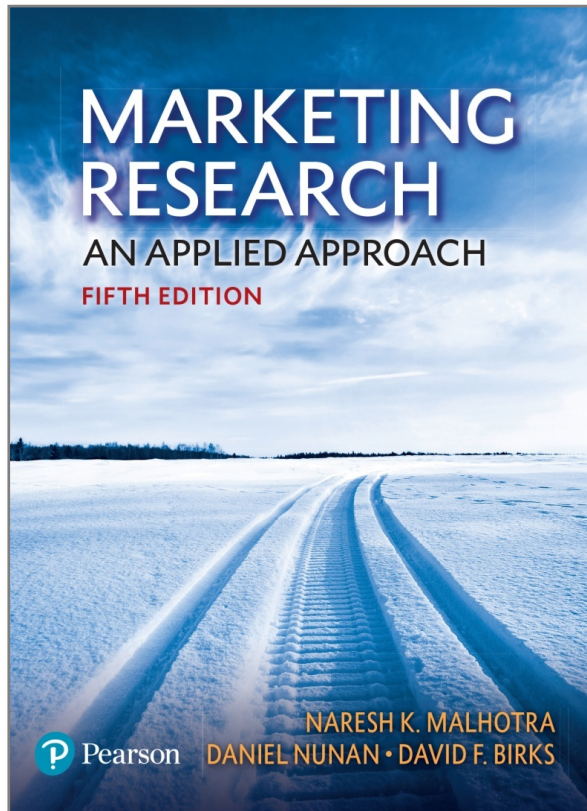


Marketing Research

An Applied Approach

5th edition



Chapter 9

Qualitative research: data analysis

Qualitative analysis involves the process of making sense of data that are not expressed in numbers.

Chapter outline

- 1) The qualitative researcher
- 2) The process of qualitative data analysis
- 3) Grounded theory
- 4) Content analysis
- 5) Semiotics.

Overview

- The focus will be concentrated on the process of **qualitative data analysis**
- We will focus then on content analysis and semiotic and qualitative data software

The qualitative researcher - Self-reflection of social and cultural values

A major problem for researchers is that their **perception of problems** may be reflected through their own social and cultural development.

Usually researchers need to reflect upon their own values and attitudes. This reflection is important in the analysis of **qualitative data** and in the **diagnosis of research problems**.

Let's read the novel to understand **why**

This novel tells the story of an only child, Hajime, growing up in the suburbs of post-war Japan. His childhood sweetheart and sole companion in childhood was Shimamoto, also an only child. As children they spent long time afternoons listening to her father's record collection. When Hajime's family moved away, the childhood sweethearts lost touch. The story moves to Hajime in his thirties. After a decade of drifting [alla deriva] he has found happiness with his loving wife and two daughters and success in running a jazz bar. The Shimamoto reappears. She is beautiful, intense, enveloped in mystery. Hajime is catapulted into the past, putting at risk all he has at the present.

The qualitative researcher - Self-reflection of social and cultural values

Different **readers** can find different **things** in the story

- A **female reader** may empathise with the main female character, Shimamoto, and understand her attitudes, values and behaviours in the way that male readers may not be able to comprehend.
- The two main characters were “**only children**”; thus we can imagine a reader who was an **only child** and who can recall how he or she would view large families and appreciate the joys, disappointments and array of emotions of being an only child.
- The reader does not normally reflect upon his **unconscious**, values and attitudes, but just enjoys the story.
- In sharing with others the story, the reader might be surprised about how others see it. It is impossible to conceive that there is one ultimate interpretation, one **ultimate truth**. It is possible to have multiple interpretations and truths of a novel.

Narrative for the qualitative research

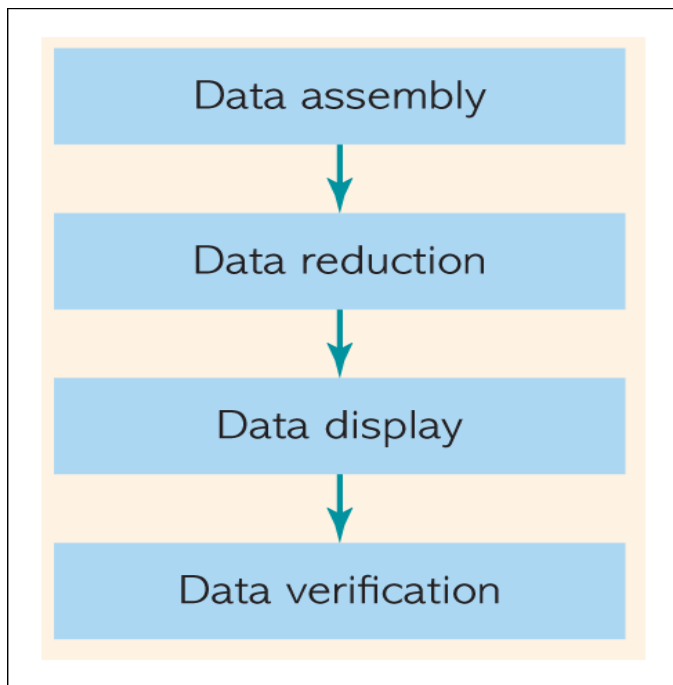
- What is the **link** from the **interpretation** of a novel **to qualitative data analysis** in marketing research? Quite easy, the qualitative researcher builds up a narrative and interprets a story of the consumers whom decision makers wish to understand.
- The direction that qualitative researchers take in building up **their understanding** and ultimately their narrative is shaped by two factors.
 - (1) The **theoretical understanding**: the use of theory may help researchers to understand what they should focus their attention upon, in their questioning, probing, observations and interpretation;
 - (2) A **marketing understanding**: the researchers need to understand what marketing decision makers are going to do with the story they create. They need to appreciate the decisions faced in creating an advertisement, building a communication campaign or changing features of the product.

The researcher's learning as qualitative data

- Qualitative researchers have to reflect upon their own **social and cultural values**, their **attitudes** to see how all these have shaped the narrative and how they may influence the **interpretation** of the narrative.
- The researchers should recognize their own **limitations** and the need to develop and learn; they wish to present the **most valid story** that they see, to have examined the story from many perspectives, or have immersed themselves in the world of their target market.
 - If a researcher reads/listens to a novel, he/she has to make notes as his/her reading progresses.
 - He may make notes of other books to read and may help you to understand the condition of particular characters, or to understand the environment in which they behave.
 - Moreover he has to consider all the possible social and cultural values that emerge during the creation and the interpretation of the story.

The process of qualitative data analysis

A **generic process** for the analysis of qualitative data is based on the following steps:



But qualitative data may be investigated by using:

- The process of **content analysis**
- The discipline of **semiotics**



The process of qualitative data analysis – **DATA ASSEMBLY**

DATA ASSEMBLY means the **gathering of data** from a **variety of sources**. These include:

- **Notes** taken during or after interviewing and observation
- **Reflections** of researchers, moderators or observers involved in the data-collection process
- **Theoretical support** – from secondary data, intelligence or literature sources
- **Documents** produced by or sourced from participants
- Photographs, drawing, diagrams (**visual images**)
- Audiotape **recordings** and transcripts of those recordings
- **Video** recordings
- **Records** made by participants, such as mood boards or collages.



The process of qualitative data analysis – DATA ASSEMBLY

For the **qualitative researcher** it is important to produce **field notes** (*diary, notebook*). **They are an important part of the data assembly.**

- As a qualitative investigation evolves in terms of the issues to explore and participants to target, the researcher goes through a *learning process*.
- This *learning process* means that the researchers may see things differently as interviews or observation progress.
- Keeping field notes aids the *researcher's memory* when it comes to the formal process of data analysis and helps in categorizing and interpreting collected data.

It is suggested researchers to keep ***four separate sets of notes*** in order to systematize the process and improve their reliability:

- Short notes at the moment of interview/observation
- Expanded notes made after each session of interview or observations
- A fieldwork journal to record problems and ideas that arise during each stage of the fieldwork
- A provisional running record of analysis and interpretation



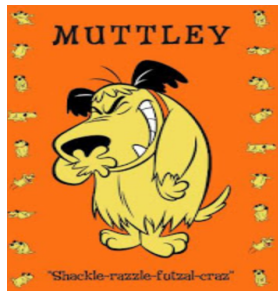
The process of qualitative data analysis – DATA ASSEMBLY

Data assembly also includes deciding **lines of enquiry** that should be developed and those that should be dropped.

- An an interview or observation takes place, the researcher *learns* more about an issue and can develop a new question or probe and decide that a question, initially thought to be vital, is not longer relevant.
- There may be *issues* that can be compared over a series of interviews or observations but the whole data collection and data assembly can evolve.
- Keeping notes is vital, as memory alone is fallible, unreliable and potentially biased.

The process of qualitative data analysis – LISTENING TO THE SOUNDS OF SILENCE

Notes help research to **recall** how consumers involved in qualitative methods experience **some questions**. It can derive moments during which consumers **laugh** or **moments of silence**.



(1) For example: when humor is present, the intensity of laughter or the sly smile masks a feeling of something that is incredibly funny. This could be recorded in the researcher's notes.

(2) For example: "My in-depth interview went really badly! It was full of long silences...my participants just would not open up". *Many fail to understand that the silence received in response to the questions asked may have told the researchers many things.*

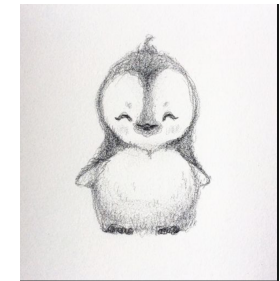
In *India* the silence during focus group reflects the relations among castes. The most common causes for silence were incomprehension, confusion and feelings of inadequacy and a lack of confidence

<https://www.youtube.com/watch?v=fsN4XMSXxQw>.



The process of qualitative data analysis – DATA ASSEMBLY

- Many qualitative techniques make **extensive use** of material of a semi- or non-verbal nature, generated through the involvement of consumers in **projective techniques**.
- These materials can include drawings, lists, stories, collages of photographs, video footage and music. It not these materials that should be analyzed but the **meaning attached** to them by the participants who produced them.



Their meaning as narrative are part of the recorder discussion and are in the notes of the researcher. The materials can be used in **communicating** and **illustrating** findings.

The process of qualitative data analysis – DATA ASSEMBLY

- The use of **photography** and **visuals** can be important as they can capture aspects that words alone are not able to capture.
 - (1) Certain participants may not be able to express what they feel about a product, service, advertisement, brand or any design element of their experiences solely using words.
 - (2) Certain marketing decision makers working in visually creative fields (advertising, product and package design and branding) work better with visual data compared with words and statistics.



The process of qualitative data analysis – DATA REDUCTION

- **DATA REDUCTION** involves handling the **data**. It implies the organizing and structuring of qualitative data. Some data have to be thrown away.
- Imagine a series of 10 focus group discussions and the amount of data that could be collected. In terms of data there are also the **memories** and **notes** of the moderator and the **transcripts** of what was said in interviews.
- The **transcripts** are the primary data source in **qualitative data analysis** [focus groups and in-depth interviews].
- Transferring the dialogue from tape or digital devices may not be so easy as recordings are “unclear”. Imagine a *focus group* where participants could have taken their turn to speak without talking over other participants and they may not have spoken clearly and loudly enough. Transcription is a time-consuming activity.



The process of qualitative data analysis – **DATA REDUCTION**

- The researchers with their transcripts, notes and other supporting material have to decide what is relevant in all these data.
- Reducing the data involves a process of **CODING DATA**: the data are broken down into discrete chunks (suddivisi in blocchi) and a reference to those chunks is attached.
- **CODING** is the process of bringing together participants' responses and other data sources into analyzable units and thus into **categories** that form similar **ideas, concepts, themes** or **steps** or **stages** in process.
- **Data** such as a simple response to a question can be coded in many different ways, or placed into many different categories: there is no expectation of mutual exclusivity and data can be re-coded as often as is thought necessary.

The process of qualitative data analysis – DATA REDUCTION

The table presents the *verbatim responses* from an open-ended question in a self-completion survey targeted at 12 to 14 years old. The question asked participants which facilities they would like in a *planned new community centre*.

Requested feature of new community centre	Gender
Skate park, death slide, basketball courts, swimming pool	Male
Computer room	Male
Stuff for all ages	Male
Swimming pool	Male
Computers, snooker room	Male
A space for computers, tuck shop	Female
Music, television, up-to-date magazines, pool tables	Female
Music, discos	Female
Swimming pool	Female
Music, pool/snooker, discos	Female
What people will enjoy	Female
All the things people enjoy	Female

- In categorizing the responses, the researcher could create codes of “swimming pool” or “disco” and count the times that these were expressed.
- But researchers could group together activities such as “swimming, basketball and snooker [biliardo]” for **sport** and “computer, television, disco and tuck shop” for **recreational activities**.
- The researcher could code “**indoor activities**” and “**outdoor activities**”, or activities that would need **supervision** and those that would need **no supervision**.

The table presents a small selection of the **verbatim responses** from the same open-ended question in a **self-completion** survey, this time target at **adults**.

The process of qualitative data analysis – DATA REDUCTION

Table 9.2

Adult requests for facilities at a planned community centre

Requested feature of new community centre	Gender
Regard for residents living nearby, special car parking area to avoid streets nearby being jammed	Male
New centre would soon bring the wrong sort of people; it could form a centre for thugs and crime	Male
Strict rules so as to inconvenience local people living close by as little as possible, e.g. noise	Male
Run and organised well to run functions at affordable prices with dress rules for the lounge and bar	Male
Membership should be given on signature of applicants to a strict set of rules	Male
Emphasis on youth on the estate and run in a way to encourage rather than regiment them	Male
Supervised youth activities, daytime crèche, dance floor, serve coffee/soft drinks for youths	Female
Should be very welcoming and developed for all kinds of people	Female
Active participation by those using the facilities, which should give opportunities for the young	Female
To make a safe place for all people of all ages to enjoy	Female
Exterior should be modern; inside decorated tastefully with nice seats and tables, plenty of hall space	Female
Youth club with a youth leader, luncheon club for older groups and gentle keep-fit for the elderly	Female

- The researcher could draw out the words “youth” or “rules” and consider them as categories.
- The researcher could pull named “facilities” such as “dance floor” and “nice seat and tables”, or “activities” such as “youth club” and “luncheon club”.
- All these categories may be apparent to a researcher though not explicitly expressed.

The process of qualitative data analysis – DATA REDUCTION

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The process of qualitative data analysis – DATA REDUCTION

Coding can be thought of as **a means** to:

- (1) RETRIEVE** [recuperare] **DATA**: from the whole mass of data, particular words or statements can be searched for (es: "youth" and "rule") and retrieved to examine the "fit" with other words or statements.
- (2) ORGANISE THE DATA**: words or statements can be reordered, put alongside each other and similarities and differences evaluated; (es: "youth" and "rule" are associated with).
- (3) INTERPRET DATA**: words and statements are retrieved and organised in different ways, interpretations of the similarities and differences can be made. (the concepts of "youth" and "rule" are interpreted).

The process of qualitative data analysis – DATA REDUCTION

In broad terms, the **coding process** involves the following stages:

- (1) SET UP A BROAD OF CODING CATEGORIES:** these would emerge from an initial reading of the gathered data and the intended purpose of the study.
- (2) WORK THROUGH THE DATA TO UNCOVER “CHUNKS” OF DATA THAT MAY BE PUT INTO BRACKETS OR UNDERLINED OR HIGHLIGHTED:** codes are usually attached to “**chunks**” of varying size, i.e. words, phrases, sentences, paragraphs, an extended story, an image, etc.. Once the start and end of a chunk to be coded is established, a name or number is assigned to it.
- (3) REVIEW THE DESCRIPTIONS GIVEN TO THE CODES.** Working through the data, it may be clear that important themes emerging from the data do not fit into the pre-set categories, or that one theme blurs into 2 or more separate concepts. Thus, **new categories** have to be set to fit the data.

The process of qualitative data analysis – DATA REDUCTION

- (4) EXAMINE DIFFERENCES BETWEEN TYPES OF PARTICIPANT.** This could be simple demographic comparisons, e.g. to see if there are differences between men and women in how they view independence. But the comparisons could be between types of participant that emerge from other codes, e.g. lifestyle aspirations may emerge from the data with groups emerging that may be labelled “sophisticated minimalists” or “spiritual warriors”.
- (5) DEVELOP MODELS OF INTERCONNECTIVITY AMONG THE CODED CATEGORIES.** This involves graphical modelling to explain a sequence of events or a process that the data describe. It could show how categories relate to each other.
- (6) ITERATE BETWEEN THE CODE DESCRIPTIONS AND THE DEVELOPING MODEL.** This stage implies continual refining (perfezionamento) of the nature of categories and the structural relationship of those categories. These iterations continue until the researchers have what they believe to be the most *valid meaning* that they see in the data.

The process of qualitative data analysis – **DATA DISPLAY**

DATA DISPLAY is an organised, **compressed assembly of information** that permits conclusion-drawing and action.

- The most frequent form of display for qualitative data in the past has been *extended text*. Such an approach is cumbersome, dispersed and sequential, poorly structured.
- The qualitative researcher can resolve these problems with the use of **matrices, graphs, charts, networks** or “word clouds”.
- The creation and the use of display is not an end output of analysis, it is an integral part of the analytical process. Designing a **matrix** as a display involves decisions on what should be displayed in the rows and columns, and deciding what qualitative data, in which form, should be entered in the cells.
- Data display allows a “public” view of how the researcher has made connections between the different “data chunks”.

The process of qualitative data analysis – DATA DISPLAY

- One of the simplest means to display data is through the use of a **spreadsheet**.
- The example relates to a bus and tram operator that wishes to understand the attitudes and behaviour of 18-25 year olds related to using public transport.
- In the *columns* details of each groups interviewed are indicated; in the *rows* the issues discussed in the interviews are presented.
- Connections between issues can be mapped out with the use of arrows (frecce) to show the flow of dialogue.
- The analyst cuts and pastes extracts from the transcripts into the relevant cells.

Interviews?	Group 1: 18-25-year-old male car drivers	Group 2: 18-25-year-old female car drivers	Group 3: 18-25-year-old male bus and tram users	Group 4: 18-25-year-old tram users	Notes on the similarities and differences between groups on issues?
Evening travel	Verbatim discourse taken from the interview that relates to this issue				
Commuting					
Freedom					
Friends					
Notes on the dynamics of individual groups?					

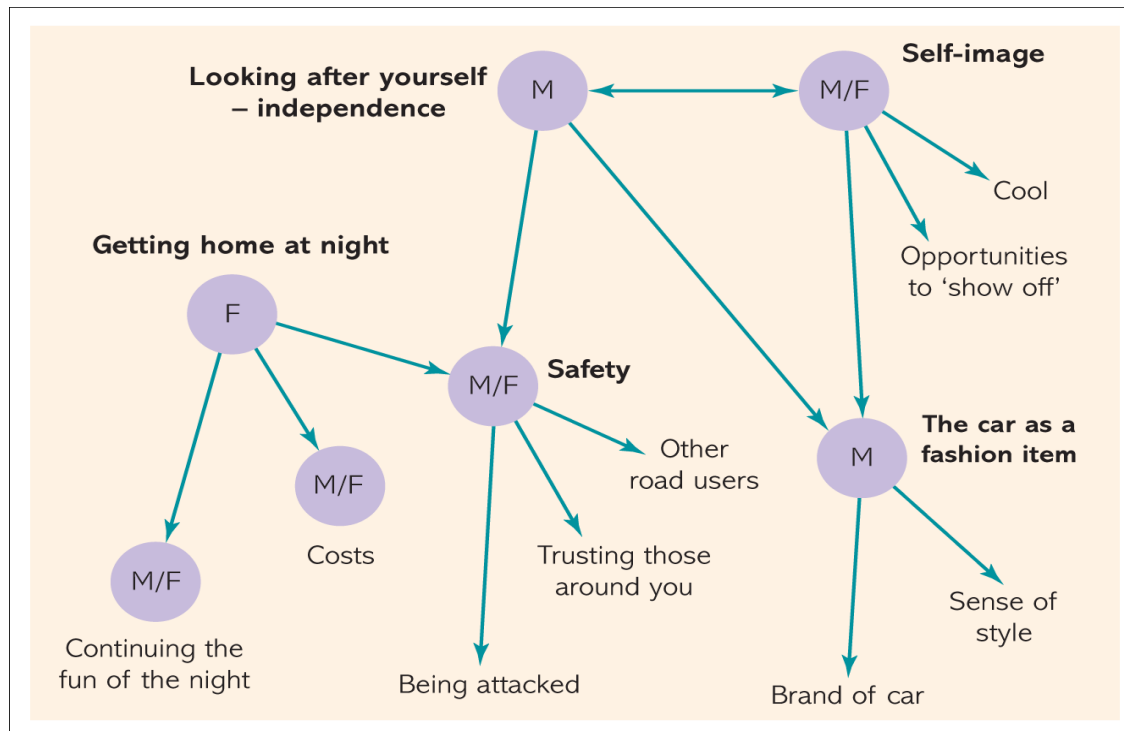
- The **big advantage** of this approach is being able to visualise the whole body of data and to move around the data to “play” with ideas and connections.
- The **disadvantage** is that editing, moving data around and recategorising data can become very cumbersome and messy.

The process of qualitative data analysis – DATA DISPLAY

- Another simple means to display data is through the use of a **qualitative cross-tabulation**.
- The **table** shows a sample of categories that have been built around the issue of “evening travel”.
- The table shows that the analyst has established codes to represent view of “expense”, “personal attacks”, “spontaneity” and “style”.
- The large differences between males and females in how they brought up the issue “expense” and “personal attacks” can help the analyst to explore the data further, or indeed collect more data to understand what is creating such divergent attitudes and behaviour.

Evening trave	Gender	
	<i>Male</i>	<i>Female</i>
Expense	16	2
Personal attacks	8	24
Spontaneity	5	5
Style	3	5

The process of qualitative data analysis – DATA DISPLAY



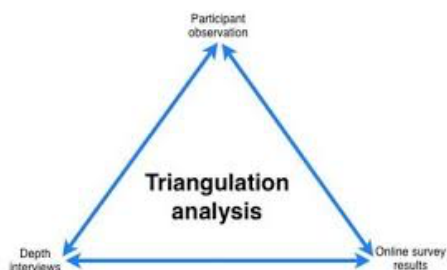
- The other major means of displaying data is to use flow charts.
- The figure displays a very **basic structure** of the issues or major categories and subcategories related to how 18-25 year olds view the use of public transport after an evening out.
- A simple illustration is the “M/F” label attached to categories used to display behavioural tendencies of male or female participants.

The process of qualitative data analysis – DATA VERIFICATION

- **Data verification** involves seeking alternative explanations through other data sources and theories.
- The **researcher** should form these meanings “lightly”, maintaining openness and scepticism, developing conclusions that are embryonic and vague at the first and that then increasingly explicit.
- When final conclusions have been drawn, **researchers need to demonstrate that they have presented a valid meaning of the data that they have collected**. The researchers need to show that the structure or meaning they see is not just a reflection of their own views.
- The use of theory from secondary data and **literature** can help to guide what may be reasonably expected as meaning.

The process of qualitative data analysis – DATA VERIFICATION

It is possible to reveal two forms of validation.



- The first is termed “**triangulation**”: it is a process that facilitates the validation of data through *cross-verification* from more than two sources. In research terms, comparing different kinds of data (dialogue and photographs, quantitative and qualitative) and different methods (observations and interviews) allow reflection upon the extent of corroboration (conferma) and what may be the causes of any differences.



- The second is termed “**participant validation**”. This involves taking one’s findings back to the participants under study. Where the feedback from participants on emergent conclusions is verified by them, there can be more confidence in the validity of the findings.

Content Analysis

- **Content analysis** is one of the classical procedures for analysing **textual material, forms of communications** and **images** rather than behaviour or physical objects.
- The objective of content analysis is to “**reduce**” the data by summarising and structuring them according to **rules** derived from **existing theory**.
- Content analysis should be classified as a **quantitative technique** based upon “**classifying**” and “**counting**”.
- Content analysis is seen by many as an “objective”, systematic and quantitative description of the **manifest content** of a **communication**.
- The unit of analysis may be **words** (*different words or types of words* in the message), **characters** (*individuals or objects*), **themes** (*propositions*), space and **time measures** (*length or duration* of the message) or **topics** (*subject* of the message)
- Marketing research applications involve observing and analysing the content or message of advertisements, newspaper articles, TV and radio programmes.

<https://www.youtube.com/watch?v=r4stcNCBcNU>

<https://www.youtube.com/watch?v=wilBzZLjZ1M>

Content Analysis

Collection of data represented by blog posts/comments; then compilation of data into a specific blog corpus (in the form of word text file).

The focus is on the brand associations of three leading Italian fashion companies: **Valentino, Dolce & Gabbana** and **Giorgio Armani**.

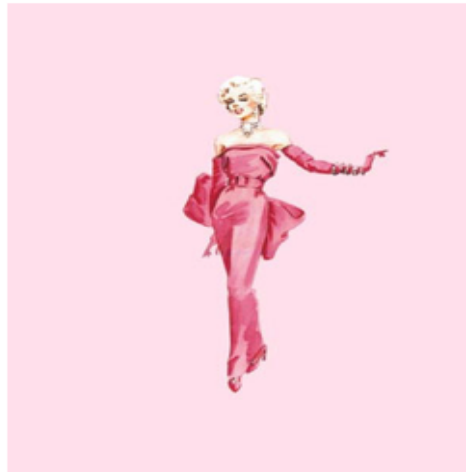
Brand	N. blog posts	N. user comments	Blog timeframe	Word count
Valentino	36	38	Aug 2008 – July 2011	8836
Dolce & Gabbana	48	103	Sept 2008 – July 2011	13,809
Giorgio Armani	41	60	Aug 2008 – July 2011	11,884

Content Analysis

- We collected blog posts/comments on Valentino, Dolce & Gabbana and Armani

The Man Behind Marilyn's Subway Grate Dress, Giorgio Armani Presents The Paris Photo Festival, Hermès Makes Saris, And More...

October 11, 2011 11:43 am



William Travilla is not a designer most people are familiar with, despite having designed many of Marilyn Monroe's most memorable dresses, including her white halter-neck dress for *The Seven Year Itch*. In a new book, *Dressing Marilyn*, the public gets a rare glimpse into Monroe's costumes and Travilla's process of creating them. [[Vogue U.K.](#)]

Giorgio Armani is known for doing water-inspired collections, so naturally, he will show an exhibition at the Paris Photo Festival called *Acqua*, showcasing water-themed artwork. Armani is also the official sponsor for the 15th annual affair taking place in November. [[WWD](#)]

Hermès has created a line of silk saris with its trademark prints for the standalone stores they are launching in India. "It is symbolic of the relationship of the brand to India, to be Indian in India and to share some activities with our customers," says Hermès chief executive officer Patrick Thomas. [[Grazia Daily](#)]

DESIGNER UPDATE, Q&A

Everyone's A Critic

February 25, 2011 8:01 pm



Well, at Dolce & Gabbana's Fall 2011 womenswear show, at least. Thanks to a new, dedicated Wi-Fi network at their Milan venue, the Metropoli, audience members at Sunday's runway event will be able to log onto a customized Web page (previewed at left) and comment on the action in real time. iPad to the ready, Bryanboy! Comments will stream along with the show on monitors above the catwalk and on the label's online live-stream. (Which, by the way, will be visible [right here on Style.com](#), Sunday at 8 a.m. EST.) The designers have shown quite a willingness to embrace technology the last few years, whether by inviting bloggers into their front row or going full-throttle on Twitter

—hello @stefanogabbana—and the new comment system is their latest foray into the digital realm. "We wanted to find a new way to get an immediate and spontaneous feedback back to the collection and also a different way to allow people inside the hall to interact among themselves," Domenico Dolce and Stefano Gabbana told Style.com. Comments can also be posted on the brand's Facebook page and made via Twitter. "At the end of the day," the designers said, "what matters more for us is what people think." Now, showgoers, you can think out loud.

Photo: Courtesy of Dolce & Gabbana

Content Analysis

Tory Hits Seoul, DVF Hits Vienna, Stefano Rides In Style, And More...

June 30, 2010, 11:16 am

Tory Burch has opened her largest store to date—in Seoul. South Korea, brace for [Reva](#) fever in 5, 4, 3, 2... [WWD]

Jean Paul [Gaultier](#), Paul Smith, Giorgio Armani, and Vivienne Westwood are among the designers who have signed up to costume Snow White and the Seven Designers, a pantomime show that hits London this October. The seven designers of the title—Dapper, Snappy, Snazzy, Natty, Classy, Dizzy, and [Taupexy](#)—will fight, according to Vogue U.K., “ugly interiors.” [Taupexy](#) to the rescue! [Vogue U.K.]

Diane von Furstenberg may be headed to Vienna for this year’s Life Ball, but she’s bringing a touch of NYC with her. She’s arranged for Radio City’s [Rockettes](#) to perform at the fête, clad in DVF rompers from her recent Resort collection (pictured). [WWD]

More intrigue at T: New editor in chief Sally Singer is said to be bringing in her own fashion director, a perceived slight to longtime T staffer (and former editor in chief candidate) Anne Christensen. [Gatecrasher]

And thank God for Twitter, without which we might never know that Stefano [Gabbana](#) is now riding around town on a brand-new leopard-print [Vespa](#). [[@giampaologgura](#) via Refinery29]

Photo: Courtesy of Diane von Furstenberg

- We copied blog posts/comments in a word text file and we created a fashion blog corpus (FBC), containing three subcorpora (word file texts), one for each fashion brand.

[Yea, Nay, Or Eh?](#) Giorgio Girls

April 27, 2010, 10:30 am

Iron Man himself may be a vermilion shade of superhero, but at last night’s L.A. premiere of Iron Man 2, Valentino red wasn’t on the agenda. The film’s two leading ladies, Gwyneth [Paltrow](#) (reprising her role from the first flick) and Scarlett Johansson, each opted for a cool, wintry white. Armani was the man of the evening: Johansson picked an undulating Armani [Privé](#) cocktail gown, while [Paltrow](#) went hard-edged in a Giorgio Armani tailored blazer and shorts suit with jet black accessories. So who wore it better? Are you feeling [ScarJo](#)’s marquee glamour, or do you prefer [Gwynnie](#)’s city-girl chic?

Photos: Matt Sayles / AP Photo (Scarlett); Kyle Rover / [Startraks](#) Photo (Gwyneth)

Content Analysis

FROM THEORY

Categories	Description	Examples
Product-related attributes	Comments relating to the distinctive characteristics of the brand, products campaigns and collections	<ul style="list-style-type: none"> - Dolce & Gabbana is a classic brand with beautiful timeless pieces. - In a perfect world, we'd be dancing the night away in these bow-embellished Valentino pumps. - I love the Giorgio Armani Fall 2010 collection. The black beret and glasses give it that uniform look.
Non product-related attributes	Comments relating to celebrities who wear products and social events that involve/promote the fashion house	<ul style="list-style-type: none"> - Paltrow went hard-edged in a Giorgio Armani tailored blazer and shorts suit with jet black accessories. - Expect plenty of Valentino: label heavy and jewelry designer Carlos de Souza is doing the list this year, and the house is co-sponsoring the event. - Dolce & Gabbana's massive new book, "Diamonds and Pearls," seems like a straightforward celebration of the pair's gran amor for embellishment.
Designer identity	Comments relating to the fashion designers associated with the brand	<ul style="list-style-type: none"> - Valentino is looking a tad too tan lol. - Alessandra Facchinetti, formerly of Gucci and Valentino, has found new life working on Tom Ford's womenswear. - The Gabbana half of Dolce & Gabbana hates strawberries in winter and buying fur coats in July. - The famously controlling Mr. Armani is letting go just a little.

Content Analysis

In LOVE's First iPad Video
August 26, 2010 10:30 am

In case any further proof was needed that cleavage is back, here's LOVE's first video for its iPad app, debuting any day now from the iTunes store, alongside its fourth issue, "The Gorgeous Issue" (out now). Katie Grand styled Elle Macpherson in Bottega Veneta, Chanel, Dolce & Gabbana, Nina Ricci, and Macpherson's own line of lingerie. Macpherson channels sixties sweater girls in a hip-shaking short shot by Sharif Hamza, who's lensed editorials for Interview and international editions of Vogue, and videos for Dior Homme and Dazed + Confused. Aside from reminding us all why Elle's now and forever "The Body," it's also one of the better arguments we've seen for the rat's-nest bouffant. Check out the exclusive debut, below.

PA

14. Outside sources

Lanvin Comes To Manhattan, Dolce & Gabbana Come To CNN, Lacroix Would Come To Target, And More...
July 21, 2010 11:45 am

At long last, Lanvin is opening its own Manhattan flagship. As usual, there's no putting it better than Alber Elbaz: "It's about time," he said. Hear, hear. The new store bows on Madison and 68th Street in September. [WWD]

Perhaps not as eagerly anticipated: Betty White's clothing line. Can't blame a (Golden) girl for riding the wave of her surging popularity. [WWD]

NPA

The rainmaker, according to Dolce & Gabbana, David Beckham. "Things really started to change in men's when we started to work occasionally with David Beckham. He was the channel we needed to speak to men," Stefano Gabbana told the L.A. Times. (And speaking of the Dolce boys, they'll be on CNN's Revealed tonight.) [LAT via Vogue U.K.]

Christian Lacroix's new creative director, Sacha Walckhoff, says he'd be open to doing a fast-fashion collaboration with the likes of Target or H&M. Sounds good to us, but my God, what would Patsy and Edina say? [NY Mag]

Erin Wasson x RVCA? Let's make that Erin Wasson, ex-RVCA. The model and the surf-and-skate brand have apparently terminated their partnership. [Fashionista]

Photo: BBC / Ronald Grant / Everett Collection

Model behavior

- We read the Fashion Blog Corpus
- We identified all the single associations between brand and connected words
- We identified categories of brand associations
- We manually coded the three categories into the fashion blog corpus

Content Analysis

	Product-related attributes		Non product-related Attributes		Designer identity		Totals	
	N	PTW	N	PTW	N	PTW	N	PTW
Valentino	32	3.62	11	1.24	34 ^a 13 ^b	3.84 1.47	90	10.17
Dolce & Gabbana	80	5.79	27	1.95	20	1.44	127	9.18
Armani	50	4.20	27	2.27	37	3.11	114	9.58

- The table represents the **frequency of brand association** for each category and the normalized value per thousand words (PTW = number of brand association found in 1000 words of text).
- The table shows a substantial homogeneity in terms of frequency of total brand associations for the three fashion blogs (→ a relatively high level of competition among brands)
- Valentino has a higher level of brand association linked to designer identity (5,31 PTW), Dolce & Gabbana to product-related attributes (5,79 PTW) and Armani to all the three categories.

Content analysis - Limitations

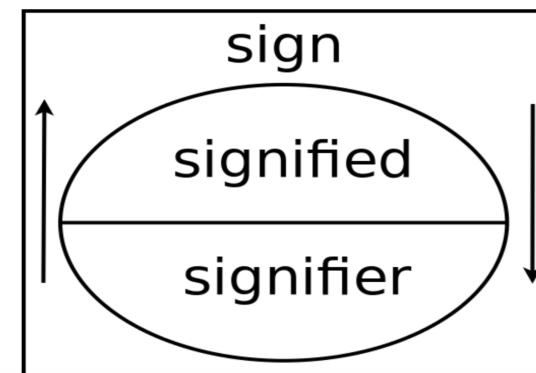
- **Manifest content.** Researchers focalize their analysis on the manifest content and thus on what may be seen to be manifestly apparent in the established categories of the investigated materials (texts).
- **Data fragmentation.** The tendency is to break up communications/texts into **specific elements** and it is solely the presence, absence or frequency of these elements that is relevant to the investigation. This process decontextualizes the message in a communication.
- **Quantification.** The content analysis is essentially a **quantitative research technique**; its aim is to count frequencies offering a objective and systematic approach of analysis.

Semiotics

- **Semiotics** sees consumers as **products of culture** – constructed and largely determined by the popular culture within which they live. Thus, consumer needs and aspirations are seen as not being the result of freely made choices of the individual but a reflection of the surrounding cultural discourses.
- **Semiotics** combines knowledge and research technique from across a spectrum of disciplines, including linguistics, psychology, anthropology, cultural studies and the visual arts.
- It is based on a **detailed analysis** of the **language** and **images** which untangle how meaning is conveyed as well as what the meaning is.

<https://www.youtube.com/watch?v=m6zTvrGirfg>

One of the fathers of semiotics, Ferdinand de Saussure, used this diagram to explain a sign:



Semiotics

Provvisoria (e parzialmente circolare) definizione di *segno*:

(1) un segno è un'entità costituita di un'espressione e un contenuto.

- **Segni icona:** sono segni che rinviano a un oggetto o a un evento per analogia, in virtù di una somiglianza con esso



“attenzione: lavori in corso”




“vietato suonare il clacson”

- Gli **indici** sono dei segni in cui l'espressione e il contenuto sono legati da un rapporto di origine naturale e di tipo causale.


ESPRESSIONE	CONTENUTO
cielo grigio	temporale in arrivo
mercurio che sale nel termometro	temperatura alta
fumo nell'aria	fuoco
impronte di gatto sul parabrezza	un gatto è salito sulla macchina



Semiotics

- I **simboli** sono segni nei quali il legame tra espressione e contenuto non ha motivazioni di tipo naturale o analogico, come avviene per gli indici e le icone.

Confrontiamo un'icona:  “lavori in corso”

con un simbolo:  “islam”,  “pace”

Una parte del contenuto di “lavori in corso” può essere intuita in qualche modo anche da chi non abbia mai visto prima il segnale , grazie al disegno dell'omino che lavora.

Il contenuto delle espressioni  o  non può in alcuna misura essere intuito da chi già non lo conosca, perché la dimensione iconica è in esse troppo generica o troppo stilizzata.



Semiotics - pushing the glamour button

- Unilever wished to grow the Rexona deodorant brand in Russia.
 - To generate consumer insight for its brand development, Unilever undertook a qualitative research approach, using ethnography and semiotics within a creative workshop environment.
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- Uncovering some of the essential codes that underpinned Russian attitudes to identity, *femininity and social status*, semiotic methods led to a deeper understanding of deodorant consumers.
 - **Gucci** and **Prada** are brand perceived as expression of the affluent glamour of the Moscow elite.
 - In Unilever's semiotic work Russian women expanded on a contradictory state of admiration, jealousy and aspiration. Most Russian women in fact cannot afford to buy into the high-fashion world of Gucci and Prada.
 - Deodorant is perceived as something that could give the same feeling. And it was felt that the use of deodorant could provide a valuable displacement activity around glamour. It is on this aspect that the company decided to invest in its communication activities.



Semiotics

- Semiotic researchers aim to develop a richer and more **holistic understanding** of **consumers** by including the **cultural frameworks** that underpin their behaviour.
- In approaching a research problem, a conventional **qualitative researcher** might ask: “Why does Frank buy *Pot Noodle*?”. The semiotic researcher would like more to ask “How does consumer culture give meaning to *Pot Noodle* and what are these meanings?”. The semiotic researcher might argue that if we answer these questions, we will be able to make a good guess not just at why Frank buys it, but also why anyone buys it.

Cases where semiotics can help marketing decision makers are:

- Mapping out a *new market*
- Seeing opportunities to *position new brands*
- Analysing how *different aspects* of marketing communication work together and the means to create synergies across different media
- Evaluating *in-store developments* and harmonising the different aspects of marketing communications
- Diagnosing *problems* with brand or marketing communications

Semiotics

- Semiotic researchers aim to develop a richer and more *holistic understanding* of consumers by including the **cultural frameworks** that underpin their behaviour.
- The approach goes into far **more depth** in comparison with **content analysis**. Semioticians investigate the **subtext of communication**.

Questions set by a researcher examining the advertising of a particular brand:

- What are the major *signifiers* (i.e. the material signs – what it is?)
- What *signifieds* (i.e. the conceptual sign – what it means) might they be creating and to whom?
- How do the *advertisements* work on a symbolic/metaphorical or on a product level?
- How do the *form* and *content* of the advertisements work together?
- What *codes* (i.e. bundles or signs) do the advertisements use?
- How do the advertisements measure up to the brand's *historical codes* and those of its competitors?
- How do the advertisements work in relation to the *brand's history* and its futures?
- Are the advertisements using a dominant (everyday, mainstream), emergent (leading-edge, culturally dynamic) or residual (old-fashioned, lacking in energy) set of codes?
- What kinds of discourse or discourses are apparent, e.g. postmodernism, feminism and spirituality?

Semiotics - Limitation

There are at least four limitations:

- **RELIABILITY:** The **main negative** point lies in how **reliable** and **replicable** it is. Even though an individual analyst's interpretation may be very insightful and could be a valid representation of cultural influences upon the customer, there is no guarantee that another analyst would come to the same conclusion about the relevant codes.
- **QUALITATIVE DATA SET.** In practice it can be hard to assemble the **relevant data** to analyse, given that usually there is not direct discussions (except when data emerge from a focus group or an in-depth interview).
- **LOGIC OF INTERPRETATION.** It is not usually clear **how the analyst** has arrived at an interpretation. In many moments in semiotics an interpretation seems to rely upon a shared knowledge of a cultural background and intuition which may be valid but extremely difficult to validate.
- **CONSUMER THEORY.** The consumer is seen as **passive**, determined by culture and unable to break out of his contextual frame. Many consumer theorists would disagree with this view giving the consumer a more active role in interpreting, accepting or resisting the brand's semiotically encoded meanings.

Qualitative data analysis software

In qualitative analysis the **use of computer** may be useful. It should provide speed, memory, ease of data access and the ability to transform and manipulate data in many ways.

Some qualitative research activities that may be supported by the use of computer:

- **Field notes:** making notes before, during and after interviews and observations
- **Transcripts:** building up transcript to represent the discourse in interview.
- **Coding:** attaching keywords to chunks of data or text
- **Storage, search and retrieval:** keeping data in an organised manner, so that relevant segments of data or text can be located, pulled out and evaluated.
- **Connection:** linking relevant data segments with each other
- **Memos:** writing up reflective comments that can be passed onto relevant codes and connections.
- **Data display:** placing selected or reduced data in a condensed and organised format using a spreadsheet matrix or network
- **Drawing conclusions and verification:** aiding the researcher to interpret the data display and to test/confirm findings
- **Theory building:** developing systematic and conceptually coherent explanations of findings
- **Reporting:** a support for presenting final reports of the findings

Qualitative data analysis software

- Many of these tasks can be performed with readily **available word-processing, spread-sheet and presentation packages**. Many researchers may be very comfortable using such packages to gather and record data and to present findings.
- What may be new to many researchers is the use of **proprietary software** to help the technical integration of **data assembly, reduction, display and verification**.

Qualitative data analysis software	Website
NVivo	www-qsrinternational.com
Atlas.ti	www.atlasti.com
MAXQDA	www.maxqda.com

<https://www.qsrinternational.com/nvivo/nvivo-12-tutorial-mac/01-bring-your-data-into-nvivo>

<https://www.qsrinternational.com/nvivo/nvivo-12-tutorial-mac/02-code-your-data?iframecontent=true>

http://help-nv11mac.qsrinternational.com/desktop/concepts/about_nodes.htm
http://help-nv11mac.qsrinternational.com/desktop/procedures/run_a_coding_query.htm

<https://www.youtube.com/watch?v=uyRuMtxnQaM>

Qualitative data analysis software

- **Qualitative data analysis packages** do not automate the analysis process, nor is that their purpose
- The **process of coding** as described in the data verification section depends upon the interpretations made by the researcher
- The **overall description** (model or theory) that emerges from the analysis also depends upon interpretations made by the researcher
- The **purpose of software** is to aid the researcher to analyse data in a systematic manner. The researcher seeks patterns, meanings and interconnections in the qualitative data.

Advantages of computer-assisted qualitative data analysis

- **Speed:** the speed at which programs can carry out sorting procedure (eseguire la procedura di ordinamento) on large volumes of data is fast.
- **Rigour:** rigour adds to the trust placed in research findings.
- **Team:** in collaborative research project, where researchers need to agree on the meaning of codes, a check can easily be made of whether team members are interpreting segments in the same way
- **Sampling:** it is easy to keep track of who has been interviewed compared with the intentions of who should be interviewed.

Disadvantages of computer-assisted qualitative data analysis

- **Mechanistic data analysis:** the computer cannot replace the creative process expected of the qualitative researcher. The researcher can evaluate the interrelated play on particular words, the tone of voice or the gestures of a particular participant. The sensitivity towards these relationships and connections can be lost in *mechanistic search* for statements.
- **Loss of the overview:** the researcher may be seduced into concentrating on the detail of individual chunks and assigning codes to the data. Making sense of codes can reduce the ability to visualise the data in their entirety.
- **Obsession with volume:** given the ability to manipulate large amounts of data, there may be a push to increase the number of interviews. This may be counterproductive as the emphasis should be on the interrelated qualities of: a) individual participants and b) the data-captured process.
- **Exclusion of non-text data:** qualitative text can include notes, observations, pictures and music that make up the total “picture” or holistic representation of individuals. Many programs can only cope with the narrative of questions and answers recorded in transcripts.