also not enough to carry these jewellery brands at stage 3.

Among these jewellery companies, the company C has a different place in terms of their branding strategies and the way how they approach to luxury and luxury brand building. In this sense, the brand of company C will be the future's De Beers of the Turkey. However, the other jewellery companies have to work more to go beyond stage 2.

In this sense, rather than a general project, TURQUALITY can be re-designed or improved for specific industries like jewellery industry within the context of strategies for high involvement, symbolic and luxury brands like jewellery brands.

First of all, TURQUALITY program should motivate these jewellery companies to make their “*brands as a friend*”. Elliott et al. (2011) indicate that implicating the brand in important areas and moments of consumers' lives and to provide a comfort and security to consumers as similar to they find in their human relationship is important. In such a way, emotional bond can be built between consumer and brand. In this sense, the strategy of company C can be followed to create brand as a friend feelings. P.H., manager in company C states that:

“we collect every detail and information about private life of our customer. For example, birth day of our customers, birth day of their spouses, birth day of their children, the date of their wedding anniversary and more are collected regularly. We have a CRM program to manage these data efficiently. We prepare a specific card for our every consumer. The information about which colours they like, which style they like, which restaurant they like to go, what kind of hobby they have are written on these cards. We know every detail about our customers. Even, we follow their business life, we follow which industry they invest, which shares they buy, and what kind of investment they do. In the direction of these data, we never forget

the important days of our customers. We make nice surprises like sending small but elegant presents. In addition to this, we send special brochures to our customers. We visit our customers in their offices. We meet them in cafeteria or restaurant. Thus, we make feel our customers exclusive. Many jewellery company can also organize special parties for their customers, they can take their customers to dinner in their special days, however, we analyze our customers better than the others do. In the direction of these analysis, we send private presents to our customers. We know what they really like. For example, when they have a baby, we send a chocolate and flowers in a small baby car. Namely, we send nice presents according to special moments of our customers.”

TURQUALITY program should also motivate jewellery companies to create “*instant heritage*”. Kapferer (2006) specifies that every brand is not as lucky as the brands which have a history behind them, however, they can invent a story for themselves through their communications and market place actions like merchandising, images that they create, and customer contact. In this sense, rather than providing strategies and supports for increasing brand awareness and brand salience, TURQUALITY program should provide more strategic directions about creating virtual rarity to these jewellery companies.

Through providing strategic vision, education and trainings and improving the internal processes of these jewellery companies, TURQUALITY program tries to contribute to creation of positive “*brand experience*”. However, this effort is not enough to create emotional bond between consumers and these brands. In this sense, through strategic directions, TURQUALITY program should lead jewellery companies adopt five experience design principles which are defined by Elliott et al. (2011). These are: “theming the experience; imbuing the experience with impressions; eliminating all negative cues in regard to experience; mixing experience in memorabilia and engaging all five senses.

Fashion is important in contemporary world because as Firat and Schultz (1997) indicate that form and style are more important as compared to content in postmodern world. According to Elliott et al. (2011), the companies have to replace their traditional focus on function with an emphasis on fashion and style.

In this sense, TURQUALITY program should provide more supports to lead jewellery companies direct the world's fashion. Thus, this program should motivate these companies towards "*fashionization*". Within this context, TURQUALITY program gives financial supports for working with designers, however, in the direction of the statements of the informants, I see that no one has used supports for working with designers yet. For that reason, TURQUALITY program should provide motivation to jewellery companies to make them trend setter rather than follower.

Lastly, TURQUALITY program should motivate jewellery companies to develop a "*brand mythology*". Elliott et al. (2011: 189) state that brand mythology is based on brand which "represent an idea or set of ideas that consumers can live by, and embody and legitimize a new way of living in a rapidly changing world". For example, through its historical heritage, aesthetic values in culture, memories and symbols for cultural community and recently the impact of 2008 Beijing Olympics, Chinese brands are increasingly attracting the attention of many people in all over the world in the global context (Zhiyan et al., 2013). By using such historical and cultural values, symbols and ideas, that consumers can live by, and embody and legitimize, in marketing and communication strategies, managers of Chinese brands try to develop brand mythology. Thus, Chinese brands go beyond Chinese brand culture and be global brands. In this sense, through the strategic directions for creating brand mythology, TURQUALITY program should contribute to creation of global Turkish jewellery brands within a brand mythology context.

All in all, I state that TURQUALITY program must be designed or improved for the requirements of different industries and different companies to get the most efficient results from branding.

CHAPTER 6

CONCLUSION

As I explained in previous chapter, Turkish jewellery companies understand brand, branding, luxury and luxury brand building in different perspectives. However, most of them understand brand and branding in functional realm which focuses on keeping promises regarding to the performance of their products and providing replicability of satisfaction, certainty in uncertain world and so easy choice as same as Elliott et al. (2011) specify. In addition, most of these jewellery companies focus on developing brand awareness and perception of quality towards their brand. Thus, as Elliott et al. (2011) indicate that they carry the characteristics of brands at stage 1. In terms of creating differentiation and personal relevance which are the characteristics of brands at stage 2 according to Elliott et al. (2011), the brands of these jewellery companies can also be considered within stage 2 context. In the direction of the findings of the study, as different from the others, only the company C goes beyond the stage 2 by creating trust relationship between its brand and consumers and providing social esteem.

Among these jewellery companies, the most outstanding jewellery company in terms of its approach to luxury and luxury brand building is the company C, as well because of having actual rarity and practising virtual rarity strategies according to the Kapferer (2006) perspective. In this sense, in terms of creating symbolic meanings, creating trust and social esteem, the company C is one step further than the others in the way of being global Turkish jewellery brand.

Within the context of branding, the findings of the study depict that TURQUALITY program and its supports mostly serve for the brands at stage 1 which aims increase their brand awareness and perception of quality. However, in terms of being global jewellery brand, Turkish jewellery companies have to give more than what consumers purchase physically. In this sense, the supports of TURQUALITY program are not enough to create strong global Turkish jewellery brands as their global rivals which mostly focus on emotional investment and trust to create social-esteem and emotional bond between their brands and consumers.

In terms of luxury brand building, TURQUALITY program supports are somewhat close to the Kapferer's (2006) US- type luxury brand building model which focus on merchandising, the atmosphere and image created by stores and effective consumer contact and distribution. However, when the interplay between TURQUALITY program and the Turkish jewellery companies are taken into account, I conclude that the guidance of the program in complex brand management which requires symbolic branding strategies is weak.

In terms of increasing brand awareness of Turkish jewellery companies in foreign markets through advertising and promotion supports and enhancing their distribution networks through office, store, rent and decoration supports, TURQUALITY program is beneficial for these companies from the perspective of Roll (2006) which explains the problems of emerging economies that they mostly confront when they go global. Besides providing increase in brand awareness, TURQUALITY program processes provide more corporate structure to these companies by making flow of processes within their organizations more systematic and free from the persons. In addition, through bringing strategic vision towards branding into their organizations, strengthening their organizational culture towards branding and increase their prestige in the eyes of their stakeholders, TURQUALITY program provides corporate branding to these

jewellery companies according to the Schultz and Hatch's (2006) perspective. Thus, this program provides corporate branding and so, provides brand culture to these companies at organization level.

All in all, the findings of the study show that although Turkey has jewellery brands which have enough brand awarenesses and strong positions in Turkey, they are far away from branding strategies of global rivals which have branding strategies to serve for postmodern consumers who are in search of identities under the self of dilemmas. The findings of the study unearth that Turkish jewellery companies branding efforts and the supports of TURQUALITY program are good for increasing brand awareness and going global processes of Turkish jewellery companies, however, the efforts of Turkish jewellery companies and the supports of TURQUALITY program are not enough to create strong global jewellery brands which mostly focus on emotional investment and trust to create social esteem and emotional bond between the brand and consumer.

Contributions and Limitations of the Study

In the direction of the statements of informants, I state that TURQUALITY is an effective program and catalysor which plays an important role in going global process of Turkish companies with their brands. The findings of the study also display that through strategic consultancy and financial supports, TURQUALITY program plays an important role in branding processes of these jewellery companies by increasing their brand awareness. In this sense, with this study, I show the state's role in branding process of the companies in neoliberal global economy within an emerging economy context.

In addition to this, when I consider TURQUALITY program within brand culture context, I explicate that TURQUALITY program creates brand culture within in organizations by providing these jewellery companies more corporate

structure and including every employee as the part of their branding processes. Thus, through this study, I extend Schroeder's (2005) and Schroeder and Salzer-Mörlings's (2006) notions of brand culture which is defined as the interplay performed between art and business, production and consumption, images and stories, design and communication in branding process for creating brand culture by highlighting the role of state in the formation of brand culture.

With this study, I examine the jewellery companies in terms of their perspectives towards brand, luxury, branding strategies and luxury brand building. As a result of this examination, I contribute to these jewellery companies by showing their lacks in terms of being a global jewellery brands. I also contribute to TURQUALITY program's future with this study. When I examine TURQUALITY program processes, its supports and what it means for jewellery companies, I understand that TURQUALITY program must be different according to the dynamics and requirements of different industries and even characteristics of the different companies to create strong global brands. In this sense, I offer some luxury industry specific strategies to create global luxury Turkish brands which requires creating emotional bond between brand and companies within Elliott et al.'s (2011) strategies for creating symbolic and emotional brand context.

Limitations of the Study

The main limitation of this study is resulted from being field study. In this regard, as well as all researchers experienced, I also experienced time and financial restrictions because of the inconvenience of research site which includes jewellery companies, TEA, IMMEA and JTR in Istanbul and Ministry of Economics in Ankara. In addition to this, I could not reach any statistical data about the program to support my claims because the statistical data regarding the program is collected and not shared with third parties by Ministry of Economics.

In terms of jewellery companies, one of the limitation of the study is finding informants who are capable to talk about TURQUALITY program. In every organization, although everyone included in TURQUALITY process, only one or two managers could talk about TURQUALITY program because of being coordination provider of the program. Moreover, because TURQUALITY program is also strategically important for these jewellery companies and because they abstain from their competitors, the informants give very general information about their TURQUALITY processes.

Since it is a firm and industry based study, no interviews were conducted with customers of these jewellery companies. However, this generates one of the other limitations of the study because understanding customers perspectives towards brands of these jewellery companies are also required to explain the interplay between TURQUALITY program and Turkish jewellery companies within brand culture at societal level context.

In addition, for such a research, applying longitudinal study may be more appropriate to identify the changes in the organization before and after TURQUALITY program. Furthermore, because the supports of the program are given for 10 years supports, longitudinal study can also be done for understanding the changes in these jewellery companies throughout TURQUALITY process. In addition, in order to understand the interplay between TUQUALITY program and Turkish jewellery companies in their brand building processes properly, these companies can be compared with the other jewellery companies in the industry which are not under TURQUALITY program support.

Lastly, in order to strengthen the claims of this study, and examine the guidance of TURQUALITY program within symbolic brand management context, TURQUALITY processes and supports may be examined for another luxury brand from different industry.

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Appendix A: REQUIRED DOCUMENTS FOR APPLYING TURQUALITY PROGRAM

EK-4

Başvuru formu TURQUALITY® otomasyon sistemindeki başvuru adımları takip edildiğinde, sistem tarafından üretilmekte olup, aşağıdaki belgelerin forma eklenmesi gerekmektedir.

ŞİRKETLER TARAFINDAN BAŞVURU FORMUNA EKLENECEK BELGELER

- 1) Kuruluş, unvan değişiklikleri ve son sermaye yapısını gösterir Ticaret Sicili Gazeteleri,
- 2) İmza Sirküleri,
- 3) Yurtiçi marka tescil belgesi,
- 4) Yurtdışı marka tescil belgesi,
- 5) Marka tescil belgesinin başvuru sahibi şirketin organik bağı bulunan şirket adına olması halinde organik bağı tevsik eden Ticaret Sicili Gazetesi veya hazırun cetveli veya pay sahipleri listesi/çizelgesi,
- 6) Tahhütname (EK-5)

Gastronomi sektöründeki şirketlerin, yukarıdaki belgelere ilaveten ibraz etmesi gereken belgeler:

- 7) Türk kültür ve mutfağını tanıtmaya yönelik geliştirilen somut strateji, tanıtıcı unsur ve menüde sunumu yapılacak Türk mutfağını temsil eden yiyecek/içeceklerle dair rapor,
- 8) Yurtdışında kullanılan menü örneği,
- 9) Yurtiçinde 5, yurtdışında 1 restoranın şirket bünyesinde işletildiğine dair ruhsat/tescil/işletme belgeleri (yurtdışında düzenlenen tescil belgesinin Ticaret Müşavirliği tarafından onaylanması gerekmektedir),
- 10) Yurtdışındaki restoranın yurtdışında yerleşik bir şirket tarafından işletilmesi durumunda; organik bağı tevsik edilmesini teminen, yurtdışında yerleşik şirketin kuruluş ve güncel ortaklık yapısının açıkça gösterildiği kuruluş sözleşmesi ve tescil belgesi (Ticaret Müşavirliği tarafından onaylanması gerekmektedir).

NOT: Belgelerin

- asıllarının ya da Noter, İhracatçı Birlikleri, Ticaret Müşavirliği/Ataşeliği veya Bakanlığın aslını görerek onayladığı örneklerinin ibraz edilmesi,
- tercümelemlerin Yeminli Tercüman tarafından yapılması, gerekmektedir.

Appendix B: INTERVIEW GUIDE FOR MINISTRY OF ECONOMICS

1. Turquality programını kısaca nasıl tanımlarsınız?
 - a. Sizce sektörlere nasıl bir vizyon stratejisi kazandırmaktadır?
2. Sizin bu program kapsamında hikayeniz nedir?
 - a. Ne kadar zamandır bu görevde çalışıyorsunuz?
 - b. Bu işe nasıl başladınız?
3. Şirketler sizce neden Turquality gibi bir programa ihtiyaç duymaktadır?
4. Hangi firmalar Turquality programının bir parçası olabilir?
 - a. Bu kriterleri öğrenmemiz mümkün mü?
5. Marka Destek ve Turquality programlarının oluşumu hakkında bilgi verebilir misiniz?
 - a. Sizce devlet, şirketler, birlikler bu oluşum sürecinde nasıl bir rol oynadı?
 - b. Marka Destek Programı ve Turquality Destek programı arasındaki farklar nelerdir?
 - c. Marka Destek Programına ve Turquality Destek programına başvuru süreçleri aynı mı?
 - d. Şirketlerin Marka Destek Programı kapsamına mı, Turquality Destek programına mı alacağını belirleyen kriterler nelerdir?
 - e. Şirketlere Marka Destek Programı / Turquality Destek Programı kapsamında verdiğiniz eğitimler ve bulunduğunuz katkılar aynı mı?
6. Her şirket Turquality program kapsamına alınmak için bütün incelemelerden geçiyor mu? (*Stratejik Planlama ve Kurumsal Performans Yönetimi, Marka Yönetimi, Marka Performansı, Tedarik Zinciri Yönetimi, Pazarlama, Müşteri ve Ticaret Yönetimi, Ürün Tasarım/Araştırma ve Geliştirme, Finansal Performans, İnsan Kaynakları Yönetimi, Kurumsal Yönetim, Bilgi Sistemleri Yönetimi*)
7. Turquality programı şimdiye dek ne tür değişiklikler geçirdi?
8. Turquality programının geliştirilmesine yönelik yeni fikir ve çalışmalar var mı?
9. Sizce Turquality programı uygulandığı şirketlerde ne gibi farklılıklar yarattı?
10. Sizce Turquality programı uygulandığı sektörlerde ne gibi farklılıklar yarattı?
11. Turquality çerçevesinde hangi kurum, kuruluş ve birliklerle iş birliği içindesiniz. Bu aktörlerin ne gibi rolleri vardır?
12. Mücevherat sektörü ile ilgili de biraz bilgiye ihtiyacımız var.
 - a. Ne zamandan itibaren bu sektör Turquality kapsamına dahil edildi?
 - b. Sektörel bazda ne tür aktiviteler yapıldı ve yapılmakta?
 - c. Diğer sektörlerden farklı bir takım aktiviteler yapıldı mı?
 - d. IMMIB ile ne tür işbirliğiniz var? IMMIB'in bu süreçte ne tür görevleri ve sorumlulukları vardır?

- e. Başka kuruluşlarla işbirliğiniz var mı?
- f. TURQUALITY programının sektör bazında markalaşma bilincini arttırdığını söyleyebilir misiniz?
- g. İhracat rakamları dışında markalaşmayı ölçtüğünüz bir ölçüm aracı var mıdır?
- h. Turquality kapsamında sektörel bir başarı yada değişim gerçekleştiğini düşünüyor musunuz?
- i. Bireysel olarak mücevherat sektöründeki firmalar ile ilgili görüşlerinizi de almak istiyoruz.
 - i. İnternette öğrendiğimiz kadarı ile ATASAY, ALTINBAŞ, GİLAN, GOLDAŞ,ZEN bu kapsamda. Bu şirketlerin markalaşma süreçleri hakkında bize bilgi verebilir misiniz?
 - ii. Yararlanmayan şirketler ile yaralanan şirketler arasında nasıl sizce nasıl farklar vardır?
 - iii. Program süresince hangi firmalar ne tür destekler aldı?
 - iv. Ne tür başarılar elde edildi? Başarının kriteri nedir? Turquality olarak nasıl ölçtünüz?
 - 1. İhracat satış rakamı,
 - 2. Ülke imajı,
 - 3. Marka bilinirliği, marka imajı bunlar sağlandı mı?
- 13. Turquality programının uzatılmasındaki amaç nedir? Başarılı olması mı, bu süre zarfında başarısız olduğu için sonuç almak için ileri bir tarih belirlemek mi?
- 14. Turquality programının sizce eksik olduğu yönler var mı?
- 15. Şimdiye kadar ki uygulamalara bakıldığında Turquality programının başarılı olduğunu söyleyebilir misiniz? Nelere dayanarak?
- 16. Eklemek istediğiniz birşey var mı?
- 17. Bizi Turquality kapsamında bu sektörle ilgili çalışan bir ekip varsa, bizi yönlendirebilir misiniz?

Appendix C: INTERVIEW GUIDE FOR JTR

1. JTR'ı nasıl bir birlik olarak tanımlıyorsunuz?
2. Biraz bize kuruluş hikayenizden bahsedebilir misiniz?
 - a. Devlet'in, sektördeki firmaların, bu kuruluş aşamasındaki rolleri nelerdir?
3. JTR'a kayıtlı aktif üye sayısı kaçtır?
4. JTR üyesi olmak için kriterleriniz var mı? Varsa nelerdir?
5. JTR'ın sektöre ne gibi katkıları olduğunu düşünüyorsunuz?
6. JTR'ın sektörde neleri değiştirdiğini düşünüyorsunuz?
7. Birlik olarak markayı ve markalaşmayı nasıl tanımlıyorsunuz?
8. Mücevherdeki markalaşmanın ne derece önemli olduğunu düşünüyorsunuz?
9. JTR üyelerine ne gibi destekler vermektedir? Bu destek verme süreci nasıl işlemektedir?
 - a) Üye şirketlerin bu destekleri almaları için belirli kriterler var mıdır? Varsa nelerdir?
 - b) Her üye şirket her desteği alabilmekte midir?
 - c) İhracatı arttırmak adına en verimli desteğin/desteklerin hangisi olduğunu düşünmektesiniz?
 - d) Şirketlerin yurt dışı bağlantılarını sağlayan araçlar (şirket, birey, dernek, birlik)kimdir?
10. Günümüzde Mücevherat ve Kuyumculuk sektöründe hangi faktörlerin ön plana çıktığını düşünüyorsunuz?
 - a) Kuyumculuk sektörünün dününe ve bugününe baktığımızda sektördeki üreticilerin beklentilerinde bir değişim olduğunu söyleyebilir miyiz?
 - b) Kuyumculuk sektörünün dününe ve bugününe baktığımızda sektördeki tüketicilerin beklentilerinde bir değişim olduğunu söyleyebilir miyiz?
 - c) İhraç edilen Türk ürünleri açısından yurtdışındaki tüketicinin beklentisi nedir?
 - d) Kuyumculuk sektörünün dününe ve bugününe baktığımızda markalaşma adına bir değişim ve gelişim olduğunu söyleyebilir miyiz? Eğer varsa, sektördeki markalaşmayı nasıl açıklayabilirsiniz? Bu süreç hakkında bize bilgi verebilir misiniz?
11. İhracatın artırılması göz önüne alındığında TURQUALITY programı ile ne tür bir ilişki içindediniz?
 - a) TURQUALITY programı sizce sektör için nasıl bir anlam taşımaktadır?
 - b) TURQUALITY programı kapsamında JTR'a düşen görev ve sorumluluk nedir?
 - c) TURQUALITY programından yararlanabilmek için üyelerinizin sahip olması gereken özellikler nelerdir?

- d)** TURQUALITY desteđi alan üyeler ile destek görmeyen üyeler arasında (organizasyonel anlamda) bir farklılık var mıdır?
 - e)** TURQUALITY programının destek alan üyelere markalaşma bilincininin arttırdığını söyleyebilir misiniz? Eğer söyleyebiliyorsanız bu şirketlerin geçirdiđi dönüşüm hakkında bilgi verebilir misiniz?
 - f)** TURQUALITY programının sektörün uluslararası bir marka olma çabasına katkı yaptığını söyleyebilir misiniz?
 - g)** TURQUALITY programının başarılı olduğunu düşünüyor musunuz? Hangi kriterlere dayanarak?
 - h)** TURQUALITY programının başarılı olduğunu ölçebileceğiniz bir performans ölçütünüz var mı?
12. Ekleme istediğiniz başka hususlar var mıdır?

Appendix D: INTERVIEW GUIDE FOR IMMIA

1. IMMIB'i nasıl bir birlik olarak tanımlıyorsunuz?
2. Biraz bize kuruluş hikayenizden bahsedebilir misiniz?
 - a. Devlet'in, sektördeki firmaların, bu kuruluş aşamasındaki rolleri nelerdir?
3. IMMIB'e kayıtlı aktif üye sayısı kaçtır? Mücevher İhracatçıları Birliği Bazında
4. IMMIB üyesi olmak için kriterleriniz var mı? Varsa nelerdir?
5. IMMIB'in sektöre ne gibi katkıları olduğunu düşünüyorsunuz?
6. IMMIB'in sektörde neleri değiştirdiğini düşünüyorsunuz?
7. Birlik olarak markayı ve markalaşmayı nasıl tanımlıyorsunuz?
8. İhracatta markalaşmanın ne derece önemli olduğunu düşünüyorsunuz?
9. IMMIB'in üyelerine destek verme süreci nasıl işlemektedir? (Eğitim, alım heyetleri, ticaret heyetleri, fuarlar, milli katılım organizasyonları, seminerler, görüşmeler, tasarım yarışmaları ve diğerler) . İhracatı geliştirmek adına yapılan tüm bu faaliyetler Turquality kapsamında mı yer almaktadır? Yoksa birliğin bireysel uygulamalarıdır.
 - a. Üye şirketlerin bu destekleri almaları için belirli kriterler var mıdır? Varsa nelerdir?
 - b. Her üye şirket her desteği alabilmekte midir?
10. Destek istemi üyelerden IMMIB'e doğru mu gerçekleşmektedir?
11. İhracatı arttırmak adına en verimli desteğin/desteklerin hangisi olduğunu düşünmektesiniz?
12. Şirketlerin yurt dışı bağlantılarını sağlayan araçlar (şirket, birey, dernek, birlik) kimdir?
13. Günümüzde Kuyumculuk/Mücevherat sektöründe hangi faktörlerin ön plana çıktığını düşünüyorsunuz? (kalite, fiyat, tasarım, marka,...)
 - a. Kuyumculuk/Mücevherat sektörünün dününe ve bugününe baktığınızda sektördeki üreticilerin beklentilerinde bir değişim olduğunu söyleyebilir miyiz?
 - b. Kuyumculuk/Mücevherat sektörünün dününe ve bugününe baktığınızda sektördeki tüketicilerin beklentilerinde bir değişim olduğunu söyleyebilir miyiz? (daha fiyat odaklı mı?, daha marka odaklı mı? daha tasarım odaklı mı? dahakalite odaklı mı?...)
 - c. İhraç edilen Türk ürünleri açısından yurtdışındaki tüketicinin beklentisi nedir? (uygun fiyat, kalite, tasarım, marka...) Bununla ilgili bize bilgi verebilir misiniz?
14. Kuyumculuk/Mücevherat sektörünün dününe ve bugününe baktığınızda markalaşma adına bir değişim ve gelişim olduğunu söyleyebilir miyiz? Eğer varsa, sektördeki markalaşmayı nasıl açıklayabilirsiniz? Bu süreç hakkında bize bilgi verebilir misiniz?

15. İhracatın arttırılması göz önüne alındığında TURQUALITY programı ile ne tür bir ilişki içindesiniz?
- a. TURQUALITY programı sizce sektör için nasıl bir anlam taşımaktadır?
 - b. TURQUALITY programı kapsamında IMMIB'e düşen görev ve sorumluluk nedir?
 - c. TURQUALITY programından yararlanabilmek için üyelerinizin sahip olması gereken özellikler nelerdir?
 - d. TURQUALITY desteği alan üyeler ile destek görmeyen üyeler arasında (organizasyonel anlamda) bir farklılık var mıdır?
 - e. TURQUALITY programının destek alan üyelerde markalaşma bilincinin arttırdığını söyleyebilir misiniz? Eğer söyleyebiliyorsanız bu şirketlerin geçirdiği dönüşüm hakkında bilgi verebilir misiniz?
 - f. TURQUALITY programının sektörde genel anlamda bir uluslar arası bir marka olma çabasına katkı yaptığını söyleyebilir misiniz?
 - g. TURQUALITY programının başarılı olduğunu düşünüyor musunuz? Hangi kriterlere dayanarak?
 - h. TURQUALITY programının başarılı olduğunu ölçebileceğiniz bir performans ölçütünüz var mı?

16. Eklemek istediğiniz başka hususlar var mıdır?

Appendix E: INTERVIEW GUIDE FOR TEA

1. TİM'i nasıl bir birlik olarak tanımlıyorsunuz?
2. Biraz bize kuruluş hikayenizden bahsedebilir misiniz?
 - a. Devlet'in, sektördeki firmaların, bu kuruluş aşamasındaki rolleri nelerdir?
3. TİM'e kayıtlı aktif üye sayısı kaçtır? Mücevher İhracatçıları Birliği Bazında
4. TİM üyesi olmak için kriterleriniz var mı? Varsa nelerdir?
5. TİM'in sektöre ne gibi katkıları olduğunu düşünüyorsunuz?
6. TİM'in sektörde neleri değiştirdiğini düşünüyorsunuz?
7. TİM olarak markayı ve markalaşmayı nasıl tanımlıyorsunuz?
8. İhracatta markalaşmanın ne derece önemli olduğunu düşünüyorsunuz?
9. TİM'in üyelerine destek verme süreci nasıl işlemektedir?
 - a. Üye şirketlerin bu destekleri almaları için belirli kriterler var mıdır? Varsa nelerdir?
 - b. Her üye şirket her desteği alabilmekte midir?
10. Destek istemi üyelerden TİM'e doğru mu gerçekleşmektedir?
11. İhracatı arttırmak adına en verimli desteğin/desteklerin hangisi olduğunu düşünmektesiniz?
12. Şirketlerin yurt dışı bağlantılarını sağlayan araçlar (şirket, birey, dernek, birlik) kimdir?
13. Günümüzde Mücevherat ve Kuyumculuk sektöründe hangi faktörlerin ön plana çıktığını düşünüyorsunuz? (kalite, fiyat, tasarım, marka,...)
 - a. Kuyumculuk/Mücevherat sektörünün dününe ve bugününe baktığınızda sektördeki üreticilerin beklentilerinde bir değişim olduğunu söyleyebilir miyiz?
 - b. Kuyumculuk/Mücevherat sektörünün dününe ve bugününe baktığınızda sektördeki tüketicilerin beklentilerinde bir değişim olduğunu söyleyebilir miyiz? (daha fiyat odaklı mı?, daha marka odaklı mı? daha tasarım odaklı mı? dahakalite odaklı mı?...)
 - c. İhraç edilen Türk ürünleri açısından yurtdışındaki tüketicinin beklentisi nedir? (uygun fiyat, kalite, tasarım, marka...) Bununla ilgili bize bilgi verebilir misiniz?
14. Kuyumculuk/Mücevherat sektörünün dününe ve bugününe baktığınızda markalaşma adına bir değişim ve gelişim olduğunu söyleyebilir miyiz? Eğer varsa, sektördeki markalaşmayı nasıl açıklayabilirsiniz? Bu süreç hakkında bize bilgi verebilir misiniz?
15. İhracatın artırılması göz önüne alındığında TURQUALITY programı ile ne tür bir ilişki içindedir?
 - a. TURQUALITY programı sizce sektör için nasıl bir anlam taşımaktadır?

- b. TURQUALITY programı kapsamında TİM'e düşen görev ve sorumluluk nedir?
- c. TURQUALITY programından yararlanabilmek için üyelerinizin sahip olması gereken özellikler nelerdir?
- d. TURQUALITY desteği alan üyeler ile destek görmeyen üyeler arasında (organizasyonel anlamda) bir farklılık var mıdır?
- e. TURQUALITY programının destek alan üyelerde markalaşma bilincininin arttırdığını söyleyebilir misiniz? Eğer söyleyebiliyorsanız bu şirketlerin geçirdiği dönüşüm hakkında bilgi verebilir misiniz?
- f. TURQUALITY programının sektörde genel anlamda bir uluslar arası bir marka olma çabasına katkı yaptığını söyleyebilir misiniz?
- g. TURQUALITY programının başarılı olduğunu düşünüyor musunuz? Hangi kriterlere dayanarak?
- h. TURQUALITY programının başarılı olduğunu ölçebileceğiniz bir performans ölçütünüz var mı?

16. Eklemek istediğiniz başka hususlar var mıdır?

Appendix F: INTERVIEW GUIDE FOR JEWELLERY COMPANIES

1. Türk Mücevher Şirketlerinin Markalaşma Süreci

- 1.1. Şirketinizin hikayesini bu şirketin bir çalışanı olarak bir de sizden dinleyebilir miyiz?
- 1.2. Siz bu şirkette ne zamandan beri ve hangi konumda çalışıyorsunuz?
- 1.3. Şirketiniz için bugün kuyumculuk/mücevher sektöründe bir marka diyebilir miyiz?
 - a. Siz markayı nasıl tanımlarsınız?
 - b. Şirketinize göre marka nedir?
- 1.4. Sizi şirket olarak markalaşmaya iten nedenler ve faktörler nelerdir?
- 1.5. Markalaşmanın neden önemli olduğunu düşünüyorsunuz?
- 1.6. Bugüne kadar şirketinizde markalaşma adına neler yapıldı? Bizimle paylaşabilir misiniz?
- 1.7. Markanız tüketici olarak kimleri hedefliyor?
 - a. Yurtdışında faaliyet gösteriyor musunuz? Eğer gösteriyorsanız ne zamandan beri bu faaliyetleriniz devam ediyor?
 - b. Yurtiçindeki ve yurtdışındaki hedef kitleniz birbirine benziyor mu?
- 1.8. Sizce tüketicinin gözünde markanız ne ifade ediyor?
- 1.9. Peki markanız tüketicilere neler vaad ediyor?
- 1.10. Sizi yani markanızı pazardaki diğer firmalardan ayıran özelliklerin neler olduğunu düşünüyorsunuz?
- 1.11. Markanızı tüketicilerinizle buluştururken nelere önem veriyorsunuz?
- 1.12. Markanızı tercih eden bir tüketiciye daha iyi bir marka deneyimi yaşatmak için neler yapıyorsunuz?
- 1.13. Peki markanız bir insan olsa nasıl biri olurdu?
- 1.14. Sizce mücevher nasıl bir ürün?
- 1.15. Şirketiniz mücevher koleksiyonlarını nasıl belirliyor?Tasarımcıların bu koleksiyonları belirlemedeki rolü nedir?
- 1.16. Her zaman Türk tasarımcılarla mı çalışıyorsunuz?
- 1.17. Ürünleriniz Türkiye’de mi tasarlanıp üretiliyor?
- 1.18. Farklı pazarlar için farklı tasarımcılarla çalışıp farklı koleksiyonlar hazırlıyor musunuz?
- 1.19. Ürünlerinizi tanıtırken ne gibi kanallara başvuruyorsunuz?
 - a. En ço kullandığınız tanıtım ve iletişim kanalı hangisidir?
 - b. Reklamlarınızda ve diğer tanıtım araçlarınızda markanızı iyi yansıttığınızı düşünüyor musunuz?
 - c. Reklamlarda ve diğer tanıtım ve iletişim kanallarınızda markanızı nasıl bir imaja sahipmiş gibi gösteriyorsunuz? Ya da göstermeye çalışıyorsunuz?
 - d. Reklam ajansları ile çalışıyor musunuz?

- 1.20. Ürünlerinizi hangi kanallar vasıtasıyla satıyorsunuz?
 - 1.21. Dağıtım kanallarınızın markanızı ve markanızın imajını doğru yansıttığını düşünüyor musunuz?
 - a. Eğer düşünüyorsanız bunu nasıl sağladığınızı hakkında bilgi verir misiniz?
 - 1.22. Şirketinizi kurumsal bir şirket olarak tanımlayabilir misiniz?
 - 1.23. Şirket olarak önem verdiğiniz değerler nelerdir?
 - 1.24. Şirketinizin sahip olduğu bu değerleri markanıza yansıttığını düşünüyor musunuz?
 - 1.25. Sizin için bu marka ne ifade etmektedir?
 - 1.26. Markanızı daha ileri taşımak için siz görevinizde neler yapıyorsunuz?
 - 1.27. Marka ve markalaşma konusu ile ilgili şirket içinde eğitimler yapılıyor mu?
- 2. TURQUALITY Süreci ve Türk Mücevher Şirketlerinin Markalaşması**
- 2.1. Şimdi biraz da TURQUALITY süreçleriniz hakkında bize bilgi vermenizi isteyeceğim sizden?
 - a. Bize şirket olarak TURQUALITY programına alınma sürecinizden bahsedebilir misiniz?
 - b. Başvuru ve kapsam altına alınma sürecinde şirket olarak neler yaşadınız?
 - c. Programın desteklerini almaya ne zaman başladınız?
 - d. Bugüne kadar program kapsamındaki hangi destekleri kullandınız?
 - e. En faydalı bulduğunuz destek kalemi hangisidir?
 - f. TURQUALITY programının iç süreçlerinize ve organizasyonel yapınızda bir etki yarattığını düşünüyor musunuz?
 - g. Sizin için TURQUALITY programı ne ifade etmektedir?
 - h. TURQUALITY programının şirketinizin markalaşma sürecinde nasıl bir rol oynadığını düşünüyorsunuz?
 - i. TURQUALITY programının şirketinizin daha kurumsal bir yapı kazanmasında etkili olduğunu düşünüyor musunuz?
 - j. Genel anlamda soracak olursam TURQUALITY programının size ve şirketinize ne kattığını düşünüyorsunuz?
 - k. Pazarda bu desteği almayan şirketlere göre hangi açılardan avantajlı olduğunuzu düşünüyorsunuz?
 - l. TURQUALITY programı gerek şirketinize ve gerek çalışanlarınıza bir markalaşma vizyonu kazandırdığını düşünüyor musunuz?
 - m. TURQUALITY programı ile birlikte markalaşma stratejinizde ve markaya bakış açınızda bir değişiklik olduğunu söyleyebilir misiniz? Evetse nasıl? Ne yönde?
 - n. TURQUALITY programının başarılı olduğunu düşünüyor musunuz? Size göre programın eksiklikleri nelerdir?
 - o. TURQUALITY programı, süreçleri, destekleri ve size kazandırdıkları hakkında eklemek istediğiniz herhangi bir şey var mı?

Appendix G: SAMPLE OF TRANSCRIBED DATA

I: If your brand is a person, how can you define this person?

P.H: Actually, our friends in marketing department describe the women of our brand better than me, but I can describe our brand as a woman who comes from A plus in terms of social statuses, who have a mission in the society, and who are artsy enough to wear our jewellery. In addition to this, she is, also our brand, is very assertive, confident, elegant, stylish, well groomed and beautiful. These are personal characteristics of our brand and our women.

I: Could you give me information about your collections and designers?

P.H: All of our jewellery are designed by our designers.

I: Is there any differences between your domestic and foreign collections?

P.H: Of course there is... Our designers travel too much..They attend cultural trips. They travel around the world and they follow the world. There is no restriction..they go wherever they want. If these trips open up their horizons and increase their creativeness. Our company supports these cultural trips both materially and morally. In this sense, our designers come with new ideas and they reflect their perspectives to our designs. Silk road, Spice Road, Hittites, Seljukians are the themes of our previous collections. Thus, they always inspire from history and culture, they travel to feel the culture and then they design. In addition to this, they follow the trends in the world. Namely, our designers blend history and universal gusto and they reflect this synthesis to our jewellery. We inspire from history and traditionals but we use technological and modern methods.

I: Do you always work with Turkish designers, namely with your own design team? Have ever been worked with foreign fashion or jewellery designers?

P.H: Yes, we always work with our own design team. As I said that they are free. They travel around the world. They know what is going on in the world.

I: Could you give me information about your communication channels?

P.H: We mostly use magazines who is read by people from A plus as a social status. We haven't got any advertising on TV and we haven't got any sponsorship agreement as the others in the industry have.

Appendix H: THE STORES OF TURKISH JEWELLERY COMPANIES

Zen Diamond



ATASAY



ALTINBAŞ



Appendix I: TURKISH SUMMARY

Küreselleşmenin artması ve neoliberal pazar ekonomilerinin ön plana çıkması ile birlikte markalar ve markalaşma da önemli bir pazarlama pratiği olarak karşımıza çıkmaktadır çünkü markalaşma dünyanın her yerinde ekonomik ve ticari faaliyetlerin merkezinde bulunmaktadır.

Bu yeni dünya düzeninde markalaşma şirketler, tüketiciler ve ülkeler için bir gereksinim haline gelmiştir çünkü güçlü markalar: şirketler için daha çok kar; ülkeler için dünya ekonomisinde daha güçlü bir pozisyon ve tüketiciler için kimliklerini yarattıkları sembolik araçlar anlamına gelmektedir. Bu bağlamda, küresel piyasalarda rekabet etmek ve kimlik arayışı içindeki postmodern tüketicilere hizmet edebilmek için markalaşma tüm şirketler için gittikçe önem kazanan bir strateji haline gelmektedir.

Markaların şirketlere ve ülkelerin gelişmişlik seviyelerine etkisi göz önüne alındığında ve günümüz tüketicileri için markaların önemi düşünüldüğünde güçlü markalara sahip gelişmiş ekonomilerin yanı sıra gelişmekte olan ülkelere gelen şirketler için de markalaşma gittikçe önem kazanmaktadır. Özellikle Çin, Hindistan ve Türkiye gibi yükselen gelişmekte olan ülkelerde markalaşma ulusal bir amaç haline gelmiştir. Ancak bu ekonomilerden gelen şirketler markaları ile uluslararası pazarlara açıldığında güven problemi, az marka bilinirliği, tecrübe eksikliği, az dağıtım kanalına sahip olma ve benzeri gibi pek çok sorunla karşı karşıya kalmaktadır. Bu yüzden bu ekonomilerdeki şirketlerin çabalarının yanı sıra devletleri ve devletlerin çeşitli kurumlarında çeşitli teşvik ve destekler aracılığı ile şirketlerinin uluslararası pazarlara açılma süreçlerini desteklemektedir.

Türkiye, gelişmekte olan ülkelerin devlet ve kurumlarının verdiği teşvik ve destekler bakımından diğer gelişmekte olan ülkelerin kurumlarına göre farklı bir konuma sahiptir çünkü Türkiye dünyanın ilk ve tek devlet destekli markalaşmaya yönelik program iddiası ile tasarlanan TURQUALITY programı'na sahiptir. Bu program ile şirketler diğer gelişmekte olan ekonomilerin devlet ve kurumlarının sunduğu finansal teşvik ve desteklerin yanı sıra şirketlere stratejik ve operasyonel destekler de vererek onlara markalaşmayı ve global markalar yaratmayı öğretmeyi amaçlamaktadır. Bununla birlikte tüm dünya üzerinde olumlu “Türk Malı” imajı yaratma misyonu ve 10 yılda 10 global Türk markası yaratma vizyonu ile ülkenin ihracatını arttırmak ve Türkiye’yi küresel piyasalarda rekabet edebilir ekonomik olarak güçlü bir ülke haline getirmeyi amaçlamaktadır. Bu bağlamda Türk şirketlerinin markalaşma sürecinde TURQUALITY programının nerede olduğu ve programın finansal, operasyonel ve stratejik desteklerinin şirketlerde markalaşmaya yönelik nasıl bir değişim yarattığını anlamak için program iyi bir çalışma alanı sunmaktadır.

Literatürde, TURQUALITY programı ile ilgili pek çok çalışma ve tez olmasına rağmen TURQUALITY programı ve Türk şirketlerinin markalaşma süreci arasındaki etkileşimi inceleyen bir çalışmaya rastlanmamıştır. Ayrıca literatürde gelişmekte olan ülkelerin devlet ve kurumlarının şirketlerinin markalaşma süreçlerindeki rollerine ilişkin bir çalışmaya da rastlanmamıştır. Bu bağlamda çalışma TURQUALITY programı ve Türk şirketlerinin markalaşma süreçlerindeki etkileşimi Türk mücevherat sektörünü ele ararak incelemeyi amaçlamaktadır.

TURQUALITY programı kapsamında desteklenen sektörlerden biri olduğu için; daha önce literatürde bu kapsamda hiçbir çalışmanın konusu olmadığı için; üretim ve ihracat potansiyeli göz önüne alındığında Türkiye’nin en büyük sektörlerinden biri olduğu için; ve Türkiye’nin geçmişten gelen tecrübesi ile bu sektörde rekabet üstünlüğüne sahip olduğu için çalışma da Türk mücevherat

sektörü ve TURQUALITY programı desteği altındaki Türk mücevher şirketleri ele alınmıştır. Ancak bu sektörün seçilmesindeki asıl amaç sektördeki ürünün niteliğinden kaynaklanmaktadır. Çünkü mücevherler, moda ve lüks tüketimin bir metası olup tüketiciler için sembolik anlam ve değerler taşımaktadırlar. Bu bağlamda, Türk mücevherat sektörü, şirketlerin markalaşma süreçleri ve TURQUALITY programı arasındaki etkileşimi incelemek açısından ön plana çıkmaktadır çünkü mücevher için marka yaratmak fonksiyonel ürünlere kıyasla daha karışık marka yaratma süreçleri gerektirmektedir. Ancak TURQUALITY programı kapsamında verilen tüm destekler, tüm sektörler ve şirketler için aynı olmaktadır. Bu sayede çalışma aynı zamanda TURQUALITY programının sembolik markalaşma stratejileri gerektiren daha karışık marka yönetimi süreçlerindeki yol göstericiliğini de anlamaya çalışmaktadır.

Çalışmanın amacı doğrultusunda, özellikle Türk mücevher şirketleri için marka, lüks, markalaşma ve lüks marka inşasının ne anlama geldiğini anlamak, bu şirketler için TURQUALITY programının ne ifade ettiğini öğrenmek ve TURQUALITY programının markalaşma ve lüks marka inşaa etme süreçlerine nasıl yaklaştığını anlamak üzere tasarlanmıştır. Bu araştırma soruları doğrultusunda, çalışma, TURQUALITY programının güçlü Türk markalarının yaratılması sürecinin neresinde olduğunu TURQUALITY desteği altındaki Türk mücevher şirketlerinin perspektiflerinden anlamaya çalışmaktadır. Ayrıca, TURQUALITY programının ve Türk mücevher şirketlerinin markalaşma çabalarının neden global Türk mücevher markaları yaratmak için yeterli olmadığını açıklamaya çalışmaktadır.

Çalışmanın niteliği ve amacı doğrultusunda bu çalışmada nicel araştırma yöntemleri kullanılmıştır. Çalışmada veri toplanabilecek kişileri seçmek için amaçlı örnekleme methodu kullanılmış böylece çalıştığı kurumda TURQUALITY programı süreçleri hakkında yeterli bilgiye sahip kişilere ulaşılmıştır. Çalışmanın verileri TURQUALITY desteği altındaki 4 mücevher

şirketi olan ALTINBAŞ, ATASAY, GİLAN ve ZEN'den şirketlerinin TURQUALITY süreçlerini yöneten yöneticilerden derinlemesine mülakat tekniği kullanılarak toplanmıştır. Ek olarak, programın çerçevesini iyice anlamak için TURQUALITY programının sektördeki diğer aktörleri olan Ekonomi Bakanlığı, İstanbul Maden ve Metaller İhracatçıları Birliği, Türkiye İhracatçılar Meclisi, Türk Mücevherciler Birliği ve TURQUALITY desteği altındaki bir tekstil firmasında çalışan yetkililerle de derinlemesine mülakat yapılmıştır. Bütün mülakatlar ses kayıt cihazı ile kayıt edilmiş, sonra yazıya geçirilmiş ve kurumların ve şirketlerin websiteleri, sektörle ilgili dergiler, konu ile ilgili gazete haberleri, şirketlerin reklam ve broşürleri gibi ikincil verilerle desteklenmiştir. Ayrıca veriler gözlem yoluyla da toplanmıştır. Bu kapsamda şirketlerin markalaşma stratejilerini anlamak için bu şirketlerin mağazaları ziyaret edilmiş, gözlem yapılmış ve mücevherat şirketlerinin reklam filmleri izlenmiştir. Veriler, tematik analiz yöntemi kullanılarak kodlar, kategoriler ve temalar çerçevesinde analiz edilmiştir.

Çalışmanın bulgularına göre Türk mücevher şirketlerinin marka, markalaşma, lüks ve lüks marka yaratmayı farklı perspektiflerden anladığı ortaya konulmuştur. Ürün olarak mücevher sembolik bir ürün olmasına ve bu ürün için geliştirilen markaların sembolik alanda faaliyet göstermesi gerekmesine rağmen TURQUALITY programı desteği altındaki çoğu mücevher şirketinin marka ve markalaşmaya Elliott ve arkadaşlarının (2011) öne sürdüğü gibi fonksiyonel anlamda yaklaştığı görülmüştür. Bu kapsamda bu şirketlerin markaları için çeşitli garantiler, sertifikalar ve satış sonrası hizmetler sunarak markaları için ürünlerinin performanslarını arttırmaya, kaliteli ürün ve hizmetler sağlayarak müşteri tatmininin tekrarlanmasına ve tüketici açısından riskin çok olduğu Türk mücevher sektöründe tüketicilere belirsizlik içinde belirlilik sağlamaya ve diğer ürünler arasından kolay seçim yapmayı sağlamaya odaklandığı görülmüştür. Buna ek olarak, çalışmanın bulguları ile TURQUALITY programı desteği altındaki çoğu mücevher şirketlerinin markaları için marka bilinirliği ve

markalarına yönelik kalite algısı geliřtirmeye odaklandıđı ortaya konulmuřtur. Bylece Elliott ve arkadaşlarının (2011) ne srdđ gibi bu řirketlerin markaları, marka bilinirliđini arttırmanın ve markalarına yönelik kalite algısı geliřtirmenin temel stratejiler olduđu 1. ařamadaki markaların zelliklerini tařımaktadır. alıřmanın bulgularına gre bu řirketlerin markaları aynı zamanda Elliott ve arkadaşlarına (2011) gre farklılık ve kiřisel alaka yaratması aısından 2. ařamadaki markalar kapsamında da deđerlendirilebilir. nk bu řirketlerin gerek sahip oldukları farklı zelliklerle birbirinden ayrılarak farklılık yaratmaya odaklandıkları ve iletiřim stratejilerinde zellikle kadınlar ve mcevher arasında alaka ve iliřki kurmaya alıřtıkları grlmřtr. alıřmanın bulguları dođrultusunda, diđerlerinden farklı olarak, sadece C řirketinin marka ve mřterileri arasında gven iliřkisi ve markası iin toplumda beđeni ve saygı yaratarak 2. Ařamadaki markaların tesine getiđi grlmřtr. Bylece C řirketinin markasının tketicilere gven iliřkisi ve markasını tercih eden tketiciiye de toplumda saygınlık kazandırdıđı anlařılmıřtır.

Mcevher řirketleri arasında, lks ve lks marka yaratma yaklařımı aısından ve Kapferer'a (2006) gre gerek nadirlik ve sanal nadirlik yaratma aısından da en n plana ıkan mcevher markası da C řirketidir. Bu bađlamda sembolik anlamlar yaratması, gven iliřkisi kurması ve sosyal saygı yaratması aısından, C řirketinin global Trk mcevher řirketi olma yolunda diđer TURQUALITY desteđi altındaki mcevher řirketlerine gre bir adım nde olduđu grlmřtr.

alıřmanın bulguları TURQUALITY programı ve desteklerinin daha ok marka bilinirliđini arttırmak ve markalarına yönelik kalite algısı geliřtirmeye odaklanan 1. ařamadaki markalara hizmet ettiđi anlařılmıřtır. Ancak, global mcevher firması olmak aısından, Trk mcevher řirketleri fiziksel rnlerden daha fazlasını tketiciiye sunmak zorundadır. Bu bađlamda, TURQUALITY programının ve desteklerinin global rakipleri gibi mřteri ve marka arasında

duygusal bağ yaratma ve sosyal saygınlık yaratma açısından başarılı olamadığını göstermiştir.

Lüks marka inşası açısından, TURQUALITY programı desteklerinin Kapferer'in (2006) müşteri ilişkileri ve dağıtımın etkinliğine, merchandising faaliyetlerine ve mağazalarla yaratılan atmosfer ve imaja dayanan Amerikan tipi lüks marka inşası modeline daha yakın olduğu görülmüştür. Ancak TURQUALITY programı ve Türk mücevher şirketleri arasındaki etkileşim göz önüne alındığında programın karmaşık marka yaratma süreçlerindeki yönlendiriciliğinin zayıf olduğu görülmüştür.

Çalışmanın bulguları, reklam ve promosyon destekleri ile marka bilinirliklerini artırması ve ofis ve mağaza kira desteği ve dekorasyon desteği ile şirketlerin dağıtım kanallarını artırması açısından TURQUALITY programının şirketler üzerinde etkili olduğunu göstermiştir. Böylece Roll'un (2006) perspektifine göre TURQUALITY programının gelişmekte olan ekonomilerdeki şirketlerin global pazarlarda karşılaşılabileceği sorunları azalttığı anlaşılmıştır.

Çalışmanın bulguları, TURQUALITY programının şirketlerin süreçlerini kişiden bağımsız ve daha sistematik hale getirerek şirketlere daha kurumsal bir yapı sağladığını göstermiştir. Buna ek olarak, markalaşmaya yönelik stratejik vizyon sağlayarak, markalaşmaya yönelik çalışanların örgüt kültürlerini güçlendirerek ve paydaşlarının gözünde şirketlerinin prestijlerini ve imajlarını arttırarak Schultz ve Hatch'e (1996) göre programın şirketlere kurumsal markalaşma sağladığı ortaya konulmuştur. Böylece, programın şirketlerde kurumsal markalaşma ve dolayısıyla örgüt seviyesinde marka kültürü yarattığı sonucuna ulaşılmıştır.

Ayrıca çalışmanın bulguları marka kültürü açısından Schroeder'in (2005) ve Schroeder ve Salzer-Mörling'in (2006) sanat ve iş, üretim ve tüketim, imaj ve hikayeler, tasarım ve iletişim arasındaki etkileşim sonucunda yaratılan marka kültürü tanımlamasını devletin rolünü de ekleyerek genişletmiştir. Bu kapsamda

çalışmanın bulguları, gelişmekte olan ekonomi bağlamında neoliberal global ekonomilerde devletin ve kurumlarının şirketlerin markalaşması sürecinde devlet teşvik ve destekleri ile marka kültürü yaratmadaki rolünü de göstermiştir. Çalışma aynı zamanda TURQUALITY programının genel desteklerden ziyade sektör ve hatta şirket bazlı destekler sunması gerektiğini ortaya koymuştur.

Sonuç olarak, TURQUALITY programının Türk mücevher şirketlerinin uluslararası pazarlarda marka bilinirliğini artırma ve küreselleşme süreçlerine etki ettiği görülmüş ancak müşterileri ile markaları arasında duygusal yatırım, güven ilişkisi ve güçlü marka deneyimi yaratan ve markaları ile sosyal saygınlık yaratan küresel rakipleri gibi güçlü global Türk markaları yaratmak için yeterli olmadığı sonucuna varılmıştır.

Appendix J: TEZ FOTOKOPİSİ İZİN FORMU

ENSTİTÜ

Fen Bilimleri Enstitüsü

Sosyal Bilimler Enstitüsü

Uygulamalı Matematik Enstitüsü

Enformatik Enstitüsü

Deniz Bilimleri Enstitüsü

YAZARIN

Soyadı :

Adı :

Bölümü :

TEZİN ADI (İngilizce) :

TEZİN TÜRÜ : Yüksek Lisans

Doktora

1. Tezimin tamamından kaynak gösterilmek şartıyla fotokopi alınabilir.

2. Tezimin içindekiler sayfası, özet, indeks sayfalarından ve/veya bir bölümünden kaynak gösterilmek şartıyla fotokopi alınabilir.

3. Tezimden bir bir (1) yıl süreyle fotokopi alınamaz.

TEZİN KÜTÜPHANEYE TESLİM TARİHİ:

