

Chapter 17

The Journey to Loyalty
via Brand Experience



Co-funded by the
Erasmus+ Programme
of the European Union



Learning Objectives

Brand Experience

Understanding the importance of Customer and Brand Experience

Components

Understanding the components of experiences and how to address them

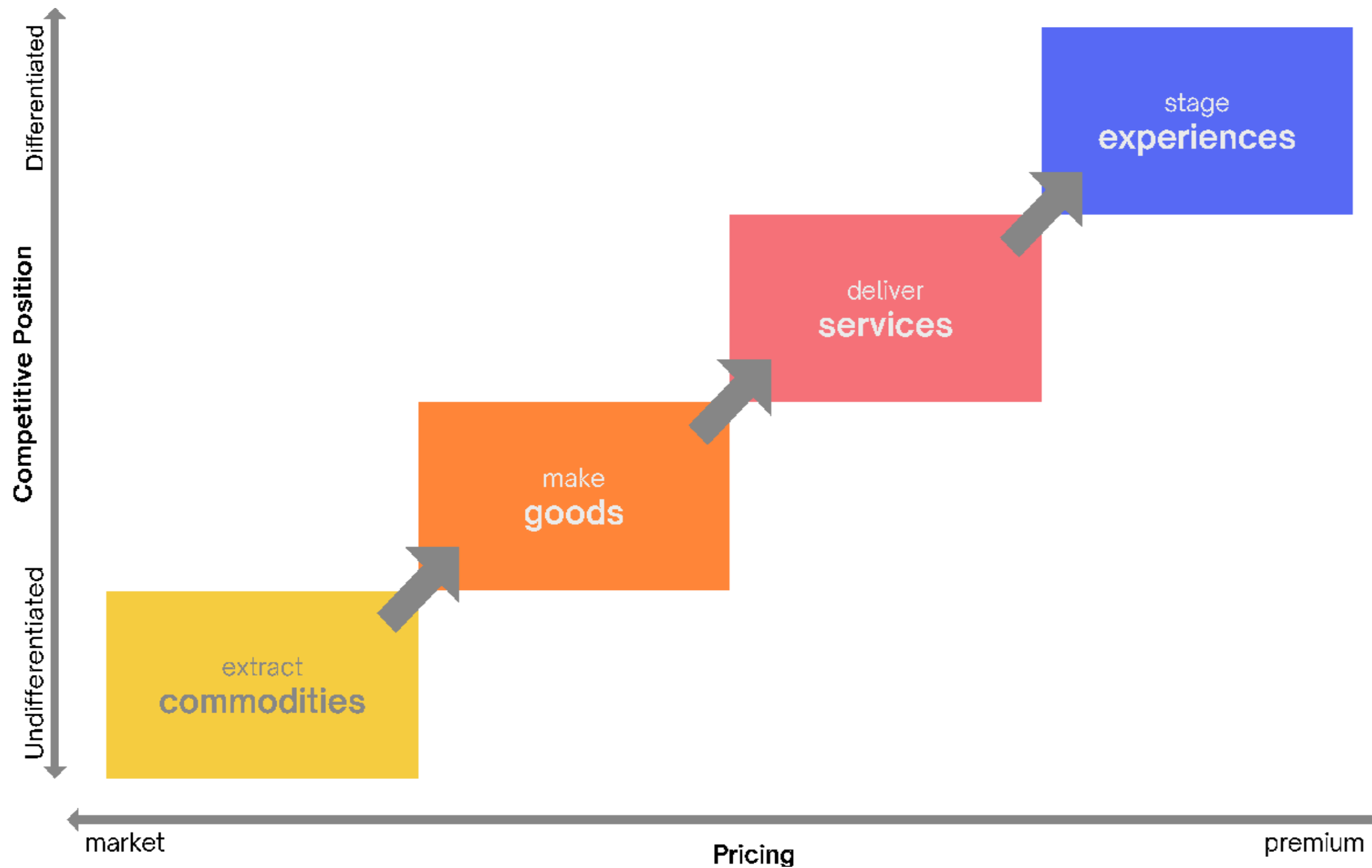
Customer Journey

Creating customer-centric customer journeys that evoke memorable Experience



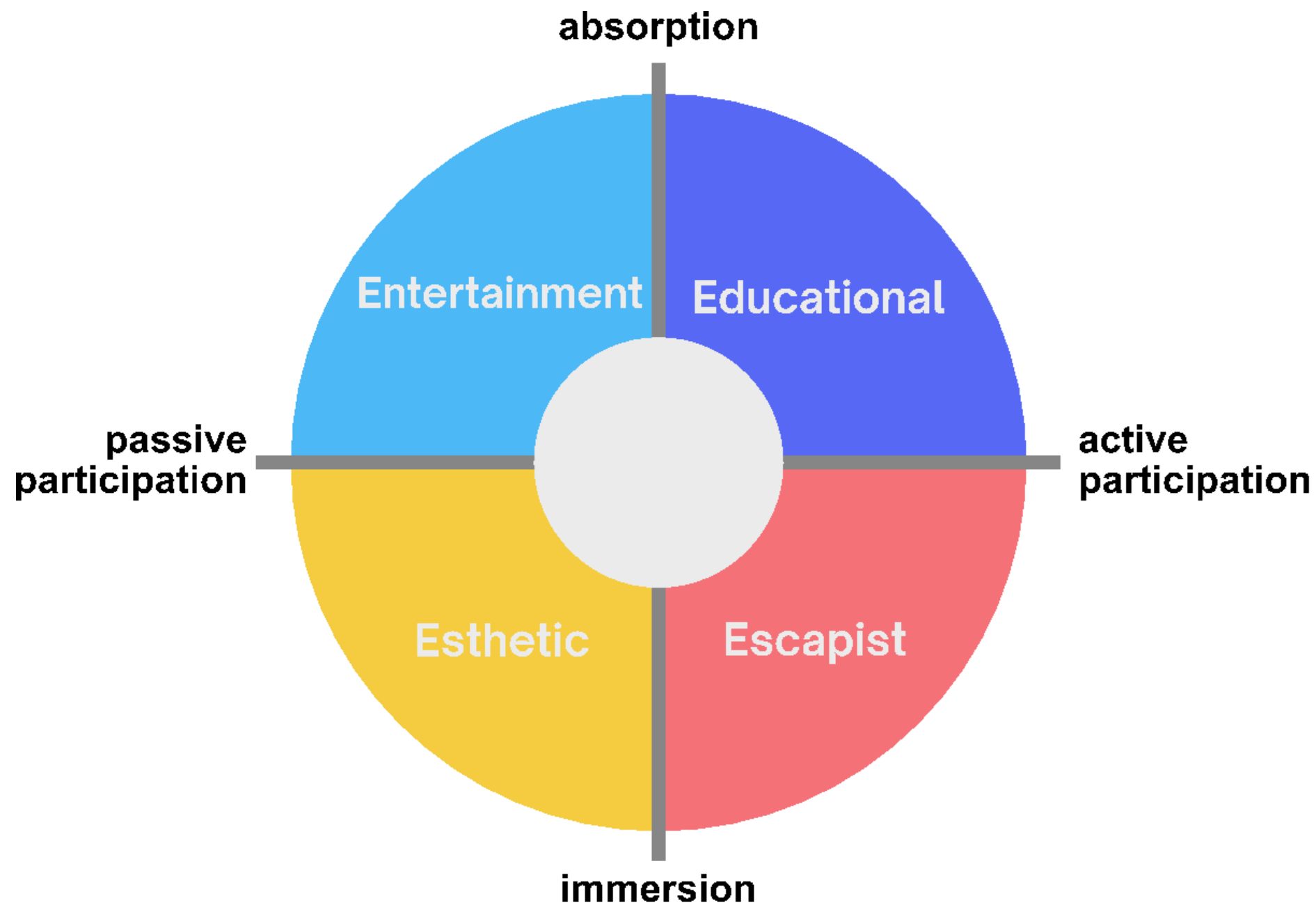
The Experience Economy

The Progression of Economic Value



The four realms of an Experience

- In **Entertainment** experiences the customer is merely a spectator to the experience
- In **Educational** experiences the level of participation is increasingly important (e.g. dance lesson)
- In the **Escapist** experience the customer is active in his creation and highly immersed
- In the **Esthetic** experience, the



 brandY

PineII & Gilmore 1998, p. 102

Five Design Principles

1

Theme the experience

2

Harmonize impressions

3

Eliminate negative cues

4

Mix in memorabilia

5

Engage all five senses



Five Design Principles

#1 Theme the experience

Create a common theme for the experience that you „stage” to create a concise, coherent and compelling offering

#2 Harmonize impressions

Based on the chosen theme cues need to be created that signal and positively strengthen the theme of the experience.

#3 Eliminate negative cues

To ensure the integrity of the customer experience you have to eliminate anything that diminishes, contradicts or distracts from the theme of the intended theme.

Five Design Principles

#4 Mix in memorabilia

Memorabilia are a good way to immortalize the delivered experience and the demand for souvenirs or merchandise is sparked by extraordinary experiences

#5 Engage all five senses

“The more senses an experience engages, the more effective and memorable it can be.”

Experience Marketing

marketing as an experience

“[...] experiential marketing is distinct in **four key ways**: focusing on consumer experiences, treating consumption as a holistic experience, recognizing both the rational and emotional drivers of consumption, and using eclectic methodologies.” (Schmitt, 1999, p. 57)

Four Changes in the Mindset of Marketing Managers

From Features and Benefits to **Customer Experience**

From narrow definitions of product categories to **consumption as a holistic experience**

From customers as rational decision-makers to **Customers as rational and emotional Animals**

From methods that are fixed analytical and verbal to **eclectic selection and use of methods**

Five Forms of Experience

1

Sensory
Experiences

2

Affective
Experiences

3

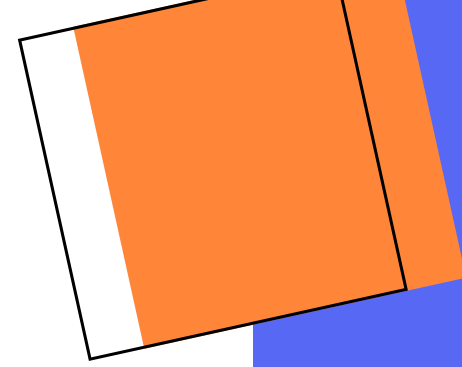
Creative
Experiences

4

Physical
Experiences

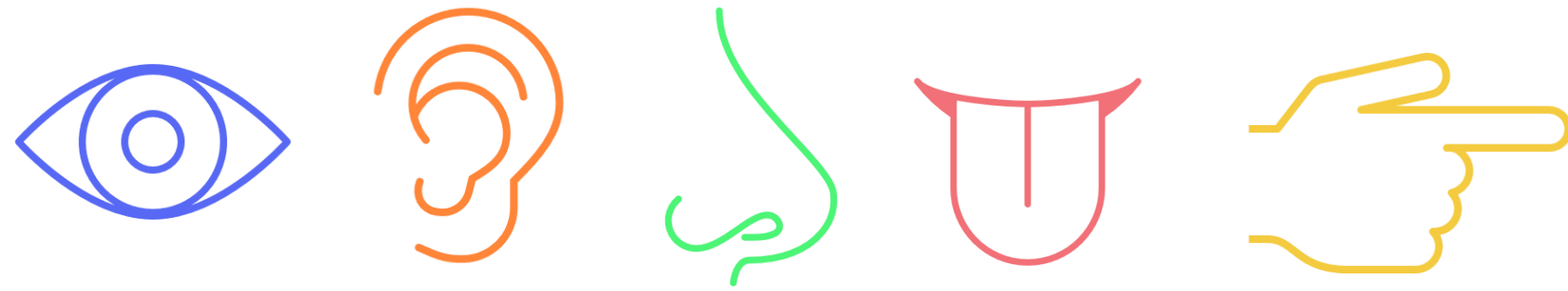
5

Social-identity
Experiences



Sensory Experiences

Under the term “sensory marketing” more and more brands try to create **subconscious triggers** that appeal to the basic senses of their customers (sight, sound, smell, taste and touch) to engage them and alter their perception, judgements and behaviours



Affective Experiences

Marketing can also appeal to your customers' inner feelings and emotions and connect with them on an **emotional level**. Therefore, the chosen stimuli have to trigger the right emotions throughout the consumption. Finding the right **emotional triggers** is especially difficult on an international scale, since they might differ between cultures.



Spec Ad: "Dear Brother" – Johnnie Walker (2015)

Produced as a student project of the "Filmakademie Baden Württemberg" this spec ad for the whiskey brand "Johnnie Walker" portrays the journey of two brothers through the valleys and mountains of the Scottish Highlands to the sea

The logo for 'brandY' features three orange diamonds stacked vertically to the left of the word 'brandY' in a bold, sans-serif font. The 'Y' is a larger, blue color, while 'brand' is in grey.

Schmitt, 1999, p. 60

Creative cognitive Experience

Engaging customers into **creative thinking** by creating problem-solving experiences is another way. Especially innovative and new services and products in high-tech industries seem a good fit for this form of experiences (e.g. Apple: think different)



Apple (1997). "Think different" ad campaign
Launched in 1997, this iconic Marketing campaign by Apple was the starting point for Apple that has been on the brink of bankruptcy to the tech giant we know today.

Physical Experiences, Behaviors and Lifestyles



Nike (2012). "You're your Greatness".
<https://youtu.be/YkNMuIA1SEI>

A Form of marketing in which customers are engaged and challenged to act and actively **change their routine behaviour**. Next to rational approaches motivational, inspirational or emotional triggers can help customers act upon marketing stimuli and **create physical experiences**. Role models (such as sport stars for sport brands, like Nike) and testimonials (such as customers for a new dietary plan, such as weight watchers) are often times used to trigger these "act" experiences.)

 brandY

Schmitt, 1999, p. 60

Social-identity Experiences

The last module contains aspects of all other Marketing elements. For this, marketing needs to appeal to the customers' need to be perceived positively by individual others (peers, friends and family). Brands that are able to utilize this form of Experience Marketing become part of the **customers' identity and ideal self.**



Pinterest (2021). Brand tattoos of Harley-Davidson.
<https://www.pinterest.ch/pin/709317010039898748/>

Strategic Options in creating Experience Marketing

Intensity

a **touchpoint** to address a certain experience module is critical to its effect on the customer

Depth

either **focus** on one specific module, create experiential hybrids or even holistic experiences that address different modules at once

Breadth

it is important to know where to provide additional experiences to **strengthen** the addressed experience module

Linkage

decide on how strong different experience modules and touchpoints are **interconnected**



Brand Experiences

Measure and Manage Experiences

Brand experiences are “subjective, internal (sensations, feelings, and cognitions) and behavioral consumer responses evoked by brand-related stimuli that are part of a brand’s design and identity, packaging, communications, and environments”. (Brakus, Schmitt & Zaratonello 2009, p. 53)

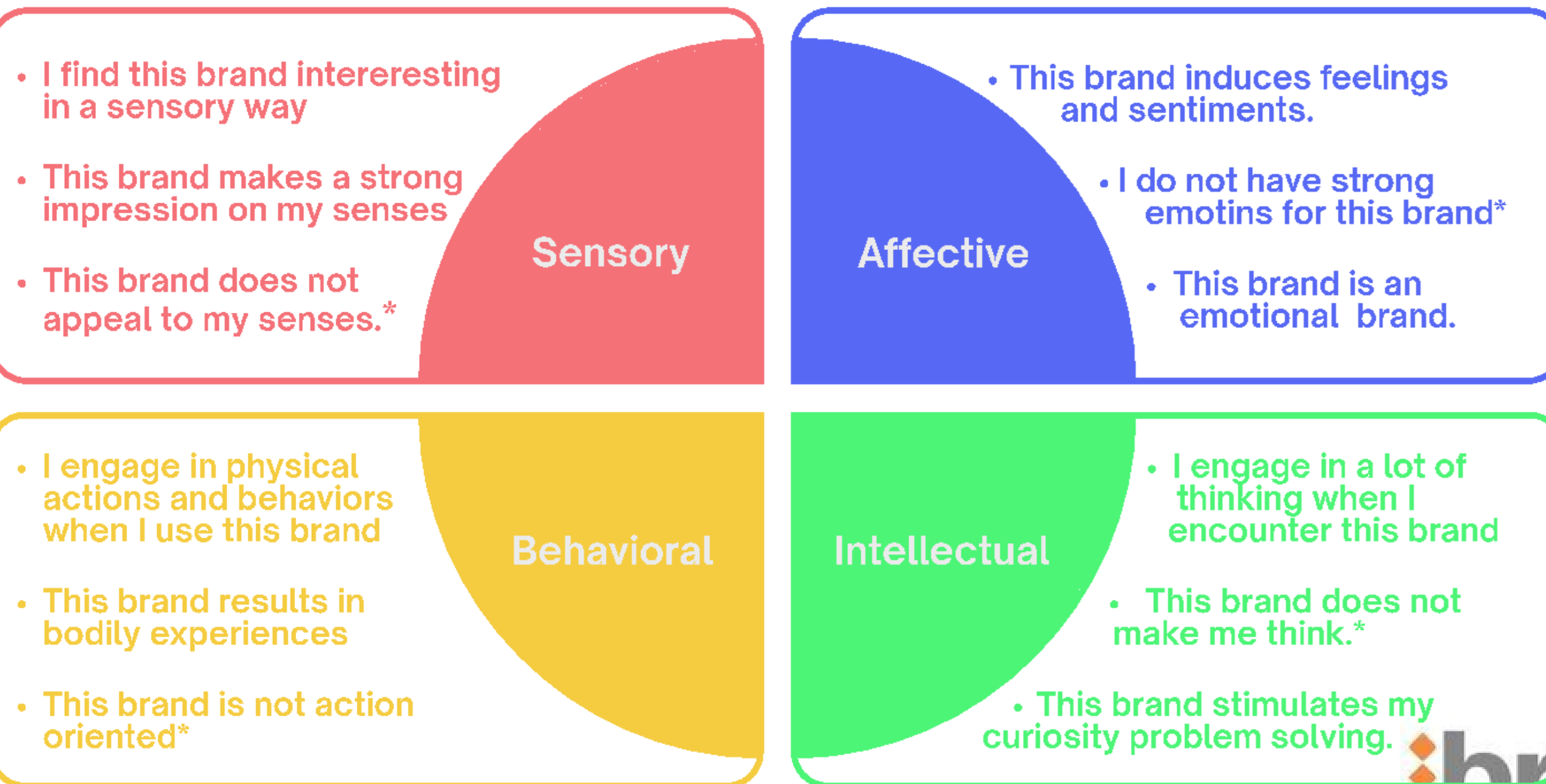
Customer Satisfaction (CSAT)

Usually, a single item measurement in which customers are asked to rate on a 5 to 7 step scale (very unsatisfied to very satisfied) **how satisfied with a certain product, service or brand**: „All in all, how satisfied are you with [...]?“ Often the top-2-boxes that state a satisfaction of varying degree are combined to create a dummy variable that divides customers into two groups “satisfied” (top-2) and “dissatisfied” (e.g., De Keyser et al. 2015)

Net Promoter Score (NPS)

The **Net Promoter Score** also uses a rating scale from 0 to 10 (very unlikely to very likely), where customers answer the question: “How likely is it that you would **recommend** [...] to a friend or colleague?”. Customers who rate between 0-6 are called “detractors”, 7 or 8 are “passives” counted as 0, and 9 or 10 are “promoters”. By subtracting the percentage of “detractors” from that of “promoters” you get the Net Promoter Score (Reichheld, 2003).

Brand Experience Measurement



Customer Journey

Customer Journeys describe the purchase decision processes of individual customers, from a need or want to brand loyalty, along a myriad of different verbal or non-verbal incidents in which a given brand is perceived and consciously related to. These incidents are often called **“touchpoints”**.

Types of Touchpoints



Brand-owned Touchpoints

touchpoints that **customers interact** with that are directly designed and managed by the firm or under its direct control




Partner-owned Touchpoints

touchpoints that are designed and managed joint by the **company or brand** and a partner (e.g. marketing agencies)



Customer-owned Touchpoints

Touchpoints that are an **integral part** of the overall experience, but the brand has little to **no influence** or control over them.



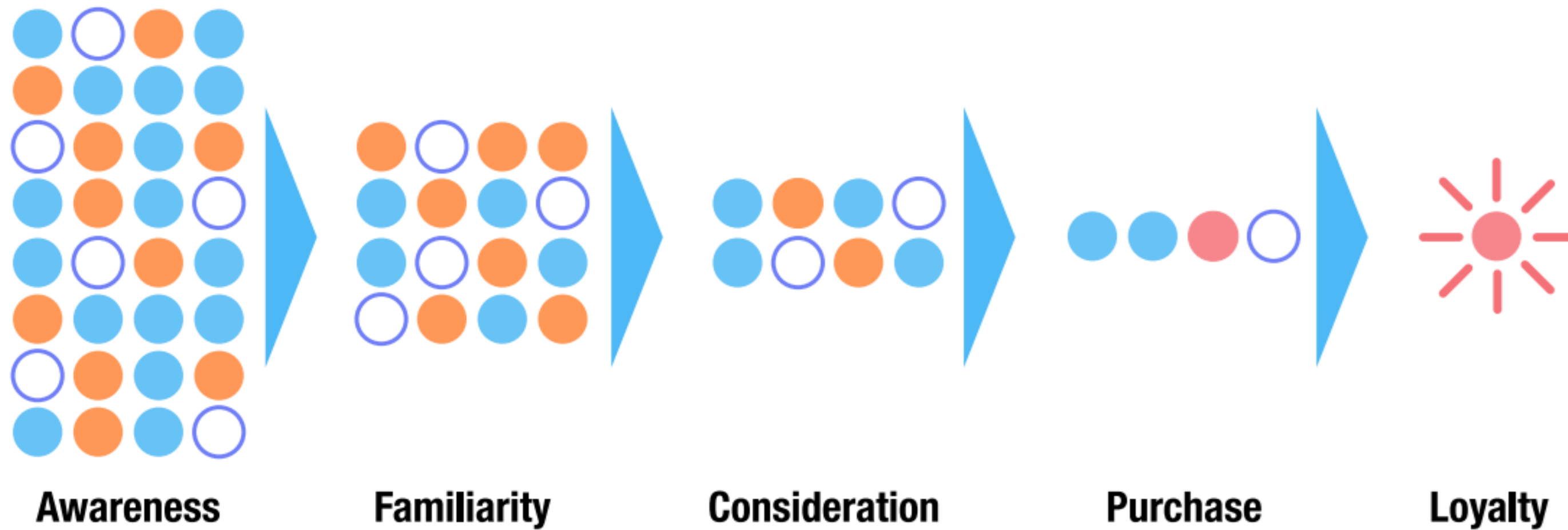
Social /external Touchpoints

touchpoints that are not owned by the customer, partners or the brand themselves but **influence the experience of customers**

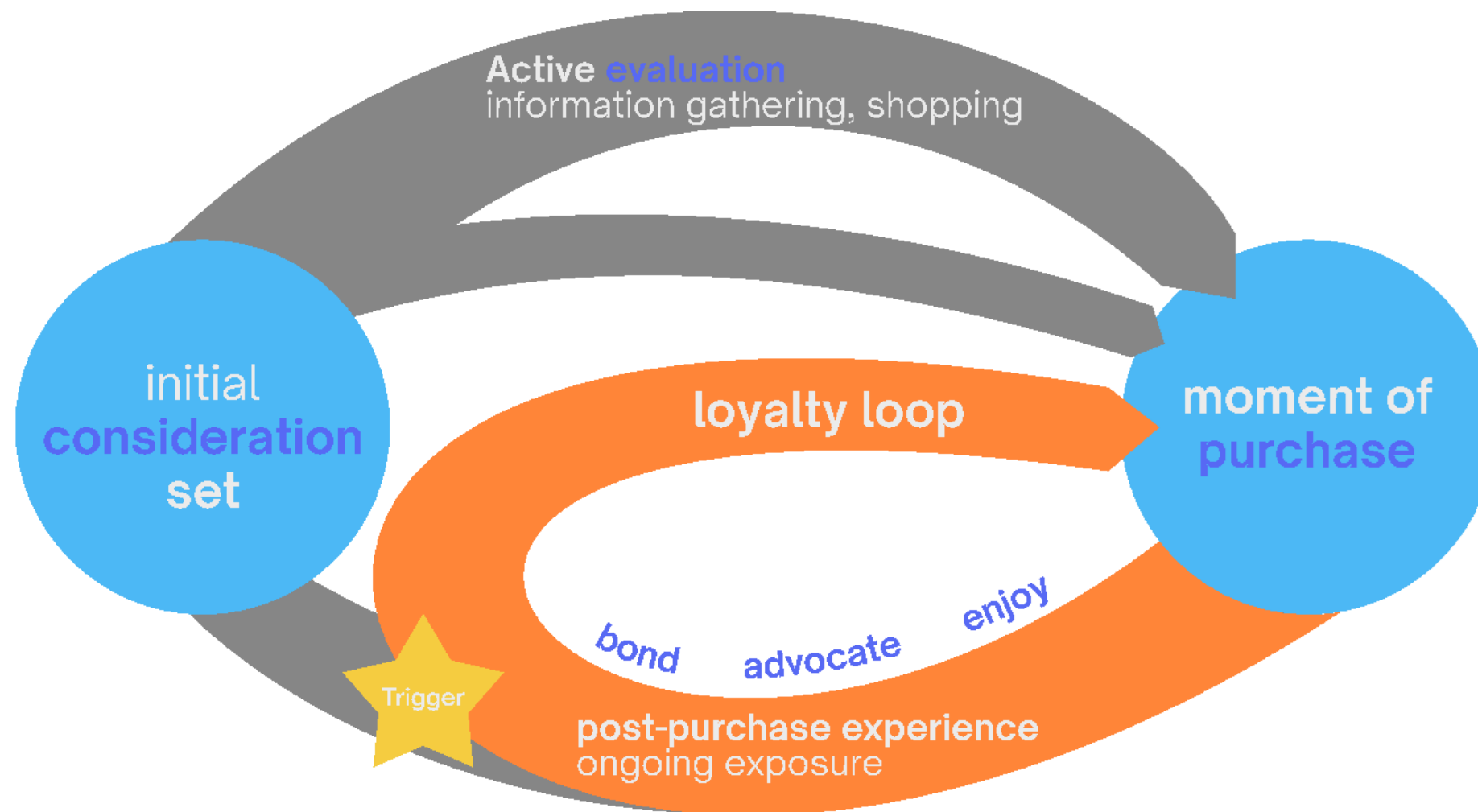


Customer Journey

traditional funnel metaphor



The Decision Journey and the Loyalty Loop

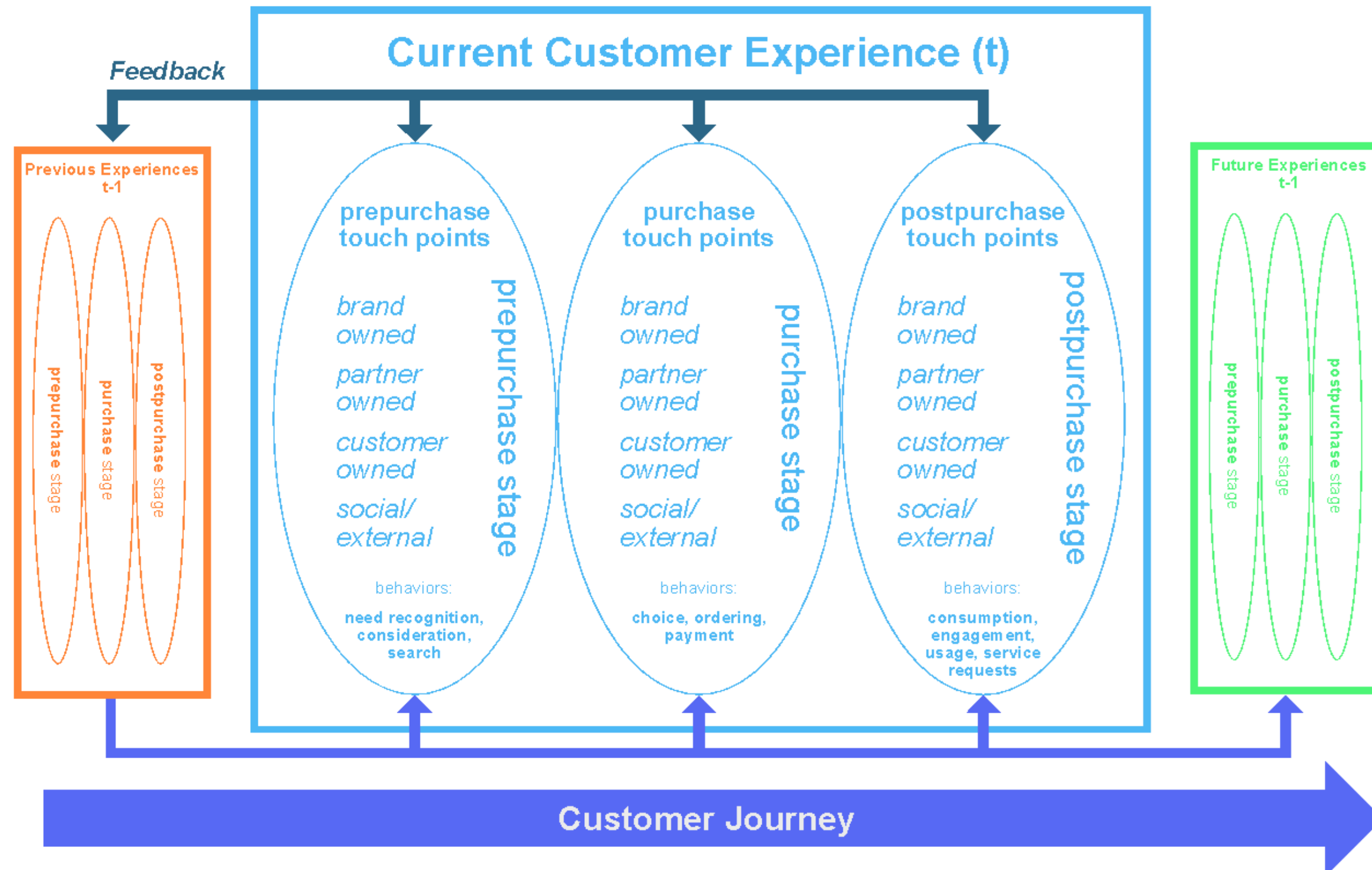


- Traditional funnel metaphor is criticized for being too linear, not reflective for today's customer reality
- From an initial set of brands that are **considered**, customers more or less actively **evaluate** and compare their options until the moment of **purchase**
- If they enjoy the brand, they might also advocate it to their friends and family, bond with it and enter a **loyalty loop**

 brandY

Customer Journey

Process Model for Customer Journey and Experience



Customer Journey Visualization, Design and Management

Customer journey mapping

trying to map out the journey „as is”, using customer data implemented in service processes (such as CSAT or NPS) and is often used in the research phase of a journey design and management

Customer journey proposition

referred to as a generative design activity and is envisioning the journey „to be”. It is also part of the journey design that might also involve prior “mapping” and uses co-creative workshops

Service Blueprinting

five components while visualising service processes

1

Customer actions

2

Onstage – visible contact employee actions

3

Physical evidence

4

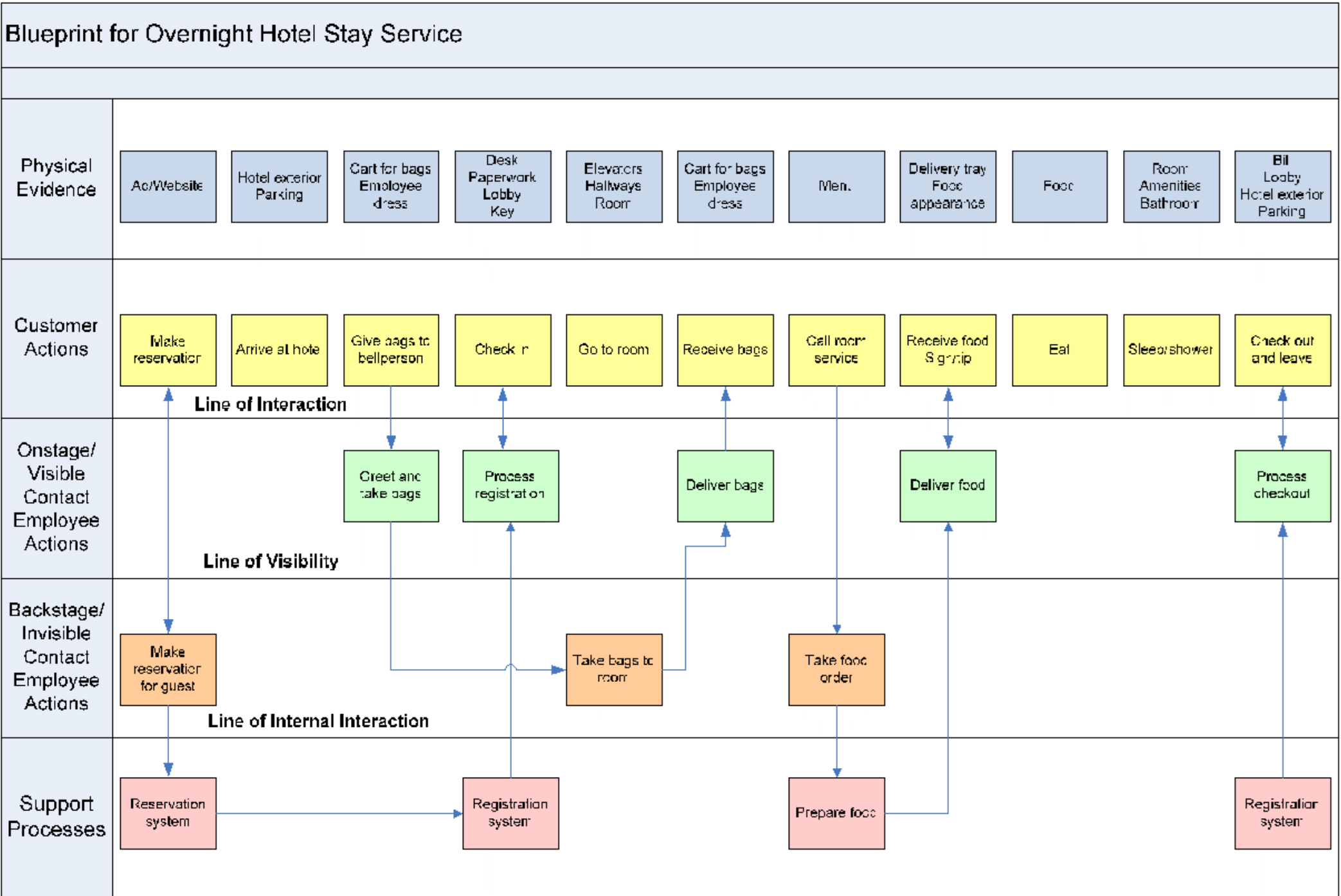
Backstage – invisible contact employee actions

5

Support processes

Service Blueprinting

Example for for an Overnight Stay at a Hotel



Creating a Customer Journey Map

Create personas for users: immersion into the target groups

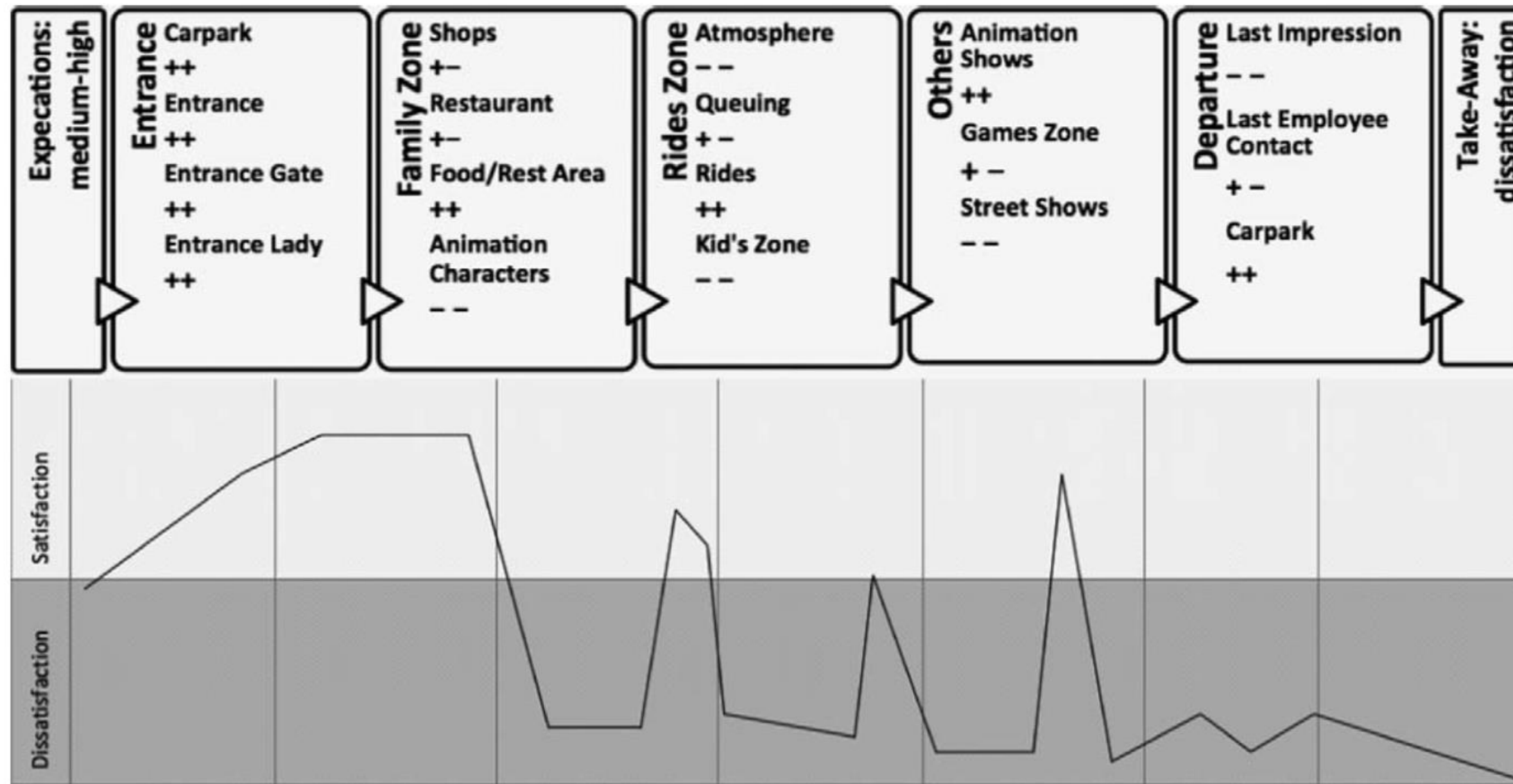
Guided interviews with users to identify critical incidents: Customer evaluate the touchpoints

Observation of user behaviour: Observation of visitors and examination of touchpoints

Customer Journey Map: Visualization of results and categorization of the experience into clues

Creating a Customer Journey Map

customer journey map of a dissatisfied persona in a theme park



Conclusion



right combination of
experience modules



adapt and develop
individual measures



visualization methods
that fit the individual
needs of a brand

List of References

- Bitner, M., Ostom, A., Morgan, F. (2008). Service Blueprinting: A Practical Technique for Service Innovation. *California Management Review* 50(3), 66-94.
- Brakus, J. J., Schmitt, B. H., & Zarantonello, L. (2009). Brand Experience: What Is It? How Is It Measured? Does It Affect Loyalty? *Journal of Marketing*, 73(3), 52–68.
- Court, D., Elzinga, D., Mulder, S., & Vetvik, O. J. (2009). The consumer decision journey (McKinsey Quarterly). McKinsey & Company. <https://www.mckinsey.com/business-functions/marketing-and-sales/our-insights/the-consumer-decision-journey/>
- De Keyser, A., Lemon, K., Klaus, P., Keiningham, T. (2015), A Framework for Understanding and Managing the Customer Experience. Marketing Science Institute Working Paper Series, 15, pp. 1-47
- Edelman, D. C., & Singer, M. (2015, November). Competing on Customer Journeys. *Havard Business Review*, pp. 88-94,96,98,100
- Følstad, A., & Kvale, K. (2018). Customer journeys: A systematic literature review. *Journal of Service Theory and Practice*, 28(2), 196–227. <https://doi.org/10.1108/JSTP-11-2014-0261>
- Krishna, A. (2012). An integrative review of sensory marketing: Engaging the senses to affect perception, judgment and behavior. *Journal of Consumer Psychology*, 22(3), 332–351.
- Lemon, K. N., & Verhoef, P. C. (2016). Understanding Customer Experience Throughout the Customer Journey. *Journal of Marketing*, 80(6), 69–96.

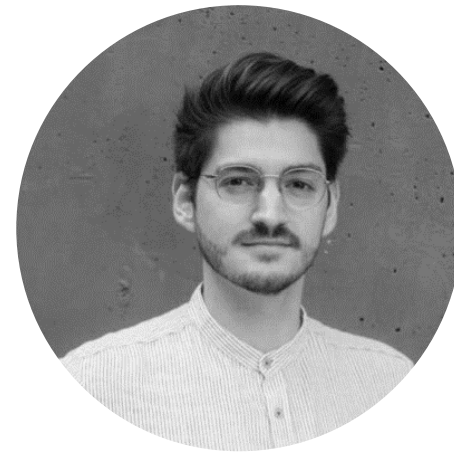
List of References

- Pine II., J., & Gilmore, J. H. (1998). Welcome to the Experience Economy. *Harvard Business Review*, 97–105.
- Reichheld, F. F. (2003, December 1). The One Number You Need to Grow. *Harvard Business Review*.
<https://hbr.org/2003/12/the-one-number-you-need-to-grow>
- Schmitt, B. (1999). Experiential Marketing. *Journal of Marketing Management*, 15, 53–67.
- Trischler, J., & Zehrer, A. (2012). Service design: Suggesting a qualitative multistep approach for analyzing and examining theme park experiences. *Journal of Vacation Marketing*, 18(1), 57–71.
<https://doi.org/10.1177/1356766711430944>
- Verhoef, P. C., Lemon, K. N., Parasuraman, A., Roggeveen, A., Tsiros, M., & Schlesinger, L. A. (2009). Customer Experience Creation: Determinants, Dynamics and Management Strategies. *Journal of Retailing*, 85(1), 31–41.
<https://doi.org/10.1016/j.jretai.2008.11.001>

If you have a question, contact our team



Prof. Dr. Jutta Emes
jutta.emes@uni-weimar.de



Timo Janson
timo.janson@uni-weimar.de



Jonas Steffl
jonas.steffl@uni-weimar.de

