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HOW SOUND BRANDING INFLUENCES CUSTOMER'S PERCEPTION

Case company Blinkist, non-fiction book summary application

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ABSTRACT

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Consumers are being bombarded with information from a multitude of channels, from social media, internet, smartphone applications to offline stores. Needless to say, people are filtering information deemed to be unnecessary. Thus, there should be a communication tool that can penetrate the filters and reach the target consumers like no other – "Sound branding".

The purpose of this thesis is to identify the influence of sound branding on the perception of customers in Finland. By collecting opinions from consumers towards the advertisement of the case company – Blinkist, the author obtains useful insights into how consumers perceive brand music, along with the brand values expressed in a commercial context. The author conducts an empirical research in the form of a questionnaire to collect the data.

The outcome points to the conclusion that sound branding positively influences the perception of consumers in Finland. The strategic and consistent use of adapted sound at the favored touchpoints, leads to a clear picture of brand attributes, improved impression, positive emotion steering and message interpretation. The frequent touchpoints, as rated by the target group, would be applications, digital advertisements, offline stores and TV commercials. Sound perception involves psychological and physiological processes, not to mention that there are consumers with hearing deficiency. For this reason, the research limits to a modest size sample. Further study expanding this topic is highly recommended to inspect a broad range of consumers' behaviors under a sound-simulated environment.

Keywords   Sound branding, customer's perception, brand sound elements, audio branding

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1 INTRODUCTION

This study will present the topic "How Sound Branding Influences Customer's Perception". Music or jingle, which is considered to be a primary component of sound branding, holds a strong influence on people. A piece of music usually conveys a specific and relevant message because its melodies can trigger audiences' moods and emotional reactions. Thus, music is increasingly recognized as a powerful tool to associate a brand with a consumer's mind. There are many publications, articles, studies discussing diverse topics regarding sound branding efforts or the connection between audio and consumer psychology from branding and marketing professionals. However, this branding approach has been treated as a practitioner-oriented field. There is still a lack of a unified framework to grasp the concept as well as a guideline to integrate music into a business's branding strategy in marketing settings.

1.1 Background of the study

With the prevalence of smart speakers, podcasts, digital ads and video content, marketers can no longer merely rely on visual assets as a key hook to captivate consumers. Nowadays, consumers gradually shift their focus from seeing the brand to hearing about it collectively, thus branding with sound becomes more crucial in shaping their awareness of the brand.

The scope of sound branding is broad, therefore, there is a need to unify Sound branding concepts and reflect them under a concrete pillar. In reality, the use of audio and music in consumers' daily lives has evolved dramatically in the last two decades, nevertheless, marketers have not readied themselves for an enormous transformation (Gustafsson 2015, 01).

The framework for understanding sound branding and customer's perception in this paper will provide implications for future marketing study and application. As a matter of fact, when it comes to investigating the topic related to branding with music in the University of Applied Sciences, students are barely aware of the

relevance and practicability of sound branding. Although they have gained exposure to music or sound in advertising pieces, product design, e.g., there exists a gap between the theory of sound branding and business discipline. As such, this poses a challenge to synthesize different concepts and labels of sound branding.

1.2 Research structure

Being concerned as a "next big thing" in branding towards consumers in this new decade (Gustafsson 2015, 01), sound branding remains revolving around the genuine mechanism of elevating a brand identity (Katie 2018). To fully comprehend sound branding, mapping the development of sound branding from its roots to modern-day implications, is necessary. The common branding disciplines laid a solid groundwork for the revolution of sound branding. However, other concerns arise about whether organizations should compose their music or use an existing one (Palgrave 2003) and which platforms to intrigue audiences.

To be more specific, the thesis is configured as the structure below (**Figure 1.**). The paper will begin with the fundamentals of **branding theories** before analyzing the **auditory perception** of the customer; then a holistic approach of **sound branding** will be provided. At the end of the thesis, the result of the research considering sound branding and consumer's perception will be highlighted.
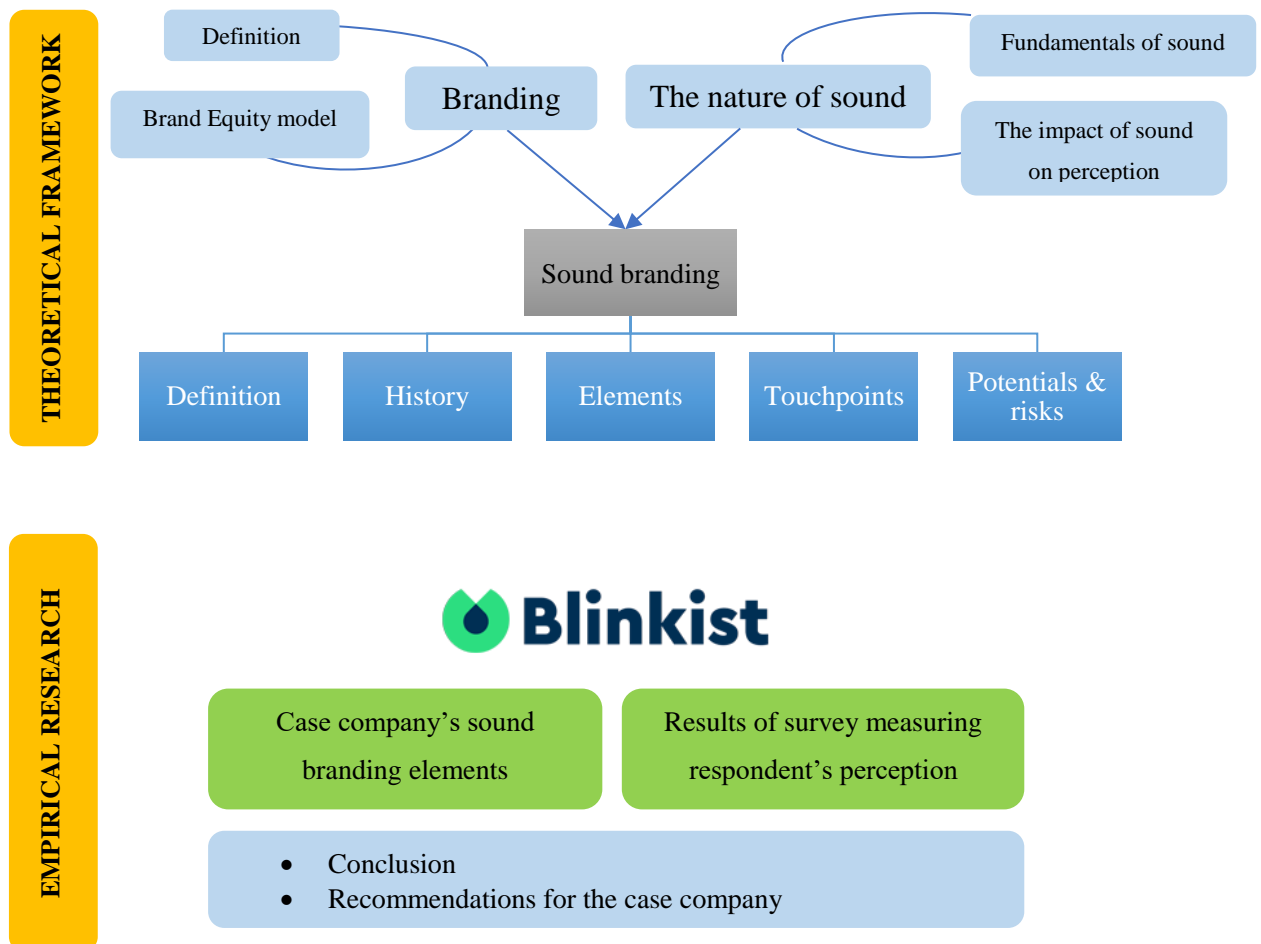
Figure 1. Research structure

1.3 Research objective and research questions

Cameron et al. (2003) stated that music imposes not only cognitive but also emotional impact on consumers. Sound in general and music in particular, are triggers that facilitate word of mouth around the brand and its products. Thereby, the purpose of this thesis is to **determine the influence of sound branding on customer's perception**, with the brand sound elements from case company - Blinkist. Hopefully, this study would provide Blinkist with insights on the practicality and effectiveness of its audio branding strategy.

Specifically, the questions to be resolved in this thesis are listed below:

1. Which touchpoints are customers regularly exposed to sound either accidentally or deliberately?

2. What message do customers derive from the brand sound elements of the case company (Blinkist)?

3. What kinds of emotions and feelings would customers associate with brand sound elements from the case company (Blinkist)?

2 BRANDING

This chapter will first provide some basic notions about branding. After discussing some of the major implications of the concept, the author will review the Brand equity model which will serve as an organized brand framework. Most of the theories are primarily extracted from the book "Strategic brand management: Building, measuring, and managing brand equity" (Keller 2013).

2.1 What is branding

2.1.1   From a product to a brand

The concept of branding becomes inevitable as soon as a product is created and introduced to the market. The definition of product varies from business to business as Kotler & Keller (2015) have stated: "Broadly, a product is anything that can be offered to a market to satisfy a want or need, including physical goods, services, experiences, events, persons, places, properties, organizations, information, and ideas." Even though a product is the heart of every company, the strength and weakness of its own brand decide the potential for winning or losing in the marketing battle. Consumers regularly perceive a product or service of a company as similar to other brands (Kompella 2014, 04). Thus, introducing a brand with a clear position initiates a very first step to distinguish the offerings of an enterprise from major competitors.

Depending on the point of view from either business or consumer, a "brand" can be defined accordingly. On the one hand, a brand is perceived physically as a name or logo, for example, the corporate brand Procter & Gamble possesses the "P&G" letters as physical brand appearance, marked with a small crescent moon. On the other hand, in the consumers' mind, a brand can imply a cognitive representation. Alongside their consuming journey, consumers develop an idea, image or feeling towards a brand. In the P&G case, people often link certain associations to this brand, such as reliable house-hold goods, a leadership brand, quality and beneficial career opportunities.

Considering both mentioned brand views, a "brand" can be interpreted as a sign (name and/or logo) to identify a product or service of a company and embodies a specific value to a target group in either a physical or mental sense (Riezebos, R, & van 2012, 09).

2.1.2   Branding definition

"Branding is endowing products and services with the power of a brand" (Kotler & Keller 2015).

Each product or service possesses some concrete attributes which would turn into abstract values and meanings within a brand. This directs brand managers to branding duties by creating and pinpointing a brand in consumers' minds with an identifiable name, symbol, slogan, user experience or design. To exemplify, Nike has adhered to its glaring "swoosh" logo since 1972 and become a part of sports culture. Similarly, McDonald's harnesses its advertising to create an image of being an amusing place for parents and their kids. The brand manager is expected to keep the core and intrinsic characteristics of a brand intact, at the same time, differentiate products under that brand from the others. It follows that the brand might allow customers to know what to expect from a product or company, likewise establishes an exclusive position in the market.

Broadening the base, marketing should be more prone to brand building rather than selling (Ries, A. & Ries, L 2002). A marketing program cannot be powerfully launched unless a powerful brand has been proposed. Otherwise, marketing activities like advertising, packaging, sale promotions and web design would not help a company accomplish their objective. Thereupon, branding vastly facilitates this process and even happens before selling or marketing in the age of multimedia. This is the reason why these two researchers concluded that "Nothing happens until somebody brands something." (2002)

2.2 Brand Equity model

According to Aaker (1991), brand equity refers to the added values connected to a recognizable brand. Specifically, he stated that "It is a set of brand assets and liabilities linked to a brand name and symbol, which add to or subtract from the value provided by a product or service." Brand equity can be created by making the product brand more memorable, superior in quality and credibility or by increasing customer satisfaction, etc.

Later, Keller (2013) presented the "Brand Equity model" in his book "Strategic brand management: Building, measuring, and managing brand equity" (2013), to describe the steps to build brand equity by creating loyal relationships with customers and expediting strategies accordingly. The model (**Figure 2.**) deals with what consumers think, feel, act and the extent to which they connect with a brand. The sequence of steps in this model capitalizes a set of holistic questions that consumers either invariably or implicitly concern about brands. These four questions (with corresponding brand building blocks in a pyramid) are:

1. Who are you? (Brand identity)
2. What are you? (Brand meaning)
3. What about you? (Brand response)
4. What about you and me? (Brand relationships)
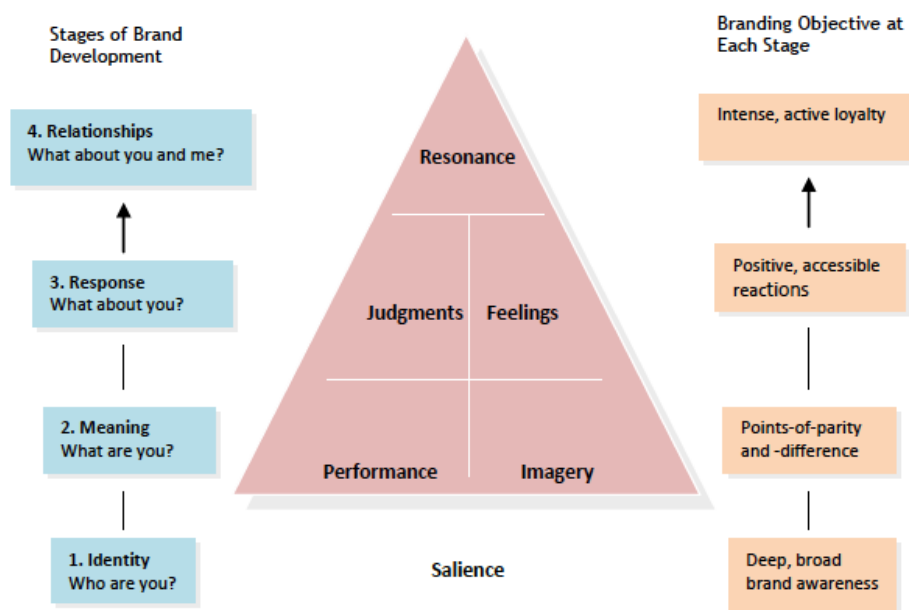
Figure 2. Keller's Brand Equity model (2013, 108)

2.2.1 Brand Identity

The whole set of brand elements including brand name, packaging, logo, jingle, product description, slogan, character, etc. makes up the brand identity (Keller 2013, 147). The more brand elements are consistent, the more brand identity is cohesive. In other words, brand identity is an interface of a brand, which contributes to its awareness and image. Take the Charmin toilet tissue as an example. The brand name – Charmin phonetically transfers the "softness" through its character Mr. Whipple and the brand slogan "Please Don't Squeeze the Charmin". This helps reinforce the key point-of-difference for this brand.

a. Brand salience

Developing brand identity means establishing brand salience with customers. Brand salience assesses multiple aspects of awareness of a brand and how regularly it is evoked under numerous situations. A highly salient brand is the one that acquires the depth and breadth of brand awareness.

b. Brand awareness

Brand awareness refers to the possibility that consumers can recall or recognize a brand or simply their knowledge about the brand (Keller 2013). Establishing strong brand awareness enables a brand to create psychological and cognitive knowledge in a way that drives their decision-making, prior to purchase intent. The depth of brand awareness evaluates the likelihood that a brand element comes to mind and the ease of it. The differentiating features range from cognitive recall such as packaging, product class, brand name, jingles to the feelings that the brand is recognized. Brand awareness illuminates the degree to which consumers deliberately associate a particular brand name with a product. Undoubtedly, their capability to distinguish a product or service from others in the same category is also counted.

Two concepts that are incorporated into brand awareness are brand recall and brand recognition. According to Keller (2013), brand recognition is interpreted as the consumers' ability to differentiate a brand when they come into contact with it, owing to prior knowledge of that brand. Meanwhile, brand recall indicates the consumers' ability to recoup the brand from memory when prompted by a product category, the needs associated with that category or the buying scenario as a signal. For instance, IKEA – the global furniture retailer, has been widely noticed by its iconic blue and yellow logo, low-cost furniture options and "The wonderful everyday" slogan. IKEA brand recall might be scored if customers automatically quote IKEA when thinking of home furniture retailer. Similarly, most people think of Nike, Adidas or Under Amour when being reminded of sports clothing.

2.2.2 Brand Meaning

Establishing a brand meaning includes creating a brand image – what is the brand is symbolized by and should stand in the customer's minds. Brand meaning consists of two categories - brand performance and brand imagery.

a. Brand performance

Brand performance describes how effectively the product meets the customer's functional demands. Brand performance would transcend the products' features which incorporates the dimensions that differentiate the brand.

b. Brand imagery

Meanwhile, brand imagery relies on the extrinsic aspects of the brand, including the ways in which the brand can meet customer's psychological or social needs. Therefore, the imagery refers to intangible associations that consumers can form directly based on their experience or indirectly through advertising or some source of information.

c. Brand personality and values

Brand personality and values are two kinds of intangibles linked to a brand. Through marketing practices and consumer experience, brands might appear like a person with personality traits and human values. According to Aaker, there are five dimensions of brand personality, including sincerity, excitement, competence, sophistication and ruggedness (see **Figure 3.**) (Keller 2013, 115). Any aspect of a brand might be perceived by consumers to imply a brand personality.

More than ever, marketing communications and advertising could be influential on what consumers infer from an ad. For instance, the advertiser may infuse a brand with personality traits through product animation visual, the actors in an ad, emotion, feeling or through user imagery. However, brand personality and user imagery might not always align with each other. When USA Today was first launched, a research study revealed that readers and nonreaders perceived this brand consistently. The brand personality was considered as colorful, friendly and simple. Meanwhile, user imagery varied significantly: nonreaders viewed "USA Today" readers as "shallow airhead" (Keller 2013, 333). In contrast, readers saw USA Today readers as knowledgeable people who was keen on multiple issues.

Sincerity	Competence	Ruggedness	Sophistication	Excitement
Down-to-earth Honest Wholesome Cheerful	Reliable Intelligent Successful	Outdoorsy Tough	Upper class Charming	Daring Spirited Imaginative Up-to-date

Figure 3. 5 dimensions of brand personality

2.2.3 Brand Response

Brand meaning aids in producing a brand response which reflects what people think or feel about the brand. The brand response includes judgements and feelings, meaning that the responses might arise from the "head" or from the "heart".

a. Brand judgement

Firstly, brand judgements are the customer's personal thoughts about and opinion of the brands, which are formed by combining all different brand performance and imagery associations. These judgements might refer to quality, creditability, consideration and superiority.

b. Brand feelings

Secondly, brand feelings are the consumer's emotional responses and attitudes to the brand. The emotions evoked by the brand can be dramatically associated during product consumption. In addition, advertising is also able to change consumer's perception of the real experience with the product.

2.2.4 Brand Relationships

Brand relationship, which is also known as brand resonance describes the relationship customer forms with a brand over time. This happens when customers are loyal or "in sync" with that brand, advocate for it and will not buy any other.

Apple and eBay might exemplify the notable brands with high resonance (Keller 2013, 120).

In short, branding is a step of utmost importance, given that in today's modern marketing environment, it would take time and resources to educate consumers about the product brand. Keller's Brand Equity model not only provides a road map for brand building but also reinforces the focal branding tenets which are noteworthy to analyze the next key term – "Sound branding" in Chapter 4.

3 THE NATURE OF SOUND

Sound can be defined as a vibration transmitted through a medium to the ear. To harness the power of sound, it is required to understand its nature and scientific aspects. Therefore, this chapter will give an overview of the sense of sound and its contribution to an individual's perception and experience of a brand, company or product. The principles of sensory marketing in the book "Sensory Marketing: An Introduction" (Bertil 2009) and "Consumer Behavior: An Applied Approach" (Nessim et al. 2013) are the groundwork for scrutinizing how sound reaches people's ears and manipulates the auditory perception. Meanwhile, the book "Sonic branding" (Daniel 2003) is a reliable source for defining three elements of sound.

3.1 Fundamentals of sound

3.1.1 Voice

By definition, voice refers to the sound generated by human beings, resulting from air being forced from the lungs through the person's larynx, then will be uttered from the mouth as speech or song (Lexico Dictionary Online 2020). This also means that anything from a baby's cries to a singer singing could be listed as voice.

Humans heavily rely on voice to express words as a language. This fact advocates the gravity of selecting a consistent voice in the sound blocks. So much voice is transferred through recorded speech, pushing the pressure to the spokesperson who needs to be cautious about how messages are perceived.

Likewise, singing is an elemental means of expressing emotional and intentional messages through words in songs, to deliver the rational meaning of speech. Singing can be traced back to the 16th century through opera and operetta, until the current time, the live performance of operatic singers still happens at opera house. However, the 20th century had introduced electrical amplification with recorded music and radio with the development of radio transmitters and speakers in the 1920s. These inventions have influenced singing and promoted varied styles of

music. Here comes subsequently a drive for distinctiveness and unique expressions in vocal products, that serves as a lesson for brands to explore their own voice.

3.1.2 Ambience

Ambient sound refers to the background noise surrounding a given scene or a location, for example, noises such as rain, traffic, birds, mammals, etc. For this reason, ambience is a huge category of sounds that are usually heard in a specific environment (Daniel 2003, 41). Unlike voice, this sound element is not produced from human voice or musical instrument, yet may play a vital part of a sonic logo (see part 4.3.1). Intel sonic logo created by Walter Werzowa - an expert in advertising and film scoring, comprised handfuls of ambient sound including "a tambourine, an anvil, a hammer hitting pipe and an electric spark" (Daniel 2003, 128). Additionally, these random sounds play in harmony with melodic percussion.

Rewinding the past, the art of ambient sound has been disclosed by the ancient Greek theatre. One of the remarkable evidence is the Shakespearean theatre where thunder sound effects were invented by bouncing lead balls on leather drum skins. The sound effects continued to undergo a fair amount of evolution during the 18th and 19th centuries. Till the rise of comedy in the 20th century, the "slapstick" arose as a genre of sound effects. Slapstick was a device for making a sound like a whip crack that went with the pratfalls and eye pokes of comedy and shows. Slapstick has appeared in a variety of cartoons and TV comedies like "Tom and Jerry" of Warner Bros, Pink panther, Charlie Chaplin's movies, with a "splat", "boing", "biff" or "dadum dah" sound. Sound effects were hardly played alone. Most of the time, they were accompanied with music integral to the appeal of movies or cartoons. Nowadays, a whole industry is getting hyped up about recording and manipulating sound effects with suitcases of equipment rather than "do it yourself". Even so, the role of ambient effects remains the same, not to mention their additives to dramatic context and emotion addressed by software algorithms.

3.1.3   Music

"Music is a pattern of sounds made by musical instruments, voices, or computers, or a combination of these, intended to give pleasure to people listening to it" (Cambridge Dictionary 2020).

Music, an essential element of sound, is believed to be a universal language unique to each society. In essence, music can incorporate all ambient effects, voice, musical instruments, lyrics and thousands of sounds. For a long time, it has been thought of as an efficient way of stimulating moods and nonverbal communication (Bruner 1990). With the development of the recording industry, it has become one of the most dominant art forms.

Along with ambiance or voice, music has also been affected by major technological advances. Technology revolutionizes the method of creating music, the cost of that process and creativity of producer or composer. Simply put, several thousand years ago, the drum was given birth. In around 1740, the first piano was invented, then a hundred years later, there appeared to be a saxophone. Today, a composer with a computer and a set of string samples can play violin straight onto a hard drive rather than inviting a group of violinists to come and play their violins. Ultimately, music production and sound branding have many features in common, however, sound branding is primarily driven by the market rather than artistic styles and creativity.

3.2 The impact of sound on customer's perception

3.2.1   Stages of perception in marketing

"Perception is the process of selecting, organizing and interpreting sensations into a meaningful whole" (Nessim et al. 2013, 75). The sensory receptors (i.e. eyes, ears, nose, mouth and fingers) play a major role in immediately responding to specific sensations (i.e. taste, color, smell, texture and sound). Nnamdi (2012, 153) cited that the thing that activates a receptor, is called a stimulus. There is a correlation between the evaluation of stimulus and a person's biases, needs and experiences. The process of perception is shown in **Figure 4.**
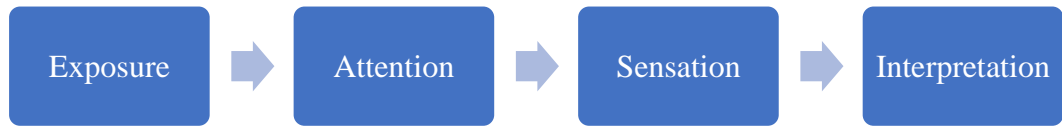
Figure 4. The perceptual process (Modified after Nessim et al. 2013, 77)
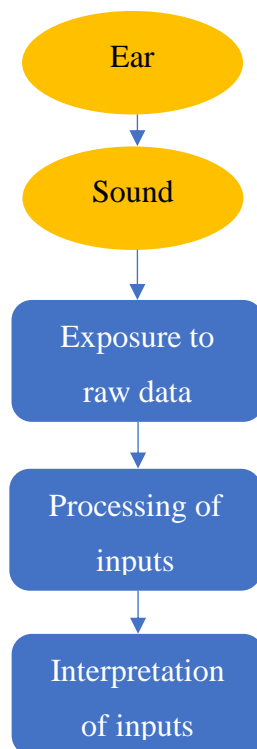
Figure 5. An overview of perceptual process (Modified after Nessim et al. 2013, 78)

The journey of sensory contact will result in the interpretation of information inputs to produce specific meaning. Firstly, the "Exposure" phase occurs when a person comes into contact with any stimulus from a product or brand, either accidentally or deliberately. Consumers may focus on certain stimuli whilst being unaware of others. For example, when watching a TV ad, the consumer might notice the music in that ad, yet he seems not to be engaged by its visuals. Secondly, the next phase

– "Attention" is activated when a person gives a mental processing capacity to external stimulus. A specific aspect of the stimulus within his range of exposure, which is also consistent with consumer's attitudes, beliefs and needs, will captivate his attention. Conversely, if a product is inconsistent with these factors, the consumer will abandon the attention. Thirdly, in the "Sensation" phase, a response from sensory receptors to external stimulus will transmit raw sensory information to the brain via the nervous system. This process is considered as a preliminary step in processing sensory input. Finally, the perceptual process ends at "Interpretation" stage. A meaning will be assigned to this stimulus, albeit this perceived meaning might differ in terms of experience, expectation and familiarity. This means the consumer tends to scan his memory for cues to retrieve previous knowledge of the brand or a similar brand. He will combine these cues with his expectations to interpret the stimulus and derive its meaning.

In reality, some sensory stimuli simultaneously coordinate to enhance customer's perception. Among five senses, auditory perception would be established when an individual receives and interprets an auditory cue or stimulus. The auditory perception is significantly connected with physiological effect and psychological effect, which will be explained in the subsequent parts.

3.2.2   Physiological effect of sound

Various sounds transmit information about what is happening in the surrounding environment to individuals. Three mentioned elements of sound (see part 3.1), would deliver a positive or negative sound experience within a physical process of hearing. Admittedly, hearing is the second major sense after sight, which was widely discussed by Martin Lindstrom in his book "Brand Sense" (2008). According to "Sonic Branding: An introduction", it is proved that human can hear any sound in the range of audible frequency, from 20Hz to 20kHz. Hertz (Hz) is the Standard International unit of frequency, equal to one cycle per second (Daniel 2003, 27). "These sounds are carried by alternating waves of compression and rarefaction in an elastic medium i.e. air, water after having been generated from a sound source," said Daniel (2003, 27). This means that sounds are transmitted

through a medium at 345 meters per second before reaching the ears (Daniel 2003, 29). From here, the pinna or outer ears will capture and direct sounds to the auditory canal. Afterward, the sounds would travel through the "tympanic membrane, usually called the eardrum, into the ossicles" (Daniel 2003, 29). At this stage, sounds will be amplified and relayed to the brain via nerves, initiating the information processing.
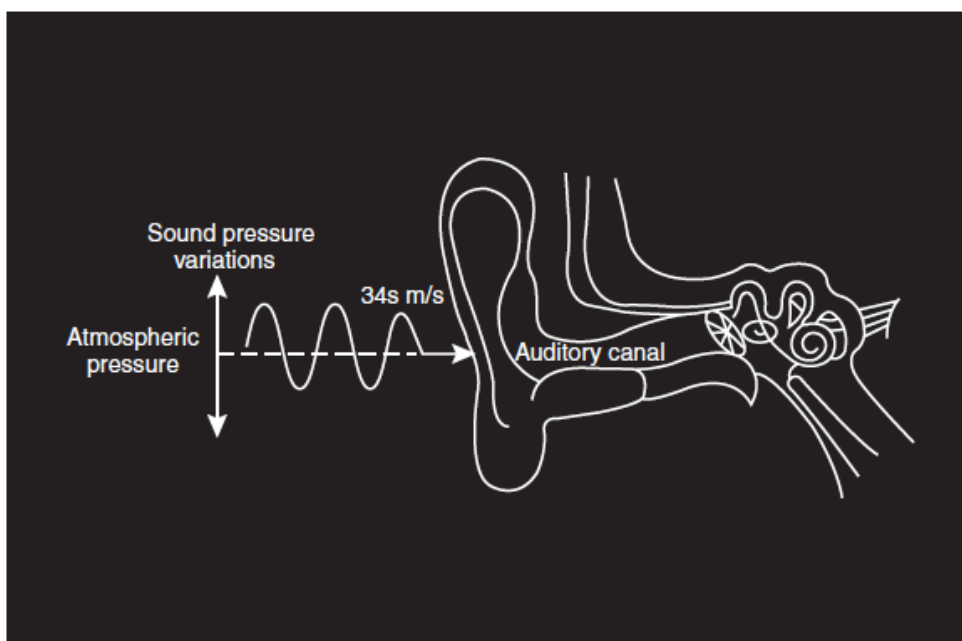
Figure 6. The outer ear (Daniel 2003, 28)

At this point, the ears could completely rely on the brain to translate sounds into a message. Ears are the sensory organs that act as a link between a human's mind and the outside world. Meanwhile, the brain is programmed to recognize sound and store its meaning. This advantage will be later reminded to exemplify the deliberate application of sound into branding. Daniel claimed that sound is a "call-to-action for the brain". Sounds give the brain hints as to what is occurring and the brain responds to it by either ignoring the sounds if they are familiar and safe, or paying extra attention if they are either dangerous or associated with a need. Sound branding exploits this relationship and utilizes sound as a call to action, evidently like the way Apple or any computer company applies to its in-system sounds.

The association between music and the brain has been widely investigated, prioritizing its emotional arousal. The instruments which observe and record the brain's electrical activity have proved that music creates physiological arousal in person (Daniel 2003, 32). The evidence of this unconscious arousal is proved by changes in brainwaves, pupil dilation and the skin's electrical resistance. Bertil also mentioned in her book that physical reactions take place in individuals when a piece of music is on, for instance, "chills, faster breathing, higher heart rate, increased blood pressure as well as tears" (2009). In more detail, the emotional arousal will be clarified not only from the physiological perspective but also from the psychological impact in the next part.
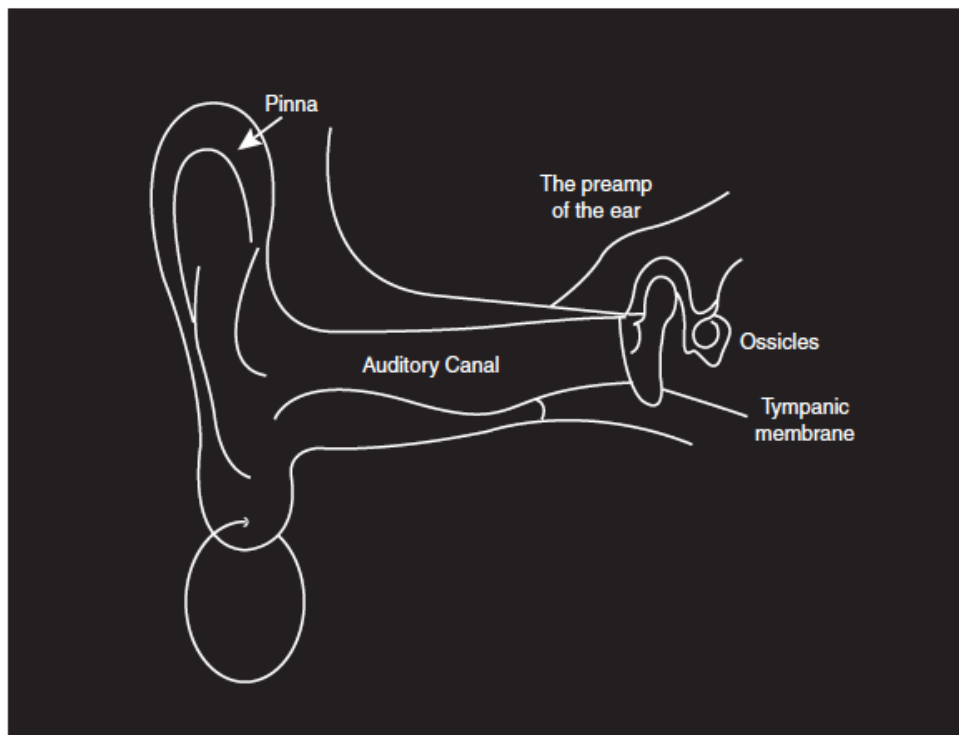
Figure 7. The inner ear (Daniel 2003, 29)

3.2.3 Psychological effect of sound as musical cues

As a human's innate sense, sound in general and music in particular, have the power to reach the audiences no matter where they are, yet leave impacts on emotion, message interpretation, mood, attitude and memorability.

a. Emotion

First and foremost, Bertil (2009) declared that the brain would process and store melody in the right hemisphere, which is scientifically known as the emotional side. A song may contain both words and music, whenever words become associated with that music or based on rhythmic elements, they will be stored at this emotional hemisphere. Particularly, music consists of syntax, structure, progression, like a language, as well as mode, volume and melody.

Depending on musical elements such as song tempo, rhythm and pitch, different emotional states can be triggered, for example, excitement, seriousness and sadness. Firstly, Holbrook (1988) found that quicker tempo was associated with more positive evaluations than moderate or slower tempos, meaning that fast music conveys a happy and amusing feeling state rather than sad music. Secondly, strong and stable rhythms were deemed to illustrate serious and tough impressions, whereas smoother rhythms would highlight more lively, funny and dreamy feelings (Hevner 1936). Thirdly, musical composition with a high pitch was concluded as more joyful and exciting than the one with a low pitch.

According to Martin's findings, "41% of consumers consider sound as a central element of brand communication" (2008, 78). In this regard, Bertil implied that music and message in the advertisement were more perceived by individuals when they were congruent with each other.

b. Message Conveyance

In addition, as a universal sense of human experience, music allows the conveyance of message and transcends all barriers in visuals, culture or language. Thus, mixture of speech and song offers brand practitioners opportunities for not only logical appeals but also emotive appeal. This emotional response can only be ensured by a congruent fit between music or song and commercial's message, as examined by Oakes in his study "Evaluating Empirical Research into Music in Advertising: A Congruity Perspective" (2007).

c. Mood and Attitude

Moreover, music can trigger moods and attitudes (Bertil 2009), hence has been prominently used in advertising since the 1920s (see part 3.1.1). Retroactively, retailers have long used sound to complement the venue's experience, from the pulsing music in a teenagers' store to the soothing sound of a stream at a spa (Krishna et al. 2009, 137). However, it is not largely leveraged as a means of communicating the brand identity (Daniel 2003) while virtual consumer domains are dominant nowadays. Brands could tell their story via an auditory experience that may attract attention, uplift mood, foster brand image or memory.

d. Memorability

The ability to capture attention and memorability of sound, can significantly increase the recall of a brand or product name (David 1989). The left hemisphere processes the meanings of words and forms sentences, while the right one remembers the orders of words in a song. This explains why jingles, slogans and lyrics are memorable and exactly recalled.

Allan (2006) has described that product commercial with music content will be remembered when it successfully grabs the attention. By definition, "attention" is "a set of overt and covert perceptual and orienting processes by means of which information becomes available to central information-processing activities" (Allan 2006). According to his research, attention is followed by memory, given that if the advertisement does not get any attention, the probability that any of its content will be memorized is marginal. Compared to the commercial with no music or song, the one using popular songs with genuine and modified vocals receives dramatically greater attention.

It is by no coincidence that consumers are bombarded with music on a cluster of channels. Jingles and commercial music contribute to implicit memory which facilitates brand recognition and recall (Yue 2011). Whereas spoken words can become annoying after several times watching, music can rejuvenate the repetition

as it uses rhythms and sounds that accompany a verbal message. This results in the Repetition congruity (Oakes 2007) since viewers will be able to recognize the music and pay more attention to the ad when they see it again. From this stage of incidental learning, meaningful and relevant background lyrics will linger in listener's mind and raise the target information memory (Olsen et al. 2002). In summary, music assists in enhancing the visual and verbal content memory as well as retaining information for a period of time (Olsen et al. 2002).

In conclusion, the ability of sound to engage emotion and memory, along with the call-to-action, has inspired branding experts to combine music with visuals or the other sensory stimulus. Although elevating sound above imagery or the other way round, would not be recommended, it is clear that music stimulus produces additional layers of emotional response quickly than visual stimulus (Daniel 2003, 32). A scene of a baby laughing may bring a smile to an audience but if this audience hears the baby's laughter, he will probably laugh too. The richness of sound heard when hitting porcelain with a fork or a quiet car door closure, also unveils a product's quality.

4 SOUND BRANDING – THE INTERPLAY BETWEEN SOUND AND BRANDING

This chapter will explore the connection of sound and branding by introducing the notion of sound branding from its early history to the modern-day application. Comprehending the building blocks of sound branding will help the author to conduct the empirical study.

4.1 Definition

"Audio branding – also known as sound branding or sonic branding – describes communication through sound, using brand sound elements like an audio logo, a brand song, or a brand voice" (Bronner and Hirt 2009, 11).

Sound branding means translating the brand attributes and personality into distinctive and consistent audible elements. In other words, branding in the audio world is about finding how the brand sounds and how it gets recalled or remembered (Gary 2019). Sound branding is also known as "branded sound, audio branding, acoustic branding, sound mark, audio identity, background music, foreground music, music branding, etc." (Kilian 2009, 43) without restricting under the label of "sound branding."

Although the purpose of this study is to review the literature of sound branding, different labels will be also mentioned in order to widen the concept. In fact, the cited labels are not used among marketing researchers alike. For example, the Nordic and German texts frequently use the labels "audio" and "acoustic" branding (Bode 2009; Kilian 2009) whereas UK and US-originated authors tend to use "audio" or "sound" branding more regularly (namely Schroeder and Borgerson 1999; Fulberg, 2003; Daniel 2003). In this study, the author decides to flexibly use these labels: sound branding, audio branding, sonic branding.

Audio branding might be usually mistaken with a random tune of a brand. Ironically, it entails the creation of a holistic audio language for the brand after

taking into consideration all its essence, attributes and identity. This kind of special language is well-preserved across all touchpoints, from mobile application to TV commercial to offline store and even the product itself.

Although audio branding is a part of multi-sensory brand communication, it is important to capitalize on the twofold nature of audio branding. They are the formation of brand personalities in sound and the strategic placement of these properties across touchpoints. Thus, audio branding practices may considerably contribute to the rigorous brand strategy.

4.2 History of Sound branding

According to McCormick, in practice, sound branding related to trademarks (2006), back to the time brand practitioners realized the need of protecting brand sounds in advertising. McCormick explains that sound in advertising gained more attention when electronics first appeared in the media, for example, the roar of a lion at the beginning of an MGM film. Previously, sounds were created in the form of jingles. They could be a song that embraced a brand name and were already legitimized by copyright. However, a simply crafted sound often lacked the distinctness when registering for a trademark. The legal system would only allow a sound to be trademarked when it was able to prove its distinct, going beyond the ability to be distinguishable from that of competitors (McCormick 2006). Therefore, the history of sound branding began with the area of sound copyright which still develops further until now.

In the marketing research field, there were some findings suggesting a psychological approach to music during the 1980s to early 1990s. The research agenda in this area was set by some remarkable authors, for instance, Milliman, 1982, 1986; Yalch and Spangenberg, 1990; Kellaris and Kent, 1992; Areni and Kim, 1994. However, shortly after Scott unveiled a seminal article related to meanings of jingles in advertising in the early 1990s, research on music in marketing later evolved into a more holistic view. Another expert called Bitner (1992) stressed the role of music for "physical comfort" as "service-scapes" in retail

context. Bitner argued that noise and music are ambient conditions which influenced the perceptions of time. In later years, several textbooks depicted in-store "marketing of the senses" which were once discovered by Kotler under the name "atmospherics" (1973). This meant using sound, smell, taste, touch and sight to target shoppers.

To conclude, sound branding began to be noticeable in the 1980s and went parallel to the prevalence of radio at that time. This branding practice was booming in the mid-late 1990s while the Internet bubble was spreading and continued growing in 2003 (Daniel 2003).

4.3 Characteristic elements of Sound branding

In the book "Sensory Marketing: An Introduction" (2009), Bertil implied that a brand sound involves all types of sounds that follow a product in order to establish a solid brand identity. Sound branding is not just a sound or jingle, but a systematic creation of audio language for the brand. That language is an extract from brand essence, value, promise and personality. The characteristic elements of sound branding entail brand sound logo, soundscape, sound icon, jingle, brand voice, corporate anthem, product sound and brand song (**Figure 8.**).
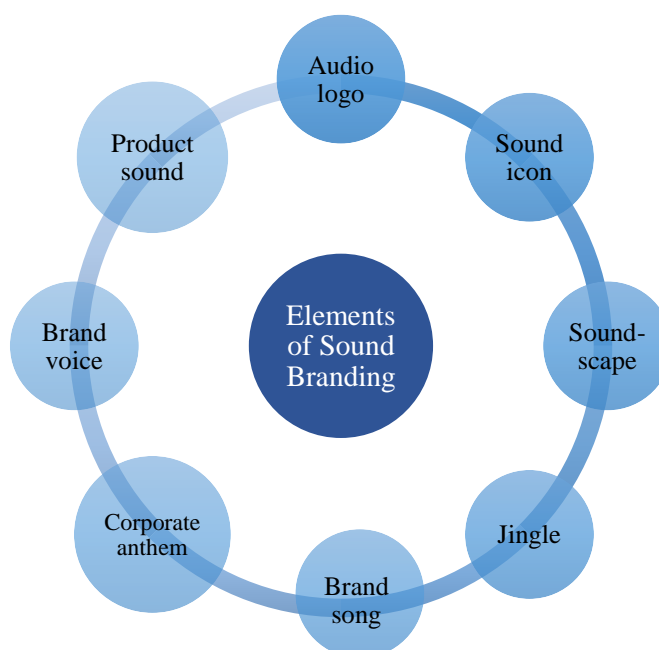
Figure 8. Elements of Sound Branding

4.3.1 Audio logo

The audio/sound logo (sogo), audio mnemonic or audio/sonic identity is short distinctive sequences of sound or melody connecting with the graphical company logo or brand logo. A sogo which is an acoustic equivalent of a visual logo, can reinforce the recognition of the brand instantaneously. This series of notes trigger the memorability of a brand and perform as a mnemonic device, linking science and creativity (Colette 2019). Forceville (2008, 279) calls the audio logo a "metaphor" concerning their "target domain". Needless to say, it is a brand's signature or "identifier" which plays a significant role in shaping corporate sound branding for companies all over the world. Mc Donald's spent over 20 years working with sound branding, leveraging its innate sense to generate an audio mnemonic "Da da da da dah, I'm loving it", which helps reinforce a connection with the brand (**Figure 9.**). In the same way, the audio logo imposes various influences on consumer's perception of different product categories.

Figure 9. McDonald's Audio Logo (Renard 2017, 3)

The time duration of an audio identity is usually no longer than five seconds and adheres to musical meanings. A sample of sound logo can be a short musical clip, riff or voiceover with the use of instrument, voice or synthetic sound effects. Various sound logos are melodic in nature like the "Microsoft Surface" audio logo while others can employ a single sound icon like the one of Southwest Airlines (**Figure 11.**). Microsoft's audio logo applies a complex path combining vertical and horizontal pitches plus a wind sound effect (**Figure 10.**). Several brands attempt to capitalize on their own sound's novelty as well as hold its valid license. This exceptional musical form could be heard in hundreds of commercials and embedded in listeners' subconscious.

Figure 10. Microsoft "Surface" Audio Logo (Renard 2017, 8)

4.3.2 Sound icon and soundscape

Sound icon is the smallest sound component of sound branding. It can either combine with or replace the audio logo, for example, the clicking sound of a Coca Cola opened bottle symbolizes the freshness of a Coke. Same as Southwest Airlines "ding" (**Figure 11.**), the intercom tone which is an integral part of flying experience, informs the passengers that the seatbelt sign has been turned off.

Figure 11. Southwest Airlines in-flight sound (Renard 2017, 6)

Meanwhile, a soundscape encompasses several ambient sounds, stressing on the immersive environment rather than the advertising message. This is the reason why it usually relies on instruments to create a sound portrait of a place, to establish a sensation of experiencing a particular place. The creation of soundscape is based on the subjective perception and understanding of the individual, culture and society. The fact that judgments of soundscape become related would depend on specific location and its visual expression, activities in the landscape, observer's

expectation, culture and age. Take the sound of waves as an example, its broadcast sound will give a sense of the beach associated with delightful summer activities.

4.3.3 Jingle

A jingle which is a set of memorable tunes or short pieces of music, has been a prominent feature in advertising since the first radio broadcast aired in 1923 (Hettinger 1933). Back then, jingles made their debut as a "theme music" to present advertisement's message about the sponsoring brand on radio station. It was not until 1926, the very first brand in the US, Wheaties breakfast cereal from General Mills launched a stand-alone, commercial jingle. The ditty from this company motivated more businesses to create their own jingles and stimulated the early radio broadcasters to sell ad space to monetize their station. Subsequently, the radio commercials were born, after which melodies naturally instilled into the ads, then those tunes subtly evolved into jingles. Throughout the 1940s, the jingle continued to be a phenomenon. The network radio jingle - "Pepsi-Cola Hits the Spot" (words and adaptation by Austen Herbert Croom Johnson and Alan Bradley Kent) was recorded for over one million copies and placed in jukeboxes all over the US. By the late 1950s, musical ads made their elegant transition to television and continue to play a graceful role in mainstream advertising today.

Catchy jingles gain an advantage of deep memorability and facilitate a positive connotation with brand. The influence of jingles goes beyond the immediate. They still remain effective after a time period and outside the context of original advertisement. This is because music can blur the commercial boundaries and harness the consumer's naïve perception of music as a source of entertainment. Through their long-lasting recall ability, music infiltrates consumers' memories and gradually drags sound branding identities outside of commercial environments.

One famous example is Nokia's communal jingle which was arguably the world-renowned piece of music crossing cultural barriers. Back in 1992, Nokia ran its first TV commercial to promote the Nokia 1011, playing a three-second snippet of music called Grande Valse, by Francisco Tárrega. This soft classical guitar music piece

had been developed one year later, into a monophonic ringtone for Nokia 2110, reflecting the Finnish mobile phone's motto – "Connecting people".

4.3.4 Brand song and corporate anthem

Brand song is considered to be more a commercial song, giving the listeners an association with the featured brand in an ad or a whole campaign. There are two scenarios of how a brand song is created. It can be a track which is either exclusively composed for the brand (e.g. Mastercard - "Merry go round") or exclusively licensed for the brand from an existing repertoire (e.g. "Blue Suede Shoes" sung by Elvis in Apple's Mac ads and "Revolution" by The Beatles used by Nike). Without a doubt, this song should incorporate all inherent Sound branding elements, i.e. sound logo, brand voice, and is deliberately embedded in the entire corporate sound design. Up to this point, the purpose of developing a brand song needs to be clarified for internal or external usage. Obviously, external usage for commercials requires more standards (e.g. length, voice-over, fit to TV ad) than a brand song for internal communication.

Apart from brand song, a business can also transfer a deeper message to customers and employees via "corporate anthem". These inspirational melodies might tell a company's story, mission statement, core values and beliefs. Corporate anthem expresses praise and respect involving the whole corporate and brand name. For this reason, the anthems are normally compatible with general meetings, internal business presentations or company anniversary. It might enhance employee commitment and foster a general consensus among company members, namely the KPMG's corporate song. In 2001, the accounting behemoth released its soulful ballad theme song "Global Strategy", to praise the firm's potency. However, the resulting jingle's rousing chorus needed to *"balance being not to hero-like, not too fast, not too smooth — not extreme in any direction — to stay true to the KPMG identity",* apologized by the composer - Tom Schlueter (Rekha 2001). More than a decade later, KPMG introduced a monumental orchestra piece "One Firm Anthem" which appealingly captured their spirit.

We're strong as can be,

A dream of power and energy.

We go for the goal,

Together we hold

On to our vision of global strategy...

4.3.5   Brand voice and product sound

A brand voice is a speaking or singing voice, providing the listeners with attractive associations and emotions though the voice itself. The person's tone of voice and rate of speech should align with the values and personality of a brand. For instance, IKEA in Germany employs a German voice with a typical Swedish accent to transfer the advertising message in department stores.

Besides, a product sound is an utility sound from a product. BMW has brought its automobile sound into its brand audio logo which accompanies a suite of functional sounds, for example, start-up noises, acceleration tones, deceleration tones and boost sounds. Back in 2013, this automotive brand had decided to change its popular 14-year old double gong sound into a more complicated chime. The new audio logo was designed by the sound designer - Thomas Kisser, to unfold BMW's innovative power, flexibility and dynamism. Ultimately, BMW's audio identity has enabled this German brand to convey their "Sheer Driving Pleasure" philosophy.

4.4 Sound branding touchpoints

Daniel Daniel cited in his book "Sonic branding" 14 types of touchpoint where sound serves as an experience stimulus. Apart from this, the author also discovers other unprecedentedly growing touchpoints which expose consumers to the digital world (**Figure 12.**). Depending on the branding purpose and the nature of a brand's relationship with its stakeholders, some touchpoints are more potential than others. However, it is not recommended to implement the brand sound-only context with a traditional logo and colors.

The Internet has provided huge opportunities to the sound branding industry. According to Daniel, the brand communication touchpoints on the Internet have not been fully leveraged. The lack of sound in almost all websites partly limits its potential, thus sound branding has yet to be seriously noticed. Besides, mobile phones and personal digital assistants prompt users to interact and engage with brand. A smartphone can stimulate the access to application, digital video ad, website, radio and TV, etc.

Figure 12. displays a vast array of sonic touchpoints, each of them has its own challenges and opportunities. Without a doubt, the creation of brand expressions in sound should be consistently applied across touchpoints. Whether the sound is a jingle or a symphony, the strategic management of this creative property matters. This is the key thing that sets sound branding apart from aimless approaches without addressing the meaning behind the use of sound. For decades, the sense of creativity has overwhelmed the decision for choosing music and sound, especially for television and radio. Nowadays, brands tend to tell their stories through an auditory experience instead, given that people may binge-watch the TV shows faster without commercial ads. This leads to a need for business to engage the hearing sense like never before. Trendy smart speakers, voice assistants and other streaming services, have become new stages for brands to be recognized in synonymous sound, for instance, by running ads before or after the podcasts or songs.

Figure 12. Sound branding touchpoints (Modified after Daniel's Sonic Brand touchpoints (2003, 06))

4.5 Potentials and risks of Sound branding

Firstly, sonic branding potentially amplifies consistent brand identity wherever consumers encounter it (Daniel 2003). Jingle will play a powerful role in steering consumers in the intended direction and helps them remember the brand. He also argued that companies need to consolidate the connection between brand and sound with regard to the aspect of emotions, trust and belief in the brand. The emphasis on musical fit and fine-tuned use of sound is important as well. Likewise, audio branding cannot separate from brand identity. There is no evidence that the success of a firm comes from sound branding alone. Audio branding gains an enormous advantage based on the fact that customers are easily stimulated by music. This is because they may avoid seeing an advertisement but may not easily avert their

hearing to the music. Therefore, the transmission of emotions becomes more critical.

Secondly, there is a risk that consumers might evoke negative feelings while hearing sound. Poorly associated music can diminish marketing effectiveness. A company replaying its music all the time will likely annoy customers in the long term. In 2010, Tesco launched an ad which used an abrupt halt in soothing music to disassociate itself from pretentious advertising relying on emotional jingles. This technique depicts an honest appearance of Tesco brand, despite being less correlated, it leads to a point that silence is a rarity in a world bombarded with sound. Thereby, sonic elements should target precisely to groups of consumers with whom they could resonate the most.

4.6 Theoretical Research Summary

The theory chapters outline in detail the basic theory of branding together with elemental premises of brand equity. The notion of perceptual process and characteristics of sound are also presented, before introducing the new concept - Audio branding. Thus, this theoretical framework establishes a solid foundation supporting the author's empirical study.

As noted in this paper, branding has been around for centuries as a method to differentiate the products of one firm from those of the other. Therefore, a brand is more than a product, because it can carry specific identical dimensions in comparison with other products sharing the same demand. Audio branding bolsters brand identity and brand awareness through the consistent use of sound. Brand personality and values, plus its mission, story and promise will help sound designers to develop a brand sound element that conveys certain valued associations to consumers. The characteristic elements of sound branding encompass brand sound logo, soundscape, sound icon, background music, jingle, corporate anthem and brand song.

From the customer's side, perception describes the process of selecting, organizing and interpreting sensations into a meaning. The researcher also reviews both

physiological and psychological effects of sound on consumer. The ability of sound stimulus to trigger emotion, create memory and call-to-action, has inspired audio branding experts to standardize brand sound or even combine it with other sensory stimuli.
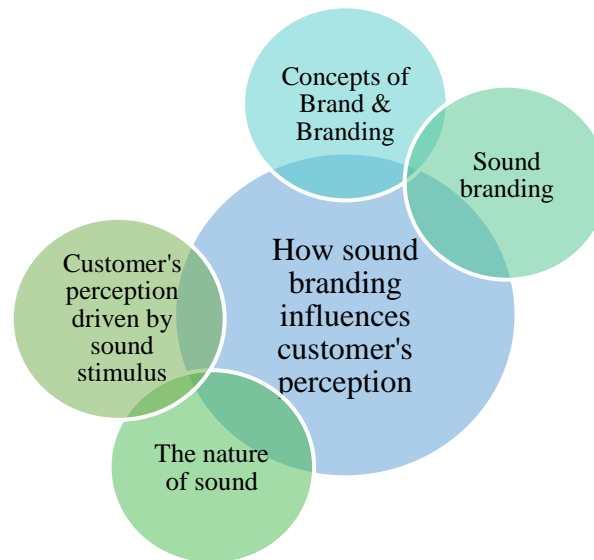

Figure 13. Theoretical framework

5 EMPIRICAL STUDY

From what has been stated in the research questions, this chapter will conceive the empirical study of this thesis. The author will explicate the research approach and process in the realm of research methodology, shaping the solution to data collection and analysis.

5.1 Research Methodology

In the book "Research Methodology: Methods and Techniques", Kothari has specified the disparity between research methodology and research method - "Research method constitutes a part of research methodology" (Kothari 2004, 8). This means that research methodology not only embraces research method to solve a research problem, but also considers its logic in the context of the study. The research problem of this thesis is to define the influence of sound branding on customer's perception with the case of Blinkist audio brand elements. Keeping this in view, it is necessary to develop profound and valid dimensions when undertaking scientific research techniques under the scope of research methodology.

5.1.1 Research method

Empirical study can be conducted either by qualitative or quantitative research method, each of these methods characterizes distinct principles and aims as below.

Firstly, quantitative research is based on the measurement of data in a statistical form which can be quantitatively analyzed in a rigid and formal technique (Kothari 2004, 5). This type of research is commonly associated with the numerical calculations from which concise implications are drawn to formulate a hypothesis. The validity of the hypothesis is confirmed by accumulating one or more valid observations or rules. In other words, the major goal of quantitative research is to examine or confirm existing theories instead of forming new ones. To this end, questions are predefined and the sample population is limited accordingly. This can be handled through several supporting methods, namely online surveys, paper surveys, face-to-face interviews, telephone interviews, online polls and systematic

observations. Quantitative data should be collected in a broad range, albeit potentially objective, its validity relies on massive responses. The data might represent attitudes, opinions, behaviors and other defined variables in static or close-ended answers to be analyzed afterward. Once the data is collected, it should formulate facts, uncover patterns and reliable conclusions based on the theories and hypotheses indicated (Kothari 2004).

Secondly, according to Kothari (2004, 3), qualitative research concerns with the subjective evaluation of behavioral sciences of the samples in non-quantitative form. Generally, this approach aims to generate new theory rather than examine the existing one. A set of questions would be conducted to dive deep into the research topic and gain more valuable insights, attitudes, opinions, experience in the form of open-ended answers. Thus, the sample size for qualitative research tends to be small and the data is enormous in terms of information. Qualitative data is commonly collected by in-depth interviews, focus group discussion and observation.

Neither qualitative nor quantitative research has the ability to dominate over each other. There are trends to apply these two methods in social behavior research to delimit the scientific enquiry, as suggested by Brannen (2007). After considering the nature of study, the quantitative research method is adopted to substantiate the hypothesis: how sound branding influences customer's perception.

5.1.2   Research approach and process

When conducting the empirical study, the author follows the steps instructed by Kothari (**Figure 14.**) to ascertain the accuracy and reliability of the research. This thesis adopts a deductive research approach which builds a theoretical framework first, henceforth evaluates a determined hypothesis by the researcher. Once the research objective and problems (I) are formulated, at this juncture extensive reviews of conceptual literature (II) are undertaken by the author. During this stage, the author simultaneously inspects the business strategy of the case company (Blinkist), which correlates with the research problem, whilst consulting the theoretical framework. Based upon the framework, a hypothesis (III) can be

developed, which indicates the type of research methods needed – quantitative research method. Consequently, the author prepares a cogent and systematic research design including the sampling method (IV). After this, the author clarifies the analytical framework so that the questionnaire could be devised; then quantitative analysis technique is used to analyze the data collected (V, VI). Lastly, at the reporting stage, the answers to research questions will be enlisted in this report (VII).
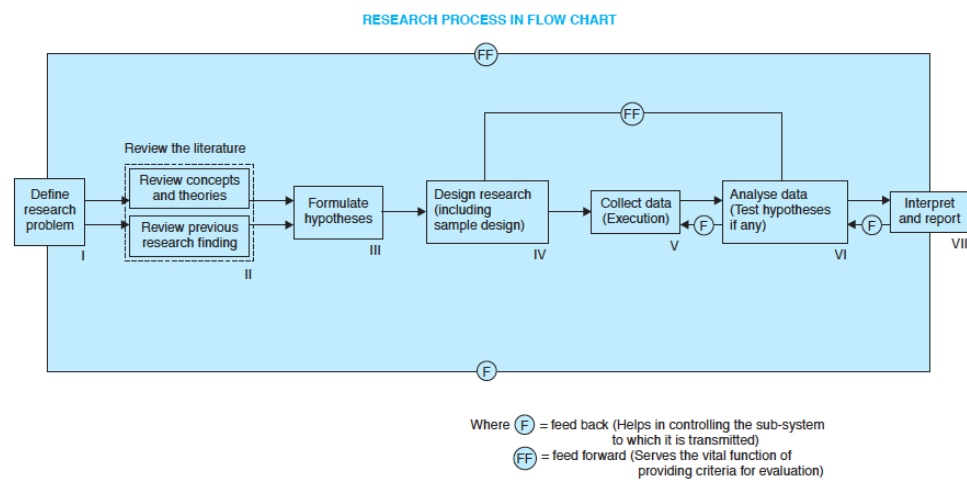

Figure 14. Research process in flow chart (Kothari 2004, 11)

5.2 Questionnaire design

A questionnaire is a well-structured set of questions, usually close-ended and multiple-choice, to which respondents record their answers. The distinctive upside of the questionnaire is that it is self-administered by the respondents themselves and completed within a few minutes. Questionnaire can aid in collecting primary data, also known as original data, provided that the researcher knows what type of data is required and how to measure the necessary variables. Moreover, the questionnaire can be mailed to respondents or distributed online. The subtle difficulties in constructing a questionnaire with minimal bias might include question wording, question content, question sequence (Krishnaswami et al. 2010) plus organizing and scaling the variables.

In this thesis, it is believed that questionnaire would be the most efficient method of collecting data and solving research questions. The questionnaire contains 15 questions which are constructed in consultation with the literature, whilst minimizing respondent biases and misunderstanding. **Figure 15.** prescribes the structure of the questionnaire with three main parts.

- Part I: "Hearing deficiency", includes 1 Yes/No question to filter the eligibility of respondents due to the limitation of the research. Those who answer "yes" will be immediately led to a submission option. This question could also reduce the chance of misperception.

- Part II: "General information of respondent", identifies the age, gender, relationship with music and favorite music genres by asking 5 multiple-choice questions.

- Part III: "Respondent's general perception of sound", concerns the sound touchpoints, preference of ad music and perception of ad music with 2 scale questions and 1 multiple-choice question.

- Part IV: "Sound branding elements of Blinkist", inspects the opinion of the brand regarding its brand music played in the advertisement. This part features 2 multiple-choice questions, 2 Yes/No questions and 2 open-ended questions.

Furthermore, this questionnaire will include a sound track in part IV, whereupon there is an elimination of hearing-deficient respondents. It is written in English and follows a top-down structure to discover the research problems in greater detail. This structured survey will be sent to respondents via email, direct message and social networks (Facebook, LinkedIn).
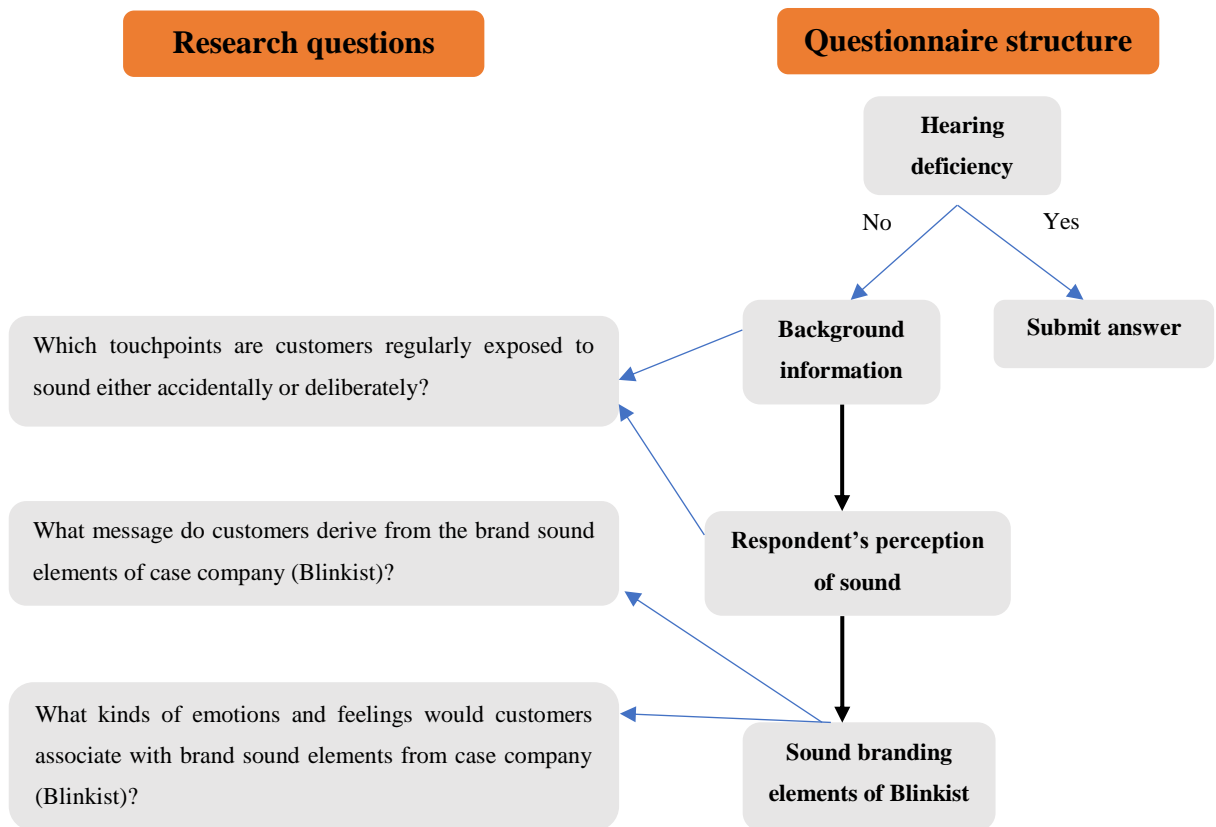
Figure 15. Questionnaire structure

5.3 Sampling technique

According to Krishnaswami (2010, 50), the population is defined as the aggregate of elements about which a researcher can make inferences. This means that population is not only a target group to be investigated but it also encompasses all units relating to a study. Meanwhile, a sample is known as a part of the population, hence the act of drawing a sample from a larger population is sampling. The reason for using a sample, instead of accumulating data from the entire population manifest in the research process. Given that the size of the population is huge, sampling method might reduce the time, cost and labor, whilst providing much quicker results.

In this study, the questionnaire targets the university students between 16 to 25 years old, who get involved in an innate relationship with sound or music and access to different sound touchpoints during their daily activities, either deliberately or

randomly. To yield a representative sample within the scope of this study, the probability sampling method is conducted, which uses a statistical framework to obtain a sample. The application of simple random sampling technique gives an equal probability of selecting every single element and drawing sample from a small homogeneous population.

5.4 Data collection

Data serves as the grounds or raw materials for analysis. Without factual data analysis, no distinct inferences can be determined under the study, otherwise imagination or guess will hardly give precise answers to research questions. For this reason, the more adequate and reliable the data is, the more valid the study could be. The sources of data can be categorized into primary data and secondary data.

Secondary data refers to the sources of data from statistical statements and published records, reports, which can be used by the researcher for their study. Secondary data is essential for reference purposes, thus demonstrates the validity of the research. On the other hand, primary data is the original data source directly collected by the researcher and has not been previously collected, e.g., an interview, observation. Primary data is categorized into qualitative data (interview, stimulation, observation) and quantitative data (questionnaire, experiment, calculations).

As mentioned before, this research collects primary data through the questionnaire. The questionnaire is quantitative research conducted to identify the correlation between different variables and evaluate the theories. The secondary data are collected from academic books, literature, research paper and online publications.

5.5 Case company brief

5.5.1   What is Blinkist

Based in Berlin, Blinkist by Blinkist Labs GmbH is a market-pioneering application which helps summarize key ideas from the bestselling non-fiction books into pointers that users can read or listen to in 15-20 minutes. Since its launching in 2012, this application has connected to more than 14 million users on iOS and Android devices and web apps, spreading its brand slogan "Big Ideas In Small Packages". With an aim of inspiring people to keep learning, Blinkist has offered a variety of products including:

- 2 500 books-in-blinks in audio and text which compress content from non-fiction books into key insights, in English and German
- "The Blinkist Minute" and "Der Blinkist Impuls", which are short, daily summaries in audio and text that introduce one primary concept from a non-fiction book
- Simplify podcast, an author-interview podcast
- A large number of videos, from advertisement to opinion sharing and author interviews

The mission of this company is to become the "#1 worldwide destination for the modern lifelong learner". Apart from this, the growing demand for audio plus a change in business strategy in 2018, have pushed the company to take a step by developing its audio brand. This means that Blinkist should be instantly noticed from the audio brand and audio logo alone.

5.5.2   Blinkist's audio branding strategy

Aconica - The creative lab for sound and media, located in Germany, was responsible for developing Blinkist's audio brand. As a non-fiction book summary application, sound substantially contributes to Blinkist' brand recognition as it can be immediately noticeable, evocative and memorable. Therefore, the audio design should promote Blinkist's brand values - "Human, Curious, Insightful and Encouraging" and is adapted flexibly in product use and branding activities.

Audio logo

Audio logo from Blinkist is a fixed facet of the audio brand, thus it concisely reflects the brand personality and promise. In essence, it can be considered as a condensed form of audio brand DNA and a consistent element of the audio branding, therefore the audio logo is reluctant to change. The audio identity is captivating, simple and memorable. The music itself not only evokes the core values "Human" and "Curious" by instrumentation and arrangement, but also aims to uplift, excite and trigger curiosity.

Brand jingle

A set of musical pieces expressing Blinkist's key brand personality has been composed to intensify brand experience in broadcasting, application product sound and voice assistant. At each touchpoint customer interacts with the brand, along with other elements, music and sound assist in establishing a bond with users, simultaneously fuelling the feel of Blinkist brand at every single step.

- App product sound

Bumpers and stingers are added to Blinkist app, which facilitates the consistency to the overall brand experience across all Blinkist products lines including Books in Blinks, Two Minutes and Simplify. These short musical pieces are played during intros, outros and transitions.

- Voice assistant (Amazon Alexa)

To indicate a command to the virtual assistant or status change, e.g. start-up, on hold or interaction, a set of custom-made sound effects and music is also introduced.

- Advertising

Music is an integral part of Blinkist's advertisement on radio, social media and TV with an attempt to simulate emotion and convey communication messages.

Although Blinkist has introduced its audio brand since 2018, the functionality of its sound elements to customer's perception has not been discussed widely. This research might allow the company to evaluate the effectiveness of this effort.

5.6 Research Analysis

The questionnaire was delivered to students at Vaasa University of Applied Sciences via email and other students through Facebook. The runtime of the survey is in one month and all participants are kept anonymous. A total number of 116 respondents participated in the survey, nevertheless, only 108 respondents had full hearing ability to continue with the rest of the questionnaire (**Figure 16.**). Thus, the reporting and analysis of data will focus on 108 responses to generate valid and consistent results.

a. Part I: "Hearing deficiency"

Question 1: Do you have any problems with hearing?

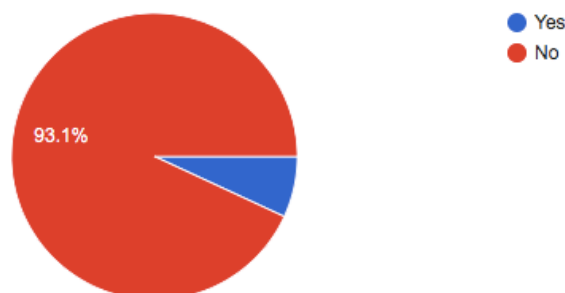**Figure 16.** Percentage of hearing-deficient respondents

b. Part II: "General information of respondent"

Question 2: What is your gender?

What is your gender?

108 responses

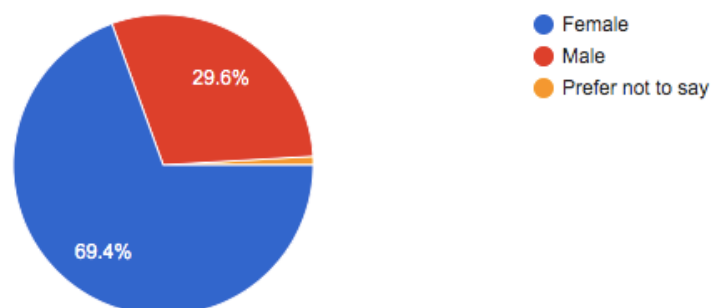- Female
- Male
- Prefer not to say

29.6%

69.4%

 Figure 17. Gender of respondents

The second question considers the respondent's gender. There are 32 males, 75 females and 1 prefer not to say, which count for 29.6%, 69.4% and 0.9% respectively (**Figure 17.**). The gap between female and male respondents is quite large, the latter is three times as many people as the former, while there is only 1 participant from the third gender option.

Question 3: Which is your age group?

Which is your age group?

108 responses

- 16-25
- 26-35
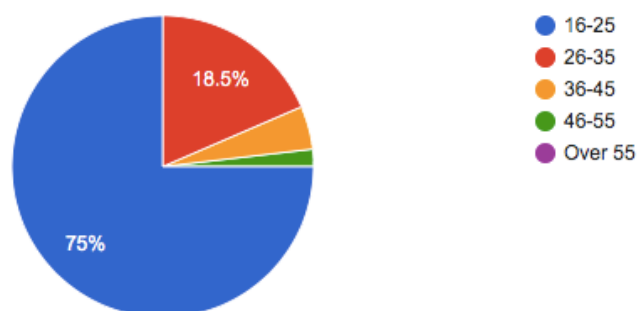- 36-45
- 46-55
- Over 55

18.5%

75%

Figure 18. Age group of respondents

The third question concerns the age group of respondents. There are five groups as 16-25 years old, 26-35 years old, 36-45 years old, 46-55 years old and lastly over

55 years old (**Figure 18.**). The group of 16-25 years old, with a percentage of 75%, outnumbers the others as the students are mostly within this age range. The group of 26-35 years old includes lecturers and researchers, accounts for 18.5%, while the group of 36-45 years old and 46-55 years old contain professors and officers. There is no participant who belongs to the oldest group of over 55.

Question 4: What is your occupation?

According to the data, 63 questionnaire respondents identify as students, 29 students with part-time employment, equal 58.3% and 26.7% respectively (**Figure 19.**). There is no respondent being a part-time employee, whereas there are 2 respondents from the unemployed group and 8 participants are full-time employees.
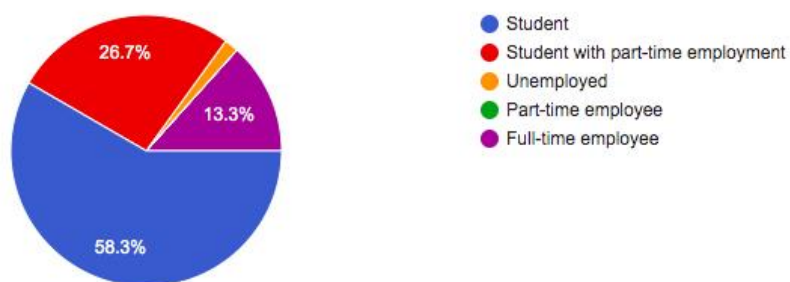

Figure 19. Occupation of respondents

Question 5: What is your relationship with music?

What is your relationship with music?
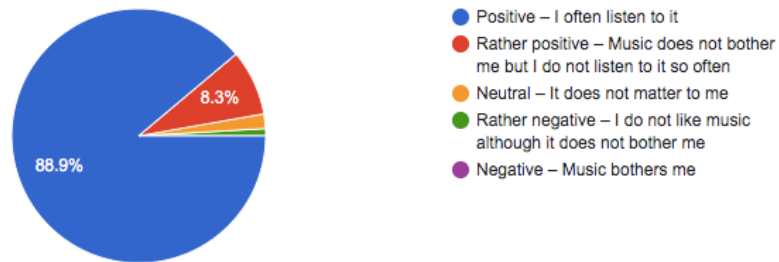
108 responses

Figure 20. Respondent's relationship with music

As illustrated in the pie chart (**Figure 20.**), 88.9% of respondents have a positive relationship with music, which indicates that music plays an essential part in their daily life and serves their specific purposes. 8.3% of respondents engage with music rather positively, meaning that music does not bother them, but they do not listen to it so often. The next two groups, with a total rate of 2.8% in all, have a neutral and rather negative connection with music. There is no participant who has a negative relationship with music.

Question 6: What genres of music do you like?

What genres of music do you like? (maximum 4 answers)
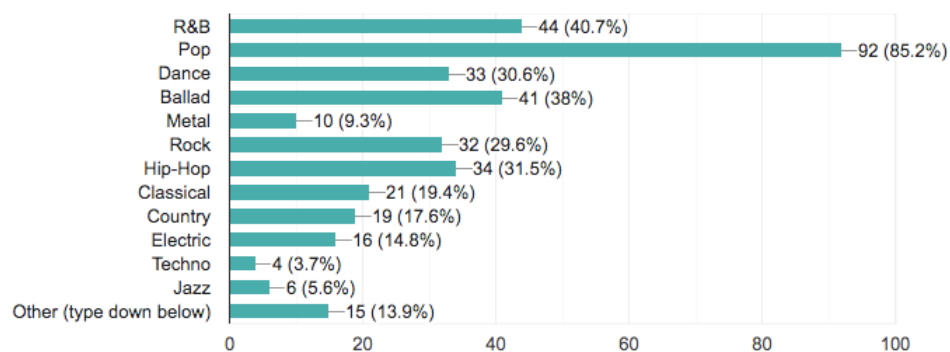
108 responses

Figure 21. Respondent's favorite music genres

The next question focuses on the genres of music that interest respondents. This question is a multiple-choice format that enables participants to select several

answers. The majority of those who participate in the interview prefer "Pop music". Besides, "R&B" lovers are almost equal to "Ballad music" lovers as both music genres are selected by 40.7% and 38% of respondents respectively, followed by "Dance, Rock and Hip-hop" with moderately 30-31.5%. The third popular groups of music genres include "Classical, Country and Electric music", selected by 19.4%, 17.6% and 14.8% of all respondents, respectively. The next three preferred music genres are Metal (9.3%), Jazz (5.6%) and Techno (3.7%). Others (13%) said that they would pick other music genres that are not mentioned above, for example, Blues, Indie, K-pop, Rap, etc. All recorded answers can be found in Appendix 2.

c. Part III: "Respondent's general perception of sound"

Question 7: How often do you come into contact with sound (music, jingle) at these touchpoints either deliberately or accidentally?

In question 7, 108 respondents are asked how often they come into contact with sound (music, jingle) at the mentioned touchpoints either deliberately or accidentally. These touchpoints encompass application, voice assistant, digital advertisement, TV commercial, radio and offline stores. The scale from 1-5 indicating never, rarely, sometimes, often to always, is given. **Figure 22.** clarifies respondents' frequency of being exposed to sound from each touchpoint.

It is clear that major respondents consider "application" is the most frequent touchpoint where they always come into contact with sound. "Digital advertisement" is the second frequent touchpoint where respondents often or sometimes catch sound being played; followed by "offline stores" and "TV commercial". For "virtual voice assistant", a great majority of respondents think they rarely or even never get the sound from this touchpoint; this is also the case for "radio". There are some other touchpoints that respondents would recommend, for example, on many places of public transportation like airports, train stations and buses (see Appendix 2).
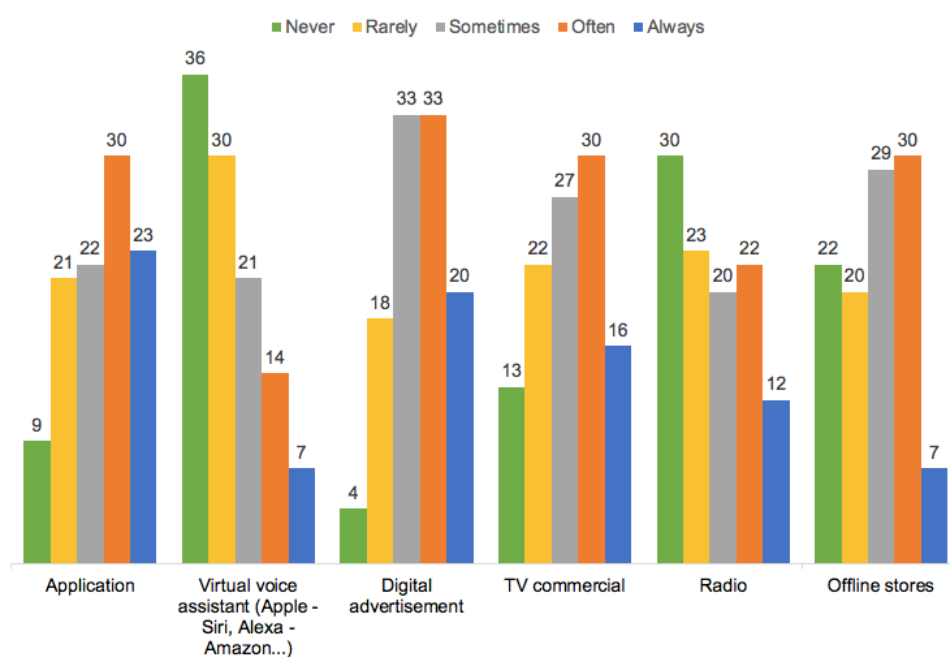
Figure 22. Touchpoints respondents come into contact with sound

In summary, application is the touchpoint that respondents always get exposure to sound, followed by digital advertisement, TV commercial and offline stores. As a sound-oriented application, Blinkist's touchpoints are integral parts of the audio branding process which enables potential users to equate the brand with well-designed audio. The brand has amplified its distinct sound and music (including bumpers and stingers) via its app product sound, digital ads and TV commercial, radio and virtual assistant. To raise brand awareness, boost brand presence and acquire more users, Blinkist should deliver more constant experience within the audio environment at these potential touchpoints.

Question 8: What are your specific preferences regarding music in an advertisement? (maximum 3 answers)
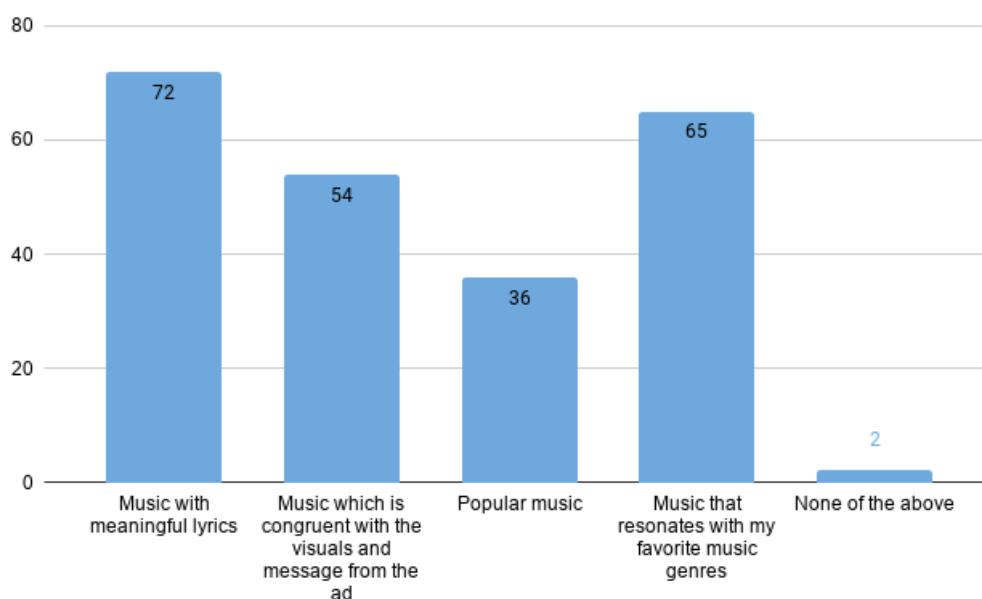
Figure 23. Respondents' specific preferences for music in advertisement

The reason for this question is to testify specific preference for music appearing in the advertisement. This question provides five alternatives, in the format of multiple-choice questions where maximum of three answers can be chosen. It is revealed that "music with meaningful lyrics" is mostly chosen with 72 responses whereas "music which resonates with favorite music genres" is selected with 65 responses. Meanwhile, there are 36 selections of popular music to be used in advertisement and 54 selections of "music that is congruent with the advertisement's visual elements". There are only 2 responses against those aforementioned preferences and the respondents also suggest other alternatives, such as music that is presented by famous singer, music with great skill performances and music with catchy sound. All detailed answers to this inquiry can be found in Appendix 3.

Question 9: Do you agree with these effects of ad music on your individual perception?

The following question asks the respondents about how music influences their perception in terms of memory, emotion, attention, experience and message. The

motive for this question is to examine the hypothesis and study the effects that music might bring to listeners. The author uses the theoretical framework regarding the perceptual process and psychological effects of sound to set up a list of relevant statements.

It can be seen from **Figure 24.**, 23 respondents strongly agree and 44 respondents agree that "music creates their memory", while 32 respondents remain neutral, 6 respondents disagree and only 3 people strongly disagree.
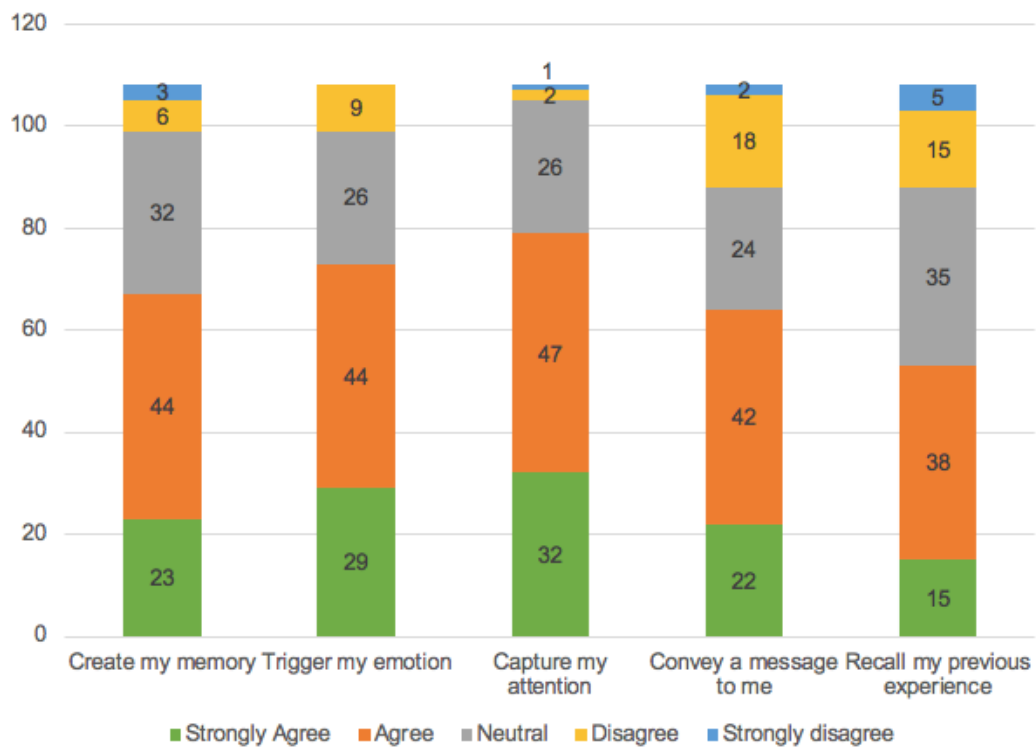
Figure 24. Effects of music on respondents' perception

For the second statement "music triggers my emotion", the majority of respondents agree with the effect, with 29 respondents strongly agree, 44 respondents agree, while 26 respondents neither agree nor disagree and only 9 respondents disagree.

Evidence shows that the third effect "music captures my attention" is primarily rated with strongly agree (32 respondents) and agree (47 respondents), whereas 26

respondents keep their neutral opinion; 2 are against the given effect and only 1 strongly disagrees.

Considering the next statement "music conveys a message to me", the graph indicates that just 22 respondents agree, 42 respondents strongly agree, 24 neither agree nor disagree. Yet, it is important to note that 18 respondents disagree and 2 respondents strongly disagree.

Compared to the aforementioned effects, the last statement "music recalls my previous experience" persuades the least people to either strongly agree or agree. Meanwhile, there are 35 respondents who stand neutral, 15 disagree and 5 strongly disagree.

In conclusion, it can be implied that the majority of respondents acknowledge specific effects of music but there is still uncertainty in the experience of others. The researcher draws a chronological order of music's effects, rated by respondents would be attention capturing, emotion triggering, memory creation, message conveyance and lastly experience recall.

d. Part IV: "Sound branding elements of Blinkist"

Question 10: How much do you know about the Blinkist – A non-fiction book summary application?

When testing the awareness of Blinkist brand, it can be seen from the **Figure 25.**, approximately three quarters of respondents (74.1%) have never heard of Blinkist before this survey. What is more, 14.8% have heard of it but have no idea what it is all about, only 7.4% of respondents are familiar with this brand and only 3.7% have experience in using it. The survey result shows that a total of 89% of respondents are unfamiliar with Blinkist brand. Thus, due to low brand awareness, the case company should foster consistent brand promotion to create recognition in customer's mind as well as fulfill all communication needs.

How much do you know about the Blinkist - A book summary application?

108 responses
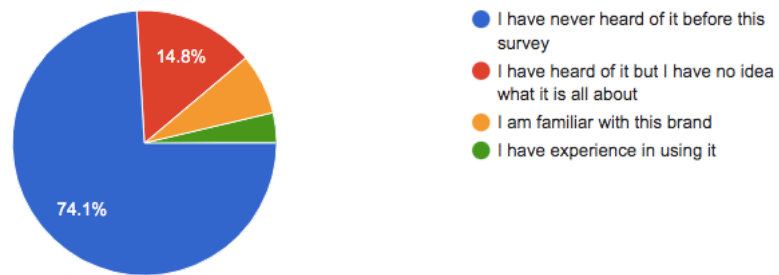
Figure 25. Respondent's awareness of Blinkist brand

Question 11: Does the music in the advertisement evoke a pleasurable emotion from you?

To answer this question, respondents are required to watch and listen to the advertisement from Blinkist.

Does the music in the advertisement evoke a pleasurable emotion from you?

108 responses
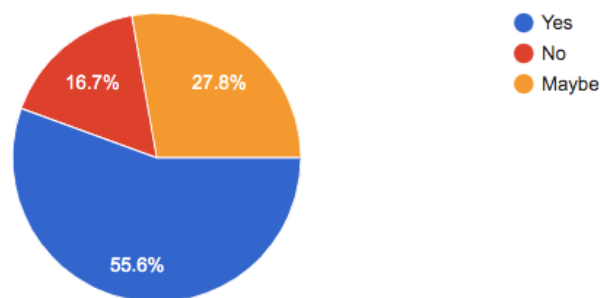
Figure 26. Respondents' responses to the advertisement in terms of pleasurable emotion arousal

Of the total 108 participants, more than a half of respondents says that the advertisement evokes a pleasurable emotion from them. However, 27.8% are not sure about their feelings and 16.7% think the music from the Blinkist's advertisement does not raise any pleasurable emotion from them.

Question 12: For "Yes", which are emotional factors of the music in Blinkist's advertisement?

Figure 27. Emotional factors of the music in Blinkist's advertisement

Combining the **Figure 26.** and **Figure 27.**, within the population saying that the advertisement raises a pleasurable emotion, the most chosen determinant is "nice feeling" with 61.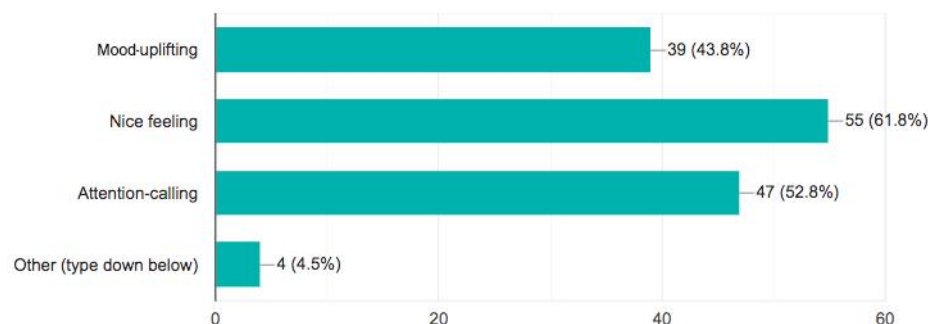8%, followed by "attention-calling" (52.8%) and "mood-uplifting" (43.8%). Others (4.5%) would note that the effectiveness comes from the volume of music, its harmonization with the animations, and the jingle sound representing a blink in Blinkist (Appendix 4).

Question 13: What feelings do you associate with this music?

Question 13 is an open-ended question that deals with the feelings of respondents associated with the music in Blinkist's advertisement. The purpose of this question is to dive deeper into participants' types of emotions from the brand music, as an expansion of the previous question. On the whole, the majority of respondents label the music with positive feelings, such as "inspiring, funny, happy, exciting, curious, insightful, joyful, delightful, motivating, friendly, relaxed," etc. The result points to slightly the same meaning as Blinkist's brand values - "Human, Curious, Insightful and Encouraging". All detailed responses to this question can be found in Appendix 5.

Observing from the music genre perspective, the Blinkist's music can be categorized into "pop music", consisting of bumpers and stingers, with a good rhythm and a catchy melody. It can be seen from question 6, "pop music" belongs

to the most chosen favorite music genre, thus Blinkist's music succeeds in reflecting the feel of the brand as well as bringing consistency to the overall brand experience.

Question 14: Do you think this music is memorable/easy to recall?

The next-to-last question asks about the memorability of the music in Blinkist's advertisement. A large number of responses belong to "yes" with 46.3%, following is "maybe" with 27.8% and "no" with 25.9%. Although Blinkist brand might not sound familiar to 89% of respondents, as indicated in question 10, the brand music is still able to intrigue nearly half of the participants and influence their memory.
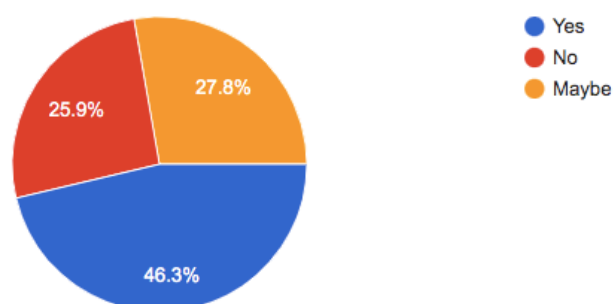
Figure 28. Respondents' responses to the memorability of music in Blinkist's advertisement

Question 15: What message do you get from this advertisement?

The last question is another open-ended question which reveals how respondents interpret the message from the advertisement. A great quantity of responses reflects numerous comments matching with the intended message from Blinkist's advertisement. Most respondents are able to catch the idea behind Blinkist as a book reading application on the go that promotes "learning, knowledge discovery and reading books, an app for non-fiction books". Nonetheless, a few participants say

that they are unable to grasp the message even after watching the ad more than once. All detailed responses to this question can be found in Appendix 6.

5.7 Result summary

First of all, the study reaches the target sub-population as 93.5% of the respondents are from 16-25 years old. The dominant occupations are student and student with part-time employment.

Secondly, the empirical evidence has shown the influence of music on the perception of the participants. While analyzing the result, it stands out that the Finnish sub-population have a deep affinity with music, which drives each person to feel a certain way. Their daily sound touchpoints revolve around application, digital advertisement, offline stores and TV commercials where music, sound on-app, jingle and commercial song, embed in their subconscious. Among numerous musical genres, "pop music" favorably scores the highest, which accordingly decides respondents' music preference for the music in advertisement. This kind of commercial music would be even more enticing when combining with meaningful lyrics.

Regarding the case company's brand sound elements, Blinkist's jingle and congruent visuals in the advertisement, positively elevate respondents' emotion, feelings, thus enable them to interpret the message. The theory of perceptual process and sound branding have provided the guidelines to testify how participants would perceive Blinkist brand in the advertisement setting, with its custom-fit music. Even though the case company does not earn recognition from a majority of participants, the brand jingle acts as a language expressing what the brand is all about. The author also finds that the extent to which this music retains in memory, could not be predicted due to the lack of measurement.

5.8 Recommendations for the case company

Blinkist's advertisement has transported its brand attributes through its visual and music. By consistently communicating key brand qualities and leveraging its audio brand design, Blinkist will be likely to increase its brand awareness. The researcher

recommends that Blinkist should boost their presence on mass media and digital touchpoints, while simultaneously delivering an integrated brand experience on both sides of marketing and product.

6 CONCLUSION

6.1 Research implications

This paper investigates the influence of sound branding on consumer's perception, thus the empirical research aims to identify how respondents would perceive brand jingles of the case company – Blinkist, in an advertisement setting. Three focal questions that are set at the beginning of this research, provide the grounds for structuring the questionnaire. Although customer's perception is an outcome that is difficult to measure, with the defined stages of perception from Nessim's Consumer Behavior literature, the author can confirm that **sound branding positively influences perception of consumers in Finland**, in the case of Blinkist's brand sound elements. Its strategic and consistent use of adapted sound at popular touchpoints, lead to a clear picture of brand attributes, improved impression, positive emotion steering and message interpretation.

The research results have substantially satisfied the research questions. The empirical data shows that the frequent touchpoints, as rated by the target group, would be **application, digital advertisement, offline stores and TV commercial**. The brand jingles are able to overcome the consumers' initial skepticism. After watching the advertisement, the majority of them **feel positive and uplifted**, whilst instantly **form a message of "learning, knowledge discovery and reading books, app for non-fiction books"**, same as what Blinkist is trying to convey.

Consumers would prefer the music characterizing meaningful lyrics and music resonating with their favorite musical genres in the advertisement. "Pop music" has the most special bond with the sub-group of the population in the survey. Utilizing the "Big Ideas In Small Packages" message alongside its musical bumpers and stingers, Blinkist's designed music not only adds aesthetic value to the advertisement but also engages audiences at a moderate level.

6.2 Validity and reliability

By definition, validity concerns with whether the concept is measured precisely while reliability refers to the consistency and stability of this measurement.

With regard to reliability, the researcher ensures the questionnaire is approved by the supervisor plus all the sources used are accurate. The questionnaire is cautiously produced in conjunction with the theoretical guide, which consequently assists in solving research questions. Plus, only widely recognized research methods are adopted during the research. However, the results would be varied by the sound quality, attention span, emotional state of listeners and the general interpretation of sound across cultures, regions. These factors lead to a **moderate reliability** of this research.

In terms of validity, the author investigates reliable academic books, well-known literature related to branding, customer's perception. Moreover, the questions are written explicitly and in simple language so that they can offer a legitimate result to this study. The author also directly distributes the questionnaire by herself to avoid invalid answers. Thereby, this research has **high validity** in the setting of conceptual study.

6.3 Limitations and suggestions for future research

Sound perception involves psychological and physiological processes, not to mention that there are consumers with hearing deficiency. For this reason, the research limits to a modest size sample and further study expanding this topic is highly recommended. In addition, as audio branding is still in its infancy, its potential and challenges have not been measurably investigated, especially in terms of perception coming from customers.

Future research should inspect a broad range of consumers' behaviors under a well-controlled sound environment. This is because in the field of multi-sensual communication, the use of sound and music is traditionally restricted to campaign implementation rather than a holistic brand experience. Researchers should focus on a wider range of experiment to observe customer's perceptual process within a tailored sound environment, then measure their reactions concerning:

- Attention span
- Perceived atmosphere

- Perceived brand personality and function
- Earworm phenomenon
- Memorability of a product in consumer's mind

Moreover, this thesis also opens up more research perspectives regarding the setting of music or a combination of different senses in a service environment where sound is integrated into the overall experience. These topics may shed light on consumer's behaviors of purchasing and experience throughout the shopping journey. Nevertheless, the factor of music genres in the context of demographics and culture should be taken into consideration, to optimize the use of music and branding needs.

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Appendix 1: Questionnaire design

Customer's perception of sound branding elements from Blinkist

Dear respondent,

I kindly ask you to fill out the following anonymous questionnaire that deals with 'Customer's perception of sound branding elements from Blinkist'. The survey will take at most 5 minutes of your time. There are soundtracks used in the questionnaire, so it is essential that you turn on your speakers.

The results will be used in the Bachelor's thesis at the Faculty of Business Administration at Vaasa University of Applied Sciences.

Thank you for your time!

* Required

Do you have any problems with hearing? *

◯ Yes

◯ No

Next

Customer's perception of sound branding elements from Blinkist

* Required

Respondent's general info

What is your gender? *

◯ Female

◯ Male

◯ Prefer not to say

Which is your age group? *

◯ 16-25

◯ 26-35

◯ 36-45

◯ 46-55

◯ Over 55

What is your occupation?

○ Student

○ Student with part-time employment

○ Unemployed

○ Part-time employee

○ Full-time employee

What is your relationship with music? *

○ Positive – I often listen to it

○ Rather positive – Music does not bother me but I do not listen to it so often

○ Neutral – It does not matter to me

○ Rather negative – I do not like music although it does not bother me

○ Negative – Music bothers me

What genres of music do you like? (maximum 4 answers) *

☐ R&B

☐ Pop

☐ Dance

☐ Ballad

☐ Metal

☐ Rock

☐ Hip-Hop

☐ Classical

☐ Country

☐ Electric

☐ Techno

☐ Jazz

☐ Other (type down below)

Other genres (recommendation)

Your answer

Respondent's general perception of sound

How often do you come into contact with sound (music, jingle) at these touchpoints either deliberately or accidentally?

Please rate how often you come into contact with music/jingle from each touch point on a scale from 1 to 5 (1= Never/ 2=Rarely/ 3=Sometimes/ 4=Often/ 5=Always)

	1	2	3	4	5
Application	○	○	○	○	○
Virtual voice assistant (Apple - Siri, Alexa - Amazon...)	○	○	○	○	○
Digital advertisement	○	○	○	○	○
TV commercial	○	○	○	○	○
Radio	○	○	○	○	○
Offline stores	○	○	○	○	○

Other touch points (recommendation)

Your answer

What are your specific preferences regarding music in an advertisement? (maximum 3 answers) *

- [ ] Music with meaningful lyrics
- [ ] Music which is congruent with the visuals and message from the ad
- [ ] Popular music
- [ ] Music that resonates with my favorite music genres
- [ ] None of the above

Other preferences (recommendation)

Your answer

Do you agree with these effects of ad music on your individual perception? *

Please rate your opinion about the effects of music on your individual perception on a scale from 1 to 5 (1=Strongly disagree/ 2=Disagree/ 3=Neutral/ 4=Agree/ 5=Strongly Agree).

	1	2	3	4	5
Create my memory	○	○	○	○	○
Trigger my emotion	○	○	○	○	○
Capture my attention	○	○	○	○	○
Convey a message to me	○	○	○	○	○
Recall my previous experience	○	○	○	○	○

Other effects (recommendation)

Your answer

Brand sound elements of Blinkist

How much do you know about the Blinkist - A book summary application?
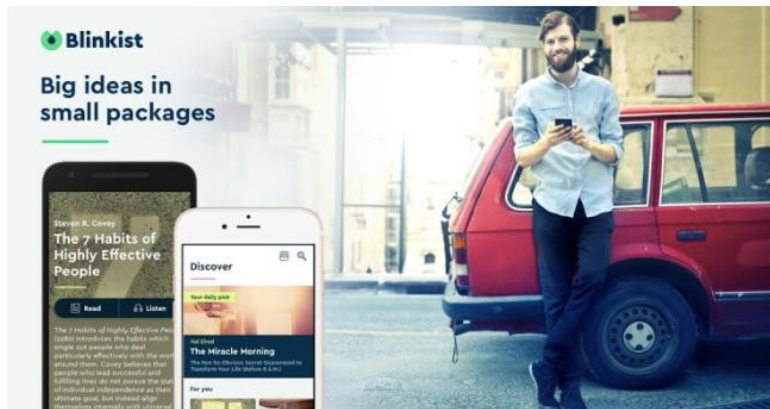
○ I have never heard of it before this survey

○ I have heard of it but I have no idea what it is all about

○ I am familiar with this brand

○ I have experience in using it

Please turn on your speaker and kindly watch the full video attached to complete the questions below.

Blinkist Video Advertising
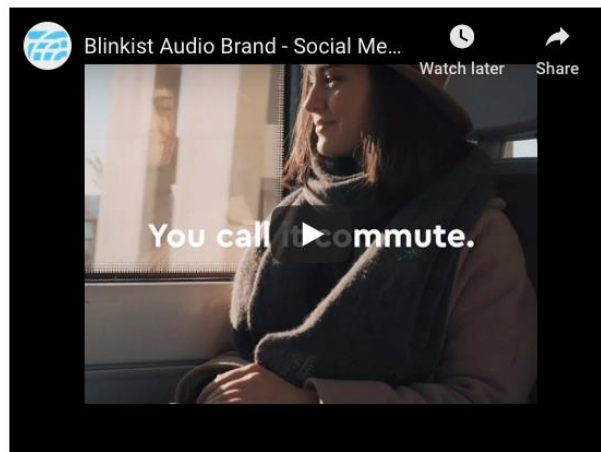
Does the music in the advertisement evoke a pleasurable emotion from you? *

○ Yes

○ No

○ Maybe

If yes, why is it? (maximum 3 answers)

☐ Mood-uplifting

☐ Nice feeling

☐ Attention-calling

☐ Other (type down below)

Other opinions (recommendation)

Your answer

What feelings do you associate with this music? *

Your answer

Do you think this music is memorable/easy to recall? *

○ Yes

○ No

○ Maybe

What message do you get from this advertisement? *

Your answer

Appendix 2: Favorite music genres recommended by respondents

Number of responses	Other genres (recommendation)
1	Lo-fi
2	Kpop
3	Rap
4	Indie
5	Blues
6	Blues
7	Rap
8	TRANCE
9	Indi
10	Folk, funk, indie
11	Kpop
12	Psychobilly, hard rock, sleeze rock, black metal, death metal
13	Boho
14	K-pop, Jpop, K-rock
15	Reggaeton, indie rock
16	Singer/Songwriter, Punk, 80´s, Wave, New Wave
17	Indie/folk
18	Indie
19	Symphonic Metal
20	Blues
21	Rap

Appendix 3: Specific touchpoints suggested by respondents

Number of responses	Other touchpoints (recommendation)
1	DVD
2	Concerts
3	Airports or Train Stations
4	On street
5	Airports, or bus and train stations, or basically stations of means of public transportation, or even on the vehicles themselves.
6	I watch neither TV nor listen radio

Appendix 4: Specific preference for music in advertisement recommended by respondents

Number of responses	Other preferences (recommendation)
1	Music that is presented by famous singer
2	Music with catchy sound
3	Music with great skill performances

Appendix 5: Respondents' feelings of the music in Blinkist's advertisement

Number of responses	What feelings do you associate with this music?
1	Funny
2	Happiness
3	Curiosity and spiritual
4	I feel more excited and delighted
5	Happy
6	Inspiration
7	Delightful
8	Very inspiring
9	Super excited
10	Bored
11	Excited, happy and inspired
12	positive, motivated , friendly and happy
13	Modern
14	Excitement
15	Normal, a bit bright up the mood
16	
17	Normal, sounds relax
18	Happy
19	Curiosity
20	Insightful
21	Inspiration
22	Insightful
23	Curiosity
24	Depressed, Excitement
25	joyful
26	Excitement, new,
27	Curiosity
28	A bit decent.
29	Excitement
30	Excitement
31	Excitement
32	Inspiration
33	Curiosity and Inspiration
34	I feel inspired after watching it and listen to the music
35	Curiosity
36	neutral
37	Curiosity

38	warm and funny
39	
40	relax
41	Inspiration
42	Excitement
43	Interesting
44	Enjoyable and curious
45	excitement, inspiration, energy
46	call to adventure
47	Delight and Inspiration
48	Energetic
49	Delight
50	Curiosity
51	curiousity
52	curiousity
53	Delight, Enjoyment, Excitement
54	Fun
55	
56	
57	Annoying
58	Excited
59	happiness
60	Generic. Not very original
61	Cheery
62	Joyness and curiosity
63	Happy
64	Happiness
65	Interesting
66	Nothing
67	Bored
68	Hard to say
69	Inspiration
70	Anger, annoyance
71	curious
72	Its annoying. I dont like it. If i wanna listen books or read them it means calmness and slowness for me. Music should be more relaxing.
73	curiosity
74	Sound is nice and fun.
75	perky
76	Positive, happy feelings
77	creativity

78	happy
79	Neutral
80	Happiness
81	Neutral
82	Happy, Bubbly, Enjoyable to listen to
83	naughty
84	Happiness
85	Joy
86	I don't like tunes like these
87	annoynace
88	Nothing much, it's a happy jingle
89	Exciting
90	Fun, warmth, welcoming
91	
92	happiness
93	Calmness
94	light hearted
95	Relaxed yet adventerous
96	happiness
97	upbeat & positive
98	attractive
99	Happy
100	
101	Dont know
102	Dont know
103	Dont know
104	I'm enjoy it
105	Happiness
106	
107	Peace
108	nice
109	Happy, positive
110	Noisy
111	
112	fun
113	relax
114	Energic
115	normal and uninspiring
116	Quality

Appendix 6: The messages respondents derive from Blinkist's advertisement

Number of responses	What message do you get from this advertisement?
1	Reading more books
2	Encourage people to dive into audiobooks
3	Mood up
4	Let's read more book and upgrade our understanding
5	Learn and read more books
6	Knowledge is for learning
7	Read books and learn things
8	Study new things and Blinkist will help you
9	curiosity for learning
10	Curiosity for learning
11	Encourage user to discover something new. Enhance and beyond the curiosity
12	Music is your happiness
13	Transformation
14	Listening every whrere
15	not sure
16	
17	Curiosity of using the app
18	Feel comfortable
19	I want to find out more about the app
20	Personal development
21	Encouragement to explore knowledge
22	personal development
23	Curious about the product
24	Personal development
25	explore knowledge on the way
26	Listing features
27	Curiosity for finding more
28	personal development
29	Encouragement to explore knowledge
30	Personal development
31	Easy to use while commute
32	motivation to improve myself
33	Encouragement to explore knowledge
34	I need to learn more and improve my knowledge
35	Personal development
36	curiosity
37	Encouragement to explore knowledge

38	provoke your curiosity about the excitement of reading book
39	
40	Inpiring
41	Encouragement to explore knowledge
42	Freshly, positive power and must-try application
43	funny and make attention
44	Make people curious about the app and want to try it
45	Encouragement to explore knowledge
46	Encouragement to explore knowledge
47	Distract my attention from bad mood, Attract me to learning
48	Adventurous, energetic life
49	Encouragement to dícover knowledge
50	Transform the way of learning new things
51	informative, knowledgeable
52	informative, knowledgeable
53	Reading convenience
54	Introduction of blinkist
55	
56	
57	An app that helps you comment with the world and learn new things.
58	Blinkist is a perfect equipment for us to improve inner instincts.
59	easy to use
60	its ok. Jingle at end nice
61	That I can find all kinds of nonfiction books on Blinkist
62	That this app they are advertising is simple and has many categories, so it sits for many different people. It really does make it appealing to search more information about it.
63	To use it when it's advertised
64	That I should try that app
65	It is easy to use
66	Making life somehow easy
67	Basic advertising
68	A popular book app
69	They have non fiction books
70	I had to watch it multiple times just to understand what it was even advertising.

71	I did not really understand what the brand wants to say, I was confused in colorful images and music background
72	That reading is annoying
73	That I can easily make my travels interesting and stop scrolling trough my Spotify for podcasts that I anyway don't have time to listen all the way.
74	There are different nonfiction books
75	Blinkist has many categories to offer
76	In Blinkist you can read non-fiction books in 15 minutes
77	blinkist is the easy way to make some self upgrading.
78	Use your time wisely.
79	...
80	-
81	It's useful for everyone
82	Get nonfiction books on an app
83	get active
84	...
85	Easy to use
86	Tell you what's blinklist is
87	gain knowledge within 15 minutes
88	That the company wants to come across as smart and reliable
89	App for nonfiction books
90	That there is a Platform where I can read articles and nonfiction books.
91	
92	marketing
93	Use this service
94	Use blinklist for more creativity during commute
95	That I can read books on the go
96	playfulness
97	be cool
98	interesting platform
99	Happy
100	
101	Dont know
102	Dont know
103	Dont know
104	Momentum
105	Easy process
106	

107	Nil
108	easy
109	That blinkist is something better, new
110	Couldn't get the message
111	
112	I don't really get what is the app about.
113	cosy
114	That blinkist is a new-ish application that provides books easily
115	App is easy to use but the way it is made is common and it does not stick out
116	Quality