

DESIGN FOR EXPERIENCE:
EVALUATING THE USE OF AN EMOTION-MAPPING TOOL TO SUPPORT BRAND EQUITY
THROUGH THE IDENTIFICATION OF EMOTIONS

MARIJA BACIC

A THESIS SUBMITTED TO
THE FACULTY OF GRADUATE STUDIES
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
MASTER OF DESIGN

GRADUATE PROGRAM IN DESIGN
YORK UNIVERSITY
TORONTO, ONTARIO

April 2020
© Marija Bacic, 2020

Abstract

The ability to form emotional connections with consumers has become an essential way to support brand equity. Emotional connections are essential as they help define memorable brand experiences. This thesis addresses the following question: How can an emotion-mapping tool effectively facilitate designers' and marketers' ability to identify emotions as a way to emphasize a target emotion in the creative brief? Through an interactive brainstorming workshop, this research tests a proposed emotion-mapping tool. During the workshop, participants were presented with a speculative brand scenario, target personas and specific design objectives. This research contributes to marketing and design disciplines through an examination of how the emotion-mapping tool can be used to enhance workshop outcomes and provide preliminary evidence that this tool can benefit the creative development process.

Key terms

brand equity, emotion-mapping, target emotion, marketing communication, creative brief, design process, design thinking, consumer engagement, creative development

Acknowledgements

With gratitude and respect to the inspiring people I have encountered during my MDes studies at York University.

To my supervisor, Wendy S. Wong, the first person I met in the graduate program inspiring me to transition to life as a full-time student after 20 years in the design industry. Thank you to my advisors, David Cabianca and Blair Smith, for their commitment, guidance, expertise and attention to detail.

Thank you to my external examiner, Andreas Strebinger, for sharing his marketing expertise, insights and contributions.

To my parents, for their encouragement and for instilling a positive attitude towards learning. I thank my daughters Fiona and Jackie for their patience and for studying with their Mom on many occasions. And to my greatest supporter, Stephen, for whole-heartedly standing behind every decision I make.

Thank you to my friends and co-workers for their support and encouragement to pursue my studies.

Finally, I wish to acknowledge my fellow classmates. It will be a pleasure to stay connected and watch everyone's life unfold after graduation.

Contents

Abstract	ii
Key terms.....	ii
Acknowledgements.....	iii
Contents.....	iv
Figures	vi
 Introduction.....	 1
 Chapter 1	 4
Experience design considerations to support building brand equity	4
Creative brief as a foundation for experience design	7
 Chapter 2	 9
Emotion-mapping tool – design and development	9
Research objectives and methodology	9
Emotion-mapping tool overview	12
Emotion-mapping tool – using the tool	14
Sampling method for workshop	15
Workshop recruitment criteria	16
Workshop attendee roles.....	16
Workshop location and date	17
Workshop recruitment process	17
Workshop timeline	17
User-testing with speculative creative brief and personas	19
Design, test and analyze	20
 Chapter 3	 21
Brainstorming workshop outcomes and analysis	21
Demographic profile.....	21
Observations	22
Audio transcript.....	22
Emotion analysis of all groups	23
Thematic analysis of all groups	26
Insights and recommendations.....	29
 Conclusion	 33
Bibliography	34
Appendices	36
Appendix A1: Huckberry creative brief page 1 – speculative campaign initiative	37
Appendix A2: Huckberry creative brief page 2 – speculative campaign initiative	38
Appendix B1: Revised Huckberry creative brief – group AT target emotion	39
Appendix B2: Revised Huckberry creative brief – group BT target emotion	40
Appendix B3: Revised Huckberry creative brief – group CC target emotion	41
Appendix B4: Revised Huckberry creative brief – group DC target emotion.....	42

Appendix C: Huckberry brand product overview and brand image	43
Appendix D: Huckberry brand current target group: men	44
Appendix E: Brainstorming workshop timeline of events	45
Appendix F: Brainstorming session transcript: group AT with tool	46
Appendix G: Brainstorming session transcript: group BT with tool	57
Appendix H: Brainstorming session transcript: group CC without tool	69
Appendix I: Brainstorming session transcript: group DC without tool	83
Appendix J1: Emotion analysis of transcript	95
Appendix J2: Emotion analysis of transcript	96
Appendix J3: Emotion analysis of transcript	97
Appendix J4: Emotion analysis of transcript	98
Appendix K: Identifying common favourite emotions	99
Appendix L1: Thematic analysis of transcript	100
Appendix L2: Thematic analysis of transcript	101
Appendix L3: Thematic analysis of transcript	102
Appendix L4: Thematic analysis of transcript	103
Appendix L5: Thematic analysis of transcript	104
Appendix L6: Thematic analysis of transcript	105
Appendix L7: Thematic analysis of transcript	106
Appendix L8: Thematic analysis of transcript	107
Appendix L9: Thematic analysis of transcript	108
Appendix L10: Thematic analysis of transcript	109
Appendix M: Additional thematic analysis chart	110
Appendix N: Brainstorming workshop – photos	111
Appendix O: Workshop photos: group AT with tool	112
Appendix P: Workshop photos: group BT with tool	113
Appendix Q: Workshop photos: group CC control group without tool	114
Appendix R: Workshop photos: group DC control group without tool	115
Appendix S: Emotion-mapping tool – additional photos	116
Appendix T: Emotion-mapping tool – emotion discs	117
Appendix U: Discussion prompt cards 1	118
Appendix V: Discussion prompt cards 2	119
Appendix W: Ethics approval	120
Appendix X: Ethics certificate completion	121

Figures

Figure 1: Components supporting brand equity (Marija Bacic, 2020)	5
Figure 2: Emotion-mapping tool components	12
Figure 3: Emotion-mapping tool components	13
Figure 4: Qualitative data – stages of analysis	20
Figure 5: Emotions by group, in prototype or not	25
Figure 6: Total emotions, by group, by sentiment	25
Figure 7: Emotions discussed vs. timing.....	26
Figure 8: Confidence vs. confusion	28
Figure 9: Themes, by group	29
Figure 10: Favourite emotions from all groups.....	99
Figure 11: Consumer vs. Brand, by group.....	110
Figure 12: Workshop presentation.....	111
Figure 13: Workshop planning with research assistants.....	111
Figure 14: Considering emotion discs in identifying motivating emotions	112
Figure 15: Narrowing down to favourite motivating emotions.....	112
Figure 16: Using discussion prompt cards.....	113
Figure 17: Using blank discs to note additional emotions	113
Figure 18: Considering personas in creative brief during brainstorming session	114
Figure 19: Noting emotions on note pads provided	115
Figure 20: Emotion discs scattered on tray	116
Figure 21: Emotion discs detail.....	116

Introduction

Marketing researcher Rod Brodie and his colleagues indicate that “Contemporary markets are increasingly interconnected, with actors no longer seen as part of linear value chains, but existing in networks of service systems where interaction, collaboration and experience sharing take place” (Brodie, et al., 2016, introduction). This thesis shares a similar viewpoint recognizing the need to adopt a customer-centric approach to marketing and design strategy.

“Actors” or consumers are vital components in brand marketing as technological advancements and social media have empowered consumers through the direct contribution of a brand’s message by sharing their experiences through various social channels. Thus, the consumer takes on two distinct roles: brand ambassador and brand partner. According to Hackley (2013) “Marketing is not a neutral, technical, and mechanistic process of human domination, but a field in which values are important. Consumers should not be conceived as means, but as participants and partners in the production of marketing and brands.” (p.194). This thesis acknowledges the participatory role of the consumer and the need to form solid emotional connections as a way to foster brand evangelism and instill a strong sense of brand loyalty (Neumeier, 2016; Barnes, 2017).

Chapter one presents three integral components of brand equity: visual perception, emotional experience and experience design. Visual perception addresses the communication of brand identity through colour, logo and other elements traditionally associated with visual brand assets. Emotional experience focuses on brand experience and strives to deliver emotionally-driven consumer connections. Experience design supports brand equity through an amalgamation of visual perception and emotional experience. The relationship between these three elements is explored as the basis of the development of an emotion-mapping tool designed to help users identify relevant consumer emotions. Further, this chapter outlines essential attributes of experiential marketing integral to the formation of successful emotional connections with its audience. This thesis takes the position that brand perception is intrinsically influenced

by one's cultural environment, and cultural environment is viewed as a culmination of life experiences, events and factors unique to each individual. This chapter addresses the value of a "lived experience" as fundamentally more impactful than an online brand connection (Batey, 2016; Batat, 2019) and therefore can more effectively support overall brand equity. Finally, chapter one examines the creative brief as a foundation for experience design as a vehicle to communicate marketing strategy that will help designers develop design solutions to support overall brand equity. The role and structure of the brief is examined to address the potential lack of visibility or inclusion of clearly defined consumer emotions in the creative brief. The brief is fundamental for designers as it outlines the project objectives and strategy. It presents a concise description of information vital to the project. Its importance is further underscored as the creative brief serves as a reference tool used to evaluate the suitability and success of any proposed creative solution. As marketers and designers regularly refer the creative brief, it can be an ideal place to highlight a target consumer emotion to remain visible throughout creative development (Whitler, 2018; Stone, 2011).

Chapter two is devoted to the emotion-mapping prototype tool. The process of emotion-mapping involves the identification of possible consumer emotions. Emotion-mapping allows individuals to apply qualitative predictive brainstorming to consider target emotions relevant to the marketing objectives as outlined in the creative brief and personas. Following a description of the tool's attributes, this chapter examines how the tool can facilitate the identification of relevant emotions to drive the development of various brand initiatives. The men's online clothing and adventure brand, Huckberry, is presented as the basis of the speculative creative brief created for the user-testing session. The new marketing initiative proposes the launch of a brand awareness campaign to attract a new demographic: the female consumer. Two female personas are presented to clearly define the target female audience. This chapter continues with an overview of user-testing objectives. The user-testing session employs a brainstorming workshop to test the tool prototype. Finally, this chapter outlines the design, test and analysis phases of the brainstorming workshop.

Chapter three reviews the outcomes of the brainstorming workshop. Results from the two groups that tested the tool prototype are compared with two control groups that were assigned the identical task, but without access to the emotion-mapping tool. The goal of this research is to evaluate the tool's effectiveness in facilitating users' ability to identify relevant emotions. The tool's capability to inspire discussion about the importance of targeting consumer emotions is also considered. Each group's recommended motivating emotion for Huckberry is shared. This chapter not only captures the effectiveness of the tool and the outcomes of the workshop, but also considers how this tool can be refined, improved or integrated with other tools to facilitate designers' and marketers' ability to create successful brand connections.

The conclusion of this thesis begins with an overview of dominant themes and insights drawn from the brainstorming workshop. The emotion-mapping tool's evaluation is based on both the prototype's design and its overall effectiveness to achieve desired objectives.

Chapter 1

Experience design considerations to support building brand equity

Consumers' adoption of the digital realm through online and mobile shopping has contributed to an increasingly competitive marketplace (Kahn, 2018). "Customers now interact with firms through myriad touch points in multiple channels and media, and customer experiences are more social in nature" (Lemon & Verhoef, 2016, p.69). Robert Jones (2017) expounds on this idea by stating that "consumers need not just 'value for money' but 'values for money'" (p.11). Jones recognizes the consumer's desire for meaningful and relevant brand connections. He explains that consumers respond to the "rise in the power of the market, this rise in materialism, that has given people an increasing need for meaning in their lives" (p.11). Consumers seek meaning through brand connections that reaffirm personal values and enrich their daily lives. Consumer brand connections are complex in nature as they are comprised of "a byproduct of our thoughts, our feelings, and our behaviour" (Barnes, 2017, p.87). Overall, emotional brand connections are important as they are capable of instilling a strong sense of brand loyalty (Batat, 2019; Gröppel-Klein, 2014).

Brand equity is defined as "the commercial value derived from consumer perception" (Slade-Brooking, 2016, p.38). Slade-Brooking (2016) clarifies that value can be measured through tangible assets such as products, patents or trademarks and through intangible assets such as differentiating qualities that the consumer considers valuable. Many factors can define value and contribute to brand equity including brand identity, fair pricing, product design, product features, perceived quality and customer service. Given the broad and multifaceted nature of brand equity, to frame my research, *Figure 1 was developed to* show how it is supported by three key aspects: visual perception, emotional experience and experience design.

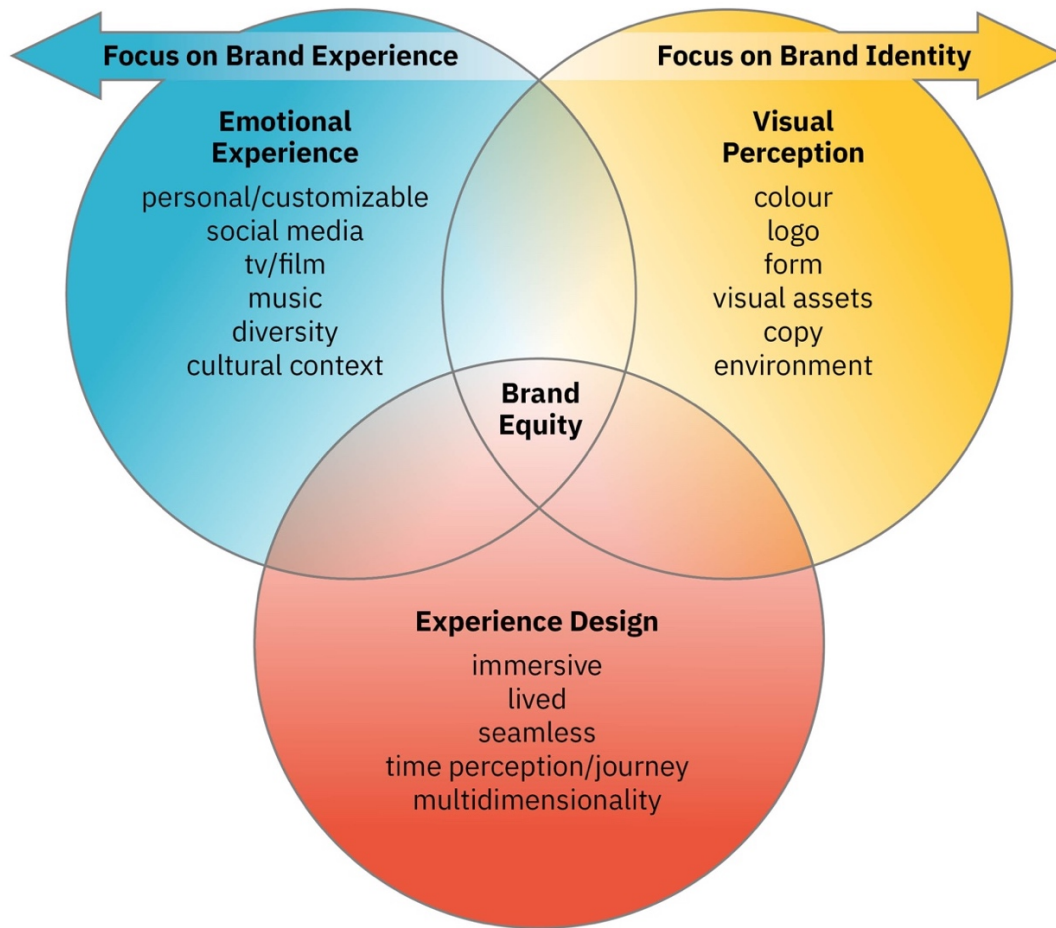


Figure 1: Components supporting brand equity (Marija Bacic, 2020)

Experience design encompasses experiential marketing and customer experience foundations and extends “beyond the idea of satisfying functional and tangible needs and focuses more on the growing quest of consumers for immersive and diverse experiences to investigate new meanings and escape their daily lives” (Batat, 2019, p.54). The consumer can be viewed as an active participant rather than a passive market actor as they create “his/her own consumption experiences including hyper-real experiences” (p.54). My model highlights five specific elements of experience design: immersive, lived, seamless, time perception/journey and multidimensionality (Batat, 2019; Lemon & Verhoef, 2016).

Brand identity is comprised of various core visual elements including the logo, form, colour palette and image. Together these visual elements help to define a brand,

however, they no longer provide a competitive advantage in a context which places greater value on experience (Williams, et al., 2019, webinar). Brand awareness refers to “the ability and speed at which customers recognize a brand’s name, logo and unique point of difference” (Slade-Brooking, 2016, p.158). Torelli (2013) captures the relationship between brand awareness, meaning and product offerings. He explains that “brand meanings are not directly implied by brand awareness... and hence have to be created by linking the brand to ideas, opinions, and experiences that are beyond the brand name and basic product functions” (p.10).

Brand equity is greatly affected by culture. Batat (2019) explained that “Lived moments are framed by a consumer’s immediate cultural environment. Cultural context not only shapes the consumer experience, but also affects consumer interactions with social agents, institutions, market actors, family and other community members” (p.60). Culture plays a crucial role in framing consumer brand connections. Brands attuned to cultural nuances in society have a better chance at building relatable experiences. By establishing cultural relevance, “a successful brand can become a touchstone in a customer’s life” (Neumeier, 2016, p.27). Similarly, brands attuned to their target audiences’ emotional needs will be more successful at designing meaningful experiences. It is through emotional connections that lived experiences have the ability to underscore consumers’ shared cultural values and beliefs often blurring the line between brand experience and real life (Babayev, 2018; Batey, 2016).

Many consumers expertly navigate the online and mobile marketplace. They efficiently scroll past hundreds of brands, products, campaigns and brand stories, leaving digital traces of their journey to be leveraged by big data and smart algorithms (Buder, et al., 2019). But, consumers can feel less emotionally connected to a brand presented through online and mobile devices compounded by the tendency of marketers to focus on the functional benefits of the products or services. Online shopping is product-focused and lacks the memorable “lived” component of an experience. An in-store experience provides consumers with tactile and social interactions by allowing them to hold and touch products while interacting with other shoppers. Fioroni and Titterton (2009) address the consumer’s need for emotional brand connections. They explain

that it is “precisely in the technological era, where everything functions, where everything is designed to perform its task to perfection, that the ability to excite emotions will become the key to a brand’s success” (p.14). Fioroni and Titterton reinforce the importance of emotions when stating that “the purchase of a brand will be increasingly more related to its ability to offer emotions, to make people dream and make dreams come true, and less and less related to the use of the product” (p.14). Similarly, this thesis highlights emotion and explores how the emotion-mapping tool could help identify relevant consumer emotions to include into the creative brief. *Figure 1* underscores the need to recognize consumer emotion as a common denominator that works towards strengthening brand equity.

Creative brief as a foundation for experience design

“The creative brief is the first and arguably the most important creative act of the entire process” (Margulies, 2009, p.1). Quality creative briefs are the product of a collaborative process between account and creative teams (Whitler, 2018). The brief should be concise, and should not generalize (Blakeman & Taylor, 2019). With so many potential combinations of sections and content, and a desire for brevity, emotions can easily be overlooked.

The creative brief, also known as the design brief, is a widely used communication tool between account and creative teams in advertising and design agencies (Blakeman & Taylor, 2012). It is essential as “the creative brief serves as the bridge that connects strategy with implementation, ultimately determining its success” (Whitler, 2018, p.1).

The format of the creative brief can vary in structure and content. Marketers assemble various elements to best outline specific marketing or design objectives. Agencies often develop a template comprised of modular sections which can easily be customized to suit project needs. There are many commonly used sections of a creative brief consisting of: the project summary of objectives and deliverables; project background outlining the opportunity or problem; project goals; consumer demographics and insights; company overview; communication strategy highlighting the key message, mandatory elements such as brand, legal and promotional information; and finally,

project delivery including the approval process (Whitler, 2018; Phillips, 2012). In addition, the creative brief can also include an appendix with personas, visual support material, project examples and quantitative data presenting metrics and analytics of past campaigns.

It is important to address a potential lack of visibility of relevant consumer emotions in the creative brief. Consumer emotions are often omitted, inadequately presented or overshadowed by research data. “The target audience review is the most often understated section of the design brief” (Phillips, 2012, p.37). It is important to present a comprehensive overview of the target audience as “the deeper the consumer understanding, the richer the insight, the more likely the brand is to connect with the target consumer in a meaningful way that changes beliefs and behaviour” (Whitler, 2018, p.8). Thus, in addition to presenting basic consumer demographics, it can be beneficial to include target personas that highlight target consumer’s likes, dislikes, beliefs and lifestyle.

Chapter 2

Emotion-mapping tool – design and development

The goal of this chapter is to expand on the purpose and design of the emotion-mapping tool and to review the goals and methodology of the user-testing workshop. This tool will ideally act as a reminder for marketers and designers to consider the value of experience-based brand strategies which are guided by a target emotion. Planning for such strategies must begin with the creative brief.

Kornberger (2010) reminds us that “the power of branding consists of its power to structure the field for possible actions. Power does not determine behaviour but structures potential responses and actions” (p.197). He further explains, brand experiences can inspire intangible connections that are triggered by emotions that are vital to communicate brand value. In order to support marketers and designers when creating memorable experiences that are strategically and emotionally relevant, this thesis embarks on elevating emotions as primary agents in the design process.

Research objectives and methodology

Rather than focus on outcomes determined by quantitative data, it is important to consider qualitative approaches early in the design process. Specifically, by fostering positive emotional experiences in the consumer, brands can create greater brand equity. And by focusing on one main emotion, ideation will be more focused and inspire a robust exploration of design ideas that are attuned to the target audience’s emotional needs. The emotion-mapping tool was created to help marketers and designers recognize motivating emotions. This tool employs a holistic approach to design thinking by addressing both marketing and design development. It strives to align marketing and design teams to conceive brand strategies that are committed to understanding and targeting a consumer’s specific emotional responses. This research endeavour sets out to test a tool prototype and evaluate its effectiveness to facilitate the identification of motivating emotions. The tool presents a collaborative approach to design with the

intention of inspiring discussion of consumer emotions. The development of the emotion-mapping tool underscores the importance for marketers and designers to shift away from purely quantitative data-driven design by introducing qualitative approaches that consider consumer emotion. The tool's physical components and group activities embrace a holistic collaborative approach to facilitate ideation amidst an enjoyable, and informal brainstorming workshop.

A prototype is tested and evaluated via a brainstorming workshop. The workshop pursues three main objectives: first, it intends to raise awareness and inspire dialogue surrounding the need for consumer emotions to play a more visible role in concept development; second, the tool aspires to support participants by identifying emotions relevant to a creative brief; and third, the workshop provides insight and direction for further consumer emotion research.

To gain a more thorough understanding of the effectiveness of the emotion-mapping tool, the brainstorming workshop will simultaneously employ prototype and control groups. The control group will allow for an evaluation of whether the tool produces different results when compared with conventional brainstorming sessions that do not employ gamification tools. This research will conduct four break-out group sessions: two groups will use the tool and two groups will not. To identify and differentiate between the four groups, the following acronyms are assigned:

AT – Group using tool

BT – Group using tool

CC – Control group without tool

DC – Control group without tool

All four groups are presented with the same speculative Huckberry creative brief outlining identical objectives. All groups will also be presented with the same two persona descriptions. Upon the start of the break-out brainstorming session, only groups AT and BT will be aware of the tool. Upon completion of the brainstorming session, groups CC and DC will be informed that they intentionally did not receive the

tool. Finally, all participants will join in a group discussion sharing their chosen emotion and relevance to a hypothetical Huckberry campaign targeting women.

The effectiveness of the tool for identifying relevant motivating emotions will be evaluated using four criteria: collaboration, physicality, customization, and its multifaceted nature.

CRITERIA	DEFINITION	MEASURES & INDICATORS
Collaboration	Tool process and components support group brainstorming.	Participation from all group members to confidently evaluate and identify a target emotion.
Physicality	Enhance the brainstorming session by increasing enjoyment through novelty of using a physical tool over a digital app.	Observe participant engagement levels and sentiment with regards to physical tool components.
Customization	Give participants an opportunity to add emotions beyond those provided in the tool.	Observe if group used blank emotion discs (other words) and whether the selected target emotion was provided in the tool.
Multifaceted	Tool comprised of multiple components to allow participants to explore different tactics during the brainstorming session.	Evaluate whether participants favoured a specific tool component or combination of tool components as an effective means of identifying a target emotion.

Table 1: Tool effectiveness criteria

The control groups do not receive the emotion-mapping tool. During the brainstorming session, they will only receive notepads and pens. They have no defined process to complete the task of identifying relevant motivating emotions and must rely on the expertise of the participants randomly assigned to the group.

The tool groups are in an advantageous position. They are provided with an initial set of emotions to consider along with multiple process components to encourage maximum group interaction. This should enable them to spend more time considering and comparing emotions rather than finding them, increasing the comprehensiveness of emotions considered.

It is acknowledged that the tool may introduce bias. Evidence will be collected to measure whether participants are constrained by the pre-determined set of emotions or have insufficient time to complete the task as a result of using tool components. Both of these situations would introduce a risk of not finding relevant emotions outside the toolset.

Emotion-mapping tool overview

The emotion-mapping tool is comprised of a collection of items assembled in a clamshell container. *Figure 2* illustrates the tool's contents:

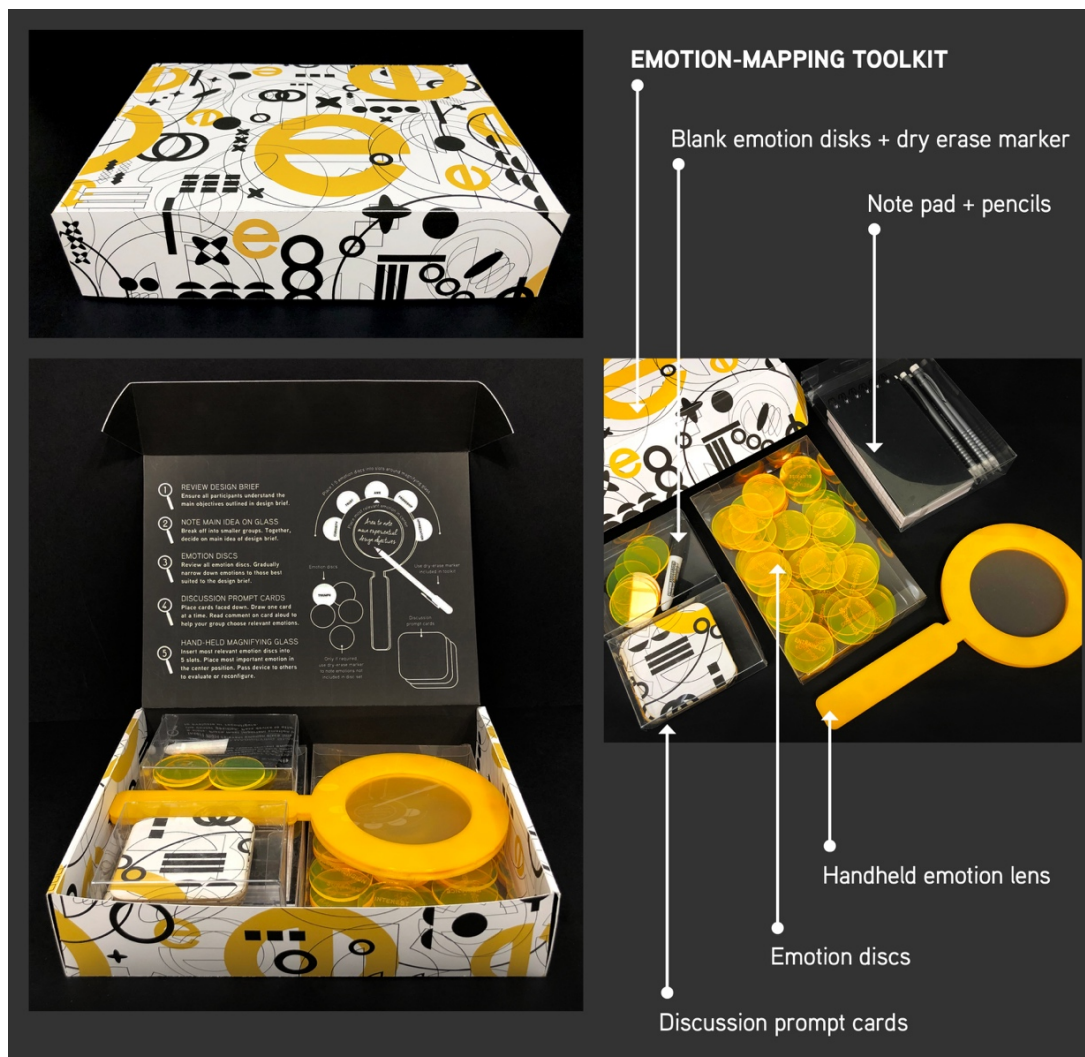


Figure 2: Emotion-mapping tool components

These items help users identify relevant emotions while the physical items provide physicality to the intangible nature of emotions. *Figure 3* outlines three key components of the tool: handheld emotion lens, emotion discs and the discussion prompt cards.



Figure 3: Emotion-mapping tool components

The toolkit components provide participants with various elements to use in their group exploration with an aim to increase enjoyment, interaction and tool engagement. The tool instructions, printed on the inside cover of the box, note that participants are free to apply whichever components best suit their discussion.

Emotion-mapping tool – using the tool

The tool is to be used by two groups during the brainstorming sessions. The first step involves reviewing the design or campaign objectives as outlined in the given creative brief. Groups are tasked to identify key emotions suited to the proposed marketing initiative, eventually narrowing down to one target emotion.

Handheld emotion lens – As shown in *Figure 3*, the device can hold emotion discs along the outer perimeter of the lens. The discs can be interchanged during the group's exploration of pertinent emotions. The emotion lens can be easily passed between participants to assist in the process of narrowing down to one primary emotion. The translucent lens area acts as a writing surface upon which participants can write key objectives from the creative brief.

Emotion discs – *Figure 2* shows a selection of the 60 emotion discs. The emotions inscribed onto each disc include positive and negative emotions. Participants are prompted to scatter all discs onto a black tray. They can then shuffle, categorize and consider the 60 emotions. The groups are instructed to evaluate, prioritize and choose emotions they deem relevant while discarding emotion discs that are not relevant to their objectives. The emotion considered most appropriate is placed into the top slot on the handheld emotion lens. The group can place up to five emotions at a time into the emotion lens' slots for consideration. If the group wants to include emotions not included in the tool set of 60 emotions, they can write additional emotions on to the black disks provided in the toolkit.

Discussion prompt cards – *Figure 3* shows the deck of prompt cards that provide participants with an option to select one card at a time to read to the rest of the group. These cards reveal important factors in experience design and are designed to inspire new ideas and perspectives in evaluating the relevance of emotions that may foster consumers to brand connections. While the groups are not obliged to use the cards, they are included in the toolkit to keep participants engaged in ongoing discussions.

Additional items – *Figure 2* shows the inside lid of the tool's box as it illustrates a summary of the steps involved in using the tool. Inside the box, pads of paper and pencils are included to allow participants to write notes or sketch quick ideas during the brainstorming session.

Sampling method for workshop

The project's research objectives involved exploring a sampling strategy that reflected the goals of the study. To best suit the research goals, a mix of three sampling strategies were employed in order to recruit a relevant population for the brainstorming workshop: purposive sampling; convenience sampling and snowball sampling.

Purposive sampling allowed recruitment targeting participants based on selected criteria. Recruitment focused on participants with knowledge of or a strong interest in design and marketing. It was important that recruitment was unbiased with respect to race, gender, age or religion. Participants above the age of 18 were recruited. Potential participants were selected with an aim to assemble individuals with diverse professional backgrounds, roles and experience. The aim was to target professionals from marketing and design disciplines, along with design students. Various industries were targeted including advertising agencies, freelancers and in-house professionals.

Convenience sampling allowed the workshop to be completed within a short period of time. Therefore, recruitment focused on potential participants who lived or worked in the Greater Toronto Area. Convenience sampling focused on inviting fellow Master of Design students.

Snowball sampling was not intentional as participants were not asked to recruit potential participants from their network of co-workers and friends. However, a couple of participants reached out to ask permission to invite prospective participants. As a result, two attendees participated in the workshop and both individuals met the general criteria of the research study and joined the workshop.

Workshop recruitment criteria

As the research goal included conducting one research event that would be divided into four separate groups, it was crucial that the sample size accommodate this criteria. The optimal sample size would allow each group to be comprised of five participants. To define a sampling range, it was determined that a minimum of three participants were required in each group to facilitate effective discussions and brainstorming. Therefore, a sample size range of 12–20 participants was determined. Over 30 potential participants were emailed and 7 individuals declined or were unable to attend. Once recruitment reached 21 confirmed participants, no further recruitment was conducted. Overall, the refusal rate was low as 19 participants partook in the brainstorming workshop. Two participants were unable to attend due to a winter storm. 19 participants were assigned to the following groups:

5 participants: **AT – Group using tool**

4 participants: **BT – Group using tool**

5 participants: **CC – Control group without tool**

5 participants: **DC – Control group without tool**

Workshop attendee roles

The workshop attendee list included: the principal researcher, 19 participants and four research assistants. One assistant was assigned to each group as a monitor and did not partake in brainstorming. Each assistant ensured that any issues were addressed and directed to the primary researcher. They monitored the time and posed feedback questions before all the groups reconvened to share their selected motivating emotion. During the brainstorming session, the primary researcher conducted three rounds of qualitative observation while also taking photos of the event.

Workshop location and date

The selection of the location was an important part of determining the sampling strategy. The brainstorming workshop, which tested the prototype of the emotion-mapping tool, took place on February 6, 2020 from 7:30 to 9:30 pm. The location was at York University in the Victor Dahdaleh Building in the MDes main studio rooms. This location was convenient as it is close to transit and parking, accessible, available and free of charge. As the break-out sessions were being audio-recorded, it was important to conduct the workshop in a quiet area with four defined spaces with doors to block background sound. This space was also suitable as a large room equipped with projector, screen, chairs was conducive to presenting to the assembled group. The four rooms provided privacy, table, chairs and ample room for each group to comfortably brainstorm for 20 minutes.

Workshop recruitment process

The recruitment process involved sending each prospective attendee an initial email defining the research context, objectives and general scope of the brainstorming workshop. The initial email noted the location, date and time including a consent form and map to location. It was also important to note that dinner would be served as potential participants may not have time to eat dinner after work. The initial email acted as a screen to gauge the level of interest. The individuals were requested to respond via email if they were interested in attending. With each confirmation of attendance, an email was returned thanking each person for their interest and assistance. A reminder email was sent to all confirmed participants two days prior to the date of the workshop. Following the completion of the workshop, each participant received an email thanking them for their attendance, insights and feedback.

Workshop timeline

The timeline of the workshop (Appendix E p.45) included five distinct segments. An important element of the workshop activities involved serving dinner, snacks and beverages available for participants upon arrival. The first 20 minutes of the session acted as an ice-breaker, introducing participants to one another and letting them

engage in casual conversation while eating dinner. This ensured that participants were not distracted by hunger during the workshop and felt comfortable with one another. The introductory segment provided ample time for a research assistant to make sure that all consent forms were collected and correctly completed. Once the consent forms were double-checked, everyone was seated as a presentation of the research objectives ensued. Participants were reminded that they could leave and discontinue participating in the session at any time. Confidentiality was underscored and individuals were reminded that the break-out brainstorming sessions would be audio-recorded and photographed.

The second segment of the workshop included reviewing the creative brief (see below) supporting the brainstorming session. Once all questions or concerns were addressed, participants were divided into four groups and were directed to four separate rooms.

Segment three is marked by the beginning of the break-out brainstorming session. As each research assistant began the audio recording, the primary researcher visited groups AT and BT to explain that there was a tool at their station and that they could use this tool during brainstorming. These groups were not instructed with details on how to use the tool, but were directed to the tool's directions printed on the inside of the box. Groups CC and DC, without the tool, began brainstorming as soon as the audio recording began.

The fourth segment of the workshop involved each research assistant posing feedback questions. The participants were asked to respond in a casual manner. During this time, the groups remained separated to focus on their brainstorming experience and not be influenced by other group's feedback or comments. The control groups, CC and DC were asked the following questions:

Q1: Was it difficult to identify motivating emotions?

Q2: Is it beneficial to consider emotions early in the design process?

The tool groups AT and BT were asked the same questions as the control group, but with an additional question pertaining to the use of the emotion-mapping tool:

Q3: Did the tool help your group identify motivating emotions?

The fifth and final segment of the workshop had all groups reconvene in the main presentation area. The groups were notified that, although their brainstorming tasks were the same, two groups received a mapping tool to work with and two groups did not. A member from each group had the opportunity to share their group's selected emotion and any pertinent insights. This was the final activity of the workshop.

User-testing with speculative creative brief and personas

A two-page creative brief was created for the brainstorming workshop. The American brand Huckberry was selected as the basis for the creative brief (Appendix A, B pp.37-42). Huckberry is an online retailer, listing over a thousand adventure lifestyle brands on their website (Huckberry, 2020) This brand specifically targets men and is attuned to emotion-driven marketing (Appendix C, D pp.43-44). Huckberry's commitment to inspiration and adventure suits the research goals as participants can quickly grasp Huckberry's brand focus and target audience (Kelly, 2019, p.12; Peters, 2019, full blog post; Rademacher & Kelly, 2018).

For the purpose of testing the emotion-mapping tool, I proposed that Huckberry created a new line of products targeted to women. Therefore, Huckberry chose to initiate an awareness campaign to expand its current target demographic to include women.

To help the brainstorming workshop participants gain a deeper understanding of Huckberry's untapped female audience, I created two female personas. Both personas represented women within the Millennial demographic. Olivia, age 27, is single, works in a hospital and is very active outdoors participating in water sports. Ava, age 35, is a busy mom, yoga enthusiast and also very active outdoors participating in running and triathlon events. Both women possess attributes that reflect an ongoing commitment to maintaining an active and adventurous lifestyle.

After listening to the creative brief and persona presentation, they were tasked to identify the most relevant motivating emotion in response to the newly-created women's product line and awareness campaign initiative.

Design, test and analyze

Thus far, this research has concentrated on the design of the emotion-mapping tool prototype and user-testing method. The following stage focuses on the collaborative brainstorming workshop. A qualitative analysis of the following data is addressed: observational data of groups during the break-out session; transcript text from audio recordings; chosen emotion and insights from each group; and photos of the workshop. This research will address the following stages of data analysis as noted in *Figure 4*.



Figure 4: Qualitative data – stages of analysis

Data collection included the consolidation of all forms of data information.

Data input involved the conversion of audio files into verbal transcripts.

Data classification employed thematic coding to all collected information.

Data display configures the coded insights in to tables, graphs and charts.

Themes and conclusions involves an in-depth analysis of the coded data to identify insights, themes and issues.

The final phase of the research component of my thesis involves a summary of workshop outcomes, an overview of the analysis and summary of the main insights.

Chapter 3

Brainstorming workshop outcomes and analysis

All stages of the brainstorming workshop were completed within two hours. Every group, regardless of whether they received the tool or not, completed the main objective of the workshop. They were successful in identifying one motivating emotion in response to the proposed speculative Huckberry campaign outlined in the creative brief. The following chapter examines the workshop outcomes, insights and recommendations.

Demographic profile

The general profile of the 19 individuals who participated in the brainstorming workshop are as follows:

37% male

63% female

Work or education background:

63% design

32% marketing

5% general

Years of work experience:

42% < 5 years

21% 5-10 years

37% >10 years

Overall, the group is a reasonable distribution of designers and marketers with a wide range of expertise.

Observations

As the principal researcher, I visited each group's brainstorming session three times. Through qualitative observation, I noted key findings. It was important to consider the group's general mood, how participants interacted with one another and how effectively the group worked towards identifying motivating emotions.

Group AT, using the tool, maintained a happy mood, engaged in loud conversations, laughing and were not stationary as they often stood and sat on the table. This group defined separate roles as one participant read the prompt cards while others focused on the emotion discs. The tool prompted this group to review and discard all negative emotions first. They proceeded to acknowledge most of the emotions in the tool and considered a few that were not part of the disc set.

Group BT, using the tool, remained positive, focused and talked freely amongst themselves. This group was intent on addressing negative emotions as a way to narrow down to one emotion. They comprehended the tool's directions as all main components of the tool were used correctly including the emotion discs, blank discs, prompt cards and emotion lens. This group chose a motivating emotion that was not a part of the emotion disc set and used three blank discs to note additional emotions.

Control group CC were positive and professional with two participants leading many conversations. As this group did not use the mapping tool, they relied on conversation to inspire ideas and relevant emotions. This group considered innovative options and identified very few emotions that are part of the tool's emotion disc set.

Control group DC brainstormed quietly. They interacted in a courteous and professional manner. In identifying motivating emotions, this group used their mobile phones to search definitions, models, books and theories on emotion.

Audio transcript

The research analysis focused on examining the audio recording from each break-out brainstorming session. The first step involved the application of a speech to text

transcription tool to convert the audio recordings to digital text. Before analysis could begin, it was important to edit the transcription output to ensure accuracy in wording and speaker identification. The final transcripts from groups AT, BT, CC and DC were analyzed and two main data classifications emerged: emotion analysis and thematic analysis.

Emotion analysis of all groups

The analysis of the transcripts from each group's brainstorming session shows every emotion mentioned or considered. (Appendix J1–J4 pp.95-98). In coding the data, the following themes were addressed: ranking, meaning, occurrence, sentiment, target and category. "Ranking" identified whether an emotion was the final chosen motivating emotion, a favourite, up for consideration, or one that was quickly discarded. "Meaning" focused on whether the group understood the general meaning of the emotion. "Occurrence" marked whether the emotion was discussed at the beginning, middle or end of the session. "Sentiment" captured whether the discussions pertaining to that emotion were positive or negative. "Target" determined whether the emotion discussion was in relation to the target consumer or persona, to the Huckberry brand, or to neither. Finally, the "emotion category" noted whether the emotion appeared in the tool prototype, not in the prototype, or whether it was one of the 27 emotions identified as distinct (Cowen, et al., 2017, p.1, p.3).

In analyzing the coded data, the following factors are addressed: Whether considered emotions exist in the prototype; Positive versus negative emotions; General observations; and, The target emotion chosen by each group (See *Table 2*).

	TEST GROUPS		CONTROL GROUPS	
GROUP	AT (using tool)	BT (using tool)	CC (not using tool)	DC (not using tool)
Emotions in prototype (Figure 5)	43	20	2	12
Emotions not in prototype (Figure 5)	12	6	40	27
Positive vs. negative emotions (Figure 6)	Both considered	More negative considered	More positive considered	More positive considered Smallest number of negative considered
Observation notes (Figure 7)	This group used the tool effectively in that the emotion discs allowed them to review the most emotions, especially during the beginning and middle of the session	This group used the tool effectively in narrowing down the emotions, especially during the middle of the session after eliminating many negative emotions	This control group gained momentum after discussing the fewest during the beginning of the session	This control group discussed the fewest number of emotions during the middle of the session coinciding with their use of mobile phones for emotion-related research
Target emotion chosen	ADVENTURE (in prototype)	EMPOWERMENT (not in prototype)	GROUNDED (not in prototype)	INSPIRATION (not in prototype)

Table 2: Analysis of coded data

The following three figures (*Figures 5, 6 and 7*) include graphs that support the insights captured in *Table 2*.

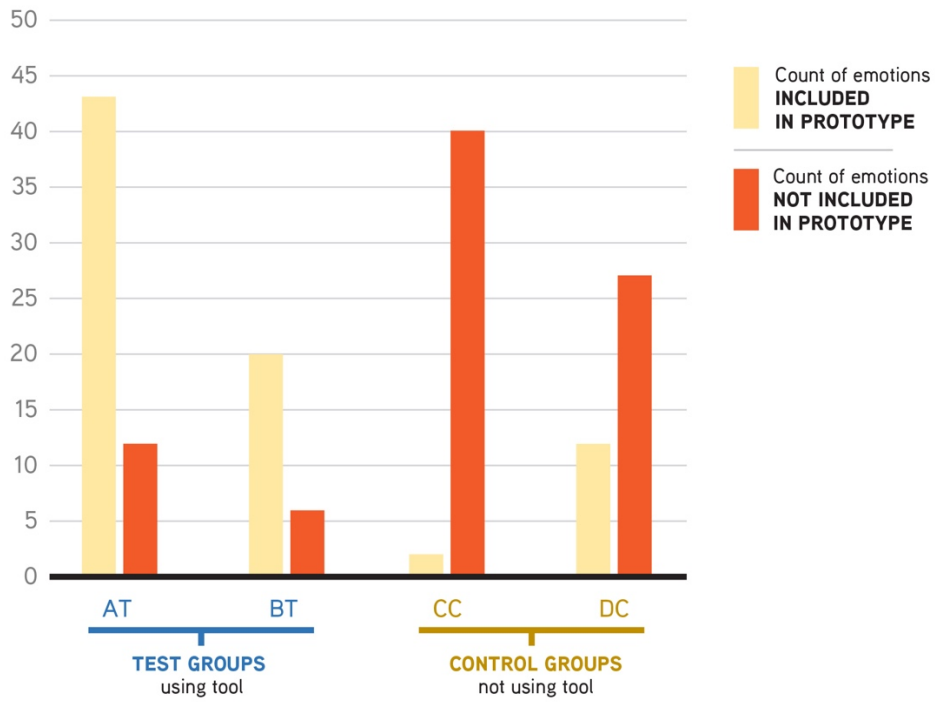


Figure 5: Emotions by group, in prototype or not

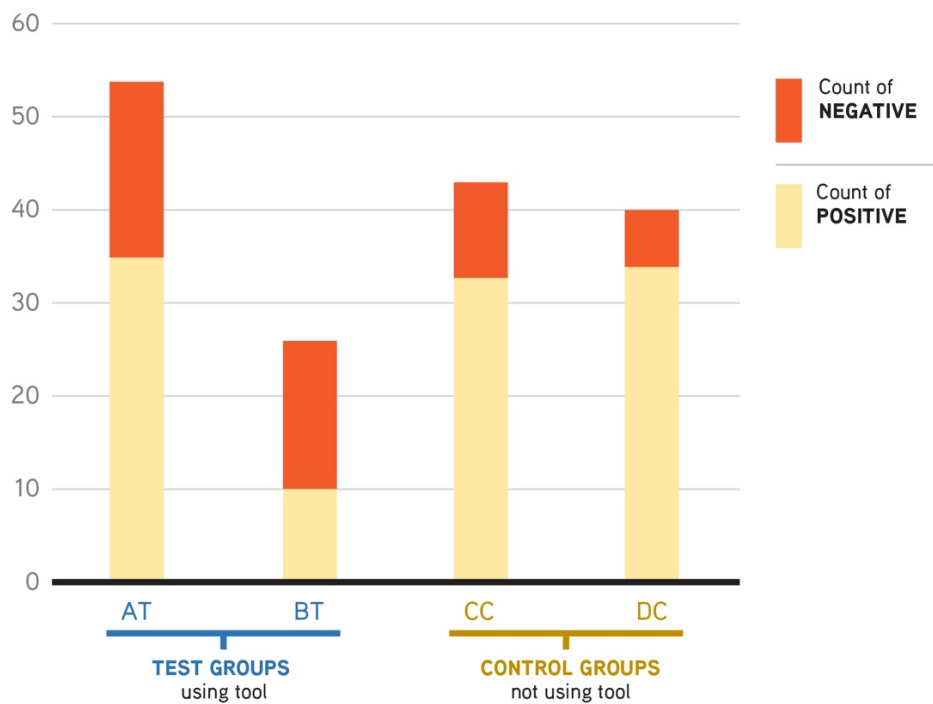


Figure 6: Total emotions, by group, by sentiment

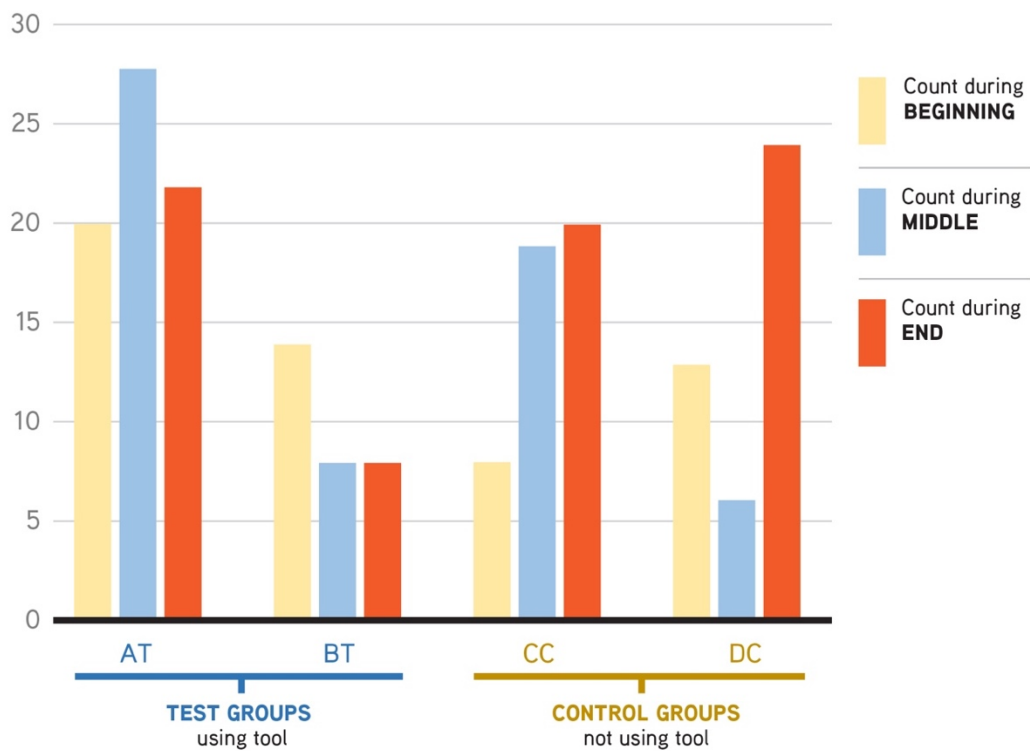


Figure 7: Emotions discussed vs. timing

Thematic analysis of all groups

In analyzing the transcripts, thematic coding was applied to each group's comments. (Appendix L1–L10 pp.100-109). In coding the data, the following criteria was addressed: theme, sentiment, mood, focus, insight and occurrence. "Theme" identified whether a comment referred to the process, tool, emotion or innovation. "Sentiment" captured whether the discussions pertaining to that emotion were positive or negative. "Mood" categorized the comment according to whether they reflect confidence or confusion. "Focus" determined whether the comment related to the consumer/persona or Huckberry brand. "Insight" highlighted whether a comment was attributed to work experience, personal experience or neither. "Occurrence" marked whether the comment was discussed at the beginning, middle or end of the session.

Table 3 presents the analysis of participant comments. Two main factors are addressed: first, is the level of confidence; second, considers the mix of comments pertaining to the tool, emotions or process.

	TEST GROUPS		CONTROL GROUPS	
GROUP	AT (using tool)	BT (using tool)	CC (not using tool)	DC (not using tool)
Level of confidence selecting emotions (Figure 8)	Second-highest level of confidence	Highest level of confidence at over 97%	Third-highest level of confidence	Lowest level of confidence
Comments relating to tools, emotions and process (Figure 9)	AT shows a balanced mix of comments relating to: tools, emotions and process	Compared to the other tool group, group BT shows a similar level of comments relating to tool with higher number of comments relating to themes of emotion and process	This group almost exclusively talked about emotions	Compared to control group CC, group DC had a significantly higher number of comments relating to process

Table 3: Confidence level and comment analysis

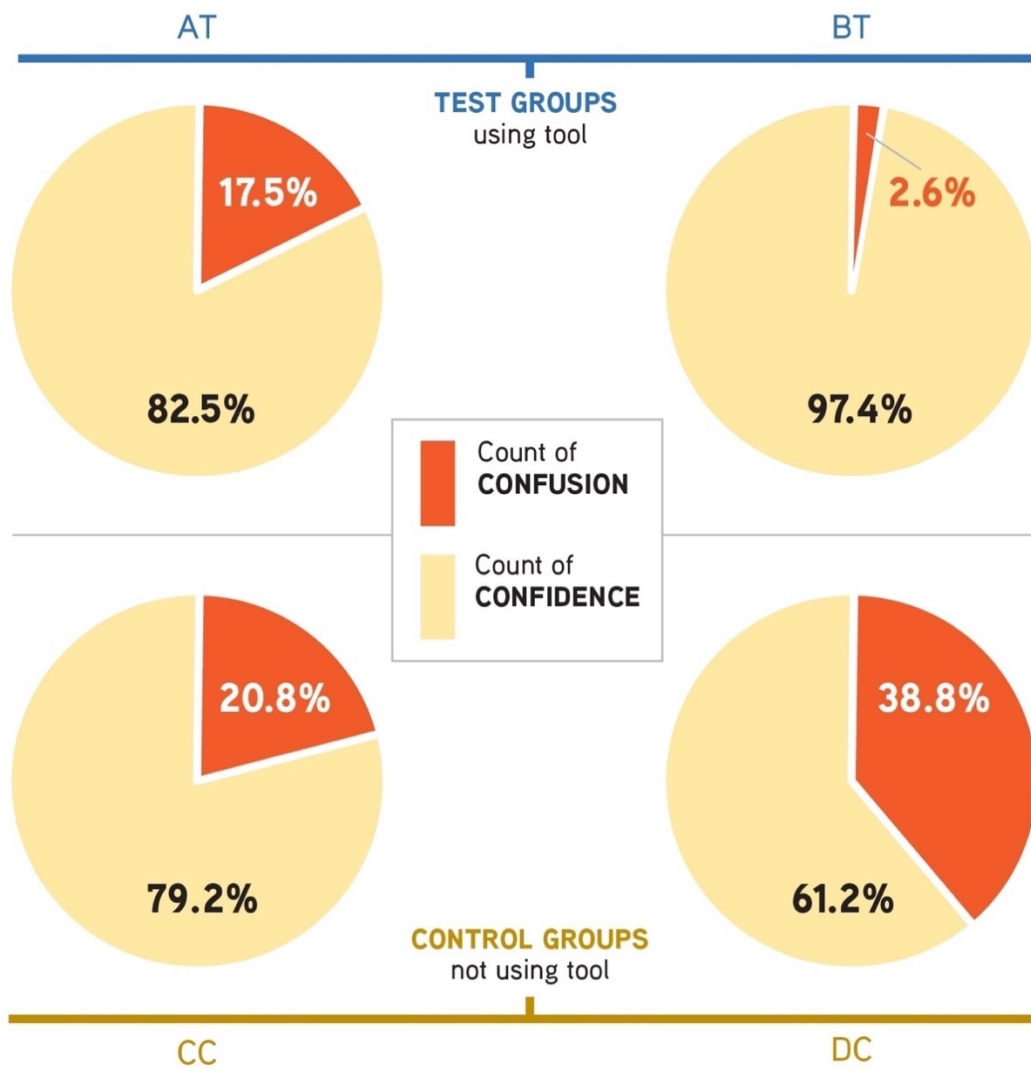


Figure 8: Confidence vs. confusion

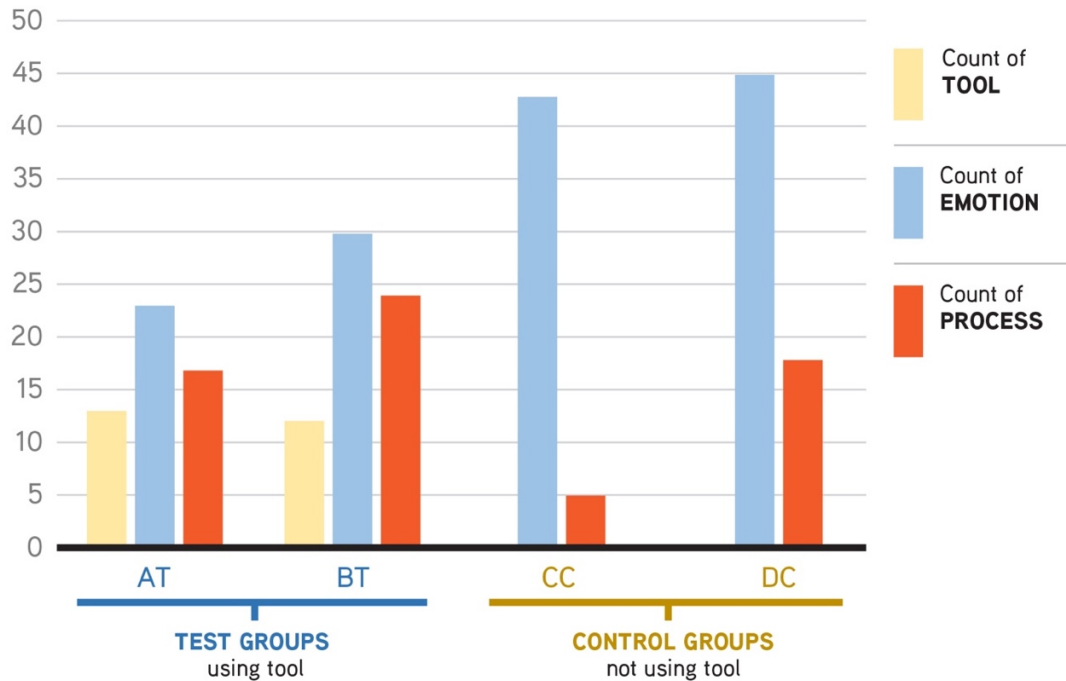


Figure 9: Themes, by group

Insights and recommendations

Considering the findings from the observational data along with the findings from the emotion and thematic analysis of the transcripts, the following insights can be made. First, groups AT and BT primarily used the tool as a way to validate potential motivating emotions as the tool's emotion discs effectively presented 60 emotions for immediate consideration. Without access to the tool, control groups CC and DC were not constrained by a set of emotions prompting them to use a process of exploration rather than validation. Group CC was confident and discussed many unique emotion options. However, group DC also without the tool, experienced significant confusion.

All groups were successful in identifying one motivating emotion as exemplified through the following conversation by group BT (Appendix G p.67).

BT/P3: 14:38 And that might connect with Olivia because she feels like she's finally an adult. It's empowering her to make her own decisions and like, so I think empowerment might be a great one because you can kind of loop in passion.

BT/P2: 14:52 Yeah.

BT/P4: 14:52 Well they kind of, a little bit, do dovetail together. Aren't they?

BT/P3: 14:56 But, I feel like that might be a really good.

BT/P1: 14:58 I agree? Yeah.

BT/P3: 15:00 So empowerment, our main emotion.

BT/P2: 15:02 I feel like, yes, that's our main emotion.

BT/P4: 15:05 Okay. All right.

What is crucial to this research, is determining whether the tool effectively facilitated the selection of the final emotion. This question addresses the tool's overall value in the process of defining one final emotion. With regards to engagement, mood and overall enthusiasm, the tool effectively provided participants with a process that was enjoyable and productive as seen in group AT's conversation (Appendix F p.52).

AT/P3: 07:30 Okay, I got one more card. This may help us. An experience is a journey. What emotions should define this journey?

AT/P1: 07:35 Courage?

AT/P3: 07:35 Ya.

AT/P2: 07:36 It is a good one. There is another one, interesting um, curiosity. Yeah, there you go.

AT/P1: 07:42 Courage and curiosity.

Whereas, the control groups appeared to be less engaged and less enthusiastic during their exploration. This is evident in group CC's when brainstorming is interrupted with a conversation about the 3D printer in the room (Appendix H pp.75-76).

CC/P1: 09:39 What is that thing behind you?

CC/P3: 09:47 Ha. Ha. It's measuring my emotions.

CC/P5: 09:52 Well, we only used it once.

CC/P1: 09:56 You can download the directions and make a gun.

CC/P2: 10:00 I know, I know.

CC/P3: 10:01 A pink one. Ha. ha.

In comparing the tool group versus control group's process in completing the brainstorming objectives, the control group exhibited a higher inclination towards "out-of-box" thinking. For example, group CC considered the feeling of being grounded, mindful and "FOMO" the fear-of-missing-out, as important motivating emotions for the modern female Huckberry consumer. It can be inferred that group CC explored a wider spectrum of emotions as they were not influenced by a pre-determined set of emotions.

Using the four criteria outlined in chapter two to measure the effectiveness of the emotion-mapping tool, there is evidence that demonstrate its benefits.

Collaboration – tool groups were more effective than control groups, with more active and consistent participation from all group members. In addition, a higher level of confidence was observed in tool groups.

Physicality – tool groups were more effective than control groups, displaying better engagement and were more focused on the task. A more enjoyable sentiment was exhibited by the tool groups during the brainstorming session.

Customization – no discernable difference between tool and control groups. However, the tool groups did examine and choose emotions outside the toolset, minimizing that possible bias.

Multifaceted – tool groups were more effective than control groups. Even though the tool groups favoured using the emotion discs, they did leverage other tool components. One control group did not leverage the pad and paper whereas the other control group decided to seek their own model by resorting to using their smartphones.

In response to the insights uncovered in the analysis, the emotion-mapping tool could potentially be improved with the following adjustments to the existing prototype. To further avoid constraining groups with 60 emotions, a wider range of emotions could be included. The brainstorming session could be extended beyond 20 minutes, giving tool

users more time to consider emotions beyond those on the discs. Finally, the prompt card questions could be modified to inspire more “out-of-box” thinking.

Conclusion

This thesis addresses the research question: How can an emotion-mapping tool effectively facilitate designers' and marketers' ability to identify emotions as a way to emphasize a target emotion in the creative brief? The goal of this research focuses on testing the tool's effectiveness to facilitate the process of selecting one target emotion in relation to a speculative marketing objective.

The brainstorming workshop tested the emotion-mapping tool which allowed users to collaboratively identify one target emotion. There is preliminary evidence that this tool may be beneficial to the process and outcomes of the workshop to identify motivating emotions in the context of brand experience design.

The emotion-mapping tool could be beneficial within the workplace. This tool has the potential to inspire collaborative brainstorming while increasing discussion pertaining to consumer emotions. The ability to customize tool components can allow professionals to modify the tool to meet their particular project needs.

As a final thesis exploration, the original Huckberry creative brief was updated to include each test group's target emotion along with a brief description of why this emotion was selected. The four updated creative briefs can be viewed on pages: (Appendix B1–B4 pp.39-42). The "Target emotion" section on the first page of the creative brief is accented with a tinted background and intentionally placed alongside the main objective of the design brief. Its prominent position will help ensure that consumer emotions are not overlooked during creative development.

Experience design needs to embrace emotional experience along with visual perception. In doing so, emotion remains an essential component of all future brand initiatives with the ultimate goal of building brand equity. This research contributes to marketing and design disciplines by demonstrating how the emotion-mapping tool can be used to enhance workshop outcomes and provides preliminary evidence that this tool can benefit the creative process.

Bibliography

- Babayev, N. (2018). Emotion-based marketing and its impact on consumer decision making. *International Journal on Global Business Management & Research*, 7(3), 31–43.
- Barnes, S. B. (2017). *Branding as communication*. New York: Peter Lang.
- Batat, W. (2019). *Experiential marketing: Consumer behavior, customer experience and the 7Es* (1st edition). Abingdon, Oxon: Routledge.
- Batey, M. (2016). *Brand meaning: Meaning, myth and mystique in today's brands*. New York, NY: Routledge.
- Blakeman, R., & Taylor, M. (2019). Team creative brief: Creative and account teams speak out on best practices. *Journal of Advertising Education*, 23(1), 39-52
- Brodie, R. J., Hollebeek, L. D., & Conduit, J. (2016). *Customer engagement: Contemporary issues and challenges*. Abingdon, Oxon: Routledge.
- Buder, F., Dieckmann, A., Dietrich, H., & Wieting, J. (2019). Technologies turning future brick-and-mortar stores into data-rich environments. *NIM Marketing Intelligence Review*, 11(1), 48–53.
- Cowen, A. S., & Keltner, D. (2017). Self-report captures 27 distinct categories of emotion bridged by continuous gradients. *Proceedings of the National Academy of Sciences*, 114(38).
- Fioroni, M., & Titterton, G. (2009). *Brand storming managing brands in the era of complexity*. London: Palgrave Macmillan.
- Gröppel-Klein, A. (2014). No motion without emotion: Getting started with hard facts on a soft topic. *GfK Marketing Intelligence Review*, 6(1).
- Hackley, C. E. (2013). *Marketing in context: Setting the scene*. Basingstoke: Palgrave Macmillan.
- Jones, R. (2017). *Branding: A very short introduction* (First edition.). Oxford: Oxford University Press.
- Kahn, B. E. (2018). *The shopping revolution: How successful retailers win customers in an era of endless disruption*. Philadelphia: Wharton Digital Press.

- Kornberger, M. (2010). *Brand society: How brands transform management and lifestyle*. Cambridge: Cambridge University Press.
- Lemon, K. N., & Verhoef, P. C. (2016). Understanding customer experience throughout the customer journey. *Journal of Marketing*, 80(6), 69–96.
- Margulies H. (2009, May 18). What are you packing into your creative briefs? *Ad Age*. Retrieved April 12, 2020 from <http://adage.com/article/small-agency-diary/creataive-briefs-simple/136711>
- Neumeier, M. (2016). *The brand flip: Why customers now run companies—and how to profit from it: A whiteboard overview*. San Francisco: New Riders.
- Peters, B. (2019, August). How Huckberry went from \$10,000 to \$1,000,000 revenue in one year. *Sumo*. Retrieved October 23, 2019 from <https://sumo.com/stories/huckberry-brand-story>
- Phillips, P. L. (2012). *Creating the perfect design brief: How to manage design for strategic advantage*. New York: Allworth Press
- Rademacher, M. A., & Kelly, C. R. (2018). Constructing lumbersexuality: Marketing an emergent masculine taste regime. *Journal of Communication Inquiry*, 43(1), 25–46.
- Slade-Brooking, C. (2016). *Creating a brand identity: A guide for designers*. London: Laurence King Publishing Ltd.
- Stone, L. T. (2011, September 22). Creative briefs in shifting times. *Communication Arts*. Retrieved April 11, 2020 from <https://www.commarts.com/columns/creative-briefs-in-shifting-times>
- Torelli, C. (2013). *Globalization, culture, and branding: How to leverage cultural equity for building iconic brands in the era of globalization*. New York: Palgrave Macmillan.
- Whitler, K. A. (2018). *Developing a superior creative brief* (UVA-M-0891). Charlottesville, VA: University of Virginia Darden Business Publishing.
- Williams, A., Sellars, R., & Foley, T. (2019, September 19). Aligning the enterprise with brand identity: The modern rebrand, explained. *Monotype*. Retrieved September 19, 2019 from monotype.com

Appendices

Appendix A1: Huckberry creative brief page 1 – speculative campaign initiative



CREATIVE BRIEF / P1

COMPANY BACKGROUND

- Established 2010
- **Online men's outdoor lifestyle and clothing retailer**
- Equal parts store, magazine and inspiration
- Emphasis on storytelling
- Quality products celebrating durability and craftsmanship
- Target 25-year-old male city-dwellers adventure-seekers
- Target audience expanded to include older men
- **Currently do not target women**

BRAND VOICE

Outdoor enthusiasts sharing adventure excursions over a craft beer.

PRODUCT OFFERING

- 1000+ brands
- Huckberry namebrands + prominent and niche brands
- Clothing, footwear, accessories, adventure gear, tools, decor, food, travel, housewares, tech, barware, wellness, fitness

CUSTOMER INSIGHT/TESTIMONIAL

"I'm 28, living in NYC, fulfilling some dreams, but always dreaming about the Appalachian Trail and that next outdoor adventure devoid of sirens or people. Thanks for making my adventures that much cooler!"

– Brian Schaffer

CUSTOMER BENEFIT

Inspiration and escape for city-dwellers passionate about balancing their urban lives with extraordinary adventures.

OBJECTIVE

In response to Huckberry's new collection of women's adventure and active lifestyle brands:

MARKETING INITIATIVE FOR CANADIAN WOMEN IN TORONTO

- Brand awareness campaign introducing women to Huckberry

TARGET AUDIENCE

- Millennial women (age range 25-39)
- Women willing to pay for quality, craftsmanship and style
- Professional working women

TARGET MARKET

- Canadian women
- Living in urban Toronto
- Active lifestyle

Appendix A2: Huckberry creative brief page 2 – featuring target personas



/ P2

PERSONA 1



OLIVIA YOUNG • AGE 27

TORONTO, ON • HOSPITAL PATIENT COORDINATOR

Olivia is single and dating someone she met at the gym. Together, they plan weekend excursions outside of Toronto including a variety of water sports. Looking forward to starting a beginners scuba diving training course with plans to dive during their next vacation.

INFORMATION

- Camping
- Nature photographer
- kayaking
- Blogger
- Scuba diving
- Gym favourite: spin class

PERSONA 2



AVA BOCELLO • AGE 35

TORONTO, ON • INVESTMENT FUND MANAGER

Busy mom working 40+ hours/week in corporate banking job. Ava spends every free minute outdoors from trail running to Yoga in the park. Ava's goal is to complete her first triathlon in the summer of 2020. Encourages her daughter to keep active and plans regular family outdoor excursions.

INFORMATION

- Yoga
- Completed first half-marathon
- Running
- Volunteers at daughter's school
- Goal: triathlon
- Nia dance fitness

Images: <https://www.freepik.com/free-photos-vectors/family>

Appendix B1: Revised Huckberry creative brief page 1 – group AT target emotion

		CREATIVE BRIEF / P1	
COMPANY BACKGROUND - Established 2010 Online men's outdoor lifestyle and clothing retailer - Equal parts store, magazine and inspiration - Emphasis on storytelling - Quality products celebrating durability and craftsmanship - Target 25-year-old male city-dwellers adventure-seekers - Target audience expanded to include older men Currently do not target women		BRAND VOICE Outdoor enthusiasts sharing adventure excursions over a craft beer.	
CUSTOMER INSIGHT/TESTIMONIAL <i>"I'm 28, living in NYC, fulfilling some dreams, but always dreaming about the Appalachian Trail and that next outdoor adventure devoid of sirens or people. Thanks for making my adventures that much cooler!"</i> – Brian Schaffer		PRODUCT OFFERING 1000+ brands - Huckberry namebrands + prominent and niche brands - Clothing, footwear, accessories, adventure gear, tools, decor, food, travel, housewares, tech, barware, wellness, fitness	
OBJECTIVE In response to Huckberry's new collection of women's adventure and active lifestyle brands: Marketing initiative for Canadian women in Toronto Brand awareness campaign introducing women to Huckberry		TARGET EMOTION ADVENTURE – Inspire target audience to embrace their emotional need for adventure. Women will connect with Huckberry through a strong feeling of adventure.	
TARGET AUDIENCE - Millennial women (age range 25-39) - Women willing to pay for quality, craftsmanship and style - Professional working women		TARGET MARKET - Canadian women - Living in urban Toronto - Active lifestyle	

Appendix B2: Revised Huckberry creative brief page 1 – group BT target emotion

 CREATIVE BRIEF / P1	
COMPANY BACKGROUND - Established 2010 Online men's outdoor lifestyle and clothing retailer - Equal parts store, magazine and inspiration - Emphasis on storytelling - Quality products celebrating durability and craftsmanship - Target 25-year-old male city-dwellers adventure-seekers - Target audience expanded to include older men Currently do not target women	BRAND VOICE Outdoor enthusiasts sharing adventure excursions over a craft beer.
CUSTOMER INSIGHT/TESTIMONIAL <i>"I'm 28, living in NYC, fulfilling some dreams, but always dreaming about the Appalachian Trail and that next outdoor adventure devoid of sirens or people. Thanks for making my adventures that much cooler!"</i> – Brian Schaffer	PRODUCT OFFERING 1000+ brands - Huckberry namebrands + prominent and niche brands - Clothing, footwear, accessories, adventure gear, tools, decor, food, travel, housewares, tech, barware, wellness, fitness
OBJECTIVE In response to Huckberry's new collection of women's adventure and active lifestyle brands: Marketing initiative for Canadian women in Toronto Brand awareness campaign introducing women to Huckberry	TARGET EMOTION EMPOWERMENT – The female target audience will feel empowered to live a full life that extends beyond daily life and the urban workplace.
TARGET AUDIENCE - Millennial women (age range 25-39) - Women willing to pay for quality, craftsmanship and style - Professional working women	TARGET MARKET - Canadian women - Living in urban Toronto - Active lifestyle

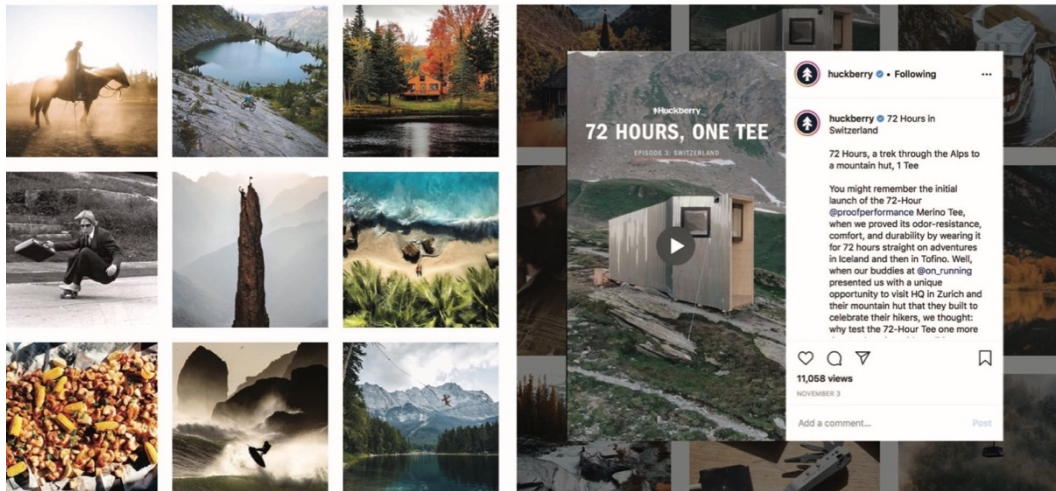
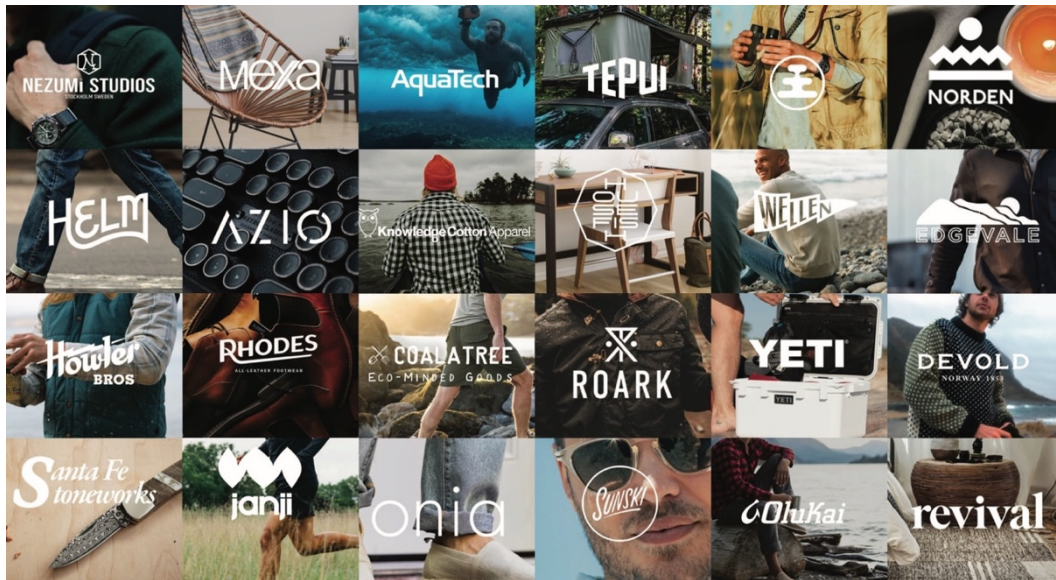
Appendix B3: Revised Huckberry creative brief page 1 – group CC target emotion

		CREATIVE BRIEF / P1	
COMPANY BACKGROUND - Established 2010 Online men's outdoor lifestyle and clothing retailer - Equal parts store, magazine and inspiration - Emphasis on storytelling - Quality products celebrating durability and craftsmanship - Target 25-year-old male city-dwellers adventure-seekers - Target audience expanded to include older men Currently do not target women		BRAND VOICE Outdoor enthusiasts sharing adventure excursions over a craft beer.	
CUSTOMER INSIGHT/TESTIMONIAL <i>"I'm 28, living in NYC, fulfilling some dreams, but always dreaming about the Appalachian Trail and that next outdoor adventure devoid of sirens or people. Thanks for making my adventures that much cooler!"</i> – Brian Schaffer		PRODUCT OFFERING 1000+ brands - Huckberry namebrands + prominent and niche brands - Clothing, footwear, accessories, adventure gear, tools, decor, food, travel, housewares, tech, barware, wellness, fitness	
OBJECTIVE In response to Huckberry's new collection of women's adventure and active lifestyle brands: Marketing initiative for Canadian women in Toronto Brand awareness campaign introducing women to Huckberry		TARGET EMOTION GROUNDING – The feeling of being grounded is an emotion that the urban woman craves. This emotion brings a sense of balance to her life while underscoring her connection to nature.	
TARGET AUDIENCE - Millennial women (age range 25-39) - Women willing to pay for quality, craftsmanship and style - Professional working women		TARGET MARKET - Canadian women - Living in urban Toronto - Active lifestyle	

Appendix B4: Revised Huckberry creative brief page 1 – group DC target emotion

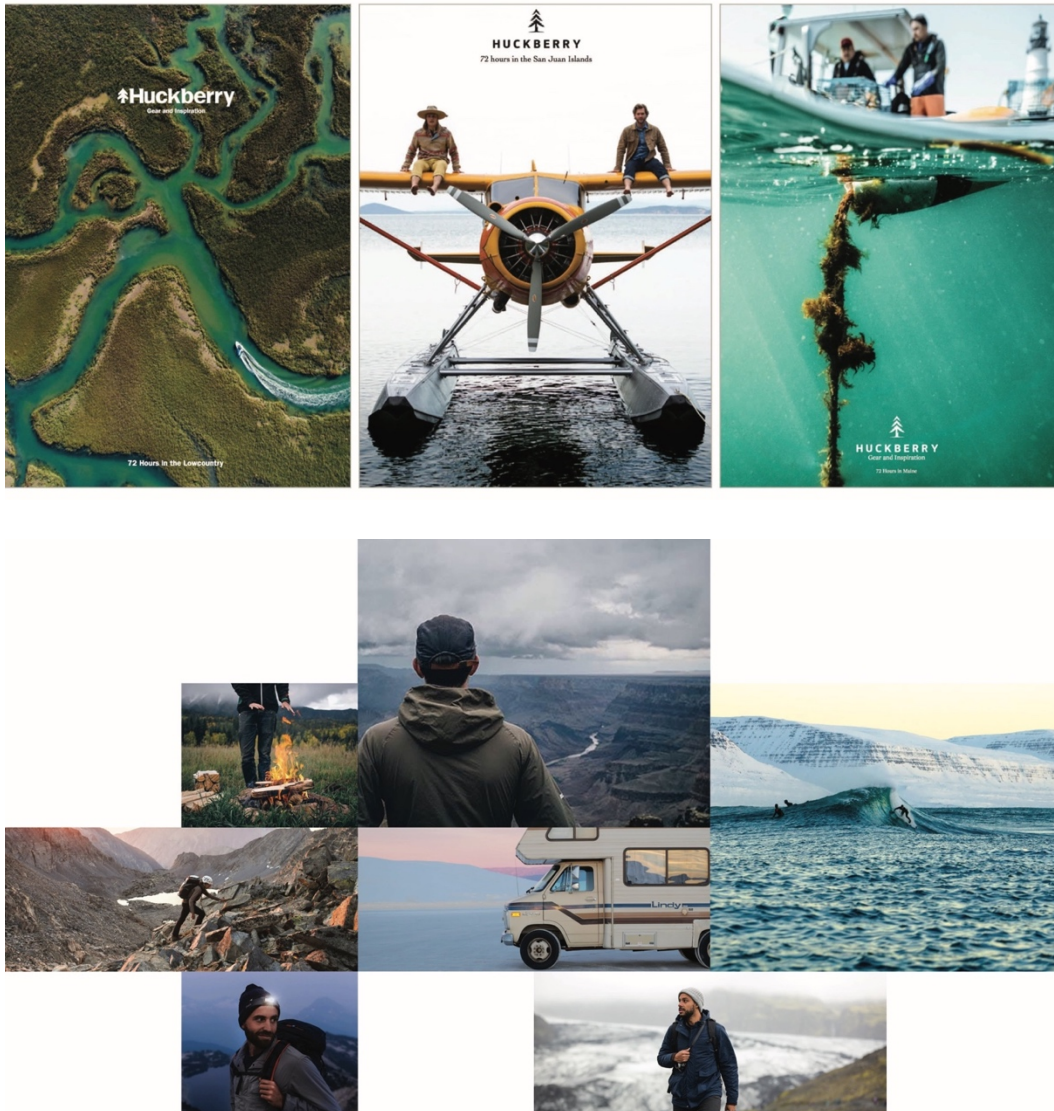
 CREATIVE BRIEF / P1	
COMPANY BACKGROUND - Established 2010 Online men's outdoor lifestyle and clothing retailer - Equal parts store, magazine and inspiration - Emphasis on storytelling - Quality products celebrating durability and craftsmanship - Target 25-year-old male city-dwellers adventure-seekers - Target audience expanded to include older men Currently do not target women	BRAND VOICE Outdoor enthusiasts sharing adventure excursions over a craft beer. PRODUCT OFFERING 1000+ brands - Huckberry namebrands + prominent and niche brands - Clothing, footwear, accessories, adventure gear, tools, decor, food, travel, housewares, tech, barware, wellness, fitness
CUSTOMER INSIGHT/TESTIMONIAL <i>"I'm 28, living in NYC, fulfilling some dreams, but always dreaming about the Appalachian Trail and that next outdoor adventure devoid of sirens or people. Thanks for making my adventures that much cooler!"</i> – Brian Schaffer	CUSTOMER BENEFIT Inspiration and escape for city-dwellers passionate about balancing their urban lives with extraordinary adventures.
OBJECTIVE In response to Huckberry's new collection of women's adventure and active lifestyle brands: Marketing initiative for Canadian women in Toronto Brand awareness campaign introducing women to Huckberry	TARGET EMOTION INSPIRATION – This target emotion triggers a sense of the extraordinary. Today's modern urban woman yearns for inspiration as a way to balance her busy daily life.
TARGET AUDIENCE - Millennial women (age range 25-39) - Women willing to pay for quality, craftsmanship and style - Professional working women	TARGET MARKET - Canadian women - Living in urban Toronto - Active lifestyle

Appendix C: Huckberry brand product overview and brand image



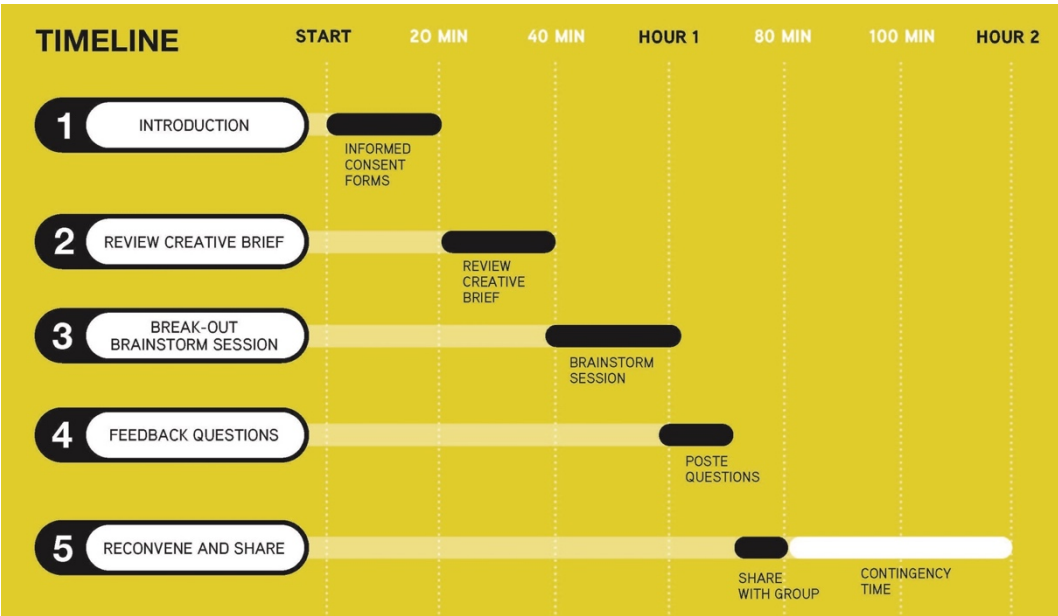
Huckberry (n.d.). The Huckberry Family of Sites. Retrieved November 23, 2019, from <http://www.huckberry.com>

Appendix D: Huckberry brand current target group: men



Huckberry (n.d.). The Huckberry Family of Sites. Retrieved November 23, 2019, from <http://www.huckberry.com>

Appendix E: Brainstorming workshop timeline of events



Appendix F: Brainstorming session transcript: group AT with tool

GROUP: AT

Group A prototype test of design tool

Brainstorming workshop – transcript

Research conducted: February 6, 2020

Group AT (testing prototype of design tool)

Brainstorming workshop – transcript

AT: Group A – testing prototype of design tool

R: Researcher

A: Assistant

P1: Participant 1

P2: Participant 2

P3: Participant 3

P4: Participant 4

P5: Participant 5

[00:00](#): Time indication

General Observations

Initial reaction

- Immediately impressed with the tool and design of tool
- Took approximately one minute to determine the objectives of task

Issues

- Not much interaction with handheld magnifying device
- Focused on cards and emotion discs by stacking, grouping and pairing

Group dynamics

- Extremely positive, engaged, animated, vocal, loud
 - Everyone participated physically interacting with prototype
-

Group AT (brainstorming with prototype)

Observational data and insights

- 5 participants
- Unanimously chose **Adventure** as the motivating emotion
- Lots of laughter, fun group
- All participants contributed fairly equally to discussions
- Most impressed with the emotion discs
- Treated discs as a toy
- Barley used the hand-held magnifying glass
- Layered two emotion discs and put up to light
- Intent on using prompt cards to keep discussions active and interesting to hear how the question would invoke immediate ideas or responses
- Some participants stood, sat on table and were not very stationary
- Overall very happy
- Doubts or confusion over objectives were quickly addressed
- Insight: motivating emotion needs to address juxtaposition between urban life and wanting to do something opposite like go surfing
- Interesting insight: evaluating emotions down to nuances of the word: “Some words carry this same feeling almost or they mean the same thing, but in a different scale. So, for example, satisfaction and triumph. I would choose triumph over satisfaction”
- This group highly praised prototype: “So, you made this tool, this is awesome. I’m going to sell this, sell this to ad agencies all around the world”
- Feedback: agreed that it would be beneficial to consider emotions early in the design process: “It would probably help you get focused because once you decide what’s the leading one, then come back to the design and say, okay, we are diverting from what we identified here. And I kind of feel that and idea that taps into an emotion is more impactful and it’s going to last more”.

AT/P1: [00:00](#) And this dude's going to require? Discussion prompt cards. Not required to install cards. Okay. Don't know. Write emotion on a blank disc. If we need emotions that are not covered in the...

AT/P4: [00:17](#) These guys on the discs?

AT/P1: [00:19](#) Um, I don't know.

AT/P2: [00:20](#) Emotion discs. I just want to put them on to the tray.

AT/P1: [00:21](#) There you go. Scatter them onto the tray.

AT/P2: [00:21](#) That would be cool.

AT/P1: [00:21](#) Wow. Did she make this?

AT/P4: [00:32](#) Wow, that's awesome.

AT/P3: [00:33](#) Ya. Very cool.

AT/P4: [00:33](#) Cool.

AT/P1: [00:35](#) Look, there's an emotion I don't need. Laugh.

AT/P5: [00:36](#) Oh, no, We have no use for it.

AT/P5: [00:36](#) There you go.

AT/P2: [00:36](#) Interesting. Do we need to decide on an emotion collectively, that we don't need, or individually?

AT/P1: [00:49](#) Well I think maybe we could chuck the one called desperation. Do we need that? Is that what's going to drive you to the action?

AT/P2: [00:59](#) I don't think so.

AT/P1: [00:59](#) And when she says we pick an emotion, that she means pick up an overriding emotion to ride this campaign on? Like the emotion we want to elicit from our target. Right? hmmm, I dunno.

AT/P2: [01:12](#) Right.

AT/P3: [01:13](#) Okay. So, it sounds like we should use the cards then.

AT/P2: [01:15](#) Okay, let's go back to the brief.

AT/P4: [01:16](#) What's the challenge of the brief. The objective, of brand awareness campaign. Introducing women. Okay. So, we're...

AT/P2: [01:36](#) Emotion audience. Trigger the target audience.

AT/P1: [01:40](#) Segment...

AT/P4: [01:40](#) That's what matters.

AT/P5: [01:45](#) So, worry, I think, can go away.

AT/P3: [01:48](#) Ya.

AT/P2: [01:49](#) So anything that has negative connotation, I guess.

AT/P1: [01:52](#) Ya, I might chuck "defiance" back in the box.

AT/P3: [01:55](#) I don't know.

AT/P1: [01:55](#) Defiance. That's what your five-year-old has when he doesn't want to go to bed.

AT/P4: [01:59](#) Interesting.

AT/P5: [02:00](#) And also, uh, you know, adventure...

AT/P3: [02:03](#) Ya. it's about defining the standards. I'd say "love" is out.

AT/P2: [02:09](#) We need to know why they want. Is it escape? Is it to balance their life? Is it to balance what they're facing every day?

AT/P1: [02:17](#) Ah.

AT/P1: [02:17](#) The motivation, we need to understand the motivation behind this huge contrast, right?

AT/P3: [02:22](#) Ya, I mean anyone...

AT/P2: [02:22](#) It's a juxtaposition of activities, pretty much.

AT/P3: [02:24](#) Ya. Ya.

AT/P3: [02:26](#) It's going to... I'm at my desk, I'm making money. It's urban lifestyle and now I'm freaking surfing. Right? It's like, Oh my God. It's like almost balancing this.

AT/P3: [02:36](#) Ah... I don't think so. Ya.

AT/P1: [02:38](#) I think, can we throw out confusion and pain also?

AT/P3: [02:39](#) We can.

AT/P1: [02:40](#) And, um skepticism.

AT/P3: [02:44](#) We can.

AT/P1: [02:44](#) But, I see some that makes sense. There is...

AT/P2: [02:46](#) Guilt.

AT/P1: [02:46](#) Carefree, delight, pride, triumph.

AT/P3: [02:52](#) Do you want to give the discussion cards a try?

AT/P2: [02:56](#) Um hmmm.

AT/P3: [02:56](#) Okay. So, what emotions instill sense of belonging as a way to feel connected to the brand?

AT/P5: [03:05](#) Can you read it again.

AT/P3: [03:07](#) What emotions instill a sense of belonging as a way to feel connected to the brand? I think it's kinda what we started to do. Like we can't see love having anything to do with it.

AT/P2: [03:21](#) Yeah.

AT/P4: [03:24](#) Right.

AT/P5: [03:25](#) And it was more pride um.

AT/P1: [03:31](#) Oh, fright, I thought you said pride at first.

AT/P3: [03:39](#) First one, or?

AT/P1: [03:39](#) That's tough. That that question. Yeah, that sounds overwhelming. What emotions instill a sense of belonging as a way to feel connected to the brand?

AT/P5: [03:49](#) I think it would be something like, you're adventurous. A lot of the outdoor activities you don't do alone, so, find a common unity, friendship or something. Um, courage.

AT/P1: [04:11](#) Yeah. Yeah.

AT/P2: [04:14](#) Maybe. Maybe self-discovery as well. Right? You want to try something you don't do on a daily basis and you feel there's a side of it as being kind of surprised and not even explored, right? Sense of self-discovery I think is important.

AT/P3: [04:28](#) Out. Yeah. I don't think they do it out of sadness. It's more about are you adventurous.

AT/P1: [04:32](#) I wonder if the emotion of trust comes into play. If you're going to rely upon, let's say a curator like Huckberry to bring you all these good things.

AT/P3: [04:39](#) Ya. It's not the main drive, but it's part of it. Yeah.

AT/P4: [04:45](#) But almost like having trust in the brands discussed.

AT/P3: [04:53](#) Want to try another card?

AT/P2: [04:54](#) Yes. Yes sir.

AT/P3: [04:57](#) All right, so responsible consumption can have a positive effect on consumer's experience. Consider possible emotions to support this idea. Responsible consumption can have a positive effect on a consumer's experience. Consider possible emotions to support this idea. So possible emotions to support comes. from...

AT/P2: [05:22](#) Guilt. like we're trashing the earth. We discarded guilt.

AT/P3: [05:26](#) Embarrassed. That's probably... probably out.

AT/P5: [05:31](#) Frustration, too. And, horror.

AT/P3: [05:35](#) Yeah, out.

AT/P5: [05:35](#) Fatigue, if your fatigued you're probably out.

AT/P1: [05:42](#) Responsible, responsible consumption, well that could be, that could be an admiration of the, you know, the natural world. Get yourself out there.

AT/P2: [05:57](#) Yeah. and self-awareness

AT/P1: [06:01](#) Interests, awkwardness, loneliness.

AT/P2: [06:12](#) Awww, awkwardness, that's mean.

AT/P1: [06:12](#) So, you made this tool, this is awesome. I'm going to go and sell this, sell this to ad agencies all around the world.

AT/P3: [06:28](#) And, now it is harder to narrow it down.

AT/P2: [06:28](#) Appreciation... ya... for... We don't one pride, right?

AT/P1: [06:35](#) Well maybe if you climbed that side, if you do right. Yeah. It's not a four-letter word. Yeah.

AT/P4: [06:46](#) Yeah. I don't think it's true.

AT/P3: [06:50](#) Who knows why people do things.

AT/P2: [06:54](#) They get very aroused. They are excited.

AT/P5: [06:54](#) I like curiosity. I don't think nostalgia or worry is the main driver.

AT/P3: [07:08](#) No, it could come into play, but not necessarily.

AT/P1: [07:08](#) Do we need some emotions that don't exist here yet?

AT/P5: [07:11](#) I like defiance.

AT/P3: [07:12](#) Ya. right.

AT/P2: [07:12](#) Selfishness. Ooo.

AT/P4: [07:13](#) Sometimes it's a good thing.

AT/P2: [07:17](#) Selfishness, interesting. Yeah. Maybe I want to do something for myself.

AT/P5: [07:23](#) Ya, but I wouldn't say it is the main driver to be qualified itself.

AT/P3: [07:30](#) Okay, I got one more card. This may help us. An experience is a journey. What emotions should define this journey?

AT/P1: [07:35](#) Courage?

AT/P3: [07:35](#) Ya.

AT/P2: [07:36](#) It is a good one. There is another one, interesting um, curiosity. Yeah, there you go.

AT/P1: [07:42](#) Courage and curiosity.

AT/P2: [07:44](#) Curiosity. Should we create like a pile which we feel very strong about? We're like, we're hitting it, so we're not...

AT/P1: [07:52](#) So romance. Not part of this. I don't think romance.

AT/P4: [07:54](#) I wonder if there's almost like a self-realization, self-discovery.

AT/P2: [08:00](#) Ya, self-discovery. Ya that's a new one we need to consider, self-discovery. I think so. We just came up with a main one.

AT/P5: [08:10](#) How about appreciation of... I don't know... anything.

AT/P2: [08:12](#) Ya, appreciation. Yeah, Triumph, I don't know, triumph, a little self-indulgent?

AT/P3: [08:26](#) For us it may be, but not necessarily towards the experience.

AT/P4: [08:26](#) yeah, it feels like it would be more towards the brand, I think. Yeah.

AT/P3: [08:30](#) Out.

AT/P5: [08:32](#) Megan and a neutral card

AT/P2: [08:37](#) I don't want to let it go. awwwe.

AT/P1: [08:50](#) What about carefree, power. Apprehension. Hopeful, satisfaction that, that is right up there with triumph and pride.

AT/P4: [09:02](#) Excited.

AT/P1: [09:02](#) Yeah, sure. Certainly. I think going into the natural world we're talking about the brand. So the brand that you love this brand because you're an outdoorsy person.

AT/P5: [09:14](#) Yeah. How about defiance, like for me, that's something...

AT/P2: [09:20](#) Brand captures that. The emotions that you...

AT/P3: [09:24](#) But, we're, we're talking about the experience, not the brand.

AT/P5: [09:28](#) Okay.

AT/P3: [09:28](#) So defiance comes into play, for sure.

AT/P2: [09:37](#) Sympathy.

AT/P3: [09:38](#) Yeah. out.

AT/P2: [09:40](#) No, I agree. I'm not saving anybody. It's a little selfish thing. Is calmness? Calmness?

AT/P1: [09:47](#) Well, that's what you have when you're camping and there's no kids around. If you bring your kids, you don't get the calmness.

AT/P3: [09:57](#) Yeah. That could be defining it.

AT/P4: [09:59](#) It makes sense. Like a sense of awe.

AT/P1: [10:01](#) Yes, absolutely. I would be entranced by certain sunsets or sunrises.

AT/P3: [10:05](#) For sure.

AT/P4: [10:07](#) Surprised.

AT/P1: [10:08](#) And, you get to the top of the mountain and you discover a lake, like that's all this awe and interest and excitement.

AT/P2: [10:15](#) Empathy. Triumph.

AT/P3: [10:18](#) Yeah. Triumph, for sure.

AT/P1: [10:20](#) Energetic helpful?

AT/P2: [10:23](#) Interest? It is not as strong of an emotion. Inquisitive?

AT/P3: [10:28](#) I feel we're stuck.

AT/P1: [10:30](#) Yeah. Go ahead. Next card...

AT/P3: [10:33](#) Lived experience occurs in the in physical environment. Where will the experience take place? Do the targeted emotions to this space. So maybe we can start revising the ones that we've picked already.

AT/P4: [10:51](#) Say that again.

AT/P3: [10:51](#) Lived experiences occurring, physical environments. Where will they experience take place? Do the targeted emotions suit this space?

AT/P5: [11:00](#) Okay. I think so. Not those, really. Yeah.

AT/P2: [11:03](#) Think of a destination, everything that takes you there.

AT/P3: [11:08](#) Ya, I agree.

AT/P1: [11:11](#) I think foolishness can maybe leave?

AT/P5: [11:12](#) And I don't know, craving.

AT/P1: [11:17](#) Ya, and looking at that one. But power, you're going to feel amazingly powerful.

AT/P5: [11:22](#) Energetic.

AT/P3: [11:22](#) Yeah, that's true.

AT/P5: [11:24](#) Humbleness.

AT/P1: [11:26](#) Well, maybe in the face of, you know? Yeah. Yeah.

AT/P5: [11:32](#) So I didn't think it will be appreciation.

AT/P1: [11:35](#) Helpful, No. Hopeful. I don't know. Yeah. Look at all those words.

AT/P5: [11:53](#) Apprehension.

AT/P3: [11:55](#) Yes, exactly. Some words carry this same feeling almost or they mean the same thing, but in a different scale. So, for example, satisfaction and triumph. I would choose triumph over satisfaction.

AT/P5: [12:14](#) Okay.

AT/P1: [12:14](#) Okay.

AT/P3: [12:14](#) So yeah.

AT/P5: [12:17](#) So out... Power and energetic probably too. I would then choose power.

AT/P3: [12:27](#) Yes.

AT/P4: [12:27](#) So even do the same with like a humbleness and appreciation.

AT/P2: [12:32](#) I think appreciation is probably, I don't know.

AT/P3: [12:36](#) Hmm, hmm, hmmm not so fast.

AT/P4: [12:41](#) Or should we leave them both for now? I mean to get more, yeah.

AT/P2: [12:43](#) May be next question. More questions.

AT/P3: [12:45](#) Next question. Yeah. Does anyone want to read it?

AT/P4: [12:48](#) Go ahead. You're doing such a good job.

AT/P5: [12:52](#) Identify the negative emotions and tried to evoke the opposite.

AT/P3: [12:57](#) Ah ha. We did that.

AT/P2: [12:57](#) That card has been discarded.

AT/P3: [13:00](#) Take another one.

AT/P5: [13:05](#) How can emotions be shared or communicated? What emotions are easily shared or perceived? hmmm.

AT/P4: [13:11](#) hmmm. That's a long one.

AT/P1: [13:11](#) Anger.

AT/P1: [13:25](#) Sexual craving.

AT/P2: [13:25](#) Ha, ha. That would be more Vegas.

R/1: [13:27](#) Just want to share with you that you have five more minutes.

AT/P1: [13:30](#) Oh, okay. Cool.

R/1: [13:31](#) So if you have your best few, you can put them around and then just end up with one. Okay.

AT/P5: [13:38](#) Ooh, okay.

AT/P2: [13:40](#) So maybe, okay. Go ahead.

AT/P3: [13:46](#) Many brand touch points can exist during a lived experience. Should your experience trigger different emotions or maintain consistency by focusing on one emotion during the experience? Again, many brand touch points

can exist during your lived experience. Should your experience trigger different emotions or maintain consistency by focusing on one emotion during the experience?

AT/P1: [14:17](#) I think it would be super difficult to try to get everyone to respond to one emotion and everyone would perceive their outdoor and or their shopping experience differently.

AT/P4: [14:30](#) Mmm.

AT/P5: [14:33](#) But also when I'm starting to look at this corner, I'm gravitating a little towards the other because it is kind of, you know, I can cover like courage, self-esteem, you know, empowerment.

AT/P3: [14:47](#) Ya that makes sense. Yeah.

AT/P1: [14:50](#) Why don't you put that baby first, first spot over there. The magnifying glass.

AT/P3: [14:55](#) And maybe we can maybe try and think of what, what emotions are common between the two personas?

AT/P4: [15:04](#) That's true.

AT/P1: [15:24](#) Well these girls both seem to be, you know, get up and go types. They um, make it happen.

AT/P3: [15:31](#) What did you say? They're the entranced types?

AT/P2: [15:34](#) And see there is more than one person. Right? So, by together and together. One with daughter, one the boyfriend.

AT/P5: [15:41](#) But both of them, are kind of... Like the one has something big. I had no problem about diving.

AT/P1: [15:49](#) I don't know, I feel that adventure was a good one.

AT/P2: [15:54](#) Destination. It encompasses excitement. It encompasses surprise, curiosity, courage.

AT/P5: [15:59](#) Empowerment as well.

AT/P3: [16:03](#) Ya. Empowerment.

AT/P2: [16:04](#) Yes. This captures many, many things and this is active adventure implies active exploration. I feel that.

AT/P5: [16:13](#) Yeah, and like going back through it. Its more...

AT/P2: [16:15](#) Yeah, exactly.

AT/P5: [16:15](#) It's more exactly in line with the personas.

AT/P2: [16:20](#) Yeah, it suggests different, different explorations.

AT/P1: [16:23](#) So secondary?

AT/P3: [16:24](#) Yeah. That's for sure.

AT/P2: [16:26](#) Yeah, I think so.

AT/P1: [16:29](#) Excitement, triumph, curiosity.

AT/P5: [16:31](#) I'd also encourage encouraging the, you know, the young generation. That would be the good plan.

AT/P1: [16:38](#) What I like about this one is that it encompasses...

AT/P5: [16:40](#) Self-discovery is actually really good because it helps your daughter to discover herself.

AT/P3: [16:46](#) Ya, and they're discovering something new together.

AT/P4: [16:50](#) Like a motivational, like motivating others. Motivating yourself. Like I don't know one word for that.

AT/P1: [16:56](#) Okay. So, we're only supposed to have one when it main emotion. All right. Yeah.

AT/P5: [17:01](#) Self-discovery for adventure can we write that?

AT/P2: [17:06](#) We created a new one,

R/1: [17:07](#) Are you ready? You solved the word here?

AT/P2: [17:11](#) Yeah, I think so. We like,

R/1: [17:13](#) Okay. Are you ready for the questions then? Because you can, still have another two minutes.

AT/P1: [17:19](#) what questions? The ones in the front. I know I have you,

R/1: [17:21](#) I have a few questions for you. It's up to you. If you feel you were finished, we can move on to questions or do you need two more minutes? Ya, ya, all right. So, we can either talk about this or where you can jot down some points for me if you want. It's up to you, but we can do it in sort of focus group style or question style. Was it difficult to find or to identify motivating emotions?

AT/P1: [17:48](#) Okay.

AT/P3: [17:53](#) No.

AT/P4: [17:53](#) We were a little bit indecisive of like what is and what isn't.

AT/P2: [17:56](#) Yes.

R/1: [17:56](#) Okay. Is it beneficial to consider emotions early in the design process?

AT/P3: [18:01](#) Absolutely.

AT/P5: [18:02](#) Yes.

AT/P4: [18:04](#) Yes.

R/1: [18:04](#) You can make other comments too, like doesn't have to be yes or no.

AT/P2: [18:09](#) We thought it was yes or no.

AT/P5: [18:12](#) It would probably help you get focused because once you decide what's the leading one, then come back to the design and say like, okay, we are diverting from what we identified here.

AT/P3: [18:26](#) And I kind of feel that, um, an idea that taps into an emotion is more impactful and it's going to last more.

R/1: [18:34](#) Thank you, we can now rejoin the other groups.

Appendix G: Brainstorming session transcript: group BT with tool

GROUP: BT

Group B prototype test of design tool

Brainstorming workshop – transcript

Research conducted: February 6, 2020

Group BT (testing prototype of design tool)

Brainstorming workshop – transcript

BT: Group B – testing prototype of design tool

R: Researcher

A: Assistant

P1: Participant 1

P2: Participant 2

P3: Participant 3

P4: Participant 4

[00:00](#): Time indication

General Observations

Initial reaction

- Very efficient as they understood the task in less than two minutes
- First task was to eliminate all the negative emotions

Issues

- Generally successful workshop
- Participants repeatedly referred to personas to justify emotion choices

Group dynamics

- Great collaboration, discussions
 - Effective use of blank discs to list 3 emotions not provided in prototype
-

Group BT (brainstorming with prototype)

Observational data and insights

- 4 participants
- Unanimously chose **Empowerment** as the motivating emotion
- This group worked effectively and efficiently with the tool
- Positive, seemed to really enjoy the session
- Ongoing discussions and seemed to want to continue
- Quickly grasped the task and objectives
- Used hand-held device, but not until they were selecting their favourite emotions
- Intent on removing all negative emotions first
- Identified three favourite emotions not included in prototype: empowerment, fulfillment and passion
- This group did not use the note pads or pens
- Read and responded to many cards from the prompt card deck
- Insight: this group understood that some negative emotions could motivate the target audience: "I'm wondering about boredom cause maybe that could be a motivation to cause them to go on trips or something". A negative emotion has the power to inspire a positive action.
- Insight: only group to focus on the male Huckberry consumer to inspire thinking about possible emotions to motivate women: "Well, what do you think would be the primary emotion for the man?"
- In-depth persona discussions
- Important insight: the need to include negative emotions in the prototype: "I'm wondering which campaign would ever go to the negative ones? Ya, I can see that for like as a motivation motivator. Like you're worried, so you buy insurance, there are things that you can associate negative emotions to that would be a positive for a brand."

R/1: [00:00](#) So this group gets a design tool to do this task. The instructions are on the box. The main thing I'm going to tell you is that you can scatter all the emotion discs here.

BT/P4: [00:21](#) Okay.

R/1: [00:22](#) Just keep them contained and that'll help you narrow it down and you use this. So, I'm just going to leave you guys to it.

BT/P1: [00:38](#) So I am going to read this first.

BT/P4: [00:38](#) Could you read it out loud because I can't see it.

BT/P1: [00:41](#) Yes, So number one, you design brief. Ensure all participants understand objectives outlined in design brief. Number two, note main idea on glass to help keep discussions focused. Decide on one main idea. Number three, emotion discs, scatter emotion disks onto tray. Review all discs with your group, narrowing down to those most relevant to the design brief. Number four, discussion prompt cards. Place cards face down. Draw one card at a time. Read card aloud to help your group identify motivating emotions. That's cool. Um, and then number five, handheld magnifying glass. Insert up to five emotion discs around magnifying glass. Place only the most important or the most motivating emotion in the center position and pass device to others in the group to evaluate or reconfigure. That sounds okay.

BT/P3: [01:28](#) Okay.

BT/P4: [01:31](#) Yeah, let's do that.

BT/P2: [01:45](#) Blank ones so that we can write our own emotions.

BT/P4: [01:51](#) Okay.

BT/P3: [01:53](#) So we should narrow down.

BT/P2: [01:55](#) Yeah.

BT/P4: [01:57](#) So we're basically narrowing down the ones we do not feel belong here.

BT/P4: [02:02](#) Keep the ones that we want...

BT/P2: [02:05](#) Ya, and then, pretty much we're going to place the ones...

BT/P3: [02:10](#) We feel are contenders.

BT/P2: [02:12](#) Ya.

BT/P4: [02:12](#) Okay.

BT/P2: [02:12](#) And to what we feel.

BT/P3: [02:16](#) We can write on this.

BT/P4: [02:17](#) So this is basically what we're trying to narrow it down to is the key emotion that this customer is going to connect with.

BT/P2: [02:25](#) Ya. I think...

BT/P3: [02:30](#) I think you're supposed to do some of the prompt cards before we decide on our top five.

BT/P4: [02:34](#) Yes.

BT/P1: [02:36](#) This, I think we had to put...

BT/P4: [02:37](#) I think that's at the end.

BT/P1: [02:38](#) For the main idea. So, there's the emotion goes up here, but this is the general thing that we're going with.

BT/P2: [02:46](#) Yes, and this is the general one for like the Huckberry for men.

BT/P3: [02:49](#) I'm just pulling out some of the ones that are negative like envy, weakness, anxiety, rejection. I don't think we want to do any of those. Frustration.

BT/P4: [03:00](#) I think you could take out all the negative ones.

BT/P2: [03:02](#) Yeah sure.

BT/P3: [03:03](#) Ya, I'm pretty sure, horror.

BT/P2: [03:14](#) I think we'll like figure out the main idea as like as we go through them.

BT/P3: [03:20](#) Selfishness. No.

BT/P1: [03:21](#) Indifferent no.

BT/P4: [03:27](#) Hopefully not.

BT/P3: [03:36](#) Fatigue.

BT/P1: [03:36](#) Desperation. Disgust.

BT/P4: [03:39](#) I'm taking out nostalgia, awe...

BT/P2: [03:39](#) I don't know because I think that awe could be both and like good and bad.

BT/P3: [03:49](#) I don't think this...

BT/P4: [03:51](#) yeah I guess like nostalgia...

BT/P2: [03:52](#) Nostalgia, ya.

BT/P4: [03:52](#) I think it would be neutral. But do you think that would be one of the winners at the end of it all?

BT/P3: [03:57](#) I'm not sure. I think I'd want to do some of the prompt cards before we make some final decisions.

BT/P2: [04:04](#) Ya, I think like let's take it out for now cause we can always like put stuff back in.

BT/P3: [04:09](#) Yeah, that's true.

BT/P2: [04:10](#) Okay. so...

BT/P1: [04:13](#) Insecurity.

BT/P2: [04:16](#) they're all shuffled.

BT/P4: [04:21](#) Well that certainly does get it down.

BT/P1: [04:24](#) So which emotion suits your target demographic? Oops, sorry. Would you consider different emotions for different age groups?

BT/P3: [04:33](#) Okay. These are some, like they're deep.

BT/P2: [04:36](#) Yeah.

BT/P4: [04:39](#) So would a 27 year old, single woman want something different from the brand than the or campaign than the 35 year old mother.

BT/P3: [04:50](#) I just on the top of my head I would make the assumption of like maybe functionality or something would be more important to an older demographic. And then like fashionable like for Instagram for the 27-year-olds. Like, like something that's a little bit more...

BT/P2: [05:09](#) Hype. Yeah,

BT/P3: [05:11](#) They... Like their friends are wearing it or something. Um,

BT/P2: [05:17](#) Yeah.

BT/P3: [05:17](#) So I think that that would be like one of the main motivations in my head.

BT/P1: [05:25](#) Okay. That's good. Should we do the next one or should we look through this and see if there's... I don't feel like there's anything that would...

BT/P2: [05:35](#) Maybe awkwardness take that out.

BT/P4: [05:37](#) Yeah.

BT/P1: [05:41](#) There's a blank one.

BT/P3: [05:47](#) Sure.

BT/P4: [05:47](#) And there's boredom.

BT/P3: [05:50](#) I'm wondering about boredom cause like maybe that could be a motivation to cause them to go on trips or something.

BT/P3: [05:59](#) Does she feel bored and maybe they want to travel?

BT/P2: [06:03](#) Well Olivia is a single dating someone she met at the gym. Together, they plan a weekend-excursions outside of Toronto. So, I don't really think that's like boredom though.

BT/P1: [06:15](#) Cause I was going say maybe boredom could have been Ava where she's working a lot. Like it's a corporate banking job. It's not, it might not necessarily be boring, but you can play it off as they go. It's the boring job. Then like she goes out and does her thing. But with Olivia she's more continuing her exciting life, nature photographer, blogger.

BT/P2: [06:34](#) She's living the dream.

BT/P1: [06:36](#) Honestly, if she can make that work.

BT/P3: [06:38](#) So I guess it wouldn't work for that, like that persona. So maybe it would be a good one to take out.

BT/P2: [06:45](#) Yes.

BT/P3: [06:45](#) Okay, this is helplessness.

BT/P2: [06:49](#) Yeah, I feel like that's a very like aggressive emotion.

BT/P3: [06:56](#) That's a very aggressive emotion.

BT/P2: [06:56](#) cause I don't, I don't think either of these two personas are...

BT/P4: [06:58](#) I would think empowerment would be a pretty strong emotion that would, that we didn't actually see here.

BT/P2: [07:05](#) But, we can also add in empowerment.

BT/P4: [07:07](#) If it's not there. It feels like something like that.

Yeah. 2: [07:10](#) Yeah. I feel like that's a good one that we can add in.

BT/P4: [07:13](#) You know what, we'll write it down for now.

BT/P1: [07:16](#) I'll write it down on one of these.

BT/P4: [07:19](#) We'll see if we want to get there.

BT/P1: [07:25](#) Okay. Do we want to try the next card?

BT/P2: [07:27](#) Yeah.

BT/P1: [07:28](#) If you could only target one emotion, what would that emotion...

BT/P2: [07:31](#) That's what we are trying to get to.

BT/P1: [07:34](#) Okay, so I want to keep that out. just so...

BT/P4: [07:36](#) Well, what do you think would be the primary emotion for the man? What do you think this, if we went to the other side? What do you like, in the little bit that she showed us?

BT/P2: [07:45](#) I feel like...

BT/P4: [07:48](#) It's like thrill-seeking, right?

BT/P2: [07:50](#) Thrill, or I feel power would be the kind of the generic term that like they're really trying to be. You can go on this adventure, you can hike, but then you can also look fashionable. Like kind of kinda creating like that male voice of power and authority.

BT/P4: [08:09](#) Yes.

BT/P3: [08:11](#) I also thought like when during the presentation, like passion cause like a lot of it seemed like really crazy endeavors that they were going on and trips and like what they were advertising for. But I think that it would create this passion for travel and exploration.

BT/P1: [08:32](#) Yeah. I say the passion would almost have to be there if they're doing that.

BT/P3: [08:36](#) yeah, exactly.

BT/P1: [08:37](#) And using that to their advantage.

BT/P3: [08:38](#) Yeah.

BT/P2: [08:39](#) But I think it's also kind of like prideful too like,

BT/P1: [08:42](#) yeah, you get to like show it off.

BT/P2: [08:43](#) Yeah. You get to do this experience that maybe your friends aren't doing. So, you're inviting them to this, your world of, exploration and seeing what else you can push the boundaries for.

BT/P4: [08:59](#) I would think there would be a sense of kind of that cool factor and kind of that exclusivity as well. And I'm kind of part of a little club that knows about this and I'm empowered to, you know, to live my life on my terms. So, I think there's a little bit of kind of self-fulfillment there. They say discover and shop the world's coolest gear. That's their tagline.

BT/P1: [09:25](#) Yes.

BT/P1: [09:27](#) And you know what it reminded me of when, I don't know if you guys might be a little bit young, but, there's a brand called Patagonia back in the day.

BT/P1: [09:36](#) Oh, ya, it's still going...

BT/P4: [09:36](#) They would produce these beautiful giant catalogs. And it would be exactly that. Like it would be like a guy on top of a mountain, like this big, wearing Patagonia. So, it was just this very kind of larger than life experiences that they, you know, that basically they just tied their brand to. But I think it really was, I think it was really kind of that sense of acknowledging that you're special.

BT/P2: [10:04](#) Yes, Basic fulfillment...

BT/P4: [10:04](#) Yeah.

BT/P2: [10:07](#) That's like the biggest thing. Yeah. It's like a fulfillment of emotions and well, personal and kind of like just overall fulfillment. But then I feel like that's also something like women would want to do too.

BT/P4: [10:22](#) Yeah. I'm wondering if the women would really be so different, especially this Olivia, I think being a mom might be a bit of a difference.

BT/P3: [10:35](#) But she's outdoors all the time. So, she's going to have like,

BT/P2: [10:40](#) She probably has her experience of like hiking and all that kind of stuff.

BT/P1: [10:43](#) So why worry about the experience of wearing the clothes though with it that might change it where you could show it be like if you wear this, you'll have different experience.

BT/P2: [10:50](#) Yes.

R/1: [10:50](#) But, I also feel like there's like the, she's the target because she also has the money to do that. Maybe Olivia doesn't have that same capability at 27, 26 and not, there buying really expensive watches. So she like Ava might be that target because she can afford all of that and you can make it

look desirable that like while you're hiking you definitely want to be wearing this.

BT/P1: [11:16](#) Yeah.

BT/P4: [11:16](#) And a bit of a role model as well. Right. And this is a woman that wants to be really strong and empowering for her, for her daughter. She wants to show her daughter that, you know, it's not just the men that get to go out and play. The women do too. A lot of her activities are actually fairly solo. If you notice, they're not really things you're going to be doing with your daughter, you know, I don't think she could be running with her, but you know, yoga, running even though the picture is showing them together. Um, really the only thing here that looks like it would definitely be with the daughter is the volunteering.

BT/P2: [11:50](#) Yes

BT/P4: [11:52](#) So think I think this person is, it would be, I don't know if I'm just trying to capture the word for the emotion, but it would be, I guess it would be the pride of being a good role model.

BT/P1: [12:05](#) Yes

BT/P3: [12:23](#) Yeah, right.

A/1: [12:24](#) I'm just going to interrupt you guys. We have one minute. We have five more minutes left.

BT/P4: [12:28](#) Oh crap. That went by fast.

BT/P3: [12:28](#) What?

BT/P4: [12:28](#) We are like halfway.

BT/P2: [12:34](#) We do, ya.

BT/P3: [12:35](#) Okay, well let's pick a top pile.

BT/P4: [12:36](#) Okay, let's pick a few from here that seem kind of to mesh with what we have.

BT/P2: [12:41](#) Definitely think, empowerment.

BT/P3: [12:42](#) Yes. It's my favorite.

BT/P1: [12:43](#) So can we take out, insecurity?

BT/P2: [12:45](#) Yes.

BT/P1: [12:48](#) Hope. Hopeful.

BT/P3: [12:49](#) We talked about pride.

BT/P2: [12:51](#) We did.

BT/P4: [12:51](#) I think triumph is actually a good word too because, you know she's running marathons and they're doing things that you can win at.

BT/P2: [13:01](#) Yeah.

BT/P1: [13:01](#) Right.

BT/P1: [13:02](#) So not calmness.

BT/P2: [13:05](#) No.

BT/P4: [13:05](#) Calmness is really not something that's a problem.

BT/P3: [13:09](#) Foolishness.

BT/P2: [13:09](#) No.

BT/P1: [13:10](#) Curiosity?

BT/P3: [13:12](#) I keep looking at it.

BT/P2: [13:14](#) I feel like, that's a really good one to have.

BT/P3: [13:16](#) And maybe passion. I feel like this would be like a really good five.

BT/P2: [13:19](#) Yes.

BT/P3: [13:21](#) I don't know what's the top one. So, we have triumph, empowerment, pride, curiosity and passion.

BT/P2: [13:25](#) Ya.

BT/P3: [13:26](#) I feel like that's a really good selection.

BT/P2: [13:27](#) Ya, I feel like those are the words that we like said a lot between both Olivia and Ava.

BT/P1: [13:33](#) Yeah.

BT/P3: [13:36](#) I guess because we have five minutes, maybe we should decide like our top one.

BT/P1: [13:40](#) Let's see... Curiosity, pride.

BT/P4: [13:48](#) I like curiosity.

BT/P2: [13:49](#) Yeah.

BT/P4: [13:50](#) But I think, I don't know, I still think empowerment is kind of, cause.

BT/P3: [13:54](#) I'm worried about for curiosity in terms of Ava, I feel like it's more about passion.

BT/P1: [14:00](#) cause she takes the time out of her busy work week to do that. Like she's making that time.

BT/P3: [14:05](#) So I don't know if it's curiosity.

BT/P1: [14:06](#) Curiosity looks, it looks like this photo Olivia. And it's like, okay, I'm ready to like go find myself in the wild.

BT/P2: [14:13](#) So definitely I think it's, I'm, I'm that kinda in between like passion and empowerment.

BT/P1: [14:18](#) Yup.

BT/P2: [14:19](#) Because I feel like you can empower passion as you kind of go through these things and as like maybe Ava's daughter. She's like empowering kind of that role model that you can do all of these things and build up to the kind of next generation.

BT/P3: [14:38](#) And that might connect with Olivia because she feels like she's finally an adult. It's empowering her to make her own decisions and like, so I think empowerment might be a great one because you can kind of loop in passion.

BT/P2: [14:52](#) Yeah.

BT/P4: [14:52](#) Well they kind of, a little bit, do dovetail together. Aren't they?

BT/P3: [14:56](#) But, I feel like that might be a really good.

BT/P1: [14:58](#) I agree? Yeah.

BT/P3: [15:00](#) So empowerment, our main emotion.

BT/P2: [15:02](#) I feel like, yes, that's our main emotion.

BT/P4: [15:05](#) Okay. All right.

BT/P3: [15:05](#) So now what do we do?

BT/P1: [15:07](#) I think you stick it in the little thing in there.

BT/P4: [15:10](#) Does it matter what order they go into?

BT/P2: [15:13](#) There we go,

BT/P3: [15:17](#) Oh, okay, well we can get them out.

BT/P2: [15:20](#) Oh no. You can.

BT/P1: [15:20](#) Yes. I've tested this a whole bunch of times. It's also the temperature that adjusts. I've tested them one night and they work the other night. I don't know if it freezes up and I'm like, yeah.

BT/P2: [15:32](#) It's just the tape.

BT/P4: [15:41](#) So now what?

A/1: [15:42](#) Perfect. So, you guys have your one emotion is in the middle.

BT/P2: [15:44](#) Yeah.

A/1: [15:45](#) Okay. Next I have three questions that Marija wants to ask and so one by one and you guys can just discuss it while I'm recording. And, also if you guys, there's a notepad here if you want to write down any notes on the questions as well too. So, the first one was, was it difficult to identify a motivating emotion?

BT/P1: [16:05](#) No, I don't think so.

BT/P2: [16:08](#) No, I wouldn't say we came up pretty quick.

A/1: [16:12](#) The second is... Is it beneficial to consider emotions early in the design process?

- BT/P1: [16:20](#) I think so cause I'm a very, from my experience, I don't know this as much, but I'm an emotional person. I'd rather, I want something to be emotional from the start. Any advertising. I would understand that like I'm, I need to be drawn to something because I'm, there's a strong emotion drawing me to it. So, if you can figure that out earlier on, that's great.
- BT/P4: [16:40](#) That's already, we looked at up at work, we looked at a bunch of the super bowl ads and the more memorable Superbowl ads and I would say that, the emotion and or humor were the two key things that set up the winners kind of apart.
- BT/P3: [16:53](#) So, I would say definitely emotion is definitely, yeah, especially early in the design process for sure.
- A/1: [16:59](#) Okay. And lastly, did the emotion mapping tool help your group identify motivating emotions?
- BT/P1: [17:07](#) It's definitely easier.
- BT/P2: [17:09](#) Yeah.
- BT/P1: [17:09](#) Because you can see it. It's you, it's not because I'm the...I'm the type of person, if I'm trying to write something, I look online, you go to the synonym section, you're like, what, what types of words? And you just sort of keep clicking.
- BT/P2: [17:18](#) Yes.
- BT/P1: [17:18](#) This is like, I saw everything there. I'm like, okay, obviously not going to choose this. But then it's just nice to see everything. I'm a visual person.
- BT/P3: [17:25](#) and I think also we added a lot of our own cards, but I think that that was because we were like, we saw all of these and we kind of saw where the holes were based on what we came in with a little bit.
- A/1: [17:39](#) And you guys, I noticed your strategy was taking out the negative ones first. Right? So did that help in terms of coming to your one?
- BT/P2: [17:47](#) Yeah, I think, yeah.
- BT/P4: [17:49](#) And I'm wondering which campaign would ever go to the negative ones? For that, I was actually curious as to where that would actually...
- BT/P3: [17:55](#) Ya, I can see that for like as a motivation motivator. Like you're worried, so you buy insurance, there are things that you can associate negative emotions to that would be a positive for a brand.
- BT/P4: [18:07](#) Yeah.
- BT/P3: [18:08](#) So it would, it would be very dependent. I feel like for this one it's definitely about like a positive spin on things, but.
- A/1: [18:16](#) Great. And you guys are done. Okay.
- BT/P3: [18:20](#) Great that you gave us that warning.

Appendix H: Brainstorming session transcript: group CC control group without tool

GROUP: CC

Control group C without prototype

Brainstorming workshop – transcript

Research conducted: February 6, 2020

Group CC (control group)

Brainstorming workshop – transcript

CC: Group C – control group without prototype of design tool

R: Researcher

A: Assistant

P1: Participant 1

P2: Participant 2

P3: Participant 3

P4: Participant 4

P5: Participant 5

[00:00](#): Time indication

General Observations

Initial reaction

- Participants equally considered brand and the target audience
- First concept in less than 1 minute: FOMO (fear of missing out)

Issues

- Confusion over "motivating emotions" called researcher over to clarify whether emotions need to motivate the target audience or be represented by the new Huckberry women's product line

Group dynamics

- Many in-dept discussions
 - Participants often shared personal stories to support an idea
-

Group CC (control group with no prototype)

Observational data and insights

- 5 participants
- Unanimously chose **Grounded** (the feeling of being grounded) as the motivating emotion
- Positive but much quieter group in comparison to the two groups working with the prototype
- Most discussions between 2 participants with a third contributing occasionally
- Initial confusion over the motivating emotion: should an emotion motivate the target audience or should the Huckberry products exude a certain emotion to motivate the target
- This group did not use the note pads or pens during brainstorming session
- Shared personal stories to support discussions
- Only group to consider urban or societal problem of “nature deficit disorder” as a motivator for women to adopt a more adventurous life and support Huckberry
- Group insight: FOMO (fear of missing out) considered as a feeling or emotion that needs to be tapped to inspire women to support Huckberry
- Interesting insight: this group felt strongly about the “feeling of being earthy” or getting back to one’s roots, connect with nature
- Some very creative brainstorming in this group, great ideas, unique insights shows the positive benefits of not working with the prototype
- Tool could be seen as limiting and without the tool, this group was divergent in brainstorming solutions considering the state of a woman’s mind during pregnancy, mindfulness, femininity and radiance as an expression of confidence
- Feedback: when asked whether the group found it hard to identify one motivating emotion, they responded: “... I forgot to actually come up with a motivating emotion” showing that, without structure, the group can become easily diverted away from the original objective

A/2: [00:01](#) Hey it's recording and on my computer as a backup.

CC/P4: [00:13](#) Should I shut the door as well or.

A/2: [00:15](#) Yeah, please. Thank you so much.

CC/P1: [00:28](#) So the public campaigns, it's in the thing. One of my students brought that concept to me two years ago, but she goes and I said, no you can, it's that stinks. And she hit me. Then a year later it came out to somebody actually produced it, ya it still stinks honey. It's like bootleg.

CC/P2: [00:50](#) Okay. Oh yes. So, we were talking about emotions, fear of missing out. I guess it's negative, but it, it's probably what drives people.

CC/P1: [00:58](#) Yes. FOMO

CC/P2: [01:00](#) FOMO.

CC/P5: [01:01](#) But what I think, in the right scenario, is an aged 35 women that I automatically think of is my wife as every time that we go for camping or something, I think first her priority is comfort and the safety. Right. So, the second thing is, she will probably think of this as a sort of getting experience as sort of a memory. Now she will, this is what she does.

CC/P2: [01:22](#) Oh yeah.

CC/P5: [01:25](#) My wife is a banker too. So, lots of times she will go home and on her Instagram or whatever and... oh my friend is doing this and I'm doing this and...

CC/P3: [01:34](#) Yeah.

CC/P1: [01:34](#) So the things that you haven't heard, can we ask you questions about this?

R/1: [01:42](#) Um, yes.

CC/P1: [01:43](#) So is it, is it to be a female version of it? I mean to say the, the male, when it's it obviously it's Instagrammable, but it's, it's definitely um, outdoorsy stuff. Is this going to be outdoorsy stuff?

R/1: [01:53](#) Outdoors.

CC/P1: [01:53](#) Is it going to be outdoors-y stuff for women?

R/1: [01:59](#) Ya, like the pictures that I showed you, it was everything from kitchenware... to anything...

CC/P1: [02:06](#) To deep sea Watches.

R/1: [02:09](#) Yeah. Clothes to homeware, to, I don't know, it's just, it's like the Wayfair or Amazon.

CC/P2: [02:17](#) Right. So, if it's targeted to like, city women, is it kind of rejuvenating? Right. You need that time to recharge your batteries that time and green space. So, I don't know what that'd be the word or the like I don't know, like you need that kind of, that, that would be the positive spin.

CC/P1: [02:38](#) Yes.

CC/P2: [02:38](#) Just because you're in that, you know, city jungle all the time. This is kind of, you need this other space and time to recharge.

CC/P1: [02:52](#) What is that that thing you need in the city, the city jungle, they call it in nature deficit disorder.

CC/P2: [02:57](#) Right.

CC/P1: [02:57](#) Everybody suffers from that.

CC/P2: [02:59](#) Ya, It's like get your nature and that sort of thing anyways...

CC/P1: [03:06](#) We're casting seeds here.

CC/P5: [03:08](#) It's almost like a break from your busy lifestyle and going there, relax, forget about things. Right.

CC/P2: [03:13](#) So, yeah. Yeah.

CC/P5: [03:15](#) It's kind of in a sense that...

CC/P1: [03:17](#) Escapist.

CC/P1: [03:19](#) In the more positive aspect of that word too.

CC/P2: [03:23](#) Yeah. No, no, go ahead.

CC/P4: [03:28](#) Yeah. Like one of things I notice between the two of them, they're the 27, 35 is they, they want to try new things, right? Like she was trying the, she wants to try scuba diving and as well too, like the other one where I just ran the first triathlon. Right. Like learning, experiencing new things.

CC/P1: [03:44](#) She just ran her first half marathon. She wants to try a triathlon.

CC/P4: [03:49](#) Yeah. She wants to try that now.

CC/P2: [03:51](#) Aspirational or pushing the limits are like, I don't know, sorry. I'm not going emotion words.

CC/P1: [03:59](#) Adventure words. Pushing the limits.

CC/P2: [04:03](#) yeah, a friend of mine who's a writer, she always says, I don't know, is it Japanese? Like it's, there's that word Kaizen?

CC/P5: [04:13](#) Yes, always continues improving.

CC/P2: [04:13](#) Which is always,

CC/P5: [04:16](#) Oh, that's cool. Yeah.

CC/P4: [04:18](#) What's, what's the sort of opposite of that?

CC/P1: [04:21](#) Deterioration, I guess.

CC/P2: [04:26](#) Apathy, or couch potato. But, what else would drive you?

CC/P1: [04:33](#) Yeah, that's a good way of putting it too though. Again, driving driven, but aspirational. Outdoors-y.

CC/P4: [04:45](#) So, you know, in the past, people ascribe an emotion to it, but I'm just kinda, while being, what globing whatever the hell brainstorming. But, you

know how, he used to buy a fancy sweater and that conferred status on you are used to buy a beautiful car and I conferred status on you. It's less about the clothes that they're buying, but more what they're doing in the clothes. Right? So that's the status symbol. I went to, I ran a marathon, I climb this, whatever. So it's not necessarily the sweater that's a status symbol. It's like the, what they did in the sweater, like, okay, so what's the emotion that goes with that? I have no idea. But is it like status? It's like it's...

- CC/P4: [05:37](#) Like a head goal or something you feel?
- CC/P2: [05:39](#) Yeah.
- CC/P1: [05:42](#) That's one of the five. It's one of those Maslow's human needs.
- CC/P4: [05:48](#) Ya that.
- CC/P1: [05:48](#) It's, it's in the esteem. I think.
- CC/P4: [05:50](#) Ya esteem.
- CC/P1: [05:50](#) It's achievements. I guess so much of this seems, especially because it's the brand list pretty much online is just, it's made for Instagram.
- CC/P4: [06:04](#) Oh yeah.
- CC/P2: [06:05](#) Yeah.
- CC/P2: [06:07](#) Like, okay, now I'm getting too negative, but it is kind of like a, you're like, it's a humblebrag. You know what I mean?
- CC/P1: [06:17](#) Yes. Oh yeah. Ooh. Those last 60 stood ups just hurt like heck.
- CC/P4: [06:25](#) Humblebrag that's such a...
- CC/P1: [06:27](#) I've never heard that before. I wish I wrote that. Who said empowering? Is that you, that was really strong too earlier. Empowering is a, that's a word that clients would just go crazy for. Ooh, we got some great stuff here and can see them. The woman with the glasses and the nails like she always holds the great thinking in this room.
- CC/P3: [06:54](#) Empowering.
- CC/P1: [06:54](#) My feeling is I love those brainstorm.
- CC/P2: [06:58](#) Okay. So on that line, if that's the word, what else can piggy back off of that? Empowering.
- CC/P1: [07:05](#) Oh wow. You know what? Um, expansive. It's one, but also I think just the idea of femininity.
- CC/P2: [07:14](#) Oh, ya.
- CC/P1: [07:14](#) It's new, like a new original femininity because people were designed to be outside to begin with and women, were out in the, like they were out helping with it all.
- CC/P2: [07:28](#) Ya, like going back to your roots but going back to.

CC/P1: [07:32](#) Quality in a way.

CC/P1: [07:33](#) And that is what's the emotion?

CC/P1: [07:36](#) Passionate, challenging or, honest?

CC/P4: [07:41](#) Yeah. It's almost like a blazing your own trail.

CC/P5: [07:44](#) Trail blazing or embracing nature.

CC/P2: [07:51](#) It's like, like the, yeah, it's back to it or it's human nature, right? Like it's, yeah, it's like, yeah. Ya, like going back to your roots but going back to.

CC/P1: [07:59](#) Like genuinely genuine, genuine. Right.

CC/P4: [08:04](#) Almost really come back to that FOMO thing you were saying, like almost like a Yolo kind of like all the guests want to do things just to like say they've done it. Like kick it off the bucket list, right? Like the half marathon, and all those things.

CC/P2: [08:17](#) What's the, there's another word. Yes. Okay. This is, okay. I'm jumping to another thing, but it's kind of like, I'm like, I don't give a shit. I'm going to do whatever I want. Emotion. What's that? Like what, what?

CC/P4: [08:30](#) Determined? No determined is a nice word.

CC/P1: [08:33](#) Like a screw this. Like I'm going to do whatever I want. Kind of like if I want to do it, I'm just like nothing.

CC/P1: [08:38](#) Spontaneous or determination?

CC/P2: [08:42](#) No more like a screw you like screw you city! Like I'm like more a defiance, defiance.

CC/P4: [08:55](#) Mmm.

CC/P2: [08:56](#) I don't know. It's defying well, what do you defying your defying the city life? A little bit like the um...

CC/P1: [09:03](#) Yeah, but it's like, I think the way you're trying to get at it has an element of just genuine confidence, not arrogance, but confidence and.

CC/P2: [09:12](#) Yes. Yeah.

CC/P1: [09:13](#) Touch of nervousness because you're not sure you're going to do it, but it's worth maybe... I don't know.

CC/P3: [09:20](#) Yeah.

CC/P5: [09:20](#) Yes.

CC/P4: [09:21](#) So is it almost like fearlessness?

CC/P1: [09:30](#) Oh, yes. That's good.

CC/P4: [09:31](#) Because you want admiration, I think for the moment.

CC/P2: [09:34](#) Yeah. That's good.

CC/P1: [09:39](#) What is that thing behind you?

CC/P3: [09:47](#) Ha. Ha. It's measuring my emotions.

CC/P5: [09:52](#) Well, we only used it once.

CC/P1: [09:56](#) You can download the directions and make a gun.

CC/P2: [10:00](#) I know, I know.

CC/P3: [10:01](#) A pink one. Ha. ha.

CC/P1: [10:01](#) Yes, a pink one, I love it.

CC/P2: [10:11](#) I was going to say, I like the idea of, uh, so you know, how this, it's this very age of like, you know, with female empowerment what you said, but it is going, I'm just repeating... It's like going back to the original empowerment, right? Like outside.

CC/P1: [10:34](#) Yes. Before civilization went on before power-centric hierarchy and all that stuff.

CC/P2: [10:45](#) You're right, is there anything in like, it's not, not an emotion but earthy.

CC/P1: [10:55](#) Earthy,

CC/P2: [10:56](#) Earthy.

CC/P1: [10:56](#) People talk about the Maya, the birth as a feminine goddess.

CC/P2: [11:03](#) I feel centered, connected and life.

CC/P3: [11:06](#) That also ties in with the yoga.

CC/P2: [11:08](#) Yeah. Yeah, that's right.

CC/P3: [11:09](#) Yeah.

CC/P2: [11:10](#) Grounded.

CC/P4: [11:11](#) Is mindful an emotion?

CC/P2: [11:11](#) Ya. Ya. Ya.

CC/P4: [11:13](#) I know that it is in here to like yoga and like she wants to kind of go out and like exercise and just like helping out.

CC/P1: [11:19](#) Ya, it has everything to do with outdoors in it too... What's it called? Nature deficit people. Yeah. It's mindful. Yeah. That's a good one. Mindful is strong because it's, it's got an earthiness to it.

CC/P4: [11:32](#) Yeah. And mindfulness is such a hot topic nowadays. Especially in your job, like hospital and patient kind of thing. Like in that situation and you're time is so challenged you have to escape.

CC/P1: [11:43](#) Not the next couple of months are probably going to be, I'm washing my hands after we leave here.

CC/P2: [11:51](#) Um, they feel present. Yeah. Mindful there.

CC/P4: [11:57](#) These are for money, like preferably. Right. And like the biggest thing for them would probably be freedom of their own time. Right. Like if they're

paying for a product to go, let's say hike the Appalachian trail or do yoga in Banff, then make it safe for them as they want to just escape and then they get tied back to themselves.

CC/P2: [12:17](#) Yeah. Yeah.

CC/P1: [12:21](#) Yeah. you've got children, right?

CC/P2: [12:24](#) Yes, I do. Yeah.

CC/P1: [12:25](#) We were talking about, yeah. Yeah. The, um, there's that thing about, you know, something I never knew. I noticed. I mean, when, when my wife was pregnant both times something about pregnant women are incredibly sexy because they're for the only time in their life, they're not worried about,

CC/P2: [12:41](#) Oh yes, what they look like. And like.

CC/P1: [12:44](#) Yeah, exactly. The whole God, if I eat that, I may as well tape it to my hips.

CC/P2: [12:47](#) So yeah.

CC/P1: [12:49](#) Glowing is a great word,

CC/P2: [12:51](#) Right.

CC/P1: [12:52](#) Or just the literal but also the emotional like you can, you can smell when someone's happy and when they're glowing and when they're radiating. Radiant might...

CC/P2: [13:02](#) But that's what I meant about the, I don't know if it was coming across right, but the fact that you don't give a shit like you're gonna do whatever. Like, you know how you said, I don't care if I eat when you're pregnant, you don't care if you eat that you're confident. I guess it's just confidence.

CC/P1: [13:19](#) Right. At the same time. Yeah.

R/1: [13:20](#) I'm going to interrupt. There's five more minutes. I don't know what stage you're at, but...

CC/P1: [13:25](#) We've solved it.

R/1: [13:25](#) Oh, awesome.

CC/P1: [13:28](#) We're working on world peace now.

R/1: [13:33](#) So, are you in question mode? Ready?

CC/P3: [13:35](#) No, we haven't solved it.

R/1: [13:39](#) Okay then five more minutes for the brainstorm and then we'll do the questions after. Okay?

CC/P3: [13:43](#) Okay.

CC/P4: [13:46](#) Another word besides like freedom, cause I know what you mean.

CC/P5: [13:47](#) Like what would be like another word for independence. Both the people that all of that work they can go where they want. When we go there they

won't be themselves feel strong, depend on something. And it also has this sense of luxury there too because. ...

CC/P1: [14:03](#) We can use independent. Because I'm self-reliant as part of it too.

CC/P2: [14:08](#) Ya.

CC/P4: [14:08](#) Your comfort zone.

CC/P1: [14:11](#) Were you trying to get at the spontaneity too it like not spontaneous or because you say like they don't care, they're...

CC/P2: [14:20](#) No, it's more like, it's a freedom from one of those things,

CC/P1: [14:22](#) From expectations.

CC/P2: [14:26](#) It's kind of a independence like I'm going to do what I want.

CC/P5: [14:29](#) Dependent. Yeah. It's come from inner feeling like everything that I get.

CC/P2: [14:34](#) Is control.

CC/P1: [14:36](#) Mindful internal, I was just reading that book was coming in the way here. Like you have happiness. This is highly relevant cause I just reading on the way here, honestly on the subway, the amount of oxytocin, serotonin and what's the other one? Those chemicals are what determine whether you're happy and that's all internal and winning a million dollars. If you're naturally sort of geared to be hovering around five out of 10 happiness, most of your life. Doesn't matter how many times you win a million dollars.

CC/P2: [15:12](#) Right, internal. Like it is internal. Yeah.

CC/P4: [15:17](#) And the exercise does increase serotonin and like the other hormones and like...

CC/P1: [15:22](#) Being outside.

CC/P4: [15:23](#) Exactly. which is two women, have like.

CC/P1: [15:26](#) Ah... Internal and more talking about going outside...

CC/P2: [15:30](#) Oh yes.

CC/P1: [15:30](#) Like you're going into it, you gotta get into it before you get out of it.

CC/P2: [15:38](#) Right, now we're writing on the back.

CC/P1: [15:40](#) And you wonder why you got stoned so many times in high school talking about stuff like this.

CC/P2: [15:52](#) I lost a thought...

CC/P1: [15:53](#) But a lot of these are the things, if we're supposed to get down to one word.

CC/P2: [15:56](#) I know. That's okay. What is the one word? empowered. Yeah.

CC/P1: [16:04](#) Let's get the that was, there was no like number three. Yeah. It's going to be on everyone's. If the marketers can think of it.

CC/P2: [16:15](#) I know. I know.

CC/P1: [16:17](#) I liked independent a lot too.

CC/P2: [16:19](#) Yeah.

CC/P1: [16:22](#) outdoors-y.

CC/P2: [16:24](#) Grounded.

CC/P1: [16:25](#) Grounded.

CC/P4: [16:25](#) Grounded is good.

CC/P2: [16:27](#) Grounded is also outside.

CC/P5: [16:29](#) Yeah.

CC/P2: [16:29](#) You're back to the earth. You're grounded to earth.

CC/P5: [16:32](#) Grounded, that is the word for it, no?

CC/P1: [16:36](#) Well grounded, grounded is well a person who's down to earth. Yea, there's an actual title phrase. You're right. But, but grounded is a good

CC/P4: [16:43](#) I like that.

CC/P1: [16:45](#) Sure. Our survey said,

CC/P4: [16:48](#) well I've got a lot too, cause we're talking about like, you know, a date and you're talking about the time earlier and they want to like do their own thing. They want to insure themselves. And if you're grounded, right, not only are you doing, you're in the moment.

CC/P1: [16:58](#) So you're mindful,

CC/P4: [16:59](#) you're mindful.

CC/P1: [17:00](#) and you're probably internal because you got your feet down on there. So yeah.

CC/P2: [17:05](#) But you know how they, okay, so the word, I'm going to say a center, centered, but you know how they say you have to find your center?

CC/P1: [17:12](#) Find your center.

CC/P2: [17:15](#) Yeah, whatever. You've got these clothes outside, somewhere.

CC/P1: [17:18](#) But grounded is great because even as the word, you can even start picturing the color palette at that point.

CC/P1: [17:24](#) Yeah, that's right.

CC/P5: [17:25](#) And it also is a very modern, it's almost like humblebrag.

CC/P2: [17:28](#) Yeah, exactly.

CC/P1: [17:31](#) She's so... You're so grounded.

CC/P2: [17:34](#) Yeah.

CC/P1: [17:35](#) Thanks. If you're desperate for a compliment being told you're grounded, that's not going to, it's not going to boost your serotonin level, but if, but if you're genuinely are grounded, oh ya, thanks.

CC/P2: [17:45](#) Yeah. Yeah. Um, yeah.

CC/P1: [17:49](#) I could live with that.

CC/P5: [17:50](#) I like that.

CC/P4: [17:50](#) I like grounded. Yeah.

CC/P1: [17:51](#) And you can bet no, no other group has that one.

CC/P2: [17:53](#) Alright.

CC/P2: [17:53](#) Cause there will be four grounded, eh?

CC/P4: [17:54](#) It can touch on the aspirational, right. Like inspires the grounded like inner peace, all that stuff, right? Like find your goal.

CC/P1: [18:05](#) And no one's going to the ball wearing this stuff to no high heels.

CC/P2: [18:13](#) Right. right.

CC/P4: [18:13](#) No. It's to escape and be yourself. To be grounded...

CC/P2: [18:18](#) And that's more like...

CC/P1: [18:19](#) It's taking back the original femininity because it sounds like a really masculine word like he's a real grounded guy. Right? And she's in touch with her feelings.

CC/P2: [18:32](#) Right, right.

CC/P1: [18:34](#) So grounded is great. Yeah.

CC/P4: [18:36](#) I like it.

CC/P2: [18:36](#) If you feel it, can you say you feel real, like real? Is that an emotion? That's not really.

CC/P1: [18:44](#) It is, but uh, it's, it, it feels market-y. Grounded to me...

CC/P4: [18:49](#) I love it.

A/2: [18:52](#) Sounds like we already got the answers. And since we are running out of time... So I here are two questions I would like you guys to discuss as a group and also if you're feeling like there's something you don't want to really speak about, you can, you can also feel free to take a piece of paper and write it down. Uh, because Marija will be getting all the feedback about, how you feel like about a discussion today. So the first question is, was it difficult to identify motivating emotions and the second question is, is it beneficial to consider emotions earlier in the design process? Okay.

CC/P1: [19:36](#) Yes to number two.

CC/P2: [19:38](#) Yes. Because it leaves you a roadmap as to where to go. Right?

CC/P1: [19:42](#) But it was easy as well doing the, I forgot to actually come up with a motivating emotion. It's down to motivating, I still think it's gotta be Instagrammable.

CC/P3: [19:51](#) Yeah.

CC/P4: [19:52](#) But mostly is an Instagram pretty like technically I'd be one wants a brag about how rad they are like how many like yoga poses on a mountain or like nature photos are the best. It's just sort of like how grounded they are.

CC/P1: [20:04](#) I got a picture of my daughter posing with the, with the brave girl facing down the bull and that's great.

CC/P2: [20:11](#) Right?

CC/P1: [20:12](#) What's she called again? Fearless girl. Fearless,

CC/P2: [20:14](#) Right. Not that old, that thing. Right.

CC/P1: [20:18](#) Three years old now maybe? And the thing is, it was, it was, a bit of a joke putting it up there then and the people, I believe that people who, um, uh, owned the things that, take it off like, Oh, the patriarchy got some hate on the, on the Twitter, Instagram and the face bank.

CC/P2: [20:38](#) Right, right.

CC/P1: [20:39](#) Great. So they said, Oh, you can leave it up, you know. Oh, sorry. Do you have more questions for us? I just do questions.

CC/P3: [20:46](#) I feel like it pretty easy for us to come up with multiple different emotions. It was more just kind of narrowing it down to, one

CC/P2: [20:54](#) I'm going to sound this something really stupid is grounded in emotion. Like how do we turn it...

CC/P1: [20:59](#) it's a state of feeling. So, ya. Who would it be in the top 10 emotions that people would go, no. Not, not many kindergarteners. How do you feel? Happy, sad. But, grounded...

CC/P4: [21:16](#) Maybe it's a 21st century, like maybe it's not like a millennial emotion in the sense of like every topic to deal with like mindfulness that we're discussing. Like yoga is really big in the marketplace now too. Maybe people are like looking for that center and having grounded, like if someone's like, I feel grounded today. Like someone's like, Oh, that sounds like really peaceful. Like what he already said, right?

CC/P1: [21:37](#) Yeah. The monkey brains and control.

CC/P4: [21:39](#) Exactly right.

A/2: [21:42](#) Okay. We're good guys. So much. Uh, safe side. You still have something in your mind. You are always, uh, you should always feel free to put on any feedback you want to add on, with a paper, later. So, but we are done recording for now, so.

CC/P2: [21:59](#) Awesome.

- CC/P4: [21:59](#) That was actually really cool.
- CC/P5: [22:03](#) That was great.
- CC/P5 [22:05](#) The only thing we should discuss is like, is it different between men and women? That feeling, because technically speaking, like if it's like what differs than men's product from the women's.

Appendix I: Brainstorming session transcript: group DC control group without tool

GROUP: DC

Control group D without prototype

Brainstorming workshop – transcript

Research conducted: February 6, 2020

Group DC (control group)

Brainstorming workshop – transcript

DC: Group D – control group without prototype of design tool

R: Researcher

A: Assistant

P1: Participant 1

P2: Participant 2

P3: Participant 3

P4: Participant 4

[00:00](#): Time indication

General Observation

Initial reaction

- Immediately questioning what is an emotion
- Focused on personas and physical lifestyle of both women

Issues

- Participants were not confident with identifying what is an emotion
- Resorted to their mobile phones to search for definitions, visuals, books

Group dynamic

- Many great discussions with participants talking freely and taking notes
 - More somber and less animated than other groups
-

Group DC (control group with no prototype)

Observational data and insights

- 5 participants
- Unanimously chose Inspiration as the motivating emotion for Huckberry campaign
- Quietest group
- Very professional and focused
- Less interaction with one another as many participants were looking down and researching on their mobile phone
- Looking for studies, charts, emotion wheel, theories to justify their choices
- Most extensive discussion pertaining to the meaning and difference between “inspiration” and “aspiration”
- Most focused on personas and trying to fully understand the target audience and their lifestyle as a way to explore relevant motivating emotions
- A couple of the participants did not contribute much to the discussions
- 2 dominant participants in group
- Addressed Huckberry brand on several occasions
- Great group insight was to agree that their target audience needed to be inspired to step out of their comfort zone
- Another insight is that the persons are goal-oriented and most likely never satisfied... always searching for their next quest
- Important insight: that regardless of choosing one motivating emotion, that same emotion means something different for each individual
- Great persona understanding: “You’re right, it’s like they’ve got an adventurous explorer growth mindset, but they’re goal-oriented and focused.”
- Feedback main idea: That it was easy to identify emotions but difficult to narrow down to one: “I think we wrote like a lot of emotions and then was trying to fit them all in one. That one most likely encompasses all the qualities of them without being too reductionist”

DC/P2: [00:04](#) Emotions?

DC/P1: [00:05](#) Yes.

DC/P2: [00:07](#) I'll say freedom. Is that an emotion?

DC/P5: [00:11](#) I always think of happy, sad, fear and anger as the primary emotions and then everything builds. So happy would be excited. Motivated. Sad would be, you know, grief.

DC/P4: [00:25](#) depressive?

DC/P5: [00:26](#) Yeah. Depressed. So, you can start with the point and you build from there. So, it's a kind of like they want wanderlust but they're also very contained and kind of responsible. So, it's a funny combination.

DC/P4: [00:49](#) Because they are too different.

DC/P2: [00:55](#) One as a mom is like always busy and the other one is like, Oh, I did a lot of travel around the world with my new boyfriend.

DC/P5: [01:01](#) Yeah. Like they're both growth oriented. They both want experience. What would you call that? Is it wanderlust or...

DC/P3: [01:10](#) They're looking for adventures and maybe it's a feeling that you have when you are confidence, right? Adrenaline.

DC/P2: [01:35](#) Yeah. Like you want to like do a lot of things when you want to go to an adventure, an emotion that you have. Like you're excited. Yes.

DC/P3: [01:44](#) Yes, excited, adrenaline. And there is the feeling that we receive when you finish your adventure as well, when you if realize it, that's you for just one hour...

DC/P2: [02:04](#) That you accomplish everything?

DC/P3: [02:06](#) Yeah. She's looking for finish the triathlon. So, when she gets there to realize it.

DC/P5: [02:15](#) Actually, yeah. They're both kind of competitive, right? Because like there's a real direction, the scuba diving, training course and once her daughter like plans, regular family, outdoor excursions, running triathlon, it's pretty structured. So, kind of a bit competitive they both got a growth mindset.

DC/P1: [02:41](#) It's about excitement also.

DC/P2: [02:41](#) No.

DC/P2: [02:41](#) Why? Because both of them, they have goals, right?

DC/P5: [03:15](#) Yeah. So, yeah. Yeah. There's structure. There's, it's not just going out and shooting the breeze. They're highly, they're actually quite focused on what they want to do. Yeah. And so far, we've got, competitive growth mindset. Adventurous. Goal oriented. Focused, adventurous. Yeah. We've got that. Did anyone else have another one?

DC/P2: [03:44](#) Yeah.

DC/P5: [03:44](#) Adrenaline.

DC/P2: [03:47](#) And freedom. Is that a mood?

DC/P5: [03:48](#) Freedom. Yes. Okay. Hmm.

DC/P2: [03:57](#) Like, I don't know if explore will be like an emotion, but there...

DC/P5: [04:03](#) That's like a subset of being adventurous. Yeah.

DC/P4: [04:06](#) Ya, right? They have an eager for going out and do it.

DC/P3: [04:10](#) Explore.

DC/P2: [04:12](#) No, like actually reach something. We have a do something because they're not, I'll say that this person has, like, I want to stay at home and I just want to like have a beautiful job and that's it. Like they, they're looking for something that it's out of their comfort zone.

DC/P5: [04:31](#) You're right. It's like they've got an adventurous explorer growth mindset, but they're goal-oriented and focused. It's the one emotion we can say to that. Yeah, I see what you mean. I don't just want to... they...

DC/P2: [04:43](#) How do you call with a person that she wants to go out of her comfort zone?

DC/P4: [04:52](#) Ya, that's why I'm trying to say.

DC/P2: [04:53](#) I dunno what's that emotionally.

DC/P4: [04:56](#) She works so busy banking the idea of adventure woman's, but they want...

DC/P5: [05:03](#) Fearless.

DC/P3: [05:03](#) Fearless.

DC/P2: [05:05](#) Yes, yes, yes.

DC/P5: [05:12](#) So they like to push the boundaries.

DC/P2: [05:15](#) And, both of them are active.

DC/P5: [05:17](#) Yes.

DC/P2: [05:20](#) It means that they're not patient and didn't see them like, Oh yeah, it's okay, we can do that. They're like, no, people just go, Whoa, let's do this. You know, that kind of people that always wanting to do something that they cannot stay like just calm

DC/P1: [05:39](#) Yeah. They have the energy too.

DC/P2: [05:40](#) Exactly.

DC/P5: [05:41](#) It's almost like I'm thinking like I'm Huckberry I'd be wanting, it's almost like you want to, all these women, no matter whether they're moms or whether they're single with boyfriends, you want to, you want to have an inclusion. You want to feel, you can include, I don't know, like Dove does

with all the body images. You want to be able to do the same thing for fitness. So...

DC/P2: [06:11](#) No matter your age or where you doing. Yeah. Do you want to be like fitness?

DC/P5: [06:17](#) So the emotion would be connection to...

DC/P2: [06:23](#) Is that, that's an emotion?

DC/P3: [06:28](#) Connection?

DC/P5: [06:29](#) No, I think it is happy, sad fear.

DC/P4: [06:31](#) I have a very happy...

DC/P5: [06:33](#) There are primary emotion.

DC/P1: [06:35](#) When you said to go to the outside, if you like zone, you know,

DC/P2: [06:40](#) Out of the comfort zone.

DC/P1: [06:41](#) Yeah.

DC/P5: [06:42](#) Yeah.

DC/P2: [06:43](#) Oh that's no good for us. They are people who's like, Oh, okay. Um, you know, people who, who reach their goals, but they're like, okay, I just did it. That's fine. Like they want to go for more all the time.

DC/P3: [07:01](#) Yeah.

DC/P2: [07:01](#) Because I bet like, okay, I want to do campaign like, like she's a bloggers. She's so every time that she like reached one of those goals, she always have another one in mind.

DC/P5: [07:10](#) Yeah. They're, they're actually quite ambitious.

DC/P2: [07:13](#) That. Yeah.

DC/P5: [07:16](#) Ambition.

DC/P1: [07:17](#) They like challenge.

DC/P5: [07:19](#) Ambition and challenge. Yeah.

DC/P2: [07:21](#) Yeah. You're a challenge person. Like I'm going to finish that marathon, I want to run.

DC/P5: [07:33](#) Yeah. And it could be a hashtag. What's your challenge? You know what I mean? Like...

DC/P1: [07:38](#) Sometimes you just want to experiment something. I have to be like...

DC/P2: [07:43](#) What's your next step? What it's, but they always have this outdoor thing.

DC/P2: [07:52](#) They have a connection with the nature.

DC/P5: [07:55](#) It's like what's your adventure challenge? Because it's always about nature adventure.

DC/P2: [08:10](#) And we can get you outside outdoors sometimes excursions [inaudible] and then also you have the part where they try to be healthy as well. Both of them. Because if you see all their activities that they have is just, they're healthy for their mind and for their body. So, it's people that it's not going to be sitting in front of the TV just eating popcorn.

DC/P1: [08:34](#) Yeah. But you can also be not healthy. If you want to...

DC/P2: [08:37](#) No, like these people...

DC/P5: [08:39](#) It's a sign and you can tell she's a responsible mom. It's almost like they're holistic adventures. Yeah. Like doesn't she do her yoga girl triathlon of something, nature photographer, gym, runs, gym

DC/P2: [08:54](#) Fitness

DC/P5: [08:55](#) Gym and fitness. Yeah. .

DC/P2: [08:58](#) she met her boyfriend at the gym, like what she wants. She's looking for someone that is same as her. Like fitness.

DC/P1: [09:14](#) Nice.

DC/P2: [09:15](#) Competitive it's a...

R/1: [09:17](#) You can use the pens in there ah, you guys are already making notes.

DC/P2: [09:21](#) Did we say competitive?

DC/P5: [09:22](#) Yes.

DC/P2: [09:24](#) Yeah. Right.

DC/P5: [09:25](#) Yeah.

DC/P2: [09:29](#) Okay. So we have to come up with just one emotion or we have to tell them like a bunch of emotions, don't we think they're.

DC/P5: [09:38](#) One.

DC/P3: [09:40](#) You can use the cell phone to search for more words. Were they to do with the ones that we most likely play? Fearless, ambition and freedom.

DC/P2: [09:55](#) But to look for more emotions or to analyze the emotions.

DC/P3: [09:59](#) That which were related with that.

DC/P2: [10:03](#) Okay.

DC/P5: [10:05](#) Emotions and freedom, for instance...

DC/P2: [10:14](#) Ya, I was about to read that word.

DC/P4: [10:33](#) Oh, they're very energetic person. That's an emotion.

DC/P5: [10:36](#) What emotion is freedom? What vibe or energy or creative freedom is a very abstract word. So, it could mean completely different things to different people.

DC/P1: [10:47](#) Power or...

DC/P5: [10:50](#) Imagine it. Yeah. Power or revenge. I wouldn't have thought of revenge being freedom.

DC/P1: [11:16](#) I think that, would you say that I want to be inspired?

DC/P2: [11:25](#) Being inspired by something or, or getting inspired?

DC/P5: [11:28](#) Like they aspire. They aspire to be better. Um, because they're always trying to reach or attain these goals. Yeah. So, inspiration...

DC/P2: [11:41](#) Aspiration. Like they aspire to be like something, someone like, Nope. No. Like they want to be a better person for themselves. You know what I mean?

DC/P5: [11:50](#) Like, yeah. It could be classified as an, emotion.

DC/P2: [11:55](#) They didn't try to be a better person for other people, but they try to be a better person for themselves.

DC/P5: [12:02](#) A hope or ambition of achieving something is the definition of aspiration. So, aspiration and discoveries.

DC/P2: [12:13](#) Satisfaction, that could be an emotion. There's satisfies women like are doing what they want to be honest. Like she's 35. She's a mom, but she's still doing her own thing and she's like 27 and she's like, Oh, I just want to go out and kind of like independent.

DC/P4: [12:37](#) Yeah. Independent.

DC/P5: [12:43](#) They want to be independent. They want aspiration and they want discoveries.

DC/P2: [12:47](#) They want to, yeah. I think that's why they go outside and have all this like kind of like activities because they want to keep discovering themselves and discover more, more things.

DC/P5: [13:02](#) Yeah. Cause that's the definition. The feeling would be desire, hope or longing. There's usually a yawn and gulp between aspiration and reality. Can you die from aspiration? No.

DC/P2: [13:22](#) Yeah.

DC/P5: [13:23](#) One of the questions that comes up, I think they're getting it mixed up with respiration.

DC/P4: [13:32](#) I have one at, where are they? Like triumph like they want to like triumph or something.

DC/P3: [13:41](#) Any emotion.

DC/P4: [13:44](#) Oh, I still looking for that.

DC/P5: [13:47](#) I need to find an emotional mapping chart because they do have them where they expand the primary emotions out. Hmm.

DC/P1: [13:56](#) There is a book about also the emotions, um, designs. Storytelling.

DC/P5: [14:05](#) There it is. Oh, I can't read it. That's the wheel I was telling you about often used in marketing.

DC/P1: [14:13](#) Yeah. There's one book was on a storytelling. There is also the emotion and... with the colors it matched.

DC/P5: [14:21](#) Yes. That's that. This, I think he had talked. That's basically the Clayton's version of it is.

DC/P1: [14:28](#) Exactly.

DC/P2: [14:28](#) What's the name of it.

DC/P1: [14:29](#) exactly like that? It shows you.

DC/P5: [14:30](#) It's an emotion color wheel and tell, so you can use it in design, but you can also use it in regular marketing.

DC/P1: [14:37](#) Sure. See this one? The small one.

DC/P5: [14:39](#) Can you read yours as to how they break down the emotion?

DC/P1: [14:47](#) See that one? Let's see. Let's watch this. Just three minutes. She's going to hear it on her... Yeah,

R/1: [14:59](#) how's everyone doing?

DC/P1: [15:00](#) That's the book I'm telling you...

R/1: [15:01](#) We're going to do five more minutes and then it'll be the questions. Are you good with that?

DC/P2: [15:05](#) We have to choose one emotion of all the ones that we write about are ones.

R/1: [15:11](#) Yeah, so five more minutes.

DC/P1: [15:12](#) Look at this.

R/1: [15:14](#) You should have runners up, but the main one that you're going to share with the group is the one main one.

DC/P2: [15:19](#) Yes. So, okay. From all the ones that we have, can we choose one? Uh, basic emotions. Okay.

DC/P1: [15:32](#) Experience.

DC/P5: [15:35](#) Is that an emotion? Does it come up in the thing?

DC/P1: [15:38](#) Oh, does this?

DC/P5: [15:39](#) Yeah. Oh, he can read it. Awesome. That's exactly what I was thinking about.

DC/P1: [15:44](#) The emotional journey. I think it's called.

DC/P5: [15:49](#) Acceptance, submission, tariff, oh apprehension is definitely not... amazement, surprise.

DC/P2: [15:57](#) Oh surprise.

DC/P1: [16:02](#) Anticipation, interests, serenity, joy, ecstasy.

DC/P2: [16:06](#) Oh ecstasy! They're, they're really like ...

DC/P2: [16:11](#) Serenity, acceptance, trust, admiration, amazement.

DC/P2: [16:23](#) Excitement.

DC/P5: [16:25](#) It's excitement.

DC/P2: [16:26](#) They're excited to go out. Meet the world.

DC/P5: [16:38](#) Optimism.

DC/P2: [16:40](#) Yeah, definitely. They are an optimistic person. Because they have like this goals that they're pretty sure they're going to accomplish.

DC/P5: [16:47](#) Because they're vigilant.

DC/P2: [17:02](#) They are unstoppable. Is that an emotion?

DC/P5: [17:08](#) Not according to the wheel, but it's difficult. I know, because you feel like you're boxed into certain words because we want to explain something, but we're worried. Is that an emotion? Right?

DC/P3: [17:19](#) And you try to find the perfect one. There is no perfect one. Okay.

DC/P5: [17:25](#) Optimism is an emotion.

DC/P2: [17:29](#) Yeah. Optimism.

DC/P5: [17:30](#) To be inspired inspiration. I don't know. I'm leaning towards inspiration because to me it encompasses the inspired to be better. They're inspired to break their times. They're inspired to help the kids. They're inspired to break, go on adventures like it's, it's this, it's the aspiration. It's aspiration, isn't it?

DC/P2: [18:00](#) Is that a, is that an emotion?

DC/P5: [18:02](#) What's aspiration? What's the difference? Inspiration.

DC/P3: [18:06](#) When something's inspiring you and you get a feeling from that,

DC/P2: [18:11](#) You have like a feedback from it.

DC/P1: [18:12](#) You have inspiration from that artist to make blah, blah, blah.

DC/P2: [18:16](#) Aspires to be by the time they're in the world.

DC/P5: [18:18](#) I think that's what Huckberry needs to do to these women that you need to create the emotion of aspire, aspiration, inspiration, aspiration.

DC/P3: [18:31](#) Well I think both.

DC/P2: [18:38](#) Okay. Do we have or like emotions?

DC/P5: [18:40](#) I think it encompasses everything we're trying to say.

DC/P2: [18:43](#) Ya, like there the free woman's like freedom. They have freedom there.

DC/P3: [18:49](#) Aspiration

DC/P2: [18:51](#) amusement, amazement, surprise.

DC/P5: [18:55](#) I don't think that encompasses the goal-seeking like the goal. I think either inspiration or aspiration covers all those complex parts of what do you all think? I just think everything else is too reductionist. If you inspire them, it covers all the... you're not kind of, yeah cause they're complex, right? Like they're adventurous but then they're structured and the goal oriented and then she's a mom. Health conscious,

DC/P1: [19:30](#) She's a mom.

DC/P3: [19:37](#) Yeah, I think it aspiration word fits with the,

DC/P5: [19:43](#) What's the difference again between aspiration and inspiration?

DC/P2: [19:48](#) Inspiration is when you get inspired by something. Like as a designer I get inspired by a famous artist and I just want to design something better and then aspire or like I aspire to be a better person, I aspired to be a president. I aspire to be, I don't know.

DC/P1: [20:03](#) The inspiration, I think it's you have example and you want to take it from this example to make, to build on that or probably to go with different paths, but it treats you at the beginning to go with...

DC/P5: [20:17](#) That's what I think is more accurate.

DC/P2: [20:21](#) Inspiration?

DC/P1: [20:22](#) Inspiration,

DC/P5: [20:23](#) Inspiration. We've got to go. We've got to vote as a group. Are you, do you, are we in agreement, which we've narrowed it down to aspiration and inspiration.

DC/P2: [20:32](#) I think they don't ask. I mean they ask other persons like themselves, but they also, I think they more, they feel more inspired to do a lot of things.

DC/P5: [20:42](#) With Huckberry, we have to inspire them to aspire.

DC/P2: [20:44](#) Ohhhh. Write that down, Marija.

DC/P5: [20:44](#) So I think the word is in inspiration.

DC/P4: [20:46](#) I don't mind.

DC/P2: [20:50](#) Yeah, yeah, yeah. We have two words. So, what would it be? Inspiration?

DC/P5: [20:56](#) Inspiration. Yeah.

A/3: [20:57](#) So the question is, is it difficult to identify motivating emotions?

DC/P2: [21:02](#) Yes.

A/3: [21:02](#) How do you find the process?

DC/P5: [21:04](#) It's not difficult to find. It's easy to get lots of them, but it's very difficult to nail it down to one singular that's like, and then it was, Oh my God, is it inspiration or is it aspiration.

DC/P1: [21:18](#) To narrow it down? All these words is because...

DC/P5: [21:20](#) It's hard to define what exactly an emotion is, right.

DC/P2: [21:23](#) And how that's going to fit to that person. And you're talking about two different personas.

DC/P5: [21:28](#) It's so complex.

DC/P1: [21:28](#) And a lot of keywords we have like.

DC/P4: [21:31](#) What makes you make the decision that, that's the word. Because I think we wrote like a lot of emotions and then was trying to fit them all in one.

DC/P5: [21:41](#) That one most likely encompasses all the qualities of them without being too reductionist.

A/3: [21:49](#) Question number two is, is it beneficial to consider emotions early in the design process?

DC/P4: [21:55](#) Yes, I think so. Yeah. Well, all the emotions are like kinda like, well yeah.

DC/P5: [21:59](#) Cause it'll drive the whole campaign like from the color to, yeah, the wording. The copyright. Yeah.

DC/P2: [22:07](#) It's how are you going to get to the users cost the audience, depending on what the emotions are you going to use to the campaign. Is that how you're going to get to them? Like if you have an inspirational commercial for this, people that are trying to have inspiration so they get inspired by everything that I'm there. Yes. I want to buy it because I want that. So, I think, yes. Yeah.

A/3: [22:31](#) Thank you.

DC/P2: [22:31](#) No problem.

Appendix J1: Emotion analysis of transcript

Brainstorming workshop emotion analysis – ALL

Emotion	Group	Ranking				Meaning		Occurance			Sentiment		Target			Emotion category		
		Top/Chosen	Favourite	Considered	Quickly discarded	Clear	Unclear	Beginning	Middle	End	Positive	Negative	Consumer	Brand	Undefined	In prototype	Not in prototype	27 Emotions
Adventure	AT	Yes	Yes			Yes		Yes		Yes	Yes				Yes	Yes		
Appreciation	AT			Yes		Yes		Yes	Yes	Yes	Yes				Yes	Yes		Yes
Apprehension	AT			Yes		Yes		Yes	Yes	Yes	Yes	Yes			Yes	Yes		
Arousal	AT			Yes		Yes		Yes			Yes				Yes	Yes	Yes	
Awe	AT		Yes			Yes		Yes			Yes				Yes	Yes		Yes
Awareness	AT				Yes	Yes		Yes			Yes	Yes			Yes	Yes		Yes
Calmness	AT			Yes		Yes				Yes	Yes				Yes	Yes		Yes
Carefree	AT			Yes		Yes		Yes	Yes		Yes				Yes	Yes		
Confusion	AT				Yes	Yes		Yes			Yes	Yes			Yes	Yes		Yes
Courage	AT			Yes		Yes		Yes			Yes		Yes	Yes	Yes	Yes		
Craving	AT			Yes		Yes				Yes	Yes				Yes	Yes		Yes
Curiosity	AT		Yes	Yes		Yes		Yes	Yes	Yes	Yes				Yes	Yes		
Defiance	AT				Yes	Yes		Yes	Yes			Yes	Yes		Yes	Yes		
Delight	AT			Yes		Yes		Yes			Yes				Yes	Yes		Yes
Desperation	AT				Yes	Yes		Yes				Yes			Yes	Yes		
Embarrassed	AT				Yes	Yes						Yes			Yes	Yes		
Empathy	AT			Yes		Yes				Yes	Yes		Yes		Yes	Yes		Yes
Empowerment	AT		Yes	Yes		Yes					Yes				Yes		Yes	
Energetic	AT			Yes		Yes				Yes	Yes				Yes	Yes		
Enraptured	AT			Yes		Yes				Yes	Yes				Yes	Yes		Yes
Excitement	AT		Yes	Yes		Yes		Yes	Yes	Yes	Yes				Yes	Yes		Yes
Fatigue	AT				Yes	Yes			Yes			Yes			Yes	Yes		
Foolishness	AT				Yes	Yes				Yes		Yes			Yes	Yes		
Friendship	AT			Yes		Yes		Yes			Yes		Yes	Yes	Yes	Yes		
Frustration	AT				Yes	Yes		Yes		Yes		Yes			Yes	Yes		Yes
Guilt	AT			Yes		Yes		Yes				Yes			Yes	Yes		
Helpful	AT			Yes		Yes				Yes	Yes				Yes		Yes	
Hopeful	AT			Yes		Yes		Yes	Yes	Yes	Yes				Yes	Yes		
Horror	AT				Yes	Yes						Yes	Yes		Yes	Yes		Yes
Humbleness	AT			Yes		Yes				Yes	Yes				Yes	Yes		
Inquisitive	AT			Yes		Yes				Yes	Yes				Yes		Yes	
Interest	AT			Yes		Yes		Yes			Yes				Yes	Yes		Yes
Laugh	AT				Yes	Yes		Yes			Yes				Yes	Yes	Yes	
Loneliness	AT				Yes	Yes		Yes	Yes			Yes			Yes			
Love	AT			Yes		Yes		Yes			Yes				Yes	Yes		Yes
Nostalgia	AT			Yes		Yes		Yes			Yes				Yes	Yes		Yes
Pain	AT				Yes	Yes		Yes				Yes			Yes	Yes		
Power	AT			Yes		Yes		Yes	Yes	Yes	Yes				Yes	Yes		
Pride	AT			Yes		Yes		Yes	Yes		Yes		Yes		Yes	Yes		
Romance	AT			Yes		Yes		Yes	Yes		Yes				Yes	Yes		Yes
Sadness	AT				Yes	Yes		Yes				Yes			Yes	Yes		Yes
Satisfaction	AT			Yes		Yes		Yes		Yes	Yes		Yes		Yes	Yes		Yes
Self-awareness	AT			Yes		Yes		Yes		Yes					Yes		Yes	
Self-discovery	AT		Yes			Yes			Yes		Yes		Yes				Yes	
Self-esteem	AT			Yes		Yes				Yes	Yes		Yes				Yes	
Self-indulgent	AT			Yes		Yes		Yes				Yes	Yes	Yes			Yes	
Self-realization	AT			Yes		Yes		Yes			Yes		Yes				Yes	
Selfishness	AT				Yes	Yes			Yes			Yes			Yes		Yes	

Appendix J2: Emotion analysis of transcript

Brainstorming workshop emotion analysis – ALL																			
Emotion	Group	Ranking				Meaning		Occurance			Sentiment		Target			Emotion category			
		Top/Chosen	Favourite	Considered	Quickly discarded	Clear	Unclear	Beginning	Middle	End	Positive	Negative	Consumer	Brand	Undefined	In prototype	Not in prototype	27 Emotions	
Sexual craving	AT			Yes		Yes				Yes	Yes				Yes	Yes		Yes	
Skepticism	AT				Yes	Yes		Yes				Yes			Yes	Yes			
Surprised	AT			Yes		Yes		Yes		Yes	Yes	Yes	Yes			Yes			
Sympathy	AT				Yes	Yes		Yes	Yes	Yes	Yes	Yes			Yes	Yes		Yes	
Triumph	AT		Yes	Yes		Yes		Yes	Yes	Yes	Yes	Yes			Yes	Yes		Yes	
Trust	AT			Yes		Yes		Yes			Yes			Yes		Yes			
Worry	AT				Yes	Yes		Yes				Yes			Yes	Yes			
Anxiety	BT				Yes	Yes		Yes				Yes			Yes	Yes		Yes	
Authority	BT			Yes		Yes			Yes		Yes		Yes				Yes		
Awe	BT			Yes		Yes		Yes			Yes				Yes	Yes		Yes	
Ambivalence	BT				Yes				Yes			Yes	Yes			Yes		Yes	
Boredom	BT			Yes		Yes						Yes	Yes			Yes		Yes	
Calmness	BT			Yes		Yes				Yes	Yes				Yes	Yes		Yes	
Curiosity	BT		Yes	Yes		Yes			Yes	Yes	Yes		Yes			Yes			
Desperation	BT				Yes	Yes		Yes				Yes			Yes	Yes			
Disgust	BT				Yes	Yes		Yes				Yes			Yes	Yes		Yes	
Empowerment	BT	Yes	Yes	Yes		Yes		Yes	Yes	Yes	Yes		Yes			Yes	Yes	Yes	
Envy	BT				Yes	Yes		Yes				Yes				Yes		Yes	
Fatigue	BT				Yes	Yes		Yes				Yes			Yes	Yes			
Foolishness	BT				Yes					Yes		Yes			Yes	Yes			
Frustration	BT				Yes	Yes		Yes				Yes			Yes	Yes			
Fulfillment	BT			Yes						Yes	Yes		Yes				Yes		
Helplessness	BT				Yes	Yes			Yes			Yes			Yes	Yes			
Horror	BT				Yes	Yes		Yes				Yes			Yes	Yes		Yes	
Indifferent	BT				Yes	Yes		Yes				Yes			Yes	Yes			
Insecurity	BT				Yes	Yes		Yes		Yes		Yes			Yes	Yes			
Nostalgia	BT			Yes		Yes		Yes			Yes				Yes	Yes		Yes	
Passion	BT		Yes	Yes		Yes			Yes	Yes	Yes		Yes				Yes		
Pride	BT		Yes	Yes		Yes			Yes	Yes	Yes		Yes			Yes			
Rejection	BT				Yes	Yes		Yes				Yes				Yes		Yes	
Selfishness	BT				Yes	Yes		Yes				Yes			Yes		Yes		
Thrill	BT			Yes		Yes			Yes		Yes		Yes				Yes		
Weakness	BT				Yes	Yes		Yes				Yes			Yes	Yes			
Achievement	CC			Yes		Yes			Yes		Yes			Yes			Yes		
Admiration	CC			Yes		Yes			Yes		Yes		Yes				Yes		
Apathy	CC				Yes	Yes		Yes				Yes	Yes				Yes		
Aspirance	CC				Yes	Yes			Yes			Yes	Yes				Yes		
Aspirational	CC			Yes		Yes		Yes			Yes		Yes				Yes		
Challenged	CC			Yes		Yes			Yes			Yes	Yes				Yes		
Comfort	CC			Yes		Yes		Yes			Yes		Yes				Yes		
Confidence	CC			Yes		Yes			Yes	Yes	Yes		Yes				Yes		
Control	CC			Yes		Yes			Yes	Yes	Yes		Yes				Yes		
Couch potato	CC				Yes			Yes				Yes	Yes				Yes		
Defiance	CC			Yes		Yes			Yes			Yes	Yes			Yes			
Dependant	CC			Yes		Yes			Yes			Yes	Yes				Yes		
Deterioration	CC			Yes		Yes		Yes				Yes	Yes				Yes		
Determined	CC			Yes		Yes			Yes		Yes		Yes				Yes		
Earthy	CC		Yes	Yes			Yes			Yes	Yes		Yes	Yes			Yes		

Appendix J3: Emotion analysis of transcript

Brainstorming workshop emotion analysis – ALL

Emotion	Group	Ranking			Meaning		Occurrence			Sentiment		Target			Emotion category			
		Top/Chosen	Favourite	Considered	Quickly discarded	Clear	Unclear	Beginning	Middle	End	Positive	Negative	Consumer	Brand	Undefined	In prototype	Not in prototype	27 Emotions
Empowerment	CC		Yes	Yes		Yes				Yes	Yes		Yes			Yes		Yes
Envy	CC			Yes		Yes				Yes		Yes	Yes				Yes	
Escapist	CC			Yes		Yes		Yes			Yes		Yes				Yes	
Esteemed	CC			Yes		Yes			Yes		Yes		Yes				Yes	
Expansive	CC			Yes		Yes			Yes		Yes		Yes				Yes	
Fearless	CC			Yes		Yes		Yes	Yes	Yes	Yes		Yes				Yes	
Femininity	CC		Yes	Yes		Yes	Yes		Yes		Yes		Yes				Yes	
FOMO	CC		Yes	Yes		Yes		Yes			Yes	Yes	Yes				Yes	
Freedom	CC			Yes		Yes			Yes	Yes	Yes		Yes				Yes	
Genuine	CC			Yes		Yes			Yes		Yes		Yes				Yes	
Glowing	CC			Yes		Yes				Yes	Yes		Yes				Yes	
Grounded	CC	Yes	Yes	Yes		Yes				Yes	Yes		Yes	Yes			Yes	
Happiness	CC			Yes		Yes				Yes	Yes		Yes				Yes	
Honest	CC			Yes		Yes			Yes		Yes				Yes		Yes	
Independent	CC		Yes	Yes		Yes				Yes	Yes		Yes				Yes	
Mindful	CC		Yes	Yes		Yes				Yes	Yes		Yes				Yes	
Nervousness	CC			Yes		Yes			Yes			Yes	Yes				Yes	
Passion	CC			Yes		Yes				Yes	Yes			Yes			Yes	
Peaceful	CC			Yes		Yes				Yes	Yes		Yes				Yes	
Present	CC			Yes		Yes				Yes	Yes		Yes				Yes	
Radiance	CC			Yes		Yes				Yes	Yes		Yes				Yes	
Real	CC			Yes		Yes				Yes	Yes		Yes				Yes	
Rejuvenated	CC			Yes		Yes		Yes			Yes		Yes				Yes	
Safe	CC			Yes		Yes		Yes			Yes		Yes				Yes	
Self-reliant	CC			Yes		Yes				Yes	Yes		Yes				Yes	
Spontaneous	CC			Yes		Yes			Yes		Yes		Yes				Yes	
Strong	CC			Yes		Yes				Yes	Yes		Yes				Yes	
Trail-blazing	CC			Yes		Yes				Yes	Yes		Yes				Yes	
Acceptance	DC			Yes		Yes				Yes	Yes		Yes				Yes	
Admiration	DC			Yes		Yes					Yes			Yes			Yes	
Adventure	DC			Yes		Yes		Yes			Yes		Yes		Yes		Yes	
Amazement	DC			Yes		Yes				Yes	Yes			Yes			Yes	
Ambitious	DC			Yes		Yes			Yes		Yes		Yes				Yes	
Amusement	DC			Yes		Yes				Yes	Yes		Yes				Yes	
Anger	DC			Yes		Yes		Yes				Yes			Yes		Yes	
Anticipation	DC			Yes		Yes			Yes		Yes		Yes				Yes	
Aspirational	DC		Yes	Yes		Yes	Yes			Yes	Yes		Yes				Yes	
Competitive	DC			Yes		Yes			Yes		Yes		Yes				Yes	
Confidence	DC			Yes		Yes		Yes		Yes				Yes			Yes	
Connected	DC			Yes		Yes	Yes		Yes		Yes		Yes				Yes	
Depressed	DC			Yes		Yes		Yes				Yes	Yes				Yes	
Desire	DC			Yes		Yes				Yes	Yes		Yes				Yes	
Discovery	DC			Yes		Yes				Yes	Yes		Yes				Yes	
Ecstasy	DC			Yes		Yes				Yes	Yes		Yes				Yes	
Energetic	DC			Yes		Yes			Yes		Yes		Yes		Yes	Yes	Yes	
Excitement	DC			Yes		Yes		Yes			Yes		Yes					Yes
Fear	DC			Yes		Yes		Yes				Yes			Yes		Yes	
Fearless	DC		Yes	Yes		Yes			Yes		Yes		Yes				Yes	

Appendix J4: Emotion analysis of transcript

Brainstorming workshop emotion analysis – ALL

		Ranking				Meaning		Occurance				Sentiment		Target			Emotion category		
Emotion	Group	Top/Chosen	Favourite	Considered	Quickly discarded	Clear	Unclear	Beginning	Middle	End	Positive	Negative	Consumer	Brand	Undefined	In prototype	Not in prototype	27 Emotions	
Focused	DC			Yes		Yes	Yes	Yes	Yes		Yes		Yes				Yes		
Freedom	DC		Yes	Yes		Yes	Yes	Yes	Yes		Yes				Yes	Yes	Yes		
Grief	DC			Yes		Yes		Yes				Yes	Yes				Yes		
Happiness	DC			Yes		Yes		Yes			Yes				Yes		Yes		
Hopeful	DC			Yes		Yes				Yes	Yes		Yes			Yes			
Independent	DC			Yes		Yes				Yes	Yes		Yes				Yes		
Inspiration	DC	Yes	Yes	Yes			Yes			Yes	Yes		Yes				Yes		
Interest	DC			Yes		Yes				Yes	Yes		Yes			Yes		Yes	
Joy	DC			Yes		Yes				Yes	Yes		Yes			Yes		Yes	
Longing	DC			Yes		Yes				Yes	Yes		Yes				Yes		
Motivated	DC			Yes		Yes		Yes			Yes		Yes				Yes		
Optimism	DC			Yes		Yes				Yes	Yes			Yes			Yes		
Power	DC			Yes		Yes				Yes	Yes			Yes		Yes			
Revenge	DC			Yes		Yes						Yes	Yes			Yes	Yes		
Sadness	DC			Yes		Yes		Yes				Yes			Yes	Yes		Yes	
Satisfaction	DC			Yes		Yes				Yes	Yes		Yes			Yes		Yes	
Submission	DC			Yes		Yes				Yes		Yes	Yes				Yes		
Surprised	DC			Yes		Yes				Yes	Yes				Yes	Yes			
Triumph	DC			Yes		Yes				Yes	Yes		Yes			Yes		Yes	
Trust	DC			Yes		Yes				Yes	Yes				Yes	Yes			
Wanderlust	DC			Yes		Yes		Yes			Yes		Yes	Yes			Yes		

Appendix K: Common favourite emotions

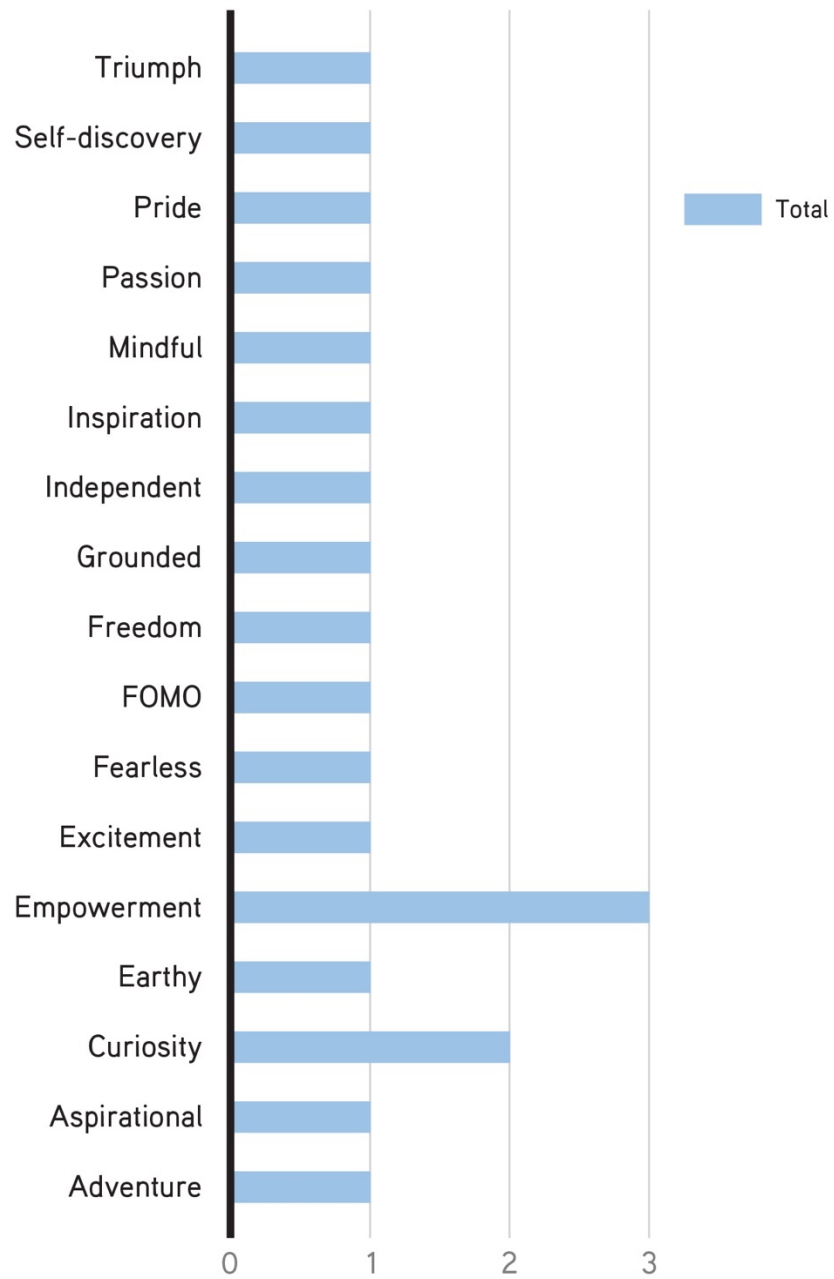


Figure 10: Favourite emotions from all groups

Appendix L1: Thematic analysis of transcript

Thematic Analysis																
Comment	Group Type	Group	Theme			Sentiment		Mood		Focus		Insight		Occurrence		
			Process	Tool	Innovation	Positive	Negative	Confidence	Confusion	Consumer	Brand	Work Experience	Personal Experience	Beginning	Middle	End
And this dude's going to require? Discussion prompt cards. Not required to install cards. Okay.						Yes		Yes						Yes		
Don't know. Write emotion on a blank disc. If we need emotions that are not covered in the... These guys on the disc? Um, I don't know.	Tool	AT	Yes						Yes					Yes		
Emotion discs. I just want to put them on to the tray.	Tool	AT	Yes					Yes						Yes		
There you go. Scatter them onto the tray. That would be cool.	Tool	AT	Yes			Yes		Yes						Yes		
Wow, did she make this? Wow, that's awesome.	Tool	AT	Yes			Yes		Yes						Yes		
Ya. Very cool.	Tool	AT	Yes			Yes		Yes						Yes		
Well I think maybe we could chuck the one called desperation. Do we need that? I that what's going to drive you to the action?	Tool	AT			Yes	Yes		Yes		Yes				Yes		
Interesting. Do we need to decide on an emotion collectively, that we don't need, individually?	Tool	AT	Yes				Yes		Yes					Yes		
Okay. So, it sounds like we should use the cards then.	Tool	AT	Yes	Yes		Yes		Yes						Yes		
Okay, let's go back to the brief. What's the challenge of the brief. The objective of brand awareness campaign, introducing women. Okay.	Tool	AT	Yes			Yes		Yes			Yes			Yes		
And when she says we pick an emotion, that she means pick up an overriding emotion to ride this campaign on? Like the emotion we want to elicit from our target. Right? Hmm, I dunno.	Tool	AT	Yes		Yes		Yes		Yes	Yes				Yes		
Okay, let's go back to the brief. What's the challenge of the brief. The objective of brand awareness campaign, introducing women. Okay.	Tool	AT	Yes					Yes		Yes				Yes		
Emotion audience. I figure the target audience. Segment... That's what matters.	Tool	AT	Yes		Yes		Yes		Yes	Yes				Yes		
So anything that has negative connotation, I guess.	Tool	AT		Yes		Yes								Yes		
We need to know why they want. Is it escape? Is it to balance their life? Is it to balance what they're facing every day?	Tool	AT			Yes	Yes		Yes						Yes		
The motivation, we need to understand the motivation behind this huge contrast, right? It's a juxtaposition of activities, pretty much. It's going to... I'm at my desk, I'm making money, it's urban lifestyle and now I'm freestyle surfing. Right? It's like, Oh my God, it's like almost balancing this.	Tool	AT			Yes	Yes		Yes		Yes				Yes		
That's tough. That that question. Yeah, that sounds overwhelming. What emotions instill a sense of belonging as a way to feel connected to the brand?	Tool	AT	Yes		Yes		Yes		Yes		Yes			Yes		
Maybe. Maybe self discovery as well. Right? You want to try something you don't do on a daily basis and you feel there's a side of it as being kind of surprised and not even explored, right? Sense of self discovery I think is important.	Tool	AT			Yes	Yes		Yes		Yes				Yes		
I wonder if the emotion of trust comes into play. If you're going to rely upon, let's say a curator like Huckberry to bring you all these good things.	Tool	AT			Yes	Yes		Yes			Yes			Yes		
Responsible, responsible consumption, well that could be, that could be an admiration of the, you know, the natural world. Get yourself out there.	Tool	AT			Yes	Yes		Yes		Yes					Yes	
So, you made this tool, this is awesome. I'm going to go and sell this, sell this to ad agencies all around the world.	Tool	AT	Yes			Yes		Yes							Yes	
And, now it's harder to narrow it down.	Tool	AT	Yes		Yes		Yes		Yes						Yes	
Okay, I got one more card. This may help us. An experience is a journey. What emotions should define this journey?	Tool	AT	Yes			Yes		Yes							Yes	
Should we create like a pile which we feel very strong about? We're like, we're hitting it, so we're...	Tool	AT	Yes	Yes	Yes	Yes			Yes						Yes	
Ya, self-discovery. Ya that's a new one we need to consider, self-discovery. I think so. We just came up with a main one.	Tool	AT			Yes	Yes		Yes							Yes	
Ya, appreciation. Yeah, triumph? I don't know, triumph, a little self-indulgent? For it may be, but not necessarily towards the experience, yeah, it feels like it would be more towards the brand, I think.	Tool	AT			Yes	Yes		Yes			Yes				Yes	

Appendix L2: Thematic analysis of transcript

Thematic Analysis																		
Comment	Group Type	Theme				Sentiment		Mood		Focus		Insight		Occurrence				
		Group	Process	Tool	Emotion	Innovation	Positive	Negative	Confidence	Confusion	Consumer	Brand	Work Experience	Personal Experience	Beginning	Middle	End	
Yeah, sure. Certainly. I think going into the the natural world we're talking about it brand. So the brand that you love this brand because you're an outdoor person. Tool		AT			Yes		Yes		Yes		Yes	Yes				Yes		
I feel we're stuck. Yeah. Go ahead. Next card...	Tool	AT	Yes				Yes		Yes							Yes		
So maybe we can start revising the ones that we've picked already.	Tool	AT	Yes				Yes		Yes								Yes	
Yes, exactly. Some words carry this same feeling almost or they mean the same thing, but in a different scale. So, for example, satisfaction and triumph, I would choose triumph over satisfaction.	Tool	AT			Yes	Yes	Yes		Yes		Yes						Yes	
Next question. Yeah. Does anyone want to read it? Go ahead. You're doing such a good job.	Tool	AT	Yes	Yes			Yes		Yes								Yes	
I think it would be super difficult to try to get everyone to respond to one emotion and everyone would perceive their outdoor and or their shopping experience differently.	Tool	AT			Yes	Yes	Yes		Yes		Yes						Yes	
But also when I'm starting to look at this corner, I'm gravitating a little towards the other because it's kind of, you know, I can cover like courage, self-esteem, you know, empowerment.	Tool	AT	Yes	Yes	Yes		Yes		Yes								Yes	
Why don't you put that baby first, first spot over there. The magnifying glass.	Tool	AT		Yes			Yes		Yes								Yes	
And maybe we can maybe try and think of what, what emotions are common between the two personas?	Tool	AT	Yes		Yes		Yes		Yes		Yes						Yes	
It's more exactly in line with the personas.	Tool	AT			Yes		Yes		Yes		Yes						Yes	
I'd also encourage encouraging the, you know, the young generation. That would be the good plan.	Tool	AT			Yes		Yes		Yes		Yes						Yes	
Self-discovery is actually really good because it helps your daughter to discover herself.	Tool	AT			Yes	Yes	Yes		Yes		Yes						Yes	
Like a motivational, like motivating others. Motivating yourself. Like I don't know one word for that. We were a little bit indecisive of like what is and what isn't.	Tool	AT			Yes		Yes			Yes	Yes						Yes	
one, then come back to the design and say like, okay, we are diverting from what. And kind of feel that, um, an idea that taps into an emotion is more impactful and it's going to last more.	Tool	AT	Yes		Yes	Yes	Yes		Yes								Yes	
So I am going to read this first. (Reads all instructions on lid of tool) Could you read out loud because I can't see it. That sounds okay.	Tool	BT	Yes	Yes			Yes		Yes						Yes			
Blank ones so that we can write our own emotions. Okay.	Tool	BT	Yes	Yes			Yes		Yes						Yes			
So we should narrow down. Yeah.	Tool	BT	Yes	Yes			Yes		Yes						Yes			
So we're basically narrowing down the ones we do not feel belong here. Keep the ones that we want...	Tool	BT	Yes	Yes			Yes		Yes						Yes			
And to what we feel. We can write on this.	Tool	BT	Yes	Yes			Yes		Yes						Yes			
So, this is basically what we're trying to narrow it down to is the key emotion that this customer is going to connect with.	Tool	BT	Yes	Yes	Yes		Yes		Yes		Yes				Yes			
I think you're supposed to do some of the prompt cards before we decide on our t live.	Tool	BT	Yes	Yes			Yes		Yes						Yes			
Yeah, and this is the general one for like the Hubbard for men.	Tool	BT			Yes		Yes		Yes		Yes	Yes						
I'm just pulling out some of the ones that are negative like envy, weakness, anxiety, rejection. I don't think we want to do any of those. Frustration.	Tool	BT	Yes		Yes		Yes		Yes						Yes			
I'm talking out nostalgia, awe... I don't know because I think that awe could be both and like good and bad. I think you could take out all the negative ones.	Tool	BT	Yes		Yes	Yes	Yes		Yes						Yes			
I think we'll like figure out the main idea as like as we go through them.	Tool	BT	Yes	Yes			Yes		Yes						Yes			
I think it would be neutral. But do you think that would be one of the winners at the end of it all? I'm not sure. I think I'd want to do some of the prompt cards before we make some final decisions.	Tool	BT	Yes	Yes	Yes		Yes		Yes						Yes			
Okay. These are some, like they're deep.	Tool	BT	Yes				Yes		Yes						Yes			

Appendix L3: Thematic analysis of transcript

Thematic Analysis																	
Comment	Group Type	Theme				Sentiment		Mood		Focus		Insight		Occurrence			
		Group	Process	Tool	Emotion	Innovation	Positive	Negative	Confidence	Confusion	Consumer	Brand	Work Experience	Personal Experience	Beginning	Middle	End
So would a 27 year old, single woman want something different from the brand in the or campaign than the 35 year old mother. I just on the top of my head I would make the assumption of like maybe functionality or something would be more important to an older demographic. And even like fashionable like for Instagram for the 27 year olds. Like, like something that's a little bit more... I'm wondering about boredom cause like maybe that could be a motivation to cause them to go on trips or something. Cause I was going say maybe boredom could have been Ave where she's working a lot. Like it's a corporate banking job. It's not, it might not necessarily be boring, but you can play it off as they go, it's the boring job. Then like she goes out and does h thing. But with Olivia she's more continuing her exciting life, nature photographer, blogger. So I guess it wouldn't work for that, like that persona. So maybe it would be a good one to take out. I would think empowerment would be a pretty strong emotion that would, that we didn't actually see here. You know what, we'll write it down for now, I'll write it down on one of these. Thrill, or I feel power would be the kind of the generic term that like they're really trying to be. You can go on this adventure, you can hike, but then you can also look fashionable. Like kind of kinda creating like that male voice of power and authority Yeah, You get to do this experience that maybe your friends aren't doing. So, you? Inviting them to this, your world of, exploration and seeing what else you can push the boundaries for. I would think there would be a sense of kind of that cool factor and kind of that exclusivity as well. And I'm kind of part of a little club that knows about this and it's empowered to, you know, to live my life on my terms. So, I think there's a little bit kind of self-fulfillment there. They say discover and shop the world's coolest gear. That's their tagline. And you know what it reminded me of when, I don't know if you guys might be a little bit young, but, there's a brand called Patagonia back in the day. Oh, ya, it's still going... They would produce these beautiful giant catalogs. And it would be exactly that. Like it would be like a guy on top of a mountain, like this big, wearing Patagonia. So it was just this very kind of larger than life experiences that they, you know, that basically they just tied their brand to. But I think it really was, I think it was really kind of that sense of acknowledging that you're special. That's like the biggest thing. Yeah, it's like a fulfillment of emotions and well, personal and kind of like just overall fulfillment. But then I feel like that's also something like women would want to do too. Yeah, I'm wondering if the women would really be so different, especially this Olivia I think being a mom might be a bit of a difference. But I also feel like there's like this, she's the target because she also has the money to do that. Maybe Olivia doesn't have that same capability at 27, 28 and not there buying really expensive watches. So she like Ave might be that target because she can afford all of that and you can make it look desirable that like while you're hidden you definitely want to be wearing this.	BT	Yes		Yes		Yes		Yes		Yes					Yes		
	BT			Yes		Yes		Yes		Yes					Yes		
	BT			Yes		Yes		Yes		Yes		Yes				Yes	
	BT			Yes		Yes		Yes		Yes		Yes				Yes	
	BT			Yes		Yes		Yes		Yes		Yes				Yes	
	BT			Yes		Yes		Yes		Yes		Yes				Yes	
	BT	Yes		Yes		Yes		Yes								Yes	
	BT			Yes		Yes		Yes		Yes		Yes				Yes	
	BT			Yes		Yes		Yes		Yes		Yes	Yes			Yes	
	BT			Yes	Yes	Yes		Yes		Yes		Yes				Yes	
	BT			Yes		Yes		Yes		Yes		Yes					Yes
	BT			Yes		Yes		Yes		Yes		Yes					Yes
	BT			Yes		Yes		Yes		Yes		Yes					Yes

Appendix L4: Thematic analysis of transcript

Thematic Analysis																
Comment	Group Type	Theme				Sentiment		Mood		Focus		Insight		Occurrence		
		Group	Process	Tool	Innovation	Positive	Negative	Confidence	Confusion	Consumer	Brand	Work Experience	Personal Experience	Beginning	Middle	End
And a bit of a role model as well. Right. And this is a woman that wants to be really strong and empowering for her, for her daughter. She wants to show her daughter that, you know, it's not just the men that get to go out and play. The women do to a lot of her activities are actually fairly solo. If you notice, they're not really things you're going to be doing with your daughter, you know, I don't think she could be running with her, but you know, yoga, running even though the picture is showing them together. Um, really the only thing here that looks like it would definitely be with the daughter is the volunteering.	Tool	BT			Yes	Yes		Yes		Yes						Yes
I feel like that'd be better to use. Olivia can grow into that, it's like, it's like growing the brand. So eventually she will get there. If we focused on Olivia now, Ave wouldn't be able to relate to her, but eventually she could get there to the point, okay, I see this happening. Maybe it's not for me now, but I can look forward to it cause it's really exciting and eventually she could afford that.		BT			Yes	Yes		Yes		Yes	Yes					Yes
Okay, well let's pick a top pile. Okay, let's pick a few from here that seem kind of to mesh with what we have.	Tool	BT	Yes		Yes	Yes		Yes								Yes
I don't know what's the top one. So, we have triumph, empowerment, pride, curiosity and passion.	Tool	BT	Yes		Yes	Yes			Yes	Yes						Yes
Ya, I feel like those are the words that we like said a lot between both Olivia and Ave.	Tool	BT	Yes		Yes	Yes		Yes		Yes						Yes
Because I feel like you can empower passion as you kind of go through these things and as like maybe Ave's daughter, she's like empowering kind of that role model that you can do all of these things and build up to the kind of next generation.	Tool	BT	Yes		Yes	Yes		Yes		Yes						Yes
And that might connect with Olivia because she feels like she's finally an adult, it's empowering her to make her own decisions and like, so I think empowerment might be a great one because you can kind of loop in passion.		BT	Yes		Yes	Yes		Yes		Yes						Yes
I think so cause I'm a very, from my experience, I don't know this as much, but I'm an emotional person, I'd rather, I want something to be emotional from the start. Any advertising, I would understand that like I'm, I need to be drawn to something because I'm, there's a strong emotion drawing me to it. So if you can figure that out, earlier on, that's great.	Tool	BT	Yes	Yes	Yes	Yes		Yes					Yes			Yes
That's already, we looked at up at work, we looked at a bunch of the super bowl ads and the more memorable Super Bowl ads and I would say that, the emotion and or humor were the two key things that set up the winners kind of apart.		BT	Yes		Yes	Yes		Yes				Yes				Yes
Okay. And lady, did the emotion mapping tool help your group identify motivating emotions? It's definitely easier. Because you can see it. It's you, it's not because I'm the... I'm the type of person, if I'm trying to write something, I look online, you go to the synonym section, you're like, what, what types of words? And you just sort of keep clicking.	Tool	BT	Yes	Yes	Yes	Yes		Yes					Yes			Yes
and I think also we added a lot of our own cards, but I think that that was because we were like, we saw all of these and we kind of saw where the holes were based - what we came in with a little bit.		BT	Yes	Yes		Yes		Yes								Yes
And I'm wondering which campaign would ever go to the negative ones? For that, was actually curious as to where that would actually... Ya, I can see that for like as motivation motivator. Like you're worried, so you buy insurance, there are things that you can associate negative emotions to that would be a positive for a brand.	Tool	BT	Yes		Yes	Yes		Yes								Yes
Oh yes. So, we were talking about emotions, fear of missing out, I guess it's negative, but it, it's probably what drives people. Yes. FOMO		CC			Yes	Yes		Yes		Yes				Yes		

Appendix L5: Thematic analysis of transcript

Thematic Analysis																	
Comment	Group Type	Theme				Sentiment		Mood		Focus		Insight		Occurrence			
		Group	Process	Tool	Emotion	Innovation	Positive	Negative	Confidence	Confusion	Consumer	Brand	Work Experience	Personal Experience	Beginning	Middle	End
But what I think, in the right scenario, is an aged 35 women that I automatically think of is my wife as every time that we go for camping or something, I think first her priority is comfort and the safety. Right. So, the second thing is, she will probably think of this as a sort of getting experience as sort of a memory. Now she will, this what she does.	Control	CC			Yes		Yes		Yes				Yes	Yes			
My wife is a banker too. So, lots of times she will go home and on her Instagram or whatever and... oh my friend is doing this and I'm doing this and...		CC			Yes		Yes		Yes					Yes	Yes		
So is it, is it to be a female version of 10? I mean to say the, the male, when it's it obviously it's Instagrammable, but it's, it's definitely um, outdoorsy stuff. Is this going to be outdoorsy stuff?	Control	CC					Yes		Yes		Yes	Yes			Yes		
Right. So, if it's targeted to like, city women, is it kind of rejuvenating? Right. You need that time to recharge your batteries that time and green space. So, I don't know what that'd be the word or the like I don't know, like you need that kind of, that, that would be the positive spin.		CC					Yes		Yes		Yes				Yes		
What's that that thing you need in the city, the city jungle, they call it in nature deficit disorder.	Control	CC			Yes	Yes	Yes		Yes		Yes				Yes		
Yeah. Like one of things I notice between the two of them, they're the 27, 35 is the they want to try new things, right? Like she was trying the, she wants to try scuba diving and as well too, like the other one where I just ran the first triathlon. Right. Like learning, experiencing new things.		CC			Yes		Yes		Yes		Yes				Yes		
Aspirational or pushing the limits are like, I don't know, sorry. I'm not going emotic words.	Control	CC			Yes		Yes			Yes	Yes				Yes		
Yeah, a friend of mine who's a writer, she always says, I don't know, is it Japanese? Like it's, there's that word Katzen? Yes, always continues improving.		CC			Yes	Yes	Yes		Yes	Yes			Yes		Yes		
So, you know, in the past, people ascribe an emotion to it, but I'm just kinda, while being, what's going whatever the hell brainstorming. But, you know how, he used buy a fancy sweater and that conferred status on you are used to buy a beautiful c and I conferred status on you. It's less about the clothes that they're buying, but more what they're doing in the clothes. Right? So that's the status symbol. I went I ran a marathon, I climb this, whatever. So it's not necessarily the sweater that's a status symbol, it's like the, what they did in the sweater, like, okay, so what's the emotion that goes with that? I have no idea. But is it like status? It's like it's...	Control	CC			Yes	Yes	Yes		Yes		Yes	Yes			Yes		
That's one of the five. It's one of those Maslow's human needs.		CC			Yes		Yes		Yes		Yes					Yes	
It's achievements. I guess so much of this seems, especially because it's the brand is pretty much online is just, it's made for Instagram.	Control	CC			Yes		Yes		Yes		Yes	Yes				Yes	
Like, okay, now I'm getting too negative, but it is kind of like a, you're like, it's a humblebrag. You know what I mean? Yes. Oh yeah. Ooh. Those last 60 stood ups just hurt like heck. Humblebrag that's such a... I've never heard that before. I wish wrote that. Who said empowering? Is that you, that was really strong too earlier. Empowering is, that's a word that clients would just go crazy for. Ooh, we got so great stuff here and can see them. The woman with the glasses and the nails like she always holds the great thinking in this room.		CC			Yes		Yes		Yes		Yes		Yes		Yes		
Oh wow. You know what? Um, expensive. It's one, but also I think just the idea of femininity. It's new, like a new original femininity because people were designed to be outside to begin with and women, were out in the, like they were out helping a it all. Ya, like going back to your roots but going back to.	Control	CC			Yes	Yes	Yes		Yes		Yes				Yes		
It's like, like the, yeah, it's back to it or it's human nature, right? Like it's, yeah, it's like, yeah. Ya, like going back to your roots but going back to. Like genuinity genuins, genuine. Right.		CC			Yes	Yes	Yes		Yes		Yes				Yes		

Appendix L6: Thematic analysis of transcript

Thematic Analysis																
Comment	Group Type	Theme				Sentiment		Mood		Focus		Insight		Occurrence		
		Group	Process	Tool	Innovation	Positive	Negative	Confidence	Confusion	Consumer	Brand	Work Experience	Personal Experience	Beginning	Middle	End
Almost really come back to that TOMO thing you were saying, like almost like a Yolo kind of like all the guests want to do things just to like say they've done it. Like kick it off the bucket list, right? Like the half marathon, and all those things.	Control	CC			Yes	Yes		Yes		Yes					Yes	
What's the, there's another word. Yes. Okay. This is, okay, I'm jumping to another thing, but it's kind of like, I'm like, I don't give a shit, I'm going to do whatever I want. Emotion. What's that? Like what, what? Like a screw this, like I'm going to do whatever I want. Kind of like if I want to do it, I'm just like nothing.	Control	CC			Yes	Yes			Yes	Yes					Yes	
Touch of newness because you're not sure you're going to do it, but it's worth maybe... I don't know. So is it almost like fearlessness?	Control	CC			Yes	Yes		Yes		Yes					Yes	
What's that thing behind you? Well, we only used it once. You can download the directions and make a gun.	Control	CC					Yes		Yes				Yes		Yes	
You're right, is there anything in like, it's not, not an emotion but earthy. Earthy.	Control	CC			Yes	Yes	Yes	Yes		Yes	Yes					Yes
People talk about the Maya, the birth as a feminine goddess.	Control	CC				Yes	Yes	Yes		Yes						Yes
I feel centered, connected and life. That also ties in with the yoga. Grounded.	Control	CC			Yes	Yes	Yes	Yes		Yes						Yes
Is mindful an emotion? Yeah. And mindfulness is such a hot topic nowadays.	Control	CC			Yes	Yes				Yes						Yes
Especially in your job, like hospital and patient kind of thing. Like in that situation you're time is so challenged you have to escape.	Control	CC			Yes	Yes			Yes	Yes						Yes
These are for money, like preferably. Right. And like the biggest thing for them would probably be freedom of their own time. Right. Like if they're paying for a product to go, let's say like the Appalachian trail or do yoga in Banff, then make it safe for them as they want to just escape and then they get tied back to themselves.	Control	CC			Yes	Yes		Yes		Yes						Yes
We were talking about, yeah. Yeah. The, um, there's that thing about, you know, something I never knew, I noticed, I mean, when, when my wife was pregnant and times something about pregnant women are incredibly sexy because they're for the only time in their life, they're not worried about. Oh yes, what they look like. And like, yeah, exactly. The whole God, I'll eat that, I may as well tape it to my hips.	Control	CC			Yes	Yes	Yes	Yes		Yes		Yes				Yes
Or just the literal but also the emotional like you can, you can smell when someone happy and when they're glowing and when they're radiating. Radiant might...	Control	CC			Yes	Yes		Yes		Yes						Yes
But that's what I meant about the, I don't know if it was coming across right, but it fact that you don't give a shit like you're gonna do whatever. Like, you know how you said, I don't care if I eat when you're pregnant, you don't care if you eat that you're confident, I guess it's just confidence.	Control	CC			Yes	Yes		Yes		Yes						Yes
Like what would be like another word for independence. Both the people that all that work they can go where they want. When we go there they won't be themselves feel strong, depend on something. And it also has this sense of luxury there too because.	Control	CC			Yes	Yes		Yes		Yes						Yes
Mindful Internal, I was just reading that book was coming in the way here. Like you have happiness. This is highly relevant cause I just reading on the way here, honestly on the subway, the amount of oxytocin, serotonin and what's the other one? Those chemicals are what determine whether you're happy and that's all internal and winning a million dollars. If you're naturally sort of geared to be hovering around five out of 10 happiness, most of your life. Doesn't matter how many times you win a million dollars.	Control	CC			Yes	Yes		Yes		Yes						Yes
Like you're going into it, you gotta get into it before you get out of it.	Control	CC														Yes
And you wonder why you got stoned so many times in high school talking about stuff like this.	Control	CC	Yes		Yes	Yes			Yes							Yes
But a lot of these are the things, if we're supposed to get down to one word.	Control	CC			Yes	Yes			Yes							Yes
Well grounded, grounded is well a person who's down to earth. Yeah, there's an actual phrase. You're right. But, but grounded is good.	Control	CC			Yes	Yes		Yes		Yes						Yes

Appendix L7: Thematic analysis of transcript

Thematic Analysis																	
Comment	Group Type	Theme				Sentiment		Mood		Focus		Insight		Occurrence			
		Group	Process	Tool	Emotion	Innovation	Positive	Negative	Confidence	Confusion	Consumer	Brand	Work Experience	Personal Experience	Beginning	Middle	End
Being grounded is great because even as the word, you can even start picturing the color palette at that point. And it also is a very modern, it's almost like humbling the color palette at that point.	Control	CC			Yes	Yes	Yes		Yes			Yes					Yes
I like being grounded. Yeah. And you can bet no, no other group has that one. Thanks. If you're desperate for a compliment being told you're grounded, that's not going to, it's not going to boost your serotonin level, but it, but if you're genuinely grounded, oh, yeah.		CC	Yes		Yes				Yes								Yes
No, it's to escape and be yourself. To be grounded...	Control	CC			Yes	Yes	Yes		Yes				Yes				Yes
And that's more like... it's taking back the original femininity because it sounds like really masculine word like the a real grounded guy. Right? And she's in touch with her feelings.	Control	CC			Yes	Yes	Yes		Yes								Yes
If you feel it, can you say you feel real, like real? Is that an emotion? That's not really.	Control	CC			Yes		Yes		Yes								Yes
It's, but uh, it's, it, it feels mature. Grounded to me...	Control	CC			Yes		Yes		Yes			Yes					Yes
Yes. Because I've seen you a roadmap as to where to go. Right?	Control	CC	Yes		Yes		Yes		Yes								Yes
But it was easy as well doing the, I forgot to actually come up with a motivating emotion. It's down to motivating, I still think it's gotta be Instagramable.	Control	CC	Yes	Yes			Yes		Yes								Yes
But mostly is an Instagram pretty like technically I'd be one wants a brag about how real they are like how many like yoga poses on a mountain or like nature photos are the best. It's just sort of like how grounded they are.	Control	CC			Yes		Yes		Yes		Yes						Yes
I got a picture of my daughter posing with the, with the brave girl fading down the bull and that's great.	Control	CC			Yes		Yes		Yes		Yes		Yes				Yes
I feel like it's pretty easy for us to come up with multiple different emotions. It was more just kind of narrowing it down to, one	Control	CC			Yes		Yes		Yes				Yes				Yes
It's a state of feeling. So, ya. Who would it be in the top 10 emotions that people would give, no. Not, not many kindergarteners. How do you feel? Happy, sad. But, grounded...	Control	CC			Yes		Yes		Yes								Yes
Maybe it's a 21st century, like maybe it's not like a millennial emotion in the sense of like every topic to deal with like mindfulness that we're discussing. Like yoga is really big in the marketplace now too. Maybe people are like looking for that calm and having grounded, like if someone's like, I feel grounded today. Like someone's like, Oh, that sounds like really peaceful. Like what he already said, right?	Control	CC		Yes			Yes		Yes		Yes						Yes
That was actually really cool.	Control	CC	Yes				Yes		Yes								Yes
The only thing we would discuss is like, is it different between men and women? That feeling, because technically speaking, like if it's like what differs than men's product from the women's,	Control	CC			Yes		Yes		Yes		Yes						Yes
I always think of happy, sad, fear and anger as the primary emotions and then everything builds. So happy would be excited. Motivated. Sad would be, you know grief?	Control	DC			Yes		Yes		Yes			Yes			Yes		Yes
Yeah. Depressed. So, you can start with the point and you build from there. So, it's kind of like they want wanderlust but they're also very calm and kind of responsible. So, it's a funny combination.	Control	DC	Yes			Yes	Yes		Yes						Yes		Yes
Yes, excited, adrenaline. And there is the feeling that we receive when you finish your adventure as well, when you'll realize it, that's you for just one hour...	Control	DC			Yes		Yes		Yes		Yes					Yes	Yes
Actually, yeah. They're both kind of competitive, right? Because like there's a real direction, like outside driving, training course and another daughter like plans, regular family, outdoor excursions, running triathlon. It's pretty structured. So kind of a bit competitive they both got a growth mindset.	Control	DC			Yes		Yes		Yes		Yes				Yes		Yes

Appendix L8: Thematic analysis of transcript

Thematic Analysis																
Comment	Group Type	Theme				Sentiment		Mood		Focus		Insight		Occurrence		
		Group	Process	Tool	Innovation	Positive	Negative	Confidence	Confusion	Consumer	Brand	Work Experience	Personal Experience	Beginning	Middle	End
There's structure. There's, it's not just going out and shooting the breeze. They're highly, they're actually quite focused on what they want to do. Yeah. And so far, we've got, competitive growth mindset. Adventurous. Goal oriented. Focused, adventurous. Yeah. We've got that. Did anyone else have another one?	Control	DC		Yes		Yes		Yes		Yes				Yes		
Like, I don't know if explore will be like an emotion, but there...	Control	DC		Yes		Yes			Yes						Yes	
You're right, it's like they've got an adventurous explorer growth mindset, but they're goal oriented and focused. It's the one emotion we can say to that. Yeah, I see what you mean. I don't just want to... they...	Control	DC		Yes		Yes		Yes		Yes					Yes	
How do you call with a person that she wants to go out of her comfort zone? I dun what's that emotionally.	Control	DC		Yes		Yes			Yes						Yes	
It means that they're not patient and didn't see them like, Oh yeah, it's okay, we can do that. They're like, no, people just go. Whoa, let's do this. You know, that kind of people that always wanting to do something that they cannot stay like just calm. It's almost like I'm thinking like I'm Hubbsberry I'd be wanting. It's almost like you want to, all these women, no matter whether they're moms or whether they're single with boyfriends, you want to, you want to have an inclusion. You want to feel you can include. I don't know, like Dove does with all the body images. You want to be able to do the same thing for fitness.	Control	DC		Yes		Yes		Yes		Yes					Yes	
Is that, that's an emotion? Connection?	Control	DC		Yes		Yes			Yes						Yes	
Yeah, they're, they're actually quite ambitious.	Control	DC		Yes		Yes		Yes		Yes					Yes	
And we can get you outside outdoors sometimes excursions [inaudible] and then also you have the part where they try to be healthy as well. Both of them. Because you see all their activities that they have is just, they're healthy for their mind and their body. So, it's people that it's not going to be sitting in front of the TV just eat popcorn.	Control	DC		Yes		Yes		Yes		Yes					Yes	
It's a sign and you can tell she's a responsible mom. It's almost like they're holistic adventures. Yeah, like doesn't she do her yoga girl triathlon of something, nature photographer, gym, runs gym.	Control	DC		Yes		Yes		Yes		Yes					Yes	
she met her boyfriend at the gym, like what she wants. She's looking for someone that is same as her. Like fitness.	Control	DC		Yes		Yes		Yes		Yes					Yes	
Okay. So we have to come up with just one emotion or we have to tell them like a bunch of emotions, don't we think they're.	Control	DC	Yes			Yes			Yes							Yes
What emotion is freedom? What vibe or energy or creative freedom is a very abstract word. So, it could mean completely different things to different people.	Control	DC		Yes	Yes	Yes			Yes	Yes						Yes
Imagine it. Yeah. Power or revenge. I wouldn't have thought of revenge being freedom.	Control	DC		Yes	Yes			Yes		Yes						Yes
Like they aspire. They aspire to be better. Um, because they're always trying to reach or attain these goals. Yeah. So Inspiration. Aspiration. Like they aspire to be like something, someone like. Nope. No. Like they want to be a better person for themselves. You know what I mean?	Control	DC		Yes		Yes		Yes		Yes						Yes
They didn't try to be a better person for other people, but they try to be a better person for themselves.	Control	DC		Yes		Yes		Yes		Yes						Yes
Satisfaction, that could be an emotion. There's satisfies women like are doing what they want to be honest. Like she's 35, she's a mom, but she's still doing her own thing and she's like 27 and she's like, Oh, I just want to go out and kind of like independent.	Control	DC		Yes		Yes		Yes		Yes						Yes
They want to, yeah. I think that's why they go outside and have all this like kind of like activities because they want to keep discovering themselves and discover more things.	Control	DC		Yes		Yes		Yes		Yes						Yes

Appendix L9: Thematic analysis of transcript

Thematic Analysis																
Comment	Group Type	Theme				Sentiment		Mood		Focus		Insight		Occurrence		
		Group	Process	Tool	Innovation	Positive	Negative	Confidence	Confusion	Consumer	Brand	Work Experience	Personal Experience	Beginning	Middle	End
Yeah, Cause that's the definition. The feeling would be desire, hope or longing. There's usually a yawn and gulp between aspiration and reality. Can you die from aspiration? No.	Control	DC			Yes	Yes			Yes						Yes	
I need to find an emotional mapping chart because they do have them where they regard the primary emotions out. Hmm.	Control	DC	Yes		Yes	Yes			Yes						Yes	
There is a book about also the emotions, um, designs. Storytelling. Yeah. There's one book was on a storytelling. There is also the emotion and... with the colors it matched. Yes. That's that. This, I think he had talked. That's basically the Clayton's version of it. It's.	Control	DC	Yes		Yes	Yes			Yes						Yes	
It's an emotion color wheel and tell, so you can use it in design, but you can also use it in regular marketing.	Control	DC	Yes		Yes	Yes		Yes			Yes	Yes			Yes	
See that one? Let's see. Let's watch this. Just three minutes.	Control	DC	Yes		Yes	Yes		Yes								Yes
We have to choose one emotion of all the ones that we write about are ones.	Control	DC	Yes		Yes	Yes			Yes							Yes
Yes. So, okay. From all the ones that we have, can we choose one? Uh, basic emotions. Okay.	Control	DC			Yes	Yes			Yes							Yes
Experience, is that an emotion? Does it come up in the thing?	Control	DC			Yes	Yes		Yes				Yes				Yes
The emotional journey. I think it's called.	Control	DC	Yes		Yes	Yes		Yes				Yes				Yes
Yeah, definitely. They are an optimistic person. Because they have like this goals that they're pretty sure they're going to accomplish. Because they're vigilant.	Control	DC			Yes	Yes		Yes		Yes						Yes
Not according to the wheel, but it's difficult. I know, because you feel like you're boxed into certain words because we want to explain something, but we're worried is that an emotion? Right?	Control	DC	Yes		Yes	Yes			Yes							Yes
And you try to find the perfect one. There is no perfect one. Okay.	Control	DC	Yes		Yes	Yes		Yes			Yes					Yes
I think that's what Hubbard needs to do to these women that you need to create the emotion of aspire, aspiration, inspiration, aspiration.	Control	DC			Yes	Yes										Yes
Ya, like there the free woman's like freedom. They have freedom there.	Control	DC			Yes	Yes		Yes		Yes						Yes
I don't think that encompasses the goal-seeking like the goal. I think either inspiration or aspiration covers all those complex parts of what do you all think? I think everything else is too reductionist. If you inspire them, it covers all that... you're not kind of, yeah cause they're complex, right? Like they're adventurous but then they're structured and the goal oriented and then she's a mom. Health conscious. She's a mom. Yeah, I think it's aspiration word fits.	Control	DC			Yes	Yes		Yes	Yes	Yes						Yes
What's the difference again between aspiration and inspiration? Inspiration is what you get inspired by something. Like as a designer I get inspired by a famous artist and I just want to design something better and then aspire or like I aspire to be a better person. I aspire to be a president. I aspire to be, I don't know. The inspiration, I think it's you have example and you want to take it from this example to make, to build on that or probably to go with different paths, but it treats you as the beginning to go with... That's what I think is more accurate.	Control	DC			Yes	Yes			Yes							Yes
Inspiration. We've got to go. We've got to vote as a group. Are you, do you, are we in agreement, which we've narrowed it down to aspiration and inspiration.	Control	DC	Yes		Yes	Yes		Yes								Yes
With Hubbard, we have to inspire them to aspire. Ohhh. Write that down, Marjorie.	Control	DC	Yes		Yes	Yes		Yes			Yes					Yes
So the question is, is it difficult to identify motivating emotionals.	Control	DC	Yes		Yes	Yes			Yes							Yes
How do you find the process? It's not difficult to find. It's easy to get lots of them, but it's very difficult to nail it down to one singular that's like, and then it was, Oh, God, is it inspiration or is it aspiration.	Control	DC	Yes		Yes	Yes			Yes							Yes
It's hard to define what exactly an emotion is, right.	Control	DC	Yes		Yes		Yes		Yes							Yes

Appendix L10: Thematic analysis of transcript

Thematic Analysis																	
Comment	Group Type	Theme					Sentiment		Mood		Focus		Insight		Occurrence		
		Group	Process	Tool	Emotion	Innovation	Positive	Negative	Confidence	Confusion	Consumer	Brand	Work Experience	Personal Experience	Beginning	Middle	End
And how that's going to fit to that person. And you're talking about two different personas. It's so complex. What makes you make the decision that, that's the word. Because I think we wrote like a lot of emotions and then was trying to fit them all in one. Question number two is, is it beneficial to consider emotions early in the design process? Yes, I think so. Yeah. Well all the emotions are like kinda like, well yeah. Cause I'll drive the whole campaign like from the color to, yeah, the wording. The copyright. Yeah. It's how are you going to get to the users cost the audience, depending on what th emotions are you going to use to the campaign, is that how you're going to get to them? Like if you have an inspirational commercial for this, people that are trying to have inspiration so they get inspired by everything that I'm there. Yes. I want to buy it because I want that. So I think, yes.	Control	DC	Yes		Yes			Yes		Yes							Yes
	Control	DC	Yes		Yes			Yes		Yes							Yes
	Control	DC	Yes		Yes		Yes		Yes			Yes					Yes
	Control	DC	Yes		Yes		Yes		Yes	Yes		Yes					Yes

Appendix M: Additional thematic analysis chart

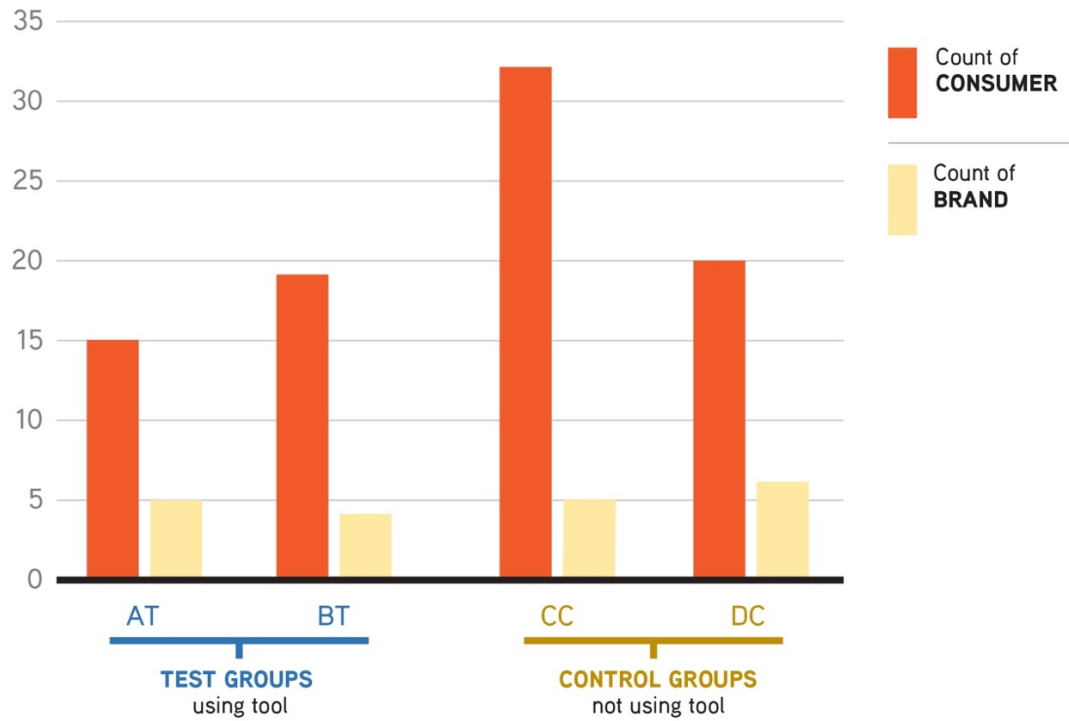


Figure 11: Consumer vs. Brand, by group

Appendix N: Brainstorming workshop - photos



Figure 12: Workshop presentation



Figure 13: Workshop planning with research assistants

Appendix O: Workshop photos: group AT with tool



Figure 14: Considering emotion discs in identifying motivating emotions



Figure 15: Narrowing down to favourite motivating emotions

Appendix P: Workshop photos: group BT with tool



Figure 16: Using discussion prompt cards



Figure 17: Using blank discs to note additional emotions

Appendix Q: Workshop photos: group CC control group without tool



Figure 18: Considering personas in creative brief during brainstorming session

Appendix R: Workshop photos: group DC control group without tool



Figure 19: Noting emotions on note pads provided

Appendix S: Emotion-mapping tool – additional photos

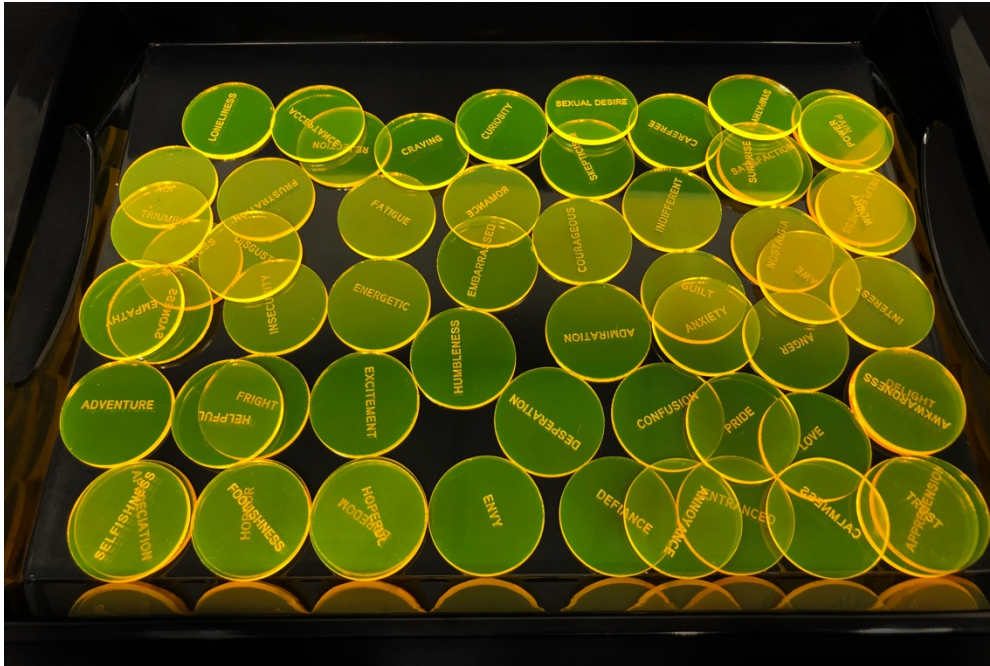


Figure 20: Emotion discs scattered on tray



Figure 21: Emotion discs detail

Appendix T: Emotion-mapping tool – emotion discs

EMOTION-MAPPING DESIGN TOOL - FULL SET OF 60 EMOTION DISCS



Appendix U: Discussion prompt cards 1

What emotions instill a sense of belonging as a way to feel connected to the brand?

Responsible consumption can have a positive affect on a consumers' experience. Consider possible emotions to support this idea.

Leave a lasting and memorable impression with every experience. What emotion should remain with your audience after leaving the experience?

What cultural factors such recent fashion trends affect the emotions of your target group?

Popular culture and celebrities can influence and define the mindset of your target audience. Consider how pop culture influences your audience.

Negative brand images and stories can easily be circulated via social channels. Does your brand face such issues? Target emotions that address or even counter these negative impressions.

If you could only target one emotion, what would that emotion be?

What core brand values need to be communicated in the experience? What emotions best represent these values?

Consider targeting three main emotions. In choosing these three emotions, consider subconscious emotions, visible emotions and a feelings intrinsically connected to emotions,

Appendix V: Discussion prompt cards 2

An experience is a journey.
What emotions should define this journey?

Consider the visual attributes of the brand.
Target emotions that reflect the visual brand story.

Which emotions suit your target demographic?
Would you consider different emotions for different age groups?

Identify the negative emotions and try to evoke the opposite

Lived experiences occur in physical environments.
Where will the experience take place? Do the targeted emotions suit the space?

How can emotions be shared or communicated?
What emotions are easily shared or perceived?

Many brand touch points can exist during a lived experience. Should your experience trigger different emotions or maintain consistency by focusing on one emotion during the experience.

Lived experiences have the potential to inspire meaningful emotional connections.
Think of emotions that would not be most life-changing or life-affirming.

Emotions support the meaning of a brand and contribute to overall brand equity. What emotions best support brand equity?

Appendix W: Ethics approval



OFFICE OF
RESEARCH
ETHICS (ORE)
309 York Lanes

4700 Keele St.
Toronto ON
Canada M3J 1P3
Tel 416 736 5914
Fax 416 736-5512
www.research.yorku.ca

Certificate #: STU 2020-005
Approval Period: 01/15/20-01/15/21

ETHICS APPROVAL

To: Marija Bacic - Graduate Student
Design
mbacic@yorku.ca

From: Alison M. Collins-Mrakas, Sr. Manager and Policy Advisor, Research Ethics
(on behalf of Jennifer Kuk, Chair, Human Participants Review Committee)

Date: Wednesday January 15, 2020

Title: Using Experience Design to Enhance Brand Value

Risk Level: ☒ Minimal Risk ☐ More than Minimal Risk

Level of Review: ☒ Delegated Review ☐ Full Committee Review

I am writing to inform you that this research project, “**Using Experience Design to Enhance Brand Value**” has received ethics review and approval by the Human Participants Review Sub-Committee, York University’s Ethics Review Board and conforms to the standards of the Canadian Tri-Council Research Ethics guidelines.

Ongoing research – research that extends beyond one year – must be renewed prior to the expiry date.

Any changes to the approved protocol must be reviewed and approved through the amendment process by submission of an amendment application to the HPRC prior to its implementation.

Any adverse or unanticipated events in the research should be reported to the Office of Research ethics (ore@yorku.ca) as soon as possible.

For further information on researcher responsibilities as it pertains to this approved research ethics protocol, please refer to the attached document, “**RESEARCH ETHICS: PROCEDURES to ENSURE ONGOING COMPLIANCE**”.

Should you have any questions, please feel free to contact me at: 416-736-5914 or via email at: acollins@yorku.ca.

Yours sincerely,

Alison M. Collins-Mrakas M.Sc., LL.M.
Sr. Manager and Policy Advisor,
Office of Research Ethics

Appendix X: Ethics certificate of completion

