MEASURING EMOTION IN BRAND COMMUNICATION

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Our main purpose is to address these questions: how do emotions interact with and influence so-called 'rational' processes, which are more important in brand decision-making, and what are their contribution to innovation? We first clarify what we mean by 'emotions', establish their importance in the consumer-brand relationship, and review how to measure them based upon latest thinking including those from neuroscience, psychology, and sociology. Three key advances are then made: we demonstrate the benefits of a 'QualiQuant' approach to measuring emotion which combines qualitative insights with quantitative statistical confidence; show that the actual contribution of emotional factors to brand decision-making is significantly greater than functional factors, and ranges from 63-85%, depending upon the product category; and also propose a new working model of the ways in which emotional and rational factors work and interact together in creating brand relationships. The case studies used draw from research on magazine titles, breakfast cereals and cars, but we believe have wider application for innovation and creativity in marketing and communication generally.

INTRODUCTION

No aspect of our mental life is more important to the quality and meaning of our existence than emotions. They are what make life worth living, or sometimes ending. Emotions are the source of inspiration, creativity and innovation, and central to understanding brands, the consumer-brand relationship and how to use emotion to benefit brand communication. 'Emotion', however, is a complex and slippery term which we tend to take for granted. Marketing, social, psychological, and philosophical literature abounds with argument about what exactly 'emotions' are and their links with terms like 'feelings', 'moods', 'affect', 'arousal'; let alone their relationships with 'motives', 'needs' and 'wants', and the part they play in forming 'attitudes', 'values', or 'goals'.

Certainly, poets, writers, artists, sculptors, filmmakers, musicians, dancers, architects, designers, orators, politicians, create and define emotions in their work with fluency. As Picasso remarked, "the artist is a receptacle for emotions that come from all over the place: from the sky, from the earth, from a scrap of paper, from a passing shape, from a spider's web'. Or as Orson Welles reflected on flying, 'there are only two emotions in a plane: boredom and terror'. And closer to home, Jonathan Ive of Apple Computer, 'People smile when they see an IMAC'.

The challenge is to apply that same fluency and innovation to market research and its application to marketing and communication.

DEFINITION OF EMOTION

To start with we need an effective definition of emotion. The word itself, 'emotion', derives from the Latin '*emovere*', to excite, stir up, agitate, or move the feelings. In the psychological literature one of the most informed and comprehensive approaches is by Kleinginna and Kleinginna (1981), to whom emotion is a complex set of interactions among subjective and objective factors, mediated by neural/hormonal systems, which can:

a) give rise to affective experiences such as feelings of arousal, pleasure/displeasure;

b) generate cognitive processes such as emotionally relevant perceptual effects, appraisals, labelling processes;

c) activate widespread physiological adjustments to the arousing conditions; and

d) lead to behaviour that is often, but not always, expressive, goal directed, and adaptive.

We need a richer and fuller definition for market research purposes to capture the subtleties of modern marketing communication, and therefore suggest the following 10-item checklist for understanding how consumers respond in the contemporary world of marketing:

1. Emotions are felt mental and/or physical experiences of arousal directed towards changing consumer behaviour, or if not behaviour changing a view, value, disposition or attitude towards a brand, positively or negatively.

2. Brand emotions and the feelings associated with them originate from the brand and its total communications, but over time they can also arise from within through long-term memory images and associations via neural connections in the brain ('somatic markers').

3. Brand emotions can be essentially personal, private and difficult to articulate (e.g. how do you know what I mean by 'love'?), and are therefore communicated through labelling conventions of words, behaviour, body language, and metaphors for the emotional experience, which can also help articulation of emotions.

4. There are certain basic and universal emotions worldwide, but emotional expression is dependent on the consumers' social milieu and cultural context which need interpretation to understand local nuances.

5. Brand emotions generate conscious feelings or rational judgements, but there are typically unconscious connections too which play major parts in brand relationships and behaviour, which therefore need identifying through projective methods to obtain the full picture.

6. Consumer expression of emotions in interviewing is subject to social rules of what is appropriate or not and which can distort actual feelings, hence interviewing ideally is free of prejudice or influence such as computer self-completion.

7. Although there are probably an infinite number of emotions or shades of emotions, for practical purposes they are limited in number to those which are conventionally coded in words or other codes in everyday life.

8. There are two pathways in response to the emotional stimuli of brand communication: one cognitive and the other emotional. These are integrated via an 'ego executive function' which seeks to optimise consumer satisfaction in the context of personal, social and cultural values.

9. Emotional responses to brands, purchasing and consumption in modern everyday life are also the result of lack of time, pressure, brand parity, etc., whereby emotionally-based decisions are increasing and cognitive functions are on 'auto-pilot'. The power of emotions in brand decision making is also dependent on the level of economic development of a

market. Affluent economic circumstances mean more sophisticated, demanding and pressurised consumers who are more strongly driven by emotion, whereas in less developed and marketing literate societies it becomes more important to explore rational benefits.

10. Last but not least, emotional pathways in many product fields like fmcg, are usually rapid and impulsive, by-passing the cognitive functions of rational judgement and leading to direct action. Emotions, as has been said, are likely to lead to action where rational judgements can lead to conclusions.

In this review of the key points involved in emotion, an important contribution comes from neuroscientist Antonio Damasio (1994), who elaborates the 'somatic-marker' hypothesis, whereby somatic markers are involved in emotional learning, help to reduce some options in decision-making and highlight others. Somatic markers represent the imprinting of emotions into long term memory that can later trigger behaviour such as brand purchase when recalled into working memory. Thus market research should be looking to measure these implicit somatic markers. We are all familiar with them – brand slogans, jingles, images, picked up in our upbringing which colour our current attitudes and ultimately contribute towards the development of strong emotional brand relationships.

As Jung put it, there is a 'thin layer of rationality' surrounding our decision-making and behaviour, a view which is being increasingly supported by investigations into neuro-science, as well as by market research into consumer behaviour.

EMOTIONAL BRAND RELATIONSHIPS

Brand communication is the aggregation of all brand messages and investments made to support a brand that send out messages and influence people's behaviour towards the brand. Brand communication is broader than advertising because it encompasses all of the ways customers or prospects come in contact with the brand, the brand name, its logo, product design, packaging, all other forms of media and promotion, together with more indirect messages transmitted from retail stores, Internet sites, word of mouth and social interaction generally. Thus, brand communication is a very important strategic issue that all companies should seek to embrace, to gain a competitive hold in the contemporary marketplace.

In recent years, the manner and approach by which brand communication is managed has started to undergo profound change. Conventional branding folklore first circulated by Claude Hopkins and his contemporaries (circa

1923) asserted that "People do not buy from clowns", but rather focus on logical explanations of the product/service features using direct, factual content. But in the last twenty years an Emotional Branding approach has got fully under sway by using appeals such as humour, sex and shock tactics within a truly multi-sensory experience. Gobé (2001) nicely summarises an Emotional Branding orientation which

> *"... provides the means and methodology for connecting products to the consumer in an emotionally profound way. It focuses on the most compelling aspects of the human character; the desire to transcend material satisfaction, and experience emotional fulfilment. A brand is uniquely situated to achieve this because it can tap into the inspirational drivers which underlie human motivations."*

Implicit in the Emotional Branding approach is the notion that the source of value for the consumer is based on the relationship it has with the brand (Roberts, 2004; Gobé, 2001). This particular aspect of Emotional Branding has its conceptual roots in the paradigmatic shift from transactional exchange to relationship marketing (Berry, 1983).

Consumer-brand relationships are driven by emotion and feeling and understanding these relationships is an important input to emotional marketing. Fournier (1998) offers a comprehensive relationship-orientated view of interactions and a proposed working model for the field of consumer-brand relationships from her research:

> *"At the core of all strong brand relationships was a rich affective grounding reminiscent of concepts of love in the interpersonal domain. The affect supporting brand relationships endurance and depth was much greater than that implied in simple notions of brand preference. Informants in strong brand relationships felt that 'something was missing' when they had not used their brands for a while."*

Specifically, Fournier identifies fifteen relationship forms spanning i) 'arranged marriages', 'dependencies' and 'flings'; ii) alternative brand relationship trajectories ('biological life cycle', 'growth-decline-plateau', 'approach-avoidance', 'cyclical resurgence', 'stable maturity'); and iii) components of what she terms BRQ (Brand Relationship Quality) – a six-faceted brand relationship quality construct which includes 'love/passion', 'self-connection', 'commitment', 'inter-dependence', 'intimacy' and 'brand partner quality'. In Fournier's more recent work on consumer-brand relationships (Aaker, Fournier and Brasel 2004), she expands the scope of enquiry to embrace the interactive effects of brand personality and acts of transgression on the evolution of relationship strength over time.

What can market research contribute to understanding emotional branding? To address this at the 2002 Annual ESOMAR conference held in Barcelona, Kevin Roberts, CEO of Saatchi and Saatchi Worldwide, put forward a challenge to market research industry:

> *"Market researchers need to respond to this new era and create innovative ways of measuring real value. The first place to start is with the idea of brands. Brands need to be transformed. And this won't happen by shaving margins or number crunching".*

To which he then adds that 'emotion' is where the vital seeds of inspiration reside:

> *"We now accept that human beings are powered by emotion, not by reason. Emotion and reason are intertwined, but when they conflict - emotion wins every time. Without the fleeting and intense stimulus of emotion, rational thought winds down and slowly disintegrates. Emotion is an unlimited resource. It controls our rationality, our decision making. It's always there - waiting to be plugged into. And there are no limits to its power. It is the rainmaker of billion dollar brands. But current efforts to measure emotion just don't cut it. They take the frameworks created for the rational mind and try to apply them to the deep mysteries of emotion. No wonder it's tough to isolate effects. No wonder it's tough to interpret results."*

In essence, Kevin Robert's call to "Count the beats of your heart not the fingers on your hand" captures the very 'heart' of the challenge that faces Emotional Branding research. His views have been captured and developed further in his book *Lovemarks: The Future Beyond Brands* (2004), which argues that strong emotional bonding and loyalty beyond reason is a combination of 'respect' and 'love'.

UNDERSTANDING CONSUMER-BRAND RELATIONSHIPS

Inspired by Kevin Robert's work, QiQ International undertook a series of research studies over recent years which confirm that there is a strong link between the way people feel about brands and the way they feel about people. Some brands inflame 'passion' and 'love' – indicative of strong emotional bonding, whilst other brands are only 'liked', merely considered 'indifferent', or even 'hated'. Using out global online omnibus we investigated a number of leading global brands to assess the nature of their relationships with consumers. The sample size was approximately 7,500 spanning nine countries which included the United States, Canada, Russia, Japan, China, United Kingdom, Germany, France and Germany. Here are some of the key highlights …

o The most loved brand in the world turned out to be Disney. Thirteen percent of global consumers were passionate about Disney and 27% said they loved it. This was particularly true amongst women, 46% of whom are passionate about or love Disney.

o Coca-Cola was the second most loved brand of those we measured in these countries, with 36% loving it or passionate about it. But Coke turned out to be most loved brand for men, 35% of whom either love or are passionate about it.

o Nokia is the top brand for love and passion amongst global teenagers in our sample of whom (45% love it or are passionate about it), but its rating drops continuously as consumers get older. Teenagers also rate Coke 44% love/passion) and MTV (43% love/passion) highly. Perhaps not surprisingly the degree of emotional bonding for MTV also drops progressively as consumers get older.

o Some other key national measures of emotional bonding are, for example:
  ∗ The BBC is most the loved brand in the United Kingdom (35% love/passion).
  ∗ MTV is most the loved brand in China (53% love/passion).
  ∗ Philips is most the loved brand in France and Russia (45% and 55% and love/passion respectively).

MEASURING AND EXPLORING EMOTION

A wide variety of methods have been developed for measuring emotion in market, social and psychological research. These can be categorised broadly into whether they are subjective or objective measures, or direct or indirect.

The more objective and direct measures are:

o Psycho-physiological measures, like galvanic skin responses, pupil dilation, heartbeat and other physical measures of emotion;

o Neuro-psychological measures using brain scans and PETS to identify the influence of emotional stimuli on the brain, whether felt or not;

o Observation and ethnography and the body language of emotion;

o Direct questioning on emotions experienced in structured questionnaires;

o Statistical approaches to identifying emotion in contingency analyses, factor and cluster analyses, structural equation modelling, etc.;

o Emotional tests such as those applied in sport psychology, occupational testing and other personality tests.

The more subjective, indirect and deeper measures are:

o   Indirect questioning, free associations and projective methods typical of in-depth qualitative research designed to identify the experiential, phenomenological of 'felt' experience of consumption;

o   Analysis of scripts, self-reports, and photo-diaries designed to keep and capture the emotional significance of consumption;

o   Projectives, guided dreams, story-telling, metaphor and use of Synaesthesia to elaborate feelings and associations;

o   Non-verbal measures like visual images, faces, cartoons;

o   Semiotic analyses of references to emotion in communication, media and society, and more broadly analyses of literature, poetry, art in their historical and cultural context;

o   Revelations under the influence of hypnosis, drugs and medications.

Before one can begin to measure and explore the rich depths of emotion, clearly it is necessary to pinpoint more specific entities in need of investigation. Ever since the early Greek philosophers such as Plato, scholars have put forward their own definitive set of 'basic emotions'. One popular and recent account is offered by Plutchick (1980), who proposes that there are eight primary emotions that we can seek to measure (Fear, Anger, Joy, Sadness, Acceptance, Disgust, Expectation, Surprise) which can be conceived as pairs of opposites. All other emotions are then mixed or derivative states of the primary emotions, as illustrated in figure 1 below:

Figure 1
PLUTCHICK'S MODEL OF BASIC EMOTIONS


Plutchick (1980)

The model depicts eight basic emotions, made up of four pairs of opposites: joy-sadness, fear-anger, surprise-anticipation, and acceptance-disgust. According to this view:

o   All other emotions are assumed to be variations, or blends, of these basic eight.

o   Complex emotions, for example as shown on the outside of the emotional wheel, result from combinations of two adjacent primary emotions. For example, love is conceived as a combination of joy and acceptance; remorse combines sadness and disgust, and so on.

o   Emotions are most clearly differentiated when they are at high intensities, such as loathing and grief, and least different when they are low in intensity, such as disgust and sadness.

o   Each primary emotion is associated with adaptive evolutionary response. Thus, disgust is considered an evolutionary outgrowth of rejecting distasteful foods from the mouth, whilst joy is associated with reproductive capacities.

Plutchick's schema has been the source of many emotional classifications which has subsequently been applied by market research. The thought here is that these are universal emotions which have evolutionary value shared across cultures. Darwin much earlier (1872) had proposed the same view in his studies of the facial expression of emotions. Contemporary evidence supports

this to an extent. Facial expression can, however, be ambiguous, although there are some general communalities. For example, what emotion is being expressed in each of these faces?

Figure 2
EMOTIONS IN FACIAL EXPRESSION
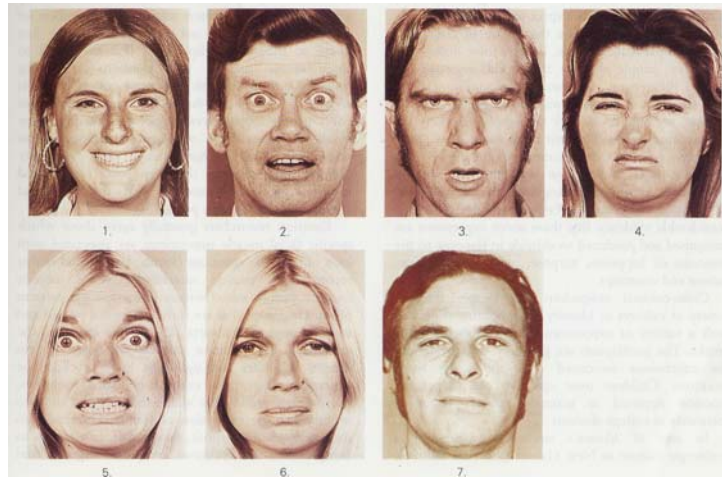
Clockwise, starting at the top left, they show happiness, surprise, anger, disgust, contempt, sadness and fear. Attaching the emotional title to each of course makes it clearer!

In practice the range of emotional expressions is determined by the socio-cultural context. Also given the largely consensus view amongst theorists that emotion is largely unconscious, the use of metaphor elicitation within depth interviews is considered to be a potentially powerful way in which to tap into emotion. Zaltman (2003) notes that "by inviting consumers to use metaphors as they talk about a product or service, researchers bring consumers' unconscious thoughts and feelings to a level of awareness where both parties can explore them more openly together." By drawing on the work of linguist Andrew Goatly (1997), Zaltman suggests a comprehensive range of metaphor categories that apply across cultures including: human qualities, plants/vegetables, games, war/fighting, liquids, walking/running, food/drink, money, cloth/clothing, movement/transfer, vehicles/vessels, weather, vision and places.

A further example of using the visual elicitation technique is described by Troiano (2002) in the 'Sounds of Silence' study that took place in Latin America. The researchers here state that

"… the vehicle which best conveys the core values of a brand from one market to another are its codes of visual representation. The colours, forms

and ambience of a brand, etc., more easily penetrate the perceptual space that is not committed to the culture, language and historical traditions of the country and market."

Their research method used colours, geometric shapes and photographic images to represent the ambience and atmosphere that consumers associate with brands in three Latin markets. Therefore, not only can the visual and symbolic elicitation technique research emotion, but it can also transcend geographical boundaries more easily than semantic-based questions.

The use of visual association which overcomes the problem that much conventional research uses semantic and therefore rational left brain approaches to research. Young (2004) advocates picture or card sorting techniques to assess both attention and emotion in advertising research. Donaghey (2002) notes that "language and words have a limited capacity to give expression to our feelings and what is going on in our minds and memory, where much of what we as researchers want to explore, is stored as a visual, auditory, tactile, and symbolic basis."

To avoid the limitations of verbal emotional response measures, Morris (1995) made use of the SAM (The Self Assessment Manikin), illustrated below:

Figure 3
SAM (THE SELF ASSESSMENT MANIKIN)
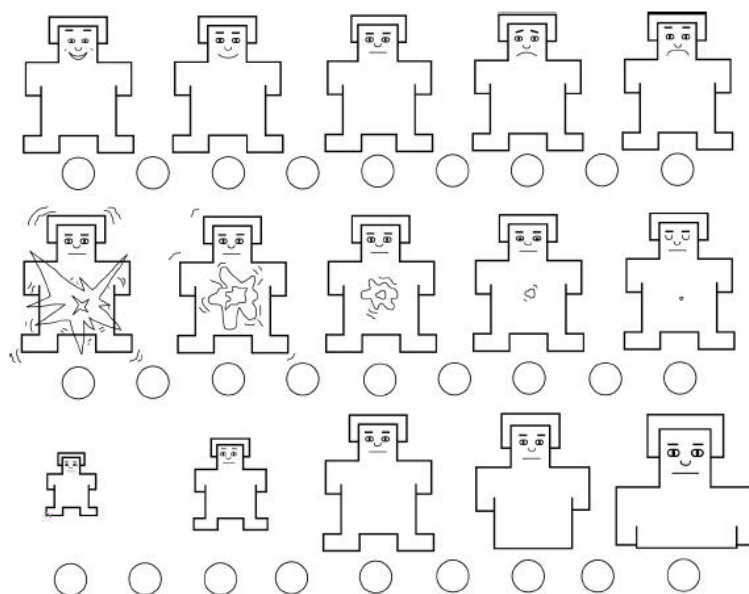
Morris (1995)

SAM is a graphic character originally developed by Lang (1980) that seeks to eliminate much of the bias association with verbal measures. SAM is based on the PAD theory (Mehrabian, 1977) of emotion (which describes human emotions using the three dimensions: P – pleasure/displeasure; A – arousal/non-arousal; and D – dominance/submissiveness) and uses a nine-point scale to measure each of the dimensions. Respondents are asked to mark on the picture or between the pictures on each of the three scales.

Further, as a means to understanding brands and ultimately optimising emotional associations in brand communications, Percy et al (2004) have developed a methodology for emotional brand associations. Towards this end, they initially carried out a pre-test (using ads as stimuli) to guide the development of emotion scales that would accurately be able to reflect the 'feeling words' people use to describe emotional expression. An analysis of emotional expression from a comprehensive range of possible responses resulted in the 24-item emotion scale illustrated below:

Desire	Pretty	Doubt
Sexy	Expectant	Boring
Arousal	Pride	Sad
Stimulate	Success	Pain
Happy	Aggressive	Loneliness
Fine	Smart	Worry
Calm	Relief	Annoying
Fresh	Critical	Fear

In review of the techniques available to measure emotion, our conclusion is that market research must allow for the measurement of both explicit conscious feelings and more implicit cognitive emotions for a more comprehensive account of the consumer-brand relationship. The problem is that most market research is still oriented to conscious rational feelings while ignoring unconscious learning and thus does not measure implicit changes (Cramphorn 2004). Our emphasis here is on measuring the consumer-brand relationship as an expression of emotional bonding. Cramphorn also points out that the measurement of emotions must include the use of sensitive qualitative techniques within a quantitative context to assess implicit nature of the brand relationship via free thoughts and associations. In response to this call, we believe that the 'QualiQuant' type of approach is an important weapon in the measurement of emotion.

OUR FOCUS – A QUALITATIVE AND QUANTITATIVE INTEGRATION OF DIRECT AND INDIRECT INTERVIEWING

The problem with measuring emotion is that consumers can only directly express what is accessible to them. Some elements of emotional influence are more accessible and can be made public in market research. However, much of our motivation and response is private, incommunicable and inaccessible, and may in any case be deceptive, and hence requires projective and subtle elicitation techniques that assess emotion by stealth. The theory behind this is that there are several interactive levels of mind, each of which involves different methods of interviewing and produces different types of output:

Figure 4
ASSESSING EMOTION AND NEEDS

			Layer	*Method*	*Output*
Public	*Communicable*	*Accessible*	Spontaneous	Free association	Spontaneous, top of mind feelings and needs
			Reasoned, conventional	Asking Discussing	Rational wants and justifications
			Pre-conscious	Pressing Reminding	Detailed elaborations and introspections
Private	*INcomm-Unicable*		Concealed, personal	Sympathetic probing, empathy, building trust	Personal feelings and private wants
		Inacc-Essiblee	Intuitive imagination Fantasy	Play, drama, collage, non-verbal processes	Symbols, metaphors of Emotion
			Personal Unconscious	Projective approaches	Repressed feelings Hidden needs
			Collective Unconscious	Semiotic analyses Storytelling	Archetypes Iconic stories

Garmeson, Cooper, and Buchanan, 2005

The rationale for choosing direct methods is that consumers have access to their emotions and are prepared to express them honestly. But in practice this is seldom true in the market research interview: respondents either are not

aware of their emotions in buying particular brands or if they are, are not prepared to admit them to the interviewer. Hence our focus upon indirect measures such as projectives, where the respondent talks about other people's motives and emotions, is invited to tell stories about their experiences, or, is asked to make up collages of their emotions, and so on. All of these involve less censoring of emotions.

As various studies have indicated, emotional, social and cultural processes account for substantial parts of consumer decision-making. Neuroscientists have also fuelled this view by showing, for example, that emotion leads to action whereas reason leads to conclusions, that substantial influence on behaviour comes from the unconscious mind, and that the wiring of the brain favours emotion.

International marketing requirements also require understanding of the social and cultural contexts. We therefore need to identify the interaction between rational, physical, emotional, social and cultural factors, and the actual balance or trade off between them in everyday life.

To illustrate our approach we will select three methods for understanding emotion in the consumer-brand relationship that combine both an in-depth qualitative approach with quantification:

1. Storytelling
2. Projectives including the guided dream
3. Structural Equation Modelling (SEM)

We use PC/Web-based methodology because the interviewer is virtual. This gives the respondent a lot of freedom and encourages spontaneity and creativity. It allows emotions to emerge more fully and richly because there is not an interviewer present. The presence of an interviewer can force the respondent into a more rational mode resulting in excessive cognitive processing of the material being tested (Pawle, Cooper 2002).

The PC/Web interface is ideal for measuring emotion because of its interactive and visual nature. Also because this type of interview is quite involving and fun it is possible to sustain a longer interview than is the case with most self completion computer and web interviews.

1. Using Storytelling to Measure Emotion

Storytelling is one of, if not *the* most, powerful forms of human communication and a fundamental way by which we structure and make sense of our lives. Schiffrin (1996: p.167) expands on this point by noting how

"(t)he stories that we tell about our own and others' lives are a pervasive form of text through which we construct interpret and share experience: we dream in narrative, daydream in narrative, remember, anticipate, hope, despair, believe, doubt, plan, revise, criticise, gossip, learn, hate and love by narrative!"

As such it is both highly relevant to passing on ideas and persuasion, and from our perspective is a major tool for collecting information about consumer's relationships with brands and the emotions involved. Some of the main benefits to be obtained from consumer storytelling are:

o   They contain meaningful experiences about the roles of brands in everyday life; often these are memorable events at which loyalty is fixed. We remember or 'fix' things by storytelling, similar to 'somatic markers'.

o   They invariably engage and express emotions; emotions are expressed in 'safe' ways which are often censored in normal conversation or interviewing; storytelling gives the respondent 'permission' to say things which are otherwise suppressed.

o   They tell who we are, what we want, our relationships to brands, and what we fear. Storytelling in its broader sense is the source of cultural ideas and values which are passed on from one generation to the next.

o   They are actively introspective and autobiographical, and therefore oblige the respondents to reflect and call up very personal images, and structure them, usually in the sense of a beginning, middle, and end.

o   In their classic form they are oral but we use the written form in quantification for ease of analysis. In qualitative terms, stories can be acted out as in psycho-drama and role-playing. In art of course, stories are told through pictures, music and song.

o   Importantly stories also engage the analyst or listener, often as compelling 'truths' about a brand, which produce insights or direct applications to communication, or 'story-selling' as it has been called.

o   At the same time, stories are shared both between consumers where word of mouth from influential or inspirational consumer pass virally. They are also shared between the brand and consumers. Brand and consumers are co-owners of brand stories.

We apply storytelling quantitatively and use three ways to analyse storytelling.

First, storytelling can be analysed on large samples, using Archetypal Story Analysis (ASA). This is based upon the limited actual number of basic plots used in storytelling and the combinations between them (Booker, 2004), e.g. 'Rags to Riches'. 'The Quest', 'Overcoming the Monster', 'Voyage and Return', 'Rebirth', which are then recycled, embellished, and given their own

special meaning to individual brand stories. To get to our list of 'archetypal brand stories', we first conducted depth interviews to discover which stories from any source were important to people, and then asked them to tell stories about brands. The resulting matrix was used to identify which brand stories resonated with consumer life stories.

The ways storytelling captures the true expression of emotion-laden experiences is illustrated by one commentator (Brown, 1997):

> *"… the introspections are remarkable for their sheer depth of emotional expression, not to say turmoil. The comparisons are replete with words like 'angry', 'frustrated', 'vexed', 'irritated', 'anguish', 'torture', 'gutted', 'disgusted', 'detested' 'fed-up', 'ordeal', 'flustered', 'bothered', 'dread', 'hatred', 'horror' and 'annoyed'. Phrases of the 'about to explode', 'done my head in', 'got to get out', 'panic attack', 'blind fury', 'severely pissed off', 'can't take any more', 'blow a fuse', 'approaching meltdown', 'losing the head', 'the final straw' and 'never again!' variety are a virtual commonplace. And references to 'nightmare', 'recurring nightmare, 'complete nightmare', 'worst nightmare', 'ultimate nightmare', 'absolute nightmare' and 'Nightmare on High Street' experiences are the rule rather than the exception."*

Second, using Interpretative Phenomenological Analysis (IPA). IPA is based upon understanding consumers, 'lived in', experience from their perspective, in which the analyst explicitly seeks to identify and relate with the consumers. It is an inductive, 'bottom up' approach, which aims to capture and explore the meanings which consumers assign to their experiences through the stories they tell. Successful analyses are both subjective and interpretative (Reid et al, 2005). IPA has been successfully used in such as areas as healthcare where consumers experience emotions which are not part of common experience, such as living with chronic back pain, dementia, drug usage, or participation in dangerous sports. Here is a dramatic illustration from a study on unprotected anal intercourse between gay men, in which one of the participants, Dan, struggles to explain through storytelling why you may have sex with someone who has HIV:

> *"If you were wanting, you know, wanting to die with somebody, or even if you loved somebody that much I suppose, wanting somebody's virus inside 'em'. You know they've got it then you want it as well…"*

In many IPA studies, quotes like these speak for themselves and are a source of great creativity in their own right.

Third, through classical Psycho Dynamic Analysis (PDA). This is based upon analysing storytelling scripts for the symptoms of regression, displacement, projection, etc., in consumer relationships with brands as symbols of deep

emotions. From these analyses, creative recommendations are drawn about how to position brands to satisfy unmet needs or feelings.

In all three approaches we use the skills and intuition of professional psychologists. The psychologist will normally produce a set of analyses based upon small sub-sets, which are then quantified by trained analysts.

Examples of Storytelling

This kind of 'QualiQuant' storytelling approach generates a vast array of insights and language about how people feel about brands which help determine our recommendations in improving communication. Here are some examples, from the many very personal and emotional stories people have told us about the role a magazine brand plays in their lives:

"I find the magazine a compelling read every week. I read it cover to cover, even if I am not totally interested in the article. I feel short-changed if I finish the issue too soon before the next one arrives."

"In a world where we all read Magazine X, I often talk about Magazine X articles in social settings, such as meeting up with friends or at parties. Because it is a good general interest magazine that is widely-read, it is a useful frame of reference."

"A magazine held a certain lens up to its world – you could look through that lens and see the world from a certain perspective – a limited angle, that produced a reliable insight, a sharp wit, and a standard of quality that was maintained over a long time... "

"There was a vast society of drones, shuffling to and fro, making busywork, and otherwise insuring a general anti-intellectual malaise. Then, Magazine X appeared in the sky like a phoenix, showering the society of drones with droll wit, intellectual and thought-provoking writing. All was good and bright."

The analysis indicates that *The Magazine X* relationship is deeply personal, life changing, as well as being admired for the standards kept, but at the same time being demanding, questioning, telling and authoritative. The storytelling insights show that the magazine serves to connect people to society and allows people to relate to one another, providing identity and purpose to life. It is also used socially to upgrade and express readers' intellectual prowess and to underline social superiority. Thus readers feel passionate about it and are strongly emotionally bonded to it. Psychologically the stories show it is paternal, the father who is advising, controlling, and fun. It is deeply respected and loved as far as he will allow. In archetypal terms it is part companion, part guide, and part jester.

This analysis suggests that product innovations and communication must take account of the social and cultural contexts. The conclusion here was to market advertising space in *Magazine X* based upon its unique 'halo effect' on advertised products and services which arises from the prestige conferred on them from advertising in a magazine read by category experts who are mavens and innovators in their own right.

It was also evident *Magazine X* needed to sustain current readers by acknowledging their unique status in all contact points with them while attracting 'wannabes' who aspire to be readers because of the social benefits it could bring to them. Also *Magazine X* needed to cultivate inspirational readers who actively form opinions and set agendas.

An example for the US cereals market shows that the power of emotion is strong in this category. Stories here showed that Brand A is pleasurably comforting and full of playful innocence, all illustrated by the themes in the following examples:

> *"Once upon a time I had my first baby and all the books insisted Brand A was a great treat. It became her first real person food. She loved it and eventually outgrew it, but I still buy it for myself because I love it so much."*

> *"There was a little girl who was very sick and could not get out of bed and she didn't want to eat. Her mother came into the room with a shoelace and a big bowl. She told her to make a make a necklace with the cereals and if she wanted to eat the necklace after stringing it, it was okay. This gave the little girl some fun in bed and at the same time food for her tummy which she didn't even think about it. When this little girl grew up, she did the same thing for her children when they didn't feel good and as a grandmother did the same thing. Funny thing, now those children are doing it for their own children and we all live happy ever after."*

> *"As a child I spend hours playing with my dolls, making a house out of shoe boxes and serving my dolls 'Dolly Donuts' which were Brand A. Every time I'd see a box of Brand A, I think of those happy times."*

2. Using Projectives to Measure Emotions and Feelings

We make use of three types of projectives:

o Brand personality using words and pictures

o Metaphor, especially metaphors with the senses – if this brand were music, texture, food, etc. (cf. Cooper and Branthwaite, 2002)

o Guided Dreams

We'd like to discuss 'Guided Dreams' since it is a powerful creative technique, and like the other two can also readily be quantified. The principle behind guided dreams is to give consumers permission to express themselves through the medium of a dream. Respondents are asked to imagine they are dreaming about a brand and asked to have a dialogue with the brand. The advantages of this technique are that it taps both left brain (thoughts) and right brain (feelings).

The analytic framework here is Transactional Analysis (TA) for examining the relationships projected, and presence of archetypal figures (ASA).

Examples of the Guided Dream Technique

An example from the US cereals market shows that the power of emotion is strong in this category but is also linked to health benefits.

Brand A says – *"Hi! Remember me? We used to play together when you were a kid. How would you like to feel like a kid again? Why not try a bowl and see. I bet you'll love it."*

Respondent says back – *"How could I forget you? All those hours of playing together. I took you everywhere, to play in the afternoon, to watch TV in the evening. Mom let me take you wherever I wanted. Yeah...I would love to feel that way again!"*

Respondent thinks –*" I'd love going back to that innocent age. Riding bikes, playing with dolls, playing in the sprinkler. I NEED to feel that again, even if it is only for a few minutes during breakfast."*

Brand A thinks – *"We're going to have fun. It's time for her to take a break from the rat race and just feel like a kid again. Even if it is only for a few minutes at breakfast."*

Brand A says – *"I love you!"*

Respondent says back – *"I care about you. I want to make sure you stay healthy and live a long time."*

Respondent thinks – *"Ahhh, that's sweet of you. We've been together for such a long time."*

Brand A thinks – *"I love you too!"*

Brand A essentially needs to retain its playful innocence and make sure its users are grounded in and protected by its magic. Rational or cognitive benefits are also required.

3. Structural Equation Modelling (SEM) - Estimating the Power of Emotion in Brand Relationships

Unlike storytelling and projective techniques, SEM draws inferences about emotion from statistical analyses of verbal and non-verbal rating scales and verbal and visual brand association techniques. It can be used to identify the quantitative contribution of functional and emotional factors, and to examine the effects of modifying components of each in 'What If…?' creative scenario planning.

The real reason to measure the strength of the consumer-brand relationship in this sort of way is to cross check which emotions and feelings as well as functional drivers have an influence on emotional bonding and levels of respect for brands. If we accept Damasio's (1994) theory that there are somatic markers, linked to brands, that are lodged in the long term memory and ultimately influence buying behaviour, then the important thing is to identify the bundle of emotions and feelings that comprise those somatic markers. We do this by including a series of verbal rating scales – from 'hot' to 'cold' – which captures the extent to which a brand scores on a series of emotional and functional factors.

The data can then be subjected to factor analysis and structural equation modelling to see how each bundle of emotions and feelings, as well as functional drivers, interrelate and influence the overall consumer-brand relationship. In accordance with Lovemark's theory (Roberts, 2004) for example, factors driven by emotions such as intimacy, mystery and sensuality are often interconnected, but also interrelated to factors driving respect, such as trust, performance and reputation, which are themselves also interconnected. The net result is a systemic web of relationships that captures the dynamics that underpin the consumer-brand relationship. Typically the main factors that drive closeness and bonding with a brand are purely emotional, whereas those factors driving respect are more functional, performance related attributes (along with trust and reputation attributes to a lesser extent).

This following example is taken from the media category:

Figure 5
MAIN INFLUENCES OVER EMOTIONAL BONDING
AND RESPECT FOR BRANDS
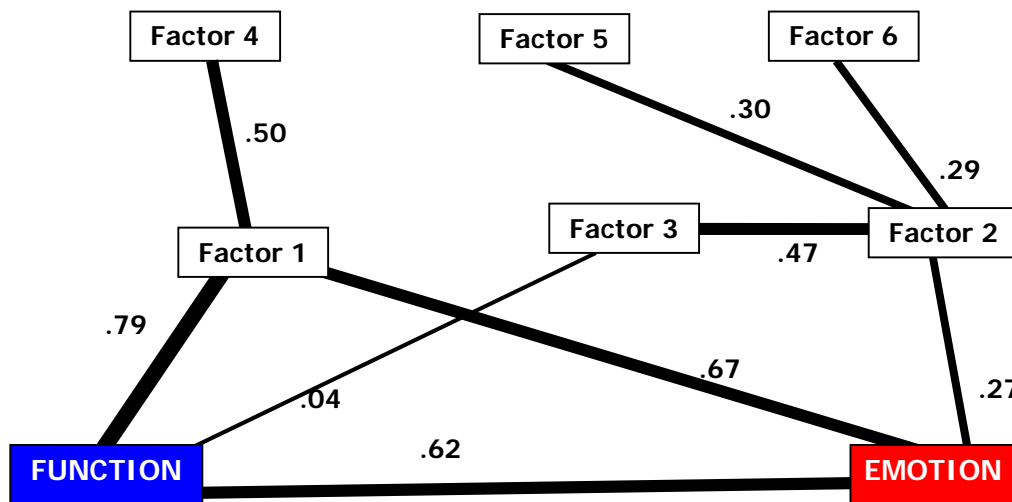
Factor analysis and structural equation modelling showing degree of correlation between the factors and which in turn influence each another, i.e. order of influence. The thickness of the line shows the strength of the correlation. Where no line exists there is a negligible correlation.

This diagram shows that certain factors (e.g. 4 and 1) are connected with function, and others (5, 6, 3, 7) with emotion, and that there is some correlation (0.62) between function and emotion. Thus emotional bonding and respect also influence each other. In the pure sense you cannot separate out the individual influences of each factor because they all link together in an almost amorphous way. However we can certainly say that emotions have the greatest influence over brand purchase in all categories we have measured so far.

So this shows how important emotions are compared to functional drivers in determining brand relationships. The main source material for this is a series of ratings of how 'hot' or 'cold' a brand is on a series of emotional and functional factors, which we subject to factor analysis to see how things bundle together. We then apply structural equation modelling to assess how each bundle of emotions and feelings toward the brand influence the consumer-brand relationship. Using multiple regression we can estimate the degree of influence of these different emotions and feelings towards brands. Various claims have been made that 85% - 95% of decision making is influenced by emotion, does this turn out to be true?

Using multiple regression we can estimate the degree of influence of these different emotions and feelings towards brands. The table below shows the extent to which emotional factors influence the closeness of the relationship. In Kevin Robert's 'Lovemarks' terms (Roberts 2004), this is the degree of love for the brand which is almost entirely emotional. We can also look at the degree of influence on respect for the brand which tends to be driven by feelings towards more category specific functional attributes which in turn influences trust and reputation. Respect is primarily functional, but this obviously varies by product category. The results of three studies relating to the categories mentioned previously are as follows:

Table 1
**THE INFLUENCE OF EMOTIONAL AND FUNCTIONAL FACTORS
ON CONSUMER-BRAND RELATIONSHIPS**

|	*Cars*	*Cereals*	*Magazines*
Emotional bonding	63%	75%	85%
Rational bonding	37%	25%	15%

This is fascinating because there is strong evidence here that the relationships that consumers have with brands are much more heavily influenced by emotional factors, but clearly not to the same extravagant levels of 90% - 95% claimed by some.

CONCLUSIONS

Visualised below is the model we propose for both understanding and measuring the role of emotions in consumer-brand relationships. It demonstrates how brand messages are routed through the two pathways – rational and emotional – we have discussed, and how these are integrated through the 'executive function' of the ego. As we have shown, the emotional component is substantially greater than the rational for the consumer decisions investigated.

Out of this comes the current brand relationship and specific emotions which are dependent upon socio-cultural codes. The key methods we have described for understanding the process and which mechanisms they tap, are shown to the right. They are brought together in the analysis of the brand relationship and current consumer action. The output is the key market research feedback loop to the brand, indicating which emotional and rational factors need to be dialled up or reduced to enhance the brand relationship.

Figure 7
PATHWAYS TO BRAND RELATIONSHIPS
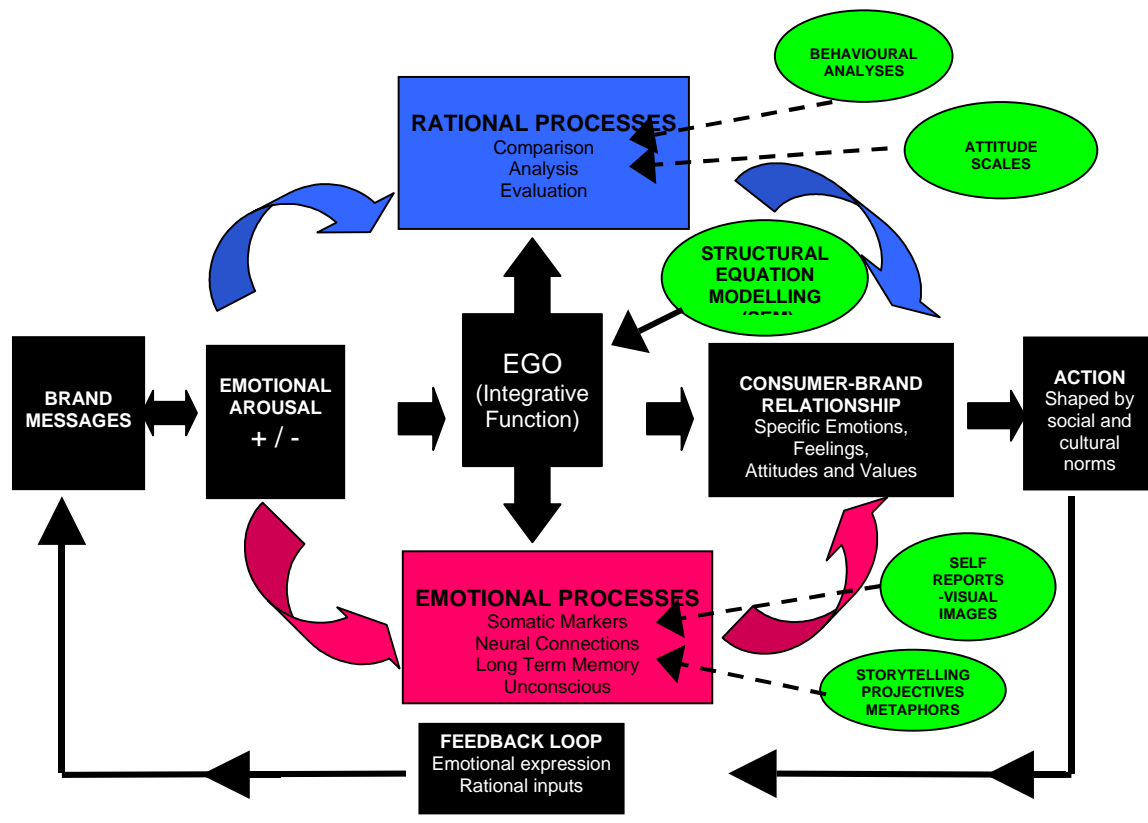
The content of results looking at the consumer-brand relationship is clearly very rich as it allows us to do a standard quantitative analysis but also to do psychological analysis of the nature of the relationship using transactional analysis, archetypal analysis and standard qualitative analysis. This means we have the confidence of numbers and can interrogate the database using factor analysis and structural equation modelling to show what the main emotional and functional factors drivers of the category are, and which of these serve to build strong long term relationships. This tells us which emotional and functional buttons to press in brand communication to build brand usage and how emotions and feelings link to and trigger functional attributes. Then we can use the psychological analysis to determine the appropriate tone of voice to use in communications giving advertisers and advertising agencies more creative material on which to build successful and innovative brand ideas.

For example the US cereals market case mentioned previously shows that Brand A has strong emotional bonding. The psychological analysis here showed that Brand A needs to communicate with a caring tone of voice that is pleasurably comforting at the same time as being full of playful innocence

because it is strongly driven by childhood memories. However, the analysis also showed that its problem as a brand in emotional terms is a tendency to become regressive and smothering and thus in more functional terms can be seen as fattening and dated.

So the future indications for Brand A in both future communication and brand innovation are to retain its caring, playful innocence, but to now also bring that love and comfort into the modern (confusing) world. Modern updated variants need to address its weaknesses so that users are grounded in and protected by its magic but not smothered by it.

Finally, how do we convert these data into innovation and creative insights? Duboff and Spaeth (2000) use this simple but powerful image:

Figure 8
CONVERTING DATA INTO BETTER DECISIONS
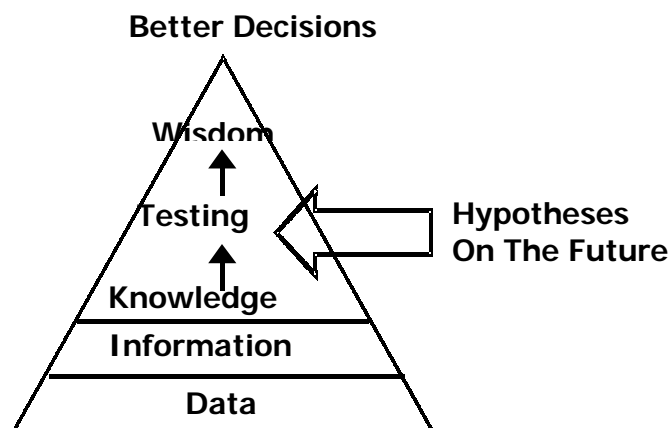
Duboff and Spaeth (2000)

The type of material provided by the 'QualiQuant' research approach – combining and integrating qualitative and quantitative data – is in our view a powerful tool for accessing and transforming emotional data into information, information into knowledge for testing, thereby wisdom and better decisions.

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