

MARKETING WITH EMOTION, COMMUNICATING WITH REASON:
A COMPARISON OF GOOGLE'S CONSUMER-BRAND ENGAGEMENT STRATEGIES
BY AD EXECUTION FORMAT

by

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Abstract

This Major Research Paper (MRP) studies how emotional marketing influences brand storytelling and aims to recognize why the tactic is considered effective for driving consumer-brand engagement. Current literature on emotional marketing has had limited attention by researchers. This study expands the research available to marketers, advertisers, and communication professionals. To pursue the research, this study focuses on Google's online advertisements, *Dear Sophie* (2011) and *Your Chrome, Everywhere* (2012), each of which use different ad execution formats for analysis; the former by emotion and the latter by reason. Following a two-part comparative and multimodal analysis, three major findings appear from the research. First, ad execution by emotion generates increased consumer-brand engagement, in comparison to ad execution by reason. Second, ad execution by reason appears to be more valuable for actionable consumer-brand interaction. Lastly, there is indication that ad execution format by positive emotion influences a response of positive consumer-brand attitude. This study concludes with suggestions for future research on emotional marketing.

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Dedication

To my parents,

Whose support means everything to me.

Thank you.

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1. INTRODUCTION

Strong brand narratives tell compelling stories of meaning and experience, stimulating both imagination and feelings that encourage us to *feel* something in connection to a brand (Granitz & Forman, 2015; Herskovitz & Crystal, 2010; Lundqvist, Liljander, Gummerus, & Riel, 2013). With powerful storytelling, brands are able to engage with consumers and inspire an attached emotional response. These concepts of marketing with emotion lend meaning to how a brand can come to life through emotional connection and, with this, establish a relationship of brand loyalty (Gobé, 2009). Studies within the discipline of marketing and communications address how brand storytelling and emotional marketing work together to reach a position of brand loyalty. As follows, this major research paper (MRP) intends to distinguish how emotional marketing influences brand storytelling and to recognize why the tactic is considered effective for driving consumer-brand engagement. Specifically, the intention is to understand how emotive meaning in visual images is used in global marketing campaigns. Thus, the analysis part of this MRP will focus on Google's brand storytelling as its 2011 marketing strategy relates to emotional branding.

On September 2, 2008, Google (2008) introduced *Google Chrome*, a simplified, user-friendly open source web browser. In 2011, Google partnered with marketing and advertising agency Bartle Bogle Hegarty (BBH), to produce a creative campaign to advertise the browser and grow the brand. This was

Google's first extensive offline marketing initiative, promoting Chrome through a national TV media buy followed by extended online communications with banners, and an interactive YouTube video series (Bartle Bogle Hegarty, 2015). Together, BBH and the Google Creative Lab brought *The web is what you make of it* to life, in a three-part television and online advertising campaign featuring short clips titled, *Dear Sophie*, *Lady Gaga*, and *It Gets Better*. The campaign takes a strategic turn from marketing functionality to sentimentality, positioning Chrome as a tool that can be used by the everyday person (Bartle Bogle Hegarty, 2015). Drawing on an emotional theme, Google captures the real-life functions of what Chrome can be used for with an interactive tour of the platform's extensions. The advertisements explore Gmail, YouTube, Google Maps, and more. Much to the campaign's title, the concept behind Google's tactic is simple, that the web is really what you choose to make of it (Bartle Bogle Hegarty, 2015). Google's approach to brand storytelling is in creating a campaign that shows viewers how choosing Chrome has changed lives. Behind each story, is a life made better with Google Chrome.

Of the three-part campaign, this MRP intends to focus on *Dear Sophie* (2011), the first advertisement that launched. In a brief narration, *Dear Sophie* tells the story of a father who uses Chrome to develop a digital scrapbook to chronicle his daughter's childhood. The advertisement shows a progression of vignettes put together entirely from screenshots, subject lines, keystrokes and

clicks, moving to a soft piano composition. With each frame, *Dear Sophie* brings the brand to life outside of the computing world, where technology meets humanity. Google strategically creates a narrative that is relatable although unfinished, and thus, left to imagination. *Dear Sophie* allows the audience to continue the narrative by finding relation to their own life's story. This lasting impression, which develops from using emotion to tell a brand's story, is central to this MRP.

2. LITERATURE REVIEW

The following literature review will discuss the current state of research around the use of emotions in marketing and communications, in support of the research focus on emotional marketing as a strategy for brand storytelling. Over the past decade, our market has seen a shift towards redefining the meaning of a fulfilling brand concept, followed by an increased recognition for the role that cognitive processes play in shaping a consumer's perception of a brand's identity (Bagozzi, Gopinath, & Nyer, 1999; Gobé, 2009; Robinette, Brand, & Lenz, 2001; Soscia, 2013). Motivation for human behaviour has moved from rational to emotional stimuli to drive branding decisions (Gobé, 2009; Papadatos, 2006; Rytel, 2010). Accordingly, brand storytelling has become less about marketing function and more about placing emphasis on the aesthetic and emotional qualities of a brand. Therefore, the literature review will focus on three major

themes to meet the objectives of this study:

1. Emotional Marketing
2. Marketing and Communications
3. Multimodality

These areas of research provide a framework for understanding how emotions are used to tell a brand's story and why the marketing strategy is considered an effective driver of consumer-brand engagement. The literature review will define emotional marketing within the field of marketing and communications, and establish a theoretical understanding of a multimodal approach to further analyze the concept and its use in brand storytelling.

2.1. Emotional Marketing

This component of the literature review helps to define emotional marketing. It is essential for outlining the scope of study and to identify the limitations of research for this MRP. The study of emotional marketing extends across many disciplines inclusive of advertising, business, communications, marketing, psychology and sociology. For the purpose of this research paper, emotional marketing will be defined primarily within the field of marketing and communications, and consider secondary disciplines.

To begin, behavioural and marketing studies define emotion by response categories and in relation to branding purposes. There are variations of emotions

that are considered as universal or fundamental and, with this, produce predictable reactions (Chaudhuri, 2006; Dobeles, Lindgreen, Beverland, Vahamme, and van Wijk, 2007; Fox, 2008; Soscia, 2013). From a cognitive and neuroscientific approach, there are four distinct categories of emotion: happiness, sadness, fear, and anger (Fox, 2008; Jack, Garrod, Schyns, 2014). Similarly, in marketing research, there are six primary emotions identified as surprise, joy, sadness, anger, fear, and disgust (Chaudhuri, 2006; Dobeles et al., 2007; Soscia, 2013). Scientific studies on emotions, group these distinctions further into opposing categories of positive versus negative emotions. In this view, positive emotions are likened to pleasant experiences, whereas negative emotions are considered to be unpleasant, and can be measured as either a good or bad reaction (Bagozzi et al., 1999; Fox, 2008; Yoo & MacInnis, 2005). Such references see emotions of happiness and joy to be positive and responses of sadness, anger, and fear to be negative (Bagozzi et al., 1999; Fox, 2008; Yoo & MacInnis, 2005).

Moving away from discrete categories, additional literature reference the theory and function of emotions. Bagozzi et al. (1999) focus on the state of readiness that is extended by felt subjective experiences, physiological response, and bodily expression. Grisaffe and Nguyen (2011;2010;) provide coding and categories of superior marketing characteristics, traditional customer outcome states, unique user-derived benefits, socialization forces and sentimentality or emotional memory. O'Shaughnessy and O'Shaughnessy (2003) distinguish

emotions as either being factive, as in “grounded in belief” (p.81) or epistemic, meaning “pertaining to knowledge” (p.86). Lastly, Huang (2001) discusses the use of emotions in advertising through defining characteristics in psychology and marketing as understood with corresponding theoretical proposals. While there is literature specific to identifying what factors motivate emotions in marketing, there are also limitations posed across many studies stating that emotions are difficult to measure, considering human sensitivity to personal and contextual factors (Akhün et al., 2013; Bagozzi et al., 1999; Fox, 2008; Soscia, 2013). As well, there are few studies focused on the unintended consequences of emotional branding (Thompson, Rindfleisch & Arsel, 2006). With this, marketing research on emotional response is wide-ranging.

Further, literature that references emotional marketing define the concept with regards to terms alike, such as emotion, emotional branding, and emotional sentiment. Additional key terms associate emotional marketing by purpose, relating the concept to trust, brand loyalty, and brand sentiment; this will be addressed in the second part of the literature review. The purpose of defining emotion is to provide structure for the interpretation of emotional behaviour and accompanying reactions. Aforementioned, behavioural research by Bagozzi et al. describe the term ‘emotion’ as “mental states of readiness that arise from appraisals of events or one’s own thoughts” (1999, p.184). This leads to the understanding that emotions are attached to recognizable behavioural and

physiological responses, which are observable in facial expressions and bodily movements (Bagozzi et al., 1999; Fox, 2008). In this view, additional studies place emphasis on the inconsistent uses of the terms affect, emotions, mood, and attitudes, which contradicts literature that associates emotion with passion, affect, affection, and feelings (Balgaradean, 2015; Bagozzi et al., 1999; Fox, 2008; Soscia, 2013). Turning to 'emotional branding', researchers offer definitions that associate emotion to lasting connections with a brand (Akgün, Koçoğlu, & İmamoğlu, 2013; Gobé, 2009; Rytel, 2010). This reference describes consumer engagement with a brand as relating to terms of intimacy, sensation, and satisfaction. This ties into 'emotional sentiment', otherwise perceived as having feelings of strong positive brand fondness, which is linked to the overall purpose of the branding strategy (O'Shaughnessy & O'Shaughnessy, 2003). Altogether, reference to emotional marketing is defined in the context of contemporary marketing as a branding practice that focuses on the emotional connection between brands and consumers. The term represents a branding approach that goes beyond material satisfaction and reaches emotional fulfillment, thus establishing a strong relationship with the consumer as a brand partner (Gobé, 2009; Rytel, 2010). Studies involving emotional marketing are primarily found in research related to consumer behaviour and consumption, as well as strategies that drive consumer-brand relationships.

Additional literature on emotional marketing points to how the approach can be used in branding strategies. Research in business and marketing address the function of emotions in how an advertisement (ad) format is executed, from type of appeal to execution style. Yoo and MacInnis (2005), amongst supporting authors and researchers, distinguish the two formats as ad execution by reason versus ad execution by emotion. Within brand advertising, a format of reason is designed to communicate a service or product's rational, informational, and functional aspects, using objective information to explain a brand's attributes or benefits to the consumer (Chaudhuri, 2006; O'Shaughnessy & O'Shaughnessy, 2003; Rytel, 2010; Yoo & MacInnis, 2005). When the ad execution is informational the aim is to persuade with reason, using "knowledge by description" (Chaudhuri, 2006, p.3). Therefore, the focus of the advertisement is to provide evidence of the tangible benefits and features, such as, of a brand's efficiency, practicality, or affordability (O'Shaughnessy & O'Shaughnessy, 2003). By contrast, a brand storytelling ad format serves to stimulate an emotional experience through focusing on the relational and participatory features of a brand (Rytel, 2010; Yoo & MacInnis, 2005). Specifically, an emotional ad format is characteristically designed from a "narrative process of antecedents, such as relevant stimuli, wants, and beliefs that [give] rise to the emotional experience" (O'Shaughnessy & O'Shaughnessy, 2003, p.35). When the ad execution is emotional the intention is to sell the brand rather than the product, using

“knowledge by acquaintance” (Chaudhuri, 2006, p.3); this is the essence of brand storytelling. The advertisement uses an emotional format to influence brand attitudes that are driven by feeling responses and, therefore, develops a connection between the brand and the consumer (Yoo & MacInnis, 2005). Essentially, the type of appeal and execution format is defined by the underlying purpose of an advertisement to influence consumer decision-making, and thus, the extent of engagement and interaction with the brand.

Research on emotional marketing appear in studies that focus on measuring the degree of impact and effectiveness (Akbari, 2015), the nature of response as positive or negative (Yoo & MacInnis, 2005), and additional contributing factors, such as, culture or gender (Albers-Miller & Stafford, 1999; Doebel et al., 2007). These studies have been both qualitative and quantitative in nature, using quasi-experimental methods (Akbari, 2015), stimulus selection and questionnaires (Yoo & MacInnis, 2005), surveys and interviews (Doebel et al., 2007), or content analysis (Albers-Miller & Stafford, 1999; Grisaffe & Nguyen, 2011; 2010;).

2.2. Marketing and Communications

There are two primary areas of focus that appear in the literature of emotional marketing and within the field of marketing and communications: brand storytelling and brand loyalty. In this section of the literature review, the

aforementioned associated key terms of trust, brand loyalty and brand sentiment are addressed, as each relate to the discussion of the two focuses.

Brand storytelling enables the consumer-brand relationship that emotional marketing helps to create, shifting the consumption experience from being individual to collective (Granitz & Forman, 2015; Lundqvist et al., 2013; Pera & Viglia, 2016). In marketing and communications literature, storytelling is recognized as essential to successful branding by giving way to a deeply-felt and long-lasting emotional bond that is relatable and consistent with an audience's needs and attitudes (Herskovitz & Crystal, 2010). Although there are many studies written about the power of brand storytelling, there are only few that link emotional marketing to the practice. Across these studies, emotional attachment is considered central to brand storytelling (Lundqvist et al., 2013) and there is emphasis that emotional memory stores positive emotions factually and visually (Pera & Viglia, 2016). This is where the importance of understanding human nature comes to play, to tap into the innate characteristics that motivate emotions that intensify consumer wants and desires. Gobé (2009) and Thompson et al. (2006) suggest that branding strategies should shift focus to telling stories that respond emotionally to life experiences in a genuine and reflective manner, to mark the brand as enriching to a consumer's life. O'Shaughnessy and O'Shaughnessy bring emotional marketing and brand storytelling together in establishing that "emotion is the adhesive that, when mixed with trust, equals

loyalty” (2003, p.5). Ultimately, brand loyalty is the underlying objective to gain devoted brand partners (consumers), profit and repurchasing (Grisaffe & Nguyen, 2011; 2010;).

Marketing and communications studies focus on the role of emotional marketing in brand storytelling by measuring the relationship experience, the effect on consumer response, and the types of brand stories consumers want to hear. Additional literature addresses brand storytelling in the digital age, with studies around which media consumers want to find their stories and how to communicate on these platforms. Research in this area of focus have been primarily qualitative in nature, using in-depth interviews (Granitz & Forman, 2015; Lundqvist et al. 2013), comparative analysis (Lundqvist et al. 2013), or a multi-method approach (Pera & Viglia, 2016). The underlying purpose across these studies looks at recognizing the meanings across a brand’s story and finds the linkages to the consumer-brand relationship experience.

2.3. Multimodality

The final section of this literature review ties the first two themes of focus together, in discussing multimodality as a framework for analyzing emotional marketing in brand storytelling. O'Halloran (2008) and Jewitt (2009) are amongst known scholars of multimodality that approach communication and representation in a more visual manner, to demonstrate how digital technologies are

transforming the communicational landscape through sound, image, and movement. A multimodal framework takes into account function and meaning, and considers, “the full range of communicational [modes] people use – image, gesture, gaze, posture, and so on – and the relationships between them” (Jewitt, 2009, p.14). The term ‘multimodal’ recognizes that, when taken together, these communicative modes construct meaning (Baldry & Thibault, 2006; Machin, 2007; O’Halloran, 2004). With this, a social semiotic multimodal approach allows for an analysis of, “interpersonal meaning, to present the world in specific ways, and to realize coherence” (Jewitt, 2009, p.29). As such, multimodality guides meaning making with rules and principles for analysis, by which the framework acts as a multipurpose toolkit (Baldry & Thibault, 2006; Machin, 2007).

Central to multimodal analysis is the process of transcription, to pinpoint characteristic patterns that make meaning (Baldry & Thibault, 2006; Baldry, 2004). Multimodal analysis considers all semiotic modalities as a whole, rather than taking meaning from separate semiotic selections (Baldry & Thibault, 2006). The process of transcription is defined by “a set of co-patterned semiotic selections that are co-deployed in a consistent way over a given stretch of text” (Baldry & Thibault, 2006, p.47). Thus, multimodal transcription allows researchers to capture the “activities, people, objects and circumstances represented in a television advertisement, in such a way that an advertisement’s basic message can be reconstructed” (Baldry & Thibault, 2006, p.49). The aim of

this approach is to emphasize patterns that make up the functioning parts and give meaning to a larger whole.

In applying multimodal transcription to TV advertisements, Baldry and Thibault (2006) outline the components for analysis, taking into account the participants and chosen setting, as well as factors of time, sound, image, gesture, text and language. Particularly, the transcription of images, such as video stills, focus on the researcher's intent to, "depict the visual characteristics of people, objects and places, and relationships between them, as well as sequences of action" (Bezemer & Mavers, 2011, p.199). The technique adopts a chronological frame-based dissection of linguistic, musical, and pictorial modes to reconstruct meaning (Baldry & Thibault, 2006). With this, two methods for frame extraction are discussed as either following a fixed time-per-second correlation (Baldry, 2004) or through partial selection (Bezemer & Mavers, 2011). The latter option involves selection criteria that are set by the researcher, based on analytical and rhetorical purposes (Baldry, 2004; Baldry & Thibault, 2006; Bezemer & Mavers, 2011). As a whole, multimodality provides a framework by which the combination of visual and auditory modes in a genre can be analyzed, to show what patterns exist and the overall meaning this elicits.

Multimodal analysis is a particularly useful approach for studying the genre of advertising (Del Saz-Rubio & Pennock-Speck, 2009). As a method that considers non-verbal stimuli together with verbal messages in the process of

meaning making, multimodal analysis captures the reliance of images and sound in advertising (Baldry, 2004; Del Saz-Rubio & Pennock-Speck, 2009).

Specifically, for the study of marketing with emotions in a TV advertisement, the transcription format provides a closer look at the interaction between the ad and the audience. The frame-by-frame dissection follows a tagging system to indicate where, what, when, and how often an emotion is used throughout an advertisement to establish the brand's identity and value (Baldry, 2004). Together with a user response analysis, a multimodal analysis allows an understanding of how emotions in marketing affect an emotional reaction in return.

Research around multimodal analysis specific to using the method to study digital narratives is fairly limited. Within this limitation, the case studies provided are specific to the discipline of education rather than marketing and communications. However, there are several authors who apply methods that are useful to reference for this study. Baldry and Thibault (2006), Honeyford (2013), and Lim and O'Halloran (2012) discuss systemic functional multi-discourse analysis, phasal analysis, critical discourse analysis, literary analysis, and visual analytic framework development. Wang (2016) uses a comparative and systemic functional analysis. Beyond this, Dash, Patnaik, and Suar (2016) follow Kress and Van Leeuwen's inter-semiosis framework, using content analysis and a multi-discourse analysis.

2.4. Research Questions

This MRP aims to discuss emotional marketing in brand storytelling and attempts to identify why the tactic is considered effective for driving consumer-brand engagement. Based on current literature, this research paper considers the argument that, “emotional positioning is inherently superior to positioning your brand only on rational attributes” (Chaudhuri, 2006, p.29), and intends to explore this statement. The literature review discussed the power of emotion and its relevance within the field of marketing and communication. Further, the literature review addressed multimodality as a measurable framework to which the intended research questions appear feasible.

The first area of research will focus on why emotional marketing is considered an effective tactic, by evaluating user’s reactions. The purpose is to gauge the nature of response attached to an emotionally formatted advertisement, in comparison to a rationally formatted advertisement.

RQ 1: What is the nature of response to Google’s emotional marketing strategy from the YouTube advertisement, *Dear Sophie* (2011), posted on the brand’s Google Chrome account?

RQ 1(a): Given the difference in ad format, what consumer-brand connections are evident in Google’s *Dear Sophie* (2011) advertisement, in comparison to Google’s *Your Chrome, Everywhere* (2012) advertisement?

The second area of research will consider the fundamentals of emotional marketing and develop reasoning for its use as a branding strategy. The intention is to demonstrate how the tactic is integrated within a global marketing strategy, particularly Google's *Dear Sophie* (2011) online advertisement. Taking a multimodal approach, the objective is to identify what patterns exist to create meaning within a marketing campaign that uses emotion to tell the brand's story.

RQ 2: How is emotional marketing used in Google's *Dear Sophie* (2011) advertisement, to tap into feelings that encourage viewers to use Chrome?

3. RESEARCH METHOD

This section of the MRP outlines the proposed research methods to study how and why emotional marketing in brand storytelling is considered an effective marketing strategy. In the following sections, the process for data collection as well as the method of analysis is presented.

3.1. Data Collection Method

This research paper intends to study how emotion is used in a global marketing campaign. To address the research questions, the data will be collected using several methods, which contribute to a two-part analysis.

First, the study will take a comparative analysis of the emotional meanings and connections that are evident in Google's advertisements, *Dear Sophie* (2011)

and *Your Chrome, Everywhere* (2012). Both advertisements are shared on Google Chrome's official YouTube channel. Therefore, the data will be collected using the YouTube Comment Scraper to pull all user-generated comments from each video. The data will then be imported into NVivo to sort user response groupings into node categories; this allows the data from each advertisement to be coded for observation and analysis. For additional comparison, the analysis will look at vanity metrics inclusive of total number of views, likes, dislikes, and comments for each ad format. To provide precise figures for comparison and further discussion, a screenshot of each advertisement will be captured at the time of data collection and then recorded in a table.

Next, to understand the function and meaning of emotions as a marketing tactic, a multimodal analysis will be prepared. This part of the study primarily focuses on Google's *Dear Sophie* (2011) advertisement for its emotional ad format. To collect the data, the video will be downloaded from YouTube where Google first shared the advertisement. From here, the video will be transcribed frame-by-frame in a spreadsheet and organized by codebook headings for further interpretation and analysis.

3.2. Method of Analysis

Aforementioned, this study will take place as a two-part analysis and apply methods that are both qualitative as well as quantitative in nature. The first

part follows a comparative analysis to understand how emotional marketing influences brand storytelling and to recognize why the tactic is considered effective for driving consumer-brand engagement. The analysis will compare Google's advertisements, *Dear Sophie* (2011) to *Your Chrome, Everywhere* (2012). Both online advertisements are similar in length, content (promotion of Google Chrome), and production date; yet, each advertisement differs by tactic. *Dear Sophie* focuses on brand storytelling by marketing with emotion and *Your Chrome, Everywhere* emphasizes brand advertising through communicating with reason. The difference in ad execution format is essential to this study. With this, a comparative analysis is intended to reveal how user engagement and interaction differs by each ad format.

To define a measurable outcome, the analysis will consider consumer to brand connections based on user-generated feedback provided in the comments section of each online video. The research method involves cataloging user comments by the nature of response as *reactional*, *non-reactional*, or *other*; this is outlined in Table 3.1. From here, comments will be further grouped by subcategories of emotional response as being *positive*, *negative*, or *neutral*, and in consideration of other response types of *foreign languages*, *non-related content* or *non-legible spam*. Additional criteria for blank, duplicate, and multiple comments, as well as user to user replies, is also noted in Table 3.2.

Table 3.1: Comparative Analysis – Coding Criteria

Coding Groups and Subcategories	Criteria
<p>1. Reactional</p> <p>1A. Positive</p> <p>1B. Negative</p> <p>1C. Neutral</p>	<p>The comment elicits an emotional reaction, ranging from happiness, surprise, joy, sadness, anger, fear, or disgust (Chaudhuri, 2006; Dobeles et al., 2007; Soscia, 2013). Subcategories will consider corresponding emotional reactions as positive or negative – otherwise viewed as good-bad, pleasant-unpleasant (Bagozzi et al., 1999; Fox, 2008; Yoo & MacInnis, 2005). Responses of this nature indicate engagement towards the advertisement or the brand, rather than specific to the product itself. An additional category of ‘neutral’ is available, for responses in reference to the video advertisement, with no attached emotion; this includes comments such as, “I don’t get it”.</p>
<p>2. Non-Reactional</p> <p><i>Subcategories are not applicable.</i></p>	<p>The comment elicits an informational reaction and serves a functional purpose. Responses of this nature indicate engagement towards the product/service, rather than specific to the advertisement or brand itself; this includes comments such as, “tell me how to get rid of the refusal to allow me to now add any account.” Users reference the product’s tangible benefits and features, such as, of a brand’s efficiency, practicality, or affordability (O’Shaughnessy & O’Shaughnessy, 2003).</p>
<p>3. Other</p> <p>3A. Foreign Language</p> <p>3B. Non-Related Content</p> <p>3C. Non-Legible Spam</p>	<p>The comment is unrelated or unsolicited. Responses of this nature comments shared in languages other than English, unconnected subject matters, and random symbols or alphabets placed together. The non-related grouping includes user to user responses, where comments provided are directed to another user, rather than user to advertisement engagement.</p>

Table 3.2: Comparative Analysis – Additional Criteria

Comment Type	Definition	Criteria
Blank Comments	The comment field is empty. Blank data is not codable on <i>NVivo</i> .	Blank comments will be removed from the data set.
Duplicate Comments	The comment is repeated by the same user. For example: Comment 1: Google really did live up to its motto! Comment 2: Google really does live up to its motto.	Duplicate comments will only include <u>one</u> comment in the data set.
Multiple Comments (Consecutive)	The same user separates a comment into multiple responses, consecutively. For example: Comment 1: It's an iPhone 5? See screen Comment 2: second 52	Multiple comments that occur consecutively will be considered as <u>one</u> full comment in the data set.
Multiple Comments (Nonconsecutive)	The same users separate the comment into multiple responses; however, each comment is separated by other users' responses.	Multiple comments that occur non-consecutively will be considered as <u>two</u> separate comments in the data set.
Multiple Comments (Nonconsecutive, in response to other users' comments)	The comment is in response to another user's comment.	Replies will not be included in the data set because the measurement is reflective of a user's reaction to other users' comments and <u>not</u> to the advertisement.

The structure for data collection is set within parameters of time and quantity. Data will be collected for the first 100 comments posted, and again for the last 100 comments available to date; this will be done for both Chrome ads, reaching a total number of 200 responses per advertisement for analysis. This approach considers that, if given an outcome with a high ratio of *other* comments to a low ratio of *reactional* and *non-reactional* responses, the quantity will be increased to provide a data set with a greater quality score. From the sample population of data collected, a manual scan will be taken to remove blank and duplicate comments, and to combine multiple responses from the same user. This process is to ensure that the data set yields a total of 100 comments from each allotted timeframe, per advertisement. Overall, the purpose of performing a comparative analysis is to gain insight as to how well or poorly the emotional marketing tactic is received, with the intention of determining its extent of effectiveness as a branding strategy.

Aforementioned, the second part of the research study follows a multimodal framework to understand the function and meaning of emotions as a marketing tactic. Here, the primary focus is to study Google's *Dear Sophie* (2011) advertisement. Drawing from Baldry and Thibault (2006) as well as Lim and O'Halloran (2012), this research paper takes both a macro- and micro-analytical approach to multimodal transcription to capture the semiotic modes represented in *Dear Sophie*; this allows the advertisement's basic message to be deconstructed.

To do so, a codebook will be used for analysis, one that is designed with a format that mirrors the chronological sequence of frames and includes emotional marketing characteristics to group modes within each frame. The codebook used for transcription is presented in Appendix F. The criteria for frame extraction is based on transcribing the mini-narratives that, when taken together, tell Google's brand story.

The codebook will be used for two purposes. First, from a macro-analytical approach, the transcription will produce a video dissection of shots and macrophases for a summary analysis. This is adopted from Baldry and Thibault's (2006) method of a multimodal transcription through phasal analysis, which helps to pinpoint the basic strategic meaning-making units in a film text. With this, the information transcribed can be reconstructed to understand how each phase is integrated with written commentary, to flow together in time (Baldry, 2004; Baldry & Thibault, 2006). This supports the research interests to develop an understanding of Google's brand story through the unfolding of the advertisement's narrative. Second, from a micro-analytical approach, the research extends to provide a detailed multimodal transcription and text analysis of the individual frames in *Dear Sophie* (2011). The codebook follows Baldry and Thibault's (2006) method of transcription, with an organized table to collect data by timestamp, visual frame, visual image, kinesic action, and soundtrack. To support the research interests of this MRP, a column titled, *Meaning and*

Emotional Indicators, will be added for analysis, which also mirrors Baldry and Thibault's (2006) method of transcription from a selective perspective. With a specific focus on emotional appeal, the purpose is to investigate the, "complex multiplication of meanings made in a film text" (Lim & O'Halloran, 2012, p.230). The purpose of taking a multimodal approach is to study how emotional appeal is being achieved in the advertisement. This step provides a transcription to reveal the emotive representations within the advertisement's elements (modes) and written commentary, for a multimodal analysis of what patterns exist and what overall meaning this elicits. Based on the literature found on multimodality, this approach will present an organized data set to uncover emerging themes within Google's *Dear Sophie* (2011) advertisement.

4. FINDINGS AND DISCUSSION

The following sections present the research findings for analysis and discussion, to address the topic of the use of emotion in marketing, for brand storytelling. The discussion is led by findings from both the comparative analysis and multimodal transcription, and guided by current literature. The research questions associated with each area of study are addressed in the corresponding sections. The final section closes with considerations of the study's limitations and implications and from here, proposes new avenues for research.

4.1. Part I: Comparative Analysis Discussion of Results

This discussion focuses on the first area of research, which aims to evaluate emotional marketing as an effective tactic for consumer-brand engagement. The intent of Part I is to address Research Questions 1 and 1(a). The research method for this study adopts the format and coding scheme from studies found in current literature. Particularly, the method echoes the research approach of Rytel (2010) and Yoo and MacInnis (2005) in evaluating response groupings based on consumer engagement, to study the relational and participatory features of an ad format. Thus, the data collection method for this research paper considers response to be a measurable variable, as an indication of consumer-brand engagement relative to ad format. The objective of the analysis is to collect viewer response data from Google's advertisements promoting Chrome – *Dear Sophie* (2011) and *Your Chrome, Everywhere* (2012) – for a comparison of user reactions to an emotional ad format versus a functional ad format.

For the comparative analysis, 400 user-generated comments were extracted from YouTube, using a purposive sampling method. Each advertisement contributed 200 responses to the data set, collected from the first 100 and last 100 comments available to date. Note that, within these parameters, the date range was increased to provide codable data on account of removing blank and duplicate comments as well as the combination of multiple responses. For the

purpose of measuring only user-generated responses, a single comment from account owner @GoogleChrome was removed from the data set. Record of all comments removed from or combined for the data set is referenced in Appendix A, with tables corresponding to each advertisement by allotted timeframe. Based on the initial results, the data collected yields a measurable quality score, given the low ratio of *other* comments posted in a foreign language, as non-related content or non-relevant spam. The final data set of 200 comments per video was imported to NVivo for manual user response sorting, by predefined primary categories (coding groups) and further into secondary groupings (subcategories). The coded results are summarized in Table 4.1, as per Figures B1 and B2 in Appendix B.

Table 4.1 provides a summary of the comments coded into NVivo. Primary coding groups are highlighted in grey and secondary coding groups are indicated in white. The results are calculated by percentage of response category per set of 200 responses, for each advertisement. Within each subcategory, percentages are calculated out of 200 comments, per advertisement. The table reads as, percentage by primary coding group, and again by secondary coding group. As follows, coding groups are calculated from 1, 2, and 3, whereas subcategories are calculated from 1A, 1B, 1C, 2, 3A, 3B, and 3C, each out of 200 responses per advertisement.

Table 4.1: Comparative Analysis – Summary of Results

Coding Groups and Subcategories	Dear Sophie	%	Your Chrome, Everywhere	%
1. Reactional	151	75.5	97	48.5
1A. Reactional - Positive	73	36.5	52	26
1B. Reactional - Negative	60	30	15	7.5
1C. Reactional - Neutral	18	9	30	15
2. Non-Reactional	23	11.5	54	27
2. Non-Reactional	23	11.5	54	27
3. Other	26	13	49	24.5
3A. Foreign Languages	5	2.5	7	3.5
3B. Non-Related Content	14	7	36	18
3C. Non-Legible Spam	7	3.5	6	3

Additional metrics for comparison between *Dear Sophie* and *Your Chrome, Everywhere* are provided in Table 4.2, as per the screenshots shown in Figures C1 and C2 in Appendix C. The purpose of reviewing vanity metrics – number of views, likes, dislikes, and comments – is to provide further rationale for the discussion of results and the interpretation of findings. To this point, the figures provide methodological considerations of the sampling strategy, such as, of the sampling ratio. The information also offers insight into how well each advertisement is performing, given the difference in ad format for promotion of

the same product and services; thus, the comparison informs the research paper of the consumer-to-brand engagement.

Table 4.2: Comparative Analysis – Vanity Metrics

Metrics	<i>Dear Sophie</i>		<i>Your Chrome, Everywhere</i>	
Channel	Google Chrome		Google Chrome	
Publish Date	May 2, 2011		June 28, 2012	
Views	10,820,915		374,091	
	% per total number of views		% per total number of views	
Likes	30,000	0.277	2,598	0.694
Dislikes	2,889	0.027	97	0.026
Comments	3,806	0.035	286	0.076

* The information provided in the table indicates numerical values as of May 5, 2017

4.2. Part I: Comparative Analysis Interpretation of Findings

Many studies in consumer marketing interpret advertising according to behavioural appeal, by an ad's use of emotion or reason (Akbari, 2015; Albers-Miller & Stafford, 1999; Chaudhuri, 2006; O'Shaughnessy & O'Shaughnessy, 2003; Robinette et al., 2001; Rytel, 2010; Soscia, 2013; Thompson et al., 2006; Yoo & MacInnis, 2005). The purpose of a comparative analysis is to evaluate the argument that, "emotional positioning is inherently superior to positioning your brand only on rational attributes" (Chaudhuri, 2006, p.29). As follows, the first

area of research aims to understand why emotional marketing is considered an effective tactic for driving consumer-brand engagement.

In marketing literature, brand attitude and consumer purchase decisions are major targets of effective advertising (Gobé, 2009; O'Shaughnessy & O'Shaughnessy; Soscia, 2013). Based on the theoretical intention behind an ad's execution format, emotional appeal is the primary focus for this research paper. The emphasis here derives from scholarly definitions of persuasive advertising, in differentiating rational appeal by intent to sell a *product*, from emotional appeal by intent to sell a *brand*. In this perspective, Robinette et al. suggest that, "emotion marketing impels people to act on [feelings] and gives them a reason to go beyond a single purchase to long-term loyalty" (2001, p.8). As discussed in the literature review, the focus of effective advertising is moving from rational to emotional stimuli to drive branding decisions (Gobé, 2009; Papadatos, 2006; Rytel, 2010). For this reason, emotional motive is the focus of Research Question 1, and the comparison to rational motive follows, with Research Question 1(a).

Research Question 1 asks, "what is the nature of response to Google's emotional marketing strategy from the YouTube advertisement, *Dear Sophie* (2011), posted on the brand's Google Chrome account"? From an initial observation, the data collection indicates that emotional marketing produces high engagement between consumer to brand, and specific to the positive emotional appeal of *Dear Sophie*, the majority of reactions identify as being positive in

return. In particular, the *Dear Sophie* response set shows that user-generated comments yield highest as reactionary (75.5%) and lowest as non-reactional (11.5%). This means, of the 200 comments collected, 151 responses are emotional in nature and suggest engagement towards the advertisement or the brand. From here, 23 responses categorized as informational in nature and make a functional reference to the product itself. The remainder of responses coded as other (26%), given that, of these comments, 5 are in foreign languages, 14 are non-related content, and 7 read as non-legible spam. The full summary of comments collected from *Dear Sophie* (2011) is provided in Appendix D.

Based on current literature, this research study considers the theoretical intent of an emotional appeal, that, “when the commercial uses an emotional format, brand attitudes are apparently driven through feeling responses” (Yoo & MacInnis, 2005, p.1404). Taking into account, the ratio of reactionary to non-reactional comments, the nature of response to the use of emotions in Google’s *Dear Sophie* (2011) advertisement is favourably reactionary; it influences a response that conveys feeling. This finding indicates that an emotionally motivated advertisement can drive consumer-brand connection. With this, Yoo and MacInnis confirm that both positive and negative feelings make an advertisement more appealing, “because those feelings positively influence ad attitudes through the mediational effect of evaluative thoughts” (2005, p.1404). This concludes Research Question 1.

Next, Research Question 1a asks, “given the difference in ad format, what consumer-brand connections are evident in Google’s *Dear Sophie* (2011) advertisement in comparison to Google’s *Your Chrome, Everywhere* (2012) advertisement”? There are several areas of research to consider for discussion, taking into account the primary coding groups, secondary subcategories, and vanity metrics. From a micro perspective, the primary response sets from *Dear Sophie* and *Your Chrome, Everywhere* suggest that emotional appeal positively influences consumer-to-brand engagement. Following the coding criteria for data collection, comments that imply engagement towards the advertisement or brand, rather than to the product itself categorized as *reactional*; therefore, responses of this nature inform Research Question 1a of the impact an ad execution format has on consumer-to-brand engagement. With reference to the *Comparative Analysis – Summary of Results* presented in Table 4.1, the findings indicate that *reactional* responses appear highest from *Dear Sophie*, and these results significantly outweigh the additional coding groups of both advertisements. Specifically, the extent of *reactional* responses yielded as 75.5% to *Dear Sophie* in comparison to 48.5% to *Your Chrome, Everywhere*. Thus, the results from Part I of this study support the rationale discussed in Research Question 1, that an emotional ad format generates increased engagement from consumer to brand in comparison to an informational ad format.

To further address Research Questions 1 and 1a, Table 4.3 and Table 4.4 provide a sample of the data collection from each advertisement. The tables are representative of the response characteristics associated with this study's emotionally formatted ad in comparison to the rationally formatted ad. The comments are selected at random, taking *Reference 5* from each coding group of the data set. The sample excludes comments from the category of *other*, due to the scope of the research question as measuring the nature of response.

Table 4.3: Dear Sophie (2011) Sample Data Collection

Data Set	Comment
Newest 100 - 1.Reactional/1A.Positive Responses	This is beautiful! <3
Oldest 100 – 2.Reactional/1A.Positive Responses	ooouunm :')
Newest 100 – 1.Reactional/1B.Negative Responses	tears rolled down my eyes
Oldest 100 – 1.Reactional/1B.Negative Responses	Marketing consultants take note – make people fecking cry!
Newest 100 – 1.Reactional/1C.Neutral Responses	What does he say at 0:18?
Oldest 100 – 1.Reactional/1B.Neutral Responses	@Robstailey his daughter... did you not watch it?
Newest 100 – 2. Non-Reactional	I need help on how to email photos
Oldest 100 – 2. Non-Reactional	This is awssm...can user create their own chrome experiences ... ??

Table 4.4: *Your Chrome, Everywhere (2012) Sample Data Collection*

Data Set	Comment
Newest 100 - 1.Reactional/1A.Positive Responses	I'm so trying that beatbox
Oldest 100 - 2.Reactional/1A.Positive Responses	Bravo, google is simply the best
Newest 100 - 1.Reactional/1B.Negative Responses	I see this commercial EVERYWHERE and it annoys the living heck out of me... PLEASE LET IT STOP!!!!!!
Oldest 100 - 1.Reactional/1B.Negative Responses	<p>As much as I believe that everyone should be able to experience chrome for mobile, I'm a little bitter that google has decided to put it on iOS. Chrome isn't one of the reasons I'm on android, but it's a nice distinguishing GOOGLE feature.</p> <p>It's like google doesn't want Android to succeed.</p>
Newest 100 - 1.Reactional/1C.Neutral Responses	<p>because when he says "and now even here" hes referring to the fact that chrome is now available on iOS because it hasn't always been where as it was on android since release.</p> <p>I don't need saving by a pretend dead man in a dress thanks.</p>
Oldest 100 - 1.Reactional/1B.Neutral Responses	WHAT IS THE SONG!!! ALSO ANDROID FTW
Newest 100 - 2. Non-Reactional	can't open technitone on Iphone???
Oldest 100 - 2. Non-Reactional	so where can i get this in the market for android?

In review of Table 4.3, the response to *Dear Sophie* indicates that a majority of the sample comments convey emotional engagement to the brand or advertisement, from both reactional and non-reactional categories. To exemplify, from the data set, “Oldest 100 – 2. Non-Reactional”, the comment reads, “This is awssm...can user create their own chrome experiences ... ??”; this can be interpreted from two perspectives. First, “This is awssm” expresses a positive reactional response towards the advertisement. Second, “can user create their own chrome experiences” indicates a non-reactional response and represents a functional question. For the purpose of this study, the comment was processed as non-reactional; however, it is important to note the emotional aspect attached to the functional response. This leads to the understanding that, the advertisement’s execution format as emotional affects the consumer to engage with a response, which elicits a feeling towards the brand. Similarly, from a rational execution format, the response to *Your Chrome, Everywhere* as per Table 4.4, reveals shared expressions of informational engagement towards the product and services of Google Chrome. For example, from the data set, “Oldest 100 – 1.Reactional/ 1B.Negative Responses”, the comment reads, “As much as I believe that everyone should be able to experience chrome for mobile, I’m a little bitter that google has decided to put it on iOS. Chrome isn’t one of the reasons I’m on android, but it’s a nice distinguishing GOOGLE feature. It’s like google doesn’t want Android to succeed.” The comment communicates concern (eliciting surprise, anger and fear)

for the brand's success and thus, is categorized as a reactional response. However, while the response appears reactional in nature, it remains targeted towards the functional aspect that is advertised of the product. Beyond the research scope this is an interesting observation, considering that the intent of using an informational ad format is to persuade consumers' purchase decisions (Chaudhuri, 2006; O'Shaughnessy & O'Shaughnessy, 2003). More specific to this study, Yoo and MacInnis (2005) note that the purpose of an informational ad execution is to address an audience's evaluative thoughts towards the ad's credibility, which in turn, may affect consumers' feeling responses. The data collected for *Dear Sophie* is provided in Appendix D, which is summarized by coding group in Tables D1, D2, D3, D4, D5, D6, and D7. The data collected for *Your Chrome, Everywhere* is provided in Appendix E, and further summarized by coding group in Tables E1, E2, E3, E4, E5, E6, and E7.

Altogether, the sample data from Tables 4.3 and 4.4 suggest that audience engagement is influenced by ad execution format. The nature of response to *Dear Sophie* is feelings-oriented with consumer-to-brand interaction qualities; whereas, to *Your Chrome, Everywhere*, the response is knowledge-oriented with a consumer-to-product relationship. This reasoning is discussed in marketing literature, whereby behavioural response is determined by the emotional or rational value that a consumer attaches to an advertisement, whether that be

towards a brand or a product and service (Akbari, 2015; Chaudhuri, 2006; Matthes, Wonneberger & Schmuck, 2013; 2014; Yoo & MacInnis, 2005).

While the focus of this study is to evaluate the extent that consumer-to-brand engagement is relative to ad format, it is valuable to understand the research context from a macro perspective. The *Comparative Analysis – Vanity Metrics* provided in Table 4.2 informs this study of the sampling ratio from which the data was collected and serves as a performance indicator. Vanity metrics are useful analytics to measure the value of the data collected, by showing if and how active a user is. Accordingly, engagement simply implies traffic, whereas, *interaction* is specified by a click or comment that requires the user to take action beyond a site visit. Specific to this study, vanity metrics indicate the extent that consumer interaction occurs as an active form of engagement towards the brand and therefore, is considered actionable data.

The statistics from Table 4.2 are displayed in percentages, which is calculated by number of likes, dislikes, and comments per total number of views on YouTube. By comparison, the sampling ratio differed considerably with a sample size of 200 comments per advertisement. *Dear Sophie* reached a total population of 10,820,915 views, yielding a 0.0018% sampling ratio, whereas, *Your Chrome, Everywhere* amounted to a population of 374,091 views, generating a 0.053% sampling ratio. On account of performance, *Dear Sophie* surpassed *Your Chrome, Everywhere* in total number of views, gaining

10,820,915 impressions to the emotional ad format in comparison to 374,091 impressions to the rational ad format. In addition to number of views, the emotional ad format exceeded the rational ad format with 30,000 likes to 2,598 likes. Based on traffic in views and interaction in terms of positive clicks, the data initially suggests that ad execution format by emotion generates greater consumer-brand engagement relative to ad execution format by reason. However, in evaluating the amount of actionable data – likes, dislikes, and comments – per total number of views, the findings reveal that the audience is more interactive with the brand when the ad execution format is functional. *Your Chrome, Everywhere* generated higher interaction (active engagement) than *Dear Sophie*, in terms of likes, dislikes, and comments relative to advertisement views. In particular, the functional ad format gained 0.694% in likes and 0.076% in comments, compared to 0.277% in likes and 0.035% in comments towards the emotional ad format. These findings are further supported by the metrics indicated of negative engagement, showing that *Your Chrome, Everywhere* received fewer dislikes than *Dear Sophie*. Altogether, the vanity metrics suggest that ad execution by emotion is effective for consumer engagement with the brand; however, ad execution by reason appears to be more valuable in terms of actionable results for consumer to brand interaction. This concludes Research Questions 1a.

4.3. Part II: Multimodal Analysis Discussion of Results

This discussion focuses on the second area of research, which aims to study how emotion is used to market for the purpose of brand loyalty. The intent of Part II is to address Research Question 2, as the discussion corresponds with Part I of this study. This component of the study primarily focuses on Google's *Dear Sophie* (2011) advertisement for its emotional ad format, and uses multimodal transcription for analysis.

The advertisement tells the story of a father who creates a digital scrapbook to chronicle his daughter's childhood using Google Chrome in collaboration with Google's applications. The frame-based transcription of *Dear Sophie* (2011) is prepared in such a way as to show how the story creates meaning through a series of functional units. Each video still captures the emotions used to advertise Google Chrome and informs this study of how the brand is marketed, as each scene of the story unfolds. The micro-analytical approach is adopted from Baldry and Thibault's (2006) multimodal method of analysis, with a few additions and modifications. The advertisement is organized in six phases that group together 57 individual shots, which collectively, tell Google's brand story. The full transcription of *Dear Sophie* is provided in Appendix G. Table 4.5 is a summary analysis of the advertisement's shots and phases.

Table 4.5: *Dear Sophie (2011) – Summary Analysis of Shots and Phases*

Shots	Phases	Description of Phases
Shots 1-2	Phase 1: Introduction	Google Chrome logo appears on screen
Shots 3-19	Phase 2: Story Begins (context)	The dear.sophie.lee@gmail.com account is created, and the story begins with an email message, “Dear Sophie, You arrived!”; from here, the scenes move to Sophie’s first birthday, a train ride, and the moment she becomes a big sister
Shots 20-23	Phase 3: Conflict	The subject line reveals that Sophie is in the hospital; the message reads, “We felt so helpless”; the scene concludes with Sophie smiling in the hospital bed indicating her recovery
Shots 24-45	Phase 4: Climax	The scenes move from a video of Sophie’s 4 th birthday, a map of her first home, Father’s Day, and an online photo album of father-daughter moments (underwater, snowboarding, the tooth fairy, learning to ride a bike, and ballet lessons); the functions of Chrome and Google applications are revealed
Shots 46-52	Phase 5: Closure	The story comes to a close, indicated by a final email that reads, “I’ve been writing you since you were born. I can’t wait to share these with you someday. Until then... Love, Dad”
Shots 53-57	Phase 6: Conclusion	The campaign title, <i>The web is what you make of it</i> , appears; Google Chrome and its extension icons appear; the advertisement concludes with the Google Chrome icon and website link

From a macro perspective, it appears that the story of *Dear Sophie* is told using a typical literary structure, which allows the audience to follow along as the narrative unfolds. Throughout the advertisement, there is a distinct outline of where one phase transitions to another and this is distinguished in the transcription; the story has a beginning, middle (climax), and end. More specifically, Phase 1 groups together the advertisement's opening; it introduces the brand as well as the product being advertised through a logo placement of Google Chrome. Moving into Phase 2, each frame establishes the advertisement's context and tone, and develops the plot. From shots 3 to 19, the audience is familiarized with the advertisement's emotional appeal, whereby a father uses Google's applications to create, capture, and share many of his daughter's milestones, to her future self. Close-up shots of the email account, dear.sophie.lee@gmail.com, indicates how the advertisement transitions from one scene to the next through text, picture, and video attachments. Next, Phase 3 alters the emotional tone from positive to negative by bringing conflict to the sentimental storyline. A combination of suspense and sadness are conveyed solely through the use of text, rather than picture. There is no connection from viewer to participant to gauge facial expression or gesture. Moving to Phase 4, the advertisement is repositioned as positive where the story reaches its climax. From shots 24 to 45, the advertisement connects emotion with reason by revealing the functional aspects of what Google, as a brand, can offer to the consumer. The

story prepares to close in Phase 5 with a nostalgic final email. Lastly, Phase 6 presents the campaign, brand, and product logo to conclude the advertisement. The full analysis of *Dear Sophie* is discussed in the following section.

4.4. Part II: Multimodal Analysis Analysis of Findings

Studies on emotional marketing suggest that feelings can be used to predict brand attitudes (Bagozzi et al., 1999; Chaudhuri, 2006; Dobeles et al., 2007; Fox, 2008; Matthes et al., 2013; 2014; Soscia, 2013; Yoo & MacInnis, 2005). As discussed in Part I, there is a strong relationship between ad execution format and consumer-brand engagement as well as brand attitude; it is likely that positive evaluative thoughts towards an advertisement will influence positive engagement in return (Yoo & MacInnis, 2005). Continuing from Part I of this study, Research Question 2 asks, “how is emotional marketing used in Google’s *Dear Sophie* (2011) advertisement, to tap into feelings that encourage viewers to use Chrome”? As follows, this section will first discuss the use of emotions in Google’s *Dear Sophie* (2011) advertisement based on the data collected for transcription and then, cross-reference the response sets from the comparative analysis. The aim is to address Research Question 2 by formulating conclusions around the patterns that exist between ad execution format and consumer to brand engagement.

Appendix G presents the frame-by-frame transcription of Google's *Dear Sophie* (2011) advertisement. The transcription is arranged in a table format and organized by seven vertical columns: 1) *Timestamp*; 2) *Visual Frame*; 3) *Visual Image*; 4) *Kinesic Action*; 5) *Soundtrack*; 6) *Emotive Expression*; and 7) *Meaning and Emotional Indicators*. Column 1 specifies the time in seconds, at which each visual frame in Column 2 occur. The subsequent columns provide descriptive accounts of the individual semiotic resources that exist as the film text progresses. Column 3, headed *Visual Image*, relates to the previous column; it describes the pictorial details of the visual frame with which it corresponds. Column 4, headed *Kinesic Action*, indicates the use of on-screen movements (on Google's interface) and human action (by participants). Column 5, headed *Soundtrack*, refers to all relevant aspects of the soundtrack – music and tempo, ambient sounds, and voiceovers. Lastly, Columns 6 and 7 represent the use of emotions, from both pictorial and textual interpretations. Emotional appeal is referenced as positive (pleasant) or negative (unpleasant) in Column 6, and the emotion is specified in Column 7. Further, for each vertical column, a horizontal row is assigned for each of the 57 video stills, titled *Shot*. The shots are numbered in the leftmost vertical column for the purpose of cross-referencing any of the seven columns by the particular row with which it intersects. On the rightmost vertical column, the horizontal rows are grouped into six macrophases. The abbreviations used for the transcription are provided in the second row, as each corresponds with the vertical

column directly above. Note that, the short form for Participants (*P1* = Dad; *P2* = Sophie) is specified in the second row of Column 2, as the abbreviations are used across Columns 3, 4, and 5. The table can be read from left to right, as the transcription progresses chronologically from top to bottom.

The transcription of *Dear Sophie* (2011) represents a visual, auditory, and textual description of the original interactions and sound accompaniments, as each shot appears in the advertisement. The multimodal timeline layout, as outlined above, is intended for interpretation and analysis of the patterns that exist within and between modes. The table format is designed to address the question of *how* emotional marketing is used, by answering with *what* resources exist to produce a given (phase-specific) meaning (Baldry, 2004; Baldry & Thibault, 2006). Because the focus of this analysis is to answer Research Question 2, the following discussion primarily evaluates the transcription from Columns 6 and 7, as the preceding columns relate.

To begin, the transcription informs this study of the interactions and relationships that contribute to the emotional appeal of the advertisement. These meaning-making semiotic resources are described in Columns 3, 4, and 5, and interpreted in Columns 6 and 7. The advertisement creates meaning in the relations between the participants, process and circumstances that are realized in the use of verbal and nonverbal cues. Specifically, Column 3 describes two types of nonverbal interactions, which occur between participant to participant and from

participant to computer (Google). The latter relationship considers any on-screen text, such as, in the form of an email, to be a participant to computer interaction. Of the 57 video stills, 16 frames showed *P1* and *P2*, 22 displayed Google's applications, and 19 used text to develop the story. With this, Column 4 describes the type of interaction by gesture (participants), movement (computer), or as static (computer). Out of 57 shots, 14 indicated a gesture by *P1* or *P2*, 40 had on-screen movement (i.e. typing), and 3 appeared as a still text. Further, Column 5 indicates how the instrumental (nonverbal) soundtrack guides the story and reaffirms the emotions that are conveyed in each scene. In particular, Column 5 corresponds with Column 7, whereby as the tempo moves at a medium to fast pace the emotion is indicated as happiness; similarly, as the tempo slows, the emotion is felt as sadness. The purpose of acknowledging these variables is to understand how emotion is communicated through the interactions that take place, to progress the advertisement.

Based on current literature, the emotional appeal of *Dear Sophie* (2011) derives from participant interaction in relation to the circumstance of the given situation (scene). This is consistent with the notion that, "emotional branding is a means of creating a *personal dialogue* with consumers" (Gobé, 2009, p.xxvi). In this way, the type and frequency of exchange in each frame helps to explain how emotion is used in the advertisement. There are two considerations that define how the communication of emotion can be interpreted. First, emotion is often

expressed physically by way of bodily movements, such as in gestures or facial features (Bagozzi et al., 1999). Second and in relation, basic emotions, such as happiness or sadness, are universally recognizable (Feng & O'Halloran, 2012). Accordingly, Columns 6 and 7 of the transcription reveal that basic emotions are used in *Dear Sophie* (2011) to connect the consumer to the brand. In considering the variable with the greatest number of visual frames, Column 3 indicates that participant to computer interaction appeared in 41 frames. Accordingly, Column 6 reveals that 32 frames expressed positive emotion through text or image; and Column 7 specifies that 24 of the emotions expressed happiness. Further, Column 5 shows that 39 out of 57 shots played the soundtrack at a medium to fast tempo, indicating happiness or excitement. Aforementioned, the soundtrack places emphasis on the emotions that are visible in each frame. For the most part, the tempo moves at a medium to fast pace when the emotion is indicated as happiness, as per Column 7. Thus, in response to Research Question 2, *Dear Sophie* (2011) primarily uses emotions of happiness to advertise Google Chrome in the form of human to computer interactions, positive visual and textual expression, and positive auditory accompaniments. Table 4.6 is a summary analysis of the transcription specific to Columns 3, 4, 5, 6, and 7.

Table 4.6: Transcription of Dear Sophie (2011) – Summary Analysis

Variable	# of Shots	% per 57 shots
Column 3: Visual Image		
Human Interaction (P1 or P2)	16	28.1
Computer Interaction (Google Interface)	22	38.6
Text	19	33.3
Column 4: Kinesic Action		
Gesture (Human)	14	24.6
Movement (Computer)	40	70.2
∅	3	5.2
Column 5: Soundtrack		
Tempo: Slow	18	31.6
Tempo: Medium or Fast	39	68.4
Column 6: Emotive Expression		
Positive (Pleasant)	32	56.1
Negative (Unpleasant)	4	7.1
Neutral	21	36.8
Column 7: Meaning and Emotional Indicators		
Positive (Happiness)	24	42.1
Negative (Sadness, Nostalgia)	16	28.1
Neutral	17	29.8

Finally, from cross-referencing the data collected for Part I and Part II of this research project, the results indicate there is a correlation between ad execution format and consumer-brand engagement. When positive emotion is used in an advertisement, consumer engagement is apparently positive in response. Drawing from Tables 4.6 and 4.1, the data collected for *Dear Sophie* (2011) reveals that 42.1% of the advertisement shows positive emotion (happiness), and similarly, 48.3% of the users responded with a positive comment. This means, specific to positive emotion as relating to positive response, the results from the multimodal analysis are aligned with that of the comparative analysis. The transcription shows that of the 57 shots captured, 24 indicate happiness in the visual frame. In the same way, the response set indicates that of the 151 reactional comments, 73 are positive. At this time, there is little indication that negative emotion (sadness, fear, anger, etc.) correlates with user engagement as being negative in response.

Overall, the results from Part I and Part II of this study indicate three major findings: 1) ad execution by emotion drives higher consumer-brand engagement, in comparison to ad execution by reason; 2) ad execution by reason appears to be more valuable for actionable consumer-brand interaction; and 3) there is indication that ad execution format by positive emotion influences a response of positive consumer-brand attitude.

5. CONCLUSION

This research paper intended to study how emotional marketing influences brand storytelling, and develop an understanding as to why the strategy is considered effective for driving consumer-brand engagement. Section 1 introduced the research interests. Section 2 referenced current literature to clearly state the research questions. Next, Section 3 presented the research methods to carry out this study. From here, Section 4 provided an in-depth discussion of the results and interpretation of findings to answer the research questions. Finally, this section concludes the research paper in a discussion of the findings, and outlines the research limitations, followed by suggestions for further research beyond this study.

5.1. Significance of Findings

Current marketing and communications literature address brand storytelling in comparison to product advertising. This study places emphasis on the differentiation of the two strategies, by exploring branding through marketing with emotion and advertising through communicating with reason. Beyond the question of how and why emotional marketing is effective for consumer-brand engagement, the findings provide answers as to what this means in terms of interaction and attitude based on ad execution format. The significance of this study's findings is specific to the results of Google's marketing campaigns, *Dear*

Sophie (2011) and *Your Chrome, Everywhere* (2012), which establishes valuable groundwork for further research. The results from both Part I and Part II of this study suggest there is opportunity to develop the findings to understand the use of emotion in marketing.

Considering the argument that, “emotional positioning is inherently superior to positioning your brand only on rational attributes” (Chaudhuri, 2006, p.29), this study supports the statement for the purpose of branding. Given the overall findings in consumer-brand engagement and user response in attitude, the strategy of marketing with emotion indicates greater brand positioning. However, if the advertising intention is to market the product, the findings indicate that rational positioning provides greater benefit in terms of consumer-brand interaction; that is, it causes active engagement. The value in these findings is the perspective that this study offers to communication researchers and industry professionals for the purpose of developing a marketing strategy. Although the findings are not indicative of specific marketing objectives, such as, to generate positive feelings towards a brand, there is value in having the ability to focus on an ad format that helps to achieve a particular type of attachment; that being, loyalty to the brand or purchasing of the product. The results encourage critical thinking as to what the overall goal is and how the strategy can support this based on ad execution format; this is especially relevant to a global marketing campaign, to determine what expected outcomes can be achieved reasonably.

Further, this study brings emotional marketing and brand storytelling together from the perspective of O'Shaughnessy and O'Shaughnessy, in establishing that, "emotion is the adhesive that, when mixed with trust, equals loyalty" (2003, p.5). While the scope of research limits the extent of this study from confirming this statement, the findings are supportive of the studies discussed in the literature review. Given that the research resulted in a relatively high number of reactional responses for both the emotional and functional advertisements, there are several key points for discussion. First, the results correspond with current literature findings, that brand storytelling enables the consumer-brand relationship that emotional marketing helps to create (Granitz & Forman, 2015; Lundqvist et al., 2013; Pera & Viglia, 2016). This is indicated by the significant number of reactional responses primarily to the emotionally formatted ad. Second, there is reason to consider that, regardless of the ad format, emotional codes are becoming the dominant manner through which audiences are interpreting advertisements. Lastly and in direct relation to brand loyalty, there is the possibility that since *Dear Sophie* (2011) preceded *Your Chrome, Everywhere* (2012), the consumer-brand relationship carried on from the first advertisement to the next. This supports that fact that, emotional marketing is considered effective for driving consumer-brand engagement, which leads to brand loyalty. Additional research into this relationship can provide greater insight into how ad execution format influences consumer-brand engagement and overall brand attitude.

5.2. Limitations and Implications

Part I of this study saw several challenges from the data collection process, leading to the comparative analysis. By comparison, the sampling strategy is considerably disproportionate in evaluating *Dear Sophie* (2011) and *Your Chrome, Everywhere* (2012); however, this may be an indication of how ad execution format differs in engagement. For this reason, the sample size remained at 200 comments per advertisement given the difference in total population, which is further reduced by multiple, duplicate and blank comments. The irregularity in comments impacted the data for several reasons, being that first, the user set is not diverse; second, the sample size is lowered; and lastly, the conversational response is changed in meaning as a singular comment. Future research should expand the sampling strategy, either by advertisement selection for comparison, or revise the coding criteria to include all irregular responses as is. Of additional concern with data processing, is the coding of user-generated comments. That is, the true meaning intended of a user-generated response remains unknown, and to this extent, coding is subjective to the researcher. A study designed in collaboration with linguists and psychologists on emotional meaning could provide valuable guidance for marketers.

In Part II of this study, the multimodal analysis is limited in scope and scale. Scholars of multimodality discuss a major challenge to transcription of a film text, that is, the amount of information that can be processed (Baldry, 2004;

Baldry & Thibault, 2006; Lim & O'Halloran, 2012). The process of transcription is time consuming and labour intensive. Therefore, to fully execute a multimodal transcription and text analysis, the study requires access to software programs that have the capacity to capture all of the modes that are found in a film text. With these resources, a large number of dynamic texts can be transcribed accurately and efficiently for further analysis (Baldry, 2004).

Finally, due to the scope of this study, the research was limited by time as well as resources. That is, this study focuses on ad format effectiveness primarily from appeal by emotion, rather than reason. Future research could continue this study by expanding the multimodal transcription to include *Your Chrome*, *Everywhere* in addition to studying *Dear Sophie*. With this, the researcher could carry out an extensive comparative analysis that cross-references response sets to both transcriptions. This would contribute to this study's conclusion on the relationship between ad execution format and brand attitude. To take this further, future research could quantify the results of this study with data for how many individuals used Chrome post advertisement release date. Again, a cross-comparison with the numbers presented in this research project could suggest the extent of effectiveness of an emotional ad execution format versus an informational ad execution format. This information would be valuable to marketers, in developing an engaging and profitable marketing strategy.

5.3. Concluding Remarks

Studies on emotional marketing have had limited attention by researchers. However, this study expands the literature available to marketers, advertisers, and communication professionals. This research paper discussed three major findings: 1) ad execution by emotion drives higher consumer-brand engagement, in comparison to ad execution by reason; 2) ad execution by reason appears to be more valuable for actionable consumer-brand interaction; and 3) there is indication that ad execution format by positive emotion influences a response of positive consumer-brand attitude. To conclude, the research carried out in this study in addition to the issues outlined above, suggest there is opportunity to expand this understanding for the role that emotions have in marketing.

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**Appendix A: Part I: Comparative Analysis
Data Set Evaluation**

The following Tables A1, A2, A3, and A4 in Appendix A provide record of the blank, duplicate, and multiple user responses found in the data collected with the YouTube Comment Scraper. The report is organized by data set of each advertisement’s first 100 comments (*newest 100*) and last 100 comments (*oldest 100*), collected as of May 5, 2017.

Table A1: Dear Sophie (2011) – Newest 100 report for blank, duplicate, and multiple responses.

Dear Sophie – Newest 100			
Criteria	User	Comment	Research Notes
Blank Comments	Youssef Ait Man	No comment	Removed from data set
Duplicate Comments	aaron green	Comment 1: This is gay af Comment 2: this is gay af	Comment 2 removed from the data set
Multiple Comments (Consecutive)	Maskindelar	Comment 1: So nice Comment 2: I'm from 2017 but good luck everyone Comment 3: Happy Father's Day your good people who watched this vid	Combined as <u>one</u> comment in the data set
	Sherry Patterson	Comment 1: This is me sherry Patterson Comment 2: can someone help me get back on Facebook plz	Combined as <u>one</u> comment in the data set
Multiple Comments (Nonconsecutive)			
Multiple Comments (Nonconsecutive, in response to other users' comments)			
Additional Comments	Google Chrome	Comment 1: Happy Father’s Day to all the dads out there goo.gl/XMV27d #throwback Likes: 1,192	The data set only includes user-generated reactions and does <u>not</u> consider account owner responses. The comment was removed from the data set.

Table A2: Dear Sophie (2011) – Oldest 100 report for blank, duplicate, and multiple responses.

Dear Sophie – Oldest 100			
Criteria	User	Comment	Research Notes
Blank Comments			
Duplicate Comments			
Multiple Comments (Consecutive)			
Multiple Comments (Nonconsecutive)			
Multiple Comments (Nonconsecutive, in response to other users' comments)	hhays92	Comment 1: I teared up a little, lol. :P Comment 2: @dominiccss ...um, does it matter?	Combined as <u>one</u> comment in the data set
	Huy Ho	Comment 1: what's the song used in this video!?. Comment 2: @garbagecat1 thank you sir.	Combined as <u>one</u> comment in the data set
	Shamir Adnan	Comment 1: Thank you for tracking our daily life activity... And let the whole world know about our private life... Comment 2: @fakundo01 Am just saying... ;)	Combined as <u>one</u> comment in the data set
	Prashanth Akunuri	Comment 1: where's the favorite button ! hehe ! Comment 2: 0	Combined as <u>one</u> comment in the data set
	flop vingt-cinq	Comment 1: Well, so good to have his private life on youtube picassa etc ! When she'll be an teenager, the first thing she will do, is to delete all "her" content ! Comment 2: @gheorghe3000 yep you're right ! She'll try but her life is stuck in the web	Combined as <u>one</u> comment in the data set

Table A3: Your Chrome, Everywhere (2012) – Newest 100 report for blank, duplicate, and multiple responses.

Your Chrome, Everywhere – Newest 100			
Criteria	User	Comment	Research Notes
Blank Comments	Marie Aquilegye	No Comment	Removed from data set
	Myline Dee	No Comment	Removed from data set
Duplicate Comments			
Multiple Comments (Consecutive)	Khoa Pham	Comment 1: kkkkkkkkkk pv zk bschk zpvzkipv bschk zk pv zk bschk zpvzkipv bschk zk pv zk bschk zpvzkipv bschk zk pschk pv bschk bschk pv . pv zk bschk zpvzkipv bschk zk pv zk bschk zpvzkipv bschk zk pv zk bschk zpvzkipv bschk zk pschk pv pschk bschk pv . pv zk bschk zpvzkipv bschk zk pv zk bschk zpvzkipv bschk zk pv zk bschk zpvzkipv bschk zk pv . kkkkkkkkkk bschk zk pv zk bschk zpvzkipv bschk zk pv zk bschk zpvzkipv bschk zk pv zk bschk zpvzkipv pschk zk pv zk Comment 2: ...bschk zpvzkipv bschk zk pv	Combined as <u>one</u> comment in the data set
	David Ivey	Comment 1: @TheMillman7 Comment 2: @vitababkin835	Combined as <u>one</u> comment in the data set
	oatto king	Comment 1: Free Dom in World ...same World is Life. Can Touch everytime Comment 2: Teacher real... Have teach with Vedio ...good	Combined as <u>one</u> comment in the data set
	wooders2310	Comment 1: because when he says "and now even here" hes referring to the fact that chrome is now available on iOS because it hasn't always been where as it was on	Combined as <u>one</u> comment in the data set

Table A3 (continued)

Your Chrome, Everywhere – Newest 100			
Criteria	User	Comment	Research Notes
Multiple Comments (Consecutive)		iOS because it hasn't always been where as it was on android since release. Comment 2: I don't need saving by a pretend dead man in a dress thanks.	
	Avin21	Comment 1: I freakin love this commercial. The whole sounds coming together is awesome! Comment 2: They're just showing that Chrome is now available on the iPhone	Combined as <u>one</u> comment in the data set
	rand42Studios	Comment 1: listen! not listen! Comment 2: 0:19 are you a troll, google? Comment 3: LOLZ.	Combined as <u>one</u> comment in the data set
	Jasper de Jong	Comment 1: No. Comment 2: Don't worry, i won't tell anyone.	Combined as <u>one</u> comment in the data set
	Danny Perski	Comment 1: No, because that is an iPhone 4. Comment 2: It really isn't.	Combined as <u>one</u> comment in the data set
Multiple Comments (Nonconsecutive)	Tom Hyde	Comment 1: You got Android 2.3. No. You have ICS, that's the point I'm making Comment 2: Hehehe. I never noticed the comment. Ahh well you're lucky if you have gingerbread and it works for you.	Considered as <u>two</u> separate comments in the data set
	Yuval	Comment 1: *Replacing the Safari in the dock to Chrome* Comment 2: I'm trying to search it in the Appstore but I can't find it. Where is it?	Considered as <u>two</u> separate comments in the data set
	Donovan Saccone	Comment 1: Haha! Google is about bringing information and the joy of communication to	Considered as <u>two</u> separate comments in the data set

Table A3 (continued)

Your Chrome, Everywhere – Newest 100			
Criteria	User	Comment	Research Notes
Multiple Comments (Nonconsecutive)		<p>EVERYONE, EVERYWHERE, ALL THE TIME. It's not a business worried about competitors. It's not about Android or iOS.</p> <p>Comment 2: It's not the only owner, but you seem to have missed my point. It's a smart move actually, to allow Apple users to use Chrome. That way they'll be exposed to Google's products, and might make a switch to Android for their next phone.</p>	
	Lukas Frimer Tholander	<p>Comment 1:</p> <ol style="list-style-type: none"> 1. Go to Google Translate 2. Type that (Or Copy/Paste if you want..) 4. Click the speaker. It now says "Beatbox", insted of "lisent". 5. Congratz. You can now hear Google Translate beatbox! <p>Comment 2: Sorry. im SO sorry. Did it hurrrt you? Ooooh siht does this shti anoie yuo. Butt i do'nt ca're. Yo'ud understanded me in dat' coment, rihgt? Sho STFU.</p>	Considered as <u>two</u> separate comments in the data set
Multiple Comments (Nonconsecutive, in response to other users' comments)	Pantellis Bugatti	<p>Comment 1: will Chrome have flash player plug in ?</p> <p>Comment 2: when you download flash or chrome? o.O</p>	Combined as <u>one</u> comment in the data set
	Maxwell Fong	<p>Comment 1: Flash comes with Chrome when you download it.</p> <p>Comment 2: @pantelos96 Chrome. A Flash Player is already installed in Chrome. That means no messy setup or updates.</p>	Combined as <u>one</u> comment in the data set

Table A4: Your Chrome, Everywhere (2012) – Oldest 100 report for blank, duplicate, and multiple responses.

Your Chrome, Everywhere – Oldest 100			
Criteria	User	Comment	Research Notes
Blank Comments			
Duplicate Comments	Parmeet Bhatia	Comment 1: Google really did live up to its motto! Comment 2: Google really does live up to its motto	Comment 2 removed from the data set
Multiple Comments (Consecutive)	David Albizu	Comment 1: Just type in chrome and it should show up Comment 2: To get Chrome for iPhone just type in Chrome and it should show up	Combined as <u>one</u> comment in the data set
	Pete Kemp	Comment 1: It says it's been pulled from the store??? :(Comment 2: "The item you tried to buy is no longer available" :(:(Combined as <u>one</u> comment in the data set
	xFelicianoX	Comment 1: Same here, I love it Comment 2: Just go to safari and type google.com/chrome/mobile. That's how I got it.	Combined as <u>one</u> comment in the data set
	Rupert Quintero	Comment 1: IT'S A IPHONE 5? SEE SCREEN Comment 2: SECOND 52	Combined as <u>one</u> comment in the data set
	Mohammed Babur	Comment 1: they're just giving apple a little love tap Comment 2: hah. Your funny Comment 3: I can't le find	Combined as <u>one</u> comment in the data set
	TheMr1Boy	Comment 1: Wow this is gonna be cool!!! Comment 2: It's not out yet, somewhere today	Combined as <u>one</u> comment in the data set
	Thre3Dawg	Comment 1: Google develops and owns Android though. Comment 2: Welcome to the future, iOS users. 1 step at a time guys.	Combined as <u>one</u> comment in the data set

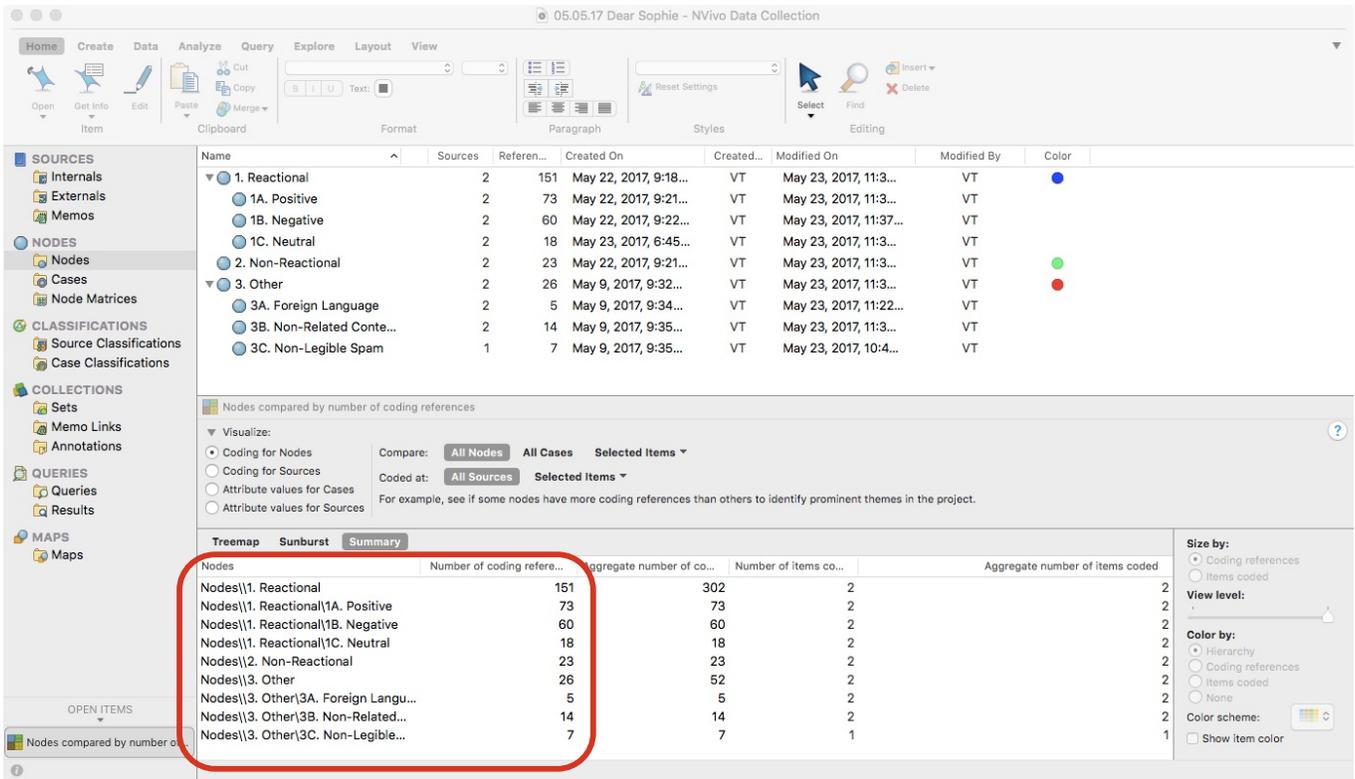
Table A4 (continued)

Your Chrome, Everywhere – Oldest 100			
Criteria	User	Comment	Research Notes
Multiple Comments (Consecutive)	jaydekeytv	<p>Comment 1: I'm currently not seeing this for iOS in the App Store...</p> <p>Comment 2: is this only available through no-App-Store means?</p>	Combined as <u>one</u> comment in the data set
Multiple Comments (Nonconsecutive)	xFelicianoX	<p>Comment 1: Same here, I love it. Just go to safari and type google.com/chrome/mobile. That's how I got it.</p> <p>Comment 2: Apple letting it through is surprising, Google already has plenty of apps on the App store.</p>	Considered as <u>two</u> separate comments in the data set
	The3Dawg	<p>Comment 1: Google develops and owns Android though. Welcome to the future, iOS users. 1 step at a time guys.</p> <p>Comment 2: As much as I believe that everyone should be able to experience chrome for mobile, I'm a little bitter that google has decided to put it on iOS. Chrome isn't one of the reasons I'm on android, but it's a nice distinguishing GOOGLE feature.</p> <p>It's like google doesn't want Android to succeed..</p>	Considered as <u>two</u> separate comments in the data set
Multiple Comments (Nonconsecutive, in response to other users' comments)			

Appendix B: Part I: Comparative Analysis NVivo Final Coding

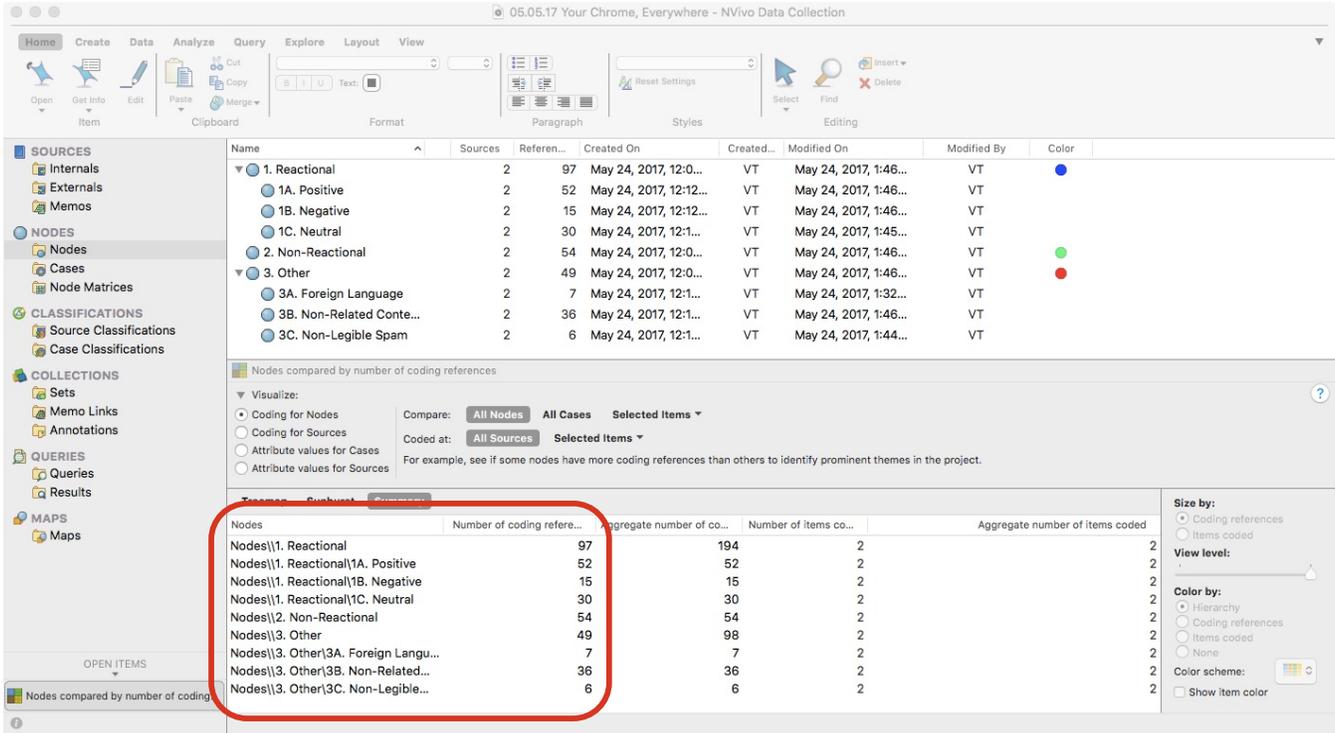
The following Figures B1 and B2 in Appendix B provide screenshots of the final coding in NVivo for each advertisement. The summary of data indicates the number of responses grouped into the following predefined categories: *reactional*, *non-reactional other*, and subcategories: *positive*, *negative*, *neutral*, *foreign language*, *non-related content* and *non-legible spam*. The corresponding Table 4.1 in the *Discussion of Results* section of the MRP provides a summary of the results in percentage of comments per set of 200 responses, per advertisement.

Figure B1: Dear Sophie (2011) NVivo Final Coding



Nodes	Number of Coding References
Nodes\1. Reactional	151
Nodes\1. Reactional\1A. Positive	73
Nodes\1. Reactional\1B. Negative	60
Nodes\1. Reactional\1C. Neutral	18
Nodes\2. Non-Reactional	23
Nodes\3. Other	26
Nodes\3. Other\3A. Foreign Language	5
Nodes\3. Other\3B. Non-Related Content	14
Nodes\3. Other\3C. Non-Legible Spam	7

Figure B2: Your Chrome, Everywhere (2012) NVivo Final Coding



Nodes	Number of Coding References
Nodes\1. Reactional	97
Nodes\1. Reactional\1A. Positive	52
Nodes\1. Reactional\1B. Negative	15
Nodes\1. Reactional\1C. Neutral	30
Nodes\2. Non-Reactional	54
Nodes\3. Other	49
Nodes\3. Other\3A. Foreign Language	7
Nodes\3. Other\3B. Non-Related Content	36
Nodes\3. Other\3C. Non-Legible Spam	6

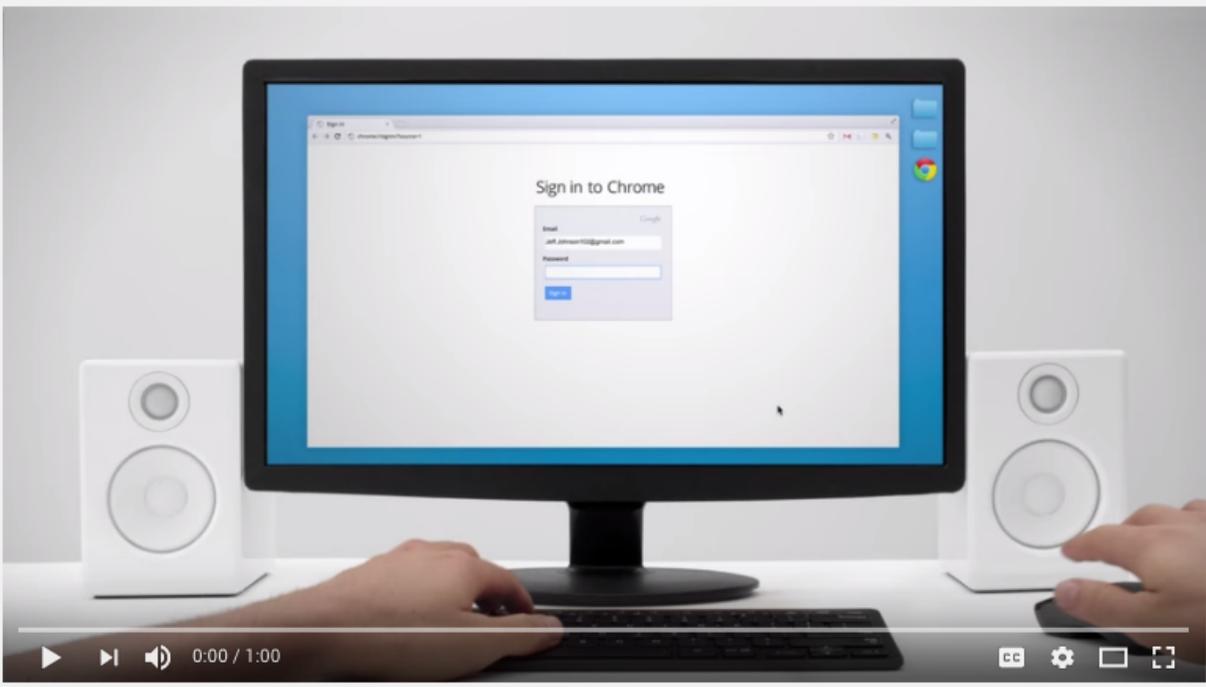
Appendix C: Part I: Comparative Analysis Vanity Metrics

The following Figures C1 and C2 provide a screenshot of each advertisement, indicating vanity metrics as per Table 4.2 in the *Discussion of Results* section of the MRP. The screenshots were taken on May 5, 2017.

Figure C1: Dear Sophie (2011) Screenshot as of May 5, 2017

The screenshot shows a YouTube video player interface. The video content area displays the Google Chrome logo, a colorful sphere with red, yellow, and green segments, centered on a blue background. Below the video player, the video title is "Google Chrome: Dear Sophie" by the channel "Google Chrome". The channel has a "Subscribe" button and a subscriber count of 1,254,471. The video has accumulated 10,820,915 views. Interaction icons for "Add to", "Share", and "More" are visible, along with 30,000 likes and 2,889 dislikes. The video was published on May 2, 2011, and the description reads: "A father uses the web to share memories with his daughter as she grows up in this video depiction. Music by: Ingrid Michaelson". A "SHOW MORE" link is present below the description. At the bottom, the "COMMENTS" section shows 3,806 comments, with a comment box for "Vanessa To" visible.

Figure C2: Your Chrome, Everywhere (2012) Screenshot as of May 5, 2017



The video shows a computer monitor displaying the Chrome sign-in page. The page has a white background with a blue header and a sign-in form. The form includes a 'Sign in to Chrome' title, a 'Google' logo, and fields for 'Email' (containing 'jill.ahmed1@gmail.com') and 'Password'. A blue 'Sign in' button is at the bottom of the form. The monitor is on a desk with two white speakers and a person's hands are visible at the bottom, one on a mouse and one on a keyboard. The video player interface at the bottom shows a play button, a progress bar at 0:00 / 1:00, and icons for closed captions, settings, and full screen.

Your Chrome, Everywhere

Google Chrome   1,254,469

374,091 views

 Add to  Share  More  2,598  97

Published on Jun 28, 2012
Sign-in and seamlessly experience your personalized web across desktops, phones, and tablets with Chrome for Mobile.
<http://google.com/chrome/mobile>

Category Science & Technology
License Standard YouTube License

[SHOW LESS](#)

COMMENTS • 286

 Commenting publicly as Vanessa To

Appendix D: Part I: Comparative Analysis
***Dear Sophie* (2011) Data Set**

The following Tables D1, D2, D3, D4, D5, D6, and D7 in Appendix D provide summaries of the data collected for *Dear Sophie* (2011), as coded in NVivo.

Table D1: Dear Sophie (2011) – 1.Reactional/1A.Positive Responses

Internals\05.05.17 Dear Sophie – Data Collection – Newest 100	
27 references coded [27.00% Coverage]	
Reference	Comment
Reference 1	Happy Father’s Day your good people who watched this vid I’m from 2017 but good luck everyone So nice
Reference 2	Still the greatest commercial
Reference 3	THATS SO ADORABLE.
Reference 4	WoW, It made me cry but in joy :’)
Reference 5	This is beautiful! <3
Reference 6	aaawwww
Reference 7	Excellent video! Enjoy it. Smoochies.
Reference 8	That was very touch!!!
Reference 9	No need for negativity. ^ If you are a parent, you know how hard it is, in this fast paced life, to write down beautiful memories of your children. ^ Whether the story is true or not, it is advertising a different way to use a FREE service for a great purpose. ^ I created my children’s accounts. ^ I am adult, and I will run it until they are of age and even longer. ^ I will present it to them at their high school or college graduation.
Reference 10	LOVE THIS XD
Reference 11	Wow, this still brings tears to my eyes watching it 3 years later x)
Reference 12	What an Idea...just loved it...have some similar thought :-)
Reference 13	I see a lot of people don’t like this commercial but I just created an account for my twin boys my wife is going to have in a few hours. I hope to be able to share it when them when they are older.
Reference 14	awwwwwwwwl
Reference 15	Awwwww
Reference 16	This commercial is really touching. Please check out my first Google Chrome Extension for effiecent and beautiful New Tabs. I’d be really thankful if it gets pushed because I really worked hard on it! https://chrome.google.com/webstore/detail/findol-beautiful-efficient/jeaakhdkknokdfdopdbolcpndmpkhchk
Reference 17	I watched this 3 years ago when it was released. Still remembered how beautiful it was. ;)
Reference 18	so cute..Google used to promote Picasa
Reference 19	Love this ad so touching, also encourages you to use google chrome.
Reference 20	So cute!

Table D1 (continued)

Reference	Comment
Reference 21	Best
Reference 22	This is adorable. ðŸ™ª~!â~r, ðŸ™ŠðŸ™
Reference 23	Daniel Lee + marketing team and Google, you are incredibly talented.
Reference 24	So adorable! Wonderful ad! The best!
Reference 25	This video is very cute and happy! :) :(
Reference 26	i like
Reference 27	Google ads are really inspirational it's amazing what you can do with the web
Internals\05.05.17 Dear Sophie – Data Collection – Oldest 100	
46 references coded [46.00% Coverage]	
Reference	Comment
Reference 1	I love that Google promotes the web more than their actual products. What if BMW could promote just driving.
Reference 2	Ouuun so sweet ;; <3
Reference 3	gawawhwahaw this is so swwwwweeeet ;;; what if the dad isn't always around the girl when she's older she can always look back into the memories -.-
Reference 4	love it!
Reference 5	ooouunnn :')
Reference 6	The best add from an internet browser ever!
Reference 7	@Robstailey He creates an email account for his daughter and sending the emails to that address. :-)
Reference 8	BRAVO!
Reference 9	Internet, I love you <3
Reference 10	that's fantastic I wanna do that myself in the future
Reference 11	This is GENIUS. First in the marketing approach.....way to hit 'em where it hurts. Second, because well, why the shit didn't my crazy scrapbooking, picture-taking, journaling ass think to do this a long time ago??? I always forget to write down all the funny things the kids do but this is so much easier! I am setting up thier gmail accounts immediately :) Also, Google.....I love you.
Reference 12	So so beauty!!! :.)
Reference 13	@Hiiyuki :O make a video like this if you do! =)
Reference 14	I am SO gonna do this if I'll have a child! :]
Reference 15	Yep.
Reference 16	awww , i love thiss :D
Reference 17	Amazing stuff.
Reference 18	very well done video.
Reference 19	6 people pressed the 'I dislike button' by mistake....

Table D1 (continued)

Reference	Comment
Reference 20	i love that outro
Reference 21	beautiful ad...I love it :)
Reference 22	awesome. kudos. to both google & their advertising agency BBH NY
Reference 23	Whoever came up with this video is simply a genius.
Reference 24	wow!!! i would like to make a e diary like this for my kid!!!
Reference 25	I'm a super Apple Fan and a Dad of twins.... Google... you had me at "dear Sophie"....
Reference 26	As a father myself to two girls, this video really touched me.
Reference 27	Lovely video. Just waiting for the parody where in the end says: "Love, your dad, Joseph Fritzl."
Reference 28	dawwww this was so sweet
Reference 29	I love how one of the video tags is "salt"
Reference 30	this is so heart warming!
Reference 31	Inspired me to do something similar methinks!
Reference 32	thumbs up if you love the ending animation of chrome
Reference 33	I love these commercials. Such a way that they can make an internet browser more than just a browser. It is everything right there. That is why I'm a proud Chrome user. :3
Reference 34	These sort of videos always makes my heart go warm for some reason.
Reference 35	Hehe, really good job Google.
Reference 36	Beautiful. I love seeing Google advocate wholesome, traditional values.
Reference 37	Nice Job Google, Pure love
Reference 38	Google 4 life :D
Reference 39	where's the favorite button ! hehe ! 0
Reference 40	This is the most innovative idea that I have ever seen the internet used for. If I am ever diagnosed with Alzheimer's, I'm going to want my kids to e-mail me my life history and what-not to keep me up to date.
Reference 41	love this its such a great idea :D ^ ^
Reference 42	<3
Reference 43	Great spot! Reminds me of my own daughter!
Reference 44	This is such a wonderful video :A'3
Reference 45	cool O.O
Reference 46	@qwrsw Well that added much to the world, twice. Thumbs up if you are a googler, a chromer, a gmailer, a googlemapser, a go.... well you get the idea :-)

Table D2: Dear Sophie (2011) – 1.Reactional/1B. Negative Responses

Internals\05.05.17 Dear Sophie – Data Collection – Newest 100	
28 references coded [28.00% Coverage]	
Reference	Comment
Reference 1	I'm gonna torture my mom with this.
Reference 2	this video was bad :(
Reference 3	Damn you. I did not tear up. I did not tear up!
Reference 4	who the fuck is cutting onions
Reference 5	tears rolled down my eyes
Reference 6	she was dead the whole time!
Reference 7	those 2K people who disliked the video are dumb#####
Reference 8	I still love this commercial so much :'(
Reference 9	someone cutting onions around here or what?
Reference 10	Someone chops up onions in front of me every time I watch this. :) Thank you Google, if I have a kid one day, I want to do this. And thank you Lee family.
Reference 11	This commercial still makes me cry
Reference 12	so our life is recorded. sad..really sad
Reference 13	Made me cry so hard
Reference 14	Something about this makes me look back at my life and realize how fast the time has gone. It felt like I was a kid without a care in the world just yesterday, and now my life is hectic.
Reference 15	I was really hoping he'd misspell something.
Reference 16	I have watched this video almost everyday and it still gives me chills and brings me to tears. I always dreamed of having my own little Sophie...
Reference 17	From this, perfect thing... To Kim's Ass. Thanks Google.
Reference 18	i teared up at the end. i can't tell what's moving. i guess when you put yourself in sophie's shoes, i can't help but cry knowing that your dad spent so much time with you ;he can't help but tell you about all of his joy, even if it's just holding you.
Reference 19	fuck you google for making me realize what a lil bitch i am :
Reference 20	The way the video paused at the end typing "someday," I almost cried, thinking, "Oh no. Is the girl going to die before he shares this with her?" ...Which, you're right, doesn't make sense in this touchy-feely video that got me to smile at several points.
Reference 21	Fuck this shit

Table D2 (continued)

Reference	Comment
Reference 22	I told myself I wouldn't do this.... Oh god, it always gets me.
Reference 23	Sad to know that Google, that Google Will abuse Sophie and her information. By selling her information, to rulers and Big companies.
Reference 24	Watching these ads again still makes me tear up. Amazing, Google.
Reference 25	2724 Å thumbs down ??? geez
Reference 26	I often come to see this commercial when I am sad.. This 1 minute 31 sec video such an amazing life embedded into it. Wow.. simply wow.. Hats off to the makers. and 2720 dislikers.. what do like guyz!!! come on.. have a life
Reference 27	this is gay af
Reference 28	So Sad, Yet So Happy! :'(
Internals\05.05.17 Dear Sophie – Data Collection – Oldest 100 32 references coded [32.00% Coverage]	
Reference	Comment
Reference 1	No those aren't goosebumps on my skin, and those definitely aren't tears either.
Reference 2	or...you could just spend more time with your kid.
Reference 3	hate commercials that make me cry. in a good way.
Reference 4	Dear Sophie, I decided to store all your childhood memories in Google Wave so you can see them all in one convenient location when you're older. Oh wait, scrap that, they cancelled it.
Reference 5	Marketing consultants take note - make people fecking cry!
Reference 6	Dear tears, Please stop flowing!
Reference 7	Wow... 23 people don't have souls
Reference 8	who the fuck is he sending them to??!
Reference 9	like this if you think those who have disliked this video are Morons and have no feelings.
Reference 10	I wonder what the chinese tiger mom would be emailing her daughter. "Get off the computer! PIANO! PIANO! You LOSER!
Reference 11	At Google, we have no problem using children as a marketing device.
Reference 12	I teared up a little, lol. :P @dominicss ...um, does it matter?
Reference 13	hmm kind of creepy.
Reference 14	What use is an email address full of memories in the post apocalyptic wasteland?
Reference 15	Almost bring tears to my eyes. Very nice video

Table D2 (continued)

Reference	Comment
Reference 16	WikiLeaks founder Julian Assange says Facebook, Google, and Yahoo are actually tools for the U.S. intelligence community. What do you think after watching this video? Google don't want you to have stuff on your hard drive. They want you to store them in the "cloud" so they know who you are and what you are doing ALL THE TIME.
Reference 17	So Google Chrome is just for parents who creepily write their children to an email account?
Reference 18	Well, so good to have his private life on youtube picassa etc ! When she'll be an teenager, the first thing she will do, is to delete all "her" content ! @gheorghe3000 yep you're right ! She'll try but her life is stuck in the web
Reference 19	When she'll be an adult there won't be internet anymore and people would fight for survival.
Reference 20	It's very nice, but it does feel a little like they have sat there going 'How can we make people cry?'
Reference 21	I almost cried... so impressive
Reference 22	I didn't cry, the people around me said I did.
Reference 23	if this didn't make you cry, something is wrong... very touching
Reference 24	omgaaah this totally made me cry!
Reference 25	Um, isn't it highly likely that someone out there has that email address, even if it isn't Sophie Lee, and now it's public and open?
Reference 26	Oh dammit, I cried.
Reference 27	So many people are going to start emailing that account... > >
Reference 28	Thank you for tracking our daily life activity... and let the whole world know about our private life... @fakundo01 Am just saying... ;)
Reference 29	tears....Sophie is a lucky girl.
Reference 30	*starts crying*
Reference 31	to dear Hacker, please don't hack that account.
Reference 32	wow. that just brought me to tears! ;(

Table D3: Dear Sophie (2011) – 1.Reactional/1C. Neutral Responses

Internals\05.05.17 Dear Sophie – Data Collection – Newest 100 7 references coded [7.00% Coverage]	
Reference	Comment
Reference 1	I don't get it.
Reference 2	Based on the people's behavior in the comment section, google's advertisers has effectively applied the "evocation strategy".

Table D3 (continued)

Reference	Comment
Reference 3	Dear Sophie, why did I make you an E-Mail account?
Reference 4	I started one for my son - I just tweaked the year on his bd to say he was old enough. So what? Same idea. Same functionality.
Reference 5	What does he say at 0:18?
Reference 6	What is the name of the piano piece playing?
Reference 7	Radio station 2Day FM in Sydney made a pathetic attempt to steal this idea on their Facebook page in order to try and make themselves appear creative and original.....they are like 3 years late with this idea.....
Internals\05.05.17 Dear Sophie – Data Collection – Oldest 100 11 references coded [11.00% Coverage]	
Reference	Comment
Reference 1	They stole this from dearscarlet.tumblr.com.
Reference 2	@InfoPoet it is the same girl.
Reference 3	They used a chinese girl so you couldn't tell that it wasn't the same girl growing up.
Reference 4	soooo jw...why didn't he just tell her in person
Reference 5	@Robstailey his daughter... did you not watch it?
Reference 6	baby is also a powerful marketing device
Reference 7	2030. Chrome logo still looks like it was from a high school project. Happy Birthday!
Reference 8	I love the little animation of the icon in the end!
Reference 9	just hope there aint no amazon style disk crash that loses all data... external backups ftw.
Reference 10	I use every google product and more in this video.
Reference 11	what's the song used in this video!?. @garbagecat1 thank you sir.

Table D4: Dear Sophie (2011) – 2.Non-Reactional

Internals\05.05.17 Dear Sophie – Data Collection – Newest 100 17 references coded [17.00% Coverage]	
Reference	Comment
Reference 1	Hello, please can you tell me why this is no longer an option? I created an email account for my son last year, it has been disabled.... Nobody seems to respond to twitter either? It's pathetic that you market something like this in 2011, but now I can't do something like this??? Please explain.
Reference 2	gijk video's accommodation in the next day
Reference 3	Emalis? Who writes those anymore?

Table D4 (continued)

Reference	Comment
Reference 4	They should do an updated one with the new software! I would also love if they could show us how to do this for future kids...maybe they could make a (FREE) program...call it Google Future. :) You could write your kids letters, leave them video messages from you, save photos...GET ON IT GOOGLE!
Reference 5	I need help on how to email photos
Reference 6	I sent daddy advice e-mails to my son at his gmail account until they figured out he was too young to have an account and locked us all out of it. Now I can't access the emails and they are lost for ever. Sucks!
Reference 7	this is me sherry Patterson can someone help me get back on Facebook plz
Reference 8	ironically, Google don't allow google Accounts for anyone under 13... sooo.... yeah!
Reference 9	The thing is that this video defeats itself because if you enter the childrens ages into their profile they will delete the account.. because you have to be 13+ to hold an account.
Reference 10	thats untrue. noone under 13 can get a google account
Reference 11	Shame this is utter bollocks because you can't create a gmail account for anyone under the age of 13.
Reference 12	This advertisement is false advertising, and children are not even allowed on Gmail till 13. My brother can't even get Minecraft because of this
Reference 13	Is this really possible??? Creating an account for a person who just born... :/
Reference 14	The problem is that google chrome will not let me do what this video shows, in gfact it has locked me out of adding an account now, after trying to create an account for my unborn child, says the account is to young, also it states you need a previous email address, but what happens if this is your first email address, anyone who can help? Even if you can tell me how to get rid of the refusal to allow me to now add any account.
Reference 15	Very disappointed about this ad. ^ It is totally against Google's policies, yet they make it sound OK. ^ I think this ad should be shut down as false advertisement.
Reference 16	This ad proves why email is important, and should never be lost in the wealth of online resources.
Reference 17	I want to ask: If all google's services are closed to children, WHY it even allows them to use apps for education? Just bar them from using them too.
Internals\05.05.17 Dear Sophie – Data Collection – Oldest 100 6 references coded [6.00% Coverage]	
Reference	Comment
Reference 1	I just created accounts for my 11 week old twin daughters on my personal domain (Google Apps). This is a great idea.

Table D4 (continued)

Reference	Comment
Reference 2	Now if there was just an easy way to export all emails with attachments into a digital photo book. Someone make that, I'll only take 5% of the company for coming up with the idea :)
Reference 3	@BlackTeaBag No problem. Gmail filter - done.
Reference 4	anyone know what that picasa plugin is they use? all the ones I've tried are pretty bad
Reference 5	This is awssm ... can user create their own chrome experiences ... ??
Reference 6	Yeah ~ the web/internet doesn't just have to be for PkZ0rn ~

Table D5: Dear Sophie (2011) – 3.Other/3A.Foreign Languages

Internals\05.05.17 Dear Sophie – Data Collection – Newest 100 3 references coded [3.00% Coverage]	
Reference	Comment
Reference 1	Google her tÃ¼rlÃ¼ bilgiye hÃ¼zleca ulaÅtÃ¼m ve cesitli topluluklarÃ¼n kiÅilerden arkadaÅlar bularak topluluklar katÃ¼lÃ¼yorum teÅekkÃ¼r ederim google
Reference 2	Interessant zu sehen, wie Google an unserem Leben teilnimmt
Reference 3	Nesacma hayat bu boyle birhayat olmaz olsun diyecem ama yaradanin gucunegider herseye ragmen hayat cok gozel isyan etme doslar birgun onune cikarir yaradan
Internals\05.05.17 Dear Sophie – Data Collection – Oldest 100 2 references coded [2.00% Coverage]	
Reference	Comment
Reference 1	FODÃSTICO!
Reference 2	quero fazer isso com meus filhos algum dia :P

Table D6: Dear Sophie (2011) – 3.Other/3B.Non-Related Content

Internals\05.05.17 Dear Sophie – Data Collection – Newest 100 11 references coded [11.00% Coverage]	
Reference	Comment
Reference 1	Hi
Reference 2	Just realised that "Daniel Lee" is also Tablo's name. Totally something he would do for Haru :3
Reference 3	y
Reference 4	tq from malaysia
Reference 5	Happy Mother's Day too
Reference 6	Miki
Reference 7	hi!

Table D6 (continued)

Reference	Comment
Reference 8	van
Reference 9	Bello
Reference 10	Terra Dimiourgos how is this false ?
Reference 11	Rob Johnston
Internals\05.05.17 Dear Sophie – Data Collection – Newest 100 3 references coded [3.00% Coverage]	
Reference	Comment
Reference 1	@shamiradnan Actually no one is forcing you to use Google services SUCH AS YOUTUBE or their Android phones or their e-mail service or anything else...
Reference 2	@prashanthaku click the arrow pointing down next to the add to button and it should be the first choice that pops up.
Reference 3	aw first again

Table D7: Dear Sophie (2011) – 3.Other/3C.Non-Legible Spam

Internals\05.05.17 Dear Sophie – Data Collection – Newest 100 7 references coded [7.00% Coverage]	
Reference 1	gdfsu GT uegehfeye in 3+#+@6#:'*
Reference 2	đŸ‘ĒđŸ□»đŸ‘ĒđŸ□»đŸ‘ĒđŸ□»
Reference 3	äĳ@æfi¼Ēi¼Ēå@¶ā,- i¼Ēå°å□€çš,,i¼ĒGoogle,éĒēªçš,,i¼ĒĒ@šä½□i¼ĒĒ%o<æœ°i¼ĒĒéĒçªçš,, i¼ĒĒi¼ĒĒi¼ĒĒå€,
Reference 4	cdfsaryyyuuuyruytg
Reference 5	Ū‡8Ū‡Ū‡Ū‡Ū‡
Reference 6	Ū‡0§ Ū,0̄ Ū̄0̄μŪ,,0̄ª Ū,,Ū,,ŪŠŪ̄0̄ªŪŠŪ̄0̄
Reference 7	123456

**Appendix E: Part I: Comparative Analysis
Your Chrome, Everywhere (2012) Data Set**

The following Tables E1, E2, E3, E4, E5, E6, and E7 in Appendix E provide summaries of the data collected for *Your Chrome, Everywhere* (2012), as coded in NVivo.

Table E1: Your Chrome, Everywhere (2012) – 1.Reactional/1A.Positive Responses

Internals\05.05.17 Your Chrome, Everywhere – Data Collection – Newest 100	
21 references coded [21.00% Coverage]	
Reference	Comment
Reference 1	Hi dad :)
Reference 2	Love Google! They are the innovators.
Reference 3	All so nice thex
Reference 4	Google knows whats up!
Reference 5	I'm so trying that beatbox
Reference 6	nice!
Reference 7	Great
Reference 8	Awesome
Reference 9	super cool!
Reference 10	Ha ha Hi dog
Reference 11	Google knows how to make videos.
Reference 12	Google can put his seed in my daughter's belly
Reference 13	Google's commercials are THE BEST!!
Reference 14	best commercial ever!!!
Reference 15	Cool
Reference 16	I freakin love this commercial. The whole sounds coming together is awesome! They're just showing that Chrome is now available on the iPhone
Reference 17	Nice
Reference 18	Hi Dog!
Reference 19	Nice
Reference 20	Making this my default browser in my iphone :) been looking forward to having this app since 2009
Reference 21	this is great. i try it in google translate and its beatbox.
Internals\05.05.17 Your Chrome, Everywhere – Data Collection – Oldest 100	
31 references coded [31.00% Coverage]	
Reference	Comment
Reference 1	Pretty nice jam
Reference 2	i love how they don't even mention the iphone by name - they just say "and now even here". brilliant.

Table E1 (continued)

Reference	Comment
Reference 23	Haha! Google is about bringing information and the joy of communication to EVERYONE, EVERYWHERE, ALL THE TIME. It's not a business worried about competitors. It's not about Android or iOS.
Reference 24	Chrome. Sex. Chrome. Finally, Forgetting about Safari. Thanks Google :)
Reference 25	CHROME FOR IPHONE!!!! YES!!!!!!
Reference 26	Chrome FTW
Reference 27	Cool video! :)
Reference 28	Chrome for iOS?! I'll have to check this out.
Reference 29	great idea
Reference 30	Thanks Google!
Reference 31	FINALLY!! I can get rid of safari on my iPod!

Table E2: Your Chrome, Everywhere (2012) – 1.Reactional/1B.Negative Responses

Internals\05.05.17 Your Chrome, Everywhere – Data Collection – Newest 100 8 references coded [8.00% Coverage]	
Reference	Comment
Reference 1	Chrome for Symbian please :(
Reference 2	The dislike's from Mozilla Firefox :D
Reference 3	I emulated the song on technitone, but it never can match the one in this video... :(
Reference 4	ANNOYING commercial!!
Reference 5	I see this commercial EVERYWHERE and it annoys the living heck out of me... PLEASE LET IT STOP!!!!!!
Reference 6	listen! not lisent! 0:19 are you a troll, google? LOLZ.
Reference 7	My Chrome everywhere, except my Android device.Yeah, that's funny...
Reference 8	"and now even >>here<<" hahaha one cannot but love how they refuse to name it :)
Internals\05.05.17 Your Chrome, Everywhere – Data Collection – Oldest 100 7 references coded [7.00% Coverage]	
Reference	Comment
Reference 1	Correction: You can take it anywhere but my shitty Windows Phone
Reference 2	wtf with iPhone screen?
Reference 3	Thumbs up if you thought it is for Android. :
Reference 4	fuck u the ad soing a ios platform it is a fack

Table E2 (continued)

Reference	Comment
Reference 5	As much as I believe that everyone should be able to experience chrome for mobile, I'm a little bitter that google has decided to put it on iOS. Chrome isn't one of the reasons I'm on android, but it's a nice distinguishing GOOGLE feature. It's like google doesn't want Android to succeed..
Reference 6	dislike for iPhone!
Reference 7	So Google can release Chrome for IOS But they can release a fucking version for Gingerbread...

Table E3: Your Chrome, Everywhere (2012) – 1.Reactional/1C.Neutral Responses

Internals\05.05.17 Your Chrome, Everywhere – Data Collection – Newest 100 17 references coded [17.00% Coverage]	
Reference	Comment
Reference 1	Hi dog!
Reference 2	Is it "Hi, dog" or "Hi, dad"? I read the transcription but it's just weird for your daughter to say "Hi, dog" when she sees you on the phone
Reference 3	This commercial was made to demonstrate Chrome for iOS.
Reference 4	My Google Chrome On the World.
Reference 5	because when he says "and now even here" hes referring to the fact that chrome is now available on iOS because it hasn't always been where as it was on android since release. I don't need saving by a pretend dead man in a dress thanks.
Reference 6	Did any 1 realize that was a fake iPhone.
Reference 7	was he using a iphone ? would he not use a galaxy seeing how Google helped make that
Reference 8	Everyone running GOOGLE is a GOLDBERG.
Reference 9	i was expecting the galaxy nexus to appear after the tablet.
Reference 10	anyone noticed they used an iphone lol
Reference 11	0:46 Its the code!
Reference 12	It said it was remixed game music on the subtitles.Anyone know what the it is?
Reference 13	I don't get it?
Reference 14	Wait. Why an iPhone? Not a Nexus?
Reference 15	what does it means
Reference 16	Were we watching the same video? 0:27 Im pretty sure that that is chrome on android
Reference 17	their kinda skipping those loading times! haha

Table E3 (continued)

Internals\05.05.17 Your Chrome, Everywhere – Data Collection – Oldest 100 13 references coded [13.00% Coverage]	
Reference	Comment
Reference 1	But why is there an iPhone when Google has ardour
Reference 2	I think their trying to say their browser now works with iOS devices.. :)
Reference 3	Google and Apple have always been competitive buddies
Reference 4	0:43 ...even here . :D
Reference 5	WHAT IS THE SONG!!! ALSO ANDROID FTW
Reference 6	Is it out on the app store now? Cause i cant find it
Reference 7	The simulation on the screen is out of sync with the guy’s finger.
Reference 8	I love how they say it "here",....
Reference 9	That was one cool remix
Reference 10	If this is an ad for Chrome on Android (which it is), why are they using an iPhone?
Reference 11	You fucked up with the ios
Reference 12	Your botnet, everywhere
Reference 13	I’m currently not seeing this for iOS in the App Store... is this only available through non-App-Store means?

Table E4: Your Chrome, Everywhere (2012) – 2. Non-Reactional

Internals\05.05.17 Your Chrome, Everywhere – Data Collection – Newest 100 21 references coded [21.00% Coverage]	
Reference	Comment
Reference 1	Chrome for android add suport desktop plugins
Reference 2	I want to know why Chrome Lock is one of the browsers that hangs over my computer
Reference 3	TECHNITONE is now offline... :(
Reference 4	They missed something.. "Never coming to Windows Phone." Google, why.
Reference 5	can’t open technitone on Iphone???
Reference 6	why iphone?
Reference 7	but... why iphone ? and galaxy nexus?
Reference 8	Last time I checked, my phone is running Gingerbread. And that’s basically the reason why I wondered about your original point ... 3 months ago. O_o

Table E4 (continued)

Reference	Comment
Reference 9	Its the most amazing browser yet
Reference 10	the android browser is fine as it is... Chrome takes too much ram/space.. seriously the only useful feature is sync... otherwise they're the same
Reference 11	Two words. Internet connection.
Reference 12	that's not google's fault though; apple doesn't allow 3rd party libraries for web rendering, so they have to use the same webview that apps like facebook use to display webpages. apple doesn't use their nitro js engine (which they use in safari) in webview, so chrome, and any other browser on ios, is slower than safari.
Reference 13	Stock Android Browser still feels a little more snappy and is faster with rendering when you do a lot of zooming and scrolling.
Reference 14	Please include an update to have the google translate within the mobile browser!! Thanks!!
Reference 15	Too bad Chrome for iOS is laggy as shit.
Reference 16	1. Go to Google Translate 2. Type that (Or Copy/Paste if you want..) 4. Click the speaker. It now says "Beatbox", instead of "lisent". 5. Congratz. You can now hear Google Translate beatbox!
Reference 17	Flash comes with Chrome when you download it.
Reference 18	will Chrome have flash player plug in ? when you download flash or chrome? o.O
Reference 19	Nice to know chrome is taking over the world, but the video accuracy is way way off :/
Reference 20	It will work on any android device with ICS and up. Not on gingerbread though
Reference 21	the stock ICS browser is a lot more fluid. You can't even use flash on chrome
Internals\05.05.17 Your Chrome, Everywhere – Data Collection – Oldest 100	
33 references coded [33.00% Coverage]	
Reference	Comment
Reference 1	Tab syncing won't work on my iPhone
Reference 2	when i open i new tab on my upgraded google chrome i dont see "other devices"
Reference 3	it needs to be on atleast android 4.0
Reference 4	Just type in chrome and it should show up To get Chrome for iPhone just type in Chrome and it should show up
Reference 5	so where can i get this in the market for android?
Reference 6	well, because of nitro javascript engine, safari is still faster than chrome on ios ^^
Reference 7	It says it's been pulled from the store??? :("The item you tried to buy is no longer available" :(:(
Reference 8	To get it, go to google.com/chrome/mobile in safari on your iPhone ;) thumbs up so everyone can see, it wasn't the easiest to figure out
Reference 9	Haha, just like in Windows - you have to download the better browser from the worst. :)

Table E4 (continued)

Reference	Comment
Reference 10	Chrome isn't showing up in the App Store for me. Anyone know why this is?
Reference 11	Finally Chrome for iOS - This is a day I have been waiting for ever since man walked on the moon!
Reference 12	Go to link in description, there is a link to the app store page for chrome
Reference 13	I'm trying to search it in the Appstore but I can't find it. Where is it?
Reference 14	Google chrome tab sync was here before apple even thought using icloud tab sync!!
Reference 15	*Replacing the Safari in the dock to Chrome*
Reference 16	Meh Safari is still the best mobile browser
Reference 17	Well not everywhere. not on my android fone :(no ics no chrome :-(
Reference 18	They should release chrome for Gingerbread devices first.
Reference 19	Cant wait to try it out on iphone
Reference 20	still no privacy options
Reference 21	They just announced Chrome for iOS today and it will be out later today.
Reference 22	i cant find it on the app store!!!!
Reference 23	now they have Chrome on IOS.
Reference 24	Wow, youtube loads in 0.5 seconds without even touching the screen. What witchcraft is this!!!!????!!
Reference 25	It's weird that nobody has ever asked yet for the Dog and Kid video. Here it is anyway /watch?v=DIT4rLrvPS4
Reference 26	Chrome on iPad!! CAN I DELETE SAFARI ON IOS?????
Reference 27	@antoinecampbell Please put this on iPad as well!
Reference 28	Where can I get Chrome for my iPhone?
Reference 29	Google develops and owns Android though. Welcome to the future, iOS users. 1 step at a time guys.
Reference 30	i love it too open porn at one pc with many tab and open in tab in room lol
Reference 31	Where can I get Chrome on my iPod Touch? :D
Reference 32	You can't get rid of it, in any other app links will open in Safari, since you can't set other browsers as the default browser
Reference 33	beatbox doesn't work.

Table E5: Your Chrome, Everywhere (2012) – 3.Other/3A.Foreign Languages

Internals\05.05.17 Your Chrome, Everywhere – Data Collection – Newest 100 2 references coded [2.00% Coverage]	
Reference	Comment
Reference 1	Muy util
Reference 2	je na rive pas a installe google chrome icon

Table E5 (continued)

Internals\05.05.17 Your Chrome, Everywhere – Data Collection – Oldest 100 5 references coded [5.00% Coverage]	
Reference	Comment
Reference 1	Un video muy original
Reference 2	Beatbox...ME GUSTA
Reference 3	Ils ont Motorola et Android! Donc cela ne sera Ã rien pour mettre sur iOS!
Reference 4	SerÃ gratis?
Reference 5	Muy bueno, felicitaciones ;)

Table E6: Your Chrome, Everywhere (2012) – 3. Other/3B. Non-Related Content

Internals\05.05.17 Your Chrome, Everywhere – Data Collection – Newest 100 27 references coded [27.00% Coverage]	
Reference	Comment
Reference 1	I'm pretty sure everyone noticed that.
Reference 2	because the iPhone holds a bigger market share.
Reference 3	@TheMillman7 @vitababkin835
Reference 4	Free Dom in World ...same World is Life. Can Touch everytime Teacher real... Have teach with Vedio ...good
Reference 5	Each day is an opportunity to our lives, therefore, all the human race must live the life as if he/she will die tomorrow. Let's emulate the life Jesus Christ lived while on earth.
Reference 6	Which gets the best results? Saving? Or investing? :)
Reference 7	"What no eye has seen, nor ear heard, nor the heart of man conceived, what God has prepared for those who love him,"
Reference 8	even here... lol
Reference 9	Its mystery guitar man!!
Reference 10	you missed out three?
Reference 11	Hehehe. I never noticed the comment. Ahh well you're lucky if you have gingerbread and it works for you.
Reference 12	You got Android 2.3. No. You have ICS, that's the point I'm making
Reference 13	I notice that~~~
Reference 14	Android for life!
Reference 15	brothers riedell voices..?
Reference 16	Sorry. im SO sorry. Did it hurrrt you? Ooooh siht does this shti anoie yuo. Butt i do't ca're. Yo'ud understood me in dat' coment, rihgt? Sho STFU.
Reference 17	@rand42Studios
Reference 18	No. Don't worry, i won't tell anyone.
Reference 19	Well....there is

Table E6 (continued)

Reference	Comment
Reference 20	@pantelos96 Chrome. A Flash Player is already installed in Chrome. That means no messy setup or updates.
Reference 21	For the low low price of your privacy. All info will be sent to the US FBI, etc. in secret of course You should not trust your data with an american company "Land of freedom" where freedom and privacy isn't protected
Reference 22	You need to update to ICS
Reference 23	it works thx
Reference 24	@DGyudin Nice
Reference 25	i know wot it is iv got one thats why it looked weird
Reference 26	@MGuniverse It really is.
Reference 27	No, because that is an iPhone 4. It really isn't.
Internals\05.05.17 Your Chrome, Everywhere – Data Collection – Oldest 100 9 references coded [9.00% Coverage]	
Reference	Comment
Reference 1	Plenty of times they've done that. ;)
Reference 2	You can hide it with a jailbreak.
Reference 3	no... you should know better...
Reference 4	available later today.
Reference 5	itll be out later today
Reference 6	>and even here
Reference 7	God commercial.
Reference 8	get an android phone
Reference 9	firstfag denied

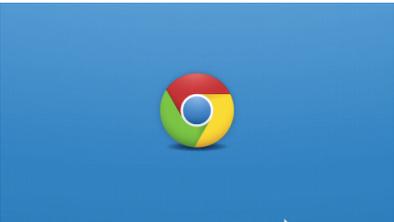
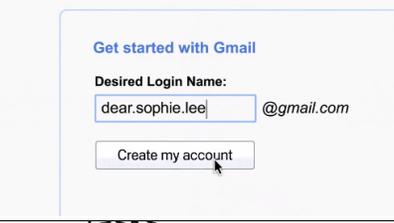
Table E7: Your Chrome, Everywhere (2012) – 3. Other/3C. Non-Legible Spam

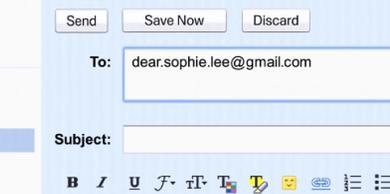
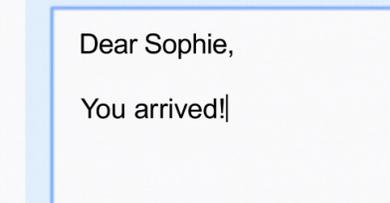
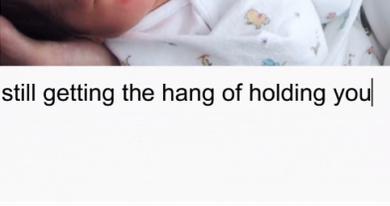
Internals\05.05.17 Your Chrome, Everywhere – Data Collection – Newest 100 4 references coded [4.00% Coverage]	
Reference	Comment
Reference 1	kkkkkkkkkk pv zk bschk zpvzkipv bschk zk pv zk bschk zpvzkipv bschk zk pv zk bschk zpvzkipv bschk zk pschk pv bschk bschk pv . pv zk bschk zpvzkipv bschk zk pv zk bschk pv. pv zk bschk zpvzkipv bschk zk pv zk bschk zpvkpv bschk zk pv zk bschk zpvkpv bschk zk pv zk bschk zpvzkipv bschk zk pv zk bschk zpvzkipv bschk zk pv .

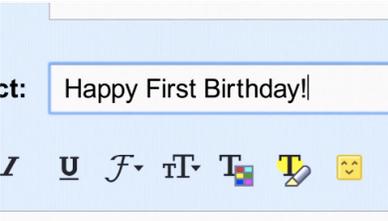
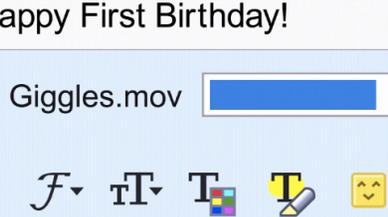
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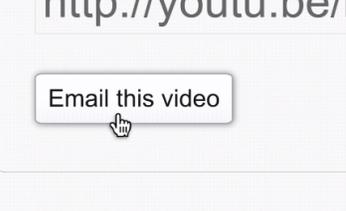
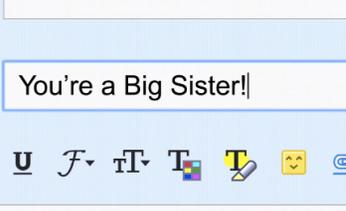
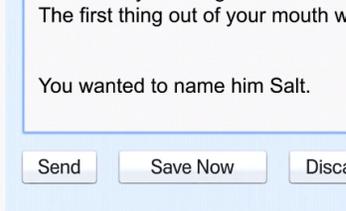
Reference	Comment
Reference 2	kkkkkkkkkk pv zk bschk zpvzkipv bschk zk pv zk bschk zpvzkipv bschk zk pv zk bschk zpvzkipv bschk zk pschk pv bschk bschk pv . pv zk bschk zpvzkipv bschk zk pv zk bschk zpvzkipv bschk zk pv zk bschk zpvzkipv bschk zk pschk pv pschk bschk pv . pv zk bschk zpvzkipv bschk zk pv zk bschk zpvzkipv bschk zk pv zk bschk zpvzkipv bschk zk pv zk bschk zpvzkipv bschk zk pv . kkkkkkkkkk bschk zk pv zk bschk zpvzkipv bschk zk pv zk bschk zpvzkipv bschk zk pv zk bschk zpvzkipv pschk zk pv zk ...bschk zpvzkipv bschk zk pv
Reference 3	Đ̄ Đ±Đ°Đ»Đ'ĐμÑŽ Đ¾Ñ, Ñ□Ñ,Đ¾Đ¹ Ñ€ĐμĐ°Đ»Đ°Đ¼Ñ<!!!
Reference 4	hffghui
Internals\05.05.17 Your Chrome, Everywhere – Data Collection – Newest 100	
2 references coded [2.00% Coverage]	
Reference	Comment
Reference 1	***
Reference 2	Đ¥Ñ€Đ¾Đ¼ Đ'Đ»Ñ□ ios - Ñ□Ñ,Đ¾Đ½Đ,Đ·Đ°Đ¾. ĐžĐ½Đ, Đ'Đ»Ñ□ Đ½Đ°Ñ□ Đ½Đ,Ñ‡ĐμĐ¾Đ¾ Đ½Đμ Đ'ĐμĐ»Đ°ÑžÑ,.

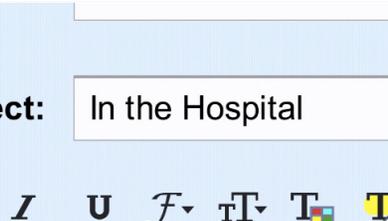
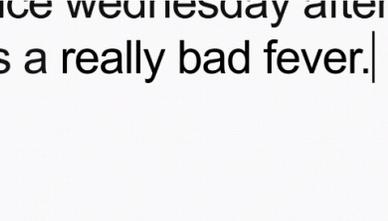
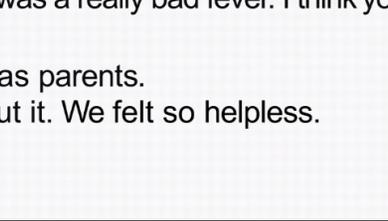
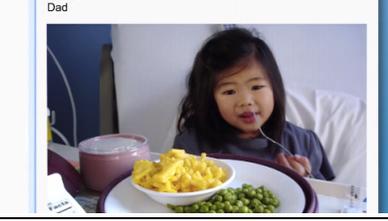
Appendix G: Part II: Multimodal Analysis
Transcription of Google's *Dear Sophie* (2011) Advertisement

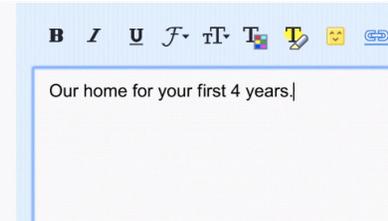
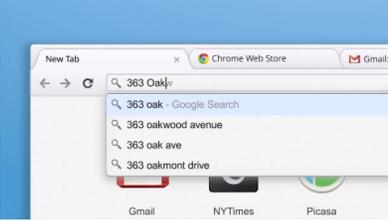
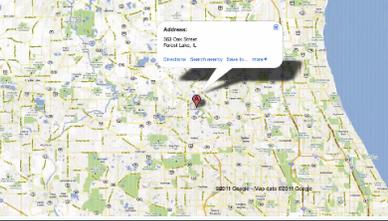
	TS <i>Column 1</i>	Visual Frame <i>Column 2</i>	Visual Image <i>Column 3</i>	Kinesic Action <i>Column 4</i>	Soundtrack <i>Column 5</i>	Emotive Expression <i>Column 6</i>	Meaning and Emotional Indicators <i>Column 7</i>	
SHOT	<i>TS = Time in Seconds</i>	<i>video stills (frame-by-frame)</i> <i>Participants:</i> <i>P1 - Dad</i> <i>P2 - Sophie (daughter)</i>	<i>visual description</i>	<i>Movt. = Movement</i> <i>Gest = Gesture</i> <i>∅ = no movt or gest</i>	<i>ST = Soundtrack</i> <i>AS = Ambient Sounds</i> <i>VO = Voiceover</i>	<i>(+) = Positive</i> <i>(-) = Negative</i> <i>∅ = not applicable</i>		MACROPHASE
1	0:01		<i>Google Chrome logo</i>	∅	<i>ST = soft piano</i> <i>Tempo: slow</i>	∅	<i>Intro</i>	PHASE 1: INTRODUCTION
2	0:03		<i>Cursor hovers over Chrome logo</i>	<i>Movt. = cursor</i>	<i>ST = soft piano</i> <i>Tempo: slow</i> <i>AS = click</i>	∅	<i>as before</i>	
3	0:05		<i>Gmail interface: create account > dear.sophie.lee</i>	<i>Movt. = typing, cursor</i>	<i>ST = soft piano</i> <i>Tempo: slow</i> <i>AS = typing</i>	∅	<i>begin story: plot set up (online setting - Gmail)</i>	PHASE 2: STORY BEGINS (CONTEXT)
4	0:07		<i>Gmail: compose mail</i>	<i>Movt. = cursor</i>	<i>ST = soft piano</i> <i>Tempo: slow</i> <i>AS = click</i>	∅	<i>as before</i>	

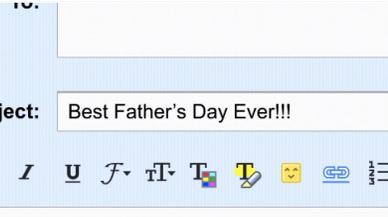
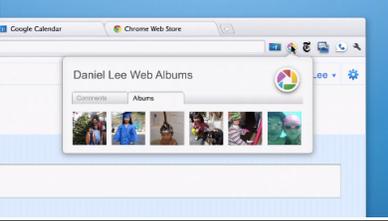
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5	0:09		Gmail: send to > dear.sophie.lee	Movt. = typing	ST = soft piano Tempo: slow AS = typing	∅	<i>as before</i>
6	0:11		Gmail message: "Dear Sophie, You Arrived!"	Movt. = typing	ST = soft piano Tempo: slow AS = typing	(+ text = You arrived!	<i>Happiness (!)</i>
7	0:13		Gmail message: image of newborn arrival (P2)	Gest. = P1 holding P2	ST = soft piano and orchestra Tempo: slow AS = typing	(+ text = You arrived! (+ image = P1 smiling	<i>Happiness</i>
8	0:15		Gmail message: "...still getting the hang of holding you"	Movt. = typing	ST = soft piano and orchestra Tempo: slow AS = typing	(+ text = still getting the hang of holding you	<i>Happiness</i>
9	0:17		Gmail: cursor indicates 'send' message	Movt. = cursor	ST = soft piano and orchestra Tempo: slow AS = click	∅	<i>Transition</i>

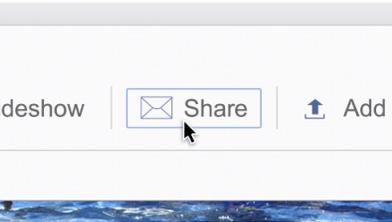
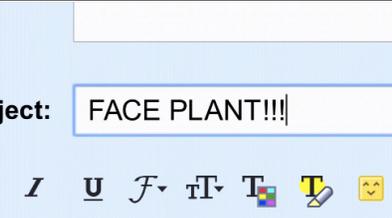
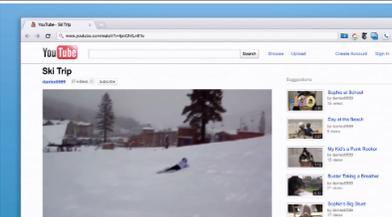
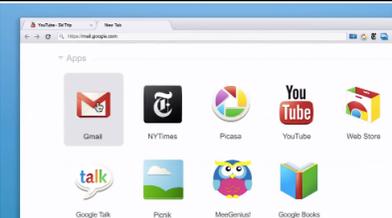
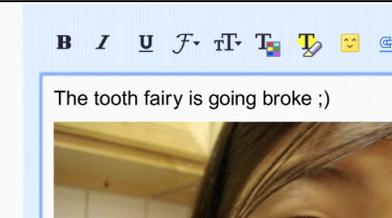
TS Column 1	Visual Frame Column 2	Visual Image Column 3	Kinesic Action Column 4	Soundtrack Column 5	Emotive Expression Column 6	Meaning and Emotional Indicators Column 7
10	0:19		Gmail Subjectline: "Happy First Birthday"	Movt. = typing	ST = soft piano and orchestra Tempo: medium AS = typing	(+ text = Happy First Birthday! <i>Happiness (!)</i>
11			Gmail message: image of P2 smiling	Gest. = P2 looks up toward camera	ST = soft piano and orchestra Tempo: medium AS = giggling VO = "are you ready for your big party today?"	(+ image = P2 smiling <i>as before</i>
12	0:22		Gmail message: video attachment "Giggles.mov"	Movt. = video uploading	ST = soft piano and orchestra Tempo: medium AS = giggling	(+ text = "Giggles.mov" <i>as before</i>
13	0:23		Gmail: cursor indicates 'send' message	Movt. = cursor	ST = soft piano and orchestra Tempo: medium AS = click	∅ <i>Transition</i>
14	0:24		YouTube: video "This was Mom's idea"	Movt. = screen moves towards full video screen	ST = soft piano and orchestra Tempo: medium AS = crying	(+ text = "This was Mom's idea" <i>Humour</i>

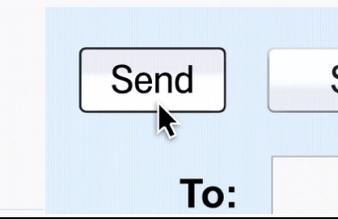
TS Column 1	Visual Frame Column 2	Visual Image Column 3	Kinesic Action Column 4	Soundtrack Column 5	Emotive Expression Column 6	Meaning and Emotional Indicators Column 7	
15	0:25		<p>YouTube video: "This was Mom's idea"; P2 is on a kid's ride (train), she is crying</p>	<p>Gest. = P2 crying as a train moves</p>	<p>ST = soft piano and orchestra Tempo: fast AS = crying</p>	<p>(-) image = P2 crying</p>	<p><i>Sadness</i> from P2, although reinforced <i>humour</i> from text(title)</p>
16	0:27		<p>YouTube: cursor indicates 'email this video'</p>	<p>Movt. = cursor</p>	<p>ST = soft piano Tempo: slow AS = click</p>	<p>∅</p>	<p><i>Transition</i></p>
17	0:29		<p>Gmail Subjectline: "You're a Big Sister"</p>	<p>Movt. = typing</p>	<p>ST = soft piano Tempo: slow AS = typing</p>	<p>(+) text = "You're a Big Sister!"</p>	<p><i>Happiness (!)</i></p>
18	0:30		<p>Gmail message: image of P2 holding newborn sibling</p>	<p>Gest. = P2 holding newborn sibling</p>	<p>ST = soft piano and soft orchestra Tempo: slow</p>	<p>(+) image = P2 holding newborn sibling</p>	<p><i>as before</i></p>
19	0:31		<p>Gmail message: "You wanted to name him Salt."</p>	<p>Movt. = cursor</p>	<p>ST = soft piano and soft orchestra Tempo: slow AS = click</p>	<p>(+) text = "You wanted to name him Salt." (humour)</p>	<p><i>as before with added Humour</i></p>

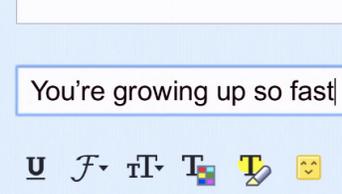
TS Column 1	Visual Frame Column 2	Visual Image Column 3	Kinesic Action Column 4	Soundtrack Column 5	Emotive Expression Column 6	Meaning and Emotional Indicators Column 7		
20	0:33		Gmail Subjectline: "In the Hospital"	Movt. = text appears	ST = soft piano and soft orchestra Tempo: slow	(-) text = "In the Hospital"	<i>Suspense</i>	PHASE 3: CONFLICT
21	0:34		Gmail message: "...a really bad fever"	Movt. = typing	ST = soft piano and soft orchestra Tempo: slow AS = typing	(-) text = "...a really bad fever."	<i>Sadness, Suspense</i>	
22	0:36		Gmail message: "We felt so helpless"	Movt. = typing	ST = soft piano and soft orchestra Tempo: slow AS = typing	(-) text = "We felt so helpless."	<i>Sadness, Suspense</i>	
23	0:37		Gmail message: image of P2 smiling in hospital bed with food	Gest. = P2 looks up toward camera	ST = soft piano and orchestra Tempo: medium	(+) image = P2 smiling	<i>Happiness (relief)</i>	
24	0:39		YouTube video: "4th Birthday"; P2 is blowing out birthday candles (brother in the background)	Gest. = P2 blowing candles	ST = soft piano and orchestra Tempo: medium AS = blowing, clapping VO = "yay!"	(+) text = "4th Birthday" (+) image = P2 blowing candles in celebration	<i>Happiness</i>	PHASE 4: CLIMAX

TS <i>Column 1</i>		Visual Frame <i>Column 2</i>	Visual Image <i>Column 3</i>	Kinesic Action <i>Column 4</i>	Soundtrack <i>Column 5</i>	Emotive Expression <i>Column 6</i>	Meaning and Emotional Indicators <i>Column 7</i>
25	0:41		Gmail message: "Our home for your first 4 years."	Movt. = typing	ST = soft piano and orchestra Tempo: medium AS = typing	(+ text = "Our home for your first 4 years."	<i>Happiness, Nostalgia</i>
26	0:43		Chrome Browser: searching for address	Movt. = typing	ST = soft piano and orchestra Tempo: medium AS = typing	∅	<i>as before</i>
27	0:45		Google Maps: location found	Movt. = screen zooms in on map	ST = soft piano and orchestra Tempo: medium AS = click	∅	<i>as before</i>
28	0:46		Google Maps: street view	Movt. = screen zooms to street view	ST = soft piano and orchestra Tempo: medium	∅	<i>as before</i>
29	0:47		Google Maps: house view	Movt. = screen zooms to house view	ST = soft piano and orchestra Tempo: medium	∅	<i>as before</i>

TS Column 1	Visual Frame Column 2	Visual Image Column 3	Kinesic Action Column 4	Soundtrack Column 5	Emotive Expression Column 6	Meaning and Emotional Indicators Column 7	
30	0:48		Gmail Subjectline: "Best Father's Day Ever!!!"	Movt. = text appears	ST = soft piano and orchestra Tempo: medium	(+ text = "Best Father's Day Ever!!!"	<i>Happiness (!!!)</i>
31	0:50		Gmail message: "Thanks!" with image of hand drawn card (#1 Dad, I [heart] U"	Movt. = screen moves from text to full image view of card	ST = soft piano and orchestra Tempo: fast	(+ text = "Thanks!" (+) image = card noting "#1 Dad" and "I [heart] U"	<i>as before</i>
32	0:52		Chrome Web Albums Interface	Movt. = cursor	ST = soft piano and orchestra Tempo: fast AS = click	∅	<i>Transition</i>
33	0:53		Image: P1 holding P2 underwater, both are smiling	Gest. P1 holding P2 underwater	ST = soft piano and orchestra Tempo: fast	(+ image = P1 and P2 underwater together; P1 is smiling	<i>Happiness</i>
34	0:54		Image: P2 is on boogie board	Gest. = P2 looks up toward camera	ST = soft piano and orchestra Tempo: fast	(+ image = P2 smiling	<i>Happiness</i>

TS Column 1	Visual Frame Column 2	Visual Image Column 3	Kinesic Action Column 4	Soundtrack Column 5	Emotive Expression Column 6	Meaning and Emotional Indicators Column 7
35	0:55		Chrome Web Album: cursor indicates 'share' photos	Movt. = cursor	ST = soft piano and orchestra Tempo: fast AS = click	∅ <i>Transition</i>
36	0:56		Gmail Subjectline: "FACE PLANT!!!"	Movt. = typing	ST = soft piano and orchestra Tempo: fast AS = typing	(+) text = "FACE PLANT!!!" <i>Happiness (!!!)</i>
37	0:57		YouTube video: P2 skiing, falls down	Gest. = P2 skiing downhill, falling down	ST = soft piano and orchestra Tempo: fast AS = falling on snow	(+) image = P2 'Faceplanting' as per above (humour) <i>as before with added humour</i>
38	0:59		Gmail Icon in Chrome Browser	Movt. = cursor	ST = soft piano and orchestra Tempo: fast AS = clicking	∅ <i>Transition</i>
39	1:00		Gmail message: "The tooth fairy is going broke ;)"	Movt. = text appears	ST = soft piano and orchestra Tempo: fast	(+) text = "The tooth fairy is going broke ;)" <i>Happiness ;)</i>

TS <i>Column 1</i>		Visual Frame <i>Column 2</i>	Visual Image <i>Column 3</i>	Kinesic Action <i>Column 4</i>	Soundtrack <i>Column 5</i>	Emotive Expression <i>Column 6</i>	Meaning and Emotional Indicators <i>Column 7</i>
40	1:02		Gmail message: image of P2 smiling (with missing teeth)	Gest. = P2 looks toward camera	ST = soft piano and orchestra Tempo: fast	(+ image = P2 smiling (with missing teeth)	<i>as before</i>
41	1:03		YouTube video: P2 learning to ride a bike	Gest. = P2 riding a bike	ST = soft piano and orchestra Tempo: fast VO = "whee!"	(+ image = P2 learning to ride a bike	<i>Happiness</i>
42	1:04		YouTube video: P2 riding to camera, smiling	Gest. = P2 looks up toward camera	ST = soft piano and orchestra Tempo: fast AS = giggles	(+ image = P2 smiling (reinforces above)	<i>as before</i>
43	1:05		Gmail: cursor indicates 'send' message	Movt. = cursor	ST = soft piano and orchestra Tempo: fast AS = click	∅	<i>Transition</i>
44	1:06		YouTube video: ballet shoes	Gest. = P2 dancing	ST = soft piano and orchestra Tempo: fast	∅	<i>Happiness</i>

TS <i>Column 1</i>		Visual Frame <i>Column 2</i>	Visual Image <i>Column 3</i>	Kinesic Action <i>Column 4</i>	Soundtrack <i>Column 5</i>	Emotive Expression <i>Column 6</i>	Meaning and Emotional Indicators <i>Column 7</i>	
45	1:06		YouTube video: P2 taking ballet lessons	Gest. = P2 dancing	ST = soft piano and orchestra Tempo: fast	(+ image = P2 taking ballet lessons	<i>as before</i>	
46	1:08		Gmail Subjectline: "You're growing up so fast"	Movt. = typing	ST = soft piano and orchestra Tempo: fast AS = typing	(+ text = "You're growing up so fast"	<i>Nostalgia</i>	PHASE 5: CLOSURE
47	1:09	I didn't share with everyone how you already have one, but I've been writing you since you were born.	Gmail message [BEGIN SCENE]: "I've been writing you..."	Movt. = typing	ST = soft piano and orchestra Tempo: fast AS = typing	BEGIN SCENE (+) text1: "I've been writing you..."	<i>Nostalgia</i>	
48	1:11	everyone at your party. I've been writing you since you were born.	Gmail message [CONT. SCENE]: "...since you were born"	Movt. = typing	ST = soft piano and orchestra Tempo: fast AS = typing	CONT. SCENE (+) text2: "...since you were born."	<i>Nostalgia</i>	
49	1:12	I can't wait to share this with everyone.	Gmail message [CONT. SCENE]: "I can't wait to share"	Movt. = typing	ST = soft piano and orchestra Tempo: fast	CONT. SCENE (+) text3: "I can't wait to share"	<i>Nostalgic</i>	

TS <i>Column 1</i>		Visual Frame <i>Column 2</i>	Visual Image <i>Column 3</i>	Kinesic Action <i>Column 4</i>	Soundtrack <i>Column 5</i>	Emotive Expression <i>Column 6</i>	Meaning and Emotional Indicators <i>Column 7</i>	
50	1:14	I've been writing you share these with you	Gmail message [CONT. SCENE]: "...these with you"	Movt. = typing	ST = soft piano and orchestra Tempo: fast	CONT. SCENE (+) text4: "...these with you"	Nostalgia	
51	1:16	writing you since you with you someday.	Gmail message [CONT. SCENE]: "...someday."	Movt. = typing	ST = soft piano and orchestra Tempo: medium AS = typing	CONT. SCENE (+) text5: "...someday."	Nostalgia	
52	1:20	Until then... Love, Dad	Gmail message [END SCENE]: "Until then... Love, Dad"	Movt. = typing	ST = soft piano Tempo: slow AS = typing	END SCENE (+) text6: "Until then... Love, Dad"	Nostalgia	
53	1:23	Daniel Lee, Dad	<i>End Credits:</i> "Daniel Lee, Dad"	∅	ST = soft piano Tempo: medium	∅	Story closing	PHASE 6: CONCLUSION
54	1:25	the web is what you make of it	<i>Campaign Reference:</i> "the web is what you make of it."	∅	ST = soft piano Tempo: medium	(+ text = "the web is what you make of it" (excitement)	as before	

TS <i>Column 1</i>		Visual Frame <i>Column 2</i>	Visual Image <i>Column 3</i>	Kinesic Action <i>Column 4</i>	Soundtrack <i>Column 5</i>	Emotive Expression <i>Column 6</i>	Meaning and Emotional Indicators <i>Column 7</i>	
55	1:27		<i>Google Chrome Logo appears</i>	Movt. = cursor, Chrome icon appears	ST = soft piano Tempo: medium AS = click	∅	<i>as before</i>	
56	1:28		<i>Google Chrome extension icons appear</i>	Movt. = Chrome extension icons appear	ST = soft piano Tempo: medium	∅	<i>as before</i>	
57	1:30		<i>Google Chrome logo and website link appears superimposed on frozen Shot 57</i>	Movt. = Chrome icon and website link appear	ST = soft piano, music fading out Tempo: slow	∅	<i>Story concludes</i>	