Discovery of Brand Image by the Arts

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Empirical Comparison of Arts-Based Brand Research Methods (ABBR)

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Biographic Note

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Abstract

This work develops an evaluation framework to Arts-Based Brand Research (ABBR) to make methods comparable. Further the evaluation framework is used to compare four arts-based methods. It turned out that previous studies try to capture the brand image on a verbal cognitive level, but this proceeds cannot detect the unconscious emotions and attributes. There is a risk of standardized survey, because the emotions and attributes to the brand, which manifest themselves through images, colors, fragrances, etc., cannot be detected. The reason is the loss between the "translations" of non-verbal in the verbal attributes. Therefore, there are arts-based methods that allow working closely on the human senses. Four methods were compared based on the evaluation framework: Lego Serious Play (LSP), Multi Sensory Sculpting (MSS), Psychodrawing (PD) and Collage (C). The results of this study show that the newly developed evaluation framework allows a distinguished and systematic comparison of market research methods. The evaluation framework led to the conclusion that art-based methods are well suited even on sensitive issues such as sustainability. Futhermore the respondents felt the methods as entertaining and enjoyable. The Methods Collage and Psychodrawing performed particularly well with respect to the required time and the variety of associations.

Zusammenfassung

Diese Arbeit entwickelt ein konzeptionelles Beurteilungsraster, um Arts-Based Brand Research (ABBR) Methoden zu beurteilen. Dieses wurde dann genutzt, um vier kunstbasierte Methoden miteinander zu vergleichen. Es stellte sich heraus, dass bisherige Untersuchungen versuchen, das Markenimage, das unter anderem aus unbewussten Emotionen und Attributen besteht, auf verbal- kognitiver Ebene zu erfassen. Es besteht die Gefahr, dass bei einer standardisierten Befragung der Konsumenten die Emotionen und Attribute zur Marke, die sich durch Bilder, Farben, Düfte usw. im Kopf manifestieren, nicht erfasst werden können, da bei der „Übersetzung" von Nonverbalem in das Verbale Attribute verloren gehen. Deshalb existieren kunstbasierte Methoden, die zulassen, nah an den menschlichen Sinnen zu arbeiten. Es wurden vier Methoden anhand des Beurteilungsrasters miteinander verglichen: Lego Serious Play (LSP), Multi Sensory Sculpting (MSS), Psychodrawing (PD) und Collagen-Technik (C). Die Ergebnisse dieser Studie zeigen, dass das neu entwickelte konzeptionelle Beurteilungsraster eine gute und systematische Vergleichbarkeit von Marktforschungsmethoden zulässt. Diese ließ den Schluss zu, dass kunstbasierte Methoden auch bei sensiblen Themen, wie der Nachhaltigkeit, gut einsetzbar sind und die Befragten die Methoden als sehr angenehm und kurzweilig empfanden. Besonders gut schnitten die Methoden Collage und Psychodrawing in Bezug auf die benötigte Zeit und die Vielfalt der Assoziationen ab.

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1   Purpose of the Paper

Artists are always looking for techniques to increase their creativity and access to subconscious knowledge. The Guardian (2012) cited "top artists" with "top tips" for "unleashing your inner genius". Krysa (2014) interviewed artists to gain "golden insights on how to conquer self-doubt, stay motivated, and get new ideas to flow". These techniques are now being applied to the measurement of brand image. Brand image includes all attributes, emotions and associations in explicit, implicit, semantic and episodic memory. Marketing has mainly understood how to use multi-sensual experiences to communicate the brand. Unfortunately, marketing lacks effective methods to assess de facto multisensory brand knowledge. Standardized surveys, interviews and association techniques suffer from several weaknesses. First of all, they elicit verbal responses at the cognitive level (Woodside 2004, Kreuzer/von Wallpach 2012 p. 28). Verbal re-encoding risks losing the actual association in the coding information. It is therefore important to stay as close as possible to the senses that channeled the information. In addition, quantitative methods are often biased, because they lead to socially desirable responses or bore respondents and increase the danger of set responses (Leggett et al. 2003; Brace 2008; Maguire 2009; Roxas/Lindsay 2012). And finally, classical methods are often not effective in uncovering deeper (e.g. implicit) layers of the brand image.

Approaches to elicit subconscious knowledge include art therapy, qualitative market research and arts-based research. Combining and applying them to the brand domain has given rise to a new approach called Arts-Based Brand Research (ABBR). Papers so far describe individual ABBR methods, but very few have attempted to compare these "new" techniques systematically and comprehensively (see Appendix 1). Hence, the goal of this paper is twofold:

(1)   To develop a framework for comparing ABBR methods

(2)   To compare several ABBR methods empirically using the evaluation framework (see Figure 1)

2   Theoretical Foundation

a) Art Therapy

Art therapy is often divided into general and educational art therapy (Richter 1984, Menzen 2001). General art therapy, the relevant type in brand image measurement, is found in two main fields. On the one hand it is applied to elicit unconscious feelings and emotions, while on the other it is employed in treating patients (Dalley 1984, Furth 1988). Dalley follows Naumburg's definition of art therapy: "The process of art therapy is based on the realization that the most basic thoughts and feelings … can be better expressed in images than in words" (Naumburg 1966, p. 511; Dalley 1984, p. 11).

b) Qualitative Market Research

At the same time, qualitative methods can elicit "private thoughts and feelings, preconscious factors (…), and the important issue of emotions. Also used within qualitative market research are techniques that enable researchers to overcome the limitations of verbalization" (Ereaut et al. 2002, p. IX). A special group is formed by projective methods (e.g., Haire 1950, Webb 2002). "Projective techniques facilitate the articulation of otherwise repressed or withheld thoughts by allowing the research participant or subject to 'project' their own thoughts onto someone or something other than themselves" (Boddy 2005, p. 240). The projective method covers several techniques (e.g. Donoghue 2000, Hofstede et al. 2007).

c) Arts-Based Research

Arts-based research is considered a type of qualitative research (e.g., Barone/Eisner 2012) or a third pillar of research beside conventional quantitative and qualitative research (for a comparison see Leavy 2009, pp. 254 ff.). Emerging from the qualitative paradigm, arts-based research grew out of the practice of art therapy (McNiff 1998) and can be defined as a "set of methodological tools used by qualitative researchers across the disciplines during all phases of social research, including data collection, analysis, interpretation, and representation." (Leavy 2009, p. ix). This highlights the suitability of arts-based research in all phases of a research project. Most textbooks and this paper, however, focus on the data collection phase with methods like narratives, poetry, music, theater, dance or visual arts (e.g., Leavy 2009).

d) Arts-based brand research (ABBR)

Three branches of literature provide the basis for the development of an ABBR approach. Art therapy is the (historical) starting point. Qualitative research offers a broad toolbox for data collection. Finally, arts-based research underlines the importance of expressive methods to discover subconscious knowledge and underpins the relevance of the creation of an object ('artwork') for insight into deeper and unbiased layers of the brand image.

ABBR methods can be characterized by external (design of ABBR methods) and internal (art creation process by the artist) features:

- external aspects
  - art creation by individuals
  - creation of an artwork + interpretation by the artist (interview)
  - 'open' techniques (e.g. time, material)
  - low level of influence by the researcher (open formulation of tasks, no interaction during the art creation process)

- internal aspects
  - expressive and projective techniques
  - in-depth exploration of the brand and evocation of deeper layers of the brand image
  - consideration of cognitive and emotional facets of the brand image
  - truthful expression

3   ABBR Evaluation Framework

The ABBR methods cover a broad range of techniques. Using such techniques in scientific and applied brand research requires a systematic evaluation and comparison of the different methods. Comparing ABBR methods requires a comprehensive framework considering all steps of a research project and the different perspectives involved (theory, management). The literature offers ideas for developing such a framework (see table 1), which we have combined with ideas of our own to form the basis for a three-step ABBR evaluation framework (input, field, and output phase).

Author(s)	Methods	Evaluation Criteria
Steenkamp /Van Trijp (1997)	Free Association, Hierarchical Dichotomy and Repertory Grid	1. content of the attribute information: the number of attributes, abstraction, articulation of categories. 2. convergent validity in basic categories of attribute concepts 3. efficiency in data collection 4. consumers' reaction to the elicitation task
Zaharia et al. (2008)	Focus Group Interviews, In-Depth Interviews	1. number and rage of topics discussed 2. length of discussion 3. intensity of engagement 4. non-verbal dynamics 5. participant frustration 6. participant truthfulness
Koll et al. (2010)	Free Association, Storytelling and Collage Technique	1. spectrum and concentration of brand knowledge (by the number of codes) 2. intersection of the specific associations between the methods 3. which aspects of brand knowledge each method taps
Illek (2011)	Different Collage Techniques	1. acquisition of brand associations expressed as a network 2. the variety of brand associations 3. gathering the value of brand associations 4. capture of semantic and episodic memories 5. gathering of brand associations in image and text 6. capture of implicit and explicit memories
Kubacki / Siemienia-ko (2011)	1st Study: Focus Groups and Diary 2nd Study: Collage (1 week later, the Collages were presented by the subjects)	1. respondent honesty 2. participant focus of attention of on the content 3. shift in the relevance of topics in different methods 4. review of criteria (neutral, positive, negative) by the participants
Randle et al. (2014)	Focus Group Interviews, Unfocussed Group Interviews	1. number of topics discussed 2. range of topics discussed 3. length of the discussion 4. intensity of participant engagement 5. non-verbal dynamics 6. participant frustration 7. participant truthfulness
Hogan et al. (2016)	Zaltman Metaphor Elicitation Technique (ZMET), Free Elicitation, Repertory Grid and Projective Elicitation.	1. number of unique attributes 2. variety of attributes 3. technique rated highest across the evaluation criteria by respondents

Table 1: *Comparative Studies of Qualitative Brand Research Methods*

In each phase, we consider both the theoretical and the pragmatic view. Overall the framework has eleven criteria (see Figure 1). The input phase includes cost, required know-how and time. Cost means the financial costs of materials. Required know-how rates the effort of learning the methods and time to prepare the methods. The field phase includes time, satisfaction and flow of participants. Time refers to the time to create the artwork and the satisfaction and the flow of the participants mean their state during the creation of the artwork. The evaluation of the output phase includes number, variety, type and uniqueness of associations as well as the time for data analysis.
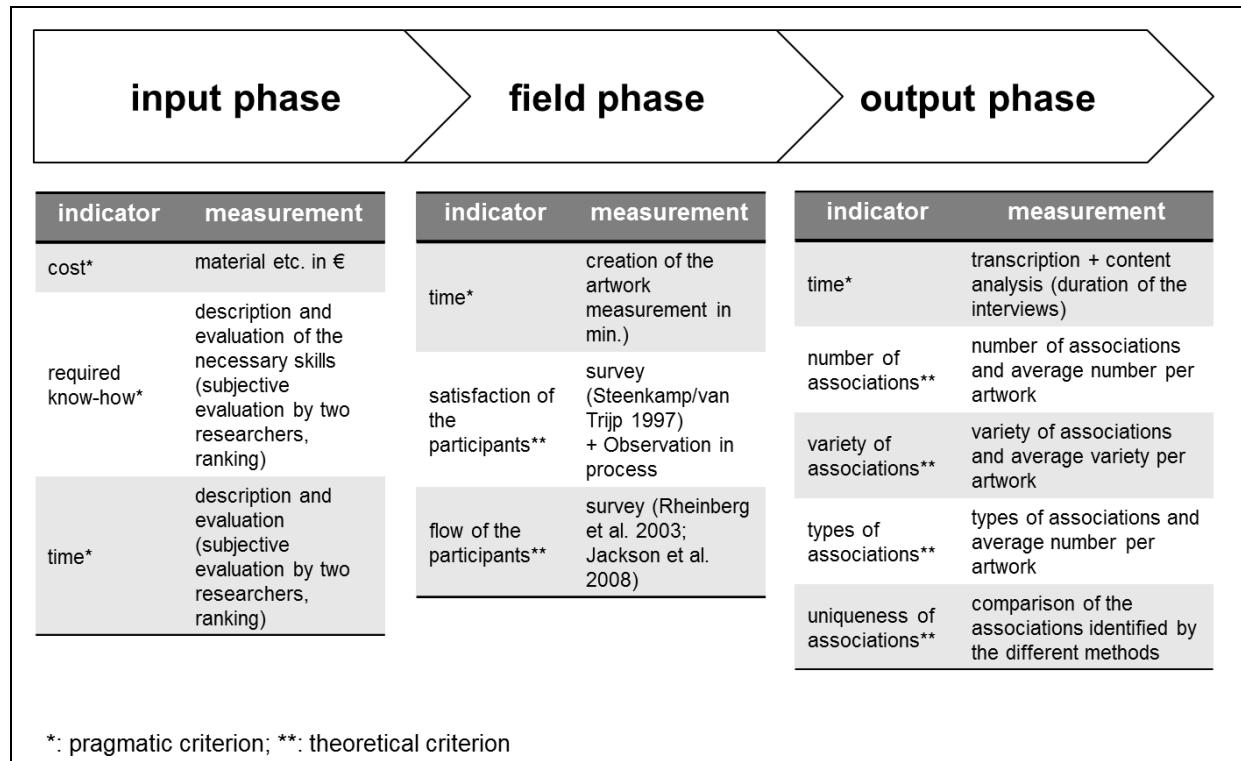

Figure 1: *ABBR Evaluation Framework*

4.   Empirical Comparison of ABBR Methods

4.1   Methodology

Our study considers four ABBR methods covering a broad range of different ABBR approaches (see Figure 2). The photos show selected art works from the empirical study.

		Openness of the art creation process	
		low	high
Dimensionality of the artwork	2-D	*Collage* (Illek 2011; Costa et al. 2003)	*Psychodrawing* (Grant 2006)
	3-D	*LEGO Serious Play (LSP)* (Kristiansen/Rasmusen 2014)	*Multi Sensory Sculpting (MSS)* (von Wallpach/Kreuzer 2013)
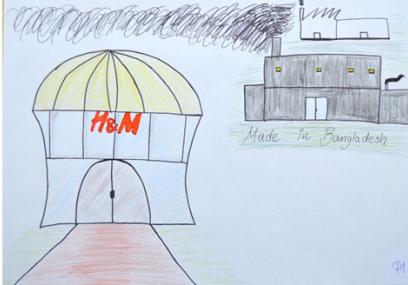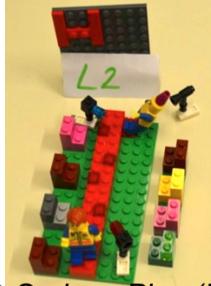
Figure 2: *ABBR Methods of the Empirical Comparison Study and Examples*

At the beginning of the field phase, we gave the participants a short task. We used two brands (H&M, Coke Life) to evaluate the quality of the ABBR methods for different brands. The tasks were identical in both scenarios ("Please create an artwork with the available material and give your artwork a name.").

In the collage technique, the participants receive identical magazines (in the fields of sports, politics, fashion, economy, interior design, environment), paper, glue, scissors and pens (blue, red, black), which they use to respond to the research question by cutting associated images and reassembling images on paper. The method of Psychodrawing means free-style painting or drawing of associations. The participants receive a sheet of paper, colored pencils and felt tip pens. The Lego Serious Play (LSP) method prompts the participant to build their associations from a Lego box (LEGO classic 10696) containing around 500 colorful blocks (and some additional pieces). Multi Sensory Sculpting (MSS)-Box consists of a set of fragrances (fruits, herbs, flowers), noises (car, thunderstorm, train, shot etc.), natural materials (moss, shells, bark, pine cones, feathers, etc.), flavors (chocolate, cinnamon, sugar, pepper, etc.), touchables (sandpaper, glass, metal, plush, etc.), visuals (glitter, tinsel, crystal, colored paper, etc.) and liquids (milk and water). The participants create a sculpture using these elements which they mount on a stand. All methods include participant interviews after they have completed their art works. The participants are given as much time as they want to work.

Interview guidelines used storytelling (e.g. Zaltman 1997) and laddering (e.g. Wansink 2003). After the interview participants completed a questionnaire measuring satisfaction and flow. In addition, the study logged the time needed to create the artwork and conduct the interviews, and two observers

recorded the process. The transcribed interviews and the artworks were evaluated using content analysis (Atlas.ti), based on a code book with 36 codes (see Table 2). In most cases, a code was created in two versions, i.e. one positive (+) in which the participant agrees and one negative (-) in which the participant rejects.

		Codes
Brand Image	1.	emotional images (+)
	2.	emotional images (-)
	3.	rational images (+)
	4.	rational images (-)
	5.	product categories and sector associations
	6.	product components
	7.	product experiences
	8.	price (+)
	9.	price (-)
	10.	target group (+)
	11.	target group (-)
	12.	associations to other issues
	13.	'advertising language'
	15.	key visuals
Sustainability Images	15.	general sustainability
	16	nature associations
	17.	child labor (+)
	18.	child labor (-)
	19.	fair working conditions (+)
	20.	fair working conditions (-)
	21.	healthy lifestyle (+)
	22.	healthy lifestyle (-)
	23.	other social sustainability (+)
	24.	other social sustainability (-)
	25.	ecological added value (+)
	26	ecological added value (-)
	27.	other ecological sustainability (+)
	28.	other ecological sustainability (-)
	29.	other economic sustainability (+)
	30.	other economic sustainability (-)
	31.	mainstream / external pressure
	32.	'green-/bluewashing'
Overall brand evaluation	33.	attitude / satisfaction / trust (+)
	34.	attitude / satisfaction / trust (-)
	35.	brand loyalty (+)
	36	brand loyalty (-)

Table 2: *Code Book for Content Analysis*

The standardized questionnaires on flow and satisfaction were subjected to statistical analysis (SPSS).

The study was conducted in October 2015 at a German university with a student sample (female: 73 %, mean age: 25,8). Altogether, 76 artworks and interviews formed the basis for the method comparison.

4.2 Findings

The following sub-chapters describe the evaluation results for all eleven criteria.

4.2.1 Input Phase

(1) Cost (Pragmatic Criterion)
In order to compare the cost of the four methods, we first calculated the cost for each person and then estimated the follow-up-costs for additional participants. Table 3 summarizes the results.

	Cost for Each Person (First Round)	Follow-OUp Costs for Additional Participants
Collage	€ 56.00 (magazines, tools)	€ 23.00 (replacement of magazines)
Psychodrawing	€ 12.00 (pens, paper)	€ 0 (required after numerous repetitions)
LSP	€ 37.00 (bricks)	€ 0
MSS	€ 79.00 (material, sound, fragrances)	€ 10.00 (replacement of selected materials)

Table 3: Comparison of the Cost of the ABBR Methods

The cheapest ABBR method is Psychodrawing, followed by LSP, particularly if the brand researcher plans to use LSP on a regular basis (no follow-up costs). Collage is relatively expensive, because one important criterion is the use of identical magazines for each person. The most expensive method is MSS, as the toolkit covers materials like paper, fabrics, liquids, food, fragrances and sounds.

(2)   Required Know-How (Pragmatic Criterion)
To evaluate the skills required of the researchers, the two authors independently ranked the four methods describing the necessary skills. Mayor skill factors are having clear and comprehensive descriptions of the method in the literature and being familiar with the method. For example, the literature does not fully explain how to build the MSS toolkit, so we contacted the authors of the method for clarification. Both authors ranked the four methods identically from (1) best to (4) worst, i.e. (1) Collage, (2) Psychodrawing, (3) LSP and (4) MSS.

(3)   Time (Pragmatic Criterion)
A third pragmatic criterion for the input phase is the time needed to prepare an ABBR study. Both experimental design and material procurement influence costs. Again, the two authors evaluated the four ABBR methods independently. Their corresponding rankings resulted in the following order: (1) Collage, (2) Psychodrawing, (3) LSP and (4) MSS.

4.2.2 Field Phase

(4) Time (Pragmatic Criterion)
A pragmatic criterion is the time needed for the artwork creation. It took an average of 36 minutes (minimum: 4 minutes, maximum: 88 minutes) to create each artwork. Comparing the four methods shows that LSP ($\bar{x}$ = 28,71 minutes) is the fastest method. MSS ($\bar{x}$ = 31.74 minutes) and psychodraw-

ing ($\bar{x}$ = 34.65 minutes) are in the mid-range. Collage, with 48.00 minutes, is the slowest of the four ABBR methods ($p < 0.05$).

(5) Satisfaction of the Participants (Theoretical Criterion)

The satisfaction of the participants with the four ABBR methods is measured by ten items (Steenkamp/van Trijp 1997) via a standardized questionnaire after the creation task and interview. The reliability analysis showed one item to be unreliable, so we deleted it. The nine satisfaction index items show a satisfactory Cronbach's apha (α = 0.77) for a scale with reversed items (1 = positive, 5 = negative). All in all, the participants are very satisfied with all ABBR methods ($\bar{x}$ = 2.02). The results for the four methods show the following order: Collage ($\bar{x}$ = 1.88), MSS ($\bar{x}$ = 1.95), psychodrawing ($\bar{x}$ = 2.01), LSP ($\bar{x}$ = 2.26).

Based on the observations during the field phase, it can be said that the participants were most reserved towards psychodrawing. The openness of this method produced uncertainty and they were afraid they would not have sufficient artistic abilities. Statements during the field phase: - "I cannot paint." - "I can't think of anything." - "I'd like to change methods with someone else." - "I need a template / some inspiration / something to copy from" - "Can I google, I can't think of anything!" - "Can we mix the materials?" - "Oh, you have the most beautiful method" (to someone using collage). The participants felt safest with collage.

(6) Flow of the Participants (Theoretical Writerion)

The artist is able to access deeper layers of memory and avoid boredom by achieving a feeling of flow. We therefore measured the flow experience using a 10-item scale by Rheinberg et al. (2003; similar Jackson et al. 2008) and broke down the items into an index (α = 0.82) (1= high; 5 = low). Results show the following order of the four methods: Collage ($\bar{x}$ = 1.93), MSS ($\bar{x}$ = 2.04), psychodrawing ($\bar{x}$ = 2.18), LSP ($\bar{x}$ = 2.28). In general, the results for all four methods show high levels of flow.

4.2.3 Output Phase

(7) Time (Pragmatic Criterion)

To estimate the time needed for analysis, we used the duration of the post-artwork interviews as their length translates to the time needed for transcription and content analysis. The results show, firstly, that the average storytelling phase is 5.49 minutes and thus relatively short. Secondly, the differences between the four methods is insignificant (MSS: 5.03 minutes; (Psychodrawing: 5.27 minutes; LSP: 5.42 minutes; Collage: 6.20 minutes). We therefore rank all four methods as equal.

(8) Number of Associations (Theoretical Criterion)

1,290 associations were created by the four methods and the 76 artworks. On average, each artwork generates around 17 codes. The most associations per participant were produced using the collage method (average $\bar{x}$ = 21.89), followed by Psychodrawing ($\bar{x}$ = 17.05), LSP ($\bar{x}$ = 14.38), and the least produced using MSS ($\bar{x}$ = 14.44) (see table 5).

(9) Variety of Associations (Theoretical Criterion)

The evaluation of the variance of association is not trivial, because the number of artworks is small, their number varies, and the number of codes is high. We decided to use the concentration of the top two and the top five most identified codes in relation to all codes. A high concentration of the top two and the top five categories indicates low variety of identified codes. Psychodrawing shows the lowest concentration level, while with over 40 % for the top two and around 60 % for the top five, MSS shows the highest (see table 4).

Methods	N	Number of Associations	Average of Associations (for Each Artwork)	Variety of Associations (Coverage of the 36 Codes in %)	Top 2 Topics / Absolute Number (in %)	Top 5 Topics / Absolute Number (in %)
Collage	19	416	21.89	86 %	22.8%	43.5%
LSP	21	302	14.38	92 %	25.8%	43.7%
MSS	16	231	14.44	75 %	42.9%	58.9%
Psychodrawing	20	341	17.05	86 %	18.8%	39.6%
Total	76	1,290	16.97			

Table 4: Number and Variety of Associations

(10) Types of Association (Theoretical Criterion)

Our starting point in the discussion of ABBR in chapter 1 was that these methods could be useful to „... detect emotions and elicit honest answers in contexts that are weighed down by social norms, such as sustainability. It is apparent that all four methods result in participants showing associations to sustainability aspects (e.g., General Sustainability, Healthy Lifestyle and Nature Associations; see table 6). MSS has the most responses to nature associations. However only Psychodrawing results in emotional image associations within the top 5 most frequently mentioned associations.

Methods	Average Naming of Associations				
	Most Frequently	**Second Most**	**Third Most**	**Fourth Most**	**Fifth Most**
Collage	rational image (+) *(2.74)*	target group/ typical user (+) *(2.26)*	product components *(1.63)*	general sustainability *(1.53)*	attitude (-) *(1.37)*
LSP	product components *(1.90)*	nature associations *(1.81)*	target group/typical user (+) *(0.95)*	attitude (+) *(0.81)*	healthy lifestyle (-) *(0.81)*
MSS	nature associations *(3.44)*	product components *(2.75)*	attitude (-) *(0.94)*	rational image (+) *(0.75)*	associations on other issues *(0.63)*
Psychodrawing	product components *(1.75)*	attitude (-) *(1.45)*	emotional image (+) *(1.35)*	nature associations *(1.20)*	target group/ typical User (+) *(1.00)*

Table 5: Top 5 Associations (Relative and Absolute Share)

(11) Uniqueness of Associations (Theoretical Criterion)

The methods collage and psychodrawing provide most unique associations. For collage, the results show other social sustainability (-), other ecological sustainability (-), brand loyalty (+)). LSP and MSS do not have unique associations. The largest number of overlaps occur between collage (C) and psychodrawing (price (+), child labor (-), ecological added value (-), and other economic sustainability (-)) and between collage and LSP (target group (-), mainstream/external pressure). The other combinations have no association overlaps. Eleven associations are identical for all methods (see table 6).

Methods	C	LSP	MSS	P	C-LSP	C-MSS	C-P	LSP-MSS	LSP-P	MSS-P	C-LSP-MSS	C-MSS-P	P-LSP-MSS	C-LSP-P	C-LSP-MSS-P
Number of over-lapped associa-tions	3	0	0	3	2	0	4	0	0	0	1	2	1	2	11

Table 6: Unique and Common Number of Associations

4.3 Summary Evaluation

Table 7 summarizes the results of the evaluation.

		Collage	Psycho-drawing	LSP	MSS
Input Phase	**Cost**	3	1	2	4
	Required Know-How	1	2	3	4
	Time	1	2	3	4
Field Phase	**Time**	4	3	1	2
	Participant Satisfaction	1	3	4	2
	Participant Flow	1	3	4	2
Output pPhase	**Time**	1	1	1	1
	Number of Associations	1	2	4	3
	Variety of Associations	2	1	3	4
	Types of Associations	2	1	2	2
	Uniqueness of Associations	1	1	2	3
numbers: ranking of the ABBR methods: rank 1 (best method)					

Table 7: *Summary of the ABBR Evaluation*

5. Conclusions

5.1 Theoretical Implications

This paper introduces ABBR as a new term for the group of expressive and projective techniques in brand research. Naming is a first, important step for a broader and deeper discussion of arts-based research techniques for brand research and management. The paper also presents the practical implementation, experiences and outcomes of four ABBR techniques. Finally, it suggests a comprehensive framework to compare ABBR methods.

This study is a first step in evaluating the potential of art-related techniques in brand research. Brand research aims to reveal brand image, yet measuring brand image is often hindered by biases. We suggest applying ABBR as a group of brand research techniques to discover the implicit and unbiased brand image. The proposed evaluation framework supports a systematic evaluation and selection of ABBR methods.

5.2 Practical Implications

ABBR expands the brand researcher's toolbox, offering in particular interesting methods for research questions that would otherwise risk producing biased answers (e.g., consumer evaluation of sustainability). ABBR also helps to reduce respondent boredom in the field phase. Our preliminary results show positive results for flow and satisfaction for all methods.

The results of this study show that collage and psychodrawing are the 'best' methods. However, if a method is to be used more frequently, LSP is suitable, because it generates no additional cost. A particularly participant-centered ABBR technique is Collage, which ensures high satisfaction and high flow experiences.

5.3 Limitations

Beyond 'classical' limitations like sample size and structure (student sample) and considering only two brands, we identify limitations and ideas for further research. Firstly, the art task in our study was limited in terms of time. It will therefore be interesting to see and compare the results of longer and more intensive creation processes (e.g., several weeks for the creation of one artwork). Furthermore, our study is based on a sample of marketing students. The majority of the participants were arts 'novices'. It would be interesting to repeat this study with arts students or professional artists ('experts'). In addition, we focused on visual arts. Further research could test other arts like dance or music. The ABBR in this paper is limited to the data collection phase. Art-based research, however, also discusses the potential of art-related techniques for other steps of a research process, like the presentation of results.

A further important and pragmatic criterion is the acceptance of the ABBR results by the management. The ABBR results should support brand management decisions and hence the acceptance of the methods by the management is crucial evaluation. In future research a project could be conducted in cooperation with a company. It would of course be necessary to check whether management would accept the results of such a study

It is also important to compare ABBR methods with quantitative studies. We propose to use this framework to find out whether ABBR methods are comparatively 'better' than quantitative methods.

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Tables

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Comparative Studies of Qualitative Brand Research Methods

Table 2
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Table 4
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Table 5
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Table 6
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Table 7
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Figures

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Figure 2
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