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Design and Management of Brand Identity
With an Action Research in Turkish Fashion Industry

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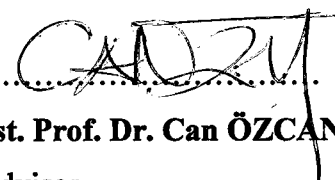
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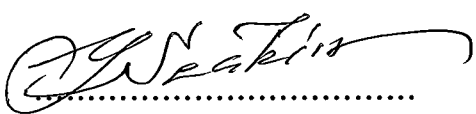
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ABSTRACT

This thesis studies design and management of brand identity, considering *emotion* concepts. It is an action research thesis, which focused on achieving answers to two main questions:

1. How is brand identity designed, in order to create an emotional experience?
2. How are emotions directed to brand identity are measured, and thus provide a base for management of brand identity?(based on the widely accepted business argument that “nothing can be managed without measuring”

Today, it is widely accepted that marketing and customers have evolved. The perceptions of brands and products have shifted from functionality or usability aspects to experiential and emotional aspects. Customers want to be *excited* about a product, surprised about a service, or *desiring* about a brand. As a result; *design* of brand identity elements (as well as products) needed to be reviewed and emphasized, and new metrics are needed; for this era. In other words; new research and measurement methods is needed for the new era.

As this thesis’ research method is action research, with dual aims both for action and research, the action part of this research is carried out with Jimmy Key[®] brand (brand name changed to JKEY[®] at the end of the action research, in 2004), which is a Turkish fashion brand that sells sports and casual wear to a young and educated audience in national and international markets.

Researches in this work aimed to increase understanding of the theories and concepts related with brand identity and emotion. Literature review starts with an explanation of the evolution of marketing concepts from 1900’s; where the idea in action was mass consumption, to 21st century; where the experience economy dominates. Mood consumption is offered as a new marketing perspective for this age. The concepts reviewed in this thesis that are related with emotional design of brand are “Brand identity”, “Brand Positioning”, “Emotions”, “Emotional Experiences” and “Moods”, “Fashion” (from a social and economic view), “Personalization and Customization” and “Emotional Branding”. The emotional instruments in brand research are psycho physiological instruments; facial expressions, voice and self report measures. A remarkable tool that uses facial, vocal and bodily expressions elicited by design of products is PrEmo tool of Desmet.

Actions of this work focused on reviewing the current literature with an emotional consideration, and to brought about change in Jimmy Key[®] brand identity with various designs, and proposed consumer research methods and tools for measuring, and thus for managing, brand identity, in which the concepts of *emotion* could be taken into consideration. The proposed designs (including logo, naming, advertisements, tags, bags, packaging, catalog, shop windows...etc.) and the proposed brand measurement instruments (including questionnaires, focus groups, brand collages, shopping tests and finally the proposed instrument 'MyBetic') constitute the action part of this action research.

All the proposed designs in this work are considered as physiological, sociological, psychological, ideological experiences of the brand identity similar to Jordan's four-pleasure framework.

Among the entire brand researches in action were very time consuming and high cost; while they were very crucial and beneficial for brand positioning and future tracking. So a need for a more effective instrument, which is also capable of measuring emotions, is realized. Thus, four brand research methods used in action were integrated into a new proposed instrument. And being a unique; personalized, cost effective, quick response brand research and measurement instrument; "MyBetic" is proposed at the end of the thesis.

ÖZ

Bu tezde marka kimliği tasarımı ve yönetimi konusu, duygu bağlantılı (duygular, duygusal deneyimler, modlar) bakış açısı dikkate alınarak çalışılmıştır. Tezde, temel olarak iki soruya cevap aranmaktadır:

1. Duygusal deneyim yaratmak üzere marka kimliği nasıl tasarlanır?
2. Marka kimliği nasıl ölçülebilir? Diğer bir deyişle; kimlik elemanlarının kullanıcıda oluşturduğu/oluşturacağı duygular nasıl ölçülebilir? (Marka kimliğini yönetebilmek için öncelikle onu ölçebilmek esastır.)

Pazarlama anlayışı ve müşteriler günümüzde artık değişmiştir. Markalar ve ürünler artık fonksiyonellikleri veya kullanıma dayalı özellikleri ile değil, kullanıcıda yaratabildikleri deneyimsel ve duygusal etkileriyle algılanmakta ve değerlendirilmektedir. Müşteriler bir üründen heyecanlanmak, bir servise şaşırmak (olumlu bir şaşıрма) veya bir markaya tutkuyla bağlanmak istemektedirler. Bu durum dikkate alınınca, marka kimlik elemanlarının (ürün de dahil olmak üzere) tasarımı da ölçümü de bu beklentiler dikkate alınarak yeniden gözden geçirilmelidir.

Bu tez, uygulamalı örnek çalışma yapılarak araştırılmıştır. Dolayısıyla hem uygulama, hem de araştırma amacı taşımaktadır. Tezin uygulama kısımları bir Türk moda markası olan Jimmy Key (tezin ilerleyen bölümlerinde marka ismi JKey olarak değiştirilmiştir) markasında uygulanmıştır.

Bu tezin araştırma kısmında marka kimliği ve duygu kavramlarını ve ilgili teorileri araştırma ve anlamayı geliştirmek hedeflenmektedir. Bu bölümdeki literatür taraması toplu tüketim anlayışının hakim olduğu 1900'lerden, deneyim ekonomisinin egemen olduğu 21. yüzyıla kadar olan aralıktaki pazarlama kavramlarındaki değişimi incelemektedir. Duyguyu dikkate alan marka tasarımı bölümünde "Marka Kimliği", "Marka Konumlama", "Duygular", "Duygusal" "Deneyimler", "Mod'lar" (sosyal ve ekonomik açıdan) "Kişiselleştirme" ve "Duygusal Markalaşma" konuları araştırılmıştır.

Yüz ifadeleri, ses tonu ve kişinin kendi ifadeleri bir marka araştırmasında duyguların ölçümünü sağlayabilmektedir. Desmet tarafından tasarlanan "PrEmo" isimli ölçüm aracı yüz ifadeleri, ses tonu ve kişinin kendi belirtmeleri ile ürünlerin kullanıcıda yarattığı duyguları ölçmesiyle bu alanda dikkat çekici bir örnektir.

Bu çalışmada yapılan tasarımlar ve önerilen uygulamalar duygu bağlantılı bir perspektif ile konusundaki mevcut literatürü incelediği gibi, önerdiği ve uyguladığı

tasarımlar ve araştırma yöntem ve araçları ile de uygulama konusu olan Jimmy Key marka kimliğinde ve marka kimliği yönetiminde bir değişim, başka bir deyişle dönüşüm yaratmıştır. Logo, marka ismi, reklamları, çeşitli etiketleri, alışveriş çantaları, paketleme, sezon katalogları, mağaza vitrinleri tasarımları ile, anketler, fokus gruplar, marka kolajları, alışveriş uygulaması, katalog testleri ve son kısımda önerilen MyBetie marka kimliği araştırma aracı bu tezin uygulama kısmını oluşturmaktadır.

Tezin uygulama bölümü kapsamında yapılan tüm tasarımlar yarattıkları duygusal deneyimler açısından değerlendirilmektedir. Bu duygusal deneyimler fiziksel (görsel, işitsel... vb), sosyolojik, psikolojik ve ideolojik marka deneyimleri olarak dörtlü bir yapı içerisinde incelenmektedir. Duygusal deneyimlerin bu şekilde dörtlü yapıda incelenmesi, Jordan'ın "dörtlü zevk yapısı" (4 pleasure framework) çalışmasına dayanmaktadır.

Bu tezde belirlenen araştırma hedefine uygun tasarımlar ve araçlar tasarlanıp uygulanmıştır. Hedeflenen sonuçlara ulaşılmıştır. Uygulanan anketler, fokus gruplar, marka kolajları marka konumlamasına ve ileriye yönelik takibe önemli katkılar sağlamış olmalarına rağmen çok fazla zaman yükü ve maliyet yükü getirmektedir. Dolayısıyla, marka araştırmasında, kimlik elemanlarının yarattığı duyguları ölçerek araştırmayı daha verimli hale getirebilecek bir araca ihtiyaç gözlenmiştir. Bu nedenle tezin son bölümünde, ilk kısımlarında uygulanmış olan dört marka araştırması yöntemi birleştirilerek, yeni bir ölçüm yöntemi ve aracı önerilmiştir. Kişiye özel, maliyeti düşük, hızlı geri bildirim alınabilen bu araca MyBetie adı verilmiştir.

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CHAPTER 1

INTRODUCTION

1.1. Definition of the Problem

This thesis's research area is design and management of brand identity, considering *emotion* concepts. Action research focused on achieving answers to two main questions:

3. How is brand identity designed, in order to create an emotional experience?
4. How are emotions directed to brand identity are measured, and thus provide a base for management of brand identity? (based on the widely accepted business argument that “nothing can be managed without measuring”

1.2. Need for the Study

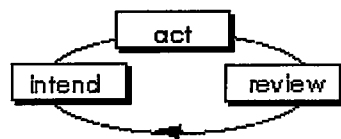
Today, it is accepted that marketing has changed, customers have changed. Brands are now perceived and interpreted on an emotional level. The perceptions of brands and products have shifted from functionality or usability aspects to experiential and emotional aspects. “Customers want to be excited about a product, surprised about a service, or desiring about a brand” (Peters, 2003). As a result; “*designing*” of brand identity elements, as well as products, need to be reviewed and well understood, for a new era. Moreover; we need new metrics for this era (Peters, 2003), in other words; new research and measurement methods is needed for the new era. Those are the reasons to do this research.

As this thesis' research method is action research, the action part of this research is carried out with a Jimmy Key[®], which is a Turkish fashion brand that sells sports and casual wear to a young and educated audience (WEB_2 (2004)). The problem definition of Jimmy Key[®] brand (which has changed its brand name to JKEY[®] at the end of the action research, in 2004); was “the need for a clear, value added positioning and the need for a clear and promising brand identity”.

1.3. Method of the Study

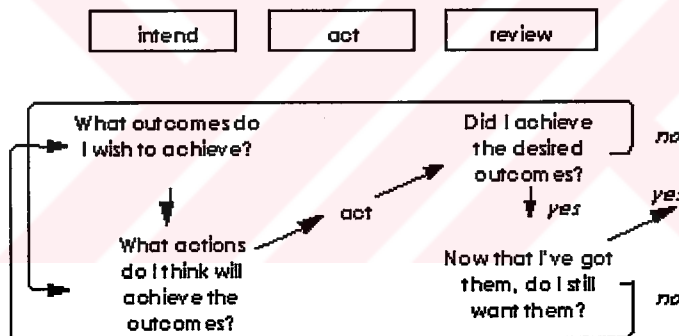
As, it is stated above, the method of the study is “Action Research”; which enables to bridge the gap between theory, research and practice. “Almost all writers appear to regard action research as cyclic (or a spiral), either explicitly or implicitly” (WEB_1 (1993))

It is said to be harder to do than conventional research (WEB_1 (1993)). In this thesis, it is aimed to take the ‘responsibilities for change as well as for research’, which is a very important criterion for action research.



The action research cycle consists at least of intention or planning before action, and review or critique after

Figure 1.1 intend-act-review cycle, (Source: WEB_1, 2003)



An expanded version of the intend-act-review cycle

Figure 1.2. expanded version of the intend-act-review cycle, (Source: WEB_1, 2003)

As the name suggests, this action research has the dual aims of action and research:

- Action, to bring about change, both in Jimmy Key[®] brand identity, and in consumer research methods and tools for brand identity, where the concepts of emotion are taken into consideration.
- Research, to increase understanding of the theories and concepts related with brand identity.

As a result research aim met with the brand's need.

In this master's thesis "Action research" methodology is used to provide understanding, and to achieve working answers to the questions raised in the problem definition. The main areas of it would be on:

1. Research and Measurement of the Brand, considering emotions,
2. Positioning, considering emotions,
3. Designing Brand Identity, considering emotions,
4. Providing research- positioning- design- measurement of the brand identity as a continuous and never ending cycle, in order to provide it sustainable for the changing customer expectations and market conditions, or in other words; to manage the brand identity successfully.

Research and Measurement of the Brand, considering emotions

Qualitative and quantitative research methods below were used in brand research:

1) Questionnaires:

1- Demographics and Lifestyle questionnaire

- Administered to end customers; 150 participants

2) Demographics and emotional experiences elicited by brand identity elements

questionnaire:

Administered to three groups namely:

- Franchisees
- Firm stuff
- Current end customers

With the aim of researching and measuring

- Customer motivations.
- Demographics
- Emotions elicited by *phisio/socio/psycho/ideo* experiences of the brand

identity; in the form of brand identity elements and products.

3) Focus Groups:

Size of the focus group: 8 people for each focus group

a) Segmentation criteria: Segmentation was done according to the parameters of demographics, lifestyle and brand usage level.

Focus group profiles

3 focus groups were defined according to different parameters of segmentation criteria and customer profile segments.

- Focus Group1: heavy users of existing customers
 - Segmentation criteria: demographics and brand usage level
 - Customer selection was done through the Jimmy Key® CRM and sales data

- Focus Group2: existing customers, middle level brand usage, and who have a young mood
 - Segmentation criteria: lifestyle and demographics

- Focus Group3: potential customers; who have a campus lifestyle
 - Segmentation criteria: lifestyle and demographics

Planning methodology of focus group:

- a) Preparation
- b) Selection of participants
- c) Session logistics
- d) Moderating the session
- e) Analysis of information

Plan of the focus group

- f) Introduction by the moderator
- e) Questionnaire
- f) Brand Collage
- g) Shopping Experiment

Research subjects in focus group discussion and interview:

Discussions were organized in 3 main research subjects:

i) Brand personification: defining brand personality by cross questions of matching the brand to a person, to a car, to a color, and to 5 words.

ii) Emotions elicited by buying motivations such as; advertisements, price, style of products, availability, store window, atmosphere of shopping, quality, size, product combinations and others.

iii) Insight for designing brand identity elements and products.

Above set of emotional brand researches and measures (composed of questionnaires, focus groups, brand collage, and shopping experiments) designed, implemented in Jimmy Key[®], in 2001, and then findings are validated in the initial stages of this action research.

Although there is a rich pool of emotions, only four emotions were used in those questionnaires; for the aim of keeping the questionnaires simple, practical and time effective in application. Facial expressions method was used to identify the verbal use of emotions; that are *excited, appreciated, neutral and sad*. Nonverbal expressions of the four emotions, the “emotions”, were supported with verbal expressions of the emotions.

Jimmy Key[®] buying experience is measured by:

1. emotions elicited by the design (or style) of the products of Jimmy Key[®], under two groups:

a. emotions elicited by each categorized style group, in the context of customer’s personal preference,

b. emotions elicited by each categorized style group, in the context of their relevance to Jimmy Key[®] identity.

The quantitative researches that are analyzed by using Microsoft Access Database are conducted as below:

1. All the emotions are valued from 1 to 5 (1 for sadness, 3 for neutral, 4 for content/appreciating and 5 for excitement). The mean value as a result for each question was the equivalent of an emotion.

2. Microsoft Access database enabled various cross-questions in the analysis of the questionnaires.

The qualitative researches were analyzed using semiotics and commonalties of discussion reviews.

1. Semiotics: In order to understand the interpretation of the findings of the qualitative brand research and discuss designs in the action research, semiotics is used. Semiotics examines the correspondence between signs and symbols and their role in the assignment of meaning. From a semiotic perspective, every brand identity element's message has 3 basic components:

- a. the “object”, which is the brand identity element (or product) itself, is the focus of the message,
- b. the “sign”, which is the sensory imagery that represents the intended meanings of the object and
- c. the “interpretant”, which is the meaning derived.

The semiotic analysis of brands identity elements' and products' designs are found in Chapter four.

2. Identifying the commonalities of customer reviews and discussions.

After research and measurement tools above are applied and analyzed in 2001; their findings are checked with the referring season's sales results, for validation of the whole results and methodology. Opera[®] program that Jimmy Key[®] used, was operating in the stores, and provided sales and CRM data needed for validation of the findings. The sales data matched with the findings, with 70-80% success.

1.4. Domain of the Study

In this action research; design and management of brand identity is researched with an *emotional* direction. Jimmy Key[®] (the brand name changed into JKEY[®] in the final stages of action research) brand identity is repositioned, redesigned and measured in order to solve brand's problem definition of “lack of a clear, consistent and value added brand identity, and providing the sustainability of the positioning and identity in highly changing market conditions.”

In Chapter 2, literature review is done for the concepts related with emotional design and management of brand identity. Chapter 2 starts with an explanation of the evolution of marketing concepts from 1900's; where the idea in action was mass consumption, to 21st century; where the experience economy dominates. After that explanation the literature review is done with the concepts related with emotional

design of brand identity, which are “Brand identity”, “Brand Positioning”, “Emotions”, “Emotional Experiences” and “Moods”, “Fashion” (from a social and economic view), “Personalization and Customization” and “Emotional Branding”. Then, the literature review of emotional measurement and its instruments; is done including emotional instruments in brand research such as psycho physiological instruments, facial expressions, voice and self report measures, with an analysis of a remarkable tool example in the field.

In Chapter 3 action research study with JKEY[®] brand is explained with the findings. The actions found in this chapter are:

First, emotional research and measurements of Jimmy Key[®] brand identity are designed, implemented and validated in 2001-2002.

Second, findings of the brand research are considered with physiological, sociological, psychological, ideological future considerations, in order to define JKEY[®] brand positioning. The brand positioning would then become the frame of reference for *phsio/socio/psycho/ideo* experiences of the brand, in the form of brand identity elements, products and actions. Such an emotional brand positioning formula is proposed and implemented in this thesis for JKEY[®]

Third, brand identity elements (products, logo, slogan, advertising, catalogs, shopping bags, store windows, packaging, shoe boxes, tags, line naming, music’s in the stores, signage, calling cards....etc) are all designed according to the brand identity positioning definitions, as actions of this action research.

Fourth, all of the actions are discussed according to their outcomes and in relation with the literature that is reviewed in Chapter 2.

However; when the intend-act-review cycle of this action research is completed, the desired outcomes that were wished to achieve, were generally achieved. But an unmet need to be met is realized. Among the entire brand researches in action were very time consuming and costing very much; while they were very crucial and beneficial for brand positioning and future tracking. So a need for a more effective instrument is realized.

And finally; four brand research methods used in action were integrated into a new proposed instrument. And being a unique; personalized, cost effective, quick response brand research and measurement instrument; “MyBetic” is proposed for measuring the emotions elicited by brand identity elements and products.

CHAPTER 2

CONCEPTS IN EMOTIONAL DESIGN AND MANAGEMENT OF BRAND IDENTITY

2.1. Evolution of Marketing Concepts from 1900's to 21st Century

In this chapter, evolution marketing concepts from 1900's to 21st century will be reviewed from Neuimier's (2003), Edward de Bono's; Pine, Gilmore and Peters' and style-vision[®] group's perspectives.

Neumeier (2003), in his book Brand Gap, says that we have moved from a one-size-fits-all economy to a mass-customization economy. He reveals that with respect to this shift in the economy, the attention of marketing has shifted from features, to benefits, to experience, to tribal identification. In other words the emphasis of marketing appeals or selling or value proposition, between 1900s to 2000s, has evolved from an emphasis on "what it has", to "what it does", to "what you'll feel", to "who you are". This shift demonstrates that while features and benefits still keep their importance to people, personal identity has become even more important.

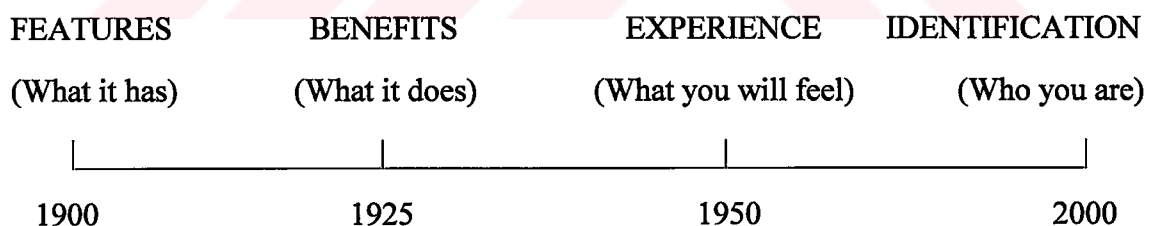


Figure 2.1. The evolution of the emphasis on marketing appeals, (Source: Neumeier, 2003)

Cognitive expert Edward de Bono said that; instead of building a brand on USP (Unique Selling Proposition of a product), marketers should pay more attention to UBS (Unique Buying state of their customers), pointing to the concept of consumer centric marketing. (Neumeier 2003)

Pine J. and Gilmore J., summarize the evolution of generations in terms of a value added “experience ladder”. According to them “Raw materials” are at the base, next up is “goods”, then “services”, then “experiences” (Peters 2003). According to this explanation:

1940. The raw materials economy. Description in terms of a birthday cake: “Grandma spends a buck to buy flour, sugar and other raw materials. Using those raw materials, grandma produces a birthday cake (\$1)”. (Pine and Gilmore, Peters 2003). Key Measure: “raw quantity; a practical measure”

1955. The goods economy. Description in terms of a birthday cake: “Ma goes down to the local Albertson’s, spends a couple of bucks, and makes the cake from a packaged industrial good... Betty Crocker cake mix (\$2)”. (Pine and Gilmore, Peters 2003). Key Measure: “Six Sigma; an excellent measure” (Peters 2003).

1970. The service economy. Description in terms of a birthday cake: “Bakeries are available to ordinary folks, not just the rich and super-rich. So Mom heads to bakery at birthday time and buys a professionally baked cake (\$10)” (Pine and Gilmore, Peters 2003). Key Measure: “Customer Satisfaction; a brilliant measure” (Peters 2003).

1990. The experience economy. Description in terms of a birthday cake: “Dad is in charge of the kid’s birthday now. And the kid lays down the law: ‘I’m having a party Dad. It’s going to be at Chuck E. cheese, and I’m bringing my pals.’ Dad obliges, and forks over a C-note...for the ‘experience’ (\$100)”. Key Measure: “Customer Success; the ultimate measure” (Peters 2003).

Another explanation on evolution of marketing comes from a trend experts team, who developed the “mood consumption theory[©]”. “Three major shifts in consumer behavior since the beginning of this century have challenged companies to change their approach” (Flavien et al. 2003). Flavien says:

“Starting around the 1900’s we saw the beginning of Mass Consumption; one product to everybody as long as the basic need for that product exists. The Ford T: “Any color you like, as long as it’s black of Henry Ford was good enough for the masses.

About 50 years later, facing more diversified consumer lifestyles, companies found product extensions a way to increase their market impact. They started to use more sophisticated techniques to identify different market segments, primarily based on demographics such as age, gender or income. Typical outputs of that phase: The Coca-Cola light to the fitness oriented

consumers or the Club Med lifestyle holiday packages. Keywords were branding and advertising, the better brand – the more advertising – the more success.

Today, the formula seems to reach its limits. Why is that so? Consumers refuse to act according to their demographic segment – and as a result from advertising overexposure - they also loose faith in traditional branding strategies. They act more according to their psychological profile and current situation, influenced by a global context. They want to be excited about a product, price or service and they are more mature, and demanding than ever before...mood consumption”

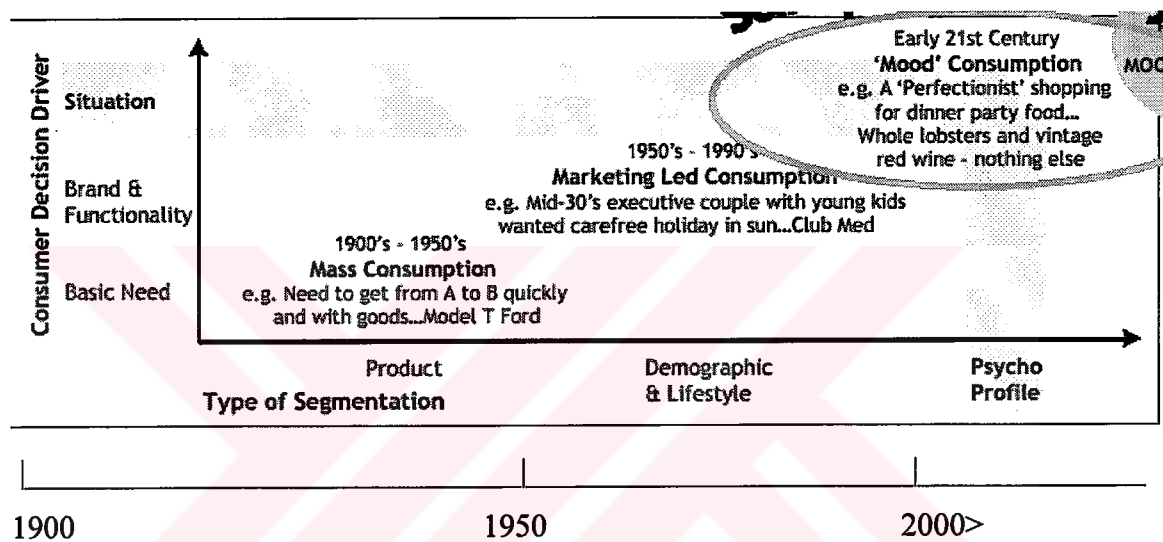


Figure 2.2. Evolution of Marketing, (Source: Flavien et al. 2003)

2.2. Definition of Concepts in Emotional Design of Brand Identity

2.2.1. Brand Identity

2.2.1.1. What Is Brand Identity?

Similar to the identity of a person, which provides a meaning, direction and purpose to the person, a brand identity provides direction, purpose and meaning for the brand. “It is central to a brand’s strategic vision and the driver of one of the four principal dimensions of brand equity: associations, which are the heart and soul of the

brand. Nestlé uses the term brand constitution to reflect the importance and reverence with which a brand identity should be held” (Aaker 1996).

Aaker gives 4 definitions for Brand identity;

“Brand identity is a unique set of brand associations that the brand strategist aspires to create or maintain. These associations represent what the brand stands for and imply a promise to customers from the organization members.

Brand identity should help establish a relationship between the brand and the customer by generating a value proposition involving functional emotional or self-expressive benefits.

Brand identity consists of twelve dimensions organized around four perspectives ---the brand --as- product (product scope, product attributes, quality/value, uses, users, country of origin), brand --as-organization (organizational attributes, local versus global), brand-as-person (brand personality, brand-customer relationships), and brand-as-symbol (visual imagery/metaphors and brand heritage).

Brand identity structure includes a core and extended identity. The core identity- the central, timeless essence of the brand—is most likely to remain constant as the brand travels to new markets and products. The extended identity includes brand identity elements, organized into cohesive and meaningful groupings that provide texture and completeness.”

2.2.1.2. Differences between Brand Image and Brand Identity

Brand image is a concept about current situation, which shows how customers and others perceive the brand. But brand identity is more strategic and future oriented. It is where the brand should go, what the brand wanted to be perceived. Thus, brand image provides background information when developing a brand identity.

In many cases brand image is used for brand identity, but they are different things. Sometimes, “brand image *becomes* the brand identity rather than just one input to be considered” (Aaker 1996). The worst case for this situation is not when a brand

image is obviously negative or inappropriate, but what is worse is the use of the brand image as an identity statement often goes unchallenged.

‘Being customer oriented’ is the goal, but letting the customer dictate who you are, does not always bring desired results. “Creating a brand identity is more than finding out what customers say they want. It must also reflect the soul and vision of the brand, what it hopes to achieve” (Aaker 1996).

Aaker says:

“While brand image is usually passive and looks to the past, brand identity should be active and look to the future, reflecting the associations that are aspired for the brand. While brand image tends to be tactical, brand identity should be strategic, reflecting a business strategy that will lead to a sustainable advantage. The brand identity should also reflect the brand’s enduring qualities, even if they are not salient in the brand image. Like any identity, it represents the basic characteristics that will persist over time.

A brand identity is to brand strategy what “strategic intent” is to a business strategy. Strategic intent involves an obsession with winning, real innovation, stretching the current strategy, and a forward-looking, dynamic perspective; it is very different from accepting or even refining past strategy. Similarly, a brand identity should not accept existing perceptions, but instead should be willing to consider creating changes” (Aaker 1996).

2.2.1.3. Brand Positioning

“A brand position is the part of the brand identity and value proposition that is tope actively communicated to the target audience and that demonstrates an advantage over competing brands”.(Aaker 1996)

2.2.1.3.1. Relationships between Brand Image and Brand Identity and Brand Position

Table 2.1. Relationships between brand image and brand identity and brand position

<i>BRAND IMAGE</i>	<i>BRAND IDENTITY</i>	<i>BRAND POSITION</i>
<i>How the brand is now perceived</i>	<i>How strategists want the brand to be perceived</i>	<i>The part of the brand identity and value proposition to be actively communicated to a target audience</i>

(Source: Aaker 1996, p.71.)

Brand positioning statement cannot provide much guidance to brand-building activities. A brand position is not an in-depth understanding needed to guide the brand-building effort that can guide actions for sponsorships, or identity elements' designs. There is a need for a richer, more complete understanding of what the brand stands for and that richer and more complete understanding that has more ability to direct such efforts is "brand identity". (Aaker 1996)

2.2.1.3.2. Positioning Statement

In the system of marketing, positioning covers a big role by being the basis of branding and is one of the most important parts of branding. Two advertising professionals; Jack Trout and Al Reis suggested it in 1972. According to them; positioning starts with the product but positioning is not what does the product so, but rather what it does to the expectations in consumer's minds. In other words, positioning is the activities related with the expectations in consumers' minds. (Hooley and Sanders 1993, Özgül 2001)

The brand positioning is a clear statement of where the brand wants to compete in the market and the key customer segment needs which the company wants customers to believe the product will satisfy in a way that differentiates the brand from competitive products in the customers' minds. (Daniels 2004)

Examples of generally accepted statement structures for brand positioning are as follows (Daniels 2004 p.8):

1. For (description of customer group) , (brand) is a (frame of reference) that has/does (point of difference) because (overwhelming reason to believe)

Or

2. (brand) is better than (define competitor) for (define target customer group(s)) because it (state main benefit) as a result of (evidence)

Examples of positioning statements in action (Aaker 1996 p.183, 184):

- *For eighteen –to-twenty –four-year-old, male, standard-lager drinkers, particularly those more interested in personal appearance; Miller Lite is a genuine standard-strength lager from America that is smoother and easier to drink.*

- *For existing and potential depositors/investors; Alliance & Leicester, a savings loan, is big, warm, and friendly; something the ordinary person can identify with and feel secure about*

- *For the first-time home buyers, age twenty to forty, who are unconfident or even frightened about the whole process, Alliance & Leicester allows you to arrange*

- *For current Hellmann's users and non users of mayonnaise, Hellmann's mayonnaise is a versatile, everyday, idiot proof (easy to use in recipes and sandwiches), condiment/ingredient with a range of uses well beyond salad dressing*

- *For young men at the forefront of fashion, Clarks Desert Boots are the original (a design originated decade ago), and yet they reflect contemporary style (like an Armani suit worn with a T-shirt).*

As managers exhaust the possibilities for differentiation based on product attributes, they frequently turn to the use of emotional values. An example of this strategy is Harley Davidson, which was positioned in the first fifty years of its life on engineering developments, the inclusion of new features and racing prowess. In the last twenty-five years of the twentieth century, Harley Davidson management built an

exceptionally strong consumer franchise on the basis of emotion—freedom and American pride. “Harley Davidson is more than a motorcycle; it is an experience an attitude, a lifestyle, and a vehicle to express who one is” (Aaker, 1996)

Eventually, Harley turned this into an emotional segmentation. While Honda, still stresses the good functional value of its motorcycles and “Japanese motorcycles focus on functional benefits, Harley Davidson owner is much more concerned with emotional and self expressive benefits” (Aaker 1996). A more detailed analysis of Harley’s emotional experience framework will be explained in chapter 2.2.2.2. Emotional Experiences

2.2.2. Emotions, Emotional Experiences and Moods

Most everything “works”. And damn well at that. So what goes beyond “works well?” “Excitement”. That’s what. “Surprise”. That’s what. Say “experiences”

(Peters, 2003)

2.2.2.1. Emotions

Although the research literature offers a plethora of definitions (Kleinginna & Kleinginna, 1981), two generally agreed-upon aspects of emotion stand out (Brave and Nass 2001):

- 1) Emotion is a reaction to events deemed relevant to the needs, goals, or concerns of an individual;
- 2) Emotion encompasses physiological, affective, behavioral, and cognitive components.

Fear, for example, is a reaction to a situation that threatens (or seems to threaten, as in a frightening picture) an individual’s physical well being, resulting in a strong negative affective state, as well as physiological and cognitive preparation for action. Joy, on the other hand, is a reaction to goals being fulfilled and gives rise to a more positive, approach-oriented state.

A useful model for understanding emotion, based on a simplified view of LeDoux's (1996) work in neurophysiology, is shown in Figure 2.2. There are three key regions of the brain in this model: the thalamus, the limbic system, and the cortex. All sensory input from the external environment is first received by the thalamus, which functions as a basic signal processor. The thalamus then sends information simultaneously both to the cortex, for "higher level" processing, and directly to the limbic system (LeDoux, 1995). The limbic system, often called the "seat of emotion," constantly evaluates the need/goal relevance of its inputs. If relevance is determined, the limbic system sends appropriate signals both to the body, coordinating the physiological response, and also to the cortex, biasing attention and other cognitive processes. (Brave and Nass 2001)

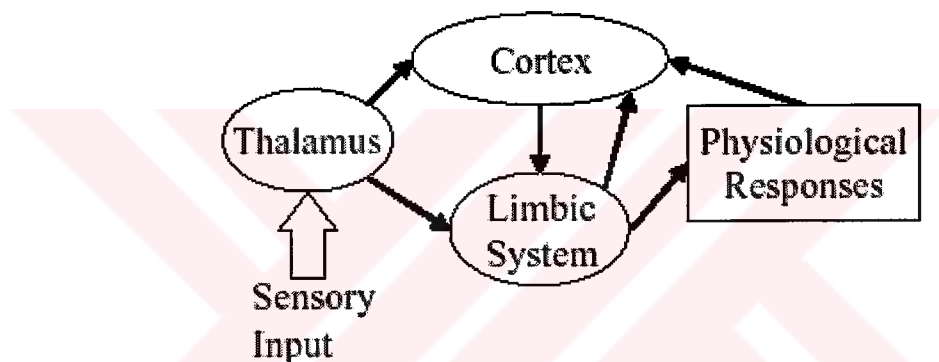


Figure 2.3. Neurological Structure of Emotion, (Source: Brave and Nass 2001)

Brave and Nass said that the above discussion provides a useful framework for considering one of the classic debates in emotion theory: The debate of if the emotions are innate or learned?

One group of evolutionary theorists arguing all emotions are innate (including complex emotions such as regret and relief), says each evolved to address a specific environmental concern of our ancestors (Darwin, 1872/1998; Neese, 1990; Tooby and Cosmides, 1990; see also Ekman, 1994; Izard, 1992; cited in Brave and Nass 2001). These theories are consistent with a hypothesis of high differentiation within the limbic system, corresponding to each of the biologically determined emotions. From this perspective, it is also reasonable to speculate that each emotion is associated with a unique set of physiological and cognition-biasing responses.

At the other group of emotion theorists arguing emotions are almost entirely learned by social constructions (Averill, 1980; Ortony & Turner, 1990; Shweder, 1994; Wierzbicka, 1992, cited in Brave and Nass 2001) (with the exception of startle and innate affinity/disgust (which they would consider pre-emotional); *“emphasize the role of higher cortical processes in differentiating emotions and concede minimal, if any, specificity within the limbic system (and consequently, within physiological responses). For example, the limbic system may operate in simply an on/off manner, or at most be differentiated along the dimensions of valence (positive/negative or approach/avoidance) and arousal (low/high) (Barrett and Russell, 1999; Lang, 1995). From this perspective, emotions are likely to vary considerably cross cultures, with any consistency being based in common social structure, not biology”*.

John Dewey takes emotion as an emotional experience, not as an emotional response or mood, where emotional experience is person's physiological and psychological emotion system is directed to an artifact/environment/social phenomenon. For example the emotional experience elicited by an art piece. Or the emotional experience elicited by a store.

Between these two extremes lie those who believe that there are “basic emotions.” “Citing both cross-cultural universals and primate studies, these theorists contend that there is a small set of innate, basic emotions shared by all humans” (Ekman, 1992; Oatley & Johnson-Laird, 1987; Panksepp, 1992, Brave and Nass 2001). Which emotions qualify as basic is yet another debate, but the list typically includes fear, anger, sadness, joy, disgust, and sometimes also interest and surprise.

Table 2.2. Theorists, basic emotions, basis for inclusion.

	Basic Emotions	Basis for Inclusion
Arnold	Anger, aversion, courage, dejection, desire, despair, fear, hate, hope, love, sadness	Relation to action tendencies
<u>Ekman</u> , Friesen, and Ellsworth	Anger, disgust, fear, joy, sadness, surprise	Universal facial expressions
<u>Frijda</u>	Desire, happiness, interest, surprise, wonder, sorrow	Forms of action readiness
Gray	Rage and terror, anxiety, joy	Hardwired
Izard	Anger, contempt, disgust, distress, fear, guilt, interest, joy, shame, surprise	Hardwired
James	Fear, grief, love, rage	Bodily involvement
McDougall	Anger, disgust, elation, fear, subjection, tender-emotion, wonder	Relation to instincts
Mowrer	Pain, pleasure	Unlearned emotional states
Oatley and Johnson-Laird	Anger, disgust, anxiety, happiness, sadness	Do not require propositional content
Panksepp	Expectancy, fear, rage, panic	Hardwired
Plutchik	<u>Acceptance, anger, anticipation, disgust, joy, fear, sadness, surprise</u>	<u>Relation to adaptive biological processes</u>
<u>Tomkins</u>	Anger, interest, contempt, disgust, distress, fear, joy, shame, surprise	Density of neural firing
Watson	Fear, love, rage	Hardwired
Weiner and Graham	Happiness, sadness	Attribution independent
	Basic Emotions	Basis for Inclusion

(Source: Ortony and Turner, 1990.)

Other emotions are seen either as combinations of these basic emotions or as socially learned differentiations within the basic categories (e.g., agony, grief, guilt, and loneliness are various constructions of sadness; (Bower, 1992). In this view, the limbic system is pre-wired to recognize the basic categories of emotion, but social learning and higher cortical processes still play a significant role in differentiation.

2.2.2.2. Emotional Experiences

Norman's model of 3 levels of processing, indicates that "Emotions result from three different levels of the brain: the automatic, pre-wired layer, called the *visceral level*; the part that contains the brain processes that control everyday behavior, known as the *behavioral level*; and the contemplative part of the brain, or the *reflective level*. Each level plays a different role in the total functioning of people, and each level requires a different style of design". (Norman 2004. p.p. 21-24)

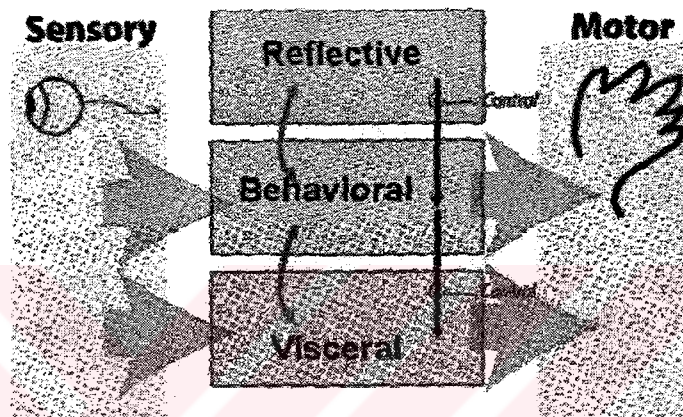


Figure 2.4. Three levels of processing: Visceral, Behavioral, and Reflective *The visceral level is fast: it makes rapid judgments of what is good or bad, safe or dangerous, and sends appropriate signals to the muscles (the motor system) and alerts the rest of the brain. This is the start of affective processing. These are biologically determined and can be inhibited or enhanced through control signals from above. The behavioral level is the site of most human behavior. Its actions can be enhanced or inhibited by the reflective layer and, in turn, it can enhance or inhibit the visceral layer. The highest layer is that of reflective thought. Note that it does not have direct access either to sensory input or to the control of behavior. Instead it watches over, reflects upon, and tries to bias the behavioral level.* (Source: Norman 2004, modified from a figure by Daniel Russell for Norman, Antony, & Russell 2003)

Norman says that;

“The three levels in part reflect the biological origins of the brain, starting with primitive one-celled organisms and slowly evolving to more complex animals, to the vertebrates, the mammals, and finally, apes and humans. For simple animals, life is a continuing set of threats and opportunities, and an animal must learn how to respond appropriately to each. The basic brain circuits, then, are really response mechanisms: analyze a situation and respond. This system is tightly coupled to the animal’s muscles. If something is bad or dangerous, the muscles tense in preparation for running, attacking, or freezing. If something is good or desirable, the animal can relax and take advantage of the situation”.

Human beings have an even more developed set of brain structures. They can reflect upon their experiences and communicate them to others.

According to Norman; the three levels are about evolutionary level of development. For example, “animals such as lizards operate primarily at the visceral level. This is the level of fixed routines, where the brain analyzes the world and responds. Dogs and other mammals, however, have a higher level of analysis, the behavioral level, with a complex and powerful brain that can analyze a situation and alter behavior accordingly. The behavioral level in human beings is especially valuable for well-learned, routine operations. This is where the skilled performer excels. At the highest evolutionary level of development, the human brain can think about its own operations. This is the home of reflection, of conscious thought, of the learning of new concepts and generalizations about the world” (Norman 2000).

“One can feel happy about the car that functions properly, cheerful because the couch brings back sweet memories, proud of possessing this necklace, and angry because the drawer makes a grating sound” (Desmet 2001). Similarly one can be happy about owning a particular brand (or jealous because someone else owns it), sad about if the price is too high, amused when using it, etcetera. In fact, all of these can be considered as different types or classes of brand emotions.

It is obvious that in today’s multisensory, multichannel, experience age, the successful brands are the ones who are not selling the product itself, or the mere need or function; but instead they are creating unique experiences and selling the experiences.

As Peters stated “A lot of people work for Harley Davidson are very well know that they are not “making motorcycles”. They are selling “experiences. Peters’ quote from a Harley top manager is that “what they sell is the ability for a 43 year old accountant to dress in black leather, ride through small towers, and have people be

afraid of him”. In particular the experience that Harley called the “Rebel Lifestyle” (Peters 2003, p.116)

Jordan made a scientific study on pleasures (2000). And he explained that the pleasure that we derive from an object can be analyzed by four-pleasure framework. Additionally, Norman studied Jordan’s pleasure framework and explained how three levels of processing; visceral, behavioral and reflective, apply to pleasures.

According to Norman, Jordan’s; a human factors expert and designer, *Designing Pleasurable Products*; which is built on the work of Lionel Tiger to identify four kinds of pleasure, is “one of the few scientific studies of pleasure and design”, the. Norman interpreted Jordan’s 4 types of pleasures as below;

Physio-pleasure *Pleasures of the body. Sights, sounds, smell, taste, and touch. Physio-pleasure combines many aspects of the visceral level with some of the behavioral level.*

Socio-pleasure. *Social pleasure derived from interaction with others. Jordan points out that many products play an important social role, either by design or by accident. All communication technologies –whether telephone, cell phone, email, instant messaging, or even regular mail –play important social roles by design. Sometimes the social pleasure derives serendipitously as a byproduct of usage. Thus, the office coffeemaker and mail-room serve as focal points for impromptu gatherings at the office. Similarly, the kitchen is the focal point for many social interactions in the home. Socio-pleasure, therefore, combines aspects of both behavioral and reflective design.*

Psycho-pleasure. *This aspect of pleasure deals with people’s reactions and psychological state during the use of products. Psycho-pleasure resides at the behavioral level.*

Ideo-pleasure. *Here lies the reflection on the experience. This is where one appreciates the aesthetics, or the quality, or perhaps the extent to which a product enhances life and respects the environment. As Jordan points out, the value of many products comes from the statement they make. When displayed so that others can see them, they provide ideo-pleasure to the extent that they signify the value judgments of their owner. Ideo-pleasure clearly lies at the reflective level.*

In this thesis, it is preferred to use “experience” instead of “pleasure” , and to analyze the experience of the product or a brand, with a four emotional experience framework similar to Jordan’s four pleasure framework, and Norman’s explanation how those operate on three levels; visceral, behavioral and reflective.

As a result, both four types of emotional experiences operate on visceral, behavioral and reflective levels.

The socio experience, in example: “the experience or pleasure of resting comfortably, refers to the feelings accomplishment, and derives from the behavioral level. This is the pleasure any expert feels when doing something well, such as driving a difficult course or playing a complex piece of music” (Norman 2000).

The framework of four emotional experiences in analyzing the brand experience will be explained on Aaker’s definitions on Harley Davidson brand. Below are physio/socio/psycho/ideo experiences of Harley Davidson, and three operating levels in action:

The physio experience of Harley on visceral levels is:

- Bike alone on the open road (rugged individuality& personal freedom)
- Powerful machine accelerating along a winding road
- Eagle logo
- American flag
- “Biggest, heaviest, loudest” (thus; the most macho) motorcycles.
- “Abundance of black leather, heavy boots, chrome, weaponry” (thus; signals maleness ”Real Men Wear Black”(a popular Harley-Davidson T-shirt proclaim)
- “Heavy beards, long hair, cowboy boots, and of course, the tattoo” (user imagery: male & macho)
- Noisy, throaty roar
- The reflective level experiences of above physio experiences of Harley are explained in the “ideo experience of Harley” part.

The socio experience of Harley is:

- A relaxed group of down to earth bikers who share beliefs, values and experiences

The psycho experience of Harley is: while the usability issues are not the focus of Harley experience

The ideo experience of Harley is:

- Personal freedom (main focus)
- Rugged individuality
- Male & macho
- Individuality& personal freedom
- Ageless and timeless
- Patriotism and the Harley Davidson American heritage
- Breaking out from confining societal norms of dress and behavior.

2.2.2.3. Moods

“Moods are longer-term affective states that bias users’ responses to any interface” (Brave and Nass 2001). Another explanation is; “Moods, are longer term compilations of several emotional responses (such as a content moment) in combination with internal drives (such as wanting to be in a happy mood). They may last for days or minutes”. (Conversations with Mutlu, 2004)

“Mood has a number of potential causes. The most obvious is emotion itself. Intense or repetitive emotional experiences tend to prolong themselves into moods. A user who is continually frustrated will likely be put in a frustrated mood, while a user who is repeatedly made happy will likely be put in a positive mood. Mood can also be influenced, however, by anticipated emotion, based on sentiment. (Brave and Nass) For example, if a customer knows that they must interact with a sales person in the store that they dislike (i.e., they associate with negative emotion), they may be in a bad mood from the start.

Style-vision report, 2001-2004 uses the terms “moods, “mood consumption©” and “mood consumers©” in a slightly different way. The highlights of their definitions are:

- “Following their emotions the consumers affirm their preferences or reveal their inner contradictions, they act according to their psychological profile and current situation, influenced by a global context. They want to be excited about a product, price or service and they are more mature and demanding than ever before. They are called: the mood consumers”.
- “The person’s emotional state of mind shapes his/her mood”

- The 3 dimensions of the Mood are Psyche, Senses & Semantics. Mood Segments are primarily defined as “psychological responses to the macro-trends”. Identified mood segments are described in more details on different dimensions to reveal consumer detailed feelings and expectations. The explanation of 3 dimensions are:

- **PSYCHE**; basically defined as the answer to the question “what is on my mind?” “The moods of the consumer are a state of mind, a stage of the Psyche”. They describe and update the moods using the main dimensions, which structure a personality. The translation of the moods into psychological dimensions leveraged on the ‘big five’ and research on the theory of personality by Myers-Briggs, Costa & McCrae applied to the consumer world.

- **SENSES**; basically defined as the answer to the question “how do I sense the world?” “The moods of the consumer are sensuality, perception of oneself and of the environment, relationship with the object and the material world”. They translated and update the moods using the sensorial dimensions, which shape the perception.

- **SEMANTICS**; basically defined as the answer to the question “how do I communicate?” “The moods of the consumer are meanings and expressions, messages and words mirroring the motivations of the person in one's communication”. They enriched and updated constantly the vocabulary of the mood by extensive research in the media. Emerging concepts are also translated into words and messages leveraging on etymology, literature and linguistics.

- An example for an identified mood of style and vision is “perfection mood” ; The psyche of the mood is described as, “about being reliable, respectable and well-prepared doing ethical correct deeds in a seamless manner; seeking for efficiency” the senses of the mood is in example nature inside, organic shapes, freshness, privacy, space, purity, seamless sophisticated atmosphere. The semantics of the mood is ; in example; nothing disturbing, pure & noble, everlasting, sustainable elegance, ethical values, clear consciousness. According to Outstrup from Style Vision[©] group, YSL, Davidoff, Nestle Noir Intense, Champagne brands belong to perfection mood.

- The mood consumption[©] analysis is being developed to provide a refreshing framework to observe and anticipate the changing consumer needs.

2.2.2.4. Distinguishing Emotions, Emotional Experiences and Moods

First; it is useful to distinguish among two terms often used ambiguously: emotion and mood.

Brave and Nass distinguished emotions and moods as below:

Emotion can be distinguished from mood by its object-directedness.). As Frijda (1994) explains, emotions are intentional: They “imply and involve relationships with a particular object.” We get scared of something, angry at someone, and excited about some event. Moods, on the other hand, though they may be indirectly caused by a particular object, are “nonintentional”; they are not directed at any object in particular and are thus experienced as more diffuse, global, and general. A person can be sad about something (an emotion) or generally depressed (a mood). Unfortunately, the English language often allows the same term to describe both emotion and mood (e.g., “happy”).

Another distinction between emotion and mood emerges from a functional perspective. As a reaction to a particular situation, emotions bias action—they prepare the body and the mind for an appropriate, immediate response. As such, emotions also tend to be relatively short-lived. Moods, in contrast, tend to bias cognitive strategies and processing over a longer term (Davidson, 1994). More generally, moods can be seen to serve as a background affective filter through which both internal and external events are appraised. A person in a good mood tends to view everything in a positive light, while a person in a bad mood does the opposite. The interaction between emotions and moods is also important. Moods tend to bias which emotions are experienced, lowering the activation thresholds for mood-related emotions. Emotions, on the other hand, often cause or contribute to moods.

Emotions (often called emotional response) are short-term reflexive physiological responses to the outside world. They are not controlled, and not connected to the inner state of the individual. They mostly last a few moments. Moods, on the other hand, as stated upper, are longer term compilations of several emotional responses (such as a content moment) in combination with internal drives (such as wanting to be in a happy mood). They may last for days or minutes. (Conversations with Mutlu 2004)

2.2.3. Fashion

This part reveal how branding and identity principles and processes are applied in fashion system and fashion industry.

Importantly, perhaps there is no single factor that dominates the modern popular cultural psyche as much as fashion. Clothing theorists have devoted considerable attention to understanding the motivations and behaviors of fashion innovators. This body of research has focused on a wide range of topics such as values, attitudes, and behaviors clothing can fulfill a number of functions beyond mere functional performance such as warm or protection. It says how important an individual is, tells others how much status an individual has what the individual is like (e.g. professional, sexy, casual). As such how consumers see their clothes apparel provides a deeper understanding of the dynamics of consumer behavior and the nature and role of fashion clothing in society.

Fashion Clothing not only forms an important part of every day consumption decisions, but is simplicity a central component of almost all daily events. Influencing what we eat, how we dress, how we talk and even the very nature of our thinking process. One view of fashion is that it is not the creation of powerful persuaders, but a normal outcome of a dynamic culture and common shifts in taste and preferences. In reality fashion designers attempt to foresee the next change in consumer preferences, while retailers face the difficulties of adapting fashion lines for each season in a short time frame before the next season arrives. The strategy that retailers use is to plan for two main seasons and two Tran seasonal periods, and manipulate prices early in the season to accelerate adoption and then later to clear remaining stock towards the end of a season. The role and perception of fashion (and specific fashion brands) in consumers' lives provide us with a perspective of the psyche of individuals and also groups within society

“To sociologists fashion represents an expression of social interaction and of status seeking. For economists and business analysts, fashion can be defined as a cycle that allows to some mature industries, such as clothing, footwear or even cars, to be dynamic and maintain certain profitability over the time.”

2.2.3.1. Social view of fashion; Self Concept and Self Image Congruity

Appearance is an important factor for most durable consumption goods; like clothing, cars, furniture and even electronic equipment. The product development strategy for them is not primarily making these goods more functional; but rather, it is to let the product appear more “fashionable”. By fashion it is meant that “the process that identifies certain design, products or social behaviors as “in” for a limited period and which replaces them with regularity by new design, new products and new forms of social behaviors”. (Saviolo)

In its essay on fashion George Simmel writes (cited in Saviolo):

“...fashion is merely a product of social demands... This is clearly proved by the fact that very frequently not the slightest reason can be found for the creation of fashion from the standpoint of an objective, aesthetic or other expediency. While in general our wearing apparel is really adapted to our needs there is not a trace of expediency in the method by which fashion dictates... ”.

Self concept is a multidimensional construct, related to the attitudes and perceptions people have of themselves (Malhotra Wilkie) The Self is “a development formation in the psychological make-up of the individual consisting of interrelated attitudes which are acquired in relation to body object, family, persons, groups, social values and institutions . “The basic purpose of all human activity is the protection maintenance and enhancement, not of the self but the self concept or the symbolic self.” Consumers form self concepts which navigate purchase decisions and dictate specific behavioral patterns, Mehta argues that “the impact of symbolic product meanings on consumer decision making is mediated by self-concept.” Self concept is important, because different perceptions of the self influence purchase behavior and decisions how and why consumers provide status to a brand (Onkivist and Shaw 1987) as well as product usage to communicate their image to others (Sirgy 1982: Belk 1989). Wong and Ahuvia (1998, p, 429) have summarized self concept and its effects in Figure below.

From figure below the independent construal of the self or the inner self (preferences, tastes, abilities, personal values) is said to be “the most significant in regulating behavior... also people with an independent self-concept who emphasize the importance of internal self should also emphasize the importance of hedonic experience as a motivation for luxury consumption. (Wong and Ahuvia, 1998)

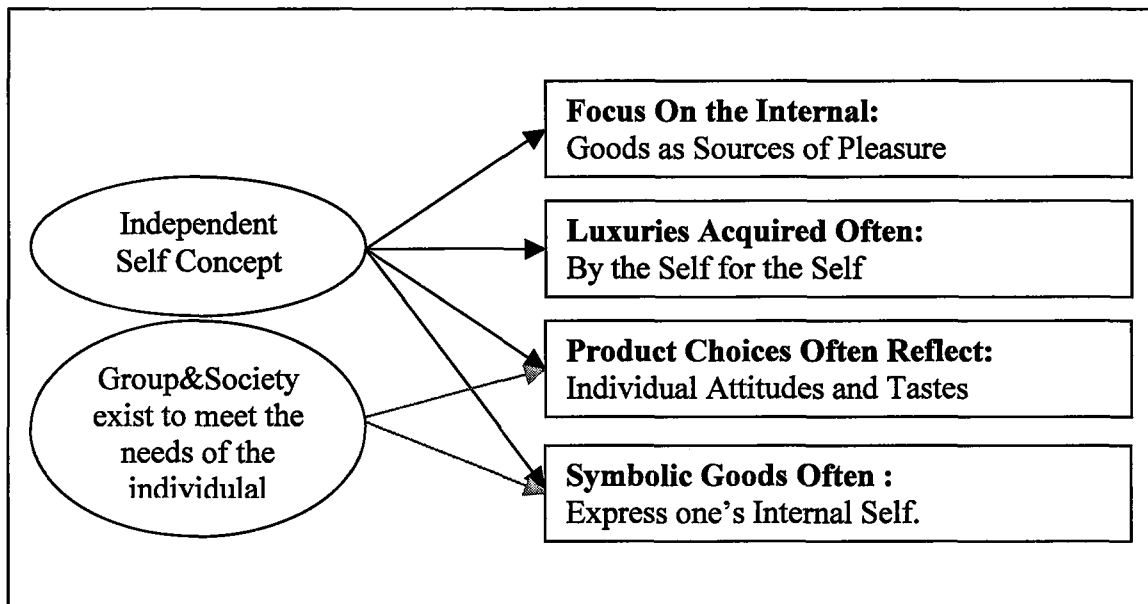


Figure 2.5. Self concept and its effects

Focus on the internal refers to one's own freedom of expressing one's inner values and tastes above the concern of group needs. As opposed to the individual conforming to a group or society as a whole, which is typically prevalent in Asian cultures, group and society exist to meet the needs of the individual. This model encapsulates self-concepts, symbolism and the impact of others, which are all relevant in shaping the way people perceive desire and acquire status goods and the extent to which they make their purchases conspicuous.

2.2.3.2. Economic View of Fashion

"The economic, as distinct from social raison d'être of fashion resides in the need to make people buy things they don't need. If the clothes can't be relied upon to wear out fast enough, something must be found that will wear out faster; that something is what we call fashion... Fashion is one form of familiar capitalist technique of planned obsolescence which can be enjoyed with a clear conscience..."

(Gopnik, 1994 cited in Saviolo).

“When we refer to a fashion system or the fashion business we usually refer to a wide and complex cluster of closely interconnected industries of different importance and weight, all influenced at various degree from the importance of fashion ability. Attention is usually focused only on the finished products (clothing, knitwear, hosiery, accessories) but these are the result of a long chain of stages, activities and technologies whose interaction is largely responsible for the product’s success on the market. Therefore a fundamental concept for analyzing the fashion system is the concept of fashion pipeline. This implies the coordination and integration between the production stages of raw materials (agricultural or chemical) and the industrial (textile and clothing) and distributive stages” (Saviolo). The fashion pipeline is thus made up of different stages, each representing different industries; each stage and industry can be further segmented according to market criteria such as consumer groups, product category/end uses, price, degree of fashion ability and market coverage. The consumer groups can be grouped with the demographic criteria (such as age, sex, occupation...etc) and more importantly on psychographic criteria (such as lifestyle segmentation, or emotional attributes) According to consumer groups we can segment the clothing industry into 3 main divisions; menswear, women wear and kids wear; based on product category. Moreover, these 3 main product classifications can be subdivided into more divisions based on end use (such as sportswear, formal wear, denim, accessories, underwear, swimwear...etc). There are some other special categories depending upon the brand and its product specialty; like vintage, washed or destroyed product divisions. Other industries support the fashion pipeline and are also part of the wider fashion system: these include the textile machinery industry and various parts of the service industry (specialized press, trade fairs, advertising and communication agencies, design consultancies...etc).

Considering the final phase of fashion pipeline that is the industry and the market for clothing and accessories, according to the worlds one of the leading German consultancy; Roland Berger, the segmentation criteria are based on degree of fashion and price The resulting segments of the segmentation chart would be; (from bottom to upper)

- low to medium segment
- medium segment
- Bridge segment,

- Exclusive Segment,

2.2.4. Personalization and Customization

Mass-produced objects are evolving to have personal meaning. In today's market; there are various ways of personalizing products. "Many provide customization services", "many allow special orders and specifications" and "many provide a flexible product that, once it has been purchased, can be tuned and tailored by the people who use it". (Norman 2000)

"Numerous manufacturers have tried to overcome the sameness of their product offerings by allowing customers to "customize" them. In those situations; customization is done through allowing purchaser to choose the color or select from a list of accessories and extra-cost features. This way of a customization strategy created a new need for customers; the need for personalizing products. As a new customer need is defined; a remarkable market is created and customization become a golden rule among marketing strategies in many industries (Norman 2004). Cell phones have personalizing different faceplates, so someone can get one in different colors or designs him/herself. Some brands offer to design own products, although the only real alternatives to have are some choices among a fixed number of sizes, styles, colors, and materials.

It is believed that manufacturing to order (mass customization) will extend to everything: clothes, computers, automobiles and furniture. All would be manufactured specifically to customer's specifications: in a more time and price efficient ways. Several clothes manufacturers are already experimenting with the use of digital cameras to determine a person's measurements, lasers to cut the materials, and then computer-controlled manufacturing of the items. Some computer manufacturers already work this way, assembling products only after they have been ordered, allowing the customer to configure the product according to their desires. This has a benefit to the manufacturer as well: items are only manufactured after they have been purchased, which means that no stockpile of finished products is required, dramatically reducing the cost of inventory. When manufacturing processes are designed for mass-customization, individual orders can be made in hours or days. Of course, this form of customization is limited. You can't design a radically new form of customization is limited. You can't

design a radically new form of furniture, automobile, or computer this way. All you can do is to select from a fixed set of options”. (Norman 2000)

According to Norman; clothes might fit better, and the furniture might better suit some needs, but neither guarantees emotional attachment and he adds that, things do not become personal because we have selected some alternatives from a catalog of choices. For Norman; the meaning of *personal is expressing some sense of ownership, of pride and to have some individualistic touch.*

We personalize/customize our cars, by changing rims of wheels; our working environment by arranging the desk with photographs of our family and friends, favorite quotes, posting photographs, drawings, and cartoons on walls and doors. So; obviously there is a desire in us personalizing things that we use.

“Determining a desirable arrangement of belongings is often more a process of evolution than of deliberate planning”. (Norman, 2000) The important point here is; the arrangement is unique to person and his/her activities.

Marks of memorable stories make an object personal. “Post and pans get banged and burned. Things are chipped and broken. But much as we may complain about marks, dents, and stains, they also make the objects personal ---ours. Each item is special. Each mark, each dent, and each repair all contain a story, and it is stories that make things special”. (Norman, 2000)

IDEO (one of the largest industrial design firms in the United States); aimed to design things that would reflect the experiences of an owner. Their search was to find “materials that would age gracefully, showing the dents and markings of use, but in a way that was pleasant and that would transform a store-bought, mass-produced item into a personal one, where the markings would add character and charm that was unique to the owner”.

An example for this was a pair of blue jeans, faded naturally through use, with a rectangular faded patch in the front pocket where the wearer had always kept his wallet. (Norman 2004)

According to Norman, “the trick is to make objects that degrade gracefully, growing old along with their owners in a personal and pleasurable manner. This kind of personalization carries huge emotional significance, enriching our lives. This is a far cry from the mass customization that allows a consumer to choose one of a fixed set of alternatives, but has little or no real personal relevance, little or no emotional value. Emotional value---now that is a worthy goal of design”.

2.2.5. Emotional Branding

A lot of people work for Harley-Davidson. The good news... none of them is so silly as to believe that they “make motorcycles.” If not “motorcycles,” what?

How about “experiences”?
(Peters, 2003)

A brand is “a name, term, symbol, or design, or a combination of them, which is intended to signify the goods or services of one seller or group of sellers and to differentiate them from those of competitors” as described by Philip Kotler in his classic marketing textbook (1984). The term “branding” became an integrated part of the marketing, business, and design language since The *Economist*’s December 24, 1988 cover story, “The Year of the Brand,” brought the attention of “Brand” to a broader audience. As new brand theories and strategies developed, the contemporary brand has been elevated to more than the functional aspects of “what the company is” or “what makes it different.” Brands are now perceived and interpreted on an emotional level (Gobé, 2002; Travis, 2000). By emotional, brand consultant Marc Gobé (2002) describes it as “how a brand engages consumers on the level of the sense and emotions; how a brand comes to life for people and forges a deeper, lasting connection”.

Emotional branding is about “the wisdom of brands” (Travis, 2000). It’s about rational strategy and creative thinking in developing, building, and managing the brand to build loyalty, drive perceived quality, provide differentiation, and create credibility. David Arnold, educator and business consultant, identified three key elements of a brand: Attributes, Benefits, and Essence (1993). Brand Essence is the focal point of his brand framework that reflects the “personality” of the brand. The essence of a brand is the ultimate benefit to the customer that the brand emphasizes, and it is what the customers emotionally connect with or experience in using the brand.

Different schemes of branding are constructed by practitioners based on the size, scale, and complexity of different branding development cycles and scenarios (Wheeler, 2003). The scheme below presents the relationship of three key elements of a brand: brand perception of customers, brand experience by customers, and brand promise to customers (Molitor & O’Brien, 2000).

Brand attributes are key components that create the perception of the company—who we are; they are the qualities or characteristics that the brand should personify in the way it interacts with its customers and employees. Brand tone of voice, brand attitude, and brand image are the three main components that evoke the customer's brand experience. When perception and experience of the brand resonate and are in balance, a core promise is stated. A brand promise statement embodies the essence that sums up the total customer experience (Travis, 2000). Ultimately, how the brand speaks, how the brand acts, and how the brand looks are keys to the success of an emotional branding program.

2.3. Definition of Emotional Measurement and Its Instruments

2.3.1. Use of Emotional Instruments in Brand Research

“Like many others, I believe that ‘what gets measured gets done.’ Thus we need new metrics for a new era.”

(Peters, 2003)

“UP CLOSE AND PERSONAL_I now view ... positively everything ...through a new lens. “ What is this experience like?” That’s ... so, so, very, very ...different from “Were you satisfied with the service?”

(Peters, 2003)

Consumers have become to look for more from the products that they buy; but they are looking for pleasure and the fulfillment of their emotional needs. (Chhibber et al. 2004)

Emotions involved in the consumption experience have become an important object of study in consumer behavior. (Desmet et al. 2000) Role of emotional aspects in the total consuming experience, which is a broader experience rather than merely buying experience (e.g., Hirschman and Holbrook 1982), and its relationship satisfaction (e.g., Westbrook and Oliver 1991) or pleasure (in example: Tiger 1992, Jordan 2000) are studied in the literature by researchers.

Emotions are an important component of consumer response in branding. Consumption-related emotions in branding can be analyzed from various aspects; from buying motives, to emotions elicited by products and also to the whole family of brand identity elements. Emotions elicited by brand identity elements (in this thesis the product is taken as a member of brand identity elements) are an important object of study.

“It is acknowledged that emotions elicited by products can enhance the pleasure of buying, owning and using them (Hirschman and Holbrook 1982; cited in Desmet 2000). These emotions elicited by products are strongly influenced by the appearance of the product (Desmet, Tax, and Overbeeke 1999). Also, it has often been argued that since products are nowadays often similar in technical characteristics, quality, and price, the importance of product design as an opportunity for differential advantage in the marketplace increases (e.g., Dumaine 1991, cited in Desmet, 2000).

In order to carry out research on brand emotions, one first needs an instrument to measure such emotions. Literature of emotional measurement, and proposed measurement instruments in the literature will be explained in this part of the chapter.

2.3.1.1. Instruments in Measuring Emotions

Measuring customer affect can be valuable both as a component testing of use and buy motives and brand identity. When evaluating brand motives and identity, affective information provides a sight into what a user is feeling -the fundamental basis of liking-. Within an interface, knowledge of a user's affect provides useful feedback regarding the degree to which a user's goals are being met, enabling dynamic and intelligent adaptation. In particular, social interfaces (including character-based interfaces) must have the ability to recognize and respond to emotion in users to execute effectively real-world interpersonal interaction strategies (Picard, 1997a).

According to Desmet, existing emotion measurement instruments can be divided in two general categories: (1) psycho physiological measurement instruments, and (2) self-report measurement instruments.

2.3.1.1.1. Psycho Physiological Instruments

Psycho physiological instruments; measure typical physiological reactions that come along with emotions, such as changes in heart rate or pupil dilatation .They indicate the amount of arousal that is part of the emotion.

Brave and Nass's gathered below literature review on Psycho physiological instruments on measuring emotions:

a) Neurological Responses

The brain is the most fundamental source of emotion. The most common way to measure neurological changes is the electroencephalogram (EEG). In a relaxed state, the human brain exhibits an alpha rhythm, which can be detected by EEG recordings taken through sensors attached to the scalp. Disruption of this signal (alpha blocking) occurs in response to novelty, complexity, and unexpectedness, as well as during emotional excitement and anxiety (Frijda, 1986). EEG studies have further shown that positive/approach-related emotions lead to greater activation of the left anterior region of the brain, while negative/avoidance-related emotions lead to greater activation of the right anterior region (Davidson, 1992; see also Heller, 1990). Indeed, when one flashes a picture to either the left or the right of where a person is looking, the viewer can identify a smiling face more quickly when it is flashed to the left hemisphere, and a frowning face more quickly when it is flashed to the right hemisphere (Reuter-Lorenz & Davidson, 1981). (cited in Scott Brave and Clifford Nass)

b) Autonomic Activity

Autonomic activity has received considerable attention in studies of emotion, in part due to the relative ease in measuring certain components of the autonomic nervous system (ANS), including heart rate, blood pressure, blood pulse volume, respiration, temperature, pupil dilation, skin conductivity, and more recently, muscle tension (as measured by electromyography (EMG)).

However, the extent to which emotions can be distinguished on the basis of autonomic activity alone remains a hotly debated issue (see Ekman &

Davidson, 1994, Ch. 6; Levenson, 1988). On the one end are those, following in the Jamesian tradition (James, 1884), who believe that each emotion has a unique autonomic signature—technology is simply not advanced enough yet to fully detect these differentiators. On the other extreme, there are those, following Cannon (1927), who contend that all emotions are accompanied by the same state of nonspecific autonomic (sympathetic) arousal, which varies only in magnitude—most commonly measured by galvanic skin response (GSR), a measure of skin conductivity (Schachter & Singer 1962). This controversy has clear connections to the nature-nurture debate in emotion, described earlier, because autonomic specificity seems more probable if each emotion has a distinct biological basis, while non-specific autonomic (sympathetic) arousal seems more likely if differentiation among emotions is based mostly on cognition and social learning.

Though the debate is far from resolved, certain measures have proven fairly reliable at distinguishing among “basic emotions.” Heart rate, for example, increases most during fear, followed by anger, sadness, happiness, surprise, and finally disgust, which shows almost no change in heart rate (Cacioppo, Bernston, Klein, & Poehlmann, 1997; Ekman, Levenson, & Friesen, 1983; Levenson, Ekman, & Friesen, 1990). Heart rate also generally increases during excitement, mental concentration, and “upon the presentation of intense sensory stimuli” (Frijda, 1986). Decreases in heart rate typically accompany relaxation, attentive visual and audio observation, and the processing of pleasant stimuli (Frijda, 1986). As is now common knowledge, blood pressure increases during stress and decreases during relaxation. (Cacioppo et al. 2000) further observe that anger increases diastolic blood pressure to the greatest degree, followed by fear, sadness, and happiness. Anger is further distinguished from fear by larger increases in blood pulse volume, more nonspecific skin conductance responses, smaller increases in cardiac output, and other measures indicating that “anger appears to act more on the vasculature and less on the heart than does fear” (Cacioppo et al. 1997). Results using other autonomic measures are less reliable.

Combined measures of multiple autonomic signals show promise as components of an emotion recognition system. Picard, Vyzas, and Healey (in press), for example, achieved 81 percent recognition accuracy on eight emotions

through combined measures of respiration, blood pressure volume, and skin conductance, as well as facial muscle tension (to be discussed in the next subsection). Many autonomic signals can also be measured in reasonably non-obstructive ways (e.g., through user contact with mice and keyboards; (Picard 1997a).

“Love Test” cited in Faith Popcorn’s “Dictionary of the Future” book can be a good example for measuring emotions by Psycho physiological instruments:

Example for psycho physiological instrument; Love Testing: *entrepreneurial psychologists will aggregate a battery of physiological measurements and introduce a love testing procedure. The tests, which will include galvanic skin response, neural functioning, hormonal production and cardiac levels, will purport to determine whether someone is in love, or just swept away by evanescent lust. Part of being in love, of course, is the belief that you actually are in love, and in that regard the pioneering work of Dr. Lawrance Farwell might come in handy. Dr.Farwell has patented the process of brain fingerprinting (see listing); it uses a battery of electronic sensors, sewn into a headband, to register a person’s neurological response to images flashed on a screen. Testing for whether or not you believe you are telling the truth when you swear “for better or for worse” could be just down the road.*

“However, even assuming that we could distinguish among all emotions through autonomic measures, it is not clear that we should. In real-world social interactions, humans have at least partial control over what others can observe of their emotions. If another person or a computer is given direct access to users’ internal states, they may feel overly vulnerable, leading to stress and distraction. Such personal access could also be seen as invasive, compromising trust.

‘It may, therefore, be more appropriate to rely on measurement of the external signals of emotion, such as facial expression’ (Brave and Nass).

2.3.1.1.2. Facial Expression

Facial expression provides a fundamental means by which humans detect emotion. Table 2.2. describes characteristic facial features of six basic emotions (Ekman & Friesen, 1975; Rosenfeld, 1997). Endowing computers with the ability to recognize facial expressions, through pattern recognition of captured images, have proven to be a fertile area of research (Essa & Pentland, 1997; Lyons, Akamatsu, Kamachi, & Gyoba 1998; Martinez 2000; Yacoob & Davis, 1996); for recent reviews, see Cowie et al., 2001; Lisetti & Schiano, 2000; Tian, Kanade, & Cohn 2001). Ekman and Friesen's (1977) Facial Action Coding System (FACS), which identifies a highly specific set of muscular movements for each emotion, is one of the most widely accepted foundations for facial recognition systems (Tian et al. 2001). In many systems, recognition accuracy can reach as high as 90% -98% on a small set of basic emotions. However, current recognition systems are tested almost exclusively on "produced" expressions (i.e., subjects are asked to make specific facial movements or emotional expressions), rather than natural expressions resulting from actual emotions. The degree of accuracy that can be achieved on more natural expressions of emotion remains unclear. Further "not all ... emotions are accompanied by visually perceptible facial action" (Cacioppo et al. 1997).

An alternate method for facial expression recognition, capable of picking up both visible and extremely subtle movements of facial muscles, is facial electromyography (EMG). EMG signals, recorded through small electrodes attached to the skin, have proven most successful at detecting positive versus negative emotions, and show promise in distinguishing among basic emotions (Cacioppo et al. 2000). Though the universality (and biological basis) of facial expression is also debated, common experience tells us that, at least within a culture, facial expressions are reasonably consistent. Nonetheless, individual differences may also be important, requiring recognition systems to adapt to a specific user for greatest accuracy. Gestures can also be recognized with technologies similar to those for facial expression recognition, but the connection between gesture and emotional state is less distinct, in part due to

the greater influence of personality (Cassell & Thorisson, in press; Collier 1985).

Table 2.3. Facial Cues and Emotion.

Emotion	Observed facial cues
Surprise	brows raised (curved and high) skin below brow stretched horizontal wrinkles across forehead eyelids opened and more of the white of the eye is visible jaw drops open without tension or stretching of the mouth
Fear	brows raised and drawn together forehead wrinkles drawn to the center upper eyelid is raised and lower eyelid is drawn up mouth is open lips are slightly tense or stretched and drawn back
Disgust	upper lip is raised lower lip is raised and pushed up to upper lip or it is lowered nose is wrinkled cheeks are raised lines below the lower lid, lid is pushed up but not tense brows are lowered
Anger	brows lowered and drawn together vertical lines appear between brows lower lid is tensed and may or may not be raised upper lid is tense and may or may not be lowered due to brows' action

	eyes have a hard stare and may have a bulging appearance
	lips are either pressed firmly together with corners straight or down or open, tensed in a squarish shape
	nostrils may be dilated (could occur in sadness too) unambiguous only if registered in all three facial areas
Happiness	corners of lips are drawn back and up
	mouth may or may not be parted with teeth exposed or not
	a wrinkle runs down from the nose to the outer edge beyond lip corners
	cheeks are raised
	lower eyelid shows wrinkles below it, and may be raised but not tense
	crow's-feet wrinkles go outward from the outer corners of the eyes
Sadness	inner corners of eyebrows are drawn up
	skin below the eyebrow is triangulated, with inner corner up
	upper lid inner corner is raised
	corners of the lips are drawn or lip is trembling

(Source: Ekman & Friesen 1975, Rosenfeld 1997, Brave & Nass 2001).

2.3.1.1.3. Voice

“Voice presents yet another opportunity for emotion recognition (see Cowie et al., 2001 for an extensive review). Emotional arousal is the most readily discernible aspect of vocal communication, but voice can also provide indications of valence and specific emotions through acoustic properties such as pitch range, rhythm, and amplitude or duration changes (Ball & Breese, 2000; Scherer, 1989). A bored or sad user, for example, will typically exhibit slower, lower-pitched speech, with little high frequency energy, while a user experiencing fear, anger, or joy will speak faster and louder, with strong high-frequency energy and more explicit enunciation (Picard, 1997a). Murray and Arnott (1993) provide a detailed account of the vocal effects associated with several basic emotions (see Table 2.3). Though few systems have been built for automatic emotion recognition through speech, Banse and Scherer (1996) have demonstrated the feasibility of such systems. Cowie and Douglas-Cowie’s ACCESS system (Cowie & Douglas-Cowie, 1996) also presents promise (Cowie et al., 2001).”
(Quoted from Brave and Nass)

Table 2.4.Voice and Emotion

	<i>Fear</i>	<i>Anger</i>	<i>Sadness</i>	<i>Happiness</i>	<i>Disgust</i>
Speech rate	much	slightly	slightly	faster or slower	very much slower
	faster	faster	slower		
Pitch average	very much	very much	slightly lower	much higher	very much lower
	higher	higher			
Pitch range	much	much wider	slightly	much wider	slightly wider
	wider		narrower		
Intensity	normal	higher	lower	higher	lower
Voice quality	irregular	breathy	resonant	breathy blaring	grumbled chest tone
	voicing	chest tone			
Pitch changes	normal	abrupt on	downward	smooth upward	wide downward terminal
		stressed	inflections	inflections	inflections
		syllables			
Articulation	precise	tense	slurring	normal	normal

(Source: Murray and Arnott 1993, Brave and Nass 2001.)

2.3.1.1.4. Self Report Measures

Quoted from Brave and Nass;

“Another method for measuring a user’s affective state is to ask. Post-interaction questionnaires, in fact, currently serve as the primary method for ascertaining emotion and mood, during an interaction. However, in addition to the standard complexities associated with self-report measures (such as the range of social desirability effects), measuring affect in this way presents added challenges. To begin with, questionnaires are capable of measuring only the conscious experience of emotion and mood. Much of affective processing, however, resides in the limbic system and in non-conscious processes. Although it is debatable whether an emotion can exist without any conscious component at all, a mood surely can. Further, questions about emotion, and often those about mood, refer to past affective states and thus rely on imperfect and potentially

biased memory. Alternatively, asking a user to report on an emotion as it occurs requires interruption of the experience. In addition, emotions and moods are often difficult to describe in words. "Self-report measures are a reasonable alternative to direct measures of emotion and mood (which currently remain in the early stages of development".

Several standard questionnaires exist for measuring affect (Plutchik & Kellerman, 1989, chap. 1-3). The most common approach presents participants with a list of emotional adjectives and asks how well each describes their affective state. Izard's (1972) Differential Emotion Scale (DES), for example, includes twenty-four emotional terms (such as delighted, scared, happy, and astonished) that participants rate on seven-point scales indicating the degree to which they are feeling that emotion (from "not at all" to "extremely"). McNair, Lorr, and Droppleman's (1981) Profile of Mood States (POMS) is a popular adjective-based measure of mood. Researchers have created numerous modifications of these standard scales (Desmet, Hekkert, & Jacobs, 2000, present a unique non-verbal adaptation), and many current usability questionnaires include at least some adjective-based affect assessment items (e.g., the Questionnaire for User Interface Satisfaction (QUIS) (Chin, Diehl, & Norman, 1988))."

A second approach to questionnaire measurement of affect derives from dimensional theories of emotion and mood. Many researchers argue that two dimensions—arousal (activation) and valence (pleasant/unpleasant)—are nearly sufficient to describe the entire space of conscious emotional experience (Fledman Barrett & Russell, 1999). Lang (1995), for example, presents an interesting measurement scheme where subjects rate the arousal and valence of their current affective state by selecting among pictorial representations (rather than the standard number/word representation of degree). Watson, Clark, and Tellegen's (1988) Positive and Negative Affect Schedule (PANAS) is a popular dimensional measure of mood.

The PANAS (Positive and Negative Affect Schedule) consists of 10 positive affects (interested, excited, strong, enthusiastic, proud, alert, inspired, determined, attentive, and active) and 10 negative affects (distressed, upset, guilty, scared, hostile, irritable, ashamed, nervous, jittery, and afraid). Participants are asked to rate items on a scale from 1 to 5, based on the strength of emotion where 1 = "very slightly or not at

all," and 5 = "extremely". Initial studies in development of the PANAS showed that the scales are stable at appropriate levels over a 2-month time period, highly internally consistent and largely uncorrelated. (WEB_3 2004)

Finally, to measure emotion as it occurs, with minimum interruption, some researchers have asked subjects to push one of a small number of buttons indicating their current emotional reaction during presentation of a stimulus (e.g., one button each for positive, negative, and neutral response (Breckler & Berman, 1991)).

Affect Recognition by Users Computers are not the only (potential) affect recognizers in human-computer interactions. When confronted with an interface—particularly a social or character-based interface—users constantly monitor cues to the affective state of their interaction partner, the computer (though often non-consciously; see Reeves & Nass, 1996). Creating natural and efficient interfaces requires not only recognizing emotion in users, but also expressing emotion. Traditional media creators have known for a long time that portrayal of emotion is a fundamental key to creating the “illusion of life” (Jones, 1990; Thomas & Johnson, 1981; for discussions of believable agents and emotion, see, e.g., Bates, 1994; Maldonado, Picard, & Hayes-Roth, 1998).

Facial expression and gesture are the two most common ways to manifest emotion in screen-based characters (Cassell et al., 2000; Kurlander, Skelly, & Salesin, 1996). Though Emotion in Human-Computer Interaction animated expressions lack much of the intricacy found in human expressions, users are nonetheless capable of distinguishing emotions in animated characters (Cassell et al., 2000; Schiano, Ehrlich, Rahardja, & Sheridan, 2000). As with emotion recognition, Ekman and Friesen's (1977) Facial Action Coding System (FACS) is a commonly used and well-developed method for constructing affective expressions. One common strategy for improving accurate communication with animated characters is to exaggerate expressions, but whether this leads to corresponding exaggerated assumptions about the underlying emotion has not been studied.

Characters that talk can also use voice to communicate emotion (Nass & Gong, 2000). Prerecorded utterances are easily infused with affective tone, but are fixed and inflexible. Cahn (1990) has successfully synthesized affect-laden

speech using a text -to-speech (TTS) system coupled with content-sensitive rules regarding appropriate acoustic qualities (including pitch, timing, and voice quality; see also Nass, Foehr, & Somoza, 2000). Users were able to distinguish among six different emotions with about 50% accuracy, which is impressive considering that people are generally only 60% accurate in recognizing affect in human speech (Scherer, 1981).

Finally, characters can indicate affective state verbally through word and topic choice, as well as explicit statements of affect (e.g., "I'm happy"). Characters whose non-verbal and verbal expressions are distinctly mismatched, however, may be seen as awkward or even untrustworthy.

In less extreme mismatched cases, recent evidence suggests that users will give precedence to nonverbal cues in judgments about affect (Nass et al., 2000). This finding is critical for applications in which characters/agents mediate interpersonal communication (e.g., in virtual worlds or when characters read email to a user), because the affective tone of a message may be inappropriately masked by the character's affective state. Ideally, in such computer-mediated communication contexts, emotion would be encoded into the message itself, either through explicit tagging of the message with affect, through natural language processing of the message, or through direct recognition of the sender's affective state during message composition (e.g., using Emotion in Human-Computer Interaction autonomic nervous system or facial expression measures). Mediator characters could then display the appropriate non-verbal cues to match the verbal content of the message.

As a result, many different researchers find it an important object of study from a marketing point of view and developed measurement models on emotions.

Before designing my instrument, I wanted to closely analyze one of the proposed instruments for measuring emotions in the literature, which I found most illuminating for my action research. The PrEmo instrument developed by Desmet; for measuring emotions elicited by product appearance, was very illumination for my action research. Desmet's study (PrEmo) focuses on momentary emotions elicited by a static product. Therefore, according to Desmet; although non-verbal, 'instruments that measure continuous emotion fluctuations; such as Aaker, Stayman, and Hagerty's (1986) a

'warmth monitor' to measure dynamic feeling of warmth during television commercials' are not appropriate'.

Desmet's instrument's design criteria were:

- The instrument should be as fast and intuitive as possible in use, because they were interested in momentary emotional reactions
- The instrument can be used across cultures.

2.3.1.2. An Example of a Tool Measuring Emotional Affects

PRODUCT EMOTION MEASUREMENT TOOL proposed by Desmet;

PrEmo:

"PrEmo is a self report instrument based on 18 animations of a cartoon character. In each animation the character expresses a different emotion in approximately one second. The character expresses nine positive emotions, i.e. enthusiastic, inspired, desiring, appreciative, pleasant surprised, attracted, content, fascinated, softened, and nine negative, i.e. disgusted, indignant, contempt, aversive, disappointed, dissatisfied, bored, disillusioned, and vulnerable. The PrEmo instrument can be used to assess which of the 18 emotions are elicited by the appearance of a product. The instrument is computerized; a computer interface shows stills of the 18 animations. Figure 2.4. shows a preliminary version of the PrEmo interface (Desmet 2002).

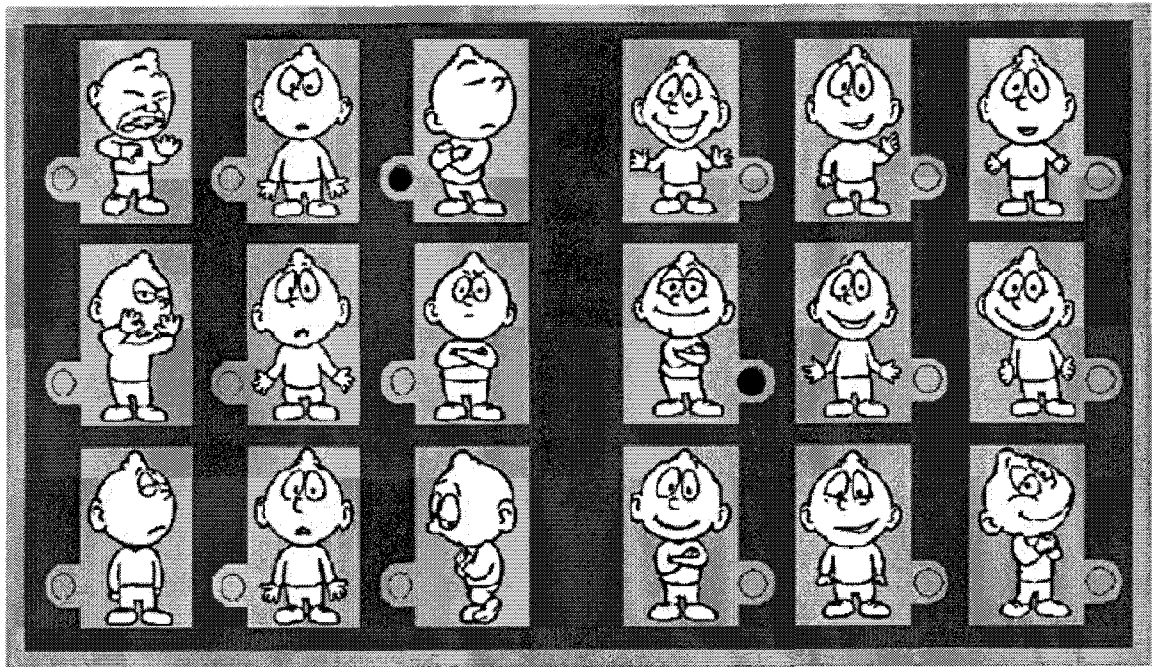


Figure 2.6. The PrEmo Interface

Desmet and Hekkert 1999; first rated 305 emotions on the dimensions ‘pleasantness’ and ‘arousal’. Both dimensions were rated on a three-point scale: pleasant - neutral - unpleasant, and calm - moderate - excited.

“Expressing these emotions with a cartoon character is based on the assumption that emotional expressions are universal. Ekman and Friesen (1986) found that facial expressions of basic emotions (e.g., fear, joy) are recognized univocally across cultures.” (Brave and Nass 2001)

Since the emotions used in the PrEmo are more subtle than the basic emotions, more information than just the facial expression is needed to express the emotions reliably. Their approach to this problem was to incorporate total body expression and movement. (Brave and Nass 2001)

CHAPTER 3

ACTION RESEARCH STUDY WITH JKEY COMPANY

3.1. Action Research Studies Done for Design and Management of Brand Identity for JKEY Brand

3.1.1. Emotional Brand Research and Measurement

3.1.1.1 Use Of Emotional Instruments In Brand Image Research;

In this action research, facial expressions are found to be most effective method in identifying and measuring brand emotions. Why they are found to be most effective is explained detaily, in the discussion part. But, as this chapter's focus is just explaining the actions with necessary information, it will begin by explaining the selected identification and measurement method (facial expressions method) applied in the actions.

3.1.1.1.1 In which Areas of Research, are Facial Expressions Used?

Facial expressions are used in both two-research areas of this action research; design and management of brand identity.

1. Facial expressions are used in *designing* brand identity elements; such as advertisements, catalogs, and store visuals (posters, curtains. etc). Being a reflective level identification, they provide a statement about ideo experience of the brand. The ideo experience of the brand; reveals a psycho profile and ideological perspective for customers. So, the facial expressions, that are seen in JKEY identity elements and communication devices interpret JKEY's optimistic thinking, feel of excitement and desire for the joys of life and fun. In other words; they are used as signs of the interpreted ideo experience of JKEY, *communicating* and *designing* the *Unique Buying and Using State* (Bono) of the JKEY customers.

2. Besides design of brand identity, the other focus area in the action research, which is the management of brand identity illuminates how emotional branding can be managed, and how it can generate its own measurement tools. Thus, facial expressions are found to be an efficient base for measuring brand emotions. They provide:

- a. Measuring customers' total and general emotional state of being when using and buying JKEY products and services,
- b. Measuring customer emotions towards each design of the brand identity elements and products,
- c. Measuring customer emotions elicited by other experiences (socio/psycho/ideo experience) of the brand. For ex; the emotions elicited by interaction with sales staff, which is a socio experience.

3.1.1.1.2 In which Mediums of Design and Measurement, are Facial Expressions Used?

a. First use of facial expressions was in self report questionnaires. They are applied to 12 franchisees, 24 focus group participants, and 300 current (in 2002) end customers who had visited or shopped from JKEY stores. Customers were asked to answer the questionnaire; by selecting an emotion, which best reflects their feeling towards the questioned brand experience. In selection and design of facial expressions it is mostly benefited from the Yahoo's emoticons and Ekman & Friesen's and Rosenfeld's facial cues of emotions descriptions in Table 2.2.

b. Second use of them is in shopping tests. Customers were asked to shop in a store (a store environment which was created for the focus group like a real store). The whole shopping test, where facial, bodily, vocal and verbal responses of the customers observed, was recorded on videotapes. Customers were verbally expressing what they feel for each product, that they considered buying or they would never consider buying. Their facial expressions either individually or together with a verbal explanation, explained their feeling for each product.

c. Third use of facial expressions, was in action research's proposed; self-report, personalized emotional measurement method, which uses a computer-human interfaced instrument, namely "MyBetie". The visual designs of facial expressions in this method use Yahoo avatars and emoticons.

3.1.1.2. Brand Identity Research Methodology

“The development of a brand identity; -statements of what the brand should stand for and its promise to customers-need a strategic perspective in every sense. Brand needs selecting markets and building assets for the future, rather than just engaging in tactical programs that address only the problems of the moment” (Aaker, 1996)

The brand strategy needs to be viewed from 3 perspectives (Aaker 1996):

1. Customer analysis
2. Competitor analysis
3. Self-Analysis

Customer motivations are functional, emotional, self-expressive benefits which motivate customers to buy and use the brand. The utmost aim of understanding customer motivations is, “discovering a customer desire”. (Aaker 1996)

– Assessment self-expressive and emotional benefits require qualitative research methods. In order to look below the surface, and probe areas that are not as obvious to the customer, but are influential in the brand choice and use experience.

– **Functional benefit assessment involves 3 set of questions:**

- What functional benefits are relevant to the customer
- What is the relative importance of each benefit?
- How can customers be grouped with respect to functional benefits? Can benefit segments be identified?

- **Strategic functional benefit dimensions of motivations:**

- * Product dimension
- * Organization or service dimension,
- * Price/quality dimension

Aim of a qualitative brand image and customer research is providing rich insight of the consumers’;

- Buying motives for Jimmy Key products
- Perception of Jimmy Key image
- Decision making
- Buying process

Brand Research was mainly divided into 2 groups:

1. Questionnaires; administered to
 - a. To franchisees
 - b. To firm stuff
 - c. To (directly) customers
 - 1- Lifestyle questionnaire
 - 2- Customer motivations. Which functional, emotional and self-expressive benefits
 - 3- Also to be used in focus groups, in order to understand personal perception of participants.
2. Focus Groups; including;
 - a. Open ended questions and discussions: for understanding;
 - i. Customer motivations
 - ii. Brand personification
 - iii. Self and brand image congruity
 - iv. Brand positioning according to competitors
 - b. Shopping experiment and Discussions for testing current and next season’s collection and understanding;
 - i. Customer emotions elicited by those products
 - ii. The phisio/psycho/ideo experiences of those products.
 - c. Brand Collages for understanding the image of Jimmy Key perceived by target customer segments and Brand Collage Discussion.

3.1.1.2.1 Questionnaires

3.1.1.2.1.1 First Set of Questionnaires Emotions Elicited by Brand Image and, Fashion Style of Products, Questionnaires:

First set of questionnaires were directed to 3 groups:

1. Franchisees; 12 franchisees with each shop's manager.
2. Current end customers: 150 customers, who visited or shopped from the store.
3. Focus group participants: 24 participants (8 participant per session and 4 participant per group).

This questionnaire was designed in 2002 and only 4 emotions were used in the questionnaires for identifying and measuring brand image, buying and using motives, and fashion style of products. The non verbal use of emotions; which are *excited, /appreciating, neutral and sad*, were used. The questionnaire investigated below 4 subjects:

Table 3.1. Emoticons, emotions, metrics

Emoticons facial expressions	   			
Emotion	Sadness	Neutral	Content or appreciating	Excited
Metric on 5 point scale	2	3	4	5

1. Emotions elicited by dimensions of buying experience investigated were limited to the motives below;

- a. Service quality and service atmosphere
- b. Music in the stores
- c. Buying atmosphere; and social pleasure in the stores
- d. Design of products
- e. If the price is equal or proportional to perceived value
- f. The total experience that Jimmy Key offers

- g. Store window
- h. Quality

2. If Jimmy Key was a person; what kind of personality would it be? (5 personality dimensions studied for Brands by J. Aaker were the options; which are excitement, sincerity, ruggedness,

3. Emotions elicited by each fashion style group: groups of which are clubber style, denim style, Docker style, hip hop style, lolita style, Mango style, Only style, Network style (or perfectionist mood style). This question is measuring which styles are matching with Jimmy Key collection and what emotions are elicited by customers towards those styles.

4. Open ended questionnaires. Probe: (asking that what would you do, if you were managing JKEY?)

3.1.1.2.1.2 Second set of Questionnaires Lifestyle Questionnaires:

Second sets of questionnaires were investigating the lifestyle preferences of customers and directed to current end customers who visited or shopped from JKEY. They investigate customer lifestyles by the cars they choose, music's they prefer, bars/clubs/pubs/café's that they go to.

3.1.1.2.2 Focus Groups

3.1.1.2.2.1 Methodology

Size of the focus group: 8 people for each session and 2 groups per session

Segmentation criteria: Segmentation was done according to income, demographics, lifestyle and brand usage level.

3 focus groups were selected according to their segmentation variables; such as income, demographics, lifestyle and brand use levels.

FG1: the heavy users of existing customers

- Segmentation criteria: demographics and brand usage level
- Customer selection was done through the CRM and sales data of the Jimmy

Key stores;

- Age: 18-25
- Sex: 25% men, 75% women
- Consumer profile: the heavy users
- Income: A-, B

FG2: existing customers, middle level brand usage, and who have a young mood

- Segmentation criteria: lifestyle and demographics
- Age: no age definition; but who feels in a young and satisfied mood, and

lives a dynamic lifestyle.

FG3: potential customers; who have a university lifestyle

- Segmentation criteria: lifestyle and demographics
- Lifestyle profile: university people students, assistants, and profs who share

a university lifestyle

- Age: no age definition, but in a broader sense; it is between 18-35
- Income: A-, B

Planning methodology of focus group;

1. Preparation
2. Selection of participants
3. Session logistics
4. Moderating the session
5. Analysis of information

Focus groups methodology; “plan of the focus group”

1. Introduction by the moderator
2. Questionnaire
3. Collage study
4. Shopping Experiment

5. Focus group discussion and interview

Step1: questionnaire

- Fill a questionnaire before conducting the focus group.

The aim is to get individual preferences,

– Part1:

- Demographics and contact info

– Part2:

• Physio – Socio – Psycho - Ideo pleasures and emotions elicited by brand identity elements (including products), and customer motivations

– Part3:

- Visio pleasure and emotions elicited by styles

3.1.1.2.2.2 Focus Group Questions

FOCUS GROUP QUESTIONS PART 2: BRAND PERSONIFICATION AND PURCHASE CRITERIA

1. If Jimmy Key was a person, what type of a girl/woman and what type of a boy/man would they be? Please describe Jimmy Key as a human being by 5 words
2. If Jimmy Key was a car brand, which brand would it be? What color and why?
3. What are the important factors that effect your purchasing decision? Advertisements / price / design of products / availability / store windows / atmosphere of shopping / quality / size / product combinations / other.

FOCUS GROUP QUESTIONS PART 2

PART 2.1: BRAND IDENTITY BUILDING QUESTIONS

1. When Jimmy Key brand name mentioned; does Jimmy Key trigger and own a word?
 - Probe: List a word that Jimmy key owns. List other word associations that might arise. Which are favorable, and unfavorable? How extensively mentioned is each association? Which associations are unique to your brand? What actions do your answers to these questions suggest?

2. What is the slogan of Jimmy Key? / Probe: Is it working? What would be a better slogan?

3. What symbols support Jimmy Key in your mind? What does Jimmy Key logo evokes feelings or associations for you? / Probe: What improvements might be made?

3.1.1.2.2.3 Part 2.2: Shopping Experiment Discussion

1. How much (at most) to pay can you consider when thinking about whether to buy for each clothing item that you can consider buying?

2. (Discuss the products that elicited negative emotions) Probe: Why did you hate those products? Tell me what make you dislike or hate this product? Which was the reason; design/or other associations/or price, of elicited negative emotions feelings or associations? Why?

3. (Discuss the products that elicited positive emotions) Probe: Why did you feel excited/ why did you appreciate those products? Tell me what make you dislike or hate this product? Which was the reason; design/or other associations/or price, of elicited negative emotions feelings or associations? Why?

3.1.1.2.2.4 Part3: Brand Collage Discussion

After the focus group discussions to open ended questions are conducted, and the shopping experiment including discussing the products, is finished, respondents were divided into two groups randomly.

Each group was given (same materials)

- 5 base cartoons in 5 colors (yellow, red, orange, black, vivid blue, dark blue)
- and
- 4 magazines (fashion magazine, an auto magazine, lifestyle magazines),
 - A bunch of Bar design photo's and Retail photographs, fashion catalogs

Both groups were requested to make a collage to describe Jimmy Key by the base cartoons and magazines provided to them. After they finished the collage, they were asked to discuss

- The colors selected in collage study. Probe: Why did you usecolor? Tell me what feelings or associations does this color express about JK?
- The semantics of images selected in collage study. Probe: Why did you use this image? Tell me what feelings or an association does this ... image express about JK?

After the focus brand collage is finished, the focus group discussions on the explanations of their brand collages and each others' brand collages conducted. The aim of both discussions was to find answers to the following questions;

Color identification with the brand is being a cue for brand personality and for perception of brand color.

How does Jimmy Key stand in participants' minds?

What are the phisio / socio / psycho / ideo experiences of Jimmy Key, and how do respondents react to them?

The analysis of each part, close-ended questionnaire, open-ended questionnaire and discussion, shopping experiment and discussion, brand collage, and collage discussion, is done separately.

The analysis of the data started by analyzing the answers to the questionnaire, the answers of the all groups' respondents were read, and provided an understanding of unaffected consumer perception.

After that the second part's; answers to open ended questions, and the discussions after each question that are recorded are analyzed and the common points were identified.

After that the shopping experiment is watched from the recorded video tape. Respondents' non-verbal and verbal reactions and explanations are watched and analyzed both separately and in an integrated way.

- Non verbal emotional responses: facial, bodily and vocal responses and
- Verbal
 - Verbal emotional responses (in example; whether they are excited, inspired, appreciated of the product, or disgusted of the product) and

- Verbal explanations: explaining why they feel such a feeling for the product; if it is because of

- Physio experiences of the product such as style , color, or,
- Psycho experiences of the product; such as; if it is they fade color or a shape distortion occurs after a number of uses and washes; etc.. are analyzed, or
- Ideo experience of the product; such as the way the product used art,

After each participant's personal attitude towards a product is declared, it was discussed with the whole focus group. So verbal and none verbal responses to each product, personally and by group discussion are watched and for each product they are then are analyzed.

After shopping experiment is analyzed, and the high positive emotion responded and high negative emotion responded products are identified together with verbal and non-verbal explanations. Then those products would be analyzed in a general perspective; for identifying the pleasurable and non-pleasurable phisio/psycho/ideo aspects of JKEY products.

Finally the brand collage part is analyzed. At the first part of this analysis; the each group of respondent's first emotional responses towards the images are observed. Then whether they decide to cut and paste or not to cut and paste the image to the collage is observed, third the participant's verbal (with non verbal) explanations of why he/she selected that image is recorded and finally the group discussion on each selected image are recorded. After they are analyzed, the communalities and brand identity cues are derived from the analysis.

The aim was:

1. Defining what phisio/socio/psycho and socio experiences does JKEY evoke in participant's minds?
2. And what they feel towards that experience? In other words, understanding the emotions elicited by each selected image towards the phisio/socio/psycho/ideo experience of JKEY

Such an analysis is done by using semiotics. Semiotics examines the correspondence between signs and symbols and their role in the assignment of meaning. From a semiotic perspective, every brand identity element message has 3 basic

components: An “object” which is the brand identity element (or product) itself, that is the focus of the message, the “sign” which is the sensory imagery that represents the intended meanings of the object, and the “interpret ant”, which is the meaning derived. The semiotic analysis of brands identity element designs in the action research can be seen in the discussion chapter.

3.1.1.3 Brand Identity Research Findings

3.1.1.3.1 Findings Of The First Type Questionnaire Part Two

Findings of the questionnaires

- According to franchisees most JKEY customers are between the age of 25-35
- The words describing JKEY are. Sports, young, up-to-date and fashion
- JKEY personality was said to be modern, durable, European, fashion, creative and original.
- If it was a car question didn't get a common answer. So, it showed that franchisees, have common idea about their customer's age, but they don't have a common brand psychographics perception.

The whole findings of this *product fashion style* questions and analysis is found at appendix. But the remarkable findings of *product fashion style* questions as below:

- A remarkable portion of female customers is excited by denim style.
- Female JKEY customers who are excited by denim style are twice as those who are appreciated by denim style and felt neutral, a very minor percentage of them feel sad by denim style. As a result; in general, female JKEY customers, are both appreciated and excited by denim style.
- Although female customers find Hip Hop style as very matching with JKEY collection, they are not personally so much excited about that style
- Denim style is found to be remarkably worth to consider for future direction of the collection.
- Clubber style is found to be worth considering for future.

- Perfectionist mood styles; such as Network, Vakko,...etc. are found to be at least positive emotion evoking for both customers and JKEY matching. So they can be eliminated from the collection, which would also provide focus for the collection.
- Both innovative mood styles and satisfaction mood styles are found to be promising for JKEY collection, as customers are appreciated and excited by those styles.

Findings of the open end question in this questionnaire (asking that what would you do, if you were managing JKEY?) is as follows:

- Customers don't want a style change or widening the range in JKEY collection; but they want more models corresponding the same style
- They think the retail design of JKEY doesn't match JKEY style and their expectations. The store windows and store designs are unattractive. Store design is too "white" and pure, which doesn't attract them and match their expectation from a JKEY store. They expect color and colorfulness in the stores.
- They think the first thing that come to mind about JKEY is being "out of the line and being crazy-cool; which is matching JKEY product identity. But the store visuals are lacking in reflecting JKEY identity.
- Most of the customers are pointing to the unattracting and weak store windows.
- One of the customers answer was very attention catching; saying that: "I would keep smiling, as i have always been."

3.1.1.3.2 Findings of the Second Set of Questionnaires Lifestyle Questionnaires:

- The current customers are mostly at the age of 25-35. But there is noticeable percentage of 35+ female customers.
- Although there is a noticeable 35+female customer potential, the situation turns contaversely when it comes to 35+ male customers.
- The third noticeable customer group is 28-23; both for males and females.
- And there is no significant 15- male or female customers in the questionnaire portfolio

- Reci's is the key cafe that customer's prefer to go.
- The sports choice of JKEY customers are mainly playing tennis and dancing. After these two noticeable sports choice; comes the secondary sports choices of: basketball, water sports, gym, biking, mountain biking and skating.
- Peugeot is the first and remarkable car choice of the customers. After Peugeot; Volkswagen, Mini Cooper and BMW were customers' following car choice
- 24-35 age customers prefer Pop music, Latin Pop Music and Turkish Pop Music. When it comes to 0-23 age group, Pop Music and Turkish Pop Music is followed by Rap, Hip-Hop, R&B and Latin.
- If JKEY was a star; they think he will be Teoman, Athena, Emre Altuğ or Tarkan. And she will be Özlem Tekin or Çağla Şikel.

As explained in detail in the ch1; emotions are experienced by 3 levels of processing; which are visceral, behavioral and reflective levels (Norman, 2000). In this part of the action research, the physio experiences, socio experience, psycho experience or ideo experience of a brand identity element; such as a logo or a catalog or even a product would be analyzed on visceral, behavioral and emotional levels.

3.1.1.3.3. Findings of Focus Groups

FINDINGS OF FOCUS GROUPS/ SHOPPING EXPERIMENT _ Below are the JKEY products that elicited anger and fear/(or) negative surprise from customers:

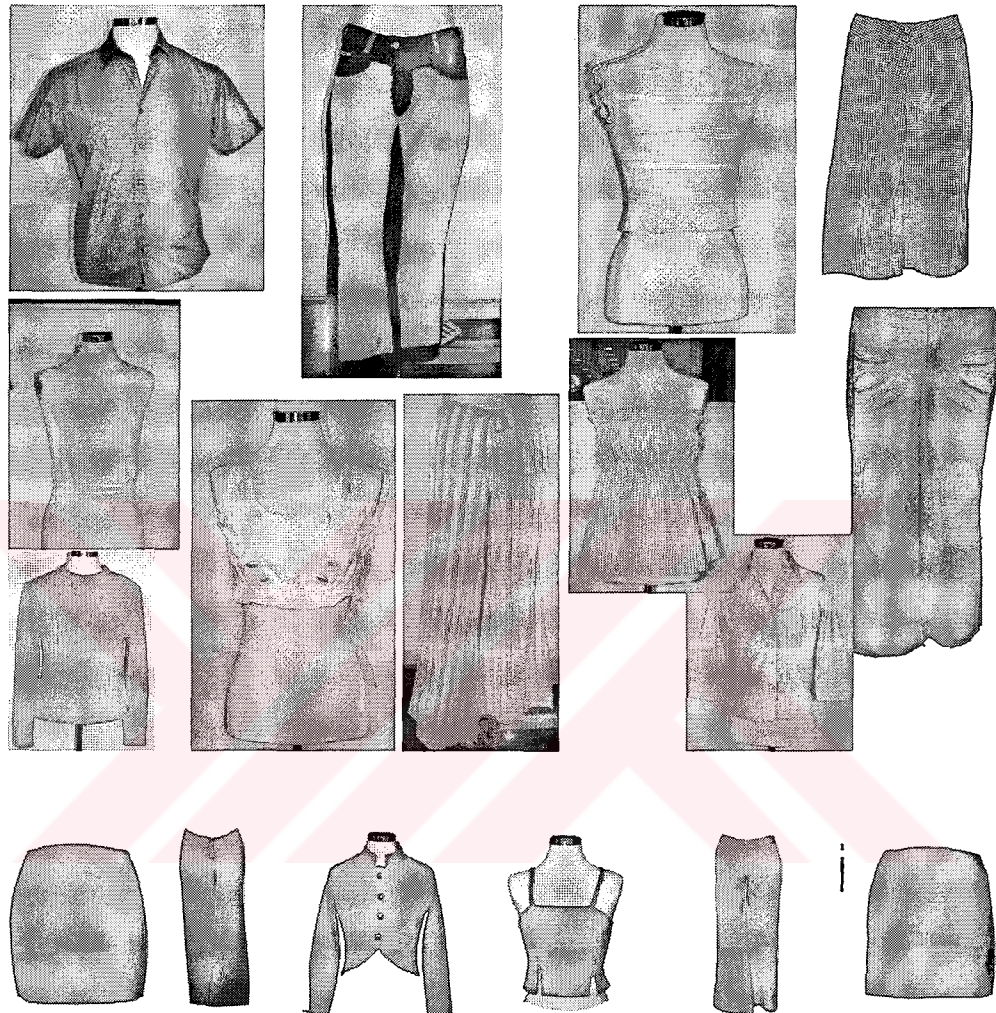


Figure 3.1. Products that elicited negative emotions

In this research, the products that elicit excitement and desire were also identified. But the photographs of them are not included in this thesis.

3.1.1.4. 4 Validation of the Findings

- The sales results of the related season was analysed by *Opera database*. The products are grouped into 2. The first 50% product in sales rankings, identified as the

group of successful products. The last 50% of the products are identified as the group of unsuccessful products. 75% of the above JKEY products, which elicited anger and fear/(or) negative surprise from male customers in the shopping experiment, were found in the unsuccessful products group. 82% of JKEY products, which elicited anger and fear/(or) negative surprise from female customers in the shopping experiment, were found in the unsuccessful products group. As a result this shows that focus group findings are nearly 70-80 % valid with sales results.

- In the questionnaires the cross questions findings were consistent with each other. As Jimmy Key personality is found to be 60% excitement and 40% sincerity; was consistent with the interpretations from brand collage, and the car choice of both focus groups and questionnaires were consistent and their interpretations match with the personality findings of the questionnaires.

3.1.2. Emotional Brand Positioning

Aaker's positioning statement examples in action matched by Daniels' positioning formula. Below is one of the examples showing how they match: (other examples can be seen in chapter 1)

*For (description of customer group): eighteen –to–twenty –four–year–old, male, standard-lager drinkers, particularly those more interested in personal appearance;
 (brand): Miller Lite is a (frame of reference): genuine standard-strength lager from America that is does (point of difference): smoother and easier to drink.*

3.1.2.1. Defining an Emotional Positioning Statement

By considering both 'the positioning statement examples in action and the structural formula' with 'emotional branding perspectives and literature on emotions, moods and experiences'. In this positioning statement, target customers are defined according to moods, in other words; *according to their psychological profile and current situation, influenced by a global context*, not by their demographic profile. The below formula for defining an emotional brand positioning statement is derived. (It might also be applied for positioning products)

For (description of customer mood) mood customers; (brand) is a (frame of reference) that has/does/is (phsio/socio/psycho/ideo experience)

Or

For emotionally positioning the brand upon a competitor

(brand) is better than (define competitor) for (description of customer mood) mood customers, because it (state main phsio/socio/psycho/ideo experience) as a result of (evidence)

Or

For emotionally positioning the brand to a similar brand in different sector

(brand) and (similar different sector brand) are preferable for (description of customer mood) mood customers, because they both (state main phsio/socio/psycho/ideo experience) as a result of (evidence)

3.1.2.2. Defining JKEY's emotional positioning statement

In order to design and manage the brand identity of JKEY; an emotionally oriented brand positioning formula was needed. So, the positioning statement is reformulated from an emotional perspective; considering moods and emotional experiences, explained in Chapter 3. As a result; an emotional brand positioning is developed for JKEY. The target customer of JKEY is defined as satisfaction mood customers who are searching for an open space in their life; where emotion, joy of life and fun are part of the rules, and where innovation, surprise and creativity is far-out and up-to-the-minute –at least for that particular period of time, as they feel constrained and a challenge to the extreme individualization and fragmentation in the life.

Emotional positioning of JKEY

For satisfaction mood customers; JKEY is a sports-chick fashion brand; which provides an open space in your life; where emotion, joy of life, fun and action.

Highlights of Emotional Positioning:

- The direction towards repositioning and identifying brand identity, in this action research, focuses on; repositioning the brand to a customer mood that is promising for future, developing and communicating brand's "own way of thinking" in relation with the emotional positioning.
- The customer mood, defined in the positioning statement, should be promising for future moods and customer challenges on a global level, as well as answering the current situation.
- moods can be defined by how customers experience them on physio, socio, psycho and ideological bases.
- The complete set of brand identity elements should try to capture a mood as well as accomplishing their functions
- "The captured mood should be communicated in a way that is unique to the brand.
- All actions and attitudes of the brand should be related with the focused mood. In other words; the mood should be readable in the whole set of brand identity elements; including products, promotions, advertisements, catalogs, retail designs, even the calling cards.

3.1.3. Emotional Designing of Brand Identity and The Findings of the Action

3.1.3.1. What is the Direction of This Action Research Towards Emotions, Emotional Experiences and Moods?

While these concepts can be viewed from various perspectives, my direction would be towards a combination of psychological, cognitive and philosophical perspective.

The direction of this action research used the terms like below:

1. "Emotions" as "emotional response", which are "short-term reflexive physiological responses to the outside world they are not controlled, and not connected to the inner state of the individual. They mostly last a few moments".

2. “Emotional experience” as “a person’s physiological, psychological, ideological and sociological emotion system directed to an artifact/environment/social phenomenon’ a” (similar and parallel to Jordan’s 4 pleasure framework). And;

3. “Moods” as “they may be indirectly caused by a particular object, they are not directed at any object in particular and are thus experienced as more diffuse, global, and general. A person can be angry about something (an emotion) or generally satisfied (a mood).

Emotions are experienced by a 3 level of processing; which are visceral, behavioral and reflective levels (Norman, 2000). And in the action research, the experience of emotions would be analyzed by physio experiences, socio experiences, psycho experiences and ideo experiences (based on Jordon’s 4 pleasure framework). Although while positioning the brand according to its mood; I will benefit from the 4 emotional experiences framework corresponding to three levels of processing. Each mood (in example: satisfaction mood) or brand element (brand identity elements, products, or buy & use motives) would be analyzed according to the evoked emotional response in the identified experiential level (Examples: a desiring response to a sexy look, getting angry to discomfort of joggings, feeling excitement to being a hot in winter persona, or an appreciating response for feeling environmental consciousness.)

3.1.3.2. Analysis of Mood Boards JKEY Mood Boards Analyzed by Emotional Experience Framework

As explained in the first chapter; Mood boards (this term is also used as style boards) will be analyzed by an emotional experience framework in the action research. According to this; Mood Boards can be defined as an explanation of phisio / socio / psycho and ideo experiences referring to the identified trends.

The JKEY designers identified 3 trend themes for 04-05 winter season collection. Mood boards prepared by designers explain those trends.

These mood boards do not only give direction to the design of products, but also provide insight to brand identity elements, such as seasonal catalogs, store windows, music in the stores, and even the hair styles of sales person etc.

By joining to fashion shows, such as “Bread and Butter” in Germany, and “Pret-a-Porter” in France, reviewing fashion magazines and reviewing “WGSN” fashion trends web site, JKEY designers identified 3 trends for 04 -05 winter season. These trends were namely; “urban nomads”, retro sky”, and “50’s_Rockabilly”.

Mood boards were prepared for analyzing and explaining each trend. (For the 50’s rockabilly mood; I have added additional iconic images for enriching the visual definition of the mood.)



Figure 3.2. JKEY mood boards for 04-05 autumn winter season

3.1.3.2.1 Emotional Experiences of “50’s; Rockabilly” Mood, Explained by Mood Boards



Figure 3.3. 50's rockabilly mood board 1.



Figure 3.4. 50's rockabilly mood board 2.



Figure 3.5. Iconic images for 50's rockabilly theme (Source: Fashion Today, Dowell 2001)

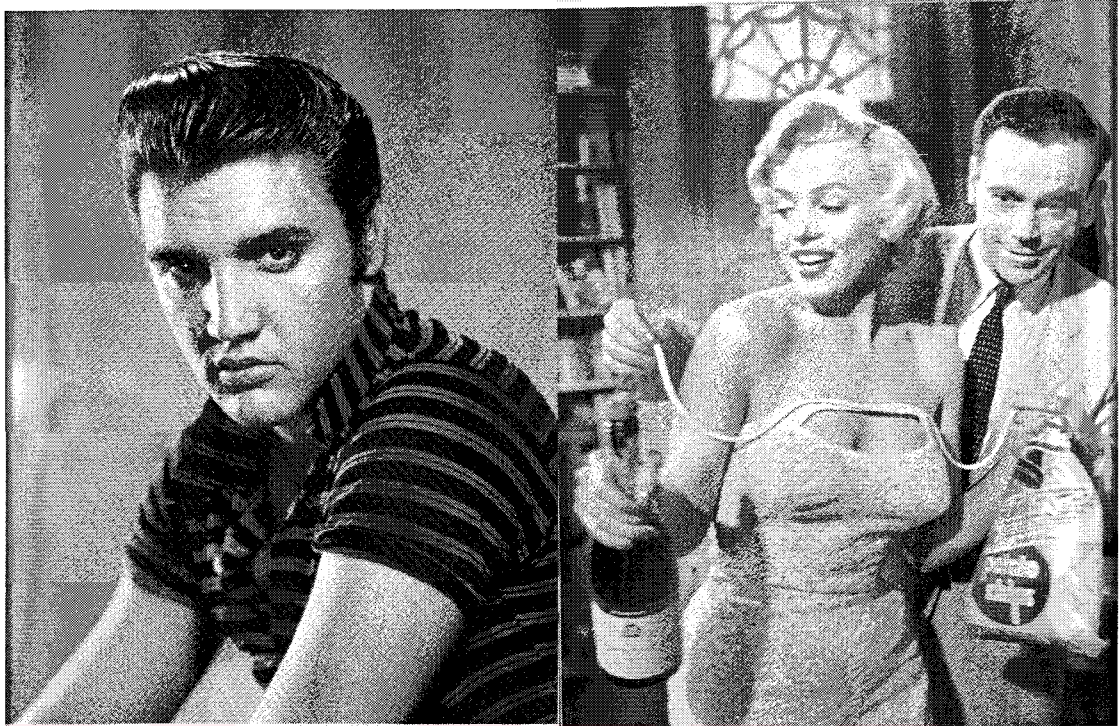


Figure 3.6. Iconic images for 50's rockabilly theme (Source: Fashion Today, Dowell 2001)

4 experiences of the 50's rockabilly mood:

1. Phiso experiences of the “ 50's, rockabilly” mood: old black photographs, girly themes, pink tones, pearls, cheeks with flowers, hearts, all over prints with flowers, big buttons, flower patches, colors identified in the mood board...etc.

2. Socio experiences of the “50's, rockabilly” mood: dancing together, feeling to be belonging to a social group of young.

3. Ideo experiences of the “50's, rockabilly” mood: sexy, “It was James Dean and Brigitte Bardot who set it on course to become the universal semantic catch-all that it is today”, “the introduction of the word sexy into everyday speeches”; sexual liberty, social equality, “Youth had not only found its feet after the sad post war years, it was beginning to prance and, above all, to dance.” (C. Dowell) love and tenderness, rock-n roll luxury shine and play, Grease effect, “empowering the newest class of all: the young”, “jazz, jive, jitterbug, had relegated less energetic dances, such as the foxtrot and quickstep” “jiving, singing, clapping in the aisles” “sexy in the sense of being empowered”, fashion's shift to the excitement of youth and the special allure of the young girl., pop phenomenon, youth music, energetic rock n roll, New Woman: young, assured, sexually relaxed and totally free of the hidebound conventions which cause debutantes to feel outraged.

4. Psycho experiences of the “50's, rockabilly” mood: No psycho experience will be explained specially for this mood in this thesis.

3.1.3.2.2. Emotional Experiences of “Retro Ski” Mood, Explained by Mood Boards

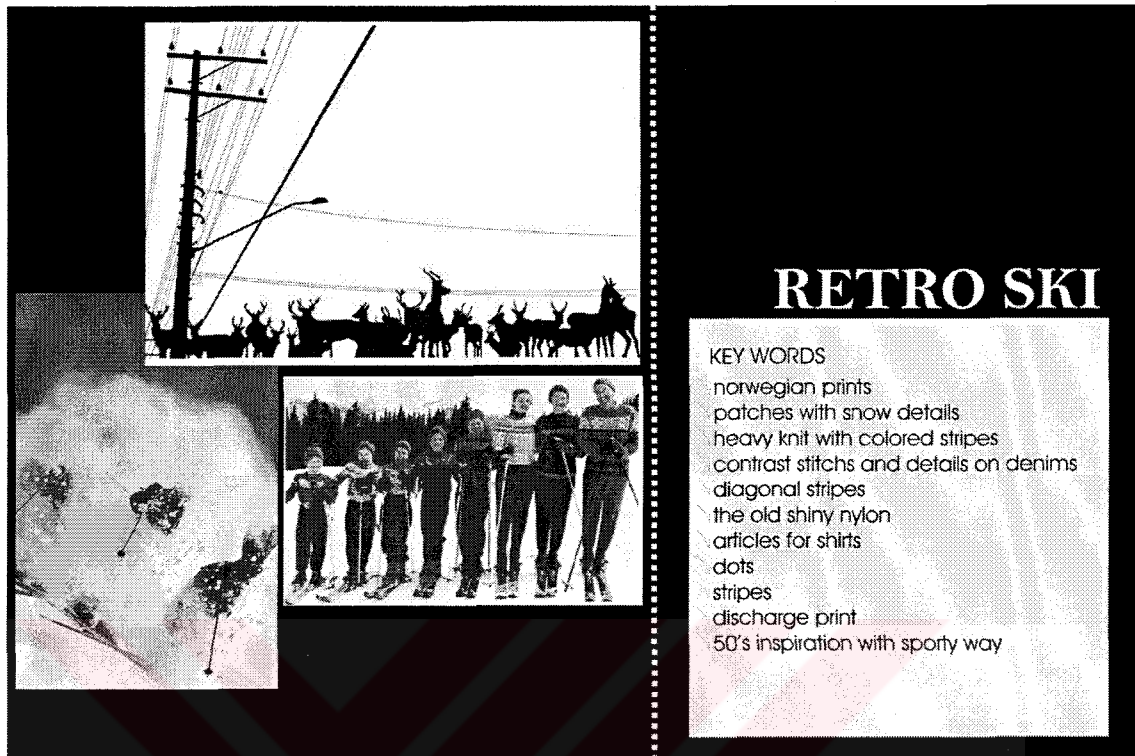


Figure 3.7. Retro Sky mood board 1.



Figure 3.8. Retro Sky mood board 2.

Phiso experiences of the “Retro Ski” mood: Norwegian prints, patches with snow details, heavy knit with colored stripes, contrast stitches and details on denims, diagonal stripes, the old shiny nylon, articles for shirts, dots, stripes, discharge print, saturated colors, colors identified in the mood board

Psycho experiences of the “Retro Ski” mood: comfort

Ideo experiences of the “Retro Ski” mood: surfing, skiing, excitement, adrenaline sport, and retro.

3.1.3.2.3 Emotional Experiences of “Urban Nomads” Mood, Explained by Mood Boards

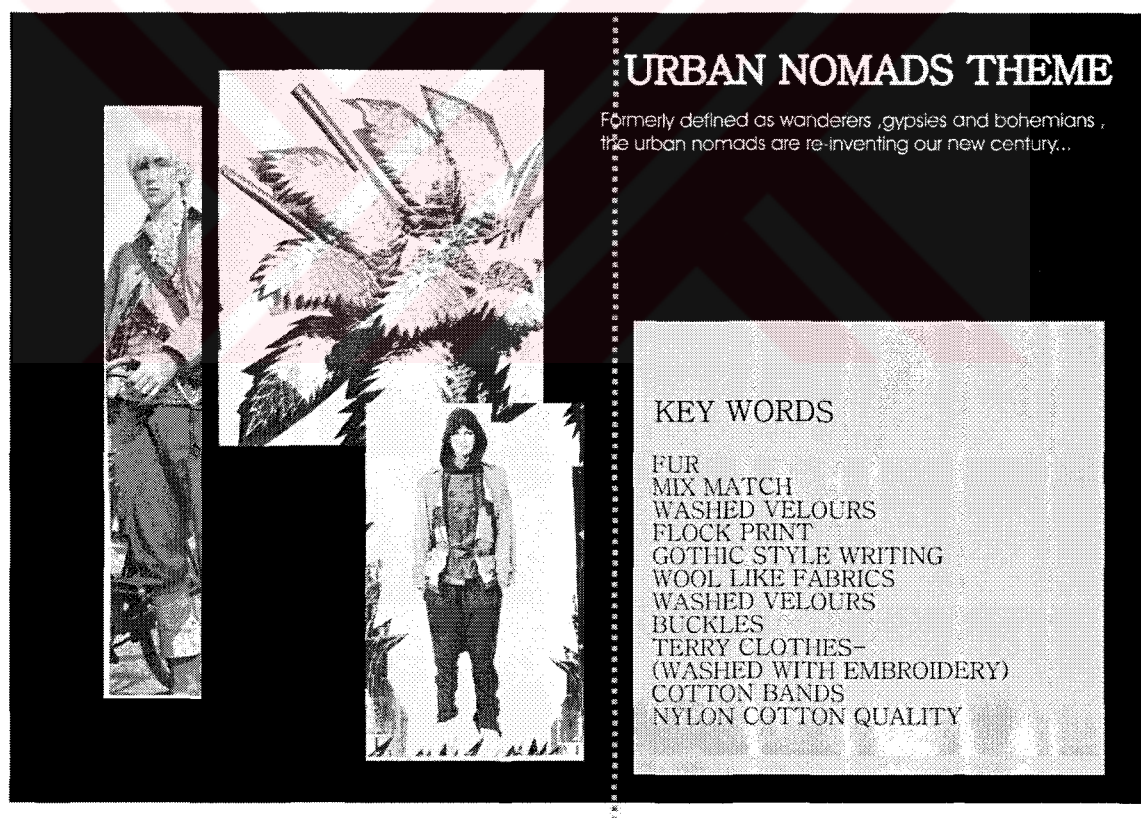


Figure 3.9. Urban Nomads mood board 1.

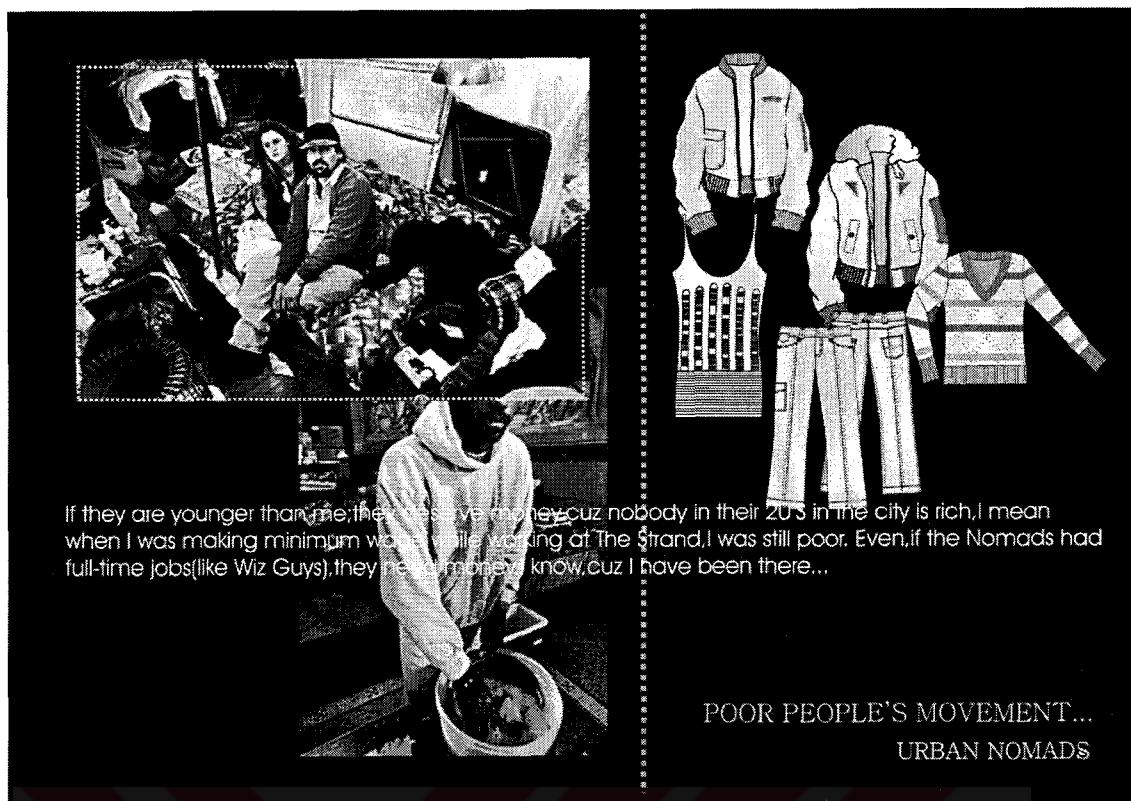


Figure 3.10. Urban Nomads mood board 2.

Experiences defined for Urban Nomads mood:

Physio experiences of the “Urban Nomads” mood: fur, mix match, washed velour, flock print, gothic style writing, wool like fabrics, buckles, terry clothes_ (washed with embroidery), cotton bands, nylon cotton quality, colors identified in the mood board.

Ideo experiences of the “Urban Nomads” mood: freedom, mobility

3.1.3.3 Design of Brand Identity and Findings

JKEY brand identity is designed to create a brand experience. JKEY brand identity is designed in order to provide its customers to be excited or desiring about the experience of the brand. Therefore; JKEY’s brand identity elements of:

1. New logo
2. Flexible logo use
3. Line segments and their paper tags:
 - a. JKEY babes (main casual and basics line for girls/(or)women)
 - b. JKEY guys (main casual and basics line for boys/(or) men)

- c. Underkey (for underwear)
- d. Sportskey (for sports line)
- e. Accessokey (for accessories line)
- 4. Products' tags
 - a. Jacron tag for denims
 - b. Nape of the neck tags
 - c. Pants tags
 - d. Flag tags
- 5. Shoe boxes
- 6. Stationary; calling cards, envelopes, letters
- 7. Shopping bags
- 8. Signage
- 9. Retail design

Seasonal brand identity elements of:

- 1. Store windows
- 2. Catalog
- 3. Outdoor advertising

Social responsibility projects

- 1. Ideakey: METU ID textile lab

Sponsorships of:

- 1. Cafes
- 2. Bars
- 3. Yachting race
- 4. Mountain climbing

Are designed and developed to provide JKEY customers excited or desiring about experiencing them. Each brand identity together would then bring a total brand perception: a brand experience. The JKEY brand experience would be analyzed by a framework of emotional experiences; where 4 types of JKEY's emotional experiences are identified; which are physio, psycho, socio and ideo experiences:

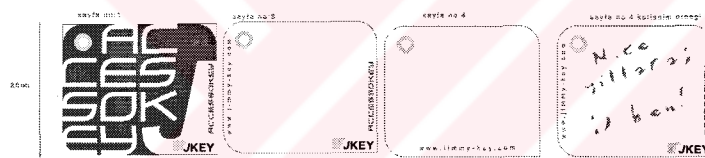
3.1.3.3.1 Emotional Design of Long Term Brand Identity Elements

Table 3.2. Proposed and applied designs of long term brand identity elements for JKEY

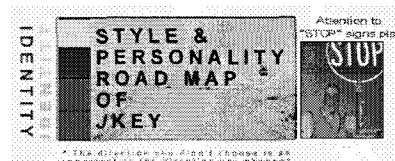
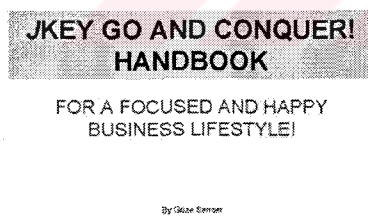
New Logo:



Product tags defining lines of the collection

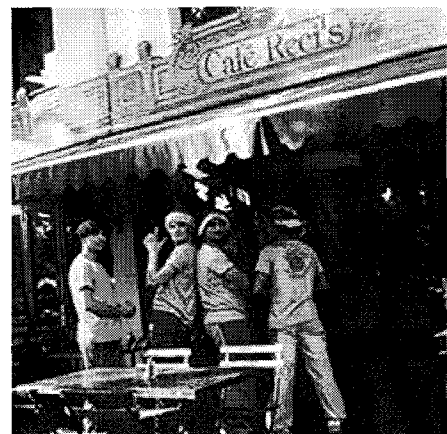


accessory tag



corporate presentations

Cafe Reci's sponsorship

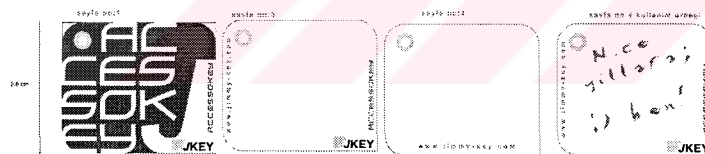


New Logo:

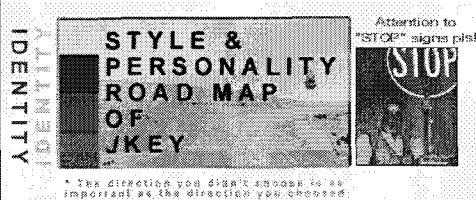
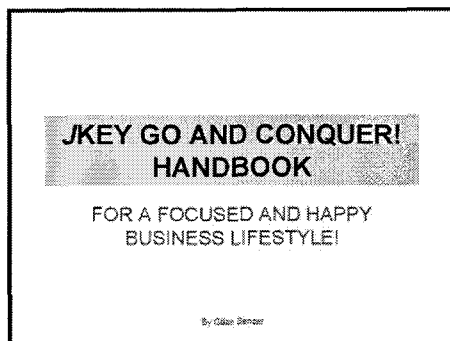


collection

Product tags defining lines of the



accessory tag



corporate presentations

3.1.3.3.2. Emotional Design of Seasonal Brand Identity Elements

For design of a seasonal brand identity element or a product; in fashion industry, the seasonal fashion trends explained in mood boards are combined with the general brand mood; which gives direction to brand identity, in a hierarchical structure. general mood of the brand is at the top of the mood structure; in designing a seasonal brand identity element, or outfit. The seasonal fashion trends expressed as a mood changes from season to another (even more rapidly). And they are arranged in a connected manner, under the brand mood.

Table 3.3. Proposed and applied designs of seasonal brand identity elements for JKEY

Catalog:

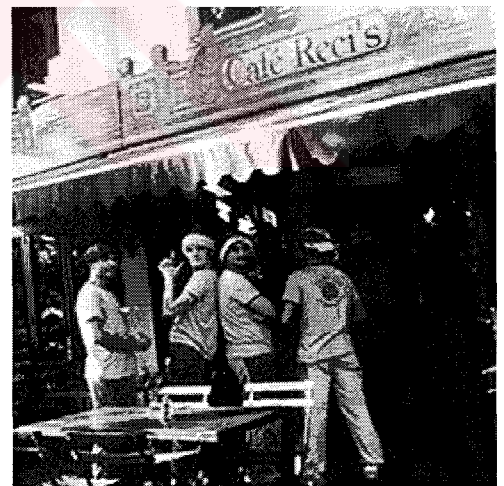
(*the complete catalog is in appendix)

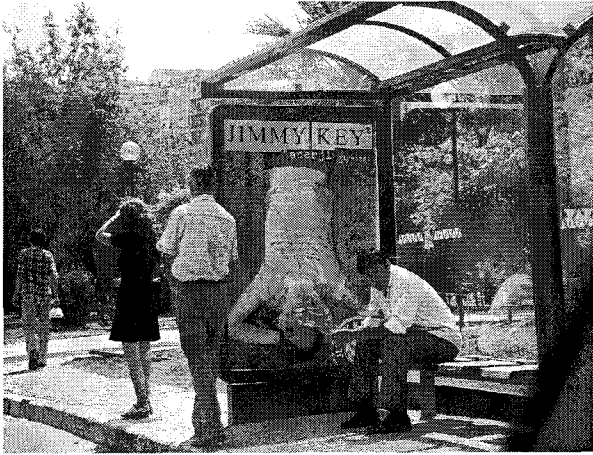




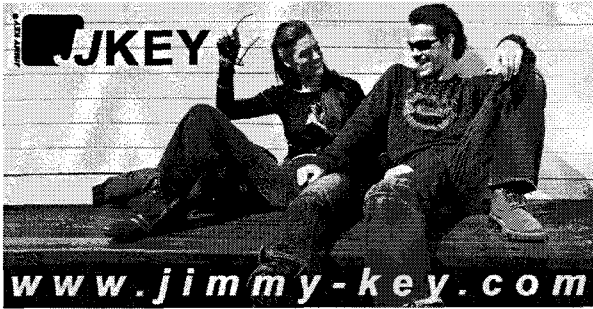
Product design (by Özge Dkkaya)

Cafe Reci's sponsorship

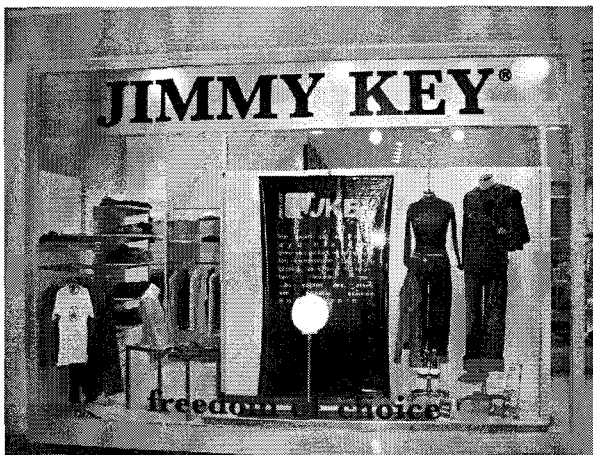




outdoor advertising 2002



outdoor advertising 2004



store windows 04-05 winter

3.2. Proposing an Emotional Brand Identity Measurement Instrument: “MyBetic”

“MyBetic”: an improved instrument combining the previous brand research actions

This tool is a combination of different measurement methods, designed and conducted in the action research.

The previous brand research part of this action research has done those brand researches separately. The second brand research part of the action research is an improved version to the previous ones, which combines the previous methods used as seen below the below measurement methods in one brand research instrument.

1. Self Report Questionnaires
 - i. Buy use motives + demographics + style questionnaire
 - ii. Lifestyle + demographics questionnaire
2. Focus Groups (discussing brand image and buy&use motives)
3. Brand Collages
4. Shopping Tests (current and next season’s collection test)

“MyBetic” is designed to measure;

1. Lifestyle of the customers; by asking the customer to customize his/her avatar, from a number of car, music and sports alternatives.
2. Coming season collection test; the research would be started at the same time the prototype production stage is started. And the results would be taken and analyzed before the first orders are given.
3. Customer demographics
4. Customer emotions elicited by customer buy&use motivations
5. Customer emotions elicited by brand identity elements
6. Customer emotions elicited by products
7. General customer emotional responses(moods) to the brand as a whole.
8. Customer moods; including personality, visual style and other semantics

Beside measuring; it also provides; an online catalog to the customers

9. A different reflective level experience; that customers feel themselves as unique (not a member of a prototypical mass), and express their moods

10. Customers interact with the brand and the products

11. Can benefit from future promotions that are unique to them, that are designed for their moods

12. Have fun in using a playful imaginary shopping and self-expression tool.

13. So a different experience other than consuming would be added to the stores.

14. By also, testing the previous season's products; it is possible to validate next season products test. And possible to guess a close success percentage for the test results.

15. Collect a detailed customer data pool, which possible CRM actions can widely benefit.

3.2.1. Properties of MyBetie (My Brand emotions towards identity elements)

- Emotions elicited by appearance or by different buying motives are often difficult to verbalize. Customers may not have an adequate vocabulary to express their feelings precisely. Second, asking customers to describe their emotional response will require cognitive involvement, which may influence the measurement. Moreover, the use of verbal instruments across cultures is complicated. Therefore, the non-verbal nature of MyBetie and previous brand research instruments used in the action research is promising for the present purposes.

- The non-verbal vocabulary is also supported with verbal vocabulary (using the words; excited, angry, sadness etc.); in order to increase the level of understanding.

- Based on the considerations above, of MyBetie (and previous brand research instruments used in the action research) is a non verbal measurement instrument, developed to measure the emotions elicited by brand identity elements and different buying motives?

- As the subject of this action research is a “fashion retail brand”; the measurement instrument has to be designed according to important aspects of fashion. The very important three aspects of which are;

- to be able to reflect self-image
- being able to be applied to the shortest product
- to be able to understand the quickly changing needs and wants of customers who are always demanding the newest.

Therefore the measurement tool needs to be powerful in quick response, and maximum customer involvement.

- Also for international brands, a tool that is equally effective across many countries and cultures is very important. And the action research's subject; JKEY brand is an international brand, and the focus of JKEY growth strategy is focusing on international growth for the coming years.

- The tool has to be easily understood by customers without requiring wide information from sales staff, and has to be done within a very short period of time; so that it can serve to involved branding and provide dynamic customer feedback while they are shopping in the store. Therefore; while MyBeti is broad in scope

- It is based on the set of basic emotions.
- But as the only positive emotion of the 5 basic emotions is "happiness"; and as the action of buying is about positive emotions, then one positive emotion would not be enough in understanding customer responses. In this instrument happiness emotion is extended into 3 categories; which are content/ appreciation, excitement and desirability. And there is one non-emotion emotion which is neutral, but "neutral" is not divided into pleasurable neutral, and non pleasurable neutral as Desmet did. Because, first; this measurement tool had to be as short and concentrated as possible in applying to customers, and to be recognized as simple as possible in consumers' minds.

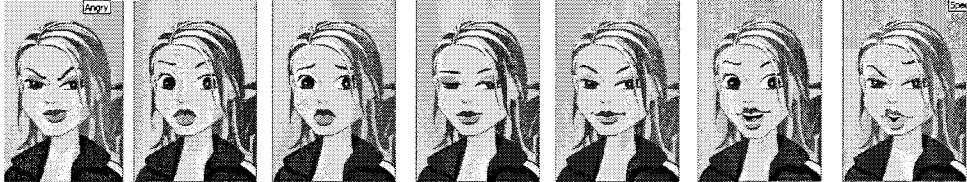
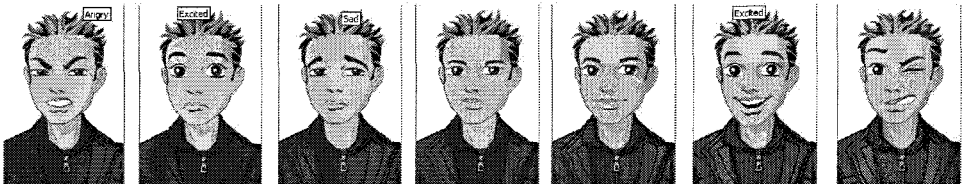
- Different from the previous non verbal tools on measuring emotions; no cartoon character is used, but instead an avatar is selected as the object of the tool. it depicts a set of basic emotions including the most widely accepted 5 basic emotions by the facial expressions of personalized avatars arrayed along a continuous seven-point scale.

3.2.2. Use of Avatars in Measuring Emotions by Facial Expressions

An Avatar is an image that you create to represent yourself. You can change the clothes, accessories and hairstyles to reflect who you are and what you look like. You

can also use your Avatar to express your mood. Avatars express how you are feeling because they reflect emotions

Table 3.4. Emotions, Avatar facial expressions, emoticons and metrics used in MyBetié.

Avatar facial expression							
							
Emoticon							
Emotion	Anger	Fear	Sadness	Neutral	Content or appreciating	Excited	Desiring
Value on 4 point scale (previous researches used only these emotions)			2	3	4	5	
Value on 5 point scale	1	1	2	3	4	5	5

3.2.3. Measuring the Results of MyBetic

Anger, Fear and Sadness are negative emotions; so can be considered as no pleasurable. Content/ (or) Appreciating, excited and desiring are positive emotions, so can be considered as pleasurable. In measuring those emotions it is accepted that from anger to desiring there is a continual pleasure scale. And each point of the scale refers to a value between 1-5. 5 point scale is a widely used measurement scale in self report analysis. While neutral is not accepted as an emotion; when a customer's emotional response's closeness to sadness and closeness to content is equal, or they can't find if they liked or don't liked, or when the customer isn't interested or have no idea about the question. In both cases neutral is equivalent to a value just in the middle of sadness and content. According to the acceptance of 5 point scale anger and fear, and, excited and desiring means equal weighted buy and use factors.

As a result If the measure of the question

MyBetic Brand Research is composed of five main questions in 3 parts.

1. *Customization of Avatar:* for personalization of the research and understanding customers' self image
 - a. *Appearance:* real or desired look and feel of the customers
 - b. *Life instruments:* for understanding customers' lifestyle and personality; below instruments are important variables for identifying personality and lifestyle_
 - i. *Cars*
 - ii. *Music*
 - iii. *Sports and Hobbies*
 - c. *Apparels* style preference
 - d. *Backgrounds:* for understanding the customer mood when shopping
2. Personal Information (for possible CRM applications, and understanding customer demographics)
3. *General emotional response to the brand:* being an indicator for brand equity measurement
4. Measuring emotional responses elicited by emotional experiences of the brand elements

Physio experiences:

- b. Music in the stores
- d. Design of products
 - g. Visual of store window
 - h. Catalog design
 - i. Advertisements
 - j. Store design

Socio experiences:

- c. Buying experience; and social pleasure in the stores

Psycho experiences:

- a. Service satisfaction
- e. Price is proportioned to value
- f. Product Quality

Ideo experiences:

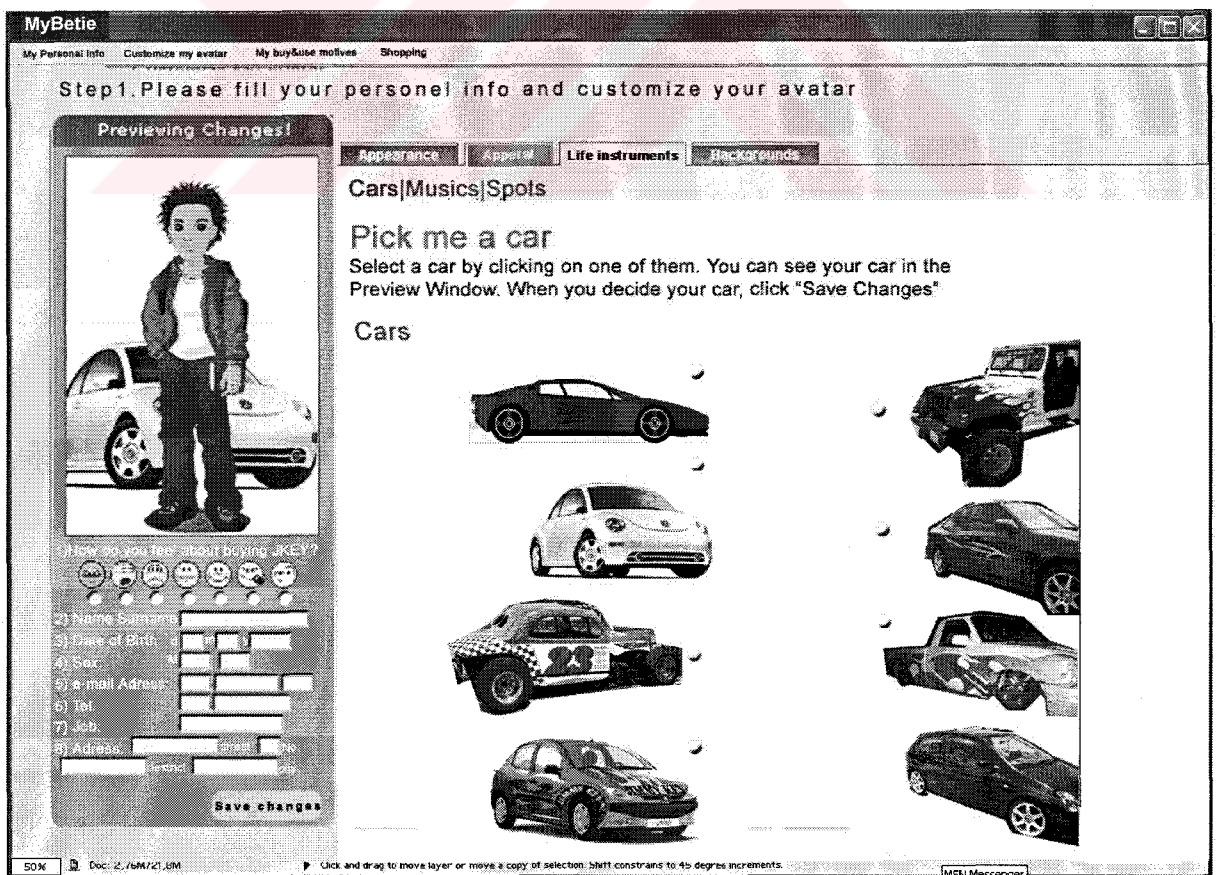
- k. Personality and reflects my self-image

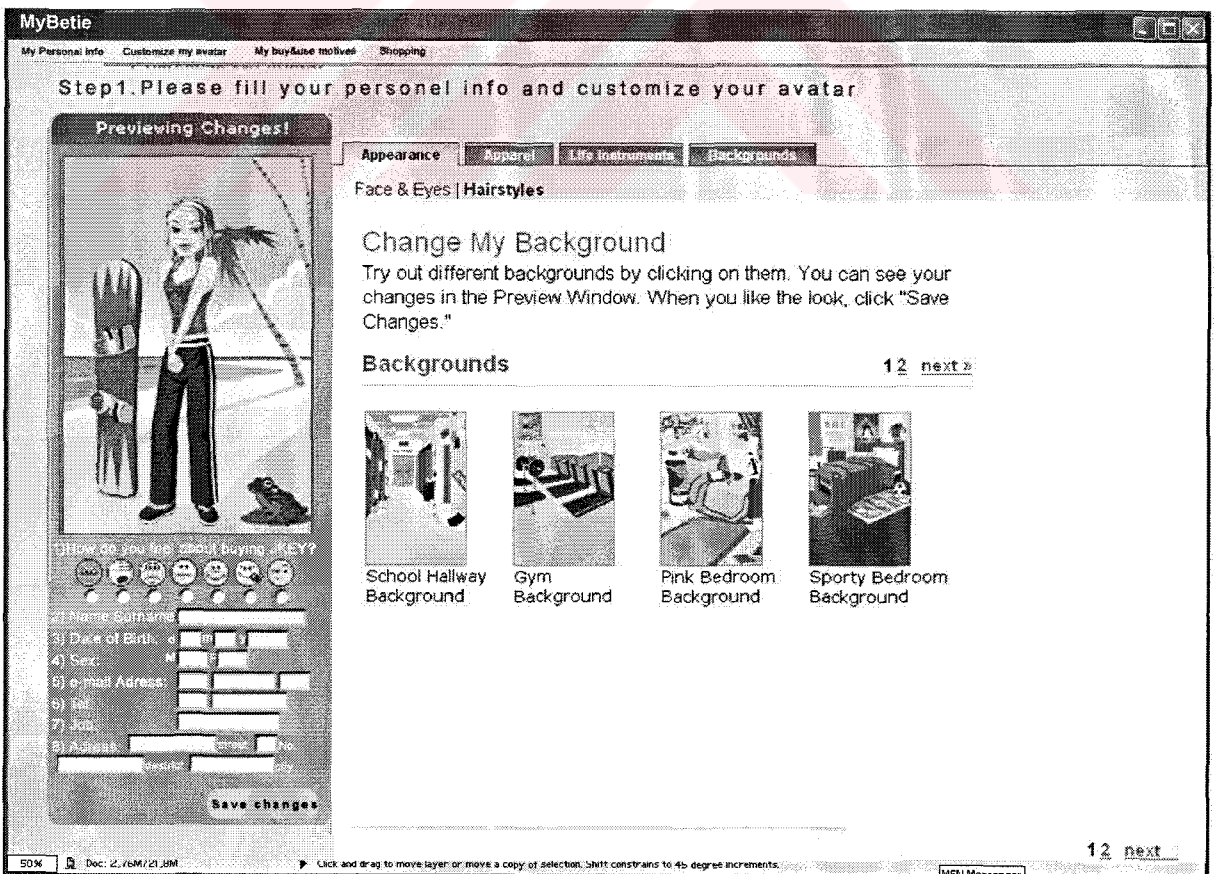
5. *Shopping> Please select 3 outfits that you best consider buying. Select color. And indicate 1) what you feel about the general look of the coming collection and each product you selected. In example: Select ...if you are excited about the product*

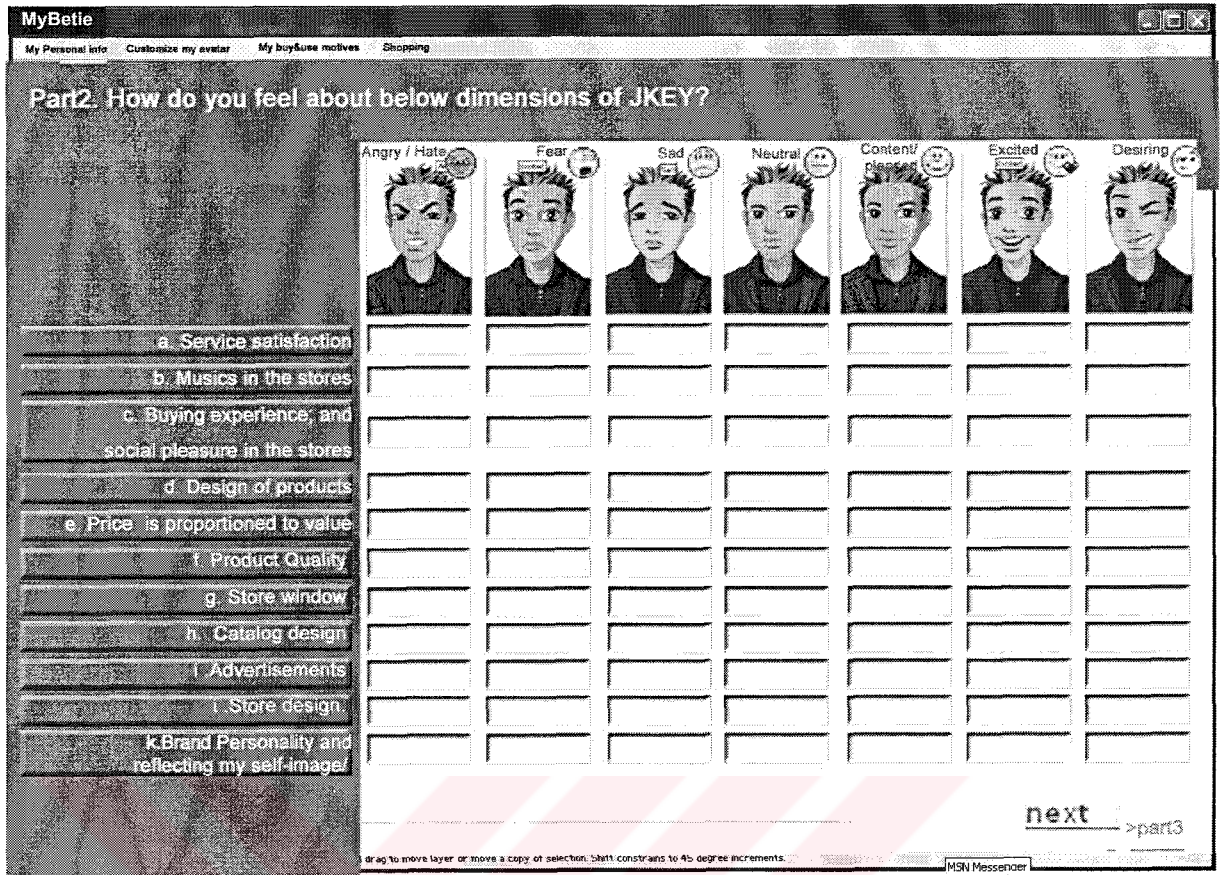
Testing collection and products, virtual shopping experience the research would be started at the same time the prototype production stage is started. And the results would be taken and analyzed before the first orders are given.

Table 3.5. MyBettie tool









CHAPTER 4

DISCUSSIONS ON ACTION RESEARCH OF JKEY

4.1. Discussions of the Action Research Studies Done for Design and Management of Brand Identity for JKEY Brand

4.1.1. Discussions on Emotional Brand Research and Measurement

After a literature review of emotional measurement instruments, and an analysis of their applicability, most applicable methods are considered for the action research. Those selected methods provided a basis in designing the measurement tools.

1. Next step of reviewing and benefiting from existing measurement instruments was: ‘what else can be added or what is missing in current tools, in order to design a brand research considering current marketing challenges, and fashion aspects?’

Below is the discussion about the applicability of the emotional measurement methods reviewed:

2. Measuring emotions by Neurological Responses; based on the idea of *the brain is the most fundamental source of emotion, is the analysis of neurological changes by EEG and MRI*. Although they offer great promise for emotion monitoring, they are currently unrealistic for a human Computer Interfaced brand research; because of their expense, complexity, and form factor. They are also unrealistic for self report paperwork or focus group applications in customer analysis, because of the same reasons; their expense, complexity, form factor, and more importantly because of their psychological and physical discomfort on applying to customers.

3. Measuring emotions by Autonomic Activity is measuring certain components of the autonomic nervous system (ANS), including heart rate, blood pressure, blood pulse volume, respiration, temperature, pupil dilation, skin conductivity, and more recently, muscle tension (as measured by electromyography (EMG)). But there are some debates on the real possibility of distinguishing among all emotions through autonomic measures. However, even assuming that it is totally possible, in this thesis, it is agreed with Brave and Nass’s statement of: “In real-world social interactions, humans have at least partial control over what others can observe of their emotions. If another person, or

a computer, is given direct access to users' internal states, they may feel overly vulnerable, leading to stress and distraction. Such personal access could also be seen as invasive, compromising trust."

Therefore; while those measurements are found to be illuminating for different uses applicable to design of products, it may still, not be appropriate for measuring customer emotions elicited by a brand

4. It is widely accepted that facial expression provides a fundamental means by which humans detect emotion. Based on Ekman & Friesen's (1975) and Rosenfeld's (1997) works describing characteristic facial features of six basic emotions, facial expressions widely used; from designing to measuring of brand identity. As a result; in this action research, facial expressions are found to be most effective method in identifying and measuring brand emotions

4.1.2. Discussions on Emotional Brand Positioning

JKEY's Brand image-brand identity- brand positioning in action

A brand identity is to brand strategy what "strategic intent" is to a business strategy. Strategic intent involves an obsession with winning, real innovation, stretching the current strategy, and a forward-looking, dynamic perspective; it is very different from accepting or even refining past strategy. Similarly, a brand identity should not accept existing perceptions, but instead should be willing to consider creating changes" (Aaker, 1996).

The attention getting keywords in Aaker's definition are "future", "strategic", "sustainable", innovation" "create change"

In this action research; although "customer orientation" is a key concept, and brand image research covers a remarkable portion of the brand research; brand identity design and positioning statement is defined also in a forward looking manner; where the positioning statement is redesigned for focusing on future customer moods. And brand identity elements are designed concerning innovative or creative solutions complementing the mood.

4.1.2.1. Highlights of JKEY's Emotional Positioning:

- My direction towards repositioning and identifying brand identity focuses on; repositioning the brand to a customer mood: “satisfaction”, that is promising for future. It is promising for future, because people become extremely individualized and fragile; being surrounded by political correctness and social demands. A counter reaction of being optimistic and positive thinking, playing games, taking life as a play, intense social life, self fulfillment, surprise and action, shared emotions

- Developing and communicating brand's “own way of thinking” in relation with the emotional positioning. JKEY own way of thinking can be read from brand identity signs of being colorful and vivid, being dynamic in style, use of “sunshine yellow”, use of wit and surprise in generating a theme of “hot winter”, using emotion masks in catwalk interpreting JKEY's positive emotions, ...etc

- While satisfaction or share+play+desire mood, defined in the positioning statement, is promising for future moods and customer challenges(stated above) on a global level, it is also answering the current brand image and customer expectations observed in the focus groups and brand collages. (see focus groups& brand collage action and its discussion)

- JKEY satisfaction mood (share+fun+desire) can be identified by its; the physio experience of vivid colors of products in the collection, the slogans, and interpretations of product prints; such as “torn star”, JKEY bikers, etc., the surprising details on apparels (like diagonal cuts, unstitched edges, torn edges,etc.

- Excited and desiring emotional experience and satisfaction mood it offers; as an ideo experience,

- Comfort and quality it offers as a psycho experience(such as touches of fabrics, quality of fabrics and prints,...etc).

- For METU industrial design students; JKEY experience (which is an example for socio experience) can be a class of student coming together for designing with fabrics under the concept of “skin design” thus; “a platform of creative ideas”..etc.

- Thus, the complete set of brand identity elements are trying to capture a mood as well as accomplishing their functions

- The captured mood should be communicated in a way that is unique to JKEY. And satisfaction mood of JKEY is different from satisfaction mood of Alize, M&M's, Olily's, etc.

- All actions and attitudes of the brand relates with the satisfaction mood. The mood is readable in the whole set of brand identity elements; including products, promotions, advertisements, catalogs, retail designs,... even the calling cards.

4.1.3. Discussions on Emotional Designing of Brand Identity

While there are debates in the literature on defining emotions, my direction would be towards believing that there is “basic emotions” in the form of emotional responses, which are innate and a lot of preferences are present at birth, part of the body's basic protective mechanisms; but we also have powerful brain mechanisms for accomplishing things, for creating, and for acting and there is also the emotions as a result of social learning, emotional experiences.

As Tom Peters said that “Today's customers want to be excited about a product or service” ; in the new era, what emotions people feel for an experience is a very important consideration for designers.

The JKEY brand experience is analyzed by a framework of emotional experiences; where 4 types of JKEY's emotional experiences are identified; which are physio, psycho, socio and ideo experiences:

1. JKEY physiological experience; is the experience of

- “sunshine yellow”
- “fitting key logo”
- Color and colorful
- excited or desiring moods and facial expressions

Temporary physiological experiences, for example for 04-05 winter season.

- JKEY 50's_rockabilly look (in 04-05 winter season)
- a young couple smiling and looking to each other, and clinking funky cocktails at a relaxed palm beach.(in 04-05 winter season)

- The reflective level experiences of above physio experiences of JKEY are explained in the “ideo experience of JKEY” part.

2. There is no clear socio experience of JKEY on a wide range of customers, but for METU industrial Design 1st year students; it is designing “skin”s by using JKEY fabrics, sewing machines and other equipments, in a studio project; and sharing, this design experience with other students and instructors. (This project, is one of the social responsibility projects of JKEY in 2004; namely “ideakey at METU Studios”)

3. The psycho experience of JKEY is determined as lower prices with high style and quality(conversations with Ünlütürk). Its quality is accredited in international standards, and with ISO 9001 and quality certifications.

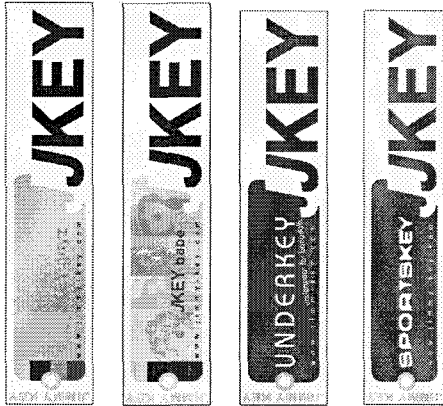
4. JKEY ideological experience is:

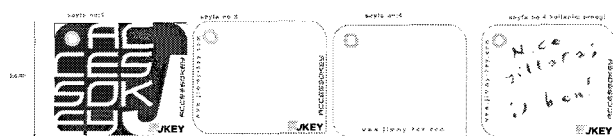
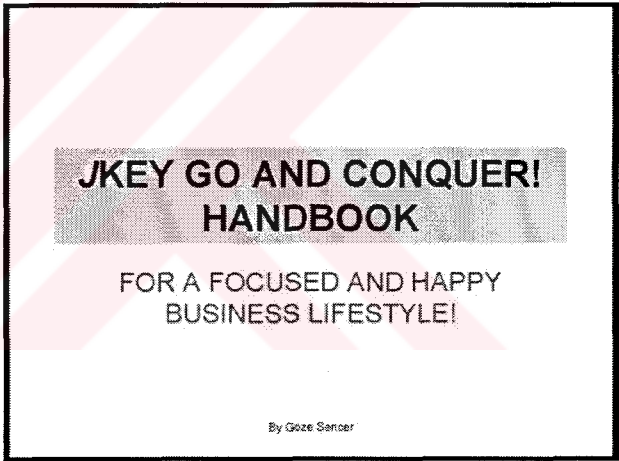
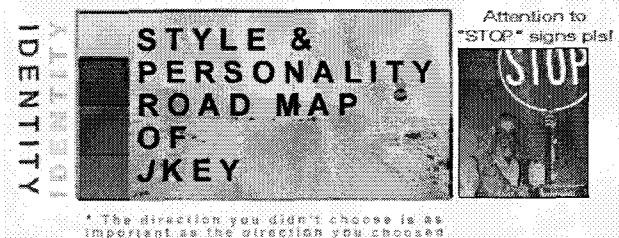
- Experiencing and innovating joys of life (targeted ideo experience focus). The other complementing ideo experiences of the brand are fun, cheerful, saved by the action, sharing emotions, carefree and freedom(no strict rules), innovation and creativity, pleasant surprises, sincere and exciting personality, share + play + desire sexual attitude, glocal perspective(considering local differences, while acting on global base), witty.

Below is the discussion of actions; that which experiences are interpreted from brand identity elements and products. Semiotics method is used in understanding the relationships between meanings, brand identity elements and design cues.

4.1.3.1 Discussions on Long Term Designs of Brand Identity

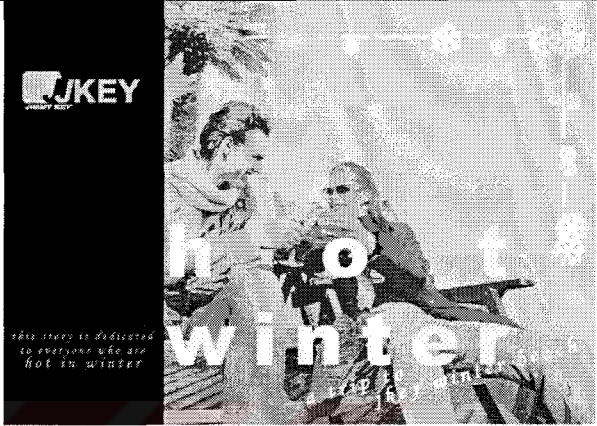
Table 4.1. Semiotic analysis of long term brand identity elements' designs

Interpreting: phisio experience of logo design on visceral and reflective levels	Sign: phisio attributes	Object: logo
Successful duos, sharing and relationships (symbol) Cheerful and warm(by the use of yellow color)	Color:Sunshine yellow Font: "J" in Italic lettering, "KEY" in regular lettering. No serifs in fonts Pictorial symbol: "italic lettering "J" extracted from a yellow rounded square" and very close to it, there is the verbal symbol; "JKEY naming"; starting with the same size italic lettering "J".	
Hotness, Excitement and desire	Burning red square	Flexible logo usage _ Square" J lock" sign can be adpated to a Burning symbol while being consistent with the perception of the main logo 
fun & carefree fashion feeling eye-catching & funky	Color: Vivid, Colorful Shape: Round edges(that cause positive emotions)	Object: Paper tags, on products at sales points 

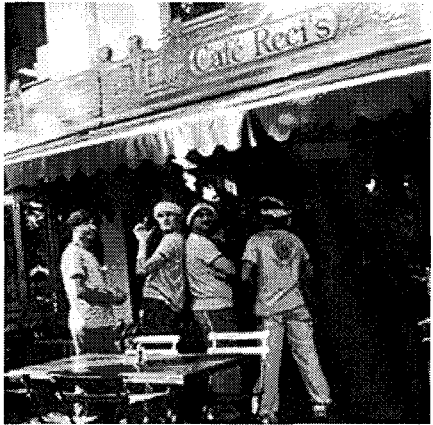
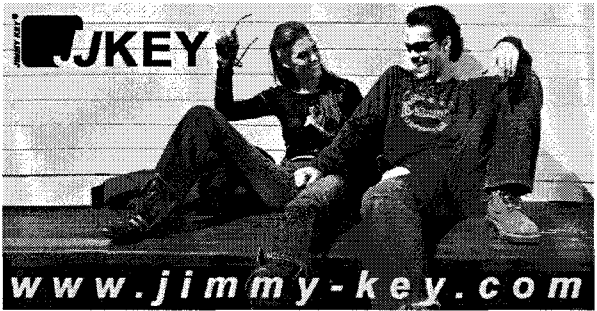
Fun, carefree, fashion, sharing emotions	<i>Color: pink</i> <i>Lettering: informal hand writing font</i> <i>Note: wishing happy birthday and using emotions</i>	tags 
Fashion funky Witty smiling	<i>Color: pink-purple dominance and yellow</i> <i>Verbal language style</i>	
Corporate culture: The JKEY's having fun of everything, being excited and desiring, and sharing it philosophy is seen in the presentations. So that, the ideo- statement of brand identity become a corporate culture and a sign of prenter's self expression	Color: Use of yellow and pink colors, and the front cover don't use serious business language titles; but instead it uses fun and exciting slogans photograph of old man: A pink wearing (pink glasses and pink shirt), witty old man holding a "stop" sign." With a sub title of "Attention to "stop" signs". Color: In this symbol; there is pink, purple, orange and, dominant use of yellow color; matching with a photo: (fork in a road photograph in the background; with the :title	<i>Object: Corporate presentation_ to be used inside the organization</i>  "style and personality road map of JKEY" _ a corporate presentation On every page of the presentation the symbol used on down right  * The direction you didn't choose is as important as the direction you choosed

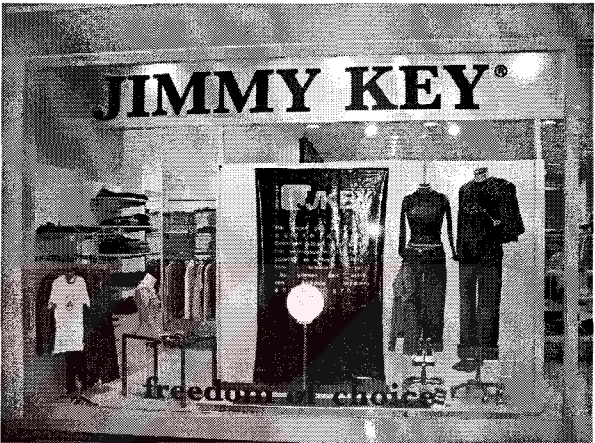
4.1.3.2 Discussions on Seasonal Designs of Brand Identity

Table 4.2. Semiotic analysis of seasonal brand identity elements' designs

Interpreting: phisio experiences on visceral and reflective levels	Sign : Sign: phisio attributes	Object: Catalog (*A more detailed discussion of the 04-05 winter catalog is below this table)
Sense of warmth,	Color: Warm colors (yellow+orange+red)	
Enjoyment and relaxing mood	Cocktail glasses, palm, chaise lounge, "jkey winter beach" line, beach background	
Pleasant surprises, and wit	"Hot winter" line, contrasts such as: snow figures on warm colors (yellow-orange-red), wearing winter clothing (: thick coat) in front of beach scenery and rocking glasses in pleasure.	
"Successful duos", "sharing emotions"	Two people, a girl and a guy, coming close, eye contact, smiling	
Visceral reaction to a sexy look. Also the visceral level is combined with a sense of reflective level; which interprets "successful duos", "shared emotions".	JKEY semi transparent, deep V necked tricot blouse Naked chest	

Interpretant:: phisio sps psycho EXPERIENCE Of comfort	JKEY joggings,	
self image personalization <i>for examle:</i> <i>'feeling unique'</i> <i>and showing a</i> <i>carefree self</i> <i>image.</i>	Avatars, hairstyles, life instruments (such as cars, sports and other personal appearance, self facial expressions	Object: Personolised Measurement Instrument of Brand Emotions towards identity elements; “MyBetië” 
surprise, star treatment, out- of-the -line personality, witty verbal language style	Verbal use in print: “Presenting: Lucy Fray the World Famous Torn Star in her latest movie called “Jimmy , Tear me Apart”” print Cut and shape: The torn and asymmetrical seaming	 Product design_(designed by JKEY previous, collection designer Ozge Dikkaya).

<i>Socio experience : a fun and carefree behaving</i>	<i>Bodylyand facial expressions</i>	<i>Promotion</i> <i>Café Recí's sponsorship</i> 
Out-of-the-line personality Surprise Optimistic	upside down bodyly expression 	Object: outdoor advertising 
Successful duos Sharing emotions Excitement and desiring Positive attitude	Color:Sunshine yellow Bodyly expression: Close contact.. Facial expressions:	Object: outdoor advertising 

successful duos and sharing emotions fun surprise unpredictability excitement-and desire	Manquens: hugging and in close contact behind the visual of the real size catalog cover photograph yellow light :(interpreting the rise of the sun) poem (interpreting romance and sharing emotions)	Store window  
Positive mood states Enjoyment 50s, retro, rock n roll luxury	High Rhythm level	Musics in the stores: (04-05 winter) “I feel good” Elvis Presley albums Grease soundtrack 50s albums

Discussion of 04-05 catalog design in the context of emotional experiences, emotional positioning and seasonal trend moods

The fashion medium; photographs, to be used in the design of seasonal brand identity elements (such as catalog, store windows and advertisements) create a story. The story of JKEY 04-05 winter photography is built around the main concept of “hot winter” The story implies being hot in winter; such as having a desiring and warm persona. On the front cover of the catalog; there is written “this story is dedicated to everyone who are hot in winter”, and on the image next to it; there is also written “hot winter_ a trip to JKEY winter beach”.

- The complete work is trying to *capture a social mood and a sexual attitude as well as revealing the qualities of the clothes*". The mood to be captured is "Satisfaction", but in a "JKEY way". The ideo experience of the mood is defined around the keywords of play+desire.

Satisfaction is a social mood; the attitude of which is consumer's challenge to the highly individualized and fragile society. According to style vision trend report and their "mood consumption theory" one of the four dominant future moods of customers would be satisfaction.

- From an emotional experience perspective; satisfaction mood can be analyzed as below:

Socio and ideo experiences of the mood are: "multiple activities, gatherings, sports, fun, star treatment, games, fun, music, dance, happenings, showers; in style vision trend research group's words; the socio and ideo experience can be summarized by 'saved by the action' words".

- Thesis's direction towards repositioning and identifying JKEY brand identity focuses on repositioning the brand to a customer mood that is promising for future, and developing the brand's "own way of thinking" in relation with the mood positioning.

- The sexual attitude of JKEY is aimed to be very clear and readable in the catalog. Brand's sexual attitude formula can be summarized in the new brand slogan of play+desire. The images in the catalog, especially the 'skiing with underwear' page, 'under key' page, and the 'under shower-in pool' page concentrates on this sexual attitude.

- It shows a role play; which is feeling "hot" in "cold (winter)"; under the general JKEY 04-05 season theme "hot winter". Again the role play of JKEY is an outcome of the mood that JKEY is positioned.

- What JKEY is challenging at reflective level is:

Since the 90's individualism has reached a new point. We feel responsible for our destiny, pursuing our personal happiness without referring to the former models of authority or ideology. This is very different from the past when society and social class decided your destiny. But this individual freedom has a price: the never ending questions - "Will I make it? Will something special happen to me? When will I become someone?" – This questioning ends up as a psychological self harassment and may lead

to greater fragility of the person. As a result of this situation people begin to search always for the next big thing, or search for saving their selves, but it also has a price: they lost sharing emotions, enjoying the situation, positive values, real desiring to pleasures of life, and everything become emptied.

In Future dictionary; Faith Popcorn defines customer lifestyles; and I will give 2 of them which approves the challenged customer situation.

1. *"The new type of relationships as: "Hi and Bye" ---describes marginal relationships where you know the person well enough to say "hi" and "bye" but not much else. Sometimes, these relationships are meant to remain where they are, without turning the flame up.*

2. *Exthusiasm, also ex-thusiast. The angry opposite of enthusiasm"*

So JKEY's energy, surprises, shared emotions, successful duos, fun, dance, music, social life, excitement, desiring, play, all are a way of challenging this highly individualized and fragile situation.

- Thus; can be read as socio-psycho- sexual document and shifts of attitudes concerning the socio-psycho-sexual reactions to the surrounding political corrected ness and social demands, and also concerning a counter reaction –such as; playing roles, being extravagant, turning daily activities into games-, All those attitudes tried to be organized around the keywords of share+desire +play, and define the mood.

- The seasonal fashion trends of "Urban nomads", "Rockabilly & 50's" and "Retro Ski" gave direction to the design of seasonal brand identity elements , such as seasonal catalog, store windows, and music in stores;...etc, and thus, illuminated the moods and aspirations of JKEY 04-05 winter season. They also gave direction in identifying the images and messages in the catalog; such as the user imagery (attitudes, hair styles and other visual imagery), visual style of the design, photography, message, slogans,...etc.

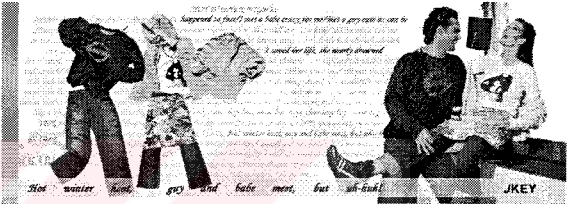
- Satisfaction, the brand mood of JKEY, is at the top of mood structure; which is expected to give direction to seasonal brand identity elements and products designs. And the sub moods (seasonal moods) of Urban Nomads, Retro Ski, and 50's Rockabilly are arranged and related in a connected manner under the satisfying "hot winter" mood.

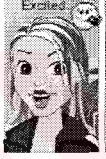
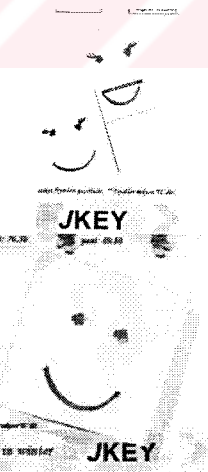
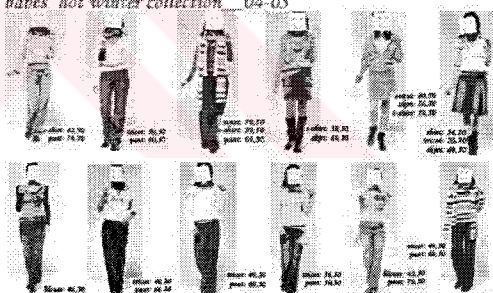
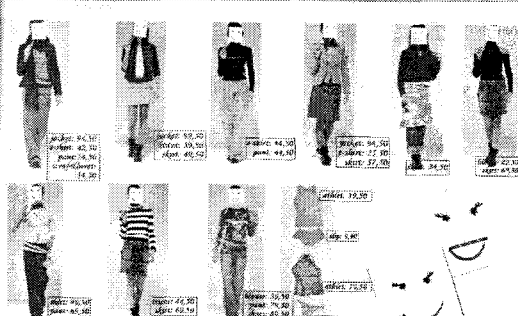
- This is a JKEY way of capturing the mood; " 'urban nomads', 'rockabilly', and 'retro skiers' of 'hot winter' ”.

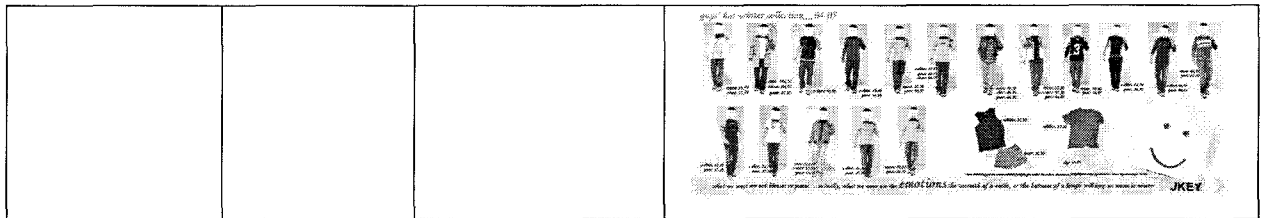
4.1.3.3. Use of Facial Expressions in designing brand identity

Table 4.3. Semiotic analysis for facial expressions and catalog design

Interpretant: Customer emotion and/or mood when using a JKEY product: <i>Excited and desiring</i>	Sign: facial expression: <i>"Excited or desiring facial expressions"</i>	Object: brand identity element: <i>"Catalog"</i>
desiring	  	
desiring	 	
Desiring		

	 		
	 	 	
	 	 	
Surprise Taking it as a			

game Fun Desiring Excitement	Desiring  Excited 		NEW  
	Excited  Excited 		
	Content  Excited  Content  Excited 		babes' hot winter collection 04-05  what we wear are not clothes or pants... actually, what we wear are the emotions... the way  smile of a smile, or the hotness of a laugh will keep us warm in winter JKEY



4.1.4. Discussion of ‘Brand Emotions Measurement Instrument’; “MyBetie”

Below statements and inferences, together with its differential advantages over previous models, constitute the general framework for the proposed instrument; “MyBetie” designed for ‘Emotional Measurement for Brand Identity Research’:

1. Emotions elicited from brand identity elements enhance and generate the pleasure of buying, owning and using them.
2. These emotions elicited by brand identity elements are strongly influenced by visual appearance as well as socio-psycho-ideo influences. Thus the elicited emotions are a result of multi factorial emotional experience framework. (Emotional experience framework and how it operates in designing brand identity, is explained detailed in chapter2).
3. In this action research; the brand researches done in JKEY, and in the proposed tool MyBetie are designed to measure those brand emotions in a fast and intuitive way. The 5 in 7 emotions are basic emotions, so facial expression is a reliable tool in assessing those emotions. In each question the “emoticon” symbol or “avatar” of the customer’s facial expressions. Express one of the emotions, e.g. angry or excited approximately one second. In a typical experiment, subjects are required to indicate to what emotion expresses their emotional reaction towards a presented experience of a brand identity element or product.
4. This instrument specifically developed for measuring emotions elicited by brand identity elements and consumption motives, and will try to distinguish the emotions elicited by each brand identity element, and each factor of influence from emotions elicited by the total consumption experience.
5. While, the instrument ideas are illuminated by Desmet’s Pr_Emo tool, MyBetie has some remarkable differences, and is a different instrument; because of the

object of the study is related to fashion system, fashion products; outfits, and of course, is related to brand identity and brand identity elements.

6. Moreover the idea is generated by combining 4 methods of brand research which are designed, applied and tested in the first part of the thesis. That brand research was assessing the emotions elicited by product styles, brand identity elements and other factors influencing customer buying decision. The analyzed results of the research were very closely matching to the sales results, thus that brand research conducted in the first part of the action research is validated. Thus, the validation of that brand research provides the validation of MyBettie as it is the combination of those 4 researches.

This model, while combining some aspects of previous researches, has recognizable differences and advantages over previous studies. The most important of them are:

7. Each research could be customized and personalized. Thus it is a more promising tool for the mass customization era's brands.

8. The object of the research; customers, would have more ability in expressing their self image

9. The subject of the research; brand identity elements and products, would be cognitively appraised in relationship with user's self image

10. The decision experience of customer would be shifted from 'judging' to 'interacting', from 'being analyzed in a mass' to 'his/her self and emotions being treated as unique'.

11. This instrument integrates a very important buying decision factor to the research; 'the experience of trying outfits'. Trying the outfits "on" you in the store, and seeing how it looks "on" you, how matching is it with your self image, is a very important motive on buying decision.

Research appreciates the 4 *emotional experiences framework* in designing the research

CHAPTER 5

CONCLUSION

Action research focused on achieving answers to two main questions that has been mentioned in the beginning of the thesis; which are:

1. How is brand identity designed, in order to create an emotional experience?
2. how are emotions elicited by brand identity are measured, and thus lead the management of brand identity?(based on the widely accepted business argument that “nothing can be managed without measuring”

In this thesis below subjects are the main researches, propositions and actions proceeded (in sequence), in answering above questions:

1. Brand Research and Measurement considering emotions
2. Emotional Positioning
3. Designing of Brand Identity considering emotional experiences
4. Proposing an Brand Identity Measurement Instrument that considers emotions; “My Betie”

As a result JKEY brand identity is designed and managed from an emotional perspective. The below remarks are achieved; as answers for the questions proposed in the beginning of the thesis:

1. The literature on the emotional measurement tools for brand research is reviewed. The method of facial expressions is found to be the most effective tool in measuring emotions elicited by brand identity elements and products.

2. In order to design and manage the brand identity of JKEY; an emotionally oriented brand positioning formula was needed. So, the positioning statement is reformulated from an emotional perspective; considering moods and emotional experiences, explained in Chapter 3. As a result; an emotional brand positioning is developed for JKEY. In this positioning statement target customers are defined according to moods, in other words; *according to their psychological profile and current situation, influenced by a global context*, not by their demographic profile. The target customer of JKEY is defined as satisfaction mood customers who are searching

for an open space in their life; where emotion, joys of life, fun and action are the only rules—at least for that particular period of time, as they feel constrained and a challenge to the extreme individualization and fragmentation in the life.

Emotional positioning of JKEY

For *satisfaction mood* customers; JKEY is a sports-chick fashion brand; which provides an open space in your life; where emotion, joys of life and action are the only rules

3. JKEY brand identity is designed to create a brand experience. JKEY brand identity is designed in order to provide its customers to be excited or desiring about the experience of the brand. Therefore; JKEY's long term brand identity elements of: new logo, flexible logo use, line segments and their paper tags:, products' tags, shoe boxes, stationary; calling cards, envelopes, letters, shopping bags, signage, retail design; and seasonal brand identity elements of store windows, catalog, outdoor advertising are designed with an emotional perspective. JKEY's social responsibility projects are accepted as an element of brand identity, and a project namely "ideakey" is started in Middle East Technical University, Industrial Design Department by donating them with fabrics, 3 sewing machines and other necessary equipment for their studio projects. Thus; JKEY brand would relate to a socio experience of developing creative and/or innovative design projects that integrates textile and industrial design in a studio environment. Sponsorships are also taken as an element of brand identity that creates socio experiences for brand. As a result, the brand identity elements are developed and designed in order to provide and sustain JKEY customers, to be excited or desiring about experiencing them. Each brand identity together would then bring a total brand perception: a brand experience.

The JKEY brand experience is analyzed by a framework of emotional experiences; where 4 types of JKEY's emotional experiences are identified; which are physio, psycho, socio and ideo experiences:

- b. JKEY physiological experience; is the experience of
 - "sunshine yellow"
 - "fitting key logo"
 - Color and colorful

- excited or desiring moods and facial expressions

Temporary physiological experiences, for example for 04-05 winter season.

1. JKEY 50's _rockabilly look (in 04-05 winter season)

2. a young couple smiling and looking to each other, and clinking funky cocktails at a relaxed palm beach.(in 04-05 winter season)

- The reflective level experiences of above physio experiences of JKEY are explained in the “ideo experience of JKEY” part.

There is no clear socio experience of JKEY on a wide range of customers, but for METU industrial Design 1st year students; it is designing “skin”s by using JKEY fabrics, sewing machines and other equipments, in a studio project; and sharing, this design experience with other students and instructors. (This project, is one of the social responsibility projects of JKEY in 2004; namely “ideakey at METU Studios”)

b. The psycho experience of JKEY is determined as lower prices with high style and quality(conversations with Ünlütürk). Its quality is accredited in international standards, and with ISO 9001 and quality certifications.

c. JKEY ideological experience is:

- Experiencing and innovating joys of life (targeted ideo experience focus).

The other complementing ideo experiences of the brand are fun, cheerful, saved by the action, sharing emotions, carefree and freedom(no strict rules), innovation and creativity, pleasant surprises, sincere and exciting personality, share+play+desire sexual attitude, glocal perspective(considering local differences, while acting on global base), witty.

4 Finally, it is observed that each of the brand researches in the action are mostly valid with sales results and between each other, and provided rich insight for positioning the brand and designing the brand identity. But the focus groups, which provides the more in-depth understanding of brand image and products, are:

- restricted to a relatively small number of participants,
- high cost, and
- More importantly remain slow, in taking quick response.

Thus, for the instruments used in brand research action, a need is observed for a:

- wider range of participant application(in quantity and consumer profile definitions)
- more cost effective, and

c. Quick response instrument, which is similarly efficient in providing brand insight and capable of measuring brand emotions. As a result, “My Betie[®]”; the instrument for measuring Brand emotions towards identity elements is created. The proposed instrument; MyBetie[®] is a self report, non verbal, personalized, brand measurement tool, developed to measure the 7 emotions (which are fear, anger, sadness, neutral, appreciate/content, excitement and desirability) elicited by physio, socio, psycho, and ideo brand experiences created by brand identity elements and other customer buy&use motives.

It is different from other brand research instruments because it enables self expression and personalization in brand research. It benefited from customized avatars in doing this. With this instrument; customers don’t stand facing the research, but virtually, they become integrated into the research. It measures emotions (non verbal measurement by facial expression, integrated with verbal explanation) in “brand” research. It is differentiated from previous emotional brand measurement instruments; from the point that; it doesn’t only measure the physio experiences, or only the total experience. Instead it identifies all four types of emotional experiences (phisio, socio, psycho and ideo) separately, and measures each of them, while also measuring the total experience of the brand. Moreover, MyBetie[®] integrates products and brand identity elements in same evaluation platform, thus provide a unified vision for both.

As a result of this action research; done in 2 years period, below results are observed:

- the collection is focused considering style (indicated in the strategic planning meeting of JKEY 2004, by managing directors of JKEY and Sun Textile, and interpretations of customers noticed)
- Perception of Brand identity became clearer in customers and organization’s mind. (indicated in the strategic planning meeting of JKEY 2004, by managing directors of JKEY and Sun Textile)
- New catalog elicits excitement , while the previous ones didn’t evoke interest on young target customers (observed from a pilot young target customer group; who are buying from JKEY from at least 4 years)

Suggestions for further research

For further research and action about emotional design and management of brand identity, for enriching the emotional understanding I find it beneficial of including more emotions. Because there is a rich pool of emotions, more than the seven of them used in this research, and they can enrich and increase the level of understanding customer responses

For further research and improvement of the proposed research instrument “MyBetie, I find it beneficial of

1) adding vocal and bodily expressions.

a. “Characters that talk can also use voice to communicate emotion” (Nass & Gong, 2000) integrated to a facial expression. (for detailed literature, see chapter1; use of emotional measurement...)

b. “Characters can indicate affective state verbally through word and topic choice, as well as explicit statements of affect (in example: “I’m happy”)” (Brave and Nass).

Mediator characters (such as emoticons, cartoon characters, avatars, etc.) could then display the appropriate vocal cues to match the non verbal content (facial expression) of the emotion. Being a remarkable study in this field, Desmet’s PrEmo is using voice, integrated to facial expressions and moreover to bodily expressions in animated cartoon characters.

The designs and brand measures in this action research, only focused on facial expressions method, and didn’t include vocal and bodily expressions. But as a further improvement for this instrument, and for expressing emotions in any other application; I find it beneficial of adding vocal and bodily expressions, in order to enrich the user experience, and making the emotion symbol, or avatar more informative.

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APPENDICES

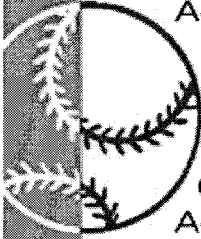
APPENDIX A

First set of emotional brand research actions/ Questionnaires _ style, buying and using motives, brand image:

QUESTIONNAIRES/ Franchisees										
	Adn	Antky	Denzl	Kusadası	İst._Profil o	İst._Glia	İst._Glia	İst._Bgt	Dubai	Ort
Yaş aralığı (başlangıç)	25	18			25	25	25	25	20	25,07643
Yaş aralığı (bitiş)	35	45			35	30	40	35	35	33,82166
Geliriniz										1,5-2 milyar civarı
Cinsiyetiniz										
Medeni durumunuz										
Mesleğiniz										
Jimmy Key; 1 kelime ile	spor marka	huzur	spor, gündemi takip	yeni	kalite+far kılı tarz	spor, genç giyim, sıcak alsırs ortamı	rahat, özgür giyim,			avrupa modası (kalite moda, moda ve trendy, değerli moda)
Yaşadığınız yer Jimmy Key'i yansıtan kelimeler										
1. Cesur	4	5	5	3	5	3	4	2	3	3,8
2. Moda	5	5	4	3	2	4	5	4	5	4,1
3. Yaratıcı, orijinal	5	5	2	5	5	4	4	4	3	4,1
4. Eğlenceli	2		3	5	1	4	4	4	4	3,2
5. Canlı	4	4	3	5	2,5	4	4	4,5	2	3,8
6. Genç	5	4	2	5	3	3	5	4,5	4	4,05
7. Modern	5	4	3	5	3	5	5	4	5	4,4
8. Üst sınıf	2	2	1	3	3	4	4	3	3	2,8
9. Çekici	5	4	3	3	3	4	4	4	3,5	3,85
10. Dışadönük	4	4	4	3	4	4	4	4,5	4	3,95
11. Erkek	2	1	1	3	1	1	1	2	0	1,6
12. Aktif	4	2	3	5	2	4	4	3	3	3,4
13. Dayanıklı	5	4	5	5	4	4	5	5	4	4,56
14. Dürüst, güvenilir	5	5	5	5	5	5	5	5	5	5
15. Aileye yönelik		4	3	4	3	5	4	5		3,67
16. Amerikan	2	4	2	4	3		3	2		3,1
17. Avrupalı		5	4	4	1		4	4		3,9
18. Türk		5	1	4	1		3	4		2,7
Jimmy Key bir araba olsaydı										
Pegeut 206										
Renault Twingo					1			1		
volvo						1				
fiat sienna						1				
Toyota Camry										
Renault Meganne Rakip	1	yarış arabası	1	1			1			
Satın Alma Nedenleri										

APPENDIX B

Jimmy Key



Adınız Soyadınız:

Doğum tarihiniz:

Cinsiyetiniz: Bayan ☐ Erkek ☐

e-mail adresiniz:

Telefon numaranız:

Göreviniz:

Adresiniz:



Beklentileriniz ne ölçüde karşılanıyor?

güleryüz, iyi hizmet ☐ ☐ ☐ ☐ ☐ mükemmel iyi orta zayıf	mağazada çalan müzikler ☐ ☐ ☐ ☐ ☐ mükemmel iyi orta zayıf	Sıcak ve samimi bir ortam; beni iyi tanıyan, benim tanıdığım bir yerde olma hissi ☐ ☐ ☐ ☐ ☐ mükemmel iyi orta zayıf	ürünlerin stili ☐ ☐ ☐ ☐ ☐ mükemmel iyi orta zayıf
fiyatın değerini bulması ☐ ☐ ☐ ☐ ☐ mükemmel iyi orta zayıf	Jimmy Key'in kendine özgü farklı bir dünya sunması ☐ ☐ ☐ ☐ ☐ mükemmel iyi orta zayıf	vitriini ☐ ☐ ☐ ☐ ☐ mükemmel iyi orta zayıf	kalitesi ☐ ☐ ☐ ☐ ☐ mükemmel iyi orta zayıf



Jimmy Key'den en çok ne satın alıyorsunuz?

- ☐ T-shirt ☐ Jogging alt ☐ Kazak ☐ Pantolon ☐ Gömlek ☐ Mont
- ☐ Bluz ☐ Şort ☐ Ayakkabı, çanta, aksesuar

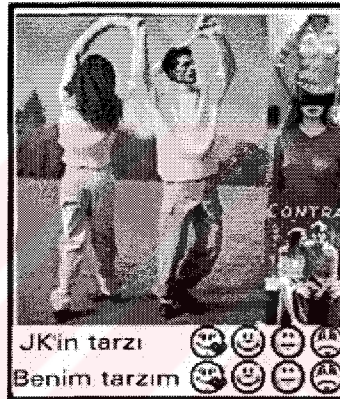


Sizce Jimmy Key bir kişi olsaydı nasıl bir kişilik olurdu?

- ☐ Heyecanlı
- ☐ Uzman
- ☐ Sert
- ☐ Geleneksel
- ☐ Samimi

Sizin tarzınızı ve sizin gözünüzdeki Jimmy Key'in tarzını aşağıdaki gruplardan hangisi veya hangileri yansıtıyor? Lütfen her grup için ilgili ifadeleri işaretleyiniz.

- 😊 ise; tam bu tarz, mükemmel yansıtıyor
 😊 ise; iyi düzeyde yansıtıyor
 😊 ise; eh işte, orta düzeyde yansıtıyor
 😊 ise; bu tarzla ilgisi yok, hiç yansıtıyor



Siz Jimmy Key'de yönetici olsaydınız neler yapardınız?

jimmy key

teşekkür ederiz

APPENDIX C

										JK		CUSTOMERS										Total			Multiple				
										0	1	2	3	4	5	excite	appr	neutral	sad	0	1	2	3	4			5	excited	JK
Sex	Role	JK	customers	0							sad	neutral	appr	d	excite	0						sad	neutral	appr	excited	JK	Cust.	JK	Cust.
Female	DENIM	4,31	4,06	39	0	4	4	12	13	13	37	2	7	7	15	5										29	31	125	126
Female	HIPHOP	4,29	3,56	40	1	5	6	6	16	43	3	10	4	8												28	25	120	89
Female	LOLITA	4,13	3,25	44	1	4	9	9	10	44	7	4	6	7												24	24	99	78
Female	ONLY	4,04	3,52	44	1	6	7	7	10	41	4	8	8	7												24	27	97	95
Female	DOCKER	4,04	3,92	42	1	6	9	9	10	43	2	5	9	9												26	25	105	98
Female	CLUBBER	4,17	3,54	45	1	4	7	7	11	44	4	6	7	7												23	24	96	85
Female	MANGO	4,12	3,88	42	1	5	9	9	11	42	2	6	9	9												26	26	107	101
Female	NETWORK	3,58	3,50	42	5	3	11	7	7	40	6	5	8	9												26	28	93	98
Male	DENIM	4,25	3,78	14	0	0	6	6	2	13	1	3	1	4												8	9	34	34
Male	HIPHOP	4,44	3,73	13	0	1	3	3	5	11	1	3	4	3												9	11	40	41
Male	LOLITA	3,17	3,13	16	1	3	1	1	1	14	2	3	1	2												6	8	19	25
Male	ONLY	3,83	3,00	16	1	0	3	3	2	15	2	2	2	1												6	7	23	21
Male	DOCKER	3,86	4,14	15	0	2	4	4	1	15	0	0	6	1												7	7	27	29
Male	CLUBBER	4,29	4,38	15	0	0	5	5	2	14	0	1	3	4												7	8	30	35
Male	MANGO	3,00	2,14	16	2	1	2	2	1	15	3	4	0	0												6	7	18	15
Male	NETWORK	3,60	3,83	17	1	1	1	1	2	16	1	1	1	1	3											5	6	18	23

APPENDIX D

Second set of emotional brand research actions/ Questionnaires _ lifestyle:



JIMMY KEY SİZİNLE TANIŞMAK İSTİYOR

1. Adınız, Soyadınız:

2. Yaşınız:

3. Cinsiyetiniz:

Bayan/ Erkek

4. Telefon numaranız:

5. e-mail adresiniz:

6. Gitmeyi tercih ettiğiniz klüp, kafe, bar ve restoranları yazarmısınız?

Klüp:

Bar:

Kafe/ Restoran:

7. Hangi Sporları yapmayı tercih edersiniz? Lütfen işaretleyiniz

Araba Yarışı, Beyzbol, Basketbol, Vücut Geliştirme, Boks, Bisiklet, Dans, Sıradışı sporlar, Balık, avlamak, Futbol, Golf, Jimnastik, Hokey, Ata binmek, Avlanmak, Buz pateni, Kayak, Motor, Nehir sporları, Dağcılık, Rugby, Koşu, Yelken, Kaykay, Gökyüzü sörfü (Paragliding, mikro uçak, ...vs) Dalmak, Snowbord, Futbol, Tenis, Su sporları, Yoga, Güreş, Cirit, Eskrim, Hiçbiri

8. Hangi arabaları kullanmayı tercih edersiniz? Lütfen işaretleyiniz.

Renault, Mini Cooper, Volvo, Fiat Volkswagen , Peugeot, Mercedes, Hyundai, BMW, Alfa Romeo

9. Hangi tür müzikleri dinlemeyi tercih edersiniz? Özellikle dinlediğiniz şarkıcı/gruplar varsa işaretlermisiniz?

Hangi tür müzikleri dinlemeyi tercih edersiniz?	Özellikle dinlediğiniz şarkıcı/gruplar varsa işaretlermisiniz?
R&B	Aaliyah , Destiny's Child, Alicia Keys , Ashanti, Brandy, Craig David, Destiny's Child, Erykah Badu, Faith Evans, Gladys Knight & The Pips, Lauryn Hill , Luther Vandross , Macy Gray, Marvin Gaye , Mary J. Blige , Maxwell, R. Kelly , Sam Cooke, Samantha Mumba, Toni Braxton, Usher, Whitney Houston
Alternatif	A New Found Glory, Alanis Morissette, Annie Lennox, Ash Avril Lavigne, B.R.M.C., Badly Drawn Boy, Barenaked Ladies, Bauhaus, Beastie Boys, Beck, BioHazard, Bjork, Blondie, Bloodhound Gang, The Blur, Boy George, Bryan Ferry, Bush, Calling, Cars, Charlatans UK, Chris Cornell, CKY, Counting Crows, Creed, Deftones, Depeche Mode, Dido, Enya, Everlast, Foo Fighters, Garbage, Goldfinger, Goldfrapp, Good Charlotte, Gorillaz, Hole, Incubus, INXS, Jam, James, Jamiroquai, Jeff Buckley, Jimmy Eat World, JJ72, Joy Division, KoRn, Kula Shaker, Lemonheads, Lenny Kravitz, Live, Manic Street Preachers, Mercury Rev, Michelle Branch, Ministry, Nelly Furtado, New Order, Nickelback, Nine Inch Nails, Nirvana, No Doubt, Oasis, Offspring, P.J. Harvey, Papa Roach, Pearl Jam, Primal Scream, Primus, Pulp, R.E.M., Radiohead, Red Hot Chili Peppers, Sarah McLachlan, Sinead O'Connor, Sisters of Mercy, Small Faces, Smashing Pumpkins, Smiths, Stereophonics, Stone Roses, Stone Temple Pilots, Sublime, Sugar Ray, Supergrass, Talking Heads, Taproot, Travis, U2, Unband, Used, Verve, Weezer
Britpop	Ash, Charlatans UK, Coldplay, Kula Shaker, Manic Street Preachers, Oasis, Pulp, Radiohead, Stone Roses, Supergrass, Travis, Verve
Jazz/Blues	B.B. King, Benny Goodman, Bessie Smith, Big Jay McNeely, Billie Holiday, Charles Mingus, Charlie Parker, Chet Baker, Count Basie, Dexter Gordon, Dizzy Gillespie, Duke Ellington, Ella Fitzgerald, Herbie Hancock, Hoagy Carmichael, J.C. Heard, John Coltrane, John Lee Hooker, Josephine Baker, Junior Wells, Kenny G., King Oliver, Louis Armstrong, Miles Davis, Ornette Coleman, Quincy Jones, Ray Charles, Robert Johnson, Sarah Vaughan, Thelonious Monk, Various Jazz & Blues Musicians, W.C. Handy
Latin Pop	Enrique Iglesias, Gloria Estefan, Jennifer Lopez, Julio Iglesias, Marc Anthony, Ricky Martin, Shakira
Rap/Hip Hop	2Pac, Beastie Boys, Busta Rhymes, Coolio, Cypress Hill, DMX, Dr. Dre, Eminem, Erykah Badu, Eve, Everlast, Ice Cube, Ice-T, Insane Clown Posse, Ja Rule, Lauryn Hill, Lil' Bow Wow, Lil' Kim, Lil' Romeo, LL Cool J, Ludacris, Master P, Nelly, Notorious B.I.G., Onyx, Puff Daddy, Run-DM.C., Sisqo, Snoop Dogg, TLC, Twiztid
Yabancı Pop	98 Degrees, All Saints, Anastacia, Aqua, Atomic Kitten, Avril Lavigne, Backstreet Boys, Barbra Streisand, Barry Manilow, Bee Gees, Billy Joel, Boyzone, Britney Spears, Celine Dion, Cher, Christina Aguilera, Corrs, Counting Crows, Craig David, David Essex, Dido, Doobie Brothers, Eartha Kitt, Eden's Crush, George Michael, Hanson, Hoagy Carmichael, Hootie & The Blowfish, Janet Jackson, Jennifer Lopez, Jessica Simpson, Jewel, Johnny Mathis, Josephine Baker, Julio Iglesias, Kenny G., Kylie Minogue, Madonna, Mariah Carey, Michael Bolton, Michael Jackson, Michelle Branch, 'N Sync, Nancy Sinatra, Neil Diamond, Osmonds, O-Town, Paula Abdul, Pink, Quincy Jones, Ricky Martin, S Club 7, Sade, Samantha Fox, Sisqo, Soul Decision, Spice Girls, Steps, Sugar Babes, Tom Jones, Toploader, Usher, Westlife, Whitney Houston
Reggae	Bob Marley, * Peter Tosh
Legendary	* Beatles, * Pink Floyd * Jimi Hendrix ►Blondie ►Crosby, Stills, Nash & Young * David Bowie * Doors, * Elton John * Elvis Presley * Eric Clapton * Frank Zappa * Gerry & the Pacemakers * Gladys Knight & The Pips * Grace Slick ►Grateful Dead, * Iron Maiden * Pink Floyd ►Police, * Queen ►Rolling Stones, ►Sex Pistols * Simon & Garfunkel,.....
Punk	* A.F.I. * Billy Idol * Clash, The * Dead Kennedys * Misfits * Ramones, ►Sex Pistols
Punk-Pop	* Blink 182 * Fenix TX * Goldfinger * Green Day * Offspring * Rancid * Sum 41 * Wheatus
Klasik müzik	* Andrea Bocelli * Antonio Lucio Vivaldi * Clara Schumann * Franz Schubert * Frederic Fran��ois Chopin * Georges Bizet * Giacomo Puccini * Gioachino Rossini * Giuseppe Verdi * Gustav Mahler * Igor Stravinsky * Johann Sebastian Bach * Johannes Brahms * Ludwig van Beethoven * Pyotr Ilyich Tchaikovsky * Richard Strauss * Wolfgang Amadeus Mozart
Indie	* Coldplay►Smiths, * Strokes,
Ska	►No Doubt * Reel Big Fish * Sublime►Sugar Ray
Rock,	* Jimi Hendrix * Doors, ►Bon Jovi * Creed * Frank Zappa * Guns N' Roses * Led Zeppelin * Lenny Kravitz► Mamas & the Papas, * Matchbox Twenty * Pearl Jam * Queen * Rage Against the Machine►Rolling Stones, * U2,...
Rock&Roll	* Elvis Presley,...
Country	* Shania Twain * Dixie Chicks * Dolly Parton
Alternative Metal	* Incubus * Linkin Park * System of a Down
Metal	
Vokal	* Frank Sinatra * Barbra Streisand * Celine Dion * Bette Midler * Bing Crosby * Celine Dion * Chris Isaak * Diana Ross * Donny and Marie * Eartha Kitt * Enya * Ethel Merman * Frank Sinatra * Harry Belafonte * Joan Baez * Johnny Mathis * Julio Iglesias * k.d. lang * Luther Vandross * Michael Bolton * Nat King Cole * Neil Diamond * Paul Anka * Perry Como * Rod Stewart * Tina Turner * Tom Jones
Chill-out	Buddha Bar, Cafe Del Mar, Ibiza Alcazar, R��ykshop, Future Funk,Hi-fi
T��rk pop	Kayahan, Haluk Levent, Sezen Aksu, Kır��c, Candan Er��etin, Teoman, Tarkan, Barı�� Man��o, Ya��ar, ��elik, ��zcan Deniz, , , Yıldız Tilbe, Baha, Mustafa Sandal, Tanju Okan, , Emel Sayın, Mazhar Alanson, B��lent Orta��gil, Kır��c, Cici Kızlar, Reha, Koray Candemir
T��rk rock	Duman, Cem Karaca, Ozlem Tekin, ��bnem Ferah, Mor ve ��tesi, Bulutsuzluk ��zlemi, Erkin Koray
Arabesk	İbrahim Tatlıses, Ferdi Tayfur, M��sl��m G��r��ses, Orhan Gencebay...
T��rk Sanat M��zi��i	B��lent Ersoy, Muazzez Abacı, M��zeyyen Senar, Ahmet ��zhan, Ebru G��nde��....
Di��er	

**10. Sizce Jimmy Key hangi ünlü kişi/kişilerin tarzını yansıtıyor?
(Yukarıdaki şarkıcı listesinden uygun gördüğünüz ismi yazınız. Eğer uygun
gördüğünüz bir isim yoksa siz bir isim önerebilirmisiniz?)**

Bayan:.....

Erkek:.....



APPENDIX E

Analysisi of Lifestyle Questionnairiess

Microsoft Access

Dooya Düzen Görünüm Ekle Bim Kayıtlar Arayıcı Pencere Yardım

MS Sans Serif

Veritabanı (Access 2003) - Veritabanı

PEOPLE

Ad Soyad: GÜLLER

Yap: 21 Cinsiyet: Bayan

Telefon: 212 6634198

Den Tel:

e-Mail:

Güncel tercih ettiğiniz Müzik, Kafe, Bar ve restoranlar

ANSWER	NOTE
Zeyki Sefa Bar	Bar
Kaşibeyaz restoran	Kafe/Restor.
Waffle Cafe (Yeşilköy)	Kafe/Restor.

Hangi tür müzik dinlersiniz

ANSWER	Not
Yabancı Pop	
Rap/Hiphop	
Türk Pop	
Türk Sanat Müziği	

Hangi sporları yapmayı tercih edersiniz

ANSWER	NOTE
Bisiklet	
Dans	
Jimnastik	
Koşu	

Hangi Key-kamp isimli kişilerle tanışmayı istersiniz

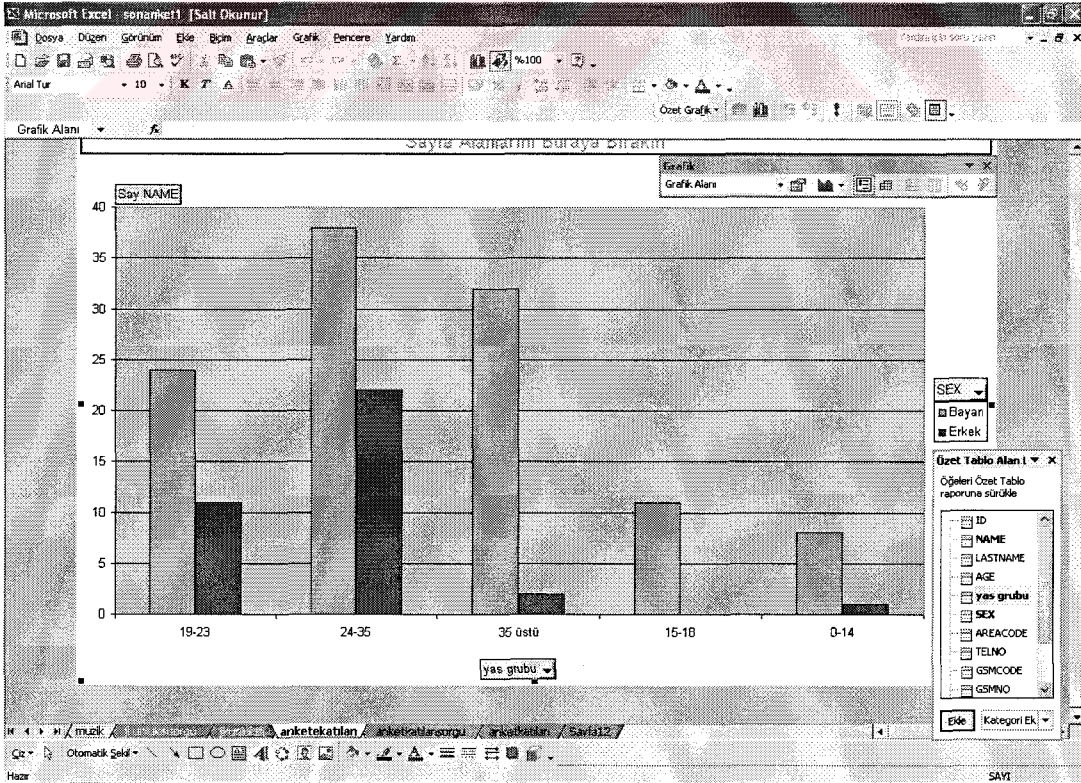
ANSWER	NOTE
Hulya AVŞAR	Bayan
Sertab ERENEİ	Bayan
Athens	Erkek

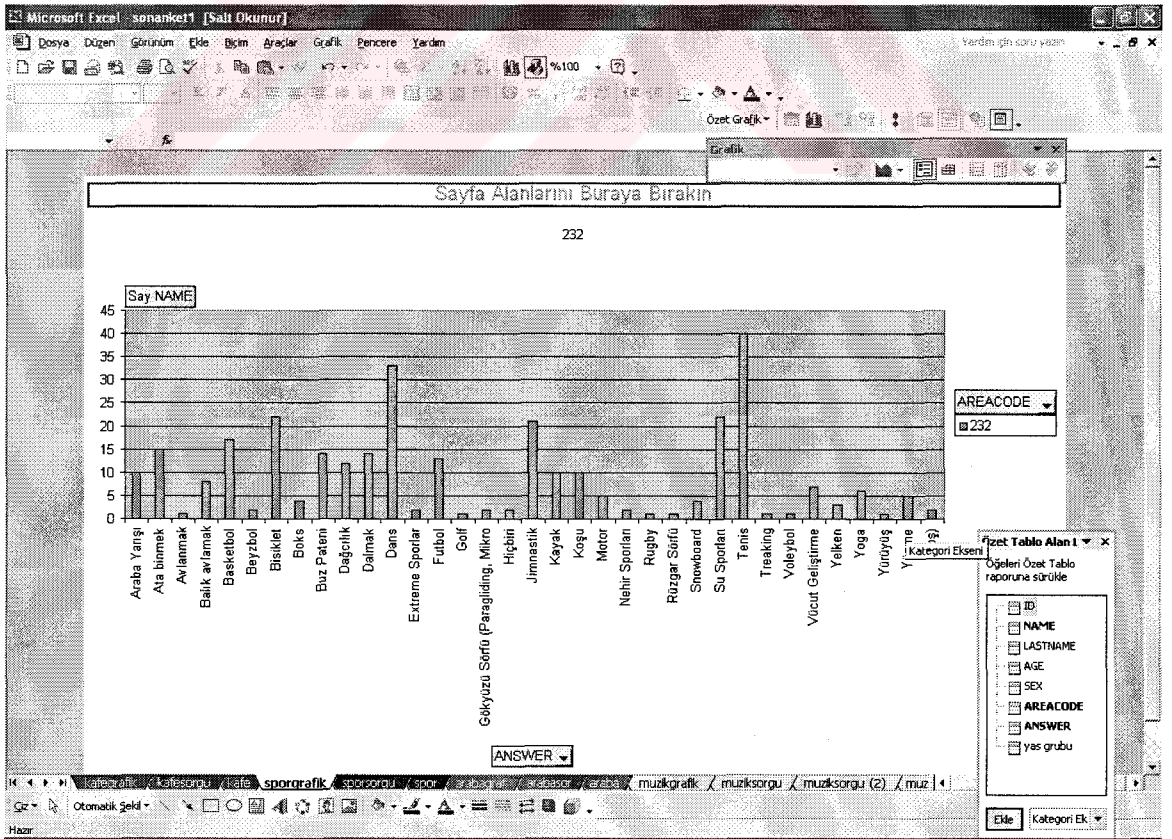
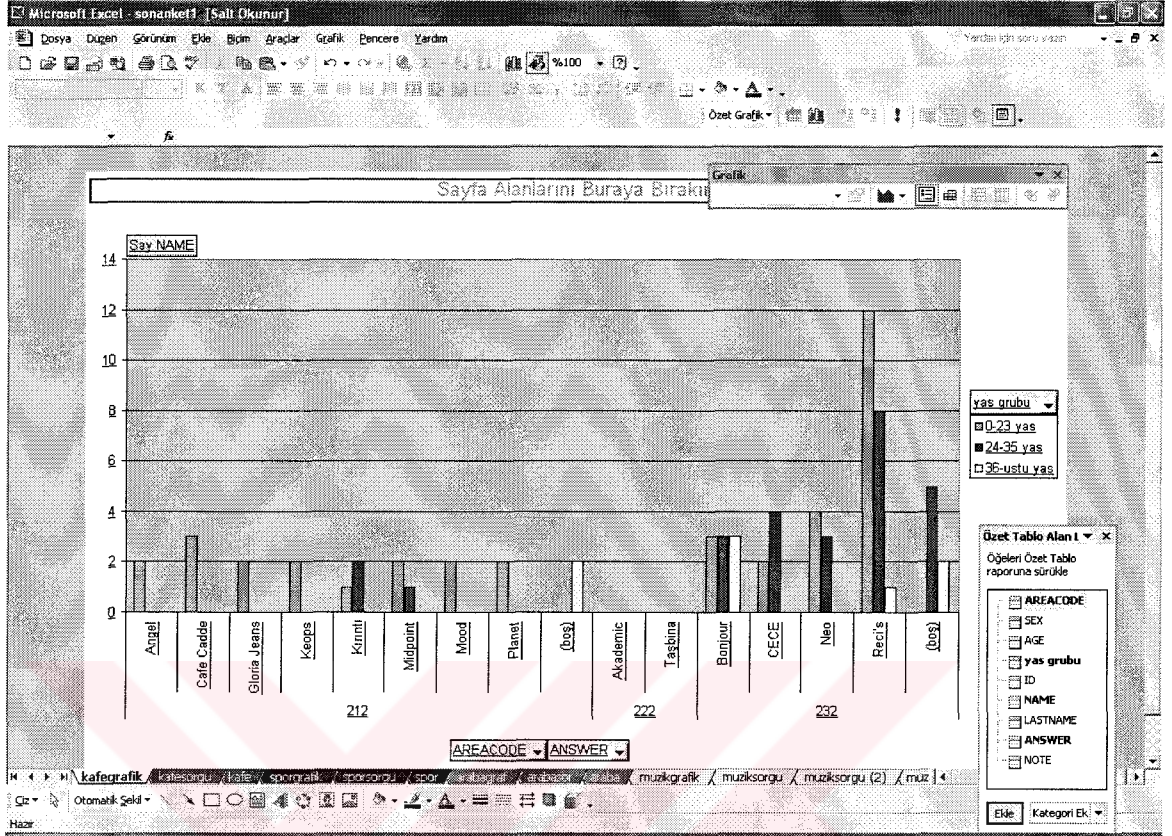
Hangi arabaları kullanmayı tercih edersiniz

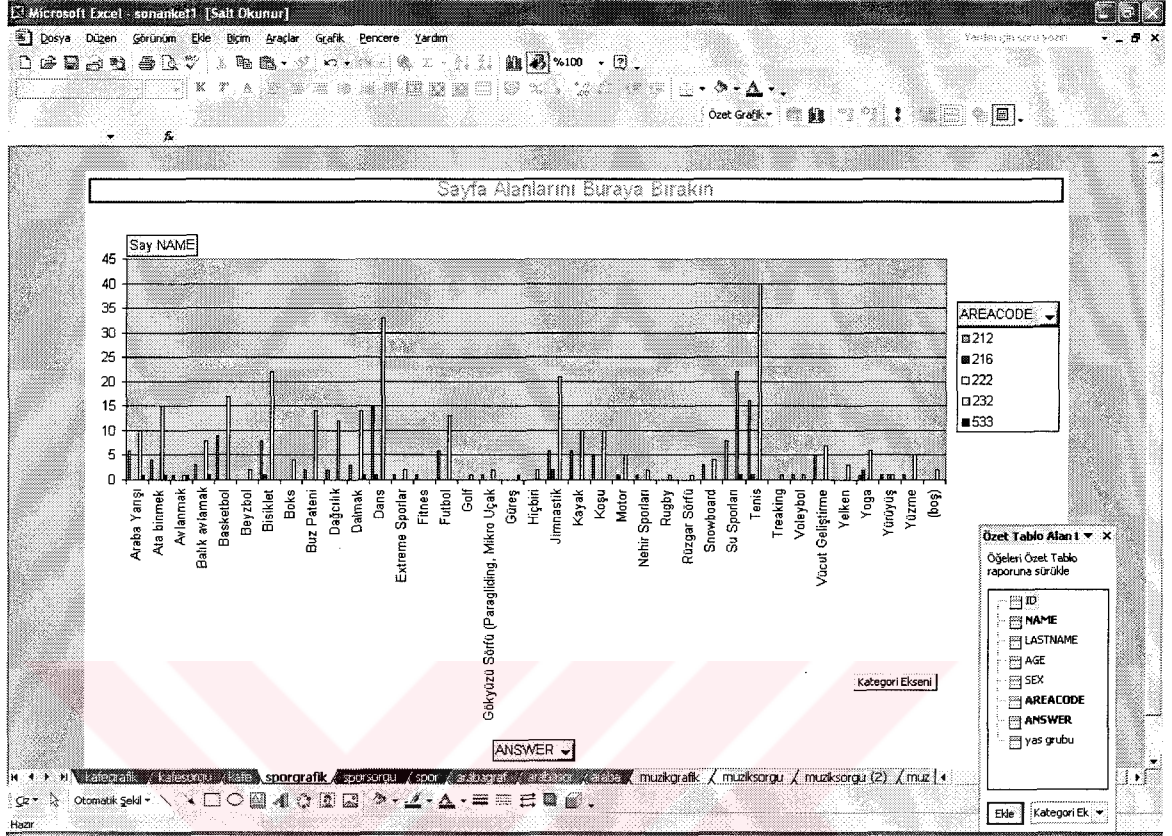
ANSWER	NOTE
Mini Cooper	
Mercedes	
BMW	

Kayıt: 14 / 151

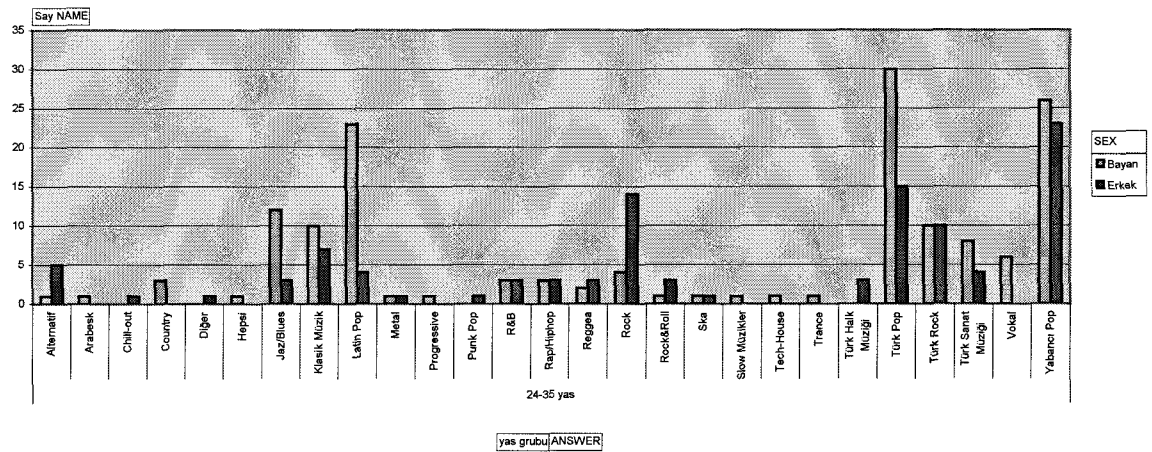
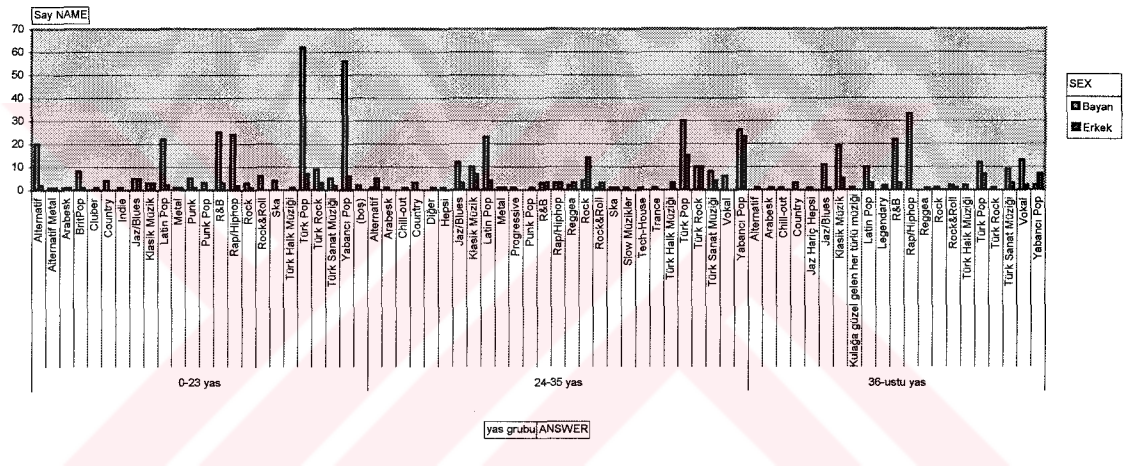
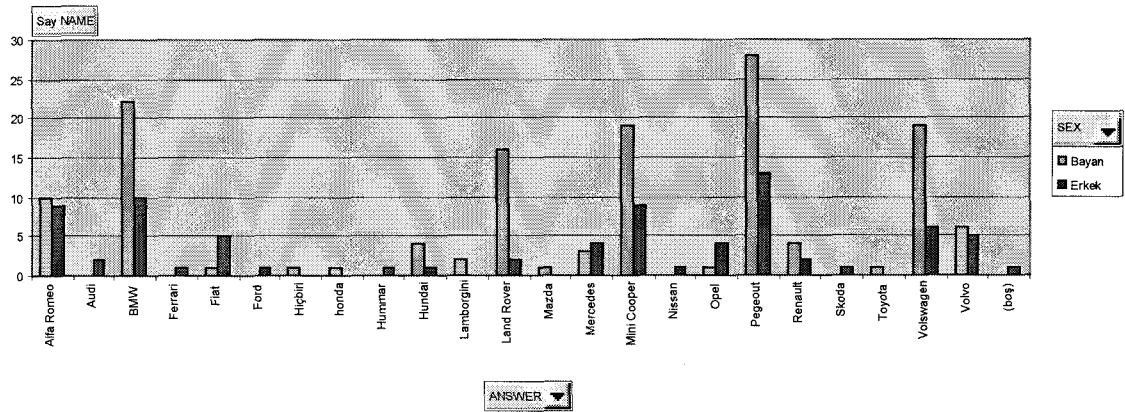
Form Görünümü



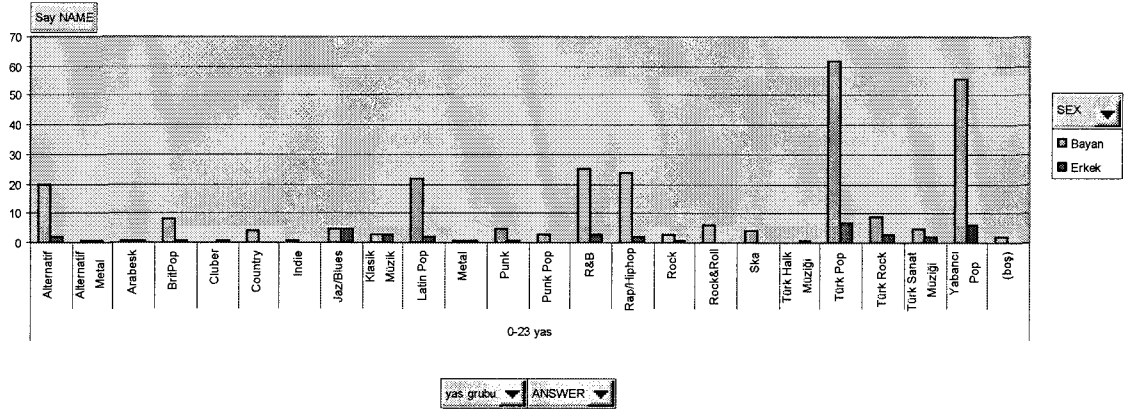




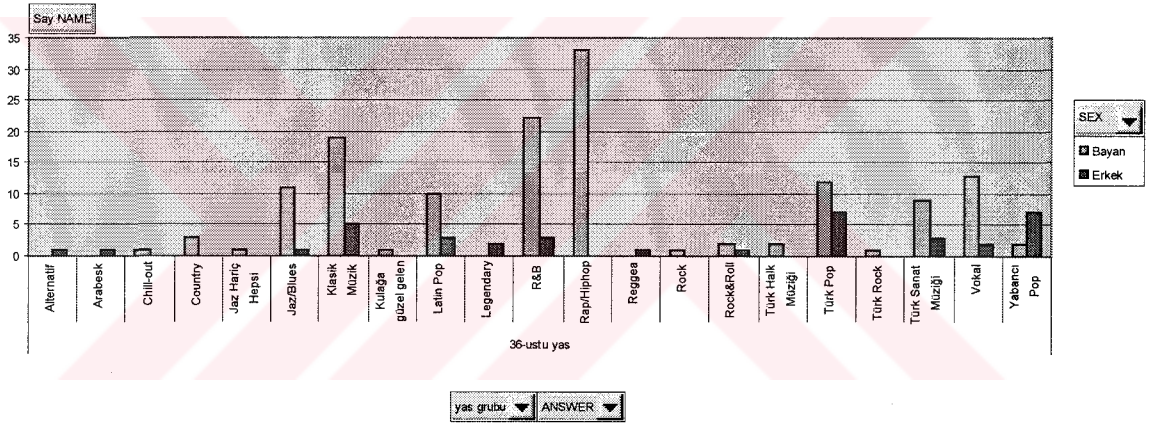
Sayfa Alanlarını Buraya Bırak



Sayfa Alanlarını Buraya Bırak



Sayfa Alanlarını Buraya Bırak



APPENDIX F

İlk ünlü kişi	Toplam
Teoman	8
Athena	7
Özlem TEKİN	7
Çağla ŞIKEL	6
Haluk LEVENT	6
Hülya AVŞAR	6
Madonna	6
Pınar ALTUĞ	6
Emre Altuğ	5
Tarkan	5
Mustafa SANDAL	4
Britney Spears	3
Şebnem Ferah	3
17-30 yaş arası	2
Benim	2
Gülben ERGEN	2
Jennifer LOPEZ	2
Justin TIMBERLAKE	2
Justin Timberlake	2
Kenan DOĞULU	2
Meltem CUMBUL	2
Sertab ERENER	2
Valla genel dünya beğenisi	2
Yaşar	2
(boş)	1
18-25 yaş arası	1
20-30 yaş arası	1
Anastacia	1
Arzu YANARDAĞ	1
Athena Gökhan	1
Beatles	1
Beyaz	1
beyazıt öztürk	1
Bonjovi	1
Brad Pitt	1
Britny	1
Burak KUT	1
Cameron DIAZ	1
Cem YILMAZ	1
Craig David	1
Demi MOORE	1
Deniz AKKAYA	1
Deniz PULAŞ	1
Ebru Gündeş	1
Elvis Presley	1
EMINEM	1
Eminem	1
Enrique Iglesias	1
Gökhan	1
Hande YENER	1

Her erkeğin giyebileceği tarz	1
Herkese uygun	1
Hülya AVŞAR (spor)	1
Hülya AVŞAR(sivil hali)	1
İlhan MANSIZ	1
JLO	1
Josh Hartnett	1
Julia ROBERTS	1
Mankenler	1
Maria Carey	1
Mark ANTHONY	1
Mattle Blanc	1
Meg RYAN	1
MEL B	1
Mel B.	1
Mirkelam	1
Miss Eliot	1
Nil KARAİBRAHİMGİL	1
Nurgül YEŞİLÇAY	1
Okan BAYÜLGEN	1
özlem önel	1
Pink	1
Robbie Williams	1
Robert De Niro	1
Rolling Stones	1
Sandra Bullock	1
Selin TOKSOY	1
Selin TOKTAY	1
Sertap ERENER	1
Şebnem DÖNMEZ	1
Tan SAĞTÜRK	1
Tolga AKÖZENLER	1
Toprak SERGEN	1
TÜM DÜNYA	1
Vatan ŞAŞMAZ	1
Yankı BÜKE	1
Ajda PEKKAN	
Genel Toplam	156

APPENDIX G

FOCUS GROUPS/ SHOPPING EXPERIMENT RESULTS_ Products elicited anger and fear/(or) negative surprise from customers



APPENDIX H

FOCUS GROUPS/ BRAND COLLAGE/ Focus group no:1

Jk fokus grup no1 kolaj paftası



FOCUS GROUPS/ BRAND COLLAGE/ Focus group no:2





