

Emotion in Advertising II

- What Do Consumers Do Emotionally with Advertising?
 - Subaru: The Emotional Myths Behind the Brand's Growth
 - How to Capture the Heart? Reviewing 20 Years of Emotion Measurement in Advertising
 - Measuring Emotion—Lovemarks, The Future Beyond Brands
 - Reconsidering Recall and Emotion in Advertising
 - Memory Change: An Intimate Measure of Persuasion
 - Effects of Advertising Likeability: A 10-Year Perspective
 - Persuasive Talk: Is It What You Say or How You Say It?
 - Using Viewer Attitudes to Evaluate TV Program Effectiveness
 - The Demographic and Psychographic Antecedents of Attitude toward Advertising
 - Celebrity Endorsements in Japan and the United States: Is Negative Information All That Harmful?
 - The Role of Account Planning in U.S. Agencies
 - Review of *The Advertised Mind: Ground-Breaking Insights into How Our Brains Respond to Advertising*
 - Review of *Blink: The Power of Thinking without Thinking* and *Strangers to Ourselves: Discovering the Adaptive Unconscious*
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Measuring Emotion—Lovemarks, The Future Beyond Brands

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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 communication and advertising? We first establish the importance of emotion in the consumer-brand relationship and then review how to measure emotion based on the thinking included in “Lovemarks” theory, i.e., that brands these days need not just to be respected but must also build a strong, loving relationship with consumers.

Three key advances are then made: (1) We demonstrate the benefits of an approach for measuring emotion that combines qualitative insights with quantitative statistical confidence. (2) We show that the actual contribution of emotional factors to brand decision making is significantly greater than functional factors and ranges from 63–85 percent, depending on the product category. (3) We also propose a new working model of the ways in which emotional and rational processes 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 a wider application for innovation and creativity in marketing and communication generally.

INTRODUCTION—LOVEMARK THEORY

Advertising and communication need to reflect the ways in which consumers have changed. Emotional intelligence is becoming more central to advertising development. As differentiation on functional benefits get closer and closer with technical advances in product performance, differentiation on emotional benefits becomes more and more crucial. Market research also needs to transform itself to meet the challenge of measuring emotion.

Once such theory of modern branding is the theory of “Lovemarks” as put forward by Kevin Roberts (2004), CEO of Saatchi & Saatchi. Roberts states that the idea of a brand is starting to “wear thin” and the world around it sterile. The idea is being worked so hard to gain an edge that the metaphors, definitions, and diagrams are wearing it out. Michael Eisner of Disney de-

scribed the word “brand” as “overused, sterile, and unimaginative.”

Roberts goes on to say that even then most definitions miss the point because brands are, or should be, about consumers and their relationship with them. It is as if brands have become so familiar to us that we have stopped thinking about them. According to Roberts the great brand journey is coming to an end: it is time to find a new concept with greater emotional potency. Just as products evolved to carry trademarks, and trademarks evolved into brands, now it is time for brands to evolve into “Lovemarks,” which are “*the next evolution in branding.*” Lovemarks are about building and strengthening emotional bonds between brands and consumers.

In the ultracompetitive context of the 21st century as we are bombarded with brand messages, brands have to work a lot harder and smarter to

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get their share of attention. Escalating shortage of time, stress, and the bewildering array of choice all contribute to increasing the power of emotion.

Also, consumers nowadays understand how brands work and, most importantly, how brands are intended to work on them. Loyalty cannot be bought for money, but it can be for love. Lovemarks, as described by Roberts, are “super-evolved brands,” which maximize their connection with consumers by creating strong emotional bonds. A strong emotional bond reinvigorates loyalty and creates advocacy. It transforms the competitive context and places Lovemark brands in a “category-of-one.”

The key definition of a Lovemark then is that it is a product, service, or entity that inspires “loyalty beyond reason.” We all have our own Lovemarks and feel we have a unique relationship with them. We feel they are highly personal, but there are likely millions of people having the same kind of relationship with them.

Lovemarks transcend brands. They deliver beyond expectations of great performance. Like great brands, they sit on top of high levels of respect, but there the similarities end. Lovemarks reach the heart and gut, as well as the mind, creating intimate, emotional connections. Take a brand away and people will find a replacement. Take a Lovemark away and people will mourn its absence. Lovemarks are a relationship, not a mere transaction. You do not just buy Lovemarks, you embrace them with passion.

The core model developed by Roberts (2004) is the Lovemark grid (see Figure 1).

To create a Lovemark marketers need to build not just respect but to overlay onto that a loving and close relationship. Lovemark high love is infused with three intangible, yet very real, ingredients: mystery, sensuality, and intimacy. There is nothing more personal than intimacy and love!

If anything is to evolve into a Lovemark, it must touch directly on the personal aspirations and inspirations of consumers:

- commitment,
- empathy, and
- passion.

The mystery component of a Lovemark keeps you guessing, keeps you intrigued, and keeps you going back for more. Lovemarks:

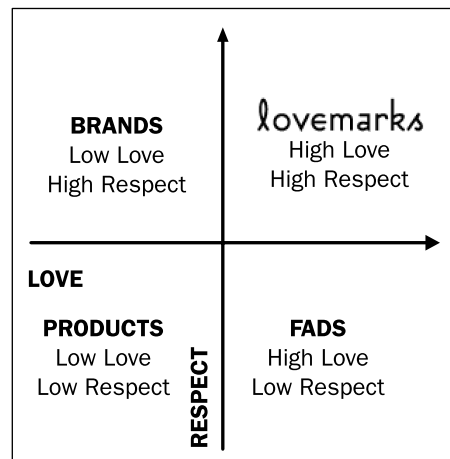


Figure 1 The Lovemark Grid

- give birth to great stories;
- bring the past, present, and future together;
- tap into people’s dreams;
- celebrate myths and icons; and
- inspire.

Sensuality is also critical. The senses are also a fast-track route to touch human emotions, so it makes sense that the crucial elements of design, sound, scent, texture, and flavor—things that appeal directly to the senses—will influence your responses over and above the more “rational” product arguments (better, stronger, newer, cheaper, etc.).

WHY IS IT IMPORTANT TO MEASURE LOVE AND RESPECT?

Human behavior is heavily influenced by emotions, not solely by reason. Consumers are often highly emotional and intuitive in their behavior, operating through the emotional centers of the brain, dictated by their “heart” or “gut feel” and often independent of conscious control. They operate on autopilot, pausing only when the emotional radar identifies something loved or different.

If the foundations of consumer behavior are emotional, so it follows that the strongest foundations of the consumer-brand relationship are similarly emotional. Here are some opinions from the field of neuroscience:

“The essential difference between emotion and reason is that emotion leads to action while reason leads to conclusions” (Calne, 2000).

“Over 85% of thought, emotions, and learning occur in the unconscious mind. . . . To put it simply our reasoning strategies are defective” (Damasio, 1999).

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“The wiring of the brain favours emotion—the communications from the emotional to the rational are stronger than the other way round” (LeDoux, 1996).

Kevin Roberts (2002) argued that “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. . . . 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.” And he concluded with this challenge to the market research industry: “Stop counting the fingers on your hand—feel your heartbeats!”

EXPLICIT AND IMPLICIT BRANDING EFFECTS

Neuroscience suggests that ideas resulting from advertising and other experiences with brands are held in long-term memory as “somatic markers” (Damasio, 1999). They collectively form a disorganized, incessantly modifying, sometimes interconnected network of all the person’s ideas, knowledge, intuitions, and feelings about the brand at a single point in time. Some are explicit and may be retrievable,

and some are implicit, operating at the level of unconscious feeling (Cramphorn, 2004). Brands are coded in memory on a cognitive and emotional basis (Gordon, 2006). It is emotional somatic coding rather than reasoned argument that determines whether we take notice of brand stimulus.

Heath (2001) also argues that “brand decisions are not wholly rational . . . however hard we think about a decision, we can only make that decision via an area which interfaces with our senses, emotions, instinct and intuition. We are physically incapable of making decisions based on purely rational thinking.”

Zaltman (2003) further elaborates that consumers do not think in well-reasoned, rational, and linear ways and therefore cannot easily explain their thinking and behavior. Memory is a construct built out of the metaphors and stories along with the new experiences that are committed both consciously and unconsciously, and also commends metaphor elicitation as a method to capture less conscious emotions and feelings. Our own experience as discussed later is that both metaphors and brand storytelling are excellent techniques to unlock the core meaning of brands, along with a number of other techniques to get at more implicit associations with brands.

A COMBINED APPROACH TO MEASURE LOVEMARKS

The challenge for us in researching Lovemarks was to find new ways to measure emotion. Most quantitative research examines what can be measured, the functional

factors, rather than seeking to discover the unseen.

In particular we needed ways to measure mystery, sensuality, and intimacy as well as love and respect for brands, and to assess whether Lovemarks tie into measurable business results. Hence quantification of emotions was an imperative.

It is important therefore in identifying Lovemarks that we are able to measure both implicit, emotional, and unconscious effects and explicit, more conscious, and rational effects. To this end, we draw upon the following broad model of levels of consciousness in identifying areas of questioning and analysis (Lannon and Cooper, 1983). This points up the importance of social and cultural levels that interact with the purely emotional and rational (RESC) (see Figure 2).

BETA TESTING

We started with qualitative research using consumer workshops in early 2003 to develop the measurement techniques. This was followed by questionnaire development and quantitative beta testing in the second quarter of 2003. The sample size for the Beta test was 300 in the United States for two different product fields including car and cereal

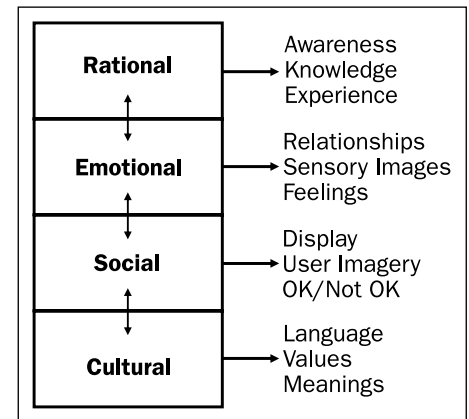


Figure 2 Layers of Consciousness (RESC)

brands. Following the beta test we have applied this research to a wide variety of categories from financial services to magazines across most of the major continents of the world, which suggest that Lovemark theory has global application.

The main objectives for the beta tests were:

- to establish for what proportion of users the brand being measured was a Lovemark,
- to estimate the increase in sales volume when the number of users for whom the brand is a Lovemark increased, and
- to provide insight into critical dimensions on which the brand needs to strengthen the brand-consumer relationship to achieve Lovemark status.

We use self-completion computer-interface interviews for these purposes, either recruited from an online panel or recruited offline where necessary. The beta test fieldwork was done entirely online. Our research shows that computer self-completion interviewing has many advantages and gives better quality responses for these purposes. “Lovemark” measures of consumer emotion, adapted from qualitative in-depth techniques including word and picture associations, guided dreams, “bubble” pictures, etc., work very well in the interactive computer-interviewing environment. Also, in the absence of an interviewer, consumers feel more spontaneous, more honest, and willing to tell us things they may not say in front of an interviewer. We therefore get closer to measuring real consumer feelings and emotions. The interface allows us to explore emotional or sensitive issues and gain rich detail via fuller open-ended responses (analyzed by psychologists) and is ideal for projective techniques.

The techniques developed include newly constructed scales for measuring emo-

tional, social, cultural, and functional relationships between consumers and brands, and specially constructed projective techniques to generate deeper and richer insights into emotional relationships. We then use statistical analysis to determine Lovemark volumetrics and the interrelated influences of emotional and functional drivers on Lovemark status and purchasing intention. We then do psychological analysis looking at the main category and brand motivations and the strengths and weaknesses of brand relationships. A combined qualitative-quantitative type of approach is an important weapon in the measurement of emotion.

THE “PATHWAYS” MODEL

Figure 3 (Cooper and Pawle, 2005) shows the model we have developed for understanding and measuring the role of emotion in consumer-brand relationships. The pathways model demonstrates how brand messages are routed through two pathways, one rational and one emotional, and how these are integrated through the “executive function” of the ego.

From this, the current consumer-brand relationship can be defined with specific emotions that depend on the sociocultural context. In Figure 3, 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 feedback into the brand, indicating which emotional and rational factors need to be dialed up, introduced, or reduced to enhance the brand relationship and create a Lovemark.

MEASURING THE CONSUMER-BRAND RELATIONSHIP

Lovemark research uses various interactive techniques to diagnose the nature

of the consumer-brand relationship. The first step is for respondents to be in the frame of mind that brands are like people: some people you are passionate about, some you love, some you just like, some you are indifferent to, and some you actively dislike. Respondents are then asked to sort brands into these categories and also to rate each on the degree of respect they have for it. Visual association is then used to further diagnose the nature of the relationship. The relationship types we use here are adapted from those described by Fournier (1998) and range from visualizations of passionate love through family love to more practical and trusting relationships and finally to more superficial, hostile, or temporary relationships.

This generates a position for each brand on the Lovemark grid described above proposed by Roberts, based on ratings of love and respect. Figure 4 shows an example from the U.S. cereal market from which we can clearly see that Cheerios is a Lovemark, strongly loved and respected, whereas most other brands in this market are merely “brands,” respected but not particularly loved, or are “products,” neither strongly loved nor respected.

The key further question for Lovemarks research is why the relationship with Cheerios is so strong, and what other brands should do to boost their emotional connection with their consumers and therefore achieve volume increases.

In measuring the emotional processes shown above in the pathways diagram, there are two routes we take. First, we ask respondents for emotional and visual associations with each brand being tested, and these are fed into the structural equations that model what is happening in the “executive function” of the ego. Second, we use projective techniques as an input to psychological analysis of what is driving the brand equity.

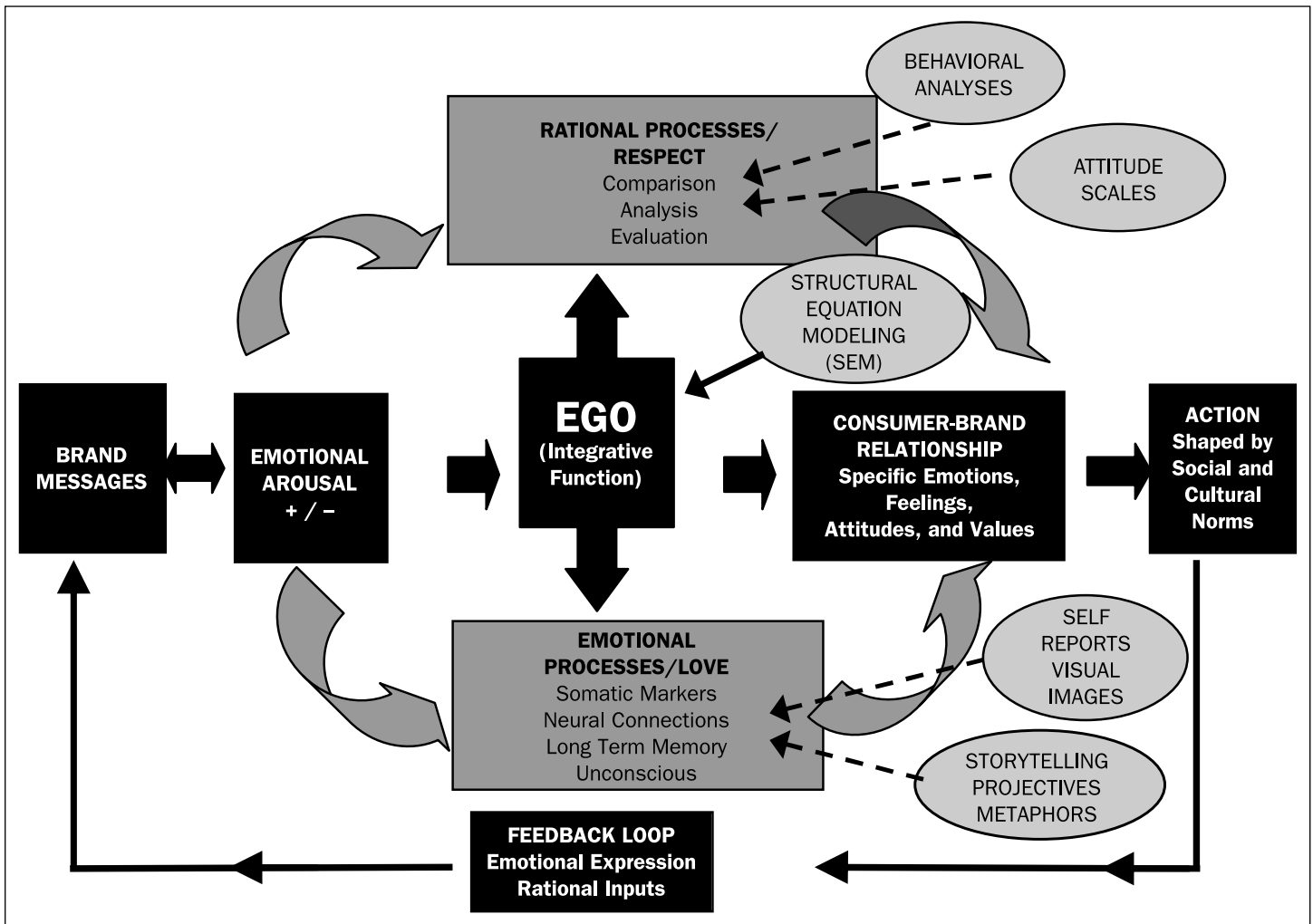


Figure 3 The Pathways to Brand Relationships Model

LOVEMARK ELICITATION AND PROJECTIVE TECHNIQUES

After intimacy and mystery, sensuality is critical in building a passionate relationship. All five senses influence how brands are perceived. Current concepts of brands pay full attention to the rational and symbolic but often overlook their sensory, experiential, or synaesthetic aspects (Cooper and Branthwaite, 2002).

We use association metaphor techniques here and ask respondents to imagine if a brand was a piece of music what type of music would it be, and what type

of texture, taste, smell, and color, it would be.

Figure 5 shows the example of the *New Yorker* magazine, which is iconic and widely loved because it connects strongly with its target readership. The *New Yorker* “sounds” classical or like jazz. Other metaphors or associations develop a rich quantified picture. This kind of sensuality profiling is key to understanding the nature of emotions surrounding a brand.

Storytelling is one of, if not *the* most powerful form of human communication

and a fundamental way by which we structure and make sense of our lives and the world around us (Schiffrin, 1996). The principal benefits of collecting consumer stories are:

- They contain meaningful experiences about the roles of brands in our everyday lives.
- They engage and express emotions in ways that may be censored in interviewing; storytelling gives “permission” to say things that we otherwise suppress.

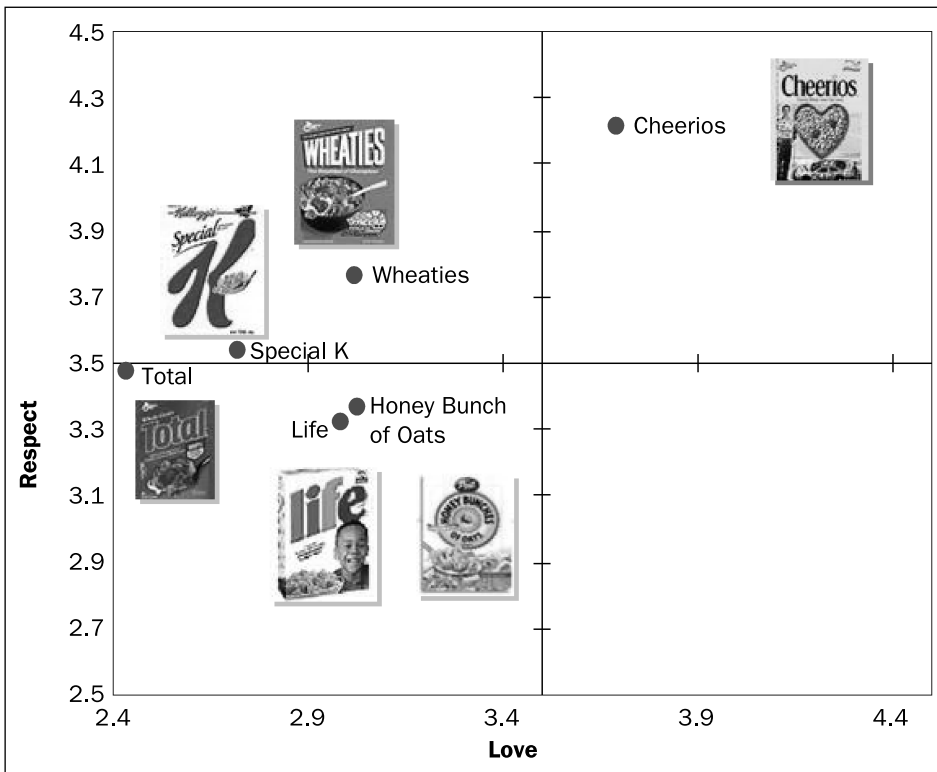


Figure 4 Cereal Lovemark Grid

- They tell who we are, what we want, our relationships to brands, and what we fear.
- They engage us, often as compelling “truths” about a brand, which produce insights or direct applications to communication.
- And, of course, they are shared among consumers as powerful word-of-mouth communications, from influential or inspirational consumers passing virally around communities.

We apply storytelling quantitatively to diagnose the psychology of Lovemarks, using Archetypal Story Analysis (ASA). This is based on the limited actual number of basic plots used in storytelling and the combinations among them (Booker, 2004), e.g., “Rags to Riches,” “The Quest,” “Overcoming the Monster,” “Voyage and Return,” “Rebirth,” which have been re-

cycled, embellished, and given their own special meaning to individual brand stories. To get to our list of archetypal brand stories, we first conducted in-depth inter-

views to discover which stories generally in their everyday lives were important to people, and then asked people to tell us stories about brands to assess how these basic plots figure in their stories about brands.

This kind of storytelling approach generates many insights about how people feel about brands. Here are a few examples from the very many highly personal and emotional stories people have told us about the role a magazine brand plays in their lives:

“I find this 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.”

“I often talk about the articles in social settings, such as meeting up with friends or at parties . . . it is widely-read . . . a useful frame of reference.”

“It holds a certain lens up to the world—you could look through that lens and see the world from a certain perspective . . . that produces a reliable

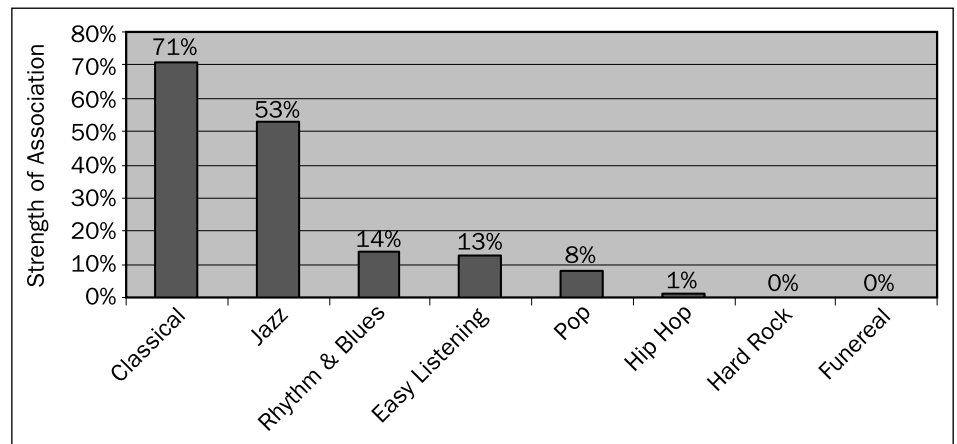


Figure 5 New Yorker Magazine and Association Metaphor Technique

insight, a sharp wit, and a standard of quality that was maintained over a long time. . . .”

The analysis indicates that the relationship is deeply personal, life changing, and authoritative. The magazine serves to connect people to society and to relate to one another, providing identity and purpose to life. It is also used to upgrade and express readers’ intellectual prowess and social superiority. Its readers feel passionately about it and are 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.

Another example from the cereal market shows the power of emotion in that category too. Stories illustrate how brands can be pleurably comforting and full of playful innocence, for example:

“Once upon a time I had my first baby and all the books insisted that this brand 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 shoe lace and a big bowl of this cereal. She told her to 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 spent hours playing with my dolls, making a house out of shoe boxes and serving my dolls ‘Dolly Donuts’ . . . Every time I see a box of that brand, I think of those happy times.”

Another powerful creative technique we use in Lovemark research is “guided dreams,” which like storytelling can also readily be quantified. Consumers are asked to imagine they are dreaming about a brand and to engage in a dialogue with the brand. The advantages of this technique are that it taps into both the left brain (thoughts) and the right brain (feelings), revealing outer and inner relationships with brands.

The analytic framework here is Transactional Analysis (TA) for examining the relationships projected, and again presence of archetypal figures (ASA). An example from the U.S. cereal market shows that the power of emotion is strong in this category and 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.”

The consumer replies: “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!”

The consumer 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.”

The consumer replies: “I love you!”

Brand A says: “I care about you. I want to make sure you stay healthy and live a long time.”

The consumer 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 in the area of health are also required to justify the emotional commitment.

We also use Interpretative Phenomenological Analysis (IPA). IPA is based on understanding consumers, “lived in” experience from their perspective. It is an inductive, “bottom up” approach that aims to explore and capture the meanings that consumers assign to their experiences through their dreams and the stories they tell. Successful analyses are both subjective and interpretative (Reid, Slowers, and Larkin, 2005).

Finally we use classical Psycho Dynamic Analysis (PDA). This is based on analyzing storytelling scripts for symptoms of attachment, 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 applying these approaches, the skills and intuition of professional psychologists are used. The psychologist will normally produce a set of analyses based on small subsets, which

are then coded and quantified by trained analysts.

INTEGRATING DATA INTO THE PATHWAYS MODEL

Lovemark research identifies functional processes mainly through the use of rating scales to determine how “hot,” “warm,” or “cold” consumers feel about brands in terms of trust, respect, performance, and category specific attributes. We also include conventional behavioral questions on buying habits and future propensity to purchase. This allows us to show how emotional processes link to functional processes via the ego in the relationship pathways model.

Having taken measures of both emotional and rational processes, the next stage in the Lovemark research process is to show how these influences interact and to identify which process drives love and which of them drives respect, using structural equation modeling.

Structural equation modeling (SEM) draws inferences about emotion from statistical analyses of verbal and nonverbal 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.

To measure the strength of the consumer-brand relationship, we cross-checked which emotions and feelings as well as functional drivers had an influence on emotional bonding and levels of respect for brands. If we accept Damasio’s (1999) theory that there are somatic markers, linked to brands, that are lodged in the long-term memory and ultimately influence buying behavior, 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 that captures the extent to which a brand scores on emotional and functional factors.

The data are subjected to factor analysis and structural equation modeling to see how each bundle of emotions and feelings, as well as functional drivers, interrelate and influence the overall consumer-brand relationship. This shows how important emotions are compared to functional drivers in determining brand relationships. As noted, the main source material for this are ratings of how hot or cold a brand is on emotional and functional factors. We have not assumed Lovemark theory is correct here but have allowed the statistical analysis to determine relationships from the data.

The net result is the description of the systemic web of relationships that captures the dynamics that underpin the consumer-brand relationship. Typically the main factors that drive love for a brand are purely emotional, whereas those factors driving respect are more functional, performance-related attributes.

Figure 6 is a structural equation model taken from the car category in the United States. Factor analysis and structural equation modeling show the degree of corre-

lation between the factors that in turn influence each other—in other words, order of influence. The thickness of the line shows the strength of the correlation. Where no line exists there is a negligible correlation. The percentages shown are the degree to which, from multiple correlation analysis, each factor influences purchasing as measured by future purchase intention for each car brand.

In this case, the two dominant factors are “intimacy,” which influences both love and respect, and “trust,” which mainly influences respect. Intimacy is related to how closely in tune the respondent feels with the brand, how relevant it is to them, and to what extent the brand has great stories associated with it that tap people’s dreams. The intimacy factor is invariably the most important factor, in terms of influencing purchasing, across all categories we have measured and is, of course, highly emotional. Intimacy in turn is driven by another emotional factor, “mystery,” which is about how iconic the brand is, i.e., whether it has strong characters and symbols associated with it. Mystery is influenced by a third factor—“passion, open, and easy to engage”—which also strongly influences trust and reputation,

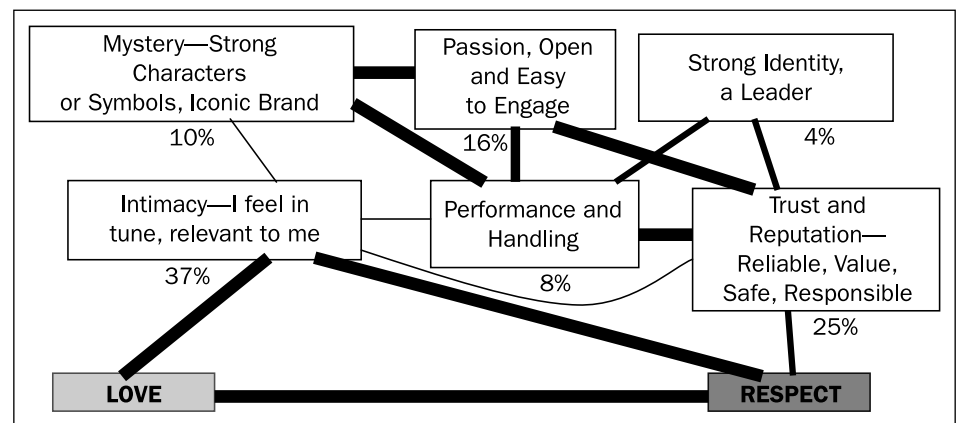


Figure 6 Main Influences over Emotional Bonding and Respect for Car Brands

and thus this factor has both an emotional and rational element to it.

This factor analysis and other Lovemark studies carried out so far across many different categories confirm the view put forward in Lovemark theory that the key factors that influence love are intimacy, mystery, and sensuality, and the key factors that influence respect are trust, reputation, and performance. The only deviation shown by the research is that trust and reputation are not normally seen as separate factors in consumers' minds. For example, in the structural equation model built for the cereal case study mentioned earlier, a central factor is trust and reputation combined with honesty and safety. Unlike cars, trust and reputation are fed by strong brand character and symbols because of sports endorsement in the category.

Sensuality as measured by the questions on sound (music), touch (textures and materials), sight (colors), taste, smell, and the total sensory experience surrounding brands has also been shown to be a major but indirect influence on love. Sensuality tends to have a direct influence on intimacy and hence, in turn, on love.

Using multiple regression we can estimate the degree of influence of these different emotions and feelings toward brands. Various claims have been made that 90–95 percent of decision making is influenced by emotion. Does this turn out to be true?

Table 1 shows the extent to which emotional factors influence the closeness of the relationship. We can also look at the degree of influence on respect for the brand that tends to be driven by feelings toward more category specific functional attributes, which in turn influence trust and reputation. Respect is primarily functional, but this we find varies by product category. The results of three studies relating to the categories mentioned previously are shown in Table 1. This is highly instructive be-

There is strong evidence here that the relationships that consumers have with brands are much more heavily influenced by emotional factors.

cause 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 percent claimed by some.

DOES TOUCHING THE EMOTIONS INCREASE BRAND VOLUME?

It is vital to show that building love and respect for a brand increases its volume, otherwise brand engineering to achieve closer relationships with consumers would be a waste of time. Figure 7 shows how much the probability of claimed future purchase increases as a result of consumers seeing brands as Lovemarks.

Thus the data here suggest that Lovemarks are between 4 (cereals) and 7 times (cars) more likely to be bought than “products” and between 1.6 (cereals) and 2.3 times (cars) more likely to be bought than “brands.” This effectively means that moving a brand from being merely highly respected to a Lovemark position where it is both loved and highly respected can substantially increase volume. As such, there really is a future beyond brands.

CONCLUSIONS

This research was carried out to test the theory of Lovemarks as put forward by Roberts (2004), as well as to develop a practical diagnostic tool to show how to re-engineer brands to convert them into Lovemarks.

The research validates that the factors identified by Roberts—i.e., intimacy, mystery, and sensuality as well as trust, reputation, and performance—exist and furthermore do emerge from multivariate analysis as the main influences on love and respect for brands. The factors overall that have the strongest influence on buying intention are the emotional factors that drive love, in particular intimacy followed closely by mystery underpinned by sensuality.

The key emotional trigger for strengthening the consumer-brand relationship therefore is to create strong brand intimacy. The triggers for this are consistently, across different product categories, the need to make the brand highly relevant to me (the consumer) and to make consumers feel more closely in tune with and passionate about the brand.

TABLE 1
The Influence of Emotional and Functional Factors on Consumer-Brand Relationships

	Cars	Cereals	Magazines
Emotional processes	63%	75%	85%
Rational processes	37%	25%	15%

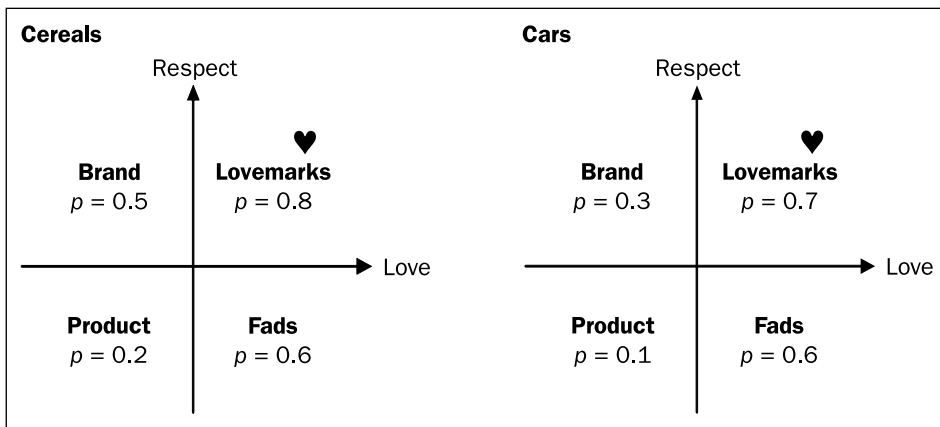


Figure 7 Future Purchase Intention Probabilities

The second most important factor is mystery—that is, the brand must tap consumer dreams by being iconic and having great stories associated with it. Sensuality, although less of a direct influence on buying intention, underpins intimacy and a strong sense of mystery. Sensuality is about creating a rich and full brand experience by developing brands that touch all the senses.

Consistent with Lovemark theory, the research also demonstrates that Lovemarks are associated with higher consumption as well as the positive attitudes and values described. Boosting love and respect to Lovemark status can therefore potentially increase buying intention substantially. Hence the evidence from this research is that creating, or maintaining, Lovemarks has significant benefits.

The research also enables refinements in Lovemark theory. Love and respect are not always orthogonal as Roberts' original grid suggests. In practice, depending on the product category, they are correlated in varying degrees with one another. Hence, increasing love is likely in some cases to increase respect, and similarly increasing respect is likely to increase love. This is clearly important to strategy and timing. In some instances, they can be jointly de-

veloped, but in others it is sensible to build love on the basis of respect, or build respect on love. These are matters of further testing and elaboration.

The other area of development is to explore adding further measures that tap and measure the social and cultural influences on love and respect as illustrated in Figure 2. This has become clear as we have explored cross-cultural markets, where the meanings of love and respect vary and where these influences, particularly the cultural, play important parts in the consumer-brand relationship. By deepening the measures in these ways, Lovemarks can improve its universality.

Finally, irrespective of Lovemarks, this work has proved to be a major spur for developing a combined qualitative-quantitative approach for measuring and analyzing emotion brand communication and advertising. **JAR**

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