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Silke Forlag

Building Brand Equtiy for a Publisher

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Master thesis, Marketing and Brand Management

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Preface

This master thesis represents the final step toward my graduation as Master of Science in Economics and Business Administration, with a major in Marketing and Brand Management at Norwegian School of Economics.

I would like to thank my supervisor Professor Leif Egil Hem for his guidance and help throughout the process. He have been of great help in developing this thesis and contributed with valuable inputs and suggestions and also pushed me a bit further in order to make the thesis as successful as possible.

I would like to thank Silke Forlag and especially CEO Christine Leborg for letting me have the chance to write for them, and her positivity and help throughout the process, from the thesis were just an idea until the finished product.

Furthermore I would thank all the respondents who took part of the interview.

Finally a word of thanks also goes to my family who has helped to motivate me, and contributed with inputs.

The process have been long but on the way I have learned a lot within the field of marketing and brand management, that I without doubt will be taking with me into my professional career.

Abstract

The purpose of this master thesis is to contribute to the knowledge about increasing the brand equity for a publisher. More specifically the thesis emphases on the communication the publisher sends out to consumers, in order to get the consumer to be aware of the publisher when buying books. Making the consumer notice the publisher and their values and not only the author or the book itself. Silke Forlag has been chosen as the publisher to be analyzed for this case.

The theoretical framework for this study mainly focus on brands, brand equity and brand knowledge. The first part defines and elaborates about brands, brand equity and brand knowledge. The elements of brand awareness and brand image are also explained. The second part focuses on how to manage and build brand equity through different strategies and Keller´s (2008) guidelines for manage consumer based brand equity and his pyramid is applied.

In order to map out todays situation, a qualitative research has been executed, where both Silke Forlag and the end consumers have been interviewed. The collected data have then been analyzed and systemized and viewed in the light of the theory. The focus has been on what associations the consumers have towards the publisher.

From the findings in this thesis, Silke Forlag have done many things right in terms of associations and having a unique focus, but the focus have not been strong enough on the end users. It seems that consumer do not consider what publisher is behind the book. It is more important for the consumers who have written the book and how it looks. The research shows that Silke Forlag needs to be more active in marketing themselves as a brand, in order to create resonance towards the consumers.

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1 Introduction

The underlying thesis will investigate how a publisher can build and strengthen brand equity. Publishers could often struggle with the case of self- promoting and marketing, since activities such as finding, signing, publishing and distributing manuscripts and authors is the number one priority. Accordingly the focus lies on authors, which is good for authors and their brand, but the publisher behind, often gets forgotten.

In Norway today, the book market is more or less controlled by the biggest publishers, such as Aschehaug, Cappelen Damm, Gyldendal and Schibsted. This due to the fact that the biggest publishers owns the bookstores, book clubs, the distribution and they are also often a parent for smaller publishers.

Despite the big market cap for the big publishers, there are constantly popping up new publishers who wants to take their piece of the cake. The motivation behind the startups varies, from the wish of publish one title, to the dream of challenge the established forces (Sigvartsen, 2013).

There is a challenge for publishers in terms of recognition as being a publisher. People tend to be more concerned about who have written the book instead of who have actually published it. This challenge the publishers to think outside of the box in terms of marketing, as a loyal consumer base is preferable, and most likely will lead to more and more stable sales for coming titles. Even though Meyer and Schwager (2007) states that brand experiences are created at any encounter between the customer and the firm, the product or brand representatives. This is hard to measure as a book itself is not necessarily an encounter between the customer and publisher, but the customer and author.

At the same time as it is more and more difficult for one actor to satisfy all consumers. New publishers who have segmented their market well and know who their consumers are and have found their niche, could very well blossom despite that

they are not the biggest in the market nor have all the market forces as the bigger publishers. This combined with producers realizing that utilizing new strategies of marketing and engaging consumers in the brand can develop stronger and more positive brand experiences. The key for a good customer relationship involves individuals connected to the brand through programs or activities (Vivek et al. 2012).

The many publishers in the market lead to a fierce competition. So being able to stand out from the crowd and offer something extra to the consumers than just a book, would give a comparative advantage. Perhaps, associations and added value through a profile, niche other intangible assets connected to the book, brand equity.

1.1 Background

This thesis will look into a relatively new publisher and their challenges when it comes to self-branding. The focus will mainly be on the relationship between Silke Forlag and their branding for the end consumer. Publishers do not seem to connect with the consumers as a brand. This could be a general situation in the book market. A possible reason for this is that the consumer does not associate or link themselves to the brand of the publishers, but they are merely concerned about the book or author.

The situation could leave a gap for those publishers who dare to think outside the box, and can develop associations or links with the parent brand. If a publisher were able to do so, it would be fair to assume that they could benefit from this in terms of boosting sales as people would link or associate the act of buying a book with the publisher as well as the author. If the associations and links are successful in getting the consumers to relate to the publisher, a loyal consumer mass could be endeavored and thus lead to more sales.

1.2 Motivation

Building a brand and what makes it successful or not is an interesting topic for the author of this thesis. One of the aims of this study is to expand the knowledge about branding and brand equity for the author. There is also a hope of contributing with some new findings in the field of branding of publishers. The thesis is written in

collaboration with Silke Forlag, and the goal is to provide them with some useful insights in how they can develop their relatively young brand further. The research is important not only for Silke Forlag, but also for publishers in general. The problem of creating brand loyalty with a publisher, and not necessarily an author, could be applicable for several publishers in the market, who faces some of the same challenges.

1.3   Research Question

The main purpose of the research is to gain a bigger insight on how a smaller newly founded publisher can use different marketing activities and gain a bigger and more loyal consumer base, increase knowledge to the publisher and stimulate growth through a strong brand name. One of the key elements would be how different associations can help Silke Forlag in building this, and the overall research question for this thesis will be:

> How can Silke Forlag increase their awareness and brand recognition for consumers, so that they can grow as a company and endeavor a more loyal consumer base?

1.4   Organization of the Thesis

The thesis will start up with presentation of the company Silke Forlag this to give the reader some knowledge about the company. Giving a brief introduction so it will be easier for the reader to relate, and have a better understanding of what will be discussed later on.

The introduction will be followed by presentation of theory that will be used in the thesis.

After the presentation of theory, an explanation and description of the methods used will be given. This in regards how data was collected and how they were handled and interpreted.

The paper will then have a discussion of the findings and relate them to the theory, leading to a conclusion with managerial implications. Finally, suggestions for further research and limitations of the thesis will be provided.

2   Silke Forlag – the publisher with a female touch

In this chapter an introduction of Silke Forlag will be given, so that the reader will have a better understanding of the company.

2.1   History

In 2008 a group of friends realized that there existed a gap in the market, or a segment that were not catered for in a proper manner. As all booklovers, and especially with a love of books with a female touch written for women by women and covering topics concerning women, they thought that it could be possible to do things better, or offer quality literature targeted for women in a better way (Silke Forlag, 2014).

The publisher Silke Forlag was privately funded the spring of 2009. The company aims to publish and sell books in the Norwegian book market, from their office at Fridtjof Nansens Plass in Oslo, primarily targeting adult female readers, from 35 and upwards. Silke Forlag consist of Christine Leborg as chief executive officer (CEO), a head of marketing, editor in chief and a publishing assistant, who all are women (Silke Forlag, 2014).

2.2   Economy

According to Leborg, their numbers have been positive since the first year of operating. The trend on the bottom line has, although surplus, been negative the recent years, but compared to the competitors their trend is less negative.

The distribution channels of Silke Forlag consist of several methods. They have two bookshop sellers who sell and distribute their books all over Norway. This is done be traditional sales from the publisher to the bookstore. Furthermore they are utilizing a distribution service, called Interpress, for small- and medium sized publishers into

convenient stores and kiosks (Interpress, 2014). They get books into the chains of stores so they get pushed in store to consumers. This two are the main distribution channels (Leborg, 2014).

Furthermore they offer e-books to meet the aspiring demand in today's market. This is beneficial as there are limited production costs. At the same time, Norwegian consumers are not early adaptors when it comes to e-books. In Bergensavisen (2013) we can read that only five percent says that their last bought book was an e-book, and that percentage is the same as it was one year ago (2012). Although, as the article states, the people in the business expect a shift, and this summer (2014) the trend grew more rapidly than before. More and more consumer buy e-books compared to physical books according to Sortland (2014), sales have increased by 60% from June to July 2014 for ebok.no who is a online bookstore representing Schibsted, one of the biggest publisher in Norway.

To complement the regular store pushing distribution of books they also do several, activities on a more local plan. From arranging "Girl´s nights" inspired of Tupperware home parties, creating a word of mouth marketing, to bookshop nights with the author of a book present when possible. The former is intended for the consumers and the latter one have so far been mainly for bookshop owners. Unfortunately this kinds of activities have been diminishing as the time and capacitive have been reduced (Leborg, 2014).

2.3   Description

The focus area for Silke Forlag is fiction, but they also publish book of a more fact-based character. All the books are taking a female approach. This goes well with their target group, adult women. (Silke Forlag, 2014).

Silke Forlag has been operating under the core values of women´s values and mindset. Keller (2003) defines core value as abstract associations (attributes and benefits) that characterize the brand. The core values are there to achieve an image that is recognizable for the consumers. They should know what to expect or get, when

getting a Silke Forlag book. Leborg is clear on this, which is something they consider and think of when picking scripts to publish.

The core values should be reflected in the vision of the company. A company´s vision tells according to Keller (2003) what a brand is and what it is not. Further he proposes to divide into three parts. Brand function explains for the consumer what kind of products is being produced. The descriptive function explains the brand function further. The emotional function tries to describe how the brand achieves or deliver these values. As the core values are something that the whole of Silke Forlag stands for, it is recognizable in the vision of Silke Forlag. Silke Forlags´ vision:

"*We focus on what women are concerned about, we are innovative daring and the publications shall be rooted in the values and mindset of women. Silke Forlag will publish: fiction, crime, erotica and fact based books about relationships, sex, the female body, and different phases of a women life*" (Silke Forlag, 2014)

The function of the brand is books, and the description is topics regarding/in the interest of women. The emotional function will be to deliver it in an entertaining way.

2.4   Strength Weaknesses Opportunities Threats (SWOT) - Analysis

To make the reader more acquainted with Silke Forlag, the thesis will here shortly present a SWOT-analysis of Silke Forlag from an external perspective. This so the reader should have a better understanding of the publisher and the coming findings and discussions.

SWOT-analysis is a good tool to understand what are the company´s strengths, weaknesses, opportunities and threats (Kotler, 2001). The first two aspects look at the company internally, and the latter looks at external environment they operate in. Through a SWOT analysis we can compare one firm with another and see which one exceeds on different aspects. To build a strong brand, it is important for the company to know what are their strengths and what are their weaknesses. Knowing this enables the company to play on their strengths, to know what they should focus on. The

external conditions should be taken into considerations as they can stimulate for growth if dealt with in a proper manner.

2.4.1 Strengths

One of the biggest strengths for Silke Forlag is that they have a clear profile, they know who they are and what they want. They have a cleared defined target group. This is a strength itself, as it will be easier to target the marketing activities, and also that target group itself is a strength for Silke Forlag. As the target group is adult women, a group of people that normally have buying power, they have been working for some years, well established and also often know what they want (Leborg, 2014).

The management is professional, experienced and knows what they are doing in the daily operation. Several well-known authors are connected to them. The management is ambitious and they are willing to put in a lot of effort to succeed. This can be looked upon as strength as breaking through and take on established big companies, demands a lot of hard work, and the willingness to do so. The management are inspired and passionate about working with their interest and hobby.

They have delivered profit for all operating years. Silke Forlag invest time and money in making sure that their products achieve the desired quality by being very critical in their selection of scripts.

Silke Forlag is a small publisher with few employees, and hence they can "see" the author better, and can be more personal with their clients compared to bigger companies. They are willing go the extra mile to ensure satisfaction for both parties. Personnel cost is low as a result of this.

They are already established on social media, and use this new channel for promotion purposes.

2.4.2 Weaknesses

Although Silke Forlag have several strengths they also faces some challenges. One of the strengths is also their weakness. Being a small company, they struggle more in the

competition of signing prominent prospects. As the bigger companies have the opportunity to overbid and offer more money, it is hard to compete on equal terms thus leading to not sign the best authors.

Silke Forlag struggles with self branding and marketing. This is not necessarily unique for Silke Forlag, but what they struggle with is the fact that consumers often buy books based on author, not publisher. Hence they face a problem in getting a loyal substantial consumer base.

The staff is small, meaning that there can be a lot to do on each of the employees and often they could end up doing tasks that are not within their field of expertise.

When it comes to marketing, Silke Forlag have chosen not to spend much on billboards and heavily marketing in the open market, but focused on adverts in women magazines, personal marketing, in store activities and then on the books and not the company itself. This limits them to reach out to a bigger audience.

2.4.3 Opportunities
There exits several opportunities. Today, Silke Forlag does not offer an online store for buying books. Their niche of the market is not saturated, even though there is a negative trend, Silke Forlag still sells books and delivers profits.

Marketing activities can be explored further, perhaps reach out to a bigger audience. There could be that there are several potential clients who do not read all the magazines, but still enjoys a good book, thus falls in Silke Forlag´s target group, but they have not heard about Silke Forlag.

The use of social media is somewhat limited and could be expanded. Their Facebook page could get more followers. Doing activities to increase this number would give a cost efficient way of reaching out to many potential consumers.

There lies an opportunity in creating a publisher brand where the consumers do care about the publisher, as this it not done to any extent. They could innovate the book market.

2.4.4 Threats

There are many competitors that strive to sell books to the same consumer. Some of the competitors have a wider range of categories, and hence more exposition for branding their books.

Competition from foreign or international bookshops, such as Amazon, is also a threat to take into consideration. According to Leserundersøkelsen 2014, book readers reported that half of their books are bought from online store abroad.

Bigger publishers could lure away their best selling authors with more money, and bigger marketing activities as they have more money.

3 Theory

This thesis tries to further develop the image Silke Forlag already has, and build their brand equity. But in order to do so, there are several terms and theories that need to be explained in order to answer the research question of the thesis. In the following section these terms will be elaborated.

3.1 Brand

Kotler (1997) defines a brand as name, sign, symbol, design or a mixture of these, which purpose is to identify the goods or services of a producer or producers to differentiate themselves from the competitors. A brand represents who is behind the product or service, and it will according to Aaker (1991), protect both the consumer and producer from competitors who will try to make counterfeits or other similar products disguised as the original branded product or service. Producers have a lot to gain in obtaining a strong brand, by connect associations to the brand, the consumers may be willing to pay premium for the product or service, and hence a strong brand

could be a comparative advantage and higher profit. Furthermore, consumers may be less price sensitive and positive towards product expansions (Keller, 2003).

One of the reasons why brands grow strong is their ability to link itself or being seen as a part of a local culture. The local culture is a significant driver of purchase. Most Mexicans, 87% recognize Coca-Cola as an American brand, but almost half of them, 49%, feel bonded to the brand. 44% look upon Coca-Cola as a part of the Mexican culture, which in terms are almost the double of Pepsi (The Global Brand, 2008). Another example is Google, which have become such a big and integrated part of our lives that we have made it into a verb used in our daily speech. If you need to find the answer to something, just "Google it". Put simply, the brand is what the targeted prospect thinks of when he or she hear the brand name (McLaughlin, 2011)

A strong brand could also have benefits for the consumer according to Keller (2003). The consumers are able to identify the source of the product or service, and then have someone to be held account for it (Tan, 2010). Having a known brand makes it easier for the consumer to evaluate the producers offering and its quality. This gives the consumer the possibility of estimating the market price on the given goods or service, and then reduce their risk of purchase (Rust et al., 2004; Daye, 2011). Mittal (1994) argues also that a brand can be used as way of stating an identity, by using a brand that is tied towards an attribute or statement.

3.2   Brand Equity

Brand equity is a term often used in marketing and marketing practice. The term has had different definitions, both from financial and consumer based perspective (Guzmann, 2005). According to Erdem and Swait (1998), there are two different directions within brand equity, which have different focus, one in the field of cognitive psychology and the other with focus on information economy. Although they have different focuses, they compliment each other. Even though there are several definitions, there is an important characteristic of virtually all the definitions of brand equity, they all focus on the incremental effect of the brand compared with some concept of what the consumer response would be to the same product or service if it were unbranded (Barwise, 1993).

Keller and Lehmann (2006) states that brands are one of the most valuable intangible assets a firm has. Brand equity is the underlying concept that can be used to measure the brand value (Kapferer, 2012). From the consumer's point of view, Keller and Lehmann (2006) define brand equity as a part of the attraction or repulsion from a particular product from a particular company, in which are generated by the intangible part of the product offering. Although in some cases a brand might by synonymous with the product itself, over time it can develop a series of attachments and associations that exists beyond the product itself (Keller and Lehmann, 2006). E.g. Google Inc. started out as a search engine, but today, Google is much more, from Youtube, Android, Glasses, Phones and so on.

This thesis will focus on the cognitive psychology on consumer relations towards brand associations. Keller (1993) explains brand equity, as the effect brand knowledge has to say for the response of the consumer in regard to the marketing of the brand. Farquhar (1989) gives a more generic description: "added value with which a given brand endows a product". This indicates that being in possession of a high positive brand equity generates according to Keller (2003) a differential effects of the competitors, higher brand knowledge, and also larger consumer response, which all should lead to better performance. Hence brand equity consists of three important concepts; differential effects, brand knowledge and the response on marketing from consumers (Kapferer, 2012).

It is important to remember that the added value can be negative. Aaker (1991) explains brand equity as a collection of assets of the brands that are linked to a brand, brand name, logo or symbol that adds or subtracts the value given a product or service. Furthermore he argues that brand equity is an important intangible asset that depends on the knowledge consumers already possess about a brand. Customer based brand equity arises when the customer knows the brand and have positive associations towards it (Keller, 2008).

3.3   Brand Knowledge

Brand knowledge is of the highest importance when it comes to build customer-based brand equity. Brand knowledge is related to the strength of the brand node or how well known it is in the memory of the consumer, this is reflected by the consumers' ability to identify the brand given different situations (Keller, 2008). Brand knowledge is divided into two parts. The first part consisting of brand awareness, relates to the consumers ability to recognize or recall the brand from memory. The second part, brand image, consists of consumers' perceptions of and associations for the brand. Building brand awareness demands to expose the consumer repeatedly to the brand, but also link the brand into the memory of the consumer to the specific product category, purchase, usage and consumption scenarios. A positive brand image is founded on the establishment of strong, favorable and unique associations for the brand (Keller, 2008).

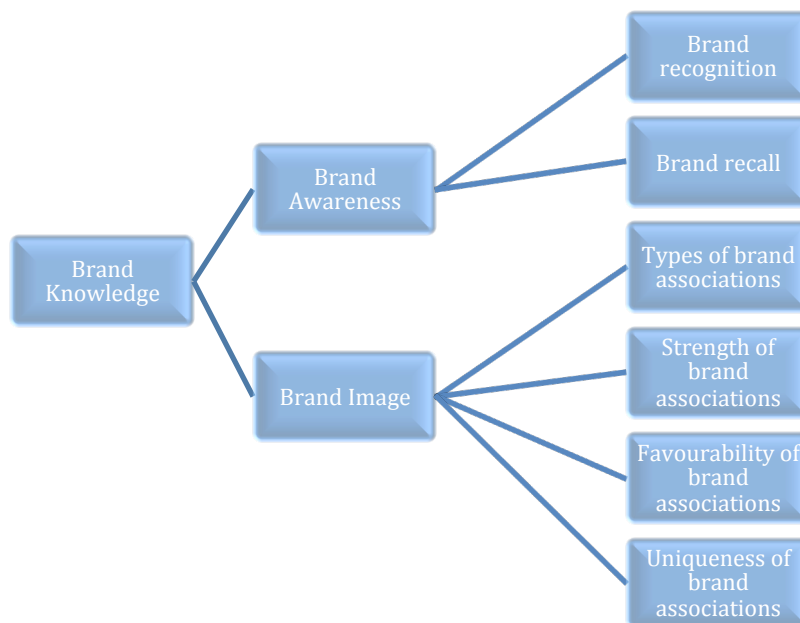Figure 1 - Overview of Brand Knowledge

3.3.1   Brand Awareness

The brand awareness is related to the strength of the brand node in memory, reflected by the consumers' ability to identify the brand in different situations. Erdem et al. (2006) claims that brand name act as a signal to consumers, the brand signal is the sum of past and present marketing activities. The brand awareness consists of brand

recognition and brand recall. Brand recognition considers the ability of the consumer to confirm prior exposure to the brand, whether or not a consumer is able to recognize a brand if asked about it. The recognition of the brand is especially important when the purchase decision is made in the store. Brand recall considers the ability to retrieve the brand, when a specific product category is given. Brand awareness can be characterized by both depth and breadth, where depth concerns the likelihood of recalling or recognize a brand, and breadth relates to the different categories or situations of purchase and consumption where the given brand comes to mind. This is important for three reasons; firstly it is important that the consumer recalls the brand when he or she thinks of the product category, higher recall rate increases probability for the given brand to be a part of the consideration set; secondly brand recall may influence the evaluation of the brands in the consideration set; and thirdly brand recall affects the consumer decision by the attitudes and brand associations linked to brand image (Keller, 1993). A consideration set is defined by Nedungadi (1990) as a collection of brands that comes to mind, given a specific situation of choice. Keller (1993) builds on this by stating that a consideration set for a consumer consists of two to eight brands and two to five according to Schiffman et al. (2007). Schiffman et al. (2007) explain this as the evoked set, the brands left in the mind of the consumer when a decision of purchase is to be made. In a situation a consumer runs through a process where all related brands are considered, but unknown brands are being excluded from the consideration set.

3.3.2 Brand Image

Brand image is defined as consumer perceptions of a brand as reflected by the brand associations held in consumers' memory. Brand associations are nodes linked to the brand node in memory and tell the meaning of a brand for the consumer. These brand associations come in many forms, some may be directly related to a product, or non-product related attributes, functions, symbols, benefits and attitudes. For customer based brand equity to occur, some of the associations must be strong, favorable and unique. For a brand association to be strong, it is likely to have relevant information and being presented over time. For the brand association to be favorable, the consumer has to believe that the brand possesses attributes and or benefits they need or want. The uniqueness of a brand association may or may not be shared by

competing brands. Strength, favorability and uniqueness of brand associations are important for determining the differential response that makes up customer-based brand equity. This goes especially for high involvement decision process, where the consumer motivation and ability is more or stronger present than in a commodity situation (Keller, 1993).

The brand associations can be classified into three categories: attributes, benefits and attitudes. Attributes are descriptive features that characterize a product or service. When it comes to a product it describes what a consumer think the product or service is or has, and what is involved in the consumption process (Keller, 1993).

Benefits are the personal value attached to a product or service by the consumer, it describes what a consumer thinks a product or service can do for them. According to Hoyer and MacInnis, (2008) there are three classifications of benefits, functional, experiential and symbolic benefits.

The final category is brand attitudes, defined as the consumers overall evaluations of a brand that expresses how much one like or dislike the brand (Hoyer and MacInnis, 2008; Samuelsen and Olsen, 2007). Brand attitudes guides' thought, influences feelings and affect behavior, meaning brand attitudes are of high importance (Hoyer and MacInnis, 2008). In this regard, there have been a shift, as in the past as a brand were used to identify a products origin or physical characteristics, but in more recent times, brand images are increasingly used as personal statements. Consumers who use one brand over another feel that the chosen brand gives something away about them as owners (Kuksov, 2007; Aaker, 1997).

3.4   Guidelines for Managing Customer-Based Brand Equity

Keller (1993) has developed six general guidelines for managing customer based brand equity:

3.4.1   Taking a wide and broad view

A marketer should adopt a broad view of marketing decisions. Different marketing activities of a brand can create both positive and negative values for the brand if the

activities succeeds in improving the ability of the consumer to recognize or recall the brand, by either creating, maintaining or changing the strength, favorability or the uniqueness of different brand associations (Keller, 1993). This is related to the strength of a brand´s presence in consumer´s minds (Aaker, 1996) and brand associations are the concept that has links to the brand in the memory of the consumer (Keller and Lehmann, 2006).

3.4.2   Specifying Desired Knowledge Structure

The marketers should know or define what kind of knowledge structure that they would hope to arise in the consumers mind by specifying desired levels of awareness and strength, favorability and uniqueness of both product and non-product related attributes, and functional, experiential and symbolic benefits. In essence the marketer should decide what the core needs and wants for the consumer to be satisfied by the brand. The marketer also should figure out if the brand should utilize secondary associations by linking it to the company, product class, place, person, event or similar, so that the consumers association with those indirectly will associate them to the brand (Keller, 1993).

3.4.3   Wide Range of Both Marketing Communication

Marketers should take into consideration all of the tactical options available, especially in terms of different marketing communication alternatives. The marketing should be focusing on creating a congruent and strong brand association. Different tactics but with the same strategic goal, can if done properly, create several links to the core benefits or other key associations. This will help in the process of producing a consistent and coherent brand image (Keller, 1993). E.g. the newspaper VG promote themselves as a paper, on tablets, online, own TV-channel and extra magazines, exposing the users more often for their brand.

3.4.4   Long Term View of Marketing Decisions

The marketer should have a long-term horizon in terms of marketing decisions. Changes in the consumers knowledge of the brand based on todays activities, will

also have an indirect effect on future marketing activities. Brand awareness changes may both help or hurt subsequent marketing activities (Keller, 1993).

3.4.5 Extensions Candidates

Marketers should choose carefully potential extensions candidates, both for viability and feedback effects on the core brand image. Brand extension often has a freeloader effect on the core brand, but the extension may have negative elements that could hurt the mother or core brand (Keller, 1993).

3.4.6 Changes in Consumer Knowledge

Marketers should measure changes in the consumer knowledge by tracking studies. This so that one can measure the changes in the brand image but also figure out what kind of activities that was the most effective. The consumers knowledge about competing brands should be tracked in a similar way so one may obtain information about their consumer based brand equity (Keller, 1993).

3.5 Keller´s Customer-Based Brand Equity Model

There are many factors that come to play in building a product or brand. Understanding some of these factors would enable a company to launch or build a brand more effectively, or it could help out struggling brands turning a negative trend. The power of a brand lies in the consumer's perceptions. Though most of marketing campaigns are launched to increase sales, it is first necessary to establish knowledge structures for the brand so that consumers respond favorably to the marketing activity of the brand (Keller, 2001).

Keller´s Brand Equity Model or also know as Customer-Based Brand Equity (CBBE) is a tool created by Keller (2008) and works as a pyramid of four steps and a total of six building blocks, in which one should follow in order to successfully manage and build a supported brand. In order to build a strong brand, one must shape how consumers thinks and feel about the products. A core component of the CBBE is the network of brand associations in consumer's memory (Christodoulides and de Chernatony, 2010; Keller 2003). Building the right type of experiences around the

brand is of importance, so that the recipient of the brand generates positive emotions connected to it, such as; thoughts, feelings, beliefs, opinions and perceptions. If this is succeeded the brand will have or gain a strong brand equity, which means that their customer are; less price sensitive, buy more, recommend to other (word of mouth marketing) and they are less likely to utilize a substitution effect from the competitors in the market.

Each of the four steps in the model has a question about the brand for the consumer. The consumers are answering them subconsciously. To achieve a successful brand, all the six blocks in the pyramid must be in place (Keller, 2001).

The thesis will mainly focus on the first two steps, due to time and limitations in the nature of this thesis; however, all the steps will be explained, as a full understanding of the model is helpful in the overall picture.
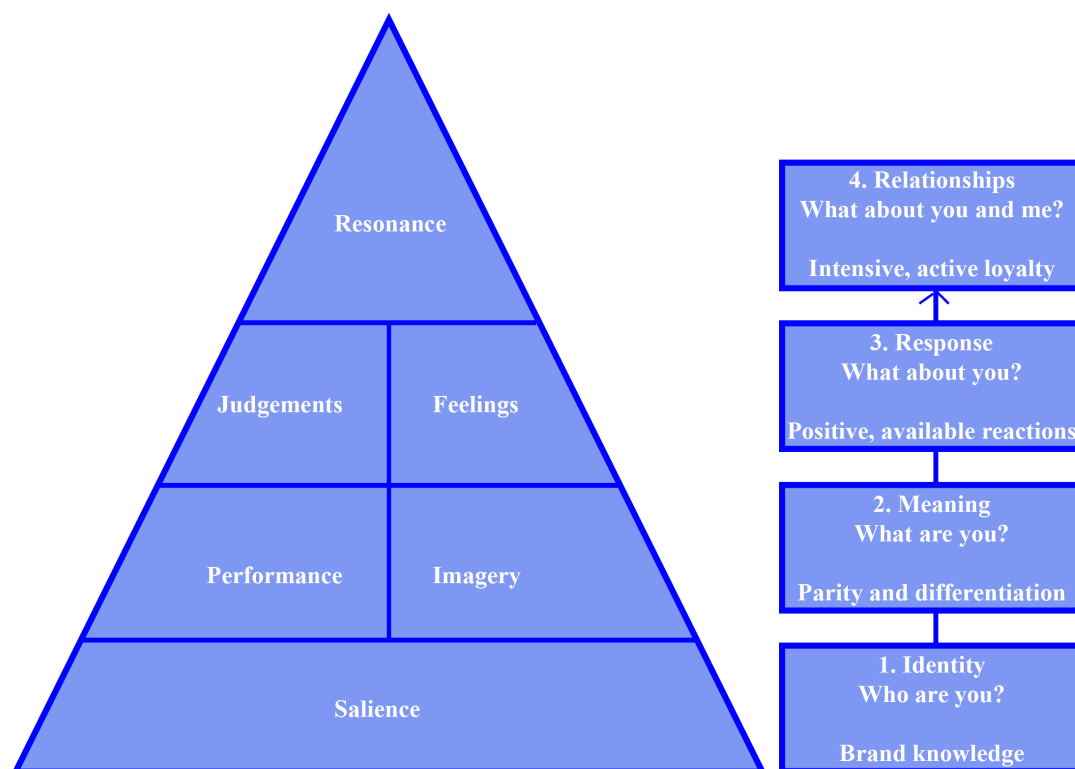

Figure 2 - CBBE Pyramid

3.5.1   Step 1 Brand Identity

The first step, in the foundation of the pyramid lays the brands salience or awareness. The question the consumers ask themselves at this step is, in respect to the company: who are you? If no one knows about the brand or nobody sees it, it is and will be hard to build upon a brand. Here one must strive for making the brand stand out from the crowd (competitors) so that the consumer easily recognizes it (Keller, 2008).

It is also important to remember in this step that one are not only creating a brands identity and awareness, but also try to make the perception of the brand available at an early stage in the buying process. Brand identity is the concept conveyed by the sender (firm) according to Kapferer (2012). Brand identity tries to both specify the brand´s meaning and self-image. In regard to Keller´s pyramid, the company needs to know what they want to project to the consumers, and then it is up to the consumers as the receivers, to decode and interpret the meaning and signs projected (Kapferer, 2012).

In the essence, it is important for the brand to know who their consumers are. Through research (market research) one should find out how the consumer sees the brand. Perhaps there might be more than one segment, and those segments need to be catered differently?

After finding out who the consumer are, getting the knowledge about their selection process or how they narrow down their choices will help in catering their need better. When a consumer buys a chocolate, do they just take one randomly or do they go through a process in their selection of the chocolate? If they do select based on some classifications, how do they classify one chocolate compared to other? How is the chocolate offered standing out in the competition? Brand identity consists of brand ethics, the values of the brand and brand aesthetics, elements or features (Chevalier and Mazzalovo, 2008)

Awareness is a process that ensures recollection of a brand when a specific need is presented. When someone wants a chocolate threat will they think of an unknown chocolate they have not heard of or the more famous Snickers? The key is when

someone thinks of chocolate, they should think of the brand. In the same way, when buying a book, people will think of the book or author, and not the publisher behind.

3.5.2 Step 2 Brand Meaning

In the second step the questions for the consumer are: what are you? Step two concerns communicating the meaning of the brand and what it stands for. The step consists of two blocks, performance and imagery, which translate into two different routes, the rational in performance and the emotional one on imagery (Keller, 2008).

The first block performance defines the success rate the product achieves in fulfilling the consumers needs (Keller, 2008). In order to understand this better, consumer needs, needs to be explained. Clark (2011) defines consumer needs as a consumers desire for a product category´s specific benefit on a functional or emotional level during a specific time or situation. Further he argues that a consumer brand needs to satisfy both functional and emotional needs, but the strongest is the emotional needs, as the functional needs easily can be copied or outflanked. Market leaders find and satisfies unique consumer needs (Clark, 2011). Strategyn (2014) somewhat agrees, but take a different approach as they argue that consumer need is not a solution to a problem, but what consumer need to buy to get the job done. Customer needs are the metrics customers use to measure how well they are executing the job (Strategyn, 2014). In the model performance can be measured in five categories: primary characteristics and features; reliability, durability and serviceability; service effectiveness, efficiency and empathy; style and design; and price (Keller, 2008).

Second block, imagery, refers to fulfillment of social psychological needs. These needs can be met directly from user experiences, or indirectly from targeted marketing or word of mouth (Keller, 2008).

For the consumer, the experience with a brand comes directly from the performance of the product or service. Hence it is important for building a brand that the product or service meets the expectations for the usage situation, and preferably exceeds them to build loyalty (Keller, 2008).

It is important to think carefully about what kind of experience one whishes for the consumer to have with the product. Keller (2008) argues that both blocks of performance and imagery should be taken into account to create a brand personality. Identifying gaps between current and ideal situation, and then see how it is possible to close these gaps is a technique to strengthen the experience of the brand.

3.5.3   Step 3 Brand Response

What do I feel or think about you? Is the consumer question in this step. Again there are two blocks, continuing on the rational route, judgments and on the emotional route, feelings.

Whatever a brand does, the consumer will make judgments about it, and the judgments can be divided into four categories according to Keller (2008):

- Quality, actual and perceived.
- Credibility, expertise, trustworthy and likeability.
- Consideration, relevance to actual needs.
- Superiority, how well is your brand compared to the other. E.g. Ruud and Rye tried to take on Gillette in the razor blade market. By spending heavily on marketing and adverts in order to create an interest in the product, but due to poor quality of the blade, the whole adventure ended in bankruptcy for the company, as Ruud and Ryes´ razor blade were inferior to the existing Gillette's offering (Ledelse, 2004).

Feelings also affect the response from the consumers. This can be done directly as a result of how consumers feel about themselves, by using the brand or product. Keller (2008) lists six positive feelings for a brand: warmth, fun, excitement, security, social approval, and self-respect.

From the above questions the model suggests that you identify actions to be taken as a respond to them.

3.5.4   Step 4 Brand Resonance

At the top of the pyramid we find the most difficult but also most desirable step to reach. Resonance is achieved when the consumer feels a deep psychological bond to a brand, almost like a relationship. The consumer will take the brand in defense and are less likely to change brand.

Keller (2008) divides resonance into four categories:
- Behavioral loyalty, e.g. regular purchases.
- Attitudinal attachment, the consumer loves your brand and regards it as a special purchase.
- Sense of community, from adverts or group of people using your brands, others will use it to have a sense of community with the brands and its users.
- Active engagement, this is the strongest bond, and goes beyond just a purchase. These consumers are actively engaged in the brand and may join clubs related to the brand, discuss it in forums follow in social media and so on. It is a big commitment to the brand, and typically for car owners e.g. audiforums.com.

The goal in the last stage is to strengthen each resonance category (Keller, 2008).

The pyramid is a tool to create a brand in the minds of the consumers. Starting with the first step as a foundation, from building knowledge through performance and image to the top of a strong brand relation. One way of utilizing this tool is to describe the current situation of the position of the brand in the consumers mind, both good and bad and then compare it to an ideal situation.

A different area of use is to describe the desired position for the brand. What is the ideal situation in the mind of ideal consumers? By analyzing the gap between the real and ideal pyramid one can identify and prioritize which practical marketing measures that are most important to be used. This is the method that will be used for this thesis.

4 Method

This chapter will explain what choices were made collecting and analyzing data and information. First a presentation of the research strategy will be given, followed by the research design. Then the data collection will be presented, before reliability and validity is discussed, before ethical issues are considered.

4.1 Research Strategy

The research aims to gain stronger knowledge in how consumer recognizes and recall Silke Forlag and then how a publisher should build their own brand. Furthermore the research aims to see how Silke Forlag themselves think they are received in the market. For the research both primary and secondary research have been conducted to give the thesis more depth and credibility, as recommended by Saunders et al. (2012).

Primary and secondary data are distinguished by primary being the new self acquired information, while secondary relies on previous discoveries by other, already existing knowledge and theories.

In the beginning, a deductive approach through secondary research was done. The review of literature and theories was done to gain an overview over the area of interest and to better be able to answer the research question. Keller´s work is a big influence in the theoretical part, but additional sources to back up his ideas and thoughts have been explored to give the thesis more depth and credibility. As only using existing theories and findings do not provide any new insight, primary research was done to gain new knowledge related to the research question. When the basic knowledge or foundation was acquired, a primary approach was taken to gain new insight.

4.2 Research Design

According to Johannessen et al. (2004) the research design is the general plan on how the study will answer the given research question from start to finish. The choices being made here are important as they determine the research total validity (Saunders

et al., 2012). The design will contain research objectives, how and from where and who the data will be collected, evaluation of limitations and also ethical issues.

The objective of the research is derived from the research question, and it is to gather data and information about the target consumer group regarding the perception and image of Silke Forlag in connection with the publishers branding, and how or if the publishers own image is coherent with the one of the consumers.

There are mainly three different types of research design, explanatory, descriptive and exploratory. The explanatory design establishes causal relationships between two variables and gives a clear overview about those relationships. For this thesis that seems not that relevant. However, the descriptive design, that gives an accurate profile of a person, event or situation and exploratory, that provides new insights and gives new answers were chosen with a deductive approach, as the gathered data will be tested in the light of the theoretical framework from secondary research, for this thesis.

When trying to answer the research question, and give a profile of consumers perception of Silke Forlag´s brand, will be descriptive, but the research will also be exploratory from conducting secondary research to get the overview and background knowledge, and seeking new insights to the research question. Hence the research is a mix with elements of both descriptive and exploratory design. Furthermore the research has taken a deductive approach, as secondary data have been used to obtain fundamental and more profound understanding of the topics of branding and brand knowledge.

4.3   Data Collection

Quantitative and qualitative are different techniques for collection of data (Johannessen et al., 2004). Cooper and Schindler (2003) characterize them accordingly as "hard" and "soft" data. Quantitative or hard data tries to generalize and spreads within a population regarding a topic. It is based on a large number of respondents compared to qualitative soft data. Soft data contains information that is

not easily quantifiable. One can dig deeper into explanations and there are fewer opportunities for generalization.

Both terms have special benefits and drawbacks for the objectives of a research. The difference between them is mainly in terms of structure during collection of data. Qualitative data is characterized by being unstructured compared to quantitative data, and also more flexible. Furthermore qualitative data goes deeper and gives a bigger understanding of the findings compared to quantitative data. The strength of quantitative data is the ability to include many respondents/units and from that generalize and conclude what is typical for one group or population. These kinds of data are often found in surveys.

A quantitative approach could have been beneficial in this thesis as generalization of Silke Forlag´s branding activities impact, but due to both time and financial constraints it has not been feasible. There was not time nor founding available to do a big marketing event and measure effects before and after. Furthermore, finding enough respondents would not be easy as for the study, consumer with some knowledge to Silke Forlag was desirable. This because consumer with no prior knowledge of the company would have little to contribute with, and therefore their submissions could have a wrong and biased tendency, especially in terms of brand equity and how Silke Forlag´ messages were received in the audience.

In this research the data will be collected qualitatively through interviews. Interview is a common way of collecting data in the qualitative research, and has some advantages compared to surveys and quantitative data. Through interviews, the respondent have the opportunity to go deeper into the meaning behind the answers, rather than just select a number on a scale.

According to Johannessen, et al (2004) the number of interviews would be hard to determine in advance. As the research progress it will become more clear if the gathered information is sufficient, at the same time, it is important to not get too much information through too long interviews, too many or uninteresting interviews (Ryen, 2002). Data of qualitative character needs to be reduced afterwards in order to comprehend the collection of data.

4.3.1 Selection and Sample

The target group for a research is known as the population. Population does not have to be everybody, as this is often not possible and neither desirable, but can consist of a selection of people (Johannessen et al. 2004). According to Huberman and Miles (2002), it is important that the selection of respondents have been made with the study's research question in mind. The target group in this research is "grown up girls" as defined by Silke Forlag, who are interested in books and have some knowledge about Silke Forlag´s books in advance or the company itself. This is to make sure that the respondents actually would have something to contribute with, as those outside the target group or those who have none knowledge about Silke Forlag would give poor or none results. This is also in line with Thagaard (2011) who states that recruitment of responders could be done through strategically selection of people who have skills, attributes or qualifications coherent with the thesis goal.

Finding and schedule respondents turned out to be both a big and time-consuming challenge. The process of data collection took more time than expected and some adjustments had to be done. The most professional respondents, the Silke Forlag, were fairly easy to interview, as they have been positive to contribute the whole way. But finding end consumers was a challenge. Utilize online bookshop registers to contact persons would have been ethical troubling as they may not want to be contacted. Waiting for consumers in bookstores took a lot of time. The publishers Facebook page was used to recruit respondents and those who would participate would receive a new book from Silke Forlag, but the page does not have too many followers, so the turnout was not as good as desired. However two respondents agreed to do an interview. The last one was asked to participate after been observed buying a Silke Forlag book in a bookstore.

4.3.2 Interview Guide

The purpose of a qualitative research is to understand the phenomena that are being studied in the way the respondent's experiences it (Kvale and Brinkmann, 2009). This thesis has used interviews on a semi-structured form. The semi-structured form is a good tool in the sense that it encourage a more informal discussion and open up for

the possibilities of asking follow up questions and derive somewhat from the pre set questions. Although the interview may have an informal approach of conversations, there is still some degree of professionalism as the interviewers have an overall plan of the questions to be asked. This form allows for bringing new ideas and explores interesting findings on the go by asking more in depth about exciting topics. At the same time the form is semi-structured, with some structure at the base with a clear understanding of what is to be asked (Johannessen et al., 2010). This is to ensure that all the interview cover the same fields, and makes it possible to draw some conclusions and generalization afterwards when analyzing. From this it is possible to do new discoveries and find things that initially were not thought of.

However there is also a downside, as the interpretation of the data is much more demanding and time consuming. Surveys are good for generalizations and to gather large number of respondents quickly and effective but lacks the depth an interview can offer.

Thorough preparations ahead of the interviews are according to Kvale and Brinkmann (2009) decisive for the reliability and validity for the interview. In order to facilitate this in the best possible way, the development of an interview guide was done. In advance several approaches was considered, and how to execute the interview. Discussions and revising the guide was done several times in order to make the guide as good as possible, and asking questions that would give information needed for answering the research question. From this, one overall guide was made, the same guide was used, both for Silke Forlag and other respondents. This was done to see how Silke Forlag looks at themselves and if their views of things would be coherent with external responders. Not all the questions would be as relevant or applicable for Silke Forlag, as these responders would be strongly biased. However, it was found useful to get the input, to form a picture of how they see themselves. Some of the questions asked to Silke Forlag, had a different wording, in terms of getting responses on how they think the consumers would answer.

The development of the interview guide started after the basis of knowledge and insight were achieved. The guide follows principles from Keller (1993) and Supphellen´s (2000) Guidelines for in-depth elicitation of brand associations:

- Include at least one visual technique
- Include at least one object-projective technique
- Probe for secondary associations
- Probe for relevant situations
- Address sensory associations directly
- Use real stimuli when practically possible
- Use established scales for emotional and personality associations (Supphellen, 2000).

The fore mentioned steps were used to develop the questions for the guide (attachment 1), while the rest of the guidelines were considered through execution of the interviews. Further it has been important to utilize a simple and understandable language, so that the responder would not misinterpret the questions or feeling subordinate in the situation. The guide also focuses on open questions so that a conversation and freethinking is encouraged.

In order to easier facilitate the information and map out what kind or relationship the respondents have to Silke Forlag, the interview was divided into two parts, one for knowledge and one for images/associations.

4.3.3 Execution of the Interviews

The interviews were conducted during the month of November and beginning of December 2014. The interviews with Silke Forlag was done be personal appearance at their office in Oslo. These were also the first interviews that took place. The reason for this is that they have a positive approach to the thesis, and more forgiving in the interview process, and have experience in answering interview questions. This gave the interviewer experience and confidence, together with the possibility to test out the questions in real life before taking them to a wider population. Two interviews were conducted utilizing Skype, where the respondents had the comfort and trust of being in a well-known environment. All the interviews took between 20 and 40 minutes and average at 30 minutes.

Although the thesis is written in English, the native tongues where the research has been conducted have been Norwegian. The interviews have been conducted in

Norwegian as a result of this. This was motivated by the fact that the threshold for participation in interview would be lower, and also making the responders more comfortable and not stress them into thinking in English as not everyone might be comfortable talking foreign language.

Before the interviews started, the responders where asked to accept or reject the use of a digital Dictaphone during the interview, where all responders accepted. The use of Dictaphone was beneficial as the conversation between interviewer and responder had a better flow, making it easier to ask follow up questions and remain focus, without of the need to take notes the whole time, this are all factor leading to a better interview and interview situation. The responders where not given the questions in advance, and not given time to prepare. This was a motivated choice, as doing so, could have given the responders time to fabricate answers and discuss amongst their peers. Further the study is to reveal associations, knowledge and recognition, so by give the responders time could take away some of the factors of cognitive recollection.

All participants were also promised anonymity, which no data could be traced back to them, and answers would be confidential. This was done in an attempt to get the responder answer even more freely. Although the end user do not possess confidential information it could be good to know that their answers would not be traced back, and then them having the possibility of giving more honest answers. The respondents at Silke Forlag were also promised anonymity for the same reasons. However they were told that they would be looked as Silke Forlag in discussions, they were all fine with this.

The interviews started out with questions that could be regarded as safe, questions regarding who they were, their background and their interest in books and Silke Forlag. This was done to create a safer atmosphere and gaining trust between the interviewer and respondent and from there the questions from the guide were used. According to Thagaard (2011) this is a good way of structuring an interview, as the trust gained from the approach is beneficial throughout the interview and could lead to more honest and reflected answers, as the responder is relaxed.

Supphellen (2000) stress the fact that the responders should take their time and acceptance of pauses is important. Several times during the interview, some answers came out short, but the interviewer deliberately remained quiet, leading the respondent to think longer and give a more insightful answer. This was also pointed out by several of the respondents, that the silence helped them forcing out a more fulfilled answer, and gave them time to reflect deeper.

4.3.4   Analyzing and Coding

Analyses of data means to reduce and select data according to Grønmo (1996), and create structure and meaning to the collected data (Ryen, 2002). Qualitative analyses can be both deductive and inductive (Johannessen et al., 2004). Deductive draws conclusion from existing theory, inductive from empiric data. Regardless of the approach, the data need to be sorted and organized.

When the interviews were finished, the recordings from the Dictaphone were transcribed. Meaning transform spoken word into text, by writing down the interviews in detail (Johannessen et al., 2004; Kvale and Brinkmann, 2009). Empty or filling words like "uhm", "ehm" "kinda" etc., were let out, to ensure a better flow in the text. Even though some words were let out, the meaning and answers of the respondents have not be change to any extent.

Before the analyses started, the data were systemized and organized. However it is important to be aware of, that in the process of organizing the data, some analyses could be done by the researcher due to theoretical reflections (Ryen, 2002).

In regards to the research question and the interview guide, categories for knowledge and awareness were created. They referred to topics the thesis wants to investigate; Johannessen et al. (2004) call this for deductive codes. The data were then color-coded. Different color for different text elements represented different categories. This was done to make comparisons easier between the respondents and easier see connections and pattern. Then the text elements were color-coded with different colors for different theoretical relevance.

4.4 Reliability and Validity

In research it is important that the methodical approach is regarded as beneficial in relations to the presented results of the study´s empirical findings (Olsson and Sørensen, 2009). Deciding if a research is good or not could be influenced by the quality of the collected data. Therefore reflections over the empirical data in regards to reliability, validity and generalization are needed.

4.4.1 Reliability

Reliability is connected to whether or not the research has been conducted in a reliable and trustworthy way (Thagaard, 2011). Having a high degree of reliability is decisive for the collected data ability to enlighten the research question (Halvorsen, 2008). Seale (1999) separate reliability into internal and external reliability. The thesis tries to be as transparent as possible by explaining in detail what methodical tools and analytic approach that have been taken.

External reliability is concerned about the research can be preformed by other researchers or not (Seale, 1999). Since the qualitative method do not use structured and standardized tools as the quantitative, it will be challenging for another researcher to repeat the study in the same way. A big reason for this is the fact of interviews that were personal, and it would be hard to recreate the same environment once more, gaining the same trust and tone during the interviews. In this context, Thagaard (2011) questions the demand of reproduction as a relevant goal, and argues that reliability in terms of qualitative research is achieved through good arguments connected to the research goals.

When evaluating the reliability of a study, Halvorsen (2008) argues that it is important to take into consideration, and be critical to the role of being a researcher. Reflections over the researchers attitude towards the study, could he have been biased in some way, personal connections to the field of research. The research have been conducted in a field were prior knowledge and experience have been limited. Most of the knowledge that existed before the project started could be classified as general knowledge about the topic. However, as the project progressed the knowledge increased and could have colored the researcher more. Furthermore the thesis is being

written about a topic that interest the author, so some of the findings could be somewhat biased towards prior experience or learning from a theoretical perspective.

Whether or not the background of the researcher have had an impact on the research is hard to determine. Some of the analysis could have been interpreted in the light of theoretical knowledge, which would have been different compared to a researcher with a different background. Qualitative research is considered contextual and as a researcher one always have some kind of knowledge and understanding of the investigated topic (Holter, 1996). Throughout the research the choices being made have been attempted to be aware of the role of the researcher and where subjective elements have occurred, they have been stated, this are all elements that have contributed to make the research reliable (Thagaard, 2011).

4.4.2 Validity

In order to determine the quality of the collected data validity is important together with reliability. Validity is a term for how relevant or how much the data can enlighten the research question (Thagaard, 2011). To determine the validity of a study, asking questions about how the data are collected, under what kind of conditions and what the can data tell us needs to be asked, according to Malterud (2003).

As in reliability, validity can according to Yin (2014) be divided into internal and external. The internal validity refers to the quality and reliability of the study, while external validity refers to how representative the findings of the study are for a bigger population (Yin, 2014). The research has used a qualitative approach with interviews as the primary data collection. By utilizing this approach, more insight and detailed knowledge about branding and brand knowledge for Silke Forlag have been achieved and the internal validity of the research should be regarded as strengthened. To ensure highest level of correct information, the data have been recorded and transcribed, and then controlled again. Furthermore the respondents had the possibility of controlling and verifying the data before the interviews was completed (Thagaard, 2011). Also the study is supported by literature to ensure valid and reliable descriptions also for a bigger population.

4.4.3 Generalization

In qualitative research, interpretations are the foundation of generalization. This means that based on the study´s analysis, the understanding derived from the study can be transferred over to other situations or cases (Thagaard, 2011). If there are transferable phenomena, then it will strengthen the quality of the research through the goals of the study and contribute to a more general theoretical understanding according to Fangen (2004).

Given that qualitative research deals with smaller population than quantitative, the findings in qualitative research tends to be less generalizable (Kvale and Brinkmann, 2009). However, there are arguments for the findings in this study has a analytical generalization, as the study identifies factors that small publishers who are in the same position as Silke Forlag may benefit from. Therefor some of the finding could be interesting for other publishers who have their own clear niche and wants to build their awareness in the audience. Findings in the study could be of importance, or give insight of elements to consider in building a publishers brand.

4.5 Ethics

In all research, ethics is of importance. The ethics is important through the whole study, and especially for the methodical part. This goes for collection of data, processing the data, storage of the data, analyzing and presentation of the data. As mentioned, the responders where promised anonymity in order to protect the individuals. The collected data, all from digital voice recordings and transcribed material were encrypt and stored on an encrypt computer with password protection only the author knew, and the computer could be wipe out externally in case of theft.

Further, in the collection of data one shall be precise and honest and aware of own behavior as a researcher. The presence of the researcher should not behave in a way that could be a cost or disadvantages, neither for the respondents nor the researcher himself.

In analyzing of data, one possesses sensitive information about responders, their meanings and feelings towards a phenomenon. In collection of data from interviews, one also has a closer relation to the responders, as there has been an actual conversation. In this context it is important to treat the data respectful and ensure the responders interest, also after the research is done. After the research is finished, all personal information will be deleted and destroyed.

The analyzes supplied should be balanced and know the limitations of the data set collected, Then this should be reported to the readers, so they are aware of the limitations in the material.

5   Results

In the following chapter, the thesis will look into the results from the empirical data collection. The data have been sorted into two different categories, brand knowledge and brand associations. Further the results will be presented both for Silke Forlag´s view and the end consumers view, and they are kept separate to easier distinguish the different views and impressions. The thesis starts out by looking at the findings regarding brand knowledge for Silke Forlag, and then continues to brand associations, and then the same is done for end consumers, referring to the first two steps of Keller´s CBBE pyramid. Quotes will be presented to support the findings and they are freely translated from Norwegian.

5.1   Results for Silke Forlag

For Silke Forlag, it is fair to expect them to have a deep and profound knowledge about their own brand and the market they operate in. However, it is a good thing to be sure about what they know. So first the thesis looks at Silke Forlag´s employees knowledge about themselves and their environment.

Through the interviews with the different employees, it become evident that they all together had the same view on how they were operating and how they should be operating in most thing, but there were on some aspects a few differences.

5.1.1 Brand Knowledge Silke Forlag

As the respondents in this sub chapter were founding and work at Silke Forlag, it is evident that they know about Silke Forlag as a publisher who focuses on mature woman. Furthermore it seems, as all of them are aware of who they think the biggest competitors are, as all mentioned Cappelen Damm. Two of three mentioned Bastion Forlag and Juritzen as well. Apropos Forlag was also mentioned. They are all publishers who have a specific series or approach towards the same consumer segment, but not exclusively as Silke Forlag, the other publishers also have other kinds of books for different segments.

In terms of promoting, Silke Forlag is coherent with their strategy existing thoughts of promoting. Bookstores, campaigns, kiosks and some tabloid magazines, are the most likely places to find their promotions, which are about their books. However, since they do not spend a lot of resources on advertising, and when they do, it is focused on the books and titles, not Silke Forlag itself.

> *"...we are not out promoting ourselves, but only the book titles..."*

This becomes a problem for them in terms of marketing and knowledge to new consumers.

> *"...we are not represented enough in adverts and articles..."*

This is also coherent with their impressions on how they think their end users gets to know about them and their products.

> *"...they hear about us from friends, some through personnel in bookstores who have a deep interest in literature and can recommend us, some on Facebook and blogs. But in the big picture people hear about us through word of mouth..."*

Silke Forlag hopes they have a good reputation in the audience, and that people are aware of what they have to offer to the market. Ideally they hope that the readers find their books to be entertaining, and moves people.

One interesting discovery is that even those who work with publishing every day, and know the market very well, do not consider publisher at all when they choose books to read personally.

> *"..independent of publisher, it is all about the title itself. There are none preferences whatsoever on publisher."*

This indicates that the awareness of publishers is of small importance in selection of a book to read, and poses a challenge in order to build a brand.

In the beginning of Silke Forlag, people liked them/sympathized with them, and appreciated the role they had as an underdog, but this promotion focus has disappeared more and more. Overall they do not think they promote themselves enough, but what they do, they feel they do in a good way

> *"...not enough promotion, but what we do, we do good, webpages, Facebook, theme nights with booksellers, we are good to talk about Silke Forlag and concepts, and we do not spend money on advertisement of Silke Forlag, only on the books"*

They promote themselves more in terms of a two-way communication and invites to a dialogue with the readers, and want their opinion

> *"...encouragement to communication, "tell us what is good and bad" this kind of feedback we do take seriously and listen to".*

On the question regarding the possibilities of getting hold on books of Silke Forlag, it depends on which channel one utilizes. Online, there is no problem if one want to order, but in the bookstores they are not that available. This is due to the fact that the biggest publishers own the biggest chains of bookstores, so in most bookstores Silke Forlag´s books do not get as much attention as the books of the respective publisher. However it should be noted that if one ask for a book, there is not a problem getting a book from Silke Forlag, but they are not promoted in the same manner.

> " I think that they have some agreement on which books to push from
> corporate".

When it comes to marketing activities Silke Forlag thinks could help them in promoting themselves, they have several ideas, most of them focusing first hand on the bookstores. This could be seen as a natural way of thinking as the bookstores most often are the place where people are exposed to books. Although they are recognizing that they should do more in terms of selling themselves.

> "...one have to be "there" to reach out, maybe through advertising, but this is
> not done. In many ways, the publisher does not matters, but then again it does,
> because we are what we say we are".

5.1.2 Brand Associations Silke Forlag

In the association part the respondents were asked about what their associations were both the word "Silke", as this is a visual technique to see what relevance their brand name have for their associations and to see whether or not it is coherent with the messages they want to tell, but also other relevant associations were inquired.

> "...feminine, beautiful, high quality and durable…"

The above quote represents the general idea of what Silke Forlag`s employees associate with the word "Silke". They all listed similar associations, which is interesting as they were not given the questions in advance and were not able to discuss the answers. Seemingly they are coherent in the view of the message their brand name sends out. However when turning to the term "female values" it becomes clear that the whole organization as a whole, are not all that comfortable with the rhetoric meaning behind.

> "...I struggle somewhat to answer that, I am not capable of taking the whole
> rhetoric behind it…"
> "Edifying woman, not feministic.."

"Compassion, the person in the center, the opposite of cold"

It is understandable that not all members of an organization knows everything about everything as they have different focus areas, but a question about their overall goal or topics for books should be known to the top management, and they should all be aware of it. Even though not all could explain the rhetoric, there were similarities in what they personally added to the term "female values". Soft values such as: compassion and putting other before one self, was common answers. Further, Silke Forlag wants to publish books that do not suppresses woman

> *"...the faith of a woman should be taken seriously. The faith of a strong woman can be of inspiration for those who read the books. Books where woman are put in a bad light does not Silke want to publish e.g. 50 Shades of Grey (bookseris)...".*

One question asked is what kind of considerations are behind the decision of buying a book for leisure. The employees of Silke Forlag buy books based on word of mouth, curiosity, they have read a review, and they could also base it on the book cover and what is on the backside of the book

> *"Someone have told something about it, from the bestseller list"*
> *"Curiosity, a hope that it is good, someone I trust have recommended it"*
> *"...I am a real cover addict.."*

The interesting point with this, is when asked about the importance of the cover, all responders within the selection states that it is of high importance

> *"I could probably buy a book based on the cover..."*
> *"It is decisive, if I do not know about the book in advance, a book does not receive a lot of marketing except from the book cover"*
> *"...unless it is a well known author, the looks counts for over 90%".*

But on the question on whether their books looks good or not, they are not all positive. They are aware of that they do not necessarily have to like all the cover

themselves, but the cover is chosen because it represents the book and they think it can represent something that finds the reader

> *"The book shall signal what it is, and give a "must have", I think we succeed in more than half of our books"*
>
> *"...it is not always I like the cover, but I think it is right for the content of the book"*
>
> *"...some covers I am unsatisfied with, but from feedback we are on target quite often"*

They work on the covers, and if they do not feel it represent the book in a good way nor fits as it is, they do change the cover. This indicates that there could be some areas of improvements in terms of book covers, as they get a lot of attention and it seems very important in decision of purchase.

Silke Forlag thinks that their readers expect a good piece of literature from their books. It should be an escape away from the everyday, an escape that moves and touches the reader. The expectations of the quality, typing, and setting should be high, all this at an affordable price. They think that they deliver on the expectations, but are aware of the fact that there is no universal mixture that works for everybody.

> *"...not all the books creates emotions for everybody, someone gets something out of a book that others do not. It depends on what we have in the luggage.".*

Through object-projective technique the respondents were asked to describe Silke Forlag as an animal and why. Cat, dog and hamster where chosen. The reasoning behind were pretty similar, all the animals are animals one can pet and cuddle with. They are safe, sweet and harmless. Although the cat was looked as a more stubborn animal that could not that easily be tamed. It has a will on its own. The values seem coherent with term of "female values". Further, when moving onto sensory associations directly, Silke Forlag was described as; sun and summer, calm music, nice, warm, ginger bread, happy people on the beach, and home made cooking. In essence the sensory associations for those working in Silke Forlag seems coherent with their own values.

The question then is whether or not the end consumer, the reader, sees it the same way.

5.2   Results Consumer

Where the consumer do not have the same expertise as the previous group of respondents, they are however the target and thus their view and interpretations of Silke Forlag´s message is important to understand in order to build the brand of Silke Forlag. Overall one do not expect the same knowledge about markets and competitors in this group, however, it is useful to see which mechanisms are activated in this group as well. The responders in this group have some knowledge about Silke Forlag and know about them, some in bigger degree than others depending on the number of encounters with Silke Forlag.

5.2.1   Brand Knowledge Consumer

In terms of knowing about publishers who specializes on literature for woman, two of three mentioned Silke Forlag, whilst the last responder where not aware of the profile of Silke Forlag. Other publishers were mentioned, as they were remembered having books for woman, but not necessarily any knowledge about specialization.

> *"I know about Silke Forlag because I have read about them, but I also think that Appropos and Juritzen have books for mature woman, but I also know they have other kinds of books".*

The consumers do not recall to have been exposed much to Silke Forlag, with the exception of displays in some bookstores and their awareness of Silke Forlag came through bookstores or through friends and family who have told about it.

> *"...I was not aware of a publisher specializing in literature for mature woman until I talked to a seller in a bookstore, who introduced me for Silke Forlag."*

The above quote supports the view of how Silke Forlag thinks consumers get to know about the publisher, through word of moth and direct contact. This again is

transferable to the responses on the question regarding what publishers one think of when buying books.

"None particular, I look mostly on the covers".

There were although one exception to this, and that was regarding gift shopping

"I often look for books from Silke Forlag when I am buying gifts for my girlfriends"

The overall finding is coinciding with the response from Silke Forlag as well, that one do not consider publisher when buying books, the publisher is not a part of the decision process, unless one have a clear target group with a specific needs, buying gifts.

For promotion purposes it seems as Silke Forlag have a job to do, as the consumers do not really feel that Silke Forlag promote themselves very much, especially not outside bookstores. Since two of the responders were recruited from Silke Forlag´s Facebook page, they felt that the promotion through this channel was good, but it probably did not reach out to many people. The responders were overall missing direct promotion and advertising, stating who and what they are.

"...I do not follow Silke on Facebook, and I can not recall seen Silke promoting themselves outside bookstores, not meaning they do not do it, I just can not recall it."
"I think Silke Forlag should promote themselves more, I know several woman who would like their books, but they need to be told that there are a publisher who have books especially for their likings."

The consensus is that even though what they are doing is done in a good way, it is not enough to reach out to the market.

When the consumers first have heard about the Silke Forlag and their books, they find it somewhat difficult to find the books depending on where they are. They do not

have any trouble finding them online, but in store, it varies more. In some bookshops they are easy to find:

> *"I walked into a bookstore and found the book right away…"*

Others they are hidden away, and needs to be asked for:

> *"…one other time I was trying to find a book I had read a review of, in the store I could not find it, and asked the seller, she went looking for it, and found it in the back of the store, far away from other stacks of books which was surprising as the book were supposed to be fairly new and had claimed good reviews."*

When asked about what a publisher should do to promote them, more marketing is brought up immediately. Wider and bigger, the consumer needs to be told that there are something for them out there, there are so many books and publishers that one can not separate them all. All the consumer responders like the idea that a publisher has specialized in one genre, making it easier to find one kind of books. Also they feel that Silke Forlag in particular need to be more present in bookstores. This however is not always easy as before mentioned, stores being owned by the bigger publishers.

5.2.2   Brand Associations Consumer

> *"Fabrics for clothes, soft, feminine, red, exclusive"*

These are the immediate associations to the word "Silke" for the consumers. Compared to the findings for Silke Forlag, there are only two things that are directly coherent with the associations, feminine and soft. Fabrics for clothes imply that Silke is not necessarily related to books, or feminine. This could be underpinned by "red" as red often is considered as a angry color, but also sensuality are often represented by the color red, so this association is not decisive. However, exclusive which were associated by all the responders, could be a threat, Silke Forlag usually sells books at a lower price than others in the market, being associated with exclusivity, could

frighten potentially consumer away if the think prices are higher, than what is a fact. For consumers this seems to be a truth, as the responders upon question regarding Silke Forlag´s pricing thought their prices were good.

> *"...good prices, often on offering in big stacks in the bookshop, it is great and super!"*
> *" I find the prices to be competitive, and sometimes lower than other books"*
> *"Silke price themselves competitive"*

The term "female values" proves a bit difficult to interpret for the consumer as well, as the answers here varies.

> *"Freedom, love"*
> *"Relates to the real life"*
> *"Morale my mother lives by"*

Those were some of the answers. This could mean that the message Silke Forlag sends is not clear on what their books really are all about. This is unfortunate because when asked what the consumers like about the books, they reply that the books are interesting, exciting, moves or touches the reader somehow,

> *"...the books moves me, and find me in a good way…"*
> *"I like the themes of the books, usually they are relatable or not so far fetched that I can not relate myself to the situation"*
> *"...and the quality of the books, and that they have clear readable text".*

Showing that Silke Forlag has a product appreciated and wanted in the market, and this should be signaled more outwards. This is coherent with Silke Forlag stating that they do not spend much on advertising of and building their brand as such. The fact that all the consumer responders answered that they would recommend Silke Forlag books to their girlfriends signals that the product contains something demand in the market.

Reasons for buying books are more or less the same for the educated group and the consumers. Books are generally bought because they have heard some word of mouth, read about it, or if the cover is good. When it comes to associations towards the books, the consumers thinks the books are easy to read, entertaining, not much happening. They expect the books to have a good quality, good story and be well written.

> *"I expect the books to be well written, and I am also concerned that the book do not have typos or misprints, as them annoys me, and could potentially ruin the experience of the book."*
> *"I expect the quality to be good, and a good read"*
> *"I expect that the book is entertaining or interesting, well written and engages me somehow"*

On this point the consumer feels that the deliverance on the associations from Silke Forlag is good.

> *"In most cases, for the books I have read from Silke, they deliver on the expectations…"*
> *"Good deliverance"*
> *"I can not recall being disappointed by a Silke book".*

Silke Forlag think that a good cover page is important for selling books, and that is something the buyer consider to a high degree. The response from the consumers group confirms this assumption.

> *"When I buy a book I do not know of in advance, the cover page is a decisive factor of whether or not I buy that given book."*
> *"A book with a boring cover page, does not appeal to me, and I tend to leave those books behind in the store".*
> *"I can pick up a book I had never heard about if the cover was appealing"*

The consumer group where asked how they thought Silke Forlag´s cover pages looked. And again, there are similarities with the findings from the group of Silke

Forlag. There were good looking cover pages and books, but at the same time, the consumers find several of the cover pages to be boring, and not always representing the expectations of a Silke book.

> *"There are many good cover pages and good-looking books, but many of them tends to be a bit boring, and futile."*

In objective-projective technique not all the consumers felt comfortable in describing Silke Forlag as an animal, this were due to the fact they do not know the publisher well enough. However attempts were made from what they knew at the time. The findings are coinciding with the ones from the educated group. Dog and hamster came up also in this group, but rabbit were a new animal. The reasoning for rabbit was almost the same as for the others

> *"A rabbit, it is harmless and very cuddly."*
> *"I do not feel that I know Silke well enough to describe it as an animal, but top of my mind I would say a dog, cute and reliable."*

In other words the consumer group associated Silke Forlag with something cozy, safe and warm. The other sensory associations findings further build on the impression, as some of the associations were; summer, ocean, fireplace, cookies, and chocolate cake.

6   Discussion

In this part of the thesis, the findings from the previous chapter will be put into context with the theory presented in the theory chapter. By looking at the findings from the interviews and compare it with the relevant theory, the thesis will try to answer the research question posed in the beginning of the thesis;

How can Silke Forlag increase their awareness and brand recognition for consumers, so that they can grow as a company and endeavor a more loyal consumer base?

The CBBE pyramid by Keller (2008) will be central, and the thesis will first present a pyramid for Silke Forlag and how they think/wants the current situation is/to be. Then a pyramid based on the consumer's response will be added, and differences will become clearer between how Silke Forlag think they are received in the market, and how they actually are. The discussion will then talk about where there are areas of improvements and what works and what do not work. After this comparison, the thesis will in the next chapter provide a conclusion, discuss managerial implications, limitations of the study and propose suggestions for further research.

6.1 Comparison CBBE pyramids

From the interviews, there was evident that there already are some associations between Silke Forlag and the consumer, but in order to grow, and build the brand equity there are several things that should be addressed. In the following, three CBBE pyramids will be presented and discussed in the light of theory. The pyramids are based on the findings from the interviews.
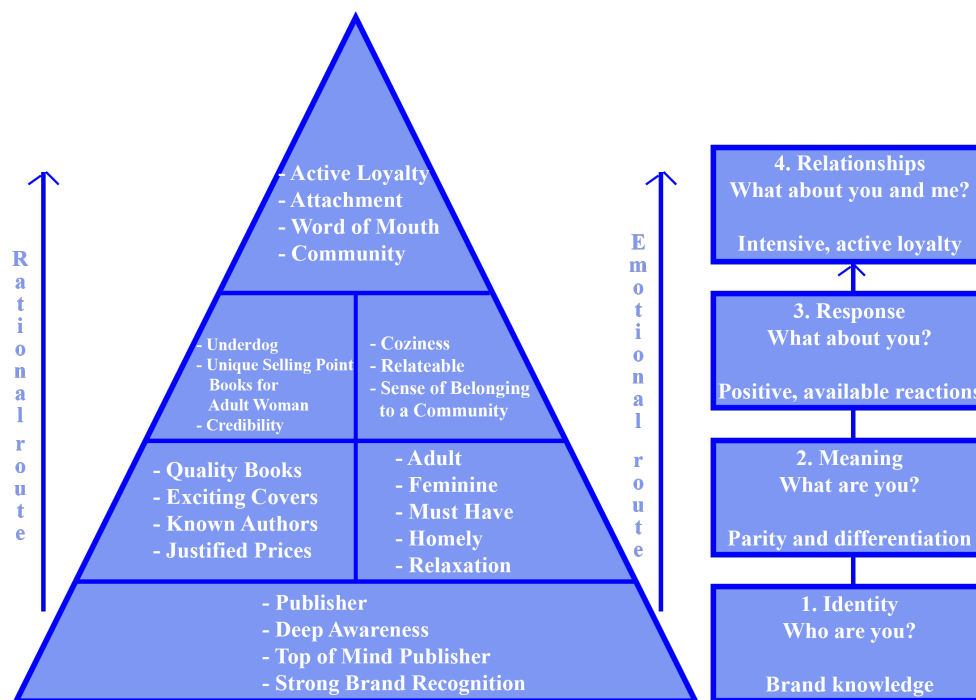

Figure 3 - CBBE Pyramid Silke Forlag Ideal

The above pyramid is a representation of an ideal world in the view of how Silke Forlag wants the consumer to see them. The second is how they see it themselves.
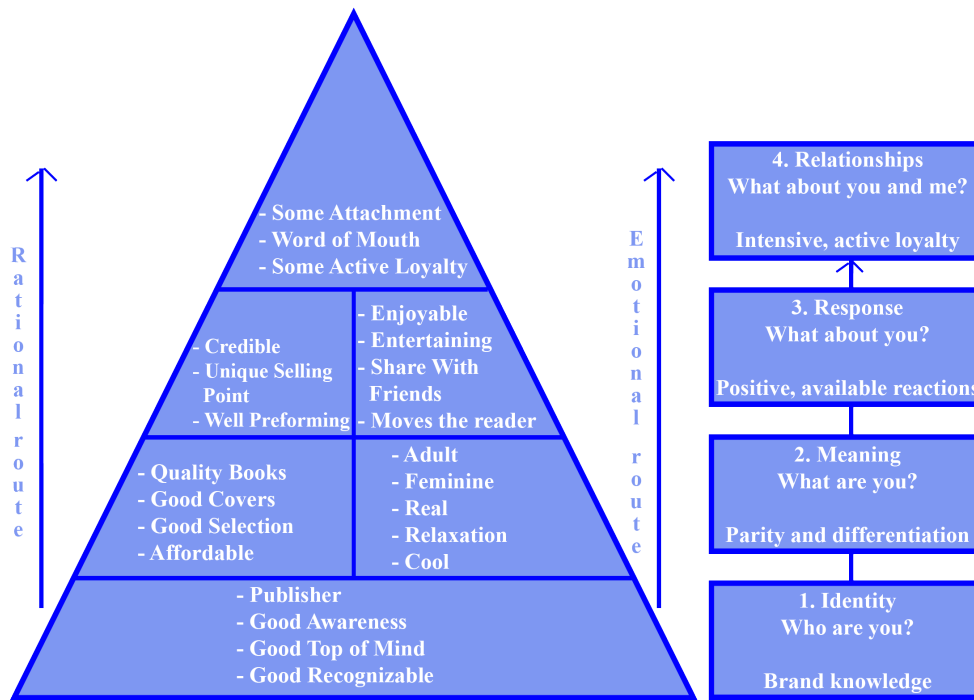

Figure 4 - CBBE Pyramid Silke Forlag "real"

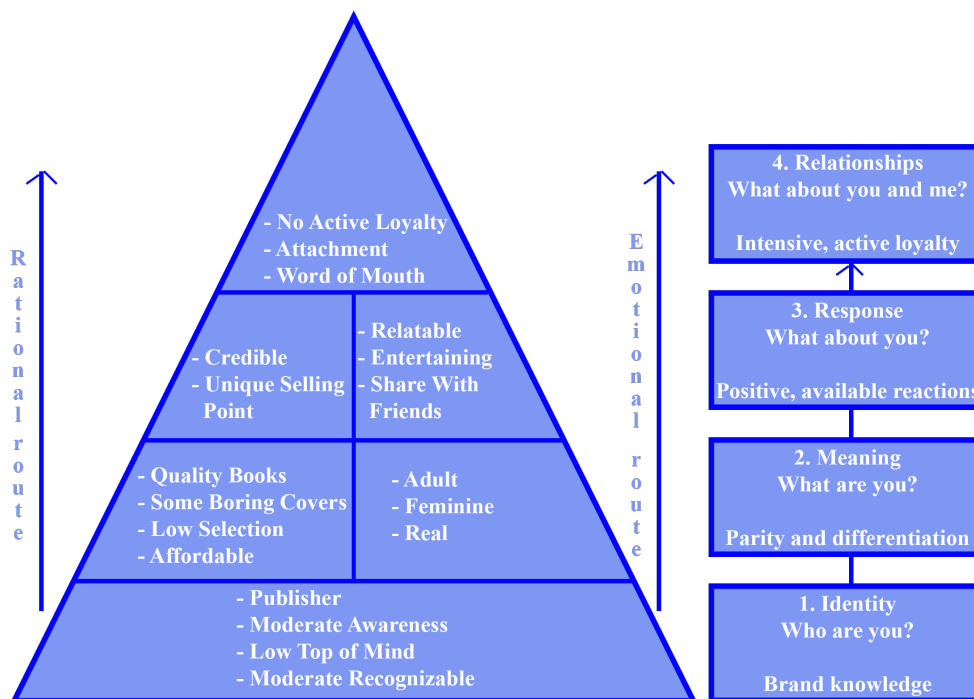In reality the consumers view is not completely the same, as seen in the pyramid underneath.

Figure 5 - CBBE Pyramid Real (Consumer)

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6.1.1 Step One - Brand Knowledge/Awareness

In the base of the pyramid lies the fact that Silke Forlag is a publisher. However the brand knowledge is not as strong as Silke Forlag wishes it would be. Here lies one of Silke Forlag´s biggest challenges. Consumers do not consider what publisher publishes what books and thus when buying books, publishers scores low on the top of mind aspect in general and for Silke Forlag. The findings found that people do not care who have published the book they purchase, the decision is made based on author, looks and reviews. This poses a problem in the current situation as it is hard to build brand knowledge for a brand that people do not notice. According to Keller (2008), brand knowledge is a key factor of the brand equity. If the consumer do not know of the brand, the brand will not be a part of the consideration set as explained by Nedugandi (1990) nor the evoked set by Schiffman et al. (2007). This is consistent with both Keller (2008) and Erdem et al. (2006) who claimes that the brand awareness is related to the strength of the brand node in memory, and that the brand act as a signal to the consumers and the signal is the sum of past and present marketing activities. The problem for Silke Forlag is that not too many know about them as a publisher, nor that they are specilaized in the literature as they have, despite the fact that the consumers know their books. From the pyramids it seems that Silke Forlag score better on salience than what they actually do.

What Silke Forlag wants for their own brand equity is making Silke Forlag synonymous with books for adult girls (Keller and Lehman, 2006), and the evoked associations for the consumer when they are in situations where they desire those kinds of books. If the associations are positive, then the consumer are likely to use buy Silke Forlags books over other brands since, as Kuksov (2007) and Aaker (1997), both argues, it says something about them as consumers.

Kapferer (2012) tells that brand indedity is the concept conveyed by Silke Forlag. Silke Forlag do have a clear concept and hence they know what they want to project to the consumers, which is coherent with the step one process in Kellers (2008) pyramid. The problem is that the communication has not turned out to be sufficient enough.

There are several factors lying there in order to make the communication and brand knowledge better. A part of step one in the pyramid is to find out who the consumer of the brand are. Silke Forlag have target and idenditfied a clear segment. Since this is done, Silke Forlag should try to find out how the consumer sees the brand in line with the ideas of Kapferer (2012).

Silke Forlag score moderat on recognizable. This could again be to the fact that people tend to not notice publisher when buying books. However, another explanation could be that their branding and expotion to the market have been to limited. The first guideline Keller (1993) provides in order to build customer based brand equity, is for the marketing to adopt a broad view of marketing decisions. As different marketing activities can create more values for a brand. Silke Forlag have done different types of marketing, but often the focus have been on marketing into bookstores. The problem with this, is that the big consumer mass, do not benefit directly from this kind of marketing, and a lot of the marketing activites do not reach them. E.g. one could imagine spending a lot of time and ressources on a bookstore, but the few people present at the arrangement, does not favor Silke Forlag´s offering, then the marketing could easily die there.

On the awareness aspect the research finds similare results. Some of the consumers do not realize that Silke Forlag have the niche they have, which again is a evidence that the end consumer do not know Silke Forlag well enough, which indicates that the depth of awareness is low (Keller, 1993). When presented a cue, the recognition is higher, meaning that when consumers are connected to the books, and more specifically books for adult girls, the awareness is present. The problem is however that when no cue is presented, Silke Forlag are not in the consideration set. Buying a book does not automatically trigger associations towards Silke Forlag. Implication from this is that Silke Forlag need to market themselves stronger and deeper in order to be evoked in the consumers mindset prior to decisionmaking coherent with the thoughts of Aaker (1996).

6.1.2 Step Two – Brand Meaning/Image

As pointed out in the presentation of the pyramid, step two has to different blocks. On the first block of performance, the consumer pyramid shows that Silke Forlag deliver in terms of quality and prices.

Carefully selecting manuscripts and focus on the overall quality of the book, in terms of material, fonts and setting, ensure the quality aspect. The focus on quality seems to be authentic, as all responders in the professional interview group stressed the importance; this is in line with Keller (2008), saying that in order to build a brand, the product or service shall meet the expectations. One problem is however that the term "female values" has many differen interpetations, perhaps the marketing should use terms or emotions that the acutal readers experiences.

Due to the fact that Silke Forlag is not participating in the fixed priced agreement, according to the director of marketing, they have the possibility of selling books at competitive prices. Often the price is set a bit lower than competing books in order to boost sales, but also through this simple way of marketing, trying to reach out to new consumers. In this aspect, all the pyramids are coherent, meaning they score well on this point.

Silke Forlag delivers on some levels in terms of performance. However they face some challenges as well. From the research, it has become clear that in a given purchase situation, consumer do not consider nor have an active image of, the publisher behind the book. One of the biggest factors deciding the selection is the cover of the book. In an ideal world, all the books of Silke Forlag have preferable covers and they think they in general scores well, but when consulting the answers from the consumer response group, this is not the case. Some of the consumer does find the covers boring leading to them not to take the book by Silke Forlag into consideration when browsing for books. This posses a problem for Silke, one, they do not sell books, the potential consumer do not discover how good the book is, the consumer misses out on establishing a relationship with Silke Forlag, Silke Forlag misses out on the possibility of having the consumer speak warm about them to their friends, so the brand name of Silke Forlag does not act as a signal as Erdem et al.

(2006) calls it. In order to score higher in the performance block, putting an even stronger focus on the cover of the books should be done.

On the three pyramids, the assigned attributes are more coherent in terms of imagery. Since the fulfillment of social psychological needs are met by directly user experiences or indirectly through target marketing or word of mouth (Keller, 2008), one of the reason for this is that Silke Forlag has more control over the product they send out. Silke Forlag have a clear target group and profile, thus it is quite clear what books they project out in the market. They control what they release out in the market, and also they control the marketing. From the interviews, similarity of what Silke Forlag thought they sent out and what the consumer felt received, where coherent. Both groups felt that the books published delivered in terms of what a Silke book promises. This goes for the factors that the books were portrayed in a feminine way, not in a juvenile "pinkalicious" way, but in a mature way coinciding with the rest of the profile of Silke Forlag. The consumers in general felt that the books represented something real.

There is a but as well, even though portraying this image is good in many ways, Silke Forlag should be aware of the fact that they could segment themselves out of potential customers on the border by such a strong profile and having a small diversity of books types could also strengthen this potential. On the other side, for those who are well in the target group this is a good thing. This means that the brand association would be favorable. Or in other words, the consumer believes that the products of Silke Forlag have something that other competitors do not have (Keller, 1993). The fact that Silke Forlag´s books fulfill the consumer needs within the target group is also further backed by Clark (2011), through that emotional aspects of brand is more important than the functional, as the functional easily could be copied, providing books would be considered easy to copy.

Furthermore, the possibilities of becoming market leader in books for adult girls are absolutely present. A market leader finds and satisfies unique consumers needs, as Clark (2011) states. This means that when it comes to books for adult girls, Silke Forlag have gained some brand equity within the consumers who know of them. There are although one problem, through the findings, there were no indications from

the consumer of a "must have" feelings towards the books. In other words, if the consumer only were to buy just a book, there is nothing that necessarily drags them towards Silke Forlag´s books. This should be addressed as well.

6.1.3 Step Three and Four – Judgment/Feelings and Resonance

The thesis have focused on the first two steps of the CBBE pyramid, so the following chapter is provided just to enlighten some of the findings higher up in the pyramid.

Silke Forlag used to brand themselves as underdog, a challenger to the established publishers in the market. They have unique selling point and want to be perceived as credible. Lately, the marketing has shifted a bit according to Silke Forlag, being an underdog is no longer a focus in the marketing mix. However, ideally that would be something Silke Forlag still would have continued with. Consumer or people in general, tend to cheer for the underdog and sympathize with then, which could have given Silke Forlag some freebies in terms of sales. So there is a misimpression, as the consumer today do not see Silke Forlag as an underdog. However the consumers agrees on credibility and the unique selling point. This are factor to be considered, as it says something about the brand identity of Silke Forlag, and Chevalier and Mazzaolovo (2008) explain that the brand identity consists of brand ethics, brand values and brand elements such as elements or features.

The feelings from both pyramids are very similar, and coherent. Silke Forlag is regarded as something the consumer relates to, enjoys and is entertained by. Also through research, feelings of being a part of a community were discovered. As sharing the stories together with girlfriends gave a sense of belonging.

Resonance or the top of the pyramid indicates that the consumer uses word of mouth as a form of resonance; by recommend the books to girlfriends, and thus giving Silke Forlag free marketing. The resonance node is however not that strong, and the active loyalty is low, meaning that the attachment to the brand is weak, in the end; it is just a book for most consumers and not a lifestyle. This could be managed by have some kind of loyalty program, e.g. every 10th book for free.

6.2   Closing the Gap

As the pyramids showed, there were some gaps between the ideal situation and the real situation. The CBBE pyramid is a tool to identify such gaps, and then see what can be done to close them.

First of all, in order to close the gaps on the first step of the pyramid, Silke Forlag needs to tell the consumer about them. Not just their books, but about them as a publisher and their niche or segment of the market, so the knowledge and awareness is increased. They need to market their identity to the whole market. As the above discussion reveals, Silke Forlag have and does many things right at a higher level in the pyramid, the problem is however the foundation. As mentioned by Keller (1993) Silke Forlag should adopt a broader view in terms of marketing. To be able to build brand equity for the company itself, they have to market Silke Forlag more, not just the books. Further, they should not limit themselves to one marketing technique but do several, to increase likelihood of being recalled by the consumer in purchase situations, which links directly to the strength of their brand in the consumers mind as found by Aaker (1996). If Silke Forlag exposes the consumers in many ways and forms, the brand associations links better to the brand in memory of the consumer, as stated by Keller and Lehmann (2006).

Even though Silke Forlag so far, has not spent money on advertising themselves, the findings from the interviews indicates that this needs to be considered. One advantage by this as Keller and Lehmann (2006) points out, is the fact that in some cases a brand might be synonymous with the product, which is initially what Silke Forlag wants. An ideal situation for Silke Forlag would be when a consumer hears about books for adult girls that should be synonymous with Silke Forlag, which would be in line with Mittal (1994) who argues that a brand can be used as stating their identity. It should be at the top of the minds of the consumers, thus always a part of the evoked set. When this happen, Silke Forlag`s brand equity has grown substantially and thus the brand equity of Silke Forlag will add values to the books, in terms of consumer knowing what they get. They will get a Silke book that represent what Silke Forlag stands for.

To close the gap in the first step, Silke Forlag needs to market themselves a lot more, in several channels, especially where there main target group are. This could be in the right time of the day running TV ads, adverts in woman magazines, be present at arrangements for woman and so on. If they are bold enough, before mothers days and Christmas make campaign for men persuading them to buy Silke books for their respective. Perhaps create an event for the target group, market the event in other channels and events. Invite both established consumers, as well as new ones. Invite bloggers and press that would turn to the same group, call them "Silke Friends". In the event, make sure that the participants feel exclusively treated, and included. Hand out giveaways, have an author present. Although this could be costly, it could also create a viral buzz, raising the interest, much bigger word of mouth going. These different kinds of activities are in line of the recommendations by Keller (1993), Aaker (1996) and Keller and Lehmann (2006). This would help out in the three important concepts posed by Kapferer (2012), differential effects which they already do well, brand knowledge that will increase as a result of all the different activities and finally the response on the marketing from the consumers would be bigger, since they then are much more aware of it.

Second step is a bit more complex, as the findings shows that Silke Forlag already does several things in a good way and seemingly right. However, as pointed out from the pyramids and findings, the book covers could be done even better. Despite Silke Forlag put a lot of efforts in this process, even more should be considered. One way to go could be to do screening processes for the potential consumers. Maybe even do a poll on the Facebook page or similar to get inputs on what would be appreciated in the market. Another idea could be to usher a relationship with e.g. Karin Stormo, a blogger in the right age group (Karinleser, 2014), who seemingly loves books, and also consider the book covers carefully. Get her to read, write about the books, and consult her about the covers.

Offering more types of books could close the gap in terms of selection. However, this is not necessarily a good idea nor beneficial. As Silke Forlag have marketed and are portraying a certain image and profile, offering books of other types than those associated with them today, could hurt the impression of Silke Forlag. It is important that brand extensions are coherent with the core, so that the consumers feel they know

what they get, and trust Silke Forlag to deliver by expectations (Rust et al., 2004; Daye, 2011). This is in line with Keller (1993) ideas of producing a consistent and coherent brand image. In other words this should not be done at this stage, and if and when, it should be carefully considered and in line with existing portfolio.

In regards of closing the gap on the "must have" aspect there are ways to cater this as well. Obviously having a must have product would be good for sales. In line with the theory of Keller (1993) Silke Forlag could consider an extension candidate, both for viability and feedback on the core of Silke Forlag. If so, the endorses should represent the same values as Silke Forlag themselves, yet the person needs to be someone influential in some ways, that could convince the consumers that the books is worth buying. One possibility would be to engage a popular blogger. There are many different bloggers, and there are choices of celebrities and lifestyle blogs. In this way, both an endorser, and word of mouth could be created.

Overall, all the aspects need to be catered in some ways, as Christodoulides and de Chernatony (2010) agrees with Keller (2003) on, the network of brand associations in consumer's memory is a core component of the CBBE pyramid. It is not one, but it is all the brand association together that contributes in building the brand equity of Silke Forlag. It seems that Silke Forlag have a quality product, but they have not been good at telling it, quite contrary to the case of Rye.

7   Conclusion

Building brand equity is not easy, and there are many things to consider. The book market has many units sold, and often the focus is on the book title or the author. There have been little to none research about the branding of the company behind the books, namely the publisher. This thesis has shed light upon some of the challenges a new publisher, Silke Forlag, have encountered in building and strengthen their brand equity. Through theory, data collection and analysis, the research question has been attempted answered, and in the following the thesis will conclude with the most important findings.

The research questions ask how Silke Forlag can increase their awareness and brand recognition for consumers. From the findings in this research it has become clear that the consumers do not consider the publisher in selection of books, and hence the knowledge about Silke Forlag is low. This poses a problem, as building brand equity on something no one knows about is hard, and perhaps even meaningless. To prevent this passive situation Silke Forlag as a pioneer should focus on branding themselves as a publisher and not just the books and create link between consumers and them as a publisher.
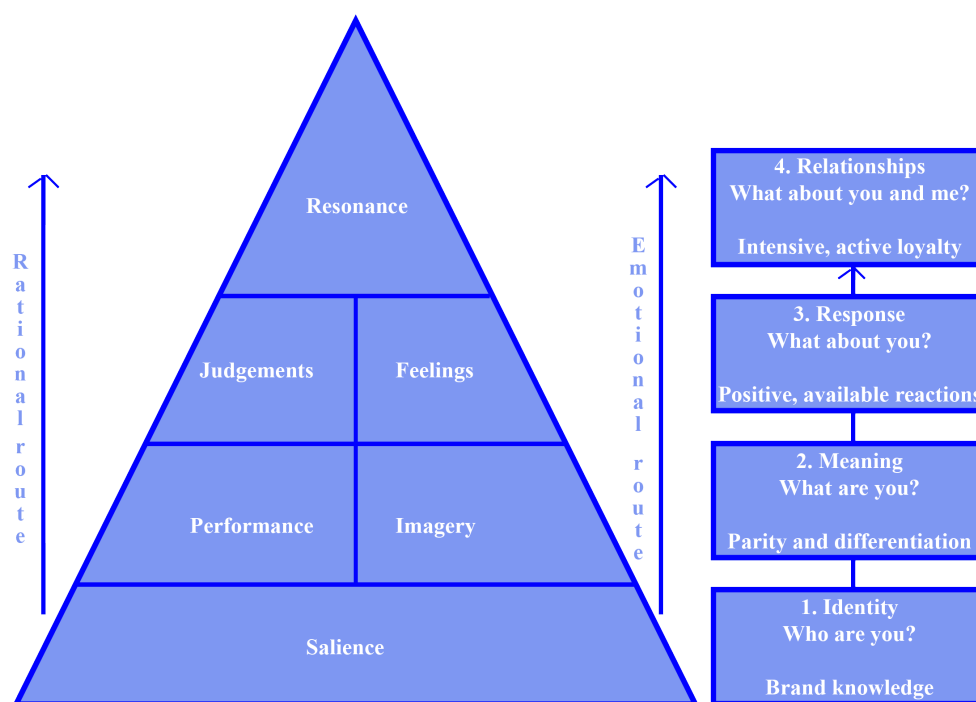

Figure 6 - CBBE Pyramid

The average consumer today does not know Silke Forlag enough in the market to automatically make them be a part of the consideration set. There have been a big focus on branding into the bookstores, but not telling the consumers, those who buy the books, what they are. This relates directly into the first step of the pyramid of Salience, the brand knowledge. In order to cater this desire, Silke Forlag needs to tell the market that they exists and what they are, directly and in a much broader way. By expanding their marketing mix and move the focus from bookstores, they could also reach out to new consumers, not everyone visits bookstores regularly, and an ad in an online bookstore could easily disappear in the mass if there is no brand recollection in the mind of the potential consumer. Being present at places where the target group are

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and expose their brand in many ways and form will create more associations and then strengthen the recollection ability, and become more on the top of mind for the consumers. It is important that the associations are positive and relevant for Silke Forlag, as the opposite could harm the brand.

Even though Silke Forlag has challenges connected to the first step of the pyramid. The research shows that they have done several things right on the next level. They have taken a position that seems to be asked for in the market, and they deliver on performance elements such as quality, price and their imagery are coherent with what consumers think, and how they think. They have created unique associations through the profile and their offering is coherent with the profile according to the findings from the consumers. However, there are a few things on performance they still need to work on.

Books themselves do not sell. The research has revealed that the reviews, recommendations and the front or cover of a book could be a crucial factor in the moment of purchase. Spending time on selection of the cover should be done, do pretest and get feedback from the market. Publishing a book posses costs, and all would be better of it the book sells with the help of a good cover. In other words, on the second step of the pyramid, despite doing well on several aspects, a bigger focus on the performance block. Imagery is already executed well, but it is however important to remember not to be ignorant of the changes and remember to continue on the imagery focus as well.

In order to grow further, they need to expand, widen the platform they use to create more knowledge about them in the market. Furthermore, to endeavor a more loyal consumer base, they need to keep up with their core values. Keep being who and what they are. In terms of resonance creating some kind of customer reward system could be beneficial. Silke Forlag is doing well in step three as well, but on the top level, regarding resonance, there could be done more. Make the consumers feel more exclusive, perhaps creating a Silke book club for the Silke Friends, to strengthen the likeliness of the consumers to relate directly to the brand. The likelihood of them recommending Silke Forlag to others increases if the consumers identifies and loves the brand, as a part of them.

Silke Forlag already posses a lot of the tools, and attributes needed in order to cater the desired effects of the research question, building their brand equity. The problem seems to be rather that they do not communicate it enough. However, this does not seem to be an isolated problem for Silke Forlag. The research reveals that this goes for all publishers. The consumer does not care about the publisher. Here there is a golden opportunity to somehow revolutionize the business. Being able to tie consumers and publishers together on one niche could give a tremendous strong relationship and endeavor resonance for a long period and thus create strong consumer based equity.

7.1 Managerial Implication

This thesis has revealed that consumers do not consider who the publisher behind a book is. Silke Forlag is not well enough know in the market or for the consumers, as they have a small segment and a very targeted consumer group. The implications for management is thus to strengthen the communication of Silke Forlag, both in terms of reaching out to the market and consumers, but also in terms of getting the consumer to connect books with publishers. These implications are generalizable to other publishers as well. Learning from how the consumer thinks when buying books, and how to tie the titles with the publisher could benefit the whole industry. Ideas on how to build further and expand their marketing mix could be to utilize Keller´s (1993) six guidelines for managing CBBE together with the use his pyramid. But as revealed from the research, the biggest focus in near future should be on the first step gaining more association and create more brand knowledge within the consumers. Then further ahead in time deal with closing gaps higher in the pyramid, both on the emotional and rational route, as they are both important. Then in the end, resonance will be achieved, and a stronger brand equity is gained for Silke Forlag, remember, Rome were not built in one day.

Silke should furthermore consider how the bookstores receive the message from Silke Forlag, as this will directly affect sales. Although a bigger focus on the end consumer is needed, they cannot neglect the distribution channel through the stores. Silke Forlag has here already a strong focus, by having book nights and other activities for the

sales end. However, the focus may have been directed on the books and author they have, but it could be more beneficial to emphasize the focus on the whole package of Silke Forlag, that all their books should be synonymous with what they represent.

7.2   Limitations

This research is none exception from others in terms of having limitations, in the following these will be addressed.

Due to time and budget constraints, the number of interviews is low. This is also due to the fact that getting responders with the right preferences turned out to be difficult. Ideally a larger number of interviews from the consumer group should have been conducted but at the end, there were no more time to spend on finding candidates. Since the number is low, the generalizability could be questioned and if time and possibilities where there, some of the key findings would have been interesting to test in a much bigger survey to find pattern and generalization to support the provided findings.

The bookstores have not been interviewed, this could have been interesting to get insight on how the bookstores receives the message from Silke Forlag, and how they think the consumer responds to it.

As in all interviews, there are possibilities of the interviewer influencing the objects, hence the interviewer have been conscious about this fact and not tried to lead the answers in any way, however, the chemistry between the two can influence the answers. Furthermore, in a situation of interview, responders could be stressed and somewhat trying to answer as the interviewer desire. Therefore the interviews were conducted in safe areas for the responders.

The interview respondents all had prior knowledge towards Silke Forlag, although different levels of it. This was done to get usable answers, but in order to further control for brand knowledge, random sampling from many responders would have helped, but were not possible to achieve given the circumstances.

A portion of the framework is classical, but not of the newest date. Branding and equity is dynamic alongside the world we live in, therefore finding even more new research to support the findings and theory would have strengthen the thesis validity and reliability further.

7.3   Future research

In the future the finding from this research should be explored further, both in terms of strengthen generalization but also to see if there are new interesting findings that could reveal something this thesis have overlooked. When a bigger consumer base and the general awareness of Silke Forlag have been created, a quantitative research with a questionnaire could be a measure to test hypothesis based on the findings in this thesis. Alternatively sending out a link of the questionnaire on the Facebook page and invite to participation, by e.g. have book prizes.

Investigate how the bookstores are affected by the marketing activities of Silke Forlag and how they view on both the publishers and consumers could provide new insights to the topic of building brand equity for a publisher.

As this thesis have been looking mainly on the first steps of the CBBE pyramid, further exploration of the pyramid elements would be interesting. This thesis has thus a more short term approach, but it lies in the nature of building brand equity to think ahead, thus investigate the last two step, leading to resonance would be of interest both for Silke Forlag but also other publishers who are in a similar situation.

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9   Attachments

9.1   Interview Guide

Intervjuguide

Innledning, forklare bakgrunnen for studie og ivareta etiske aspekter.

Del 1. Kjennskap

1. Hvilke forlag kjenner du som spesialiserer seg på litteratur for "voksne jenter/damer"?
2. I hvilke situasjoner kan du huske å ha sett Silke Forlag? Reklame, utstilling, presse – (probe relevant situations)
3. Hvordan hørte du om Silke Forlag?
4. Hva er ditt forhold til Silke Forlag?
5. Når du skal kjøpe en bok, hvilke forlag tenker du på først da?
6. Hva føler du om måten Silke Forlag promoterer seg selv på? Treffer de deg? Hvordan kjenner du igjen en Silke bok?
7. Hvordan vil du karakterisere muligheten for å skaffe til veie Silke bøker?
8. Hva slags markedsaktiviteter mener du ville hjulpet for å fremme et forlag?

Del 2. Image/assosiasjoner

9. Hva tenker du når du hører ordet Silke? Assosiasjoner til ordet/navnet (visual technique)
10. Hva legger du i uttrykket "kvinnelige verdier"? (secondary associations)
11. Ved kjøp av bøker, hvor mye tenker du på hvilket forlag som gir ut bøkene? Er det noe du tenker over ved bokkjøp?
12. Hva er det du liker ved bøkene til Silke Forlag?
13. Hva er grunnen til at du kjøper en bok? Hvilke avveininger ligger til grunn?
14. Hvilke assosiasjoner har du til bøkene?
15. I hvilken grad føler du bøkene til Silke Forlag passer inn med assosiasjonene du har til bøkene?

16. Hva forventer du av en Silkebok?

17. Hvordan synes du Silke sine bøker leverer i forhold til forventningene?

18. Hvor viktig er en boks sitt utseendet for ditt valg av boken? Hvordan synes du bøkene til Silke Forlag ser ut? (real stimuli)

19. Hvis du skulle beskrevet Silke som et dyr, hvilket og hvorfor? (object-projective technique)

20. Hvordan synes du Silke priser seg i forhold til andre bøker?

21. Hvem ville du anbefalt bøker fra Silke til?

22. Hvilke følelser gir eller assosierer du med Silke Forlag? Hva slags lukt ville du sagt Silke Forlag var? Hvilken lyd ville Silke hatt? Hvilken lukt og hvilken smak? Sensory associations directly)

23. Av disse begrepene, du kan velge 3, vil du si er beskrivende for Silke forlag?

      a. Behagelig

      b. Avslappende

      c. Vakkert

      d. Underholdende

      e. Forstyrrende

      f. Kjedelig

      g. Fargerikt

      h. Spennende

      i. Engasjerende

      j. Inspirerende

      k. Feminint

      l. Slitesterkt

      m. Voksent

      n. Frekt

      o. Morsomt

      p. Aktuelt

      q. Eksotisk

      r. Fantasi

      s. Virkelig

      t. Sensuelt (Established scale)