

BUILDING REPEAT CUSTOMERS:
PUBLISHER BRANDING IN FOOD AND LIFESTYLE
PUBLISHING

by

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A B S T R A C T

Under the direction of Robert McCullough, publisher at Appetite by Random House and Vice President of Random House of Canada, Appetite (the food and lifestyle imprint of RHC) has released a number of critically acclaimed titles since its inception in 2012. But, while Random House is a household name, Appetite is new to the Canadian publishing market, and relatively unknown to consumers. While publishers have traditionally pursued only a minimum of house branding, it may be in Appetite's interest to establish an overarching publisher brand that is relevant for both digital and physical sales channels. This report examines the key elements of branding for digital and physical audiences, applies the findings to the food and lifestyle market, and offers Appetite recommendations to strengthen its house brand by addressing current market conditions: reach out to consumers, establish a brand narrative that emphasizes imprint strengths, and a strong imprint brand will follow.

Keywords: *publishing; food and lifestyle; branding; Appetite by Random House*

A C K N O W L E D G E M E N T S

This project report came about as the product of an internship at Appetite by Random House in the summer of 2013. Without the dedication of the Publishing faculty at Simon Fraser University, the patience of Appetite's Robert McCullough and Lindsay Patterson, and a whole lot of support from friends and family, I might still be toiling away at research.

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1 . I N T R O D U C T I O N

The word *branding* is very much in the public consciousness right now, with articles such as *Forbes*' "Should Branding Begin at Birth?"¹ and CBC News' "Branding Everything: Putting a new spin on language, culture, politics"² published online. The discourse makes it clear: branding is not just for businesses; it is a necessity for any individual or group hoping to be noticed in the flood of personalities, products and services that make up today's marketplace.

Despite critics predicting the "death" of print publishing, there is continued demand for books – in particular in the food and lifestyle market – and where there is demand, there is also room for growth. In 2011, California-based Ten Speed Press (part of the Crown Publishing Group division of Random House) reported that cookbook sales had increased, on average, 5 percent per year since the late 1990s.³ In 2012, cookbook sales on amazon.com doubled, from 18 percent of all book sales in 2011 to 36 percent in 2012.⁴ And in 2013, San Francisco-based Chronicle Books claimed it to be one of its best-ever years for cookbook sales.⁵ Sales figures for 2014 have yet to be seen, but evidence from previous years suggests that the food and lifestyle market will experience a similar pattern of growth.

Publishers producing books for the consumer market may wish to consider the potential benefits of clearly branding themselves, as a means to better position their products, maximize visibility in the market, and, ultimately, increase sales. Food and lifestyle publishers are particularly well positioned to take advantage of branding because of the broad appeal of the topics they cover, and because many of their authors are already key influencers within the food and lifestyle community. An influencing factor in this growth is consumers' increasing awareness of the food they eat, where it came from, and how it was made. Aaron Wehner, publisher of Ten Speed Press, elaborated on the phenomenon and its relationship with economic fluctuations in an interview with the *San Francisco Chronicle* in 2011: "At the peak of the [2008] recession we saw a nesting thing going on. As a result, do-it-yourself books in the lost kitchen arts – canning, kitchen gardening and homesteading – experienced a renaissance."⁶ Interest in "the kitchen arts" remains strong in 2014. Evidence for the strength of this interest can be found in the plethora (and

1 Marian Salzman, "Should Branding Begin at Birth?" *Forbes*, August 1, 2013, <http://www.forbes.com/sites/mariansalzman/2013/01/08/when-should-branding-begin/>.

2 Ira Basen, "Branding Everything: Putting a new Spin on Language, Culture, Politics," CBC News, September 15, 2013, <http://www.cbc.ca/news/business/branding-everything-putting-a-new-spin-on-language-culture-politics-1.1710424>.

3 Stacy Finz, "Cookbook Sales Flourish," *San Francisco Chronicle*, May 7, 2011, <http://www.sfgate.com/business/article/Cookbook-sales-flourish-2373044.php>.

4 Mark Rotella, "The Bestselling Cookbooks of 2012," *Publishers Weekly*, February 8, 2013, <http://www.publishersweekly.com/pw/by-topic/industry-news/cooking/article/55897-cooking-by-the-numbers.html>.

5 Corie Brown, "Publishing Trend for 2014: A New Demand for Eye-Catching Cookbooks," *Entrepreneur*, November 19, 2013, <http://www.entrepreneur.com/article/229842>.

6 Stacy Finz, "Cookbook Sales Flourish," *San Francisco Chronicle*.

popularity) of food blogs on the internet, where many food bloggers are adopting a sort of back-to-the-basics model where ingredients and process matter – and where making food at home is just as thrilling as eating out.

In some respects, food bloggers are a food and lifestyle publisher's biggest competition, but at the same time, they are an invaluable source of content, as authors, and market research data, because they must stay on top of trends in the community in order to maintain their audiences. Food and lifestyle publishers share an audience with food bloggers, but offer content with added curatorial value and packaging. While the internet offers immediate access to food and lifestyle content for little or no cost – it takes only a quick internet search to find a recipe for Red Wine Chocolate Cake – reading such a recipe from a book offers consumers a physical user experience that the internet cannot rival. In addition, online, a consumer has to source content on their own, with no guarantee that the information is accurate. However, since free online content is not an option for all types of publishers, and since free content is publishers' primary competition, food and lifestyle publishers may wish to explore new ways to attract and maintain consumer attention as market conditions change, and to new ways to convert this attention into sales.

Consumers are not overly familiar with publisher brands, and the way that publishing houses typically approach house branding is to blame for their lack of publisher awareness. Historically, publishers have put limited effort into establishing a house brand, choosing instead to put branding and marketing efforts into unique titles and outstanding authors. This method demands a lot of work, because it requires an enormous amount of isolated promotional effort for each title produced, but the reasoning is sound – not all books appeal to all audiences, and the diversity of titles in a publisher's list can make an overarching house brand difficult to achieve. Consequently, by treating each title that is produced as a stand-alone brand rather than working to establish an overarching and enduring house brand, publishers have cultivated a mindset that the house brand is almost negligible in contrast with the brand of an author or series.

If food and lifestyle publishers choose to pursue house branding, then they must find ways to better connect with the markets that appreciate the value of reputed publishers – by taking cues from their target audience to establish a recognizable brand, encourage awareness, and foster brand loyalty. The current publishing market is saturated with titles of vastly different qualities from every corner of the globe, and more consumer reviews than any prospective buyer could ever need or want to see. Strong and consistent branding helps to position a product favourably in the marketplace, providing it with a competitive advantage, better opportunities for discoverability (and thus, visibility), and ultimately an increased market share. To do so requires a dedicated effort to connect with consumers in a way that is relevant to modern brand-to-consumer relationships.

In the summer of 2013, I spent four months as an Editorial Intern with Appetite by Random House, the food and lifestyle imprint of Random House of Canada. Under

the direction of Robert McCullough, Appetite has released twenty-eight (at the time of writing) successful cookbooks, memoirs, and guides since its start in 2012. Appetite's early success can be attributed to several factors, including McCullough's impeccable sense for the timeliness of certain topics and the strong influence of internet personalities, a list spattered with well-known authors, bloggers, and celebrity chefs, and the strength of Random House of Canada's sales and marketing teams in Toronto. But while Random House is a household name, Appetite by Random House is recognizable only within a small circle of food and lifestyle publishers, and perhaps by a Canadian cookbook aficionado or two. So how does a food and lifestyle publisher establish a recognizable brand that encourages awareness among its target audience?

This report explores the branding of a food and lifestyle publisher from a number of angles. It begins by defining the key elements of branding, the practice of branding, the implications of branding for the internet, and the current standard of branding in the publishing industry. Following these, the report introduces the reader to the food and lifestyle market and the sociology of the foodie movement, and finally applies these findings to make suggestions to improve the branding of Appetite by Random House, position the imprint clearly in the marketplace, and strengthen its connection with its target market.

2.1 Defining Branding

Branding, as a marketing tool, is a relatively young field of research and professional practice based on a haphazard blend of psychology, sociology, and market research. While there has been a considerable amount of discussion on the subject of branding, there is very little consistency in the definition of branding terms, and very little data on the direct financial return from branding. This is a result of the rate at which consumer habits and technology change, and the onslaught of new standards and new terminology developed in response to these changes.

The Marketing Accountability Standards Board of the Marketing Accountability Foundation (MASB) – an independent, self-governing board of academics and marketers – initiated the *Common Language Project* in an attempt to dispel ambiguity in marketing terminology, and to develop metrics that tie marketing activities to direct financial return.⁷ Since the formation of the MASB less than a decade ago, the *Common Language Project* has defined more than 130 marketing terms and offered metrics in support of them. These definitions have been made available on Wikipedia and through the American Marketing Association (AMA) Online Dictionary.⁸

The American Marketing Association defines a *brand* as a “[n]ame, term, design, symbol, or any other feature that identifies one seller’s good or service as distinct from those of other sellers.”⁹ While the *Oxford English Dictionary Online* dates the use of the word *brand* in this context back to the start of the twentieth century,¹⁰ a Google Books Ngram search of the term from 1800 to 2014 shows that it was not in frequent use as a marketing term – in print, at least – for another forty years.

According to the 20 million books digitized by Google since 2004 (the database that Google Books Ngram draws data from, which indexes the holdings of more than forty libraries worldwide, including the Harvard and Oxford University libraries), the marketing definition of the word brand has appeared in print with increasing frequency in the last seventy years, with early peaks in the 1940s and 1970s, and with an exponential spike leading from the 1970s to present day.¹¹ These numbers

7 “Common Language,” Marketing Accountability Standards Board of the Marketing Accountability Foundation, accessed April 28, 2014, <http://www.themasb.org/common-language/>.

8 In the interest of maintaining an industry standard for branding terminology, this report applies MASB and AMA definitions for marketing terms.

9 *American Marketing Association Dictionary*, s.v. “Brand,” accessed Dec. 10, 2013, <https://www.ama.org/resources/Pages/Dictionary.aspx?dLetter=B>.

10 *Oxford English Dictionary Online*, s.v. “Branding,” accessed Oct. 22, 2013, <http://www.oed.com.proxy.lib.sfu.ca/view/Entry/22645?rskey=nyrIuC&result=1#eid>.

11 *Google Books Ngram*, search term “brand_INF.” Google Books Ngram is a valuable source when trying to understand how different terms or ideas have trended over the years, because it provides figures based on the frequency with which words have appeared (with the ability to narrow your search by a range of dates, what part of speech the word was used as, etc.).

correlate with shifts in consumer habits and refinements in mass production since World War II; as more and more goods and services entered the consumer marketplace, the need for branded, as opposed to merely functional, goods and services grew, and so did discussion of the means to achieve that.

The modern branding lexicon is convoluted, with countless terms devoted to consumer relationships with brands. There is, however, a good reason for this – there are many degrees of consumer interaction with brands, ranging from the slightest glimmer of recognition to uncompromising loyalty. *Brand awareness* refers to degrees of consumer familiarity with a brand or product, with *brand recognition* registering as a lesser degree of familiarity than *brand recall*, *brand preference*, *brand loyalty*, or *brand extension*.¹² The MASB defines *brand awareness* as “the extent to which a brand is recognized by potential customers, and is correctly associated with a particular product.”¹³ *Brand recognition* and *brand recall* is established by repeated exposure to a brand, whereas *brand preference* and *brand loyalty* follow once a consumer concludes that a brand is superior to other brands in a similar category. *Brand extension* is the transfer of a consumer’s value for one branded product onto another product. Once an overarching brand has been established for a business, it is easier to market other products under the same brand because consumers can then be encouraged to extend the pre-established relationship that they have with one product onto other products within the same brand.

The *Hierarchy of Effects* is a marketing concept developed in the early 1960s by Robert J. Lavidge and Gary A. Steiner, that can be used to explain the relationship between the terms that explain consumer interaction. Through exposure to a brand, consumers experience “a series of psychological stages such as awareness, interest, desire, conviction, and action,” when the brand relationship culminates in a purchase or repeat purchases.¹⁴ By emphasizing benefits and positioning a product favourably in relation to competitive products on the market, branding has the potential to benefit both businesses and consumers by aiding consumer decision-making. Brand awareness, brand recognition, brand recall, brand preference, brand loyalty, and brand extension work in conjunction with each other to inform the complete consumer experience: what a consumer remembers about a brand (if anything), how they feel about that brand, and whether the brand encourages them to make a purchase or not.

12 This paper applies the terms *brand awareness*, *brand recognition*, *brand recall*, *brand preference*, *brand loyalty*, and *brand extension* in the context of their specific application in the practice of branding, and their potential use for food and lifestyle publishers.

13 *Wikipedia*, s.v. “Brand Awareness,” accessed Dec. 10, 2013, http://en.wikipedia.org/wiki/Brand_awareness.

14 *American Marketing Association Dictionary*, s.v. “Hierarchy of Effects,” accessed April 28, 2014, <https://www.ama.org/resources/Pages/Dictionary.aspx?dLetter=H>.

2.2 Branding in Practice

In October 2011, *The Atlantic* published an article attributing the birth of modern branding to the “Mad Men” era of 1960s marketing. The author, Marc De Swaan Arons, describes the pre-1960s consumer marketplace as a place where any product would sell, as long as it was better made than the competitor’s product.¹⁵ Following World War II, a period of unimpeded growth and consolidation in the consumer economy led to a flood of goods entering the marketplace – goods of essentially the same quality. By the 1960s, brands needed a multi-dimensional identity to get ahead in the market. Consumers were looking for the emotional satisfaction and prestige of branded products – not just products that served a purpose.

This multi-dimensional identity remains an important element of branding in the current market. As the global economy expands and new sales avenues gain momentum – in particular through e-retail – the number of products available to consumers will only continue to increase. Good branding offers consumers a shortcut to decision-making; a pre-established or pre-supposed bond of trust that sets a product apart from competitive products and allows consumers to make quick, educated decisions.

In order to foster the consumer trust that enables a pre-established or pre-supposed bond, it is useful for businesses to have an understanding of the consumer psyche. Cognitive psychology can offer explanations for the way consumers select and prefer particular brands. In “The Assessment of Human Attention,” an article from the 2011 book *Cognitive Methods in Social Psychology*, Elaine Fox et. al. explain that *attention* is the term used by cognitive psychologists to describe the way people process the infinite sights, sounds and smells that they might be exposed to at any given moment.¹⁶ The human brain is designed to filter these incoming sensory observations, so that only the most pertinent information is brought to conscious attention. For example, a consumer in a big box bookstore is surrounded by sensory experiences: there are shelves filled with brightly coloured books, scanners beeping at the checkout, and, more likely than not, the smell of scented candles wafting from the gift section. With a constant barrage of sensory observations, how is one product in particular going to make it to the consumer’s attention? Dr. Robert Desimone, Director at the McGovern Institute for Brain Research at MIT, believes that because the parts of the brain that are responsible for perception have higher concentrations of neurons than other areas, incoming sensory information is collected in streams and then sorted through a subconscious process of *selection* and *amplification* (of what is relevant to us at that moment), and *suppression* and

15 Marc De Swaan Arons, “How Brands Were Born: A Brief History of Modern Marketing,” *The Atlantic*, October 3, 2011. <http://www.theatlantic.com/business/archive/2011/10/how-brands-were-born-a-brief-history-of-modern-marketing/246012/>.

16 Elaine Fox, Nazanin Derakshan and Helen Standage, “The Assessment of Human Attention.” *Cognitive Methods in Social Psychology*, eds. Christoph Stahl, Andreas Voss, and Karl Christoph Klauer (New York: The Guilford Press, 2011) 15.

inhibition (of things that are not relevant at that moment).¹⁷ The goal of branding is to propel a product beyond all this incoming sensory information and into the category of already relevant and trusted. This allows consumers to make flash judgments about a company or product, based on what they know or think they know about the brand and how they feel about it. If their relationship with this brand is positive, either by experience, recommendation, or perception, they are significantly more likely to choose this brand over another brand that they have no relationship with.

While it is important for a brand to be recognizable, there is more to branding than simply having the attention of consumers – in particular in the current market, where there are so many options available to the public. Publicity and expensive ad campaigns may increase brand awareness, but a brand needs to be well positioned in order to influence purchaser behavior. Vision and mission statements, visual identity, marketing and corporate communications, and products and services – in summary, everything that a company says or does – are the messages that brands send to consumers. These messages – and how they are delivered – make up a modern brand’s identity.

The effectiveness of a brand message and its delivery can vary considerably from one situation to another. In 1989, Andrew A.S.C. Ehrenberg, director of the Centre for Marketing and Communications at the London Business School, was quoted in *The New York Times* comparing advertising in the U.S. with advertising in the U.K.: “There is a public view in the U.S. that advertising is a very powerful force, so the hard sell is more common there. Here [in the U.K.] ... advertising is a very weak force and exists to reinforce existing attitudes rather than to persuade people of things they didn’t believe before. That’s why it tries to be so entertaining.”¹⁸ Arguably, the “hard sell” of American advertising has softened considerably since 1989, or has at least morphed into more of a dialogue with consumers. This can, in part, be attributed to the rise of social media and the resulting “democratization” of corporate communication – an effect that Jan H. Kietzmann, Kristopher Hermkens, and Ian P. McCarthy believe has inadvertently changed the way branding happens.¹⁹ The idea is that, while corporations are responsible for what information is provided to the public, they have little control over how it will be interpreted and distributed once it leaves their hands. As a result, where businesses were once the sole proprietors of their own branding, the web has created an open forum where consumers are as much observers as creators in the branding process.

17 Robert Desimone, “Visual Attention Mediated by Biased Competition in Extrastriate Visual Cortex,” *Philosophical Transactions of The Royal Society* 353, no. 1373 (1998): 1246, <http://www.ncbi.nlm.nih.gov/pmc/articles/PMC1692333/pdf/9770219.pdf>.

18 Andrew A.S.C. Ehrenberg, quoted in “Where British Remain A Power: Advertising,” *The New York Times*, Randall Rothenberg, April 14, 1989, <http://www.nytimes.com/1989/04/14/business/where-british-remain-a-power-advertising.html?pagewanted=2>.

19 Jan H. Kietzmann, Kristopher Hermkens, Ian P. McCarthy and Bruno S. Silvestre, “Social Media? Get Serious! Understanding the Functional Building Blocks of Social Media,” *Business Horizons* 54 (2011), 242. 10.1016/j.bushor.2011.01.005.

Because of the role of consumers in the modern branding process, the single most significant experience in modern branding is *authenticity*. When consumers make a purchase, they are looking for a branded experience: Will this product make them feel happy? Healthy? Sophisticated? A brand gives them a snapshot of a potential brand experience, if they invest in a product within that brand. Authenticity is the promise that this brand experience will be delivered, verified through cues like honesty (selling a product for what it is), consistency (the promise to provide a reliable level of quality from product to product), and humanity (speaking in a voice that consumers can relate to). If a brand is not authentic, it will not feel trustworthy, and consumers have the choice to move to a brand that offers authenticity. In order to establish a brand that consumers want to identify with, companies need to develop an authentic dialogue with consumers – and if they do, there is a good chance consumers will invest their money in it.

2.3 Branding For the Internet

As discussed in the preceding section, marketing theory credits rapid market expansion in the 1960s with urging the development of modern branding.²⁰ More recently, the rapid evolution of online retailing is forcing businesses to change their marketing strategies yet again.

Modern branding should be undertaken with the understanding that a good percentage of customers will have their first, and perhaps only, interactions with a brand online. Statistics Canada's "2012 Canadian Internet Use Survey" found that 83 percent of Canadian households had internet access at home and 59 percent of households used more than one device to access the internet – including desktop computers, laptops, tablets, and smart phones. More importantly, 98 percent of households in the top income quartile – consumers with expendable income – had home internet access.²¹ The significance of these figures is in the way internet access has influenced buyer behaviour. A 2007 StatCan report found that from 2001 to 2007, the number of purchases made online in Canada more than quintupled.²² While Statistics Canada is scheduled to release more current data later this year (2014), it is safe to assume that online purchases have increased considerably since 2007.

The internet has changed how people shop, and also how they discover and interact with brands. In "The Rise of Storytelling as the New Marketing," Joe Pulizzi describes the concept of *content marketing*, the idea that businesses need to behave

20 Marc De Swaan Arons, "How Brands Were Born: A Brief History of Modern Marketing," *The Atlantic*.

21 *Canadian Internet Use Survey*, 2013, Statistics Canada, November 26, 2013, <http://www.statcan.gc.ca/daily-quotidien/131126/dq131126d-eng.htm>.

22 *Internet Shopping in Canada: An Examination of Data, Trends and Patterns*, Statistics Canada, December 2009, <http://www.statcan.gc.ca/pub/88f0006x/2009005/part-partie1-eng.htm>.

like media companies to attract and retain customers.²³ To utilize content marketing is to tell a story from a brand's unique perspective, linking back to the multi-dimensional brand identity that modern consumers are looking for. By telling a story that enforces a brand's authenticity, businesses can offer consumers both the emotional satisfaction of a human story and the prestige of a positively branded product.

The rapid adoption of social media across demographic and geographic audiences means that not only are there new channels for consumers to discuss and research products through on the internet, but also that there are new channels for businesses to project their brand story through. "New channels" refers specifically to social media, which has become a critical part of the marketing dialogue. In 1999, four early internet experts wrote a list of ninety-five theses – an allusion to Martin Luther's *Ninety-Five Theses*, widely considered the spark that set off the Protestant Reformation in the sixteenth century – called The Cluetrain Manifesto. The Cluetrain Manifesto got its name from an anonymous criticism of Apple: "The clue train stopped there four times a day for ten years and they never took delivery."²⁴ The Cluetrain Manifesto has been described as a sort of user's guide to e-commerce, but at the heart of it is a serious message for businesses: "A powerful global conversation has begun ... markets are getting smarter – and getting smarter faster than most companies."²⁵ Despite having been criticized as being smug and nihilistic, The Cluetrain Manifesto made conclusions that are as relevant to internet marketing today, fifteen years later, as they were in 1999. The following theses are particularly relevant to the branding process:

"Markets are conversations."

By participating in these conversations (which include both the brand-building activities of companies and consumer reactions to products and messages), businesses can establish themselves as authorities in their fields, and connect with consumers on a one-to-one basis.

"Conversations among human beings sound human. They are conducted in a human voice."

Speaking in a language that consumers can identify with gives conversations authenticity. Yes, businesses operate to sell a product, but they also sell a lifestyle. Emphasizing the latter promotes a feeling of brand authenticity.

"The internet is enabling conversations among human beings that were simply not possible in the era of mass media."

The power is in the hands of consumers. They talk about the things they like and

23 Joe Pulizzi, "The Rise of Storytelling as the New Marketing," *Publishing Research Quarterly* 28 (2012), 116. 10.1007/s12109-012-9264-5.

24 Anonymous, quoted in "People of Earth," The Cluetrain Manifesto, by Chris Locke, Doc Searls, David Weinberger and Rick Levine. Accessed January 12, 2014, <http://www.cluetrain.com/>.

25 Chris Locke, Doc Searls, David Weinberger and Rick Levine, "People of Earth," The Cluetrain Manifesto, accessed January 12, 2014, <http://www.cluetrain.com/>.

dislike, and the internet ensures that these conversations are broadcast for all to see. One critical review in *The Globe and Mail* is of little consequence, compared with the number of eyes that will see a bad user review on Amazon.

“As a result, markets are getting smarter, more informed, more organized. Participation in a networked market changes people fundamentally.”

When researching a product, consumers are more likely to trust the advice of a user review than a corporate ad. They know where to find these reviews, and how to tell which ones are trustworthy. While the marketing copy and advertising strategy give a product context and exposure, user reviews are a stamp of approval or disapproval direct from the community.

“Companies can now communicate with their markets directly. If they blow it, it could be their last chance.”²⁶

Consumers are talking about businesses and the products they sell. If businesses talk back, they have the opportunity to build a meaningful relationship that consumers will tell their friends about. If consumers are talking into dead space, they will make their own conclusions.

Each one of the ninety-five theses in *The Cluetrain Manifesto* point toward an ultimatum for businesses: embrace the internet as a means to make conversation, connect with consumers, and, most importantly, speak in a human voice that consumers can identify with. In a market where word of mouth means so much, participating in consumer conversations has the potential to give businesses unique insight into the needs and desires of the market – and to produce with that market in mind.

2.4 Branding in Publishing

Branding is a valuable, though often underutilized, tool for publishers. As noted, publishers have traditionally focused their branding and marketing efforts on individual titles, authors, and series, emphasizing to consumers that these are the “brands” to remember, rather than the publishing house’s brand. In this model, the potential of brand extension – that is, the association of a positive brand image of one product with another product from the same company – is limited to titles by the same author or within the same series. Ideally, the visual branding features found in published works, such as logo placement on the spine and title page, should be enough to convince consumers of a certain level of editorial and physical quality – but lack of consumer awareness of publishers suggests that establishing a visual identity is not enough to create a lasting impression.

²⁶ Chris Locke, Doc Searls, David Weinberger and Rick Levine, “95 Theses,” *The Cluetrain Manifesto*. Accessed January 12, 2014. <http://www.cluetrain.com/book/95-theses.html>. See Appendix D for complete text.

The consumer market is in a state of flux. More purchases are being made online, and businesses that have historically sold their products in brick and mortar stores are having to find ways to sell through both physical and digital sales channels. On a bookstore shelf, a book can be set apart from its competitors by the words, images and symbols that identify who wrote and published the book, and the consumer can make a selection based on these features. This experience changes in an online environment, where consumers' sensory observations are often limited to just a book title, author, and small image on a screen. One way to adapt is to establish a brand relationship that spans both physical and digital sales channels, using social media to establish a community around a publisher brand.

Online, a consumer's path to a book purchase likely will not begin by navigating to the cookbook section on Amazon – they may have followed a link from a friend's social media account, read a review from their favourite blogger, or searched for “Best Cake Cookbook”, among a million other possibilities. But whether the purchase is made online or in person, the urgency is the same: there is a large selection of products competing for consumers' attention. Branding is the element that can position one product as more desirable than a comparable product, and good branding is that which endears a consumer to make a purchase.

Traditionally, publishing houses have implemented a minimum branding program. Whether or not a publisher is actively managing it, its brand is an asset that exists to the extent that someone, somewhere will recognize its name. But, the internet has changed consumer habits, and publishers are feeling this shift, as online book sales approach nearly half of all book sales.²⁷ A publisher that puts little effort into branding itself sends the message that its brand is negligible, compared with the titles or authors that it publishes. Moreover, nurturing the house brand maximizes the promotional efforts behind individual titles, by generating interest in the activities of the house and the publishing program as a whole.

The Cluetrain Manifesto suggests that the key to strong branding is in consumer engagement: make conversation with the market, speak in a human voice, and know that the market is influenced internally and values a quality product.²⁸ For publishers that cater to niche markets, making conversation is the natural way to cultivate consumer engagement. Publishers that are not actively reaching out to customers via the internet risk isolating a major portion of their target audiences, and missing the connection with emerging younger markets who source the bulk of their information online.

27 Jeremy Greenfield, “E-Retailers Now Accounting for Nearly Half of Book Purchases by Volume, Overtake Physical Retail,” *Digital Book World*, March 18, 2013, <http://www.digitalbookworld.com/2013/e-retailers-now-accounting-for-nearly-half-of-book-purchases-by-volume/>.

28 Locke et. al., “95 Theses,” *The Cluetrain Manifesto*.

3.1 Introduction to the Food and Lifestyle Market

“As you read, your head drowsily on the pillow, there is no onion, but you watch yourself peel it in your mind’s eye, tugging off the papery skin and noting with satisfaction that you have not damaged the layers underneath.”

Bee Wilson, “The Pleasures of Reading Recipes”, *The New Yorker*²⁹

Henry Notaker, a Norwegian professor of Food History and historical cookbook scholar, defines a cookbook as “a book with about two-thirds cookery instruction and ... at least 40-50 percent in recipe form.”³⁰ Since the introduction of moveable type, and even before then, there have been cookbooks as described by Notaker’s definition. Their format, design, complexity and audiences have changed over the years, but their intention – to communicate instructions for a particular dish or way of living – has remained more or less the same. The earliest cookbooks in print were produced primarily for an audience of professional cooks, and were meant more as a source of inspiration than instructional guide. Over the centuries, cookbooks evolved to accommodate new audiences, from household managers to early food scientists and, eventually, the average home cook.

Modern food and lifestyle titles are very much consumer products, as they have wide appeal as items of physical beauty and functional value. They provide instruction, share experience, and offer advice – topics that are, on their own, very human and authentic. This is one reason they sell so well, despite the availability of free recipes and lifestyle content online. Traditional publishers add value to such content, in the form of consumer trust and experience – trust that the content has been tested and proven, and the expectation that it will deliver what it is meant to.

Worldwide, there are a number of publishers with strong food and lifestyle publishing programs – including Robert Rose, Whitecap, Square Peg, Quadrille, Bloomsbury, Murdoch, Ebury, Ten Speed, Knopf, Ballantine, Penguin Lantern, Grand Central Life and Style, Potter, Sterling Epicure, and Phaidon. Their titles are known and loved by consumers, whether the consumers know the publishers or not, but none of these publishers have made a significant effort to engage with consumers online, beyond Facebook or Twitter accounts – despite the active communities of foodies on the internet.

29 Bee Wilson, “The Pleasures of Reading Recipes,” *The New Yorker*, July 29, 2013, <http://www.newyorker.com/online/blogs/books/2013/07/the-pleasures-of-reading-recipes.html>.

30 Henry Notaker, *Printed Cookbooks in Europe, 1470-1700: A Bibliography of Early Modern Culinary Literature* (Newcastle, Delaware: Oak Knoll Press, 2010), 18.

According to *Publishers Weekly*, nearly 70 percent of cookbook purchasers are women. Breaking down that group by age, women between 30 and 44 make up the largest section of that market, at just under one third of all female cookbook purchasers.³¹ The strength of this younger market is an opportunity for publishers to explore different branding practices, because their interaction with brands differs from the generations before them. The consciousness this group brings as consumers coincides with the market conditions that led to the branding philosophies of The Cluetrain Manifesto: as the internet opened up communication between businesses and consumers, this generation has grown up expecting a different kind of brand relationship – one that interacts with them and speaks to them in a human voice.

Food and lifestyle titles offer this group – the first generation in history “expected to have a lower standard of living than their parents,” according to Stephen Ray Flora – a form of escapism in a portable and affordable format.³² This escapism is no different from the experience of a good story. In “The Pleasures of Reading Recipes”, a July 2013 article published in *The New Yorker*, Bee Wilson compares the OED definition of fiction – literature “concerned with the narration of imaginary events” – with the experience of reading a cookbook. To cookbook aficionados, recipes have a story arc: the reader must work their way through the method, from prep and measuring through cooking, before reaching “the point of happy closure” when the dish is finally served.³³ Perhaps this relation to fiction is why food and lifestyle titles continue to sell so well, in contrast with other areas of publishing – they offer an emotional experience comparable to fiction, with the added bonus of the potential to reproduce something from that experience in a physical realization. A 2012 article in *The Independent* supports this idea, attributing the enduring strength of the cookbook market to both social and economic factors – the social referring to the allure of “foreign lands, flavours and lifestyles,” and the economic referring to the affordable alternative to eating out that cookbooks offer.³⁴

A well-targeted brand engages its audience in relevant conversations and takes advantage of platforms that are already used and trusted by that audience. Food and lifestyle titles offer interested audiences value and inspiration: a key to exceptional home cooking, new lifestyles (like veganism or raw food diets), and a beautiful piece of print ephemera (in the case of print books) to delight in. Provided that food and lifestyle publishers stay on top of current trends in the market, there is potential to build long-term relationships between consumers and their brand.

31 Mark Rotella, “The Bestselling Cookbooks of 2012,” *Publishers Weekly*.

32 Stephen Ray Flora, *The Power of Reinforcement: Lacan, Feminisms, and Queer Theory*. (New York: State University of New York Press, 2004) 117.

33 Wilson, “The Pleasures of Reading Recipes,” *The New Yorker*.

34 Gillian Orr, “Sweet Taste of Sales Success: Why Are Cookbooks Selling Better than Ever?” *The Independent*, September 7, 2012, <http://www.independent.co.uk/life-style/food-and-drink/features/sweet-taste-of-sales-success-why-are-cookbooks-selling-better-than-ever-8113937.html>.

3.2 The Sociology of the Foodie Movement

“When you read foodie blogs, what is immediately apparent is the incredible satisfaction people derive from being a food producer – making your own sourdough bread, hand-crafting sausages on the weekend, churning ice-cream in the summer-time – as opposed to simply being a food consumer.”

Josée Johnston and Shyon Baumann, *Foodies: Democracy and Distinction in the Gourmet Foodscape*³⁵

Foodies – that is, people who find particular pleasure in food – have been around forever. There is a primal pleasure in eating a good meal, and layers of cultural, historical and technical knowledge in the ingredients and preparation of one. The modern foodie, however – compared with the foodies of decades and centuries passed – has significantly more resources available to aid in their enjoyment of food, from access to obscure ingredients and recipes to endless eateries. In Vancouver alone, a diner can sample cuisine from five continents without leaving Commercial Drive – a result of Canada’s immigration policies, and demand for diversity.

With increasingly diverse multicultural communities – particularly in the North American market – exposure and access to international cuisine has created a broader and more dynamic food culture than has previously existed. Two main elements in the trajectory of modern foodie culture – globalization and technology – have improved access to imported flavours and goods (in the form of restaurants and specialty retailers) and increased exposure to international cuisine by providing platforms for dialogue (in the form of personal blogs, forums, social media, and foodie review websites like Yelp and Urban Spoon). In turn, exposure to international cuisine has sparked interest in recreating these flavours at home.

The desire to make things at home is likely the single greatest sales motivator in the food and lifestyle market. There is an active community of consumers with as much interest in learning the ingredients and process that lead to a meal, in addition to the simple enjoyment of eating one. This might seem strange, considering the widespread availability of pre-made and restaurant food, but there is evidence that people are much more closely linked to their primal instincts than they realize.

Albert Borgmann, Regents Professor of Philosophy at the University of Montana, was measuring the effects of technology on daily life long before the internet, personal computers, and smartphones became inextricable from our daily existence. In his 1984 book, *Technology and the Character of Contemporary Life*, Borgmann concludes that the “focal things and practices” of yesteryear – such as preparing your own food – give the human soul significantly more satisfaction than modern

³⁵ Josée Johnston and Shyon Baumann, *Foodies: Democracy and Distinction in the Gourmet Foodscape* (New York: Routledge, 2010), xvii.

technology, or “devices”.³⁶ While his terminology is philosophical, the practical application of the idea of focal things and practices offers an explanation for the increasing popularity of foodie culture. Despite technology, people will continue to find joy in working with their hands – or at the very least, fantasizing about the act of working with their hands. This is emphasized by the growing communities that are shaping the trajectory of modern foodie culture, including bloggers, food professionals, and individual enthusiasts. The passionate interest in food enjoyment and preparation within these communities is an opportunity for food and lifestyle publishers, because it ensures a committed and well-identified market for the books they produce – and an ongoing supply of new authors.

36 Albert Borgmann, *Technology and the Character of Contemporary Life: A Philosophical Inquiry* (Chicago: University of Chicago Press, 1984), 8.

4.1 Introduction to Bertelsmann, Random House and Random House of Canada

Random House is a division of Bertelsmann, a massive multinational media company based in Germany. In addition to book and magazine publishing, Bertelsmann has interests in printing and communication, television, outsourcing services for businesses, and corporate investments.

Random House has been a part of Bertelsmann since 1998, but its publishing history stretches back nearly 90 years. Bennett Cerf and Donald Klopfer, the founders of Random House, purchased The Modern Library – a publisher that reprinted classic works of literature – in 1925.³⁷ The Random House name was not adopted until two years later, but from that point on, and doing justice to its name, it expanded its publishing program to include everything from such controversial modern titles as James Joyce’s *Ulysses* to a series of dictionaries that rivalled Merriam-Webster’s in sales. Under various parent companies from its inception the late 1990s, Random House acquired Alfred A. Knopf (1960), Pantheon Books (1961), Ballantine Books (1973), Fawcett Books (1982), Times Books (1984), Fodor’s Travel Guides (1986), and the entire Crown Publishing Group including Crown, Clarkson Potter, Harmony Books, and the Outlet Book Company (1988) in North America, and Chatto, Virago, Bodley Head & Jonathan Cape, Ltd. (1987), Century Hutchinson Ltd. (1989), and the trade books division of Reed Books (1997) in the United Kingdom. Following Bertelsmann’s acquisition of Random House in 1998, the former Bantam Doubleday Bell (which included Bantam Books Canada and Doubleday Canada, already owned by Bertelsmann), merged with Random House of Canada. At present, Random House of Canada includes eight imprints: Anchor Canada, Appetite by Random House, Bond Street Books, Doubleday Canada, Knopf Canada, Random House Canada, Seal Books, and Vintage Canada.

The most recent development in the Bertelsmann publishing empire is the merger of Random House (Bertelsmann) and Penguin Group (Pearson) in July, 2013. The agreement established that Bertelsmann and Pearson would combine publishing activities under a unified Penguin Random House brand, with the parent companies controlling 53 percent and 47 percent respectively. Just prior to the Penguin Random House merger in 2013, it was estimated by Bertelsmann CEO Thomas Rabe that the two publishing houses would control a 25 percent share of the world book market, following the merger.³⁸ Rowland Lorimer, Director of the Master of

37 “About Us,” Random House, accessed December 22, 2013, <https://www.randomhouse.com/about/history.html>.

38 Amy Thompson and Joseph de Weck, “Pearson to Merge Penguin With Bertelsmann’s Random House” *Bloomberg*, October 29, 2012, <http://www.bloomberg.com/news/2012-10-29/pearson-to-merge-penguin-with-bertelsmann-s-random-house.html>.

Publishing program at Simon Fraser University, estimated that in Canada, Penguin Random House would control more than 35 percent of the market share.³⁹

On June 4, 2014, the brand identity for Penguin Random House was officially released – consisting of the words “Penguin Random House” in a serif typeface called Shift Light (to evoke typewriters and the importance of the written work) between orange “bookends” (to reference Penguin’s iconic brand heritage).⁴⁰ See Figure 1.



Figure 1: Wordmark for Penguin Random House, as released June 4, 2014.⁴¹

The Penguin Random House brand identity affects divisions, imprints, and brands within the company, including Appetite by Random House, with a modifiable “brand system” that incorporates existing subsidiary logos with the Penguin Random House wordmark. The “brand system” allows for the Penguin Random House brand to be used in all levels of publishing activity – from territorial publishers, like Random House of Canada, to publishing imprints, like Appetite by Random House. Subsidiaries of Penguin Random House will continue to use their own logos separately from the brand system, in relevant situations – such as on the spines of books. See Figure 2 (next page).

39 John Barber, “What does Penguin’s chairman see in the Random House merger? More ‘firepower’” *The Globe and Mail*, November 12, 2012, <http://www.theglobeandmail.com/arts/books-and-media/what-does-penguins-chairman-see-in-the-random-house-merger-more-firepower/article5214995/>.

40 “New Work: Penguin Random House,” Pentagram, accessed August 14, 2014, <http://new.pentagram.com/2014/06/new-work-penguin-random-house/>.

41 “Penguin Random House Debuts Global Brand Identity, Underscores Commitment to Creative Core,” Penguin Random House, accessed August 14, 2014, <http://global.penguinrandomhouse.com/press-release/penguin-random-house-branding-animation-video/>.

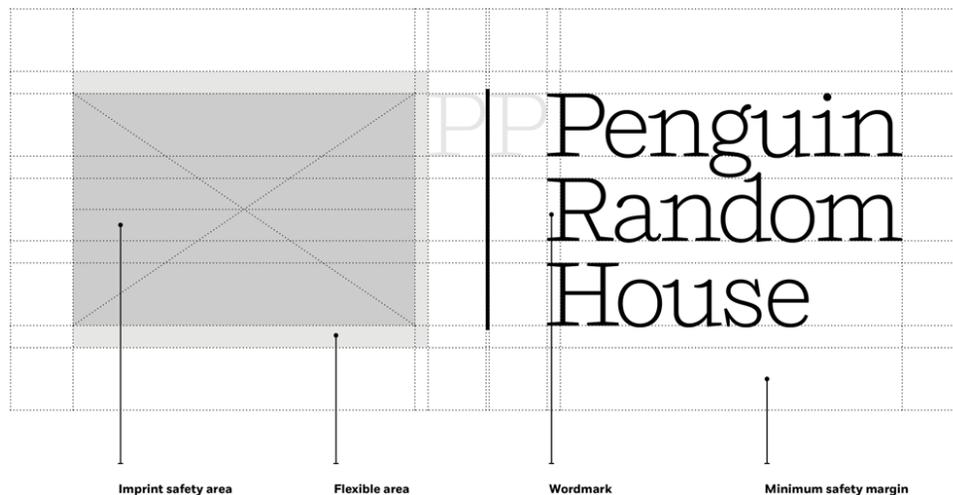


Figure 2: “Brand System” for Penguin Random House subsidiaries, as released June 4, 2014.⁴²

Appetite by Random House is owned by and operates within Random House of Canada, which has been an important publisher and distributor of books in Canada since 1944. Random House of Canada places emphasis on Canadian authors and Canadian content, but also distributes a considerable amount of titles produced internationally by other divisions of Random House. Random House of Canada maintains a recognizable brand in the Canadian publishing market, with the international strength of the Random House reputation and a formidable publishing program of its own. Random House of Canada has reached out to online communities through Hazlitt, Crave, and Retreat by Random House – three blogs run by Random House of Canada that cater to pop culture/literature, lifestyle, and book club communities respectively. But, while these blogs are valuable explorations into online community building, their intention seems to be to create a branded community inclusive of the whole Random House of Canada group, and not to cater to the branding of any one imprint.

4.2 Appetite by Random House

Launched in the summer of 2012, Appetite by Random House was developed to fill a niche in the Canadian food and lifestyle market – producing highly curated titles for an audience of foodies, focussing on popular topics and placing emphasis on great design. It is a very small imprint, with only two full-time employees and support from the Random House of Canada publishing team, but already it has had a significant impact on the food and lifestyle market in Canada.

⁴² “New Work: Penguin Random House,” Pentagram, accessed August 14, 2014.

This impact is owed, in no small part, to the food and lifestyle experience of Robert McCullough, publisher at Appetite by Random House and Vice President of Random House of Canada, and his Editorial Assistant Lindsay Paterson. McCullough worked with Whitecap Books for twenty-one years before joining Random House in 2012. While at Whitecap, he published some of Canada's best-known culinary figures, including Michael Smith, Bob Blumer, Anna Olson, Bal Arneson, and Roger Mooking. Several of these titles received awards from Cuisine Canada and the World Gourmand Cookbook Awards.

McCullough continues to display this same knack for smart acquisitions in the food and lifestyle genre at Appetite by Random House. Appetite authors are consistently chosen for their strong personal brands and communities, online and offline. This ensures that a clearly defined market exists before any title is acquired. Some examples of Appetite authors with strong personal brands are Sharon Hapton of The Soup Sisters and Broth Brothers, Yotam Ottolenghi of the Ottolenghi chain of restaurants, Deb Perelman of the popular Smitten Kitchen blog, the editors of Epicurious.com, celebrity chef Curtis Stone, mommy bloggers Laura Keogh and Ceri Marsh of the Sweet Potato Chronicles, Rosie Daykin of Butter Baked Goods, and chef/restaurateur Lidia Matticchio Bastianich. See Table 1 (next page) for more details on Appetite's author brands.

TABLE 1: *Appetite Author Brands*

| TITLE | AUTHOR | AUTHOR BRAND |
|---|--|--|
| <i>The Soup Sisters Cookbook</i> | Sharon Hapton | Sharon Hapton is the founder of The Soup Sisters and Broth Brothers, a charity that makes and serves soup across Canada (and now the United States) through an innovative volunteer event model. |
| <i>Jerusalem: A Cookbook and Ottolenghi</i> | Yotam Ottolenghi and Sami Tamimi | Yotam Ottolenghi is a Cordon Bleu-trained chef, owner of a highly praised chain of restaurants in London, and acclaimed cookbook author. Sami Tamimi is the head chef at the Ottolenghi chain. |
| <i>The Smitten Kitchen Cookbook</i> | Deb Perelman | Deb Perelman is the very successful New York food blogger behind The Smitten Kitchen. She has almost 200,000 likes on Facebook, and was a foodie force on her own before The Smitten Kitchen Cookbook, her first cookbook, launched her into the consumer sphere. |
| <i>The Epicurious Cookbook</i> | Edited by Tanya Steel and the Editors of Epicurious | Epicurious is a recipe website owned by Condé Nast, featuring recipes from back issues of Bon Appétite, Gourmet, and Self magazines, as well as from professional and home cooks. It was established in the mid-1990s. |
| <i>What's for Dinner?</i> | Curtis Stone | Curtis Stone is a celebrity chef from Australia. He has hosted and appeared in numerous shows in Australia, the UK, and in North America, including Iron Chef America, The Celebrity Apprentice, Top Chef Masters, and Around the World in 80 Plates. |
| <i>How to Feed a Family</i> | Laura Keogh and Ceri Marsh | Laura Keogh and Ceri Marsh are the working moms behind The Sweet Potato Chronicles, a Toronto-based parenting blog dedicated to family and food. SPC has a very active community online. |
| <i>Butter Baked Goods</i> | Rosie Daykin | Rosie Daykin is the owner of Butter Baked Goods, a Vancouver-based bakery that distributes old-fashioned baked goods world-wide. Her product branding speaks for itself, with pastel ribbons, a cursive logo, and design elements evoking the nostalgia of midcentury baking. |
| <i>Lidia's Commonsense Italian Cooking</i> | Lidia Matticchio Bastianich and Tanya Bastianich Manuali | Lidia Matticchio Bastianich is an American celebrity chef, television host and restaurateur. She has been hosting television shows since 1998, and has grown to be a household name in Italian and Italian-American cooking in North America. She has published four successful cookbooks. |

As of August 2014, Appetite has published twenty-eight titles – eight in 2012, fifteen in 2013, and five in 2014 – with an additional seven titles scheduled to be released in the fall of 2014. Of these, eleven were *Globe & Mail* Bestsellers, five were *New York Times* Bestsellers, three received IACP (International Association of Culinary Professionals) Awards, and one received a James Beard Award.⁴³

Appetite by Random House is fortunate to be a part of the greater brand image that Bertelsmann, Random House, and Random House of Canada have established – in addition to the newly formed Penguin Random House brand – and to have a publishing program that sets it apart as a force on its own. With these strengths, Appetite is positioned to become a leading publisher in the food and lifestyle market – but it has the potential for even greater market engagement if it develops a long-term plan for brand development and audience engagement.

⁴³ See Appendix B for a full list of awards and accolades given to Appetite titles, current to Spring 2014.

Appetite by Random House produces acclaimed titles, yet, according to Robert McCullough, it is relatively unknown by consumers as a publisher in the food and lifestyle community. While it is not unusual for a publisher to be less recognized by consumers than the titles it produces, it is in publishers' interest to establish a long-term plan to strengthen branding and nurture consumer relations – and, ultimately, achieve brand preference among target consumers. Good publisher branding (that is, a brand that stands alone as a recognizable and desirable entity when compared with its competition) has the potential to both engage and shape the market a publisher is active in – and, ultimately, develop a following of consumers loyal to that brand.

As noted in Chapter 1, the growth of the internet has expanded the amount of information and entertainment options available to consumers, and has created a forum for conversation in which brands are protagonists. As a consequence, the need for branding and brand management online has become a fundamental aspect of a publisher's communications. With so many entertainment options available, competition for consumer attention is as fierce as competition for consumer dollars. If a brand experience is not fulfilling, consumers will redirect their attention and money elsewhere – and make their dissatisfaction known. The literature on branding suggests that by applying basic branding principles (as discussed in Chapter 1) targeted to the peculiarities of the food and lifestyle market (as discussed in Chapter 2), Appetite by Random House could establish a brand narrative that is recognizable, accessible, desirable, and, most importantly, authentic to consumers.

For the Appetite by Random House brand to channel consumer attention, and eventually, consumer spending, it must first build a relationship with its target market. Following Lavidge and Steiner's *Hierarchy of Effects*, a consumer's relationship with a brand begins with awareness, followed by interest, desire, conviction, and action.⁴⁴ Brand awareness is a product of accessibility, therefore accessibility is an important place to begin a branding exercise addressing today's consumer market conditions. The principle applies to branding for traditional sales channels as much as it does to internet branding. Currently, the first hit for an internet search of "Appetite by Random House" shows an "About" page within the Random House of Canada website.⁴⁵ This page follows a similar template to other "About" pages for Random House of Canada subsidiaries – a short description of Appetite's purpose, plus links to the Random House of Canada catalogue pages for the first twelve titles it released – but nothing on any of the subsequent sixteen titles that have been on the market for two to seventeen months. With the exception of this "About" page and a few hard-to-find articles about Robert McCullough's move to Appetite on *Quill & Quire* and *Publishers Weekly* online, nowhere else online can a

44 *American Marketing Association Dictionary*, s.v. "Hierarchy of Effects."

45 "Appetite," Random House of Canada, accessed February 12, 2014, <http://www.randomhouse.ca/imprints/appetite>. See Appendix C for a screen shot of the current "About" page.

consumer learn about Appetite. Lack of discoverability, difficult-to-navigate sites, and the absence of a consistent online presence compromise the communication and public interaction of any business. Even if few internet users are likely to search for Appetite as a publisher, if someone wants to find information about a publisher – consumer, or otherwise – brand information should be accessible through as many avenues as possible. This is not to say that Random House of Canada must invest heavily in rebuilding Appetite’s web presence, but rather that it would be of value to improve the searchability – and consequently, awareness – of Appetite’s brand narrative, by sharing it at every opportunity.

The “95 Theses” of the Cluetrain Manifesto make it clear that to brand for the current market means to go where the consumers are, and speak in a voice they want to hear. The volume and activity of food-related blogs and websites online suggest that the internet is a relevant – and cost-effective – place to connect with consumers. These consumers care about the process and enjoyment of food, and seek out experts in their community when they want to learn something new. Appetite is already an expert in the food and lifestyle community, because it publishes titles by high-profile authors with established audiences and is run by a team with significant experience in the field – but it isn’t actively promoting its expertise and potential as a resource to consumers. The people who work at Appetite already have an unspoken bond with their target audience; they are passionate about food and lifestyle subjects, and, while they appreciate innovation, they also have great respect for the value of tradition. Taking every opportunity to build this passion into Appetite’s brand narrative – and share it, even if it is just a short publisher description on every webpage that Appetite titles are mentioned on or sold through – will position the imprint, create brand visibility, and in time, establish brand recognition.

Online, expertise is best shared by creating shareable content – words, images, or videos that are targeted to specific consumers. Shareable content is everywhere in the publishing process, from acquisition to publication, and such content gives imprints like Appetite the opportunity to show that they are run by people with knowledge worth sharing. Consumers would love to see how Appetite’s designers came up with the format and design for their favourite author’s book, and about funny mishaps in the test kitchen. They would appreciate exclusive bonuses for being part of the Appetite community, like a surprise author meet-and-greet in a local coffee shop, or a bonus for placing advanced orders. And most of all, they need someone to answer when they ask questions. Publishers are, for the most part, a sort of mystical entity to readers, toiling in obscurity behind the scenes. Dispelling some of the mystery, by sharing glimpses at the world of publishing, would show consumers why Appetite is part of such an interesting and relevant industry – full of authentic people, authentic ideas, and well worth supporting.

The path to a strong brand is difficult to define, and the direct financial return of a strong brand is even more elusive – yet marketers continue to refine the field, and businesses continue to invest in it. As the publishing industry evolves – in particular,

with the increase of online sales – branding may become a critical factor in the growth and survival of publishers. Imprints in well-defined categories, such as Appetite in the food and lifestyle market, have the potential to establish stronger branding than their contemporaries for the simple reason that their purpose is easy to sum up in few words. However, while the food and lifestyle market is actively growing, is also fiercely competitive. The literature on branding shows that strong brands in the current market are those that make conversation and connect with consumers on a personal level. The internet offers businesses the opportunity to establish those connections through one-on-one conversations with consumers, and that is why it has become the most valuable research and community-building tool available to businesses today. Compared with the expense of attempting to establish a brand using mass media (which has only a limited capacity for targeting), the internet allows businesses to select which brand messages go where, and to target and engage with specific communities. People are talking about Appetite’s titles in blog posts, forums, and book reviews – Appetite needs only to reach out to these consumers, to cement a link between the titles and the publisher who brought them into being. Establishing a brand narrative inclusive of Appetite’s strengths has the potential to emphasize this value. If Appetite invests in leveraging its strengths, a strong imprint brand will follow. Should Appetite choose to undertake a branding exercise, a dedicated consultant should be engaged to develop a strategy and implement tactics based on Appetite’s strengths as an imprint and its position within Random House of Canada and the Penguin Random House group.

Appendix A:

The Cluetrain Manifesto: “95 Theses”

1. Markets are conversations.
2. Markets consist of human beings, not demographic sectors.
3. Conversations among human beings sound human. They are conducted in a human voice.
4. Whether delivering information, opinions, perspectives, dissenting arguments or humorous asides, the human voice is typically open, natural, uncontrived.
5. People recognize each other as such from the sound of this voice.
6. The Internet is enabling conversations among human beings that were simply not possible in the era of mass media.
7. Hyperlinks subvert hierarchy.
8. In both internetworked markets and among intranetworked employees, people are speaking to each other in a powerful new way.
9. These networked conversations are enabling powerful new forms of social organization and knowledge exchange to emerge.
10. As a result, markets are getting smarter, more informed, more organized. Participation in a networked market changes people fundamentally.
11. People in networked markets have figured out that they get far better information and support from one another than from vendors. So much for corporate rhetoric about adding value to commoditized products.
12. There are no secrets. The networked market knows more than companies do about their own products. And whether the news is good or bad, they tell everyone.
13. What’s happening to markets is also happening among employees. A metaphysical construct called “The Company” is the only thing standing between the two.
14. Corporations do not speak in the same voice as these new networked conversations. To their intended online audiences, companies sound hollow, flat, literally inhuman.
15. In just a few more years, the current homogenized “voice” of business—the sound of mission statements and brochures—will seem as contrived and artificial as the language of the 18th century French court.
16. Already, companies that speak in the language of the pitch, the dog-and-pony show, are no longer speaking to anyone.
17. Companies that assume online markets are the same markets that used to watch their ads on television are kidding themselves.
18. Companies that don’t realize their markets are now networked person-to-person, getting smarter as a result and deeply joined in conversation are missing their best opportunity.
19. Companies can now communicate with their markets directly. If they blow it, it could be their last chance.
20. Companies need to realize their markets are often laughing. At them.

21. Companies need to lighten up and take themselves less seriously. They need to get a sense of humor.
22. Getting a sense of humor does not mean putting some jokes on the corporate web site. Rather, it requires big values, a little humility, straight talk, and a genuine point of view.
23. Companies attempting to “position” themselves need to take a position. Optimally, it should relate to something their market actually cares about.
24. Bombastic boasts—“We are positioned to become the preeminent provider of XYZ”—do not constitute a position.
25. Companies need to come down from their Ivory Towers and talk to the people with whom they hope to create relationships.
26. Public Relations does not relate to the public. Companies are deeply afraid of their markets.
27. By speaking in language that is distant, uninviting, arrogant, they build walls to keep markets at bay.
28. Most marketing programs are based on the fear that the market might see what’s really going on inside the company.
29. Elvis said it best: “We can’t go on together with suspicious minds.”
30. Brand loyalty is the corporate version of going steady, but the breakup is inevitable—and coming fast. Because they are networked, smart markets are able to renegotiate relationships with blinding speed.
31. Networked markets can change suppliers overnight. Networked knowledge workers can change employers over lunch. Your own “downsizing initiatives” taught us to ask the question: “Loyalty? What’s that?”
32. Smart markets will find suppliers who speak their own language.
33. Learning to speak with a human voice is not a parlor trick. It can’t be “picked up” at some tony conference.
34. To speak with a human voice, companies must share the concerns of their communities.
35. But first, they must belong to a community.
36. Companies must ask themselves where their corporate cultures end.
37. If their cultures end before the community begins, they will have no market.
38. Human communities are based on discourse—on human speech about human concerns.
39. The community of discourse is the market.
40. Companies that do not belong to a community of discourse will die.
41. Companies make a religion of security, but this is largely a red herring. Most are protecting less against competitors than against their own market and workforce.
42. As with networked markets, people are also talking to each other directly inside the company—and not just about rules and regulations, boardroom directives, bottom lines.
43. Such conversations are taking place today on corporate intranets. But only when the conditions are right.

44. Companies typically install intranets top-down to distribute HR policies and other corporate information that workers are doing their best to ignore.
45. Intranets naturally tend to route around boredom. The best are built bottom-up by engaged individuals cooperating to construct something far more valuable: an intranetworked corporate conversation.
46. A healthy intranet organizes workers in many meanings of the word. Its effect is more radical than the agenda of any union.
47. While this scares companies witless, they also depend heavily on open intranets to generate and share critical knowledge. They need to resist the urge to “improve” or control these networked conversations.
48. When corporate intranets are not constrained by fear and legalistic rules, the type of conversation they encourage sounds remarkably like the conversation of the networked marketplace.
49. Org charts worked in an older economy where plans could be fully understood from atop steep management pyramids and detailed work orders could be handed down from on high.
50. Today, the org chart is hyperlinked, not hierarchical. Respect for hands-on knowledge wins over respect for abstract authority.
51. Command-and-control management styles both derive from and reinforce bureaucracy, power tripping and an overall culture of paranoia.
52. Paranoia kills conversation. That’s its point. But lack of open conversation kills companies.
53. There are two conversations going on. One inside the company. One with the market.
54. In most cases, neither conversation is going very well. Almost invariably, the cause of failure can be traced to obsolete notions of command and control.
55. As policy, these notions are poisonous. As tools, they are broken. Command and control are met with hostility by intranetworked knowledge workers and generate distrust in internetworked markets.
56. These two conversations want to talk to each other. They are speaking the same language. They recognize each other’s voices.
57. Smart companies will get out of the way and help the inevitable to happen sooner.
58. If willingness to get out of the way is taken as a measure of IQ, then very few companies have yet wised up.
59. However subliminally at the moment, millions of people now online perceive companies as little more than quaint legal fictions that are actively preventing these conversations from intersecting.
60. This is suicidal. Markets want to talk to companies.
61. Sadly, the part of the company a networked market wants to talk to is usually hidden behind a smokescreen of hucksterism, of language that rings false—and often is.
62. Markets do not want to talk to flacks and hucksters. They want to participate in the conversations going on behind the corporate firewall.

63. De-cloaking, getting personal: We are those markets. We want to talk to you.
64. We want access to your corporate information, to your plans and strategies, your best thinking, your genuine knowledge. We will not settle for the 4-color brochure, for web sites chock-a-block with eye candy but lacking any substance.
65. We're also the workers who make your companies go. We want to talk to customers directly in our own voices, not in platitudes written into a script.
66. As markets, as workers, both of us are sick to death of getting our information by remote control. Why do we need faceless annual reports and third-hand market research studies to introduce us to each other?
67. As markets, as workers, we wonder why you're not listening. You seem to be speaking a different language.
68. The inflated self-important jargon you sling around—in the press, at your conferences—what's that got to do with us?
69. Maybe you're impressing your investors. Maybe you're impressing Wall Street. You're not impressing us.
70. If you don't impress us, your investors are going to take a bath. Don't they understand this? If they did, they wouldn't let you talk that way.
71. Your tired notions of "the market" make our eyes glaze over. We don't recognize ourselves in your projections—perhaps because we know we're already elsewhere.
72. We like this new marketplace much better. In fact, we are creating it.
73. You're invited, but it's our world. Take your shoes off at the door. If you want to barter with us, get down off that camel!
74. We are immune to advertising. Just forget it.
75. If you want us to talk to you, tell us something. Make it something interesting for a change.
76. We've got some ideas for you too: some new tools we need, some better service. Stuff we'd be willing to pay for. Got a minute?
77. You're too busy "doing business" to answer our email? Oh gosh, sorry, gee, we'll come back later. Maybe.
78. You want us to pay? We want you to pay attention.
79. We want you to drop your trip, come out of your neurotic self-involvement, join the party.
80. Don't worry, you can still make money. That is, as long as it's not the only thing on your mind.
81. Have you noticed that, in itself, money is kind of one-dimensional and boring? What else can we talk about?
82. Your product broke. Why? We'd like to ask the guy who made it. Your corporate strategy makes no sense. We'd like to have a chat with your CEO. What do you mean she's not in?
83. We want you to take 50 million of us as seriously as you take one reporter from The Wall Street Journal.
84. We know some people from your company. They're pretty cool online. Do you have any more like that you're hiding? Can they come out and play?

85. When we have questions we turn to each other for answers. If you didn't have such a tight rein on "your people" maybe they'd be among the people we'd turn to.
86. When we're not busy being your "target market," many of us are your people. We'd rather be talking to friends online than watching the clock. That would get your name around better than your entire million dollar web site. But you tell us speaking to the market is Marketing's job.
87. We'd like it if you got what's going on here. That'd be real nice. But it would be a big mistake to think we're holding our breath.
88. We have better things to do than worry about whether you'll change in time to get our business. Business is only a part of our lives. It seems to be all of yours. Think about it: who needs whom?
89. We have real power and we know it. If you don't quite see the light, some other outfit will come along that's more attentive, more interesting, more fun to play with.
90. Even at its worst, our newfound conversation is more interesting than most trade shows, more entertaining than any TV sitcom, and certainly more true-to-life than the corporate web sites we've been seeing.
91. Our allegiance is to ourselves—our friends, our new allies and acquaintances, even our sparring partners. Companies that have no part in this world, also have no future.
92. Companies are spending billions of dollars on Y2K. Why can't they hear this market timebomb ticking? The stakes are even higher.
93. We're both inside companies and outside them. The boundaries that separate our conversations look like the Berlin Wall today, but they're really just an annoyance. We know they're coming down. We're going to work from both sides to take them down.
94. To traditional corporations, networked conversations may appear confused, may sound confusing. But we are organizing faster than they are. We have better tools, more new ideas, no rules to slow us down.
95. We are waking up and linking to each other. We are watching. But we are not waiting.

Appendix B:

Appetite by Random House Awards and Accolades

| TITLE | AUTHOR | AWARD/ACCOLADE | YEAR |
|--|--|---|------|
| <i>The Soup Sisters Cookbook</i> | Sharon Hapton | Globe & Mail Bestseller | 2012 |
| <i>Jerusalem: A Cookbook</i> | Yotam Ottolenghi and Sami Tamimi | Globe & Mail Bestseller | 2012 |
| | | New York Times Bestseller | 2012 |
| | | Cookbook of the Year (IACP) | 2013 |
| | | Best International Cookbook (IACP) | 2013 |
| | | Best International Cookbook (James Beard) | 2012 |
| <i>The Smitten Kitchen Cookbook</i> | Deb Perelman | Globe & Mail Bestseller | 2012 |
| | | New York Times Bestseller | 2012 |
| | | First Book: Julia Child Award (IACP) | 2013 |
| <i>The Epicurious Cookbook</i> | Edited by Tanya Steel and the Editors of Epicurious | New York Times Bestseller | 2012 |
| <i>Toronto Star Cookbook</i> | Jennifer Bain | Best Compilation (IACP Shortlist Nominee) | 2014 |
| <i>Recipes and Dreams from an Italian Life</i> | Tessa Kiros | Heather's Picks | 2013 |
| <i>What's for Dinner?</i> | Curtis Stone | Globe & Mail Bestseller | 2013 |
| | | New York Times Bestseller | 2013 |
| <i>The Butler Speaks Ottolenghi</i> | Charles MacPherson | Globe & Mail Bestseller | 2013 |
| <i>Ottolenghi</i> | Yotam Ottolenghi and Sami Tamimi | Globe & Mail Bestseller | 2013 |
| | | New York Times Bestseller | 2013 |
| <i>How to Feed a Family</i> | Laura Keogh and Ceri Marsh | Globe & Mail Bestseller | 2013 |
| <i>Butter Baked Goods</i> | Rosie Daykin | Globe & Mail Bestseller | 2013 |
| | | Heather's Picks (Chapters/Indigo) | 2013 |
| <i>Lidia's Commonsense Italian Cooking</i> | Lidia Matticchio Bastianich and Tanya Bastianich Manuali | Globe & Mail Bestseller | 2013 |
| <i>Had a Glass 2014</i> | James Nevison | Globe & Mail Bestseller | 2013 |
| <i>The Start Here Diet</i> | Tosca Reno and Billie Fitzpatrick | Globe & Mail Bestseller | 2014 |

Appendix C:

Appetite by Random House "About" Page

Website Screenshot

RANDOM HOUSE OF CANADA HAZLITT BOOKS EXPLORE SEARCH

Appetite
by RANDOM HOUSE

Appetite
by Random House is the new boutique lifestyle imprint of Random House of Canada, based in Vancouver.

Appetite's inaugural list is a carefully curated collection of food and drink titles. As the list expands Appetite will publish across a range of subjects, marrying books of regional, national, and international flavour in one unified lifestyle list.

Whether it's food, wine, health, or design, **Appetite by Random House** publishes books to celebrate and satisfy your appetite for life!

WHAT'S FOR DINNER?
CURTIS STONE
WHAT'S FOR DINNER?
The Illustrated Cookbook

TORONTO STAR COOKBOOK
TORONTO STAR COOKBOOK
JENNIFER BAIN
Illustrations by KYLE COLE

RECIPES AND DREAMS FROM AN ITALIAN LIFE
Recipes and Dreams
FROM AN ITALIAN LIFE
Tessa Lovas

RIVER COTTAGE VEG
RIVER COTTAGE VEG
300+ Vegetarian Recipes
HUGH FEARNEY-WHITTINGSTALL
Illustrations by JAMES HENNING

THE BUTLER SPEAKS
CHARLES MACPHERSON
The Butler Speaks
A NOVEL
STYLISH ENTERTAINING, ELEGANT
and a
GOOD HOLIDAY GIFT

ROB RAINFORD'S BORN TO GRILL
ROB RAINFORD'S BORN TO GRILL
OVER 100 RECIPES FROM MY BACKYARD TO YOURS

THE EPICURIUS COOKBOOK
the epicurious COOKBOOK
MORE THAN 250 OF OUR BEST-LOVED FOUR-FORK RECIPES
FOR WEDDINGS, BIRTHDAYS & SPECIAL OCCASIONS
TANIA STEEL & THE EDITORS OF EPICURIUS

THE SMITTEN KITCHEN COOKBOOK
the smitten kitchen cookbook
deb perelman
recipes and stories from our delicious home

JERUSALEM
YOTAM OTTOLENGHI • SAMI TAMIMI
HOSTS OF BAKED
JERUSALEM COOKBOOK

SUPERGRAINS
DON'T BE BOTTLED UP BY
supergrains
cook your way to great health
GLUTEN FREE

THE SOUP SISTERS COOKBOOK
The SOUP SISTERS Cookbook
100 SIMPLE RECIPES TO WARM HEARTS...
ONE BOWL AT A TIME
EDITED BY SHARON HAYTON
WITH PHOTOS BY LINDSEY

MODERN FLAVORS OF ARABIA
MODERN FLAVORS of Arabia
Recipes and Illustrations from the Middle Eastern Kitchen
BY PAUL HADJIMINIS

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